

Ronald Feldman Fine Arts

KEITH COTTINGHAM

Born: Los Angeles, California, 1965
Computer Arts Institute, San Francisco, 1989
B.A., Center for Interdisciplinary Programs, San Francisco State University, 1988
Suite 3D - Center for Computer Art, San Francisco, 1987-88
San Luis Obispo Polytechnic, 1983-85

Lives and works in San Francisco, CA

SOLO EXHIBITIONS

- 2007 Ronald Feldman Fine Arts, New York, NY, *Keith Cottingham*, October 20 – November 24.
- 2004 Ronald Feldman Fine Arts, New York, NY, *Constructed Photographs*, March 20 – April 17.
- 2000 Rudolf Mangisch Gallery, Zurich, Switzerland, *Keith Cottingham*, April 28 – May 28.
Espace d'Art –Yvonamor Palix, Paris, France, *Keith Cottingham*.
- 1999 Kunsthalle Krems, Krems, Austria, *Tomorrow Forever, Photography as Decay*, March 20 – May 16.
Ronald Feldman Fine Arts, New York, NY, *Keith Cottingham*, February 27 – April 3.
- 1998 Christopher Grimes Gallery, Santa Monica, CA, *Keith Cottingham*, March 14 – April 11.
- 1994 Christopher Grimes Gallery, Santa Monica, CA, *Keith Cottingham*, March 25 – April 23.
- 1992 Gallery LaGreca, San Francisco, CA, *Fictitious Self-Portraits*, August 6 – September 13.
- 1988 Artist Television Access, San Francisco, CA, *The Self and it's Other; the Beautiful; the Erotic; the Artificial*.

GROUP EXHIBITIONS

- 2010 Ronald Feldman Fine Arts, New York, NY, *Resurrectine*, May 15 – June 26.
- 2009 Ronald Feldman Fine Arts, New York, NY, *BLACK&WHITEWORKS*, June 6 – July 31.
- 2008 Ronald Feldman Fine Arts, New York, NY, *Drawing Review: 37 Years of Works on Paper*, November 22 – December 23.
Paul Robeson Main Gallery & Rumble Room, Rutgers University, Newark, NJ, *Specimen: Representing the Natural World*, November 6 – January 29, 2009.
- 2004 Fundación Telefónica, Madrid, Spain, *Monstruos, fantasmas y alienígenas*, November 10, 2004 – January 9, 2005. (catalogue)
The Berry Center Art Galleries, Ramapo College, Mahwah, NJ, *Photography Reborn*, November 17 – December 10.
Hayward Gallery, London, England, *About Face: Photography and the Death of the Portrait*, June 24 – September 5. (catalogue)
Städtische Museen Heilbronn, Germany, *Exposed: The Nude in 20th Century Photography*, April 24 – July 4.

- 2003 JG Contemporary, New York, NY, *Nature Photography*, July 11 – August 7.
Ronald Feldman Fine Arts, New York, NY, *American Dream*, February 22 – April 5. (catalogue)
- 2002 Regina Gouger Miller Gallery, Carnegie Mellon University, Purnell Center for the Arts, Pittsburgh, PA, *Paradise Now: Picturing the Genetic Revolution*, August 15 – December 30, and travel to Newcomb Gallery of Art, Tulane University, Woldenberg Art Center, New Orleans, LA, February 15 – June 15, 2003; Art Center College of Design, Pasadena, CA, July 26 – September 28, 2003; Center for Art and Visual Culture, University of Maryland, January 15 – March 15, 2004.
- 2001 Guild Hall of East Hampton, East Hampton, NY, *The Reality- Effect: Portraiture and the Figure in Contemporary Photography*, August 10 – October 7. (catalogue)
Rockford Art Museum, Rockford, IL, *Lifelike*, May 11 – July 22.
New Jersey Center for Visual Arts, Summit, NJ, *Identities: Contemporary Portraiture*, March 25 – May 20. (catalogue)
- 2000 Plaza Gallery, Lowenstein Hall at Lincoln Center, Fordam University, New York, NY, *Somewhat Corrupt= Computer Art Show*, December 7 – January 31, 2001.
Arken Museum for Moderne Kunst, Ishøj, Denmark, *Body & Existence / Krop & Eksistens*, September 15 – January 15, 2001.
Exit Art, New York, NY, *Paradise Now: Picturing the Genetic Revolution*, September 9- October 28, and travel to: The Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY, September 15 – January 6, 2002. (catalogue)
Castle Gallery, College of New Rochelle, New Rochelle, NY, *ID/Y2K: Identity at the Millennium*, January 30 – March 24.
Los Angeles County Museum of Art, Los Angeles, CA, *Ghost in the Shell: Photography and the Human Soul, 1850-2000*.
SF Cameraworks, Rosenberg Gallery at Goucher College, San Francisco, CA, Portrait/Identity Show.
- 1999 Yerba Buena Center, San Francisco, CA, *Bay Area Now*, November 20-February 13, 2000. (catalogue)
S.F. Camerawork, San Francisco, CA, *Rattling the Frame: The Photographic Space 1974-1999*, October 15 – November 20.
Neue Galerie Graz, Austria, *The Anagrammatical Body: The Body and its Media Construction*, October 9, 1999 – February 29, 2000, and travel to: ZKM – Center for Art and Media Technology, Karlsruhe, Germany, April 7 – June 18, 2000. (catalogue)
Kunst Halle Krems, Krems-Stein, Austria, *Tomorrow For Ever: Photographie Als Ruine*, March 20 – May 16, 1999.
- 1998 Huntington Beach Art Center, Huntington Beach, CA, *The Unreal Person: Portraiture in the Digital Age*, April 26 – June 14. (catalogue)
Anderson Gallery, School of the Arts, Virginia Commonwealth University, Richmond, VA, *Presumed Innocence*, January 17 – March 1, 1998, and travel to: Contemporary Arts Center, Cincinnati, OH, April 4 – June 14, 1998.
- 1997 Milwaukee Art Museum, Milwaukee, WI, *Identity Crisis: Self-Portraiture at the End of the Century*.
Siemans AG, Munich, Germany, *Photography After Photography*.
- 1996 Arles, France, *Rencontres Internationales de la Photographie*.
Basel, Espace d'Art, Yvonamor Palix, Paris, *Art 21*.
Cartier Foundation, Paris, France, *Double Vie, Double Vue*.
Los Angeles County Museum of Art, Los Angeles, CA, *Hidden in Plain Sight*.
Madrid, Espace d'Art, Yvonamor Palix, Paris, France, *ARCO 96*.
Renaissance Society at the University of Chicago, Chicago, IL, *identity/desire*, February 26 – May 3.
Rotterdam, Espace d'Art, Yvonamor Palix, Paris, France, *Paradox*.
San Jose Museum of Art, San Jose, CA, *Pixel Perfect: Digital Photography in the Bay Area*.
Washington Center for Photography, Washington, DC, *trace*, January 19 – February 29, 1996.
The Renaissance Society at the University of Chicago, Chicago, IL, *Persona*; and travels to: Kunsthalle Basel, Switzerland.
- 1995 Lehman College Art Gallery, Bronx, NY, *Fact Fiction and Truth: Contemporary Portraits*, September 19 – December 16.

University Art Museum, University of California at Berkeley, CA, *We Look and See*.
Espace d' Art - Yvonamor Palix, Paris, France, *In Corpus Machina*, June 1 – July 28.
TBA Exhibition Space, Chicago, IL, *Youth Culture Killed My Dog (But I Don't Really Mind)*, April 8 – May 20. (catalogue).
Madrid, Espace d'Art, Yvonamor Palix, Paris, France, *ARCO 95*.
Aktionsforum Praterinsel, Munich, Germany, *Fotografie nach der Fotografie*, organized by Stadtische Galerie Erlangen and Siemens Kultur Programm, Siemens AG, Munich, Germany, and travel to: Kunsthalle Krems, February 17 – March 24; Stadtische Galerie Erlangen, April 2 – May 12; Brandenburgische Kunstsammlungen Cottbus, May 28 – July 14; Museet for Fotokunst, Brandts Klaedefabrik, Odense, Denmark, August 10 – September 22; Fotomuseum, Winterhur, November 10 – January 7, 1997. (catalogue)

- 1994 Ansel Adams Center of Photography, San Francisco, CA, *Second Nature*, December 8 – January 8, 1995.
TARt Foundation, Technical University of Twente, Holland, *Archpolis*, November 24 – December 11.
List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA, *The Ghost in the Machine*, October 8 – December 18. (catalogue)
Espace Tour Eiffel Paris, Paris, France, *FIAC 94*, October 8 – October 16.
Landes Galerie, Linz, Austria, *15 Years of Ars Electronica*, June 10. (catalogue)
Los Angeles County Museum of Art, Los Angeles, CA, *New Acquisitions/New Work/New Directions #2: Photography from the Collection*, April 28 – July 10.
Seafirst Gallery, Seattle, WA, *Stealth: The Fine Art of Making Things Invisible*, January 21 – March 11.
Espace d'Art Yvonamor Palix, Paris, France, *Le Mois de la Photo*.
- 1993 Ronald Feldman Fine Arts, New York, NY, *UNTITLED (14)*, November 13 – December 23.
Christopher Grimes Gallery, Santa Monica, CA, *Mr. Serling's Neighborhood*, July 10 – September 4.
Rena Bransten Gallery, San Francisco, CA, *Gesture and Nuance: the Photographic Portrait*, June 17 – July 17.
Intersection Gallery, San Francisco, CA, *New Works in Photography*, December 12 – January 15, 1993.
- 1991 Fillmore Center Arts Intervention, San Francisco, CA, *Anonymous Portraits*.
- 1989 Eye Gallery, San Francisco, CA, *New Directions in Photography*.
- 1988 The Lab, San Francisco, CA, *Benefit for the Lab*.
San Francisco State University, San Francisco, CA, *Symposium on Virtual Space*, (live slow scan video hook-up with Toronto, Canada, Los Angeles, CA and San Francisco, CA).

BIBLIOGRAPHY

Selected Periodicals (* indicates articles pertaining solely to the artist)

- 2008 *Falconer, Morgan. "Keith Cottingham." *ARTnews* 107, no. 1 (January 2008): 125.
- 2006 Guesdon, Céline. "Toward a New Kind of Image: Photosynthegraphy." *Leonardo* 39, no. 3 (2006): 193-97.
- 2004 * Goddard, Donald. "Keith Cottingham: Constructed Photographs." <http://www.newyorkartworld.com/reviews/cottingham.html>, April 2004.
* Schwendener, Martha. *Time Out New York* no. 446, April 15-22, 2004, p. 65.
* Smith, Roberta. "Keith Cottingham: Constructed Photographs." *The New York Times*, Friday, April 9, 2004, p. E37.
Zeaman, John. "What you see is not necessarily what you get." *The Record*, Sunday, November 28, 2004, p. E-8.
- 2003 Cohen, David. "Gallery Going." *The New York Sun*, July 31, 2003.
Knight, Christopher. "A Look into the Genetic Future." *The Los Angeles Times*, August 8, 2003, p. E24.
Levin, Kim. "Nature Photography." *The Village Voice*, July 10 – August 5, 2003.
MacCash, Doug. "Art or Science?" *The Times-Picayune, New Orleans*, April 2, 2003, p. E1.

- 2001 "American Views." *Rockford Art Museum Members' Magazine* (Spring 2001): 4-5.
 Bischoff, Dan. "Face-to-face with some startling visages." *Star-Ledger*, April 8, 2001, sec. 4, pp. 1-2.
 Brea, José Luis. "All the parties of the future culture and youth (21st c)." *Exit 4* (November 2001): 114-35.
 Jaeger, William. "Genetic Code." *Times Union* (Albany, NY), September 30, 2001.
 Temin, Christine. "Exploring the ties that bind." *The Boston Globe*, October 24, 2001.
- 2000 DeCarlo, Tessa. "'Bay Area Now': MFAs in Toyland." *The Wall Street Journal*, January 27, 2000, p. A20.
 * Musciconico, Daniele. "Wahlteste Vergangenheit." *Neue Bördher Zeitung*, May 7, 2000.
 "Paradise Now." *Flash Art* XXXIII, no. 214 (October 2000): 41.
 Schjeldahl, Peter. "DNART." *The New Yorker* (October 2, 2000): 144-46.
 * "Tipp Der Woche." *Züritipp* [Germany], May 12-18, 2000.
 Winship, Frederick. "Artists portray genetic concerns." *United Press International*, November 22, 2000.
- 1999 Albrecht, Jörg. "Die Guten ins Töpfchen." *Die Zeit* [Germany] 38, September 16, 1999, p. 16.
 Dworkin, Ronald. "Regeln für den Menschenpark." *Die Zeit* [Germany] 38, September 16, 1999, pp. 5, 17.
 "Rattling the Frame: The Photographic Space 1974-1999." *Camerawork* 26.2(Fall/Winter 1999): 12.
 Schnabel, Ulrich. "Klone zu Discountpreisen: Interview mit dem Biothiker und Medizinhistoriker Axel W. Bauer." *Die Zeit* [Germany] 38, September 16, 1999, pp. 15, 18-21.
 Sloterdijk, Peter. "Regeln für den Menschenpark." *Die Zeit* [Germany] 38, September 16, 1999, pp. 15, 18-21.
 * Smith, Roberta. "Keith Cottingham." *New York Times*, March 20, 1999, p. E37.
- 1997 Curtis, Cathy. "Something to Smile About." *Los Angeles Times*, April 22, 1997, pp. F1, F4-5.
 Lowry, Joanna. "Books: Photography After Photography: Memory and Representation in the Digital Age." *contemporary visual arts* no. 16 (Fall 1997): 84-85.
 Pincus, Robert L. "Fabricated Faces are Sign of Times in Art History." *The San Diego Union-Tribune*, March 10, 1997.
 Thijsen, Mirelle. "Digital Territories." *Flash Art* XXX, no. 192 (January/February 1997): 63.
 Walsh, Daniella B. "Another Perspective on the Face." *The Orange County Register*, April 27, 1997, p. 26.
- 1996 Artner, Alan G., "Persona non grata." *Chicago Tribune*, March 17, section 7.
 "Diggin' Digital Territories." *Flash Art* XXIX, no. 190 (October 1996): 45.
 Melchart, Erwin. "Vorsicht: Photo: Krems: 'Fotografie nach der Fotografie.'" *Kronen-Zeitung* (Germany), Saturday, February 17, 1996, p. 48.
 "Photography After Photography at Aktionsforum." *Flash Art* XXIX, no. 186 (January-February 1996): 39.
 "Richtig Falsch." *ZEITmagazine*, no. 11 (March 8, 1996) (Germany): 28-34.
 "Sinnbilder einer unsinnlichen Welt." *Kurier* (Germany), February 19, 1996.
- 1995 Connors, Thomas. "Youth Culture Killed My Dog (but I don't really mind)." *The New Art Examiner* (September 1995): 41-42.
 Gaessler, Dominique. *Photographies Magazine* (May 1995): 58-59.
 Grundberg, Andy. "me (you)." *See: a journal of visual culture* 1:1 (Winter 1995): 50-51.
 * Platt, Ron. "Believing is Seeing." *Wired* 3, no. 10 (October 1995): 142-43.
 Sonna, Birgit. "Das Furchten lehren" *Suddeutsche Zeitung*, December 20, 1995.
 Wilk, Deborah. "Youth Culture Killed My Dog (But I Don't Really Mind)." *Flash Art* XXVIII, no. 183 (Summer 1995): 76.
 Ziegler, Ulf Erdmann. "Kleiner Hang zur Falschung: Auf ins digitale Zeitalter: Zwei Munchner Ausstellungen suchen ein neues Konzept der Fotografie." *Die Tageszeitung*, December 29, 1995.
 Zimmer, William. "Portraits That Use Absence As a Vehicle of Expression." *The New York Times*, Sunday, October 22, 1995, p. 16.
- 1994 Bonetti, David. "Bonding art with the new technology." *San Francisco Art Examiner*, (December 23): p. D9.
 Corbu, Michel. "Le mariage de l'art et de la technologie." *Enjeux les Echos*, no. 93 (June): 89-91.
 * Fujimori, Manami. "From Abroad." *Bijutso Techo* 46, no. 683 (February): 121-122.
 Norman, Sally Jane. "Art/Photography/Digital Technology." *Artpress*, (June): 20-21.

Onorato, Ronald J. "The Ghost in the Machine." *The New England Journal of Photography* 14, no. 3, (Fall).
Sherman, Mary. "Photos put eerie twist on reality." *Boston Herald* (October 28).
Temin, Christine. "A concern with humanity unifies trio of shows at MIT." *Boston Sunday Globe* (October 30): B2.

1993 Bonetti, David. "Rena Bransten Gallery." *San Francisco Art Examiner* (July 9): D7.
Maslon, Laura. *Art-Talk* (October): 36.

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About Face: Photography and the Death of the Portrait. London, England: Hayward Gallery, 2004.
Alloa, Emmanuel, ed. *Penser L'Image*. Dijon, France: les presses du reel, 2010. p. 9.
Ameri@an Dre@m. New York, NY: Ronald Feldman Fine Arts, 2003,
Archipolis: Virtual Reality in Cyberspace. Holland: Tart '94, 1994.
Arts Plastiques: Culture Artistique. Rennes, France: Jeunesse Education Recherche, 2009, p. 75.
Baron, Denis. *La Chair Mutante Fabrique d'un Posthumain*. Paris, France: Éditions Dis Voir, 2008, p. 64.
Bay Area Now 2. San Francisco, CA: Yerba Buena Center for the Arts, 1999.
Brauchitsch, Boris Von. *Kleine Geschichte der Fotografie*. Stuttgart, Germany: Philipp Reclam, 2002, pp. 253-254.
Bachmann, Plinio Jean-Marie Krier and Mike Mathias. *All We Need*. Baden, Switzerland: Lars Müller Publishers, 2007, p. 211.
Der Anagrammatische der Körper und seine mediale Konstruktion. Karlsruhe, Germany: ZKM – Center for Art and Media Technology (Zentrum für Kunst und Medientechnologie Karlsruhe), 2000.
Ghost in the Machine. Cambridge, MA: Massachusetts Institute of Technology, 1994.
Identities: Contemporary Portraiture. Essay by Marion Dillon. Summit, NJ: New Jersey Center for the Visual Arts, 2001.
Identity Crisis: Self-Portraiture at the End of the Century. Essays by Dean Sobel and Marc J. Ackerman, Ph.D. Milwaukee, WI: Milwaukee Art Museum, 1997.
La Caverna Chiara:Fotografia e campo immaginario ai tempi della tecnologia digitale Genoa, Spain: Museo Photographia Contemporanea, 2005.
Man- Body in Art from 1950 to 2000. Essay by Christian Gether. Ishøj, Denmark: Arken Museum for Modern Art, 2000.
Marien, Mary Warner. *Photography: A Cultural History*. London, England: Laurence King Publishing, 2002, 474-475.
Missing Link: Menschen- Bilder in der Fotografie. Essays by Christoph Doswald. Bern: KunstMusuem Bern, 1999.
Monstuos, fantasmas y alienígenas: Poéticas de la representación en la cibersociedad. Madrid, Spain: Fundación Telefónica, 2004.
Paradise Now: Picturing the Genetic Revolution. Essays by Mike Fortun, Frank Moore, Ricki Lewis, and Bernard Possidente. Saratoga Springs, NY: Tang Teaching Museum and Art Museum at Skidmore College, 2001, pp. 50-51.
Patterson, Vivian. *Encounter*. Williamstown, MA: Williams College Museum of Art, 2006, pg. 166.
Parallaxis: Fifty-five Points to View. A Conversation with Lucy R. Lippard and Rina Swentzell. Artist Notes by Kathleen Shields. Denver, CO: Western States Arts Federation, 1997.
Persona. Basel, Swizerland: Schwabe & Co. AG, 1996.
Photography After Photography. Cassel, Germany: Verlag der Kunst, 1995.
Presumed Innocence. Essays by Kathryn Hixson and Robert Hobbs. Seattle, WA: University of Washington Press, 1998.
Prix 94 Ars Electronica. Linz, Austria: International Compendium of the Computer Arts, 1994, pp. 38-41.
Projekt Leben. Stuttgart, Germany: Ernst Klett Verlag GmbH, 2009, p. 387.
The Reality Effect: Contemporary American Photography. East Hampton, New York: Guild Hall of East Hampton, 2001.
Rush, Michael. *New Media in Late 20th – Century Art*. London: Thames & Hudson, 1999.
Schneider Adams, Laurie. *The Making and Meaning of Art*. Upper Saddle River, NJ: Pearson Prentice, 2006, pp. 216.
Unreal Person: Portraiture in the Digital Age, The. Huntington Beach, CA: Huntington Beach Art Center, 1998.
Youth Culture Killed My Dog. Chicago, IL: Contemporary Arts Council, 1995.

AWARDS

Art Matters Foundation Fellowship, New York, NY, 1995

WESTAF/NEA Regional Fellowship-Visual Artists Photography, Santa Fe, NM, 1995

Prix Ars Electronica, Distinction for Computer Graphics, Linz, Austria, 1994

PUBLIC COLLECTIONS

Arken Museum for Moderne Kunst, Ishøj, Denmark

Fisher Landau Center, Long Island City, NY

Los Angeles County Museum of Art, Los Angeles, CA

Paris Audio-Visuel, Paris, France