

BIOGRAPHICAL NOTE

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Chiarenza is Artist-in-Residence, and Fanny Knapp Allen Professor Emeritus of Art History, at the University of Rochester. He was Fanny Knapp Allen Professor there (1986-1998). At Boston University (1963-1986), he was Chairman, Director of Graduate Studies, and Professor of Art History. He also taught at Smith College and Cornell University. Born 1935, in Rochester NY, he received an A.A.S. (1955) and a B.F.A. (1957) from Rochester Institute of Technology, a M.S. (1959) and A.M. (1964) from Boston University and the Ph.D. from Harvard University in 1973. Chiarenza has lectured and taught workshops at over 100 institutions in 33 states since 1966. His photographs have been seen in over 80 one-person, and in over 250 group exhibitions since 1957. Monographs of his work include: *Chiarenza: Landscapes Of The Mind* (David R. Godine, Boston, 1988), with essays by Estelle Jussim and Charles Millard, and a chronology by Susan E. Cohen and William S. Johnson; *Chiarenza: Evocations* (Nazraeli Press, Tucson, 2002) with poetry by Robert Koch; *Peace Warriors of 2003* (Nazraeli Press, Tucson, 2005); *Solitudes* (Lodima Press, Ottsville, PA, 2005); *Interaction: Verbal/Visual* (Nazraeli Press, 2006); *Pictures Come From Pictures: Selections of Carl Chiarenza's Work from 1955 through 2007*, with Introductory essay by N. Elizabeth Schlatter. 128 pp. 90 illustrations reproduced in duotone (David R. Godine, Boston, 2008); *Abstracts, a folio* (LensWork Publishing, Anacortes, WA, 2009). He is the author of numerous essays and of the critical biography, *Aaron Siskind: Pleasures and Terrors* (Little, Brown, Boston, 1982), which received a Photographic Historical Society merit award. See also: *Stu Levy, Cranial Czar, Eh!* (Nazraeli Press, Tucson, 2005).

ONE-PERSON EXHIBITIONS SINCE 1995: "Passages and Transformations," George Eastman House, February 17 - June 4, 1995; "After Collage," Southeast Museum of Photography, October 3, 1995 - January 14, 1996; "The 1996 Reedy Exhibition," April, 1996, Rochester Institute of Technology; "Four Decades," The Witkin Gallery, NYC, May 29 - July 12, 1996; "Carl Chiarenza," Kennedy Center Gallery, Hiram College, Jan.-Feb, 1997; "Carl Chiarenza: Large-Scale Photographs," Castellani Art Museum, Mar. - Apr., 1997, and Hobart and William Smith College, May, 1997; " Carl Chiarenza," High Museum of Art, Atlanta, GA., Nov. 15, 1997 - Feb. 14, 1998, "Carl Chiarenza," University of Iowa Museum of Art, Dec. 6, 1997 - Mar. 1, 1998. "Carl Chiarenza: Transformations", Stephen Cohen Gallery, Los Angeles, Sept. 11- Oct. 16, 1999; "Carl Chiarenza," Robert Klein Gallery, Boston, MA, Sept. 9-Oct.9, 1999; "Carl Chiarenza, Recent Trends," Spectrum Gallery, Rochester, NY, Sept. 10-Oct. 29, 1999; "Carl Chiarenza," Troyer Gallery, Washington, D.C., Oct. 11-30, 1999; "Carl Chiarenza," Alan Klotz/Photocollect, New York, NY, Jan. 12-Feb. 26, 2000; "Carl Chiarenza: New Work from Evocations," Spectrum Gallery, Jan. 11 - Feb. 16, 2002; "Carl Chiarenza: Recent Large-Scale Work," Hartnett Gallery, University of Rochester, Oct. 6 - Nov. 2, 2003; "Carl Chiarenza: A Special Exhibition (Work from 1950s-1970s)", Photography Gallery, University of Rhode Island, Nov. 4, 2003 - Jan. 31, 2004; "Carl Chiarenza: Black and White Photographs," Carl Solway Gallery, Cincinnati, Sept. 10, 2004 - Jan. 22, 2005; "Carl Chiarenza: From Collage to Photograph: Reconfigurations," Center for Photographic Arts, Carmel, CA, July 8 - Sept. 9, 2005; "Carl Chiarenza: Work from two recent books: The Peace Warriors & Solitudes", Ryerson Gallery, Ryerson University School of Image Arts, Toronto, Canada, throughout May, 2006; "Carl Chiarenza: Selected Works," Studio Hart Buffalo, NY, Jan 27-Mar 8, 2007; "Peace Warriors and Solitudes: Recent Photographs by Carl Chiarenza," University of Richmond Art Museums, Richmond, VA, July 15 -October 5, 2008 and The Art Museum, University New Hampshire (Durham), November 1 – December 15, 2008 (Will travel through December 2010 to four other museums); "Carl Chiarenza 1955-2007," Through This Lens Gallery, Durham, NC, June-August 2009; "Peace Warriors and Solitudes: Recent Photographs by Carl Chiarenza," Daura Gallery at Lynchburg (VA), Jan. 18 – Mar. 5, 2010; Carl Chiarenza Large and Small," Dean's Gallery, Rochester Institute of Technology, Nov-Dec, 2010; "Then/Now: Photographs by Carl Chiarenza & Chris Enos," Photographic Resource Center, Boston University, Nov. 1910 – Jan. 2011; "Pictures Come From Pictures," Marks Art Center, College of the Desert, Palm Desert, CA, Feb. 22 – Mar. 31, 2011.

SELECTED ONE-PERSON EXHIBITIONS, 1950s-1995, INCLUDE: The Cleveland Museum of Art, The Minneapolis Institute of Arts, The Mead Museum of Art, The Tampa Museum of Art, The International Center of Photography (NYC), The RISD Museum of Art, George Eastman House, Krannert Art Museum, Shadai Gallery (Tokyo, Japan), Scales Fine Arts Gallery of Wake Forest University, Paul Arts Center of The University of New Hampshire, Arizona State University, The

Museum of Art at The University of Oregon, The School of The Art Institute of Chicago, Turner/Krull Gallery of Los Angeles, The Witkin Gallery of NYC, Benteler-Morgan Galleries of Houston, The Art Gallery of The University of Massachusetts at Boston, The Art Gallery of Western Carolina University, Adirondack College Visual Arts Gallery, The Palazzo Reale Museum in Milan, The Hartnett Gallery of The University of Rochester, Tyler Art Gallery of SUNY at Oswego, The Carl Siembab Gallery of Boston, Focus Gallery of San Francisco, The Cronin Gallery of Houston, Vision Gallery of Boston, Harvard University, Roland Gibson Gallery of Potsdam, Ithaca College, Spectrum Gallery, Rochester, & others.

SELECTED GROUP EXHIBITIONS SINCE 1995: "An American Century of Photography," The Hallmark Collection, traveling exhibition 1995-2002; "Garden of Civilization," the Ansel Adams Gallery, April - September, 1996; the "Everson Biennial," Everson Museum of Art, Syracuse, NY, May 24 - August 4, 1996; "La Photographie au present: l'annee 1996 dans les collections de la Bibliotheque Nationale de France," Bibliotheque Nationale, Paris, June 9 - August 31, 1997; Faculty Show, Hartnett Gallery, Nov. 15 - Dec. 12, 1997; "The Jude Peterson Collection," Fitchburg Art Museum, Jan. 18 - Mar. 29, 1998; "Heliography: The Retrospective," Hugo de Pagano Gallery, NYC, February 12 - Apr. 11, 1998; "Years Ending in Nine, Photographs from 1889 to 1989," Museum of Fine Arts, Houston, Feb. - Apr., 1998; "Carl Chiarenza and Jerry N. Uelsmann," The Hotchkiss School, Lakeville, CT, April, 1998; "Works on Paper: Digital Printmaking at Singer Editions" Robert Klein Gallery, Boston, July, 1998; "On the Nature of Landscape," Mount Holyoke College Art Museum, Sept-Dec, 1998; "Looking at Photography: 1845-1990, Sun Valley Center for the Arts, Oct-Dec, 1998; "Photography at Princeton ...," Princeton Univ. Art Museum, Oct.1998-Jan.1999 ; "Bodies of Work: Series and Obsessions," Center for Creative Photography, Tucson, Jan.30 - Mar. 21, 1999; "Alfred Stieglitz and the Equivalent ...," (with catalog), Yale University Art Gallery, Sept. 3-Nov. 28, 1999; "The American Landscape: Photographs from the Jude Peterson Collection," The Fitchburg Art Museum, Mar. - June 4, 2000; "A Decade of Collecting: Recent Acquisitions of Photography," Harvard University Art Museums, Apr. 28 - July 23, 2000; "For the Senses: Metaphor, Meditation, Message," Visual Arts Gallery, Adirondack Community College (Queensbury, NY), August 28 - October 5, 2000; "Five Varied Approaches to Black & White Photography," Mill Art Center & Gallery, Honeoye Falls, NY, Sept. 28 - Oct. 18, 2000; Fifth Biennial of Art by Rochester Italian-American Artists, Nazareth College Arts Center, October 5-29, 2000; "Photography in Boston: 1955-1985" (with catalog), DeCordova Museum and Sculpture Park, Lincoln, MA, Fall, Sept. 16, 2000 - Jan. 21, 2001; "Between Light & Shadow: Photographs and Prints from the Gary Bettis Collection, Boise (Idaho) Art Museum, April 21 - July 1, 2001; "Recent Donations," Fitchburg Art Museum, Fall, 2001; "Digital Printmaking at Singer Editions." Davison Art Center, Wesleyan University, March 27 - May 27, 2001; "From the Collection: Boneless Fish, Soundless Wind, A Story Without Darkness," Kiyosato (Japan) Museum of Photographic Arts, April 28 - July 15, 2001; "Landscape: Inside and Out," Spectrum Gallery, Rochester, NY, June-September, 2001; "A Retrospective of Exhibitions 1984-2001," Visual Arts Gallery, Adirondack Community College, Oct. - Nov., 2001; Center for Creative Photography, Tucson, Oct.-Nov., 2001; "Abstraction in Photography," Amon Carter Museum, Ft. Worth, Feb. 9 - June 9, 2002; "REViewing Photography: The Photo Review @ 25," The Rosenwald-Wolf Gallery, The University of the Arts (Philadelphia), March 1-31 2002, and travelling to several other venues through 2004; "Mystericum Photographicum," Dunedin (FL) Fine Art Center, April 5 - May 17, 2002; "Image: Invented, Constructed, Recycled," Visual Studies Workshop Gallery, April 5 - June 8, 2002; "An American Century of Photography," The Chrysler Museum of Art (Norfolk, VA), April-June, 2002, and The Denver (CO) Art Museum, June-Aug., 2002; "New Acquisitions, New Work, New Directions 3: Contemporary Selections," Los Angeles Country Museum of Art, May 2 - Aug. 18, 2002; "ROCO 2002 Invitational," Rochester Contemporary, Summer, 2002; "Eye in the Sky: Views of Contemporary Art," The Ackland Art Museum, Chapel Hill, NC, June 9 -Sept. 16, 2002; "Abstraction and Illusion," The Troyer Gallery, Washington, DC, June 14 - August 17, 2002; "The Peter C. Bunnell Collection," Princeton University Art Museum, May - Sept., 2002; "Festeggiamo Le Arti," Nazareth College Arts Center Foyer Gallery (Rochester, NY), Best in Show Award, Oct. 4-27, 2002; "Aaron Siskind and Carl Chiarenza," Robert Klein Gallery, Boston, MA, Oct. 9 - Nov. 15, 2003; "Holiday Exhibition," Klotz/Sirmon Gallery, NYC, Dec. 7 - 23, 2002; "Nazraeli Press" (Work from the Books), Hemphill Fine Arts, Washington, DC, Dec. 4, 2003 - Jan. 17, 2004; "An Embarrassment of Riches—A Contemporary Survey" (large-scale photographs), Klotz/Sirmon Gallery, New York City, February-March 2004; "The Depth of Surface in Late Twentieth-Century Art," The Ackland Art Museum, Chapel Hill, NC, May 30 - July 18, 2004; "Double Take: 2004 Everson Museum of Art Biennial," Everson Museum of Art, Syracuse, NY, June 11 - Aug. 31, 2004; "Dialogues," Rochester Contemporary, Rochester, NY, July 30 - Aug. 29, 2004; "Abstract Photography in the Permanent Collection," DeCordova Museum and Sculpture Park, Lincoln, MA, Sept. 18, 2004 - Jan. 2, 2005; "Photographic Resource Center Benefit Auction," Boston University, Sept. 24 - Oct. 24, 2004; "Festeggiamo le Arti," Nazareth College Arts Center Foyer Gallery, Rochester, NY, Oct. 1 - 31, 2004

("Best in Photography" award); "Recent Gifts from the Jude Peterson Photography Collection," Fitchburg (MA) Art Museum, Oct. 3, 2004 - Jan. 30, 2005; "A Sense of Abstraction," Alan Klotz Gallery, NYC, May-July, 2005; "What We Are Collecting Now," George Eastman House, Rochester, NY, May-Dec., 2005; "2nd Rochester Biennial" exhibition with five other artists at the Memorial Art Gallery, Rochester, NY, Jun 17 - Sep 10, 2006; "Festeggiamo Le Arti" (Eighth Biennial), Nazareth College Arts Center, October 13-November 5, 2006 ("Best in Photography" award); "Depth of Field: Expanding Perspectives in 20th Century and Contemporary Photography," Ackland Art Museum, Chapel Hill, NC, Oct 8-Dec 31, 2006; "Intrinsic Artifice: Susan Brenner, David Maisel, Carl Chiarenza, and Stan Brakhage, The Light Factory Knight Gallery," Charlotte, NC Nov 10. 2006 – Feb 8, 2007; "Currents: Contemporary Photography by Former Heliographers, May 9 through June 2007, HP Garcia Gallery, NYC; "20/20 Vision: Celebrating 40 Years of Photography at Sunset Center," Center for Photographic Art, Carmel, CA, Nov. 2 –Dec. 7, 2007; "In Circulation: Works on Paper," The Luther W. Brady Art Gallery, George Washington University, Washington, DC, Oct. 18 – Dec. 14, 2007."The Art of Looking: Selections from the Collection of Charles Millard," Ackland Art Museum, Chapel Hill, NC, Sept.-Dec., 2007; The Digital Print: Work From Singer Editions, Edwards Art Gallery, Holderness School (Plymouth, NH), Jan 11 - Feb 23, 2008; "6X6X2008," Rochester Contemporary Art Center, June 6 - July 6, 2008; "From the Collection," Amon Carter Museum, Ft. Worth, TX, 2008; "Minor Impact," Howard Greenberg Gallery NYC, Sept. 12 – Oct. 18, 2008; "Four Masters," Image City Gallery, Rochester NY, Mar-Apr, 2009; "6X6X2009," Rochester Contemporary Art Center, Jun-Jul, 2008 and Member's show, Nov 2010 –Jan 2011, "The Jude Peterson Photography Collection," Fitchburg Art Museum, Jan 23 – Mar 20, 2011 & others

SELECTED GROUP EXHIBITIONS, 1950s-1994, INCLUDE: Museum of Modern Art,

Museum of Fine Arts in Boston, Philadelphia Museum of Art, National Museum of American Art, Institute of Contemporary Art in Boston, Metropolitan Museum of Art, Amon Carter Museum, Nelson-Atkins Museum of Art, George Eastman House, Center for Creative Photography in Tucson, Yale University Art Gallery, Los Angeles County Museum of Art, RISD Museum of Art, Museum of Fine Arts in Houston, Worcester Art Museum, Jewett Art Center at Wellesley, Smith College Museum of Art, Fogg Art Museum at Harvard, Ackland Art Museum, Santa Barbara Museum, Addison Gallery of American Art, The Currier Gallery, (Manchester, NH), Frederick S. Wight Gallery of UCLA, Bell Gallery of Brown University, University of New Mexico Museum of Art, The International Center of Photography (NYC), The Visual Studies Workshop, The Tartt Gallery in Washington, Catherine Edelman Gallery in Chicago, Brent Sikkema Fine Art in New York, Wooster Gardens in New York, Robert Klein Gallery in Boston, The Photographer's Gallery in Palo Alto; The Ansel Adams Gallery; The SPAS Gallery at R.I.T.; & in Italy, France, Japan, Australia, Holland, Portugal, Germany, Czechoslovakia, Switzerland, Finland, and Hawaii.

SELECTED REVIEWS AND/OR REPRODUCTIONS in over 250 publications beginning with Modern Photography (1958) and Photography at Mid-Century (1959), and including (Since 1989): Estelle Jussim, *The Eternal Moment* (1989); Merry Foresta, *Seven Settings* (portfolio, 1990) reprinted in Carl Chiarenza: *Landscapes of the Mind* (exh. brochure), Tampa Museum of Art (1992); Judith Reynolds, "The Alchemist," *CITY* (Rochester, NY), Dec. 9, 1992; William Johnson & Susan E. Cohen, "Conversation with Carl Chiarenza," *The Consort*, Feb., 1993, pp.1-15; Bruce Checefsky, "Carl Chiarenza/ Cleveland Museum of Art" (exh. review), *New Art Examiner*, Nov., 1993; Susan Danly, *Carl Chiarenza: Diptychs, Triptychs, and Single Prints* (Mead Museum exh. brochure), 1994; Portfolio of reproductions with introduction by Henry Brimmer, and reprint of S. Danly text, *Photo Metro*, 13/123 (Nov., 1994), cover and pp. 3-11; "Photography and Education: Three Generations ... : Carl Chiarenza in Conversation with Gary Metz," *Views*, 14/3 (Fall, 1994), pp. 10-13; James Enyeart, "Carl Chiarenza: Passages and Transformations," (George Eastman House exh. brochure), 1995; Alison Divine Nordstrom, "After Collage" (Southeast Museum of Photography exh. brochure), 1995; Maria Antonella Pelizzari, "Questioni Sulla Fotografia di Passaggio: Intervista con Carl Chiarenza," *Fotologia*, 16/17 (Autumn, 1995) [1996], Florence, Italy, pp.70-77; Deborah Martin Kao, "Photography at the Crossroads," in James Cuno, et. al., *Harvard Art Museums: 100 Years of Collecting*, Abrams, 1996, pp. 286, 289, 312-313; Elizabeth Licata, "Carl Chiarenza: Large-Scale Photographs," in Castellani Art Museum exhibition brochure, Spring 1997; Richard Huntington, "With large photos and tiny collages, Chiarenza captures clashing fictions," *The Buffalo News*, Mar. 20, 1997, p. C-8; A.D. Coleman, "Carl Chiarenza: Pushing the Envelope," in High Museum exhibition brochure, Carl Chiarenza: *Photographs 1984-1997*, November, 1997; Naomi Rosenblum, *A World History of Photography*, 3rd edition, Abbeville, 1997, p.583; Stephen Prokopoff, "Landscapes of the Imagination," in University of Iowa Museum of Art exhibition brochure, Carl Chiarenza: *Landscapes of the Imagination*, January, 1998;

A.D. Coleman, "Tears and Pressures," *The Photo Review*, 21/1 (Winter, 1998), pp. 15-19; Mount Holyoke College Art Museum, *On the Nature of Landscape*, (exh. brochure), 1998, np; Peter C. Bunnell, et. al., *Photography at Princeton ...*, The Art Museum, Princeton University, 1998, pp. 286-87; Francine Koslow Miller, "Works on Paper: Digital Printmaking at Singer Editions, Robert Klein Gallery, Boston," *ARTBYTE*, Dec.-Jan., 1998-99, pp. 57-59; Keith Davis, *An American Century of Photography: The Hallmark Collection*, Abrams, 1995, text and repro., pp.308-309, and 2nd ed., rev. and enl., 1999, text and repro., pp.274,311,314,435-436; Steve Fennessy, "Chiarenza Rediscovered," *Rochester Democrat & Chronicle*, Sept. 4, 1999, pp. 1C, 6C; Daniell Cornell, *Alfred Stieglitz and the Equivalent: Reinventing the Nature of Photography* (exh. catalog), Yale Univ. Art Gal., 1999, pp. 23-24; Sylvia Wolf and Andy Grundberg, *Kenneth Josephson: A Retrospective*, Art Institute of Chicago, 1999, pp.11, 14; Ron Netsky, "Painting with Light," *CITY*, Oct. 13-19, 1999, pp.31-32; George Eastman House, *Photography from 1839 to Today*; Taschen, 1999, pp.652-653; Gaza Bowen, "Continuing and Recommended: Carl Chiarenza," *ArtScene* (Los Angeles), 19/2 (Oct.,1999), p.19; George Eastman House, *A Collective Endeavor : The First Fifty Years ...*, Rochester, 1999, pp.31,124-25; Robert Hirsch, *Seizing the Light: A New History of Photography*, McGraw-Hill, 2000, pp. 388; ,392,428, 449-50,451,482,499; James Luciana, ed., *Black and White Photography: Manifest Visions/An International Collection*, Rockport Pub., 2000, pp. 103,135; Sarah Schmerler, "Carl Chiarenza. Alan Klotz/Photocollect, New York" (exh. rev.), *Art on Paper*, V. 4, N.5 (May-June, 2000), p. 83; Cover, Interview with Brooks Jensen, pp.50-64, & portfolio, pp.65-83, *LensWork*, N.29 (May-June, 2000); Walter Chappell, "The Arising, Manifestation, and Eventual Eclipse of the Association of Heliographers, 1960-65, New York City," *History of Photography*, Vol. 24, No. 2 (Summer, 2000), pp.180-183; Rachel Rosenfield Lafo & Gillian Nagler, eds., *Photography in Boston: 1955-1985*, DeCordova Museum & The MIT Press, Lincoln & Cambridge MA, 2000, text & reproductions, passim.; A.D. Coleman, "Photography as Metaphor—The Illusive Terrain of Carl Chiarenza," *View Camera*, May/June, 2001, pp. 3, 28-35; Craigen Bowen, et. al., eds., *Dear Print Fan: A Festschrift for Marjorie B. Cohn*, Harvard University Art Museums, 2001, pp. 59-61; "Carl Chiarenza: Tears and Pressures," Portfolio with text by A. D. Coleman, *Ag*, Vol. 25 (2001), title page, back cover, & pp. 3, 34-43; "Photography: Evoking a Life's Work," *The Democrat and Chronicle* (Rochester, NY), Jan. 6, 2002 p. 3C; Amy Rule and Nancy Solomon, *Original Sources: Art and Archives at the Center for Creative Photography*, University of Arizona, Tucson, 2002, pp. 165, 283; *Chiarenza: Evocations*, with poetry by Robert Koch, Nazraeli Press, Tucson, 2002; *REViewing Photography: The Photo Review @ 25*, The Rosenwald-Wolf Gallery, The University of the Arts (Philadelphia) 2002; The National Endowment for the Arts, *A Creative Legacy: A History of the NEA Visual Artists' Fellowship Program*, 2002; Rodger Kingston, "A Mind with a View," *Bostonia*, Summer, 2002, pp. 82-83; Stuart Low, "Re-Created Visions," *The Democrat and Chronicle*, Rochester, NY, Apr. 14, 2002, p.3C; Leland Rice, "Carl Chiarenza," *Black & White*, Issue 21 (October, 2002), pp. 68-75; A.D. Coleman, "Visual Literacy," *Photography in New York International*, Sept./Oct., 2002, p.48; Jean Dykstra, "Photo Book Beat," *Art on Paper*, 7/3 (Dec., 2002), p.75; Frank Watson, "Carl Chiarenza Evocations," *f* (SFF, Sweden), Nr. 4, 2002; Ricardo Mendes, "Once Upon a Time: uma historia da historia da Fotografia brasileira," *FotoPlus*, Brazil, Feb. 2003, passim; Judith Tolnick, *Carl Chiarenza: a special exhibition* (exh. brochure), Photography Gallery, University of Rhode Island, 2003; Doug Norris, "Photo retrospective reveals masterful technique," *South County Independent* (RI), Nov. 27, 2003; and Ken Shulman, "Aaron Siskind and Carl Chiarenza," *Art News*, Feb., 2004, pp. 118, 120; Doug Norris, "Carl Chiarenza: A Retrospective," *Art New England*, April/May, 2004, p.29; Bill van Siclen, "At URI Gallery: works that will give you pause," *The Providence Journal LIVE*, Nov. 6-9, 2003, pp.22-23; Ken Shulman, "Aaron Siskind and Carl Chiarenza," *Art News*, Feb., 2004, pp. 118, 120; Center for Photographic Art 2004 Benefit Auction Catalog, Carmel, CA, 2004; Photographic Resource Center Benefit Auction Catalog, Boston University, Boston, 2004; Joan Fontcuberta, ed., *Photography, Crisis of History*, Actar, Barcelona, Spain, 2004, p. 8, & passim; Becky Simmons, et. al., *View It! The Art and Architecture of RIT*, Cary Graphic Arts Press, Rochester, NY, 2004, pp. viii, 33; Julie Bernzott, "Carl Chiarenza" (Review of Chiarenza exhibition at Carl Solway Gallery), *City BEAT* (Cincinnati News & Entertainment Weekly), Dec. 01, 2004; Barbara Savedoff, "Abstract Photography: Identifying the Subject," *Exposure*, Vol. 37, No. 2 (2004), pp. 25-34; "A Lesson in Seeing, an Interview with Carl Chiarenza," by N. Elizabeth Schlatter, *Focus Magazine*, Vol. 1, No. 6, April, 2006, pp.35-42 (with nine reproductions); "Return of the Heliographers," *Black and White Magazine*, Issue 53 (Sept. 2007), pp. 38-39; "Book Review" (Lodima Press), *Silvershotz*, (UK), pp. 96-98; Vol. 4, Ed. 3; Lodima Press Portfolios (Chiarenza's Solitudes included) reviewed by Matt Damsker in *E-Photo Newsletter #137* (Dec.,2007), (<newsletter@photocentral.com>); David Brittain, Interview with Carl Chiarenza, *foto8 Magazine* (London, UK), April 2008. Clive Waring-Flood, "Carl Chiarenza: Landscapes of the Mind," *Silvershotz: The International Journal of Fine Art Photography*, Vol. 4, Edition 6 (2008), pp. 8-20 (with 23 reproductions); Barbara Savedoff, "Documentary Authority and the Art of Photography," in Scott

Walden, ed., *Photography and Philosophy: Essays on the Pencil of Nature*, Blackwell Publishing Oxford, UK, Malden, MA, 2008, pp.111 – 137; Rebecca Rafferty, "The Bigger Picture," A review of Chiarenza's book, *Pictures Come From Pictures*, CITY (Rochester, NY), Vol 37 No 45 (2008), p.21; MINOR IMPACT (Exhibition Catalog), Howard Greenberg Gallery, NYC 2008; Brooks Jensen, Interview and Portfolio, LensWork No. 79 (Nov-Dec, 2008), pp. 66-93 (Expanded version released as LensWork Extended 79 DVD); Kathy Lindsley, "Legends of the Lens," (Carl Chiarenza '57: In the abstract), The University Magazine (R.I.T.), Winter, 2008-09, pp.20-21; Robert Hirsch, "Carl Chiarenza: Internal Landscapes", The Photo Review, Vol. 28, No 4 (2009), pp. 2-6; "Vision and Voice: The Contemplative Mind of Carl Chiarenza," an interview by Marquita Plomer Alcartado, with seven reproductions, March/April, 2010 issue of VIEW CAMERA Magazine, pages 34-40; and several exhibition reviews in 2010-11 (for example: Mark Feeney, "Connecting the Present to the Past," The Boston Globe, Nov. 23, 2010).

PUBLIC COLLECTIONS INCLUDE: Los Angeles County Museum of Art, Smithsonian American Art Museum (Washington DC), Philadelphia Museum of Art, Museum of Modern Art (NYC), Art Institute of Chicago, Cleveland Museum of Art, Baltimore Museum of Art, Harry Ransom Center, University of Texas at Austin, Minneapolis Institute of Arts, Museum of Fine Arts (Boston), The National Gallery of Art (Washington, DC), Museum of Fine Arts (Houston), San Francisco Museum of Modern Art, Amon Carter Museum (Fort Worth), The Getty Museum (Los Angeles), Santa Barbara (CA) Museum of Art, Tampa Museum of Art, George Eastman House (Rochester), Center for Creative Photography (Tucson), Harvard University Art Museums, Worcester (MA) Art Museum, Museum of Art (Princeton University), Yale University Art Gallery, RISD Museum of Art (Providence), Hallmark Fine Art Collection at Nelson-Atkins Museum of Art (Kansas City, MO), The Chrysler Museum of Art (Norfolk, VA), Krannert Art Museum (Illinois), Rose Art Museum (Brandeis University), Ackland Art Museum (Chapel Hill), Museum of Contemporary Photography (Chicago), Exchange National Bank (Chicago), Museum of Art (St. Petersburg), International Center of Photography (NYC), Grunwald Collection (UCLA), Bibliotheque Nationale de France (Paris), Mead Museum of Art (Amherst), New Orleans Museum of Art, Addison Gallery of American Art (Andover), Mount Holyoke College Art Museum, Smith College Museum of Art, University of Iowa Museum of Art, The Colby College Art Museum (Waterville, ME), The Currier Gallery of Art (Manchester, NH), The Art Gallery of Ontario (Canada), Ryerson University (Toronto, Canada). The Photography Archive/University of Louisville (KY), LaSalle National Bank Collection (Chicago), DeCordova Museum (Lincoln, MA), The Fitchburg (MA) Art Museum, Rochester Institute of Technology Wallace Library, Spectrum Gallery (Rochester), Shadai Gallery (Tokyo, Japan), Kiyosato Museum of Photographic Arts (Yamanashi, Japan), Agfa Division/Bayer Corporation Photography Collection, Polaroid Corporation Collection, The Elizabeth Collection (Rochester, NY), The Saunders Group (Rochester, NY), The College (University of Rochester), The Joy of Giving Something, Inc. (New York, NY); Gleason Library, University of Rochester, Museum of New Mexico, Santa Fe.

PERMANENT INSTALLATIONS: 5X14 foot quartet, Lobby, Gannett Building, Rochester Institute of Technology; a triptych for Art Project, University of Iowa Hospitals & Clinics; a triptych and a large-scale IRIS print at Meridian Center, Rochester, NY; 5X11 foot triptych, Wilson Commons, University of Rochester; Group of large scale prints, Max's at the Gallery, Memorial Art Gallery, Rochester, NY; Group of works, President's House, University of Rochester, and others.

ARTICLES & REVIEWS BY CHIARENZA have appeared in numerous publications since 1957. He served as editor of *Contemporary Photographer* in the 1960s. His writing includes theoretical musing ("Notes Toward an Integrated History of Picturmaking," in *Afterimage* [1979], reprinted in T. F. Barrow, et. al., eds., *Reading Into Photography...*, [Albuquerque, 1982]), and critical works on Aaron Siskind, Robert Heinecken, Kenneth Josephson, Garry Winogrand, Ansel Adams, Paul Strand and others. His extensive essay, on Garry Winogrand, appeared in two parts in *IMAGE*, Vol. 34, No. 3-4 (1991) and *IMAGE*, Vol. 35, No. 1-2 (1992). He continues to write occasional pieces such as "Some Memories of Ralph Hattersley from a Half-Century Ago," with other notes and photographs, in *Ralph Hattersley, Photographer, Educator, Writer, Friend, 1921-2000*, Rochester Institute of Technology, 2000, pp. 2-5, 24, 35; the Foreword in Keith B. Armstrong, *Intuiting Artistic Genius: Carl Siembab as Photographic Curator*, Independent Alumni of Harvard University Press, Cambridge, MA 2000, pp. viii-xv; and the Introduction in, Ron Rosenstock, *Hymn to the Earth* (Holden, MA, 2003); and, with Professor Alisa Luxenberg (University of Georgia, Athens), "Photography and Painting: The Evolution of Modern Picture-making in France ca. 1860-1880," *Exposure*, Vol. 37, No. 1 (2004), pp. 3-16; Nathan Lyons and Carl Chiarenza, with Rick Hock, "Speaking in Black and White," *Image* (Journal of George Eastman House), Vol. 45, No. 1 (Spring 2007), pp. 4-11; he has reviewed books regularly for CHOICE since 1980.

LECTURES GIVEN SINCE 1996 INCLUDE: The William A. Reedy Memorial Lecture and Graduate Seminar, April 25-26, 1996, Rochester Institute of Technology; "Focus on Faculty: Carl Chiarenza," University of Rochester, Nov. 25, 1996; "Chance & Accident in My Work," Hiram College, January 28, 1997; High Museum, Atlanta, Nov. 15-16, 1997; Graduate Seminar, University of Iowa, Jan. 27, 1998; lecture: "Landscape, Abstraction, and Music in My Work," University of Iowa Museum of Art and Art Dept, Iowa City, January, 1998; The Hotchkiss School, Lakeville, CT., April, 1998; "Landscapes of the Mind: A Life in Photography," Mount Holyoke College Art Museum, Gamble Auditorium, Sept. 17, 1998; "A Life in Photography, 1953-1999," Alfred University, February, 1999; "Transformations, Generations," Los Angeles County Museum Of Art , Sept. 12, 1999; "A Lifetime in Photography," SPE National Conference, Cincinnati, OH, March 25, 2000; Panel: "Getting Focused: Perspectives on Photography in Boston: 1955-1985," DeCordova Museum, Lincoln, MA, Nov. 4, 2000; "Curators, Collectors, and their Art," Harvard Art Museums, Nov. 5, 2001; "Aaron Siskind and the Development of Abstraction in American Art," Los Angeles Museum of Contemporary Art, Nov. 15, 2001; Visiting Artist/Scholar (two public lectures on Chiarenza and on Siskind, class discussions and critiques), University of Georgia, January 21-25, 2002; Open Studio Visitation, University of Rochester and Spectrum Gallery, Feb. 16, 2002; "On the Evolution of Abstraction in the Photography of Carl Chiarenza," & "On the Evolution of Abstraction," Amon Carter Museum, Mar. 6, 2002; and "Carl Chiarenza: Forty-Eight Years of Photography," Texas Christian University, Ft. Worth, Mar. 7, 2002; "Change in Continuity: The Work of Aaron Siskind," Center for Creative Photography, University of Arizona, April 24, 2003; City Lights Studio Tour, Rochester, NY, Feb. 16, 2003; "Thinking and Making: 50 Years of photography," Hallmark Fine Arts Collection, Kansas City, MO, Sept. 29, 2003; "The Work of Aaron Siskind," University of Missouri, Kansas City, Sept. 29, 2003; "A Half-Century of Picturemaking," University of Rochester (NY), Oct. 10, 2003; Gallery & Book Talk for ARLIS/WNY Fall Meeting, University of Rochester (NY), Oct. 17, 2003; "A Half-Century of Picturemaking", University of Rhode Island (Kingston), Nov. 13, 2003; Gallery Talk and discussion for "Aaron Siskind's photographs of the 1940s," Exhibition Study Day, The RISD Museum (Providence, RI), Nov. 14, 003; "Meet the Photographer: Carl Chiarenza," Genesee Center for the Arts, Rochester, NY, February 9, 2004; "Thinking and Making: 50 Years of photography," Ryerson University, Toronto (May 17, 2006), and Memorial Art Gallery, Rochester, NY (June 22, 2006); and others, recently including Gallery Chats @ R.I.T. & Boston University in 2010, Marks Art Center, Palm Desert, CA in 2011, etc.

OTHER ACTIVITIES: A co-founder of the Heliographers, and of Imageworks, Chiarenza served for two decades as a trustee of the Visual Studies Workshop, as a director of the Photographic Resource Center, and as a member and officer of several similar organizations, including the Society for Photographic Education; he is Chair, Sub-Committee for the Photographs Collection of the Harvard University Art Museums Committee on Collections; has served as a member of various committees of the George Eastman House; and member of the International Advisory Council of the International Center of Photography. In 1990, co-sponsored by the University of Rochester and George Eastman House, among others, he led a four-day symposium on Photography in the 1960s; and on April 4-6, 1998, sponsored by the same institutions, he directed the Fanny Knapp Allen Lectures on Women in Photography featuring eight artists, critics, and historians.

HONORS & AWARDS: Chiarenza was Harnish Visiting Artist at Smith College (1983-84); and Visiting Professor at Cornell University (1991). In 1983 and 1986, he was selected by the Massachusetts Council of the Arts to work with the Polaroid 20 X 24 Camera as a Visiting Artist at the School of the Museum of Fine Arts in Boston. He has been the recipient of two Danforth Teacher Grants (1966-68), a Kress Foundation Research Grant (1970-71), and artist fellowships from the Massachusetts Arts and Humanities Foundation (1975-76) and from the National Endowment for the Arts (1977-78 and 1991-92). In 1996, he received the Artist Award of the Arts and Cultural Council for Greater Rochester. In 1997, he was artist-in-residence at Hiram College (Jan.-Feb.), he received a Special Opportunity Stipend Award from the New York Foundation for the Arts, and was selected as Rochester Institute of Technology Imaging Arts and Science Distinguished Alumnus of the Year. In 1999 he was elected "Honored Educator" at the Society for Photographic Education National Conference; and received the Lillian Fairchild Artist Award. He was awarded "Best in Show," at the 5th Biennial Exhibition of Italian-American Artists, Nazareth College Arts Center, October, 2000; and again at the 6th Biennial in 2002; and "Best in Photography," at the 7th & 8th Biennials in 2004 & 2006. Chiarenza's biography appears in *Who's Who In America*; *Who's Who In American Art*; *Who's Who In The Humanities*; *Who's Who Among Italian-Americans*; *The Photographers Encyclopedia International*; *The Macmillan Biographical Encyclopedia Of Photographic Artists And Innovators*; *American Artists*; *The New York Art Review*; *Outstanding People of the 21st Century* (Cambridge, England). A detailed chronology and bibliography of Chiarenza (through 1986) can be found in *Chiarenza: Landscapes Of The Mind* (Boston, 1988).

DEALERS: Stephen Cohen Gallery, 7358 Beverly Blvd., Los Angeles (323-937-5525) www.stephencohengallery.com, stephen@stephencohengallery.com; Robert Klein Gallery, 38 Newbury St., Boston (617-267-7997) www.robertkleingallery.com, eunice@robertkleingallery.com, Alan Klotz Gallery, 511 West 25th St., Suite 701, New York (212-741-4764), www.alanklotzgallery.com, alan@alanklotzgallery.com. A complete resume is available on request.