

LAURA LETINSKY

# Now Again

Text/Tekst  
Karen Irvine

Galerie Kusseneers

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## *Alone, Somewhere*

Of her photographic series from the 1990s, *Venus Inferred*, which depicts couples in their private, tensely psychological and erotic spaces, Laura Letinsky has said that she wanted to photograph what love looks like.<sup>1</sup> To that end, she explored the pitfalls of day to day familiarity and captured the uneasiness of men and women enduring the collapse of infatuation that is inherent to idealized romance. This book presents two series she has made since *Venus Inferred*: pictures of tabletop still lifes (*Hardly More than Ever*, 1996-2004), and unfurnished rooms and formal gardens (*Somewhere, Somewhere*, 2003-present). These photographs are all un-peopled, thoughtful compositions in which Letinsky extends her investigation of qualified intimacy by recognizing that certain spaces and domestic details are psychologically charged.

Letinsky's photographs from the series *Hardly More Than Ever* record the aftermath of human consumption in domestic spaces. Like Flemish still-life paintings of the seventeenth century, Letinsky's photographs emphasize daily life

and abundance, and continue a long tradition of translating objects with verisimilitude. Like the painters Clara Peeters (1594 – c. 1657) and Jacob van Es (1590-1666) from Antwerp, Letinsky's tabletop arrangements are positioned against a neutral background, accentuating the colors, volumes, and surface textures of the objects on display. Exquisitely detailed, the pictures present a cornucopia of objects that evoke sensory impressions such as melon rinds, sticky candy wrappers, and polished silverware. There is an aesthetic leveling that occurs between luxury items and regular everyday objects as they are placed side by side and carefully rendered – a bottle twist top, for example, looks as beautiful as the silver bowl beside it. As the Flemish masters did before her, Letinsky records sensuous, short-lived effects such as wilting flowers or fruit at various stages of ripeness. Like stains, her photographs are permanent, however, and at odds with the decaying nature of the scenes.

The morning light in these pictures signals that this is the day after; there is only the residual evidence of social clatter. Whereas the Flemish masters typically depicted food and fineries before or during consumption

in order to serve as a *memento mori* – a reminder of the fleeting nature of life and the transience of earthly pleasures – Letinsky's pictures record the aftermath of experience, scenes in which the pleasure has presumably been exhausted. Photography's seeming ability to seize a moment from the flow of time has long been held as a register of mortality and proof of the inevitability of death – an idea perhaps most notably discussed by writers Susan Sontag and Roland Barthes. By focusing on what is decaying and discarded over what holds promise and allure, Letinsky endows her work with a finality that amplifies the idea of photography as *memento mori*. As our imagination is invited to reconstruct actions instead of anticipating them, her pictures operate as melancholy analogies for memory.

Letinsky is also clearly interested in spatial ambiguities. Like Van Es or Cézanne who famously ignored the rules of scientific perspective, Letinsky creates complex and awkward compositions in which objects seem precariously balanced. Tabletops appear to tilt at us with glasses and plates hanging off their edges, endowing the pictures with a sense of anticipation.

Often shot from a high vantage point to minimize the overlapping of objects and to enhance the overall tension in the composition, objects appear to be at oblique and disparate angles. Letinsky exploits the flattening mechanisms of photography and undermines the propensity for the camera lens, and our brains, to correct. Just as Cézanne understood that paintings are not faithful representations of reality, by making her photographs feel not-quite-right, Letinsky reminds us that all photographs are abstractions – and constructions.

Letinsky's most recent photographs from *Somewhere, Somewhere*, of empty rooms in just-vacated houses and formal flower gardens extend the ambiguous narratives of her still lifes. Also un-peopled, these pictures of human intervention and exodus in defined spaces are psychologically and culturally weighty. In many ways these pictures are the antithesis of the still lifes – they provide views of spaces but with only minor evidence of human occupation. We must contemplate shady pathways and vacated architectural shells alone – as we always do as imaginative decipherers of photographic space.

In her interior photographs Letinsky helps to animate the empty rooms for us. Like the architect who builds the right angles, plans vantage points, and predicts the effects of light in the room, Letinsky adds details such as tape rolls standing on edge or forgotten house plants that encourage our interaction with the surface of the picture and draw us into its imaginary space. We soon realize, however, that these forgotten items are not the only things occupying the room. The non-object of space and the weightiness of memory also exist there, a point British artist Rachel Whiteread (b. 1963) eloquently makes by casting interior domestic spaces in concrete. Furthermore, like photographs, rooms are inherently empty, and require ideas, from both producer and receiver, to be complete.

French philosopher Gaston Bachelard points out that the imagination is predisposed to responding to domestic space. The house, our first frame of reference, shelters the imagination, and is therefore fertile territory for daydreaming.<sup>2</sup> A photograph, of course, is a different kind of threshold – to stand in front of its flat surface and read it as inhabitable space requires an unanchored mind. A photograph of a room provides a complicated abstraction of the experience

of being there – a space that only our imaginations are able to roam.

To experience it is therefore to daydream. In this regard the photograph is like Bachelard's house – when experienced it is no longer an empty vessel; it cannot be an inert box.<sup>3</sup>

The melancholy of an emptied house is perhaps a cultural construct, but if we follow Bachelard's line of thinking and consider that we transform spaces as much as they transform us, then the shell of a house is indeed resonant.

Through association and similitude Letinsky's generic spaces can remind us of our own past or present dwellings and thus evoke emotional content.

Where imagination collides with memory is always unclear territory but the two phenomena are certainly interdependent.

As our minds walk down Letinsky's empty corridors and produce narrative content, we perhaps find ourselves in the intimate space where memory, fantasy, and imagination meet. It may also prompt us to wonder, as we associate our own memories with someone else's home, if we fundamentally voyeurs of our own memories?

The serene formal garden is yet another space of contemplation and fantasy. The image of the leafy garden is lodged firmly in the annals of Western culture, typically serving as the setting for romance and fairy tales. Letinsky's garden photographs hint at this history of enchantment in the soft flares of light that emanate from corners or hover in the foreground of the images, as if indicating a supernatural presence. Like her still life and house pictures, there are always resonant details – a lemon that hangs precariously from a scrawny branch, a section of bright green garden hose resting on a gravel walkway – that grab our attention and makes us conscious of the process of looking. They also remind us that even within these seemingly ordered places, anomalies and chaos reign – taming nature is a futile pursuit.

And within that nature, and all of its unpredictability and wildness, humans build shelters and relationships that over the course of a lifetime come and go. Like the space of a room that we can only imagine when contained in its shell, we depend on the people and places around us to help define, limit, and protect ourselves. But self-knowledge or the knowledge of

another, like a photograph, spans both reality and illusion, and is, excitingly, ungraspable. By photographing the remnants of meals shared around tables, houses that have been recently lived in, and tranquil garden spaces that invite contemplation, it could be said that Letinsky has been busy exploring what love looks like in a more solitary sense. However, photographic evidence, by marking departure, speaks more strongly of absence than presence – destabilizing the sense of well-being that these places can provide.

*Karen Irvine, Curator  
Museum of Contemporary Photography  
Columbia College Chicago*

<sup>1</sup> Laura Letinsky, e-mail correspondence with the author, 6/25/05.

<sup>2</sup> Gaston Bachelard, *The Poetics of Space*, (Boston: Beacon Press, 1969), pp. 3-6.

<sup>3</sup> *Ibid.*, p. 47.















Untitled, #75





Untitled, #13





Untitled, #10



Untitled, #4



Untitled, #3



Untitled, #85





Untitled, #22



Untitled, #32



Untitled, #48



Untitled, #23





Untitled, #89



Untitled, #771



Untitled, #24



Untitled, #82





Untitled, #35



Untitled, #49



Untitled, #33



Untitled, #81





Untitled, #38



Untitled, #40



Untitled, #63



Untitled, #55





Untitled, #60



Untitled, #88



Untitled, #79









Untitled, #73



Untitled, #54



Untitled, #80

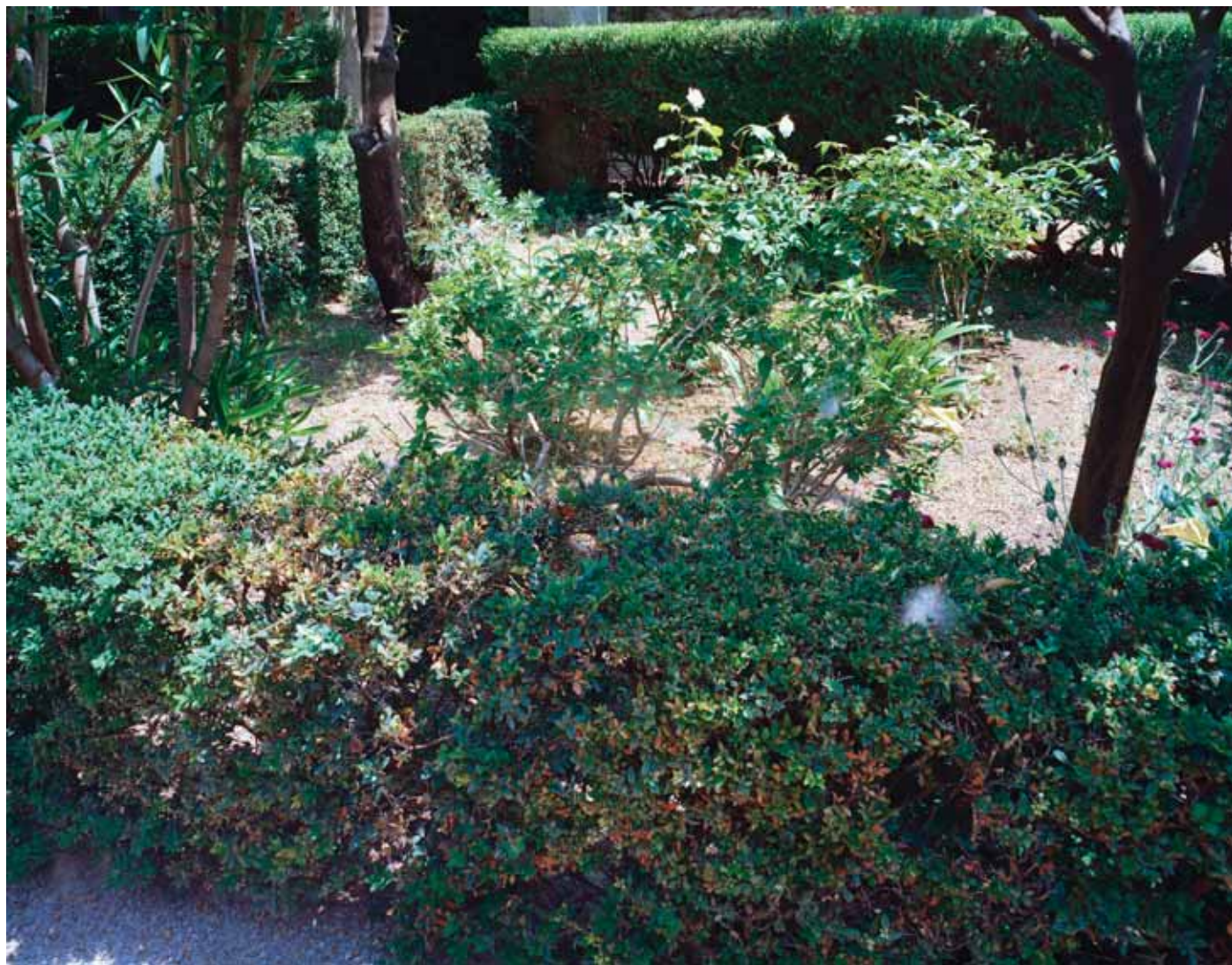


Untitled, #92





Untitled, #2



Untitled, #4



Untitled, #3



Untitled, #1





Untitled, #7



Untitled, #39



Untitled, #100

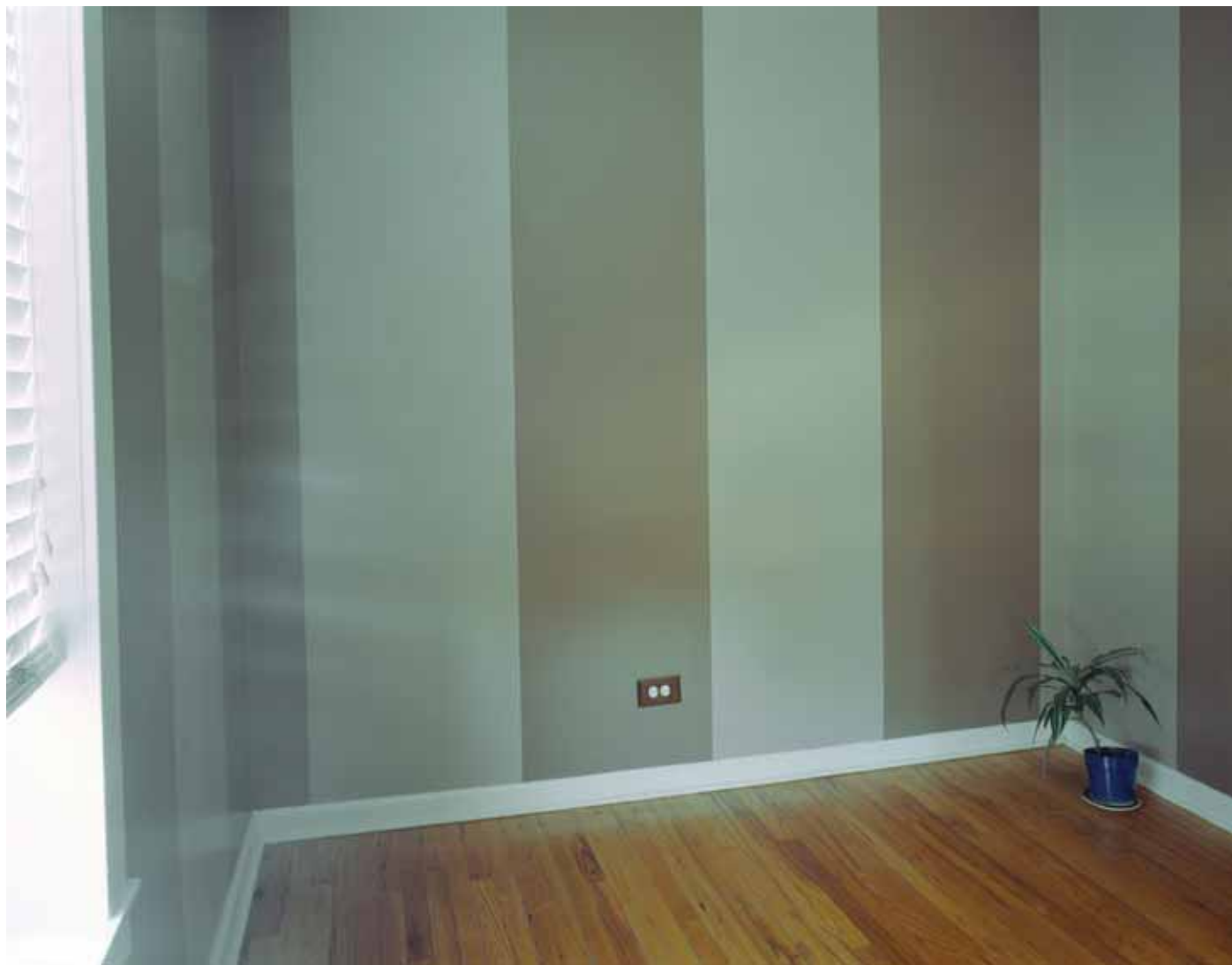


Untitled, #101





Untitled, #110



Untitled, #96



Untitled, #103



Untitled, #95





Untitled, #104



Untitled, #105



Untitled, #109

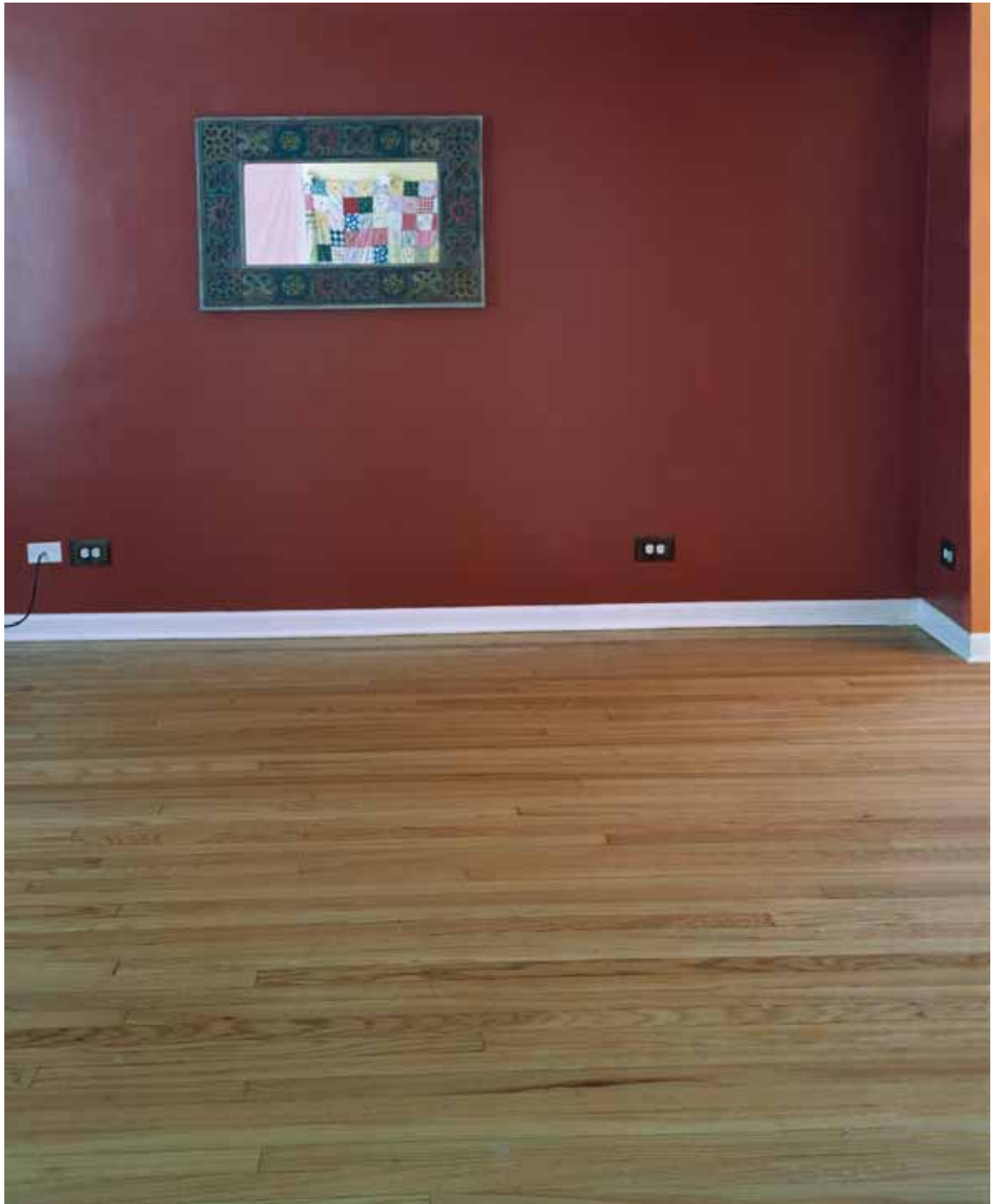


Untitled, #107





Untitled, #111



Untitled, #114



## LIST OF WORKS

- 1 Untitled, #75, 2003 from series "I did not remember I had forgotten"  
27.95" x 22"
- 2 Untitled, #76, 2003 from series "I did not remember I had forgotten"  
27.93 x 22"
- 3 Untitled, #77, 2003 from series "I did not remember I had forgotten"  
28.7" x 22"
- 4 Untitled, #13, 1999 from series "Morning, and Melancholia"  
24" x 18"
- 5 Untitled, #10, 1999 from series "Morning, and Melancholia"  
24 1/16" x 19 5/8"
- 6 Untitled, #4, 1999 from series "Morning, and Melancholia"  
24 3/4" x 19 1/2"
- 7 Untitled, #3, 1997 from series "Morning, and Melancholia"  
25 1/4" x 19 7/8"
- 8 Untitled, #85, 2003 from series "I did not remember I had forgotten"  
27" x 18.87"
- 9 Untitled, #22, 1999 from series "Morning, and Melancholia"  
29 5/8" x 18 5/8"
- 10 Untitled, #32, 2001 from series "I did not remember I had forgotten"  
23 5/8" x 15"

- 11 Untitled, #48, 2002 from series "I did not remember I had forgotten"  
35" x 24.3"
- 12 Untitled, #23, 1999 from series "Morning, and Melancholia"  
18 5/8" x 23 7/8"
- 13 Untitled, #89, 2004 from series "I did not remember I had forgotten"  
40" x 27.01"
- 14 Untitled, #71, 2003 from series "I did not remember I had forgotten"  
35" x 17.56"
- 15 Untitled, #24, 1999 from series "Morning, and Melancholia"  
24 3/8" x 19 1/2"
- 16 Untitled, #82, 2003 from series "I did not remember I had forgotten"  
35" x 25.5"
- 17 Untitled, #35, 2001 from series "I did not remember I had forgotten"  
24 1/2" x 17 7/8"
- 18 Untitled, #49, 2002 from series "I did not remember I had forgotten"  
28" x 19.1"
- 19 Untitled, #33, 2001 from series "I did not remember I had forgotten"  
23 5/8" x 18 3/4"
- 20 Untitled, #81, 2003 from series "I did not remember I had forgotten"  
35" x 27.8"
- 21 Untitled, #38, 2001 from series "I did not remember I had forgotten"  
24" x 17 1/8"

- 22 Untitled, #40, 2001 from series "I did not remember I had forgotten"  
23 3/4" x 17"
- 23 Untitled, #63, 2002 from series "I did not remember I had forgotten"  
31" x 22.2"
- 24 Untitled, #55, 2002 from series "I did not remember I had forgotten"  
35" x 28.1"
- 25 Untitled, #60, 2002 from series "I did not remember I had forgotten"  
37" x 29.2"
- 26 Untitled, #88, 2004 from series "I did not remember I had forgotten"  
31 3/8" x 20 9/16"
- 27 Untitled, #79, 2003 from series "I did not remember I had forgotten"  
34.242" x 22.237"
- 28 Untitled, #91, 2004 from series "I did not remember I had forgotten"  
20" x 25.63"
- 29 Untitled, #90, 2004 from series "I did not remember I had forgotten"  
20" x 24.153"
- 30 Untitled, #73, 2003 from series "I did not remember I had forgotten"  
35" x 20.5"
- 31 Untitled, #54, 2002 from series "I did not remember I had forgotten"  
31" x 22.8"
- 32 Untitled, #80, 2003 from series "I did not remember I had forgotten"  
33" x 28"



- 33 Untitled, #92, 2004 from series "I did not remember I had forgotten"  
31.57" x 22.29"
- 34 Untitled, #2, 2004 from series "Somewhere, Somewhere"  
28" 35 1/4"
- 35 Untitled, #4, 2004 from series "Somewhere, Somewhere"  
28" 35 1/4"
- 36 Untitled, #3, 2004 from series "Somewhere, Somewhere"  
27 3/4" x 36"
- 37 Untitled, #1, 2004 from series "Somewhere, Somewhere"  
27 3/4" x 34 1/2"
- 38 Untitled, #7, 2004 from series "Somewhere, Somewhere"  
27 3/4" x 34 1/2"
- 39 Untitled, #106, 2005 from series "Somewhere, Somewhere"  
27 3/4" x 35 1/4"
- 40 Untitled, #100, 2005 from series "Somewhere, Somewhere"  
28" x 38 1/2"
- 41 Untitled, #101, 2005 from series "Somewhere, Somewhere"  
27 3/4" x 36 1/4"
- 42 Untitled, #110, 2005 from series "Somewhere, Somewhere"  
27 3/4" 35 1/4"
- 43 Untitled, #96, 2004 from series "Somewhere, Somewhere"  
27 3/4" 35 1/4"

- 44 Untitled, #103, 2005 from series "Somewhere, Somewhere"  
27 3/4" x 35 1/2"
- 45 Untitled, #95, 2004 from series "Somewhere, Somewhere"  
26" x 38 1/4"
- 46 Untitled, #104, 2005 from series "Somewhere, Somewhere"  
27 3/4" x 31 3/4"
- 47 Untitled, #105, 2005 from series "Somewhere, Somewhere"  
36" x 27 3/4"
- 48 Untitled, #109, 2005 from series "Somewhere, Somewhere"  
27 3/4" x 36 1/4"
- 49 Untitled, #107, 2005 from series "Somewhere, Somewhere"  
27 3/4" x 35 1/2"
- 50 Untitled, #111, 2005 from series "Somewhere, Somewhere"  
34" x 27 3/4"
- 51 Untitled, #114, 2005 from series "Somewhere, Somewhere"  
34" x 27 3/4"

# LAURA L. LETINSKY

° 1962, Canada

## EDUCATION

- 1991 Yale University School of Art, New Haven, CT, M.F.A. Photography
- 1986 Manitoba Artists for Women's Art, Winnipeg, MB, Mentor Program,
- 1986 University of Manitoba, Winnipeg, MB, B.F.A. Honors, Photography

## EXHIBITIONS - Selected Solo & Two Person

- 2006 Hardly More Than Ever, Pilar Parra & Romero, Madrid, Spain  
Somewhere, Somewhere, Oakville Galleries, Oakville, ONT
- 2005 Now Againr, Gallerie Kusseneers, Antwerp, Belgium  
Somewhere, Somewhere, Monique Meloche Gallery, Chicago, IL
- 2004 Hardly More Than Ever, The Renaissance Society, Chicago, IL; Stephen Bulger Gallery, Toronto, ONT;  
Robert Klein Gallery, Boston, MA  
Aftermath: Still-life photographs by Laura Letinsky, Cleveland Museum of Art, Cleveland, OH
- 2003 I did not remember I had forgotten, Shine Gallery, London, England; Edwynn Houk Gallery, New York;  
Monique Meloche Gallery, Chicago, IL  
Morning, and Melancholia, Iowa University Gallery, Iowa
- 2002 Morning, and Melancholia, Edwynn Houk Gallery, NY  
Venus Inferred-Self Portraits, Stephen Bulger Gallery, Toronto  
Morning, and Melancholia, Copia: American Academy of Food and Wine, Napa Valley, CA
- 2001 Laura Letinsky, Vox Gallery, Montréal, QUE
- 2000 Morning, and Melancholia, Carol Ehlers Gallery, Chicago, IL
- 1999 Venus Inferred, Bishop's University, Québec
- 1998 Venus Inferred, Canadian Museum of Contemporary Photography (Touring), Ottawa, ONT

- 1997 Coupling, Museum of Contemporary Photography, Chicago, IL
- 1995 Venus Inferred, The Print Club, Philadelphia, PA  
Venus Inferred, Arts Gallery, Minneapolis, MN
- 1994 Intimate Stages, Presentation House, Vancouver, BC  
Venus Inferred, Lawndale Art and Performance Center, Houston, TX
- 1993 Intimate Stages, Photographers' Gallery, Saskatoon, SASK  
Intimate Stages, Le Mois de la Photo, Optica Gallery, Montréal, QUE
- 1992 Intimate Stages, Exit Gallery, University of Nevada, Reno, NV  
Intimate Stages, Florida International University, Miami, FL
- 1991 Intimate Stages, Floating Gallery, Winnipeg, MB
- 1985 Recent Work, Floating Gallery, Winnipeg, MB

## EXHIBITIONS - Selected Group

- 2006 15th Anniversary Exhibition, The Print Center, Philadelphia  
Taken for Looks, Southeast Museum of Photography, Daytona Beach, FL
- 2005 Crossings: 5 Artist Cultural Exchange, Chicago Cultural Center, Chicago, IL;  
Musuem of Fine Art, Kaohsiung, Taiwan  
Ripe for Picking, Jim Kemper Fine Art, New York, NY  
Epilogue, Janet Jackson Gallery, Atlanta, GO  
About Place, Galería Pilar Parra & Romero, Madrid, Spain  
Ripe for the Picking, Jim Kemper Fine Art, New York, NY
- 2004 About Face: Photographic Portraits from the Collection, The Art Institute of Chicago, Chicago, IL  
Acting Out, University of Iowa, Neuberger Museum of Art, NY (Touring)  
Truth Matters, Houston Center of Photography, Houston, TX  
Self-Exposed, Stephen Daiter Gallery, Chicago, IL  
DOMICILE, Center for Contemporary Art, Seattle, WA  
About Face, Benise Bibro Gallery, New York, NY  
Smart Collecting: A Thirtieth Anniversary Celecration, Smart Museum, Chicago, IL  
Dust to Dust, University of Essex, England

- Beyond Compare: Woman Photographs on Beauty, BCE, Toronto, Vancouver, Montréal, Amsterdam, Portugal
- 2003 Locating Intimacy, San Francisco Cameraworks, San Francisco, CA  
Feminine Persuasion, Kinsey Institute, University of Indiana, IN
- 2002 Home Stories, Winnipeg Art Gallery (International Touring Exhibition)
- 2001 Subjects/Objects, Art Institute of Chicago, Chicago, IL  
The Power of Reflection, Saidye Bronfman Center, Montréal, QUÉ
- 2000 L'image complice, Nederlands Foto Instituut, Rotterdam, Brussels, Casino, Chicago (Touring)  
Crossing the Line, Art Institute of Chicago, Chicago, IL  
Voyeurism, Catherine Edelman, Chicago, IL
- 1999 Starry Nights, Carol Ehlers Gallery, Chicago, IL  
Affinities, Sadiey Broffman Museum, Montréal, QUE  
Domesticated, Worcester Museum, Worcester, MA
- 1998 Surface: Contemporary Photographic Practice, London, England
- 1997 University of Chicago Faculty Exhibition, SMART Gallery, Chicago, IL
- 1996 Kiss This, Focal Point Gallery, Essex, England
- 1995 Undertow, NAME Gallery, Chicago, IL  
Versimilitudes and the Utility of Doubt, White Columns Gallery, New York, NY  
The Body Photographic, The Contemporary Arts Center, New Orleans, LO
- 1994 New Acquisitions, San Francisco Museum of Modern Art
- 1993 Intimate Stages, Midtown Y, New York, NY  
Photo National Exhibition Juror: Charles Stainback, Zoller Gallery, Penn State, PA (touring)
- 1992 Exhibition of Photography, Juror: John Szarkowski, The Berkshire Museum, Pittsfield, MA
- 1991 The Pleasures and Terrors of Domestic Comfort, Museum of Modern Art, New York, NY (touring)
- 1990 Latent Images, Gallery 44, Toronto, ONT
- 1989 Illicit Acts Invitational Show, Flamingo Motel, Winnipeg, MB
- 1987 Merchants of Love, SAW Gallery, Ottawa, ONT  
Contemporary Art in Manitoba, Winnipeg Art Gallery, Winnipeg, MB (touring)  
Multiplicities Ukrainian Cultural Center, Winnipeg, MB (touring)  
A Multiplicity of Voices, 13 Women Artists, Plug In Art Gallery, Winnipeg, MB
- 1986 Recent Acquisitions, Portage la Prairie Art Center, Portage la Prairie, MB  
Environments and Situations, Juried Exhibition, Janet Ian Cameron Gallery, Winnipeg, MB

## AWARDS AND HONORS - Selected

- 2003 Richard Driehaus Foundation Award, Chicago, IL
- 2002 Illinois Arts Council Grant
- 2001 Anonymous Was A Woman, New York, NY
- 2000 Guggenheim Fellowship Award – Photography
- 1998 Canada Council Mid-Career Grant for Visual Artists--Photography
- 1997 Community Arts Assistance Program, Department of Cultural Affairs,  
Chicago Illinois Arts Council, Fellowship Finalist--Photography
- 1994 Canada Council "B" Grant for Visual Artists -- Photography
- 1993 The Barbara Spohr Endowment Award for Excellence in Photography, Banff Center for the Arts
- 1992 The Banff Program Photography Residency  
Canada Council "B" Grant for Visual Artists--Photography
- 1991 Yale School of Art George Sakier Award for Excellence in Photography
- 1990 Manitoba Arts Council Award
- 1989 Manitoba Arts Council Project Grant  
Lila Wallace Acheson Readers Digest Award  
Winnipeg Arts Advisory Council Grant
- 1988-7 Manitoba Arts Council Visual Arts Grant  
Manitoba Arts Council Project Grant

## REVIEWS AND ARTICLES - Selected

- 2004 House and Garden, "On Edge" April/May, interview with Carol Cunningham
- Mouth to Mouth, interview
- New Yorker, review
- New York Times, review by Grace Gluck
- University of Chicago Alumni Magazine
- Artforum, January, Stephen Frailey, "Laura Letinsky: Renaissance Society", in "Preview: 50 Shows Worldwide"
- University of Chicago Chronicle

- Contemporary Magazine, March, interview with Charlotte Cotton,  
New York Times Sunday Magazine, FoodArt Forum, "50 Top Previews", Laura Letinsky at the  
Renaissance Society
- 2003 Vince Alletti, "Voice Choice", Village Voice, December 3  
Polly Ullrich, Review, "Laura Letinsky: Monique Meloche Gallery, Chicago", Frieze, October
- 2002 Grace Glueck, Review of Morning, and Melancholia at Edwynn Houk Gallery, New York Times, March 8
- 2001 Vick Goldberg, Review of Size Matters, New York Times, August 5
- 2000 Susan Snodgrass, Review, "Laura Letinsky at Carol Ehlers", Art in America, December
- 1999 Lynne Tilman, "Nude Notes", Art On Paper, January/February, Vol. 3, No. 3
- 1998 Nico Israel, Review, "Laura Letinsky: Guy McIntyre Gallery", Artforum, Summer  
Elizabeth Anderson, Review, "Coupling Exhibition", Parachute, Summer  
Grace Glueck, Review of exhibition at Guy McIntyre Gallery, New York Times, January 23
- 1997 Interview with Ken Rockburn, "Venus Inferred", Canadian Broadcast Company Radio  
Interview with Sandra Abma, "Venus Inferred", The Arts Network, on Canadian Broadcast Company Radio
- 1994 Review of Intimate Stages at Presentation House, The Vancouver Sun, October 1
- 1993 Lisa Marks, Review of Intimate Stages at Optica Gallery, Montréal, Backflash Magazine, Summer
- 1991 Review, "Intimate Stages", Winnipeg Free Press, September 28
- 1987 Review, "A Multiplicity of Voices", Border Crossings, June

## PUBLICATIONS AND CATALOGS - Selected

- 2005 Now Again, Gallerie Kusseneers, Antwerp, Belgium  
Art and Photography, Susan Bright editor, Thames and Hudson, London  
Invented Melodrama in Contemporary Photography, UIMA and The Neuberger Museum of Art  
Still-Life, Iris Publications, Stoke-on-Trent, UK
- 2004 Hardly More Than Ever, The Renaissance Society, Chicago, IL  
Criticizing Photographs: An Introduction to Understanding Images, Terry Barrett, McGraw-Hill Higher Education  
Chicago Photographs: From the LaSalle Bank Photography Collection, LaSalle Bank  
Charlotte Cotton, Contemporary Art Photography, London: Thames and Hudson
- 2003 Jamie Horowitz and Pauletter Singley, Ed.s, Eating Architecture, Cambridge MA: MIT Press

- Feminine Persuasions, Bloomington, Indiana: Phaidon Press
- 2002 Blink: 100 Contemporary Photographs, London: Phaidon Press
- 2000 Lauren Berlant, essay and interview in *Venus Inferred*, Chicago: University of Chicago Press, (Monograph)  
 Lauren Berlant, Ed., *Intimacy*, Chicago: University of Chicago Press
- 1999 Steven Diamond, Ed. *m Voyageur*, New York: Harper Collins Border Crossings, November
- 1997 Lynne Tilman, essay in exhibition brochure for *Coupling*, Chicago: Museum of Contemporary Photography  
*Surface: Contemporary Photographic Practice*, London: Booth Clibborn Publishers
- 1996 Robert Hirsch, Ed., *Exploring Color Photography*, 3rd Edition, Madison, WI: Brown and Benchmark Publishers
- 1995 *The Body Photographic*, Exhibition Catalogue, New Orleans: The Contemporary Art Center  
 Bill Arning and Gregory Crewdson, essays in *Verisimilitudes and the Utility of Doubt*, New York: White Columns
- 1994 *Parallelogramme*, Vol. 20, No. 2  
*Parallelogramme*, Vol. 19, No. 2
- 1989 "The World Going On Without Us", *Border Crossings*, January
- 1987 *A Multiplicity of Voices*, Exhibition Catalogue, Winnipeg, MB: Plug In Art Gallery  
*Contemporary Art in Manitoba*, Exhibition Catalogue, Winnipeg, MB: Winnipeg Art Gallery