

Maxine Henryson

is a photographer and bookmaker who lives and works in New York. Her photographic practice draws from traditions including painting, film, performance, installation and sculpture. She has a Master of Philosophy from the University of London, a Master of Arts in Teaching from the University of Chicago and a Master of Fine Arts in Photography from the University of Illinois at Chicago.

Recent solo exhibitions include *True Though Invented*, A.I.R. Gallery, New York (2020), *Contrapuntal*, A.I.R. Gallery, New York (2017), *Ujjayi's Journey*, A.I.R. Gallery, New York, *Calculated Coincidence*, Kleinschmidt Fine Photographs, Wiesbaden (2014). Selected group exhibitions include *Women on the Line*, Studio 44, Stockholm (2017), *Cooperative Consciousness*, A.I.R. artists at Kochi-Muziris Biennale, India (2016–17), *The Body in Review*, ARC Gallery, Chicago (2015), *Unschärf. Nach Gerhard Richter*, Hamburger Kunsthalle (2011), as well as *Lives of the Hudson*, Frances Young Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York (2010) and *Marvelous Reality/Lo Real Maravilloso*, Gallery Espace, New Delhi (2009).

Maxine Henryson has been a member of A.I.R. Gallery, New York since 2012. Her photography is the subject of three monographs: *Ujjayi's Journey* (Kehrer, 2012), *Red Leaves and Golden Curtains* (Kehrer, 2007), and *Presence* (Artist Publications, 2003).



Goldenrod "inspiration/good luck", Queechy Lake (native American Mahican name Quis-sich-kook), New York, 2016
Archival pigment print from film, 34 x 51 inches, Ed. 1/3



Wisteria "immortality/expanding consciousness", Boca Sombrero, Costa Rica, 2015
Archival pigment print from film, 34 x 51 inches, Ed. 1/3



Case Street Community Club, Vermont, 2015

Archival pigment print from film, 14 ¼ x 20 ¼ inches framed, Ed. 1/5



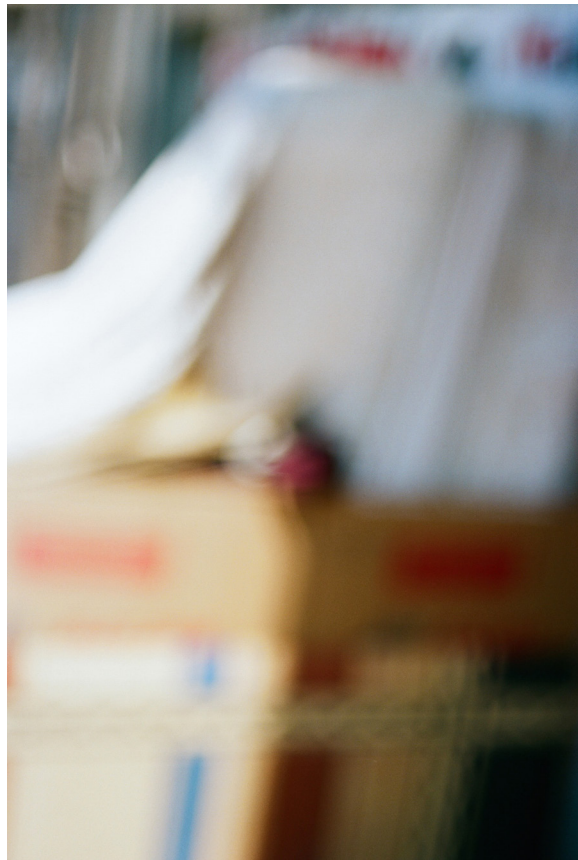
Moss Glen Falls, Johnson, Vermont, 2016
Archival pigment print from film, 34 x 51 inches, Ed. 1/6



Liminal, Osa Peninsula, Costa Rica, 2018
Archival pigment print from film, 16 3/4 x 23 3/4 inches framed, Ed. 1/6



Schulstrasse Garden, Germany, 2017
Archival pigment print from film, 20 3/4 x 14 3/4 inches framed, Ed. 1/6



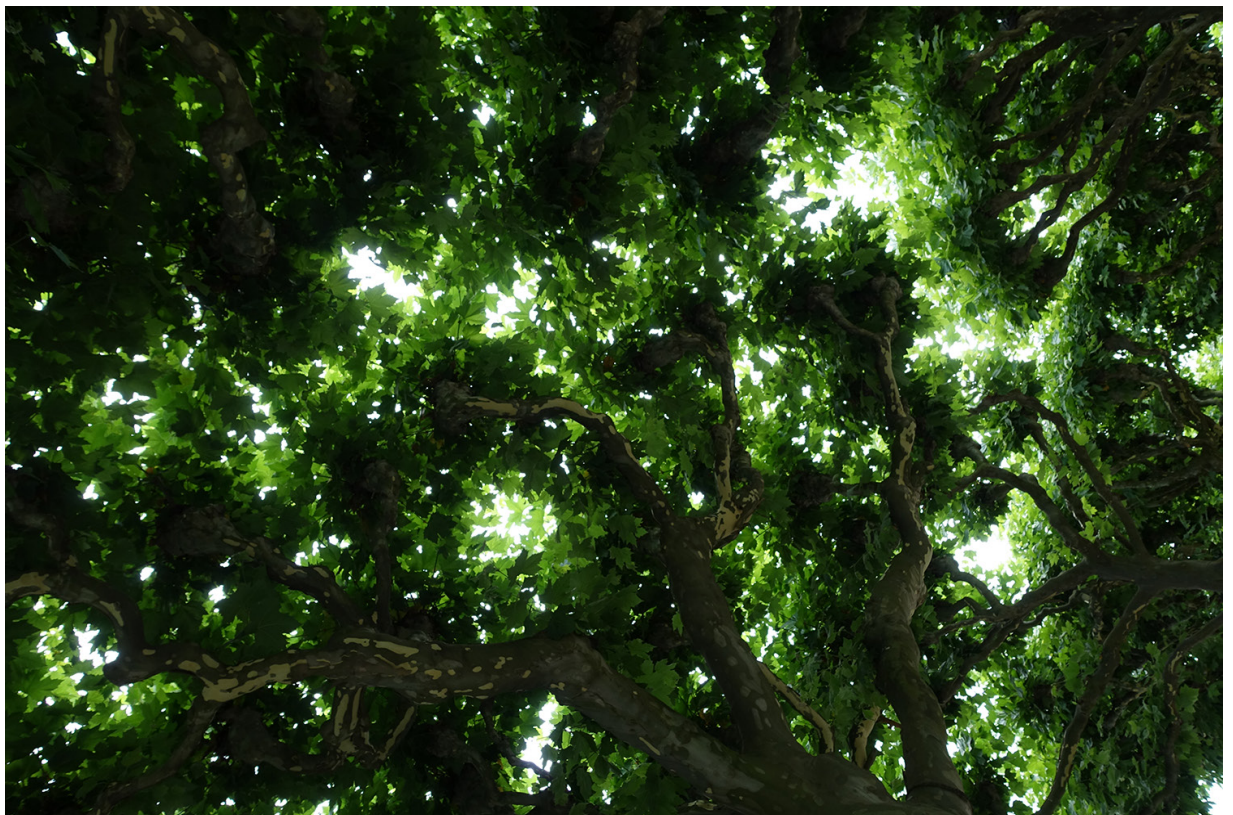
Shop Window, Lower East Side, New York, 2015
Archival pigment print from film, 20 3/4 x 14 3/4 inches framed, Ed. 1/6



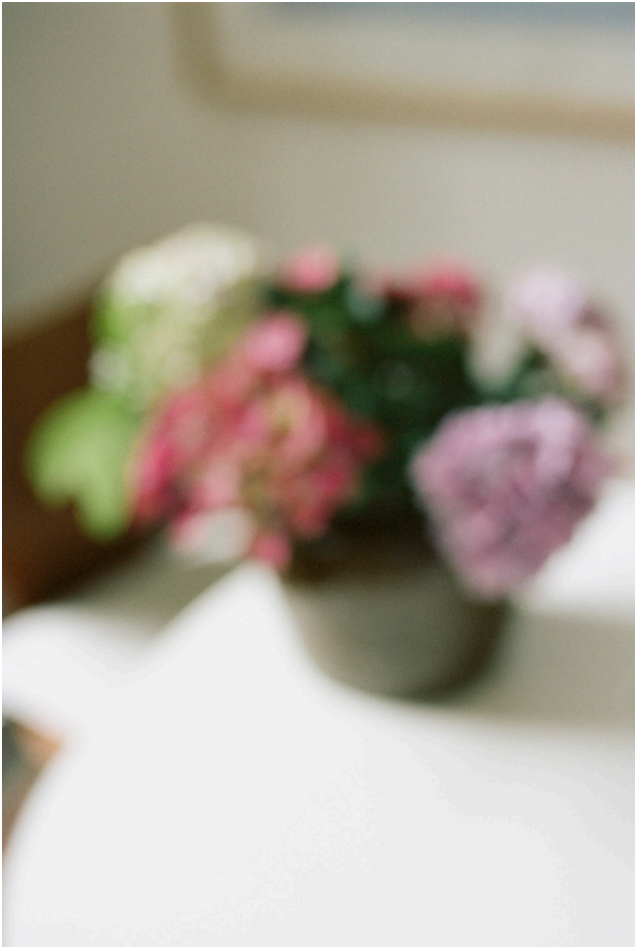
Summer Balcony, Frankfurt, Germany, 2017
Archival pigment print from film, 20 ¼ x 14 ¾ inches framed, Ed. 1/6



Sunray Peace Village, Lincoln, Vermont, 2015
Archival pigment print from film, 14 ¾ x 11 ½ inches framed, Ed. 1/6



Plantanes, Frankfurt, Germany, 2017
Archival pigment print from film, 14 ¾ x 20 ¾ inches framed, Ed. 1/6



Hydrangeas, Frankfurt, Germany, 2017

Archival pigment print from film, 20 ¼ x 14 ¼ inches framed, Ed. 1/6



Schulstrasse, Vermont, 2016

Detail, 29 panel leporello, closed 6 5/8 x 4 5/8 inches, archival pigment prints, Ed. 1/3



Louise, Vermont, 2016

Detail, 29 panel leporello, closed 6 5/8 x 4 5/8 inches, archival pigment prints, Ed. 1/3



So-ham, Costa Rica, 2018

Detail, 35 panel leporello, closed 6 5/8 x 4 5/8 inches, archival pigment prints, Ed. 1/3



Solento Peninsula, Italy, 2018

Detail, 28 panel leporello, closed 6 5/8 x 4 5/8 inches, archival pigment print, Ed. 1/3



Kleingärtnerverein Mainwasen (Mainwasen Community Garden), Frankfurt, Germany, 2019
Archival pigment print from film, 34 x 51 inches, Ed. 1/3

A.I.R.

True Though Invented

Maxine Henryson

January 10–February 9, 2020

In *True Though Invented* Maxine Henryson introduces a new body of work that intermixes leporellos of varying lengths with large and medium-sized photographs to create a rhythm of content, color, and scale—through depth of field, movement, and intentional soft focus—Henryson deconstructs image in favor of trace, memory, and unconscious remnants of place.

The exhibition title *True Though Invented* reflects one of the central theses of Henryson’s practice, which works to disrupt a direct reading, opening instead to multiple possible interpretations. Through the narrative installation of her photographs, Henryson creates nonlinear visual poems about place, geographic space, and the search for cultural interconnectivity. As Italian photographer Luigi Ghirri states, “It seems almost as though the gaze were divided into two incompatible and irreconcilable categories: perception on the one hand, and poetry on the other.” Henryson seeks to find a balance between these two extremes through images that describe life’s scillation between known and unknown.

Landscapes, interiors, street scenes, still life, architecture, and nature are juxtaposed to create filmic dreams with unlocalized, atmospheric sequences. Henryson’s photographic process is open-ended and discursive—immediate, intuitive, and serendipitous—as she explores the world with few preconceptions. The rational is temporarily suspended and the unconscious takes over when she instinctively clicks the shutter, narratives emerging through sequencing and editing. In *True Though Invented* Henryson’s poetic, often fragmented, imagery lyrically synthesizes abstract with documentary, real with imagined, and everyday with extraordinary.

During the exhibition, Maxine Henryson and Lauren Simkin Burke will host the first *A.I.R. Feminist and Queer Artist Book Fair* at A.I.R. Gallery on Saturday, January 18, from 12:00 p.m. until 7:00 p.m. Participants include Belladonna, Dancing Foxes Press, GenderFail, Litmus Press, MOMMY, Pinsapo Press, Precog Magazine, Siglio Press, Visual AIDS and A.I.R. artists.

Maxine Henryson will lead the *Unforgettables Reading/Working Group* on Tuesday February 4, 2020, at A.I.R. The session will focus on feminist narratives about place created through photography, film, and literature.

For all press inquiries, please contact Roxana Fabius, Executive Director at A.I.R. Gallery.



True Though Invented, installation view, A.I.R. Gallery, Brooklyn, NY, 2020



True Though Invented, installation view, A.I.R. Gallery, Brooklyn, NY, 2020



True Though Invented, installation view, A.I.R. Gallery, Brooklyn, NY, 2020



True Though Invented, installation view, A.I.R. Gallery, Brooklyn, NY, 2020



LES/NY, New York, 2015
7 panel leporello, closed 6 5/8 x 4 5/8 inches, archival pigment prints, Ed. 1/3

A.I.R.

Artist Statement

My use of the blur as space and memory-making gesture draws on my extended investigation of cultures from around the world. In chance encounters, the extraordinary is made visible in the ordinary—an idol is transformed into a butterfly and a stretched sari becomes a magical orange veil. Hybrids of the abstract and the real, the painterly and the documentary, these works present a vision that exists as much in my imagination as in the real world.

My photographic works often present a sensual and poetic view of the seemingly everyday. I experiment with the limits and peculiarities of color film to produce luminous photographs saturated with intense color. Editing and sequencing are the mainstays of my process. I sequence images to create non-linear confluences that explore visual memory, religious coexistence, rituals, the female world, and nature. Publishing is a significant part of my practice: in my books, I experiment with different ways of producing and viewing photographs.

About Maxine Henryson

For over three decades Henryson's photographic practice has drawn from multiple traditions including painting, film, performance, installation and sculpture. In her early view camera photographs, Henryson altered the perception of reality by using slow shutter speeds, shallow depth of field and mirrors. Once she moved to New York and no longer had the studio space to create constructed images, she began using a Leica and doing handheld street photography. Now shooting in color, she continued to incorporate her strategies for altering the perception of reality. Early on Richard Avedon assigned Henryson to photograph the *Cirque Du Soleil* for the *New Yorker*. Avedon gave her total freedom and instructed her to "just do your thing." Using a slow shutter speed, she created very expressive images of the circus and its performers. The images were the first color photographs to be published in the *New Yorker*. Henryson's practice has always been deeply interrelated to the exploration of movement through collaborations with performance artists, theater directors and dancers. Throughout, Henryson creates a way of photographing that blurs the limits between the real and the imaginary.



Birch Trees, Lincoln, Vermont, 2014,
Archival pigment print from film, 14¼ x 20¼ inches framed, Ed. 1/5



Projects

Contrapuntal

To See with My Own Eyes | Reflections in the Field of Consciousness

Combining large archival pigment prints with intimate photobooks, *Contrapuntal* presents the work of Maxine Henryson. Featured are *To See with My Own Eyes* and *Reflections in the Field of Consciousness*, two poetic series photographed in Italy and Germany between 2011 and 2015. The exhibition includes seven 40 x 60 in. archival pigment photographs and three photobooks, 20, 7, and 14 ft. in length.

By photographing markers of complex historical contexts with elaborate use of color, Henryson explores the differences and similarities between Italian and German cultures. Intuitively capturing objects, interiors, figures, landscapes, religious sites, and views of nature, the artist transforms the ordinary into images that challenge a fixed reading.

Henryson's visual poems are experimental in their hybrid photographic-painterly quality. They go in and out of focus, while the subjects are cropped in chance compositions. The worlds in her photographs are both real and invented, though never manipulated; they are presented as seen through the lens of her camera. In *Contrapuntal*, Henryson explores the multiplicity of counterpoints found in the cultures of Germany and Italy, two seemingly opposite, independent cultures that have intricate shared histories.

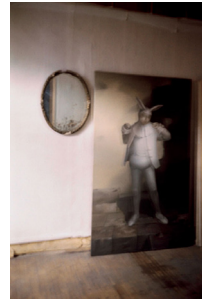
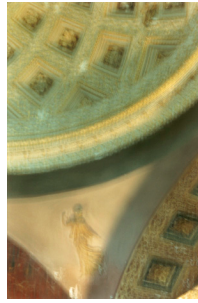
Ujjayi's Journey

The individual relationship with the divine is not so much worship but a quest for the liberation.

—Anonymous, Wall Writing, Cochin, India

Ujjayi means "victorious breath" in Sanskrit. In *Ujjayi's Journey* I've explored religious coexistence and rituals, the female world and nature. Photographing in the tradition of a personal journal, the images are my response to the present while mirroring the past. The abstraction of the photographs reflects distance and proximity; the pictures become a new form of painting, using photography as a medium. They become a narrative that naturally unfolds, informs itself, is led, takes chances, approaches dangers and is not afraid to let go. *Ujjayi's Journey* was photographed in South India in 1997, 2001, 2004, 2006 and 2008 in the environs of Kerala, Tamil Nadu and Karnataka.

(cont.)



Red Leaves & Golden Curtians

Red Leaves & Golden Curtians explores my perception of the feminine in the world, examining the differences and similarities among cultures. The project traces evidence of divinity, rituals, place, memory and history in the West and the East. Taken in the United States, France, Germany, Belgium, Italy, Poland, Russia, India and Cambodia, the photographs represent intimate moments when the external reality mirrors my internal reality. Using the immediacy of the visual diary to invoke specific, but often inexplicable emotions, I create abstract, painterly pictures. Figuration is balanced with abstraction, physicality with ephemerality and an investigation of light and film with autobiographical references. The images in this series were created from 1996 to 2004.

X is Y and is Z

In *Ficciones*, Jorge Luis Borges tells the story of an imaginary cosmos *Tlön*. There it is proposed that all beings are the manifestation of one being only and those beings are aspects of divinity itself. Inspired by Borges, *X is Y and is Z* is about perception, seeing, and finding one's way. I have passed through the spaces shown here photographing presence and absence. The images come from the moments when there is a spark between myself and a particular time and place. It is a love affair and as in any love affair, one sees oneself in the other. *X is Y and is Z* is a story about a journey through the imagined as well as the real. The pictures in this series were all taken in Saint Petersburg, Russia, during the summers of 1996, 1997, and 1999 and the winter of 1998.

Maxine Henryson–Resume

SELECTED SOLO EXHIBITIONS

2020 *True Though Invented*, A.I.R. Gallery, Brooklyn, NY
2017 *Contrapuntal*, A.I.R. Gallery, Brooklyn, NY
2014 *Calculated Coincidence*, Kleinschmidt Fine Photographs, Wiesbaden, Germany
2014 *Ujjayi's Journey*, A.I.R. Gallery, Brooklyn, NY
2012 *Ujjayi's Journey*, ARC Gallery, Chicago
2007 *Time Dissolutions*, Sometimes Collective, Barney's, New York
2006 Selections from *I-Dea the Goddess Within*, Mary Goldman Gallery, Los Angeles
2005 *X is Y and is Z*, The Shala, New York
1998 *X is Y and is Z*, Stroganoff Palace of The Russian Museum, St Petersburg, Russia
1998 *Dressed In White*, The Ramapo Curatorial Prize Exhibition, Ramapo College, NJ
1997 *I-Dea the Goddess Within*, Linda Kirkland Gallery, NY
1996 Selections from *I-Dea the Goddess Within*, Bernard Toale Gallery, Boston
1995 *I-Dea the Goddess Within*, Usdan Gallery, Bennington College, VT
1991 *American Rites*, ARC Gallery, Chicago
1987 *Reflections*, 22 Wooster Gallery, New York
1987 *Reflections*, Artemisa Gallery, Chicago

SELECTED GROUP EXHIBITIONS

2019

Hunter Reynolds From Drag to Dervish, I-Dea the Goddess Within, P.P.O.W., NY
Eleven by Seventeen, A.I.R. Gallery, Brooklyn, NY
NADA House, Governors Island, New York
Independent Art Book Fair, Williamsburg, NY

2018

Ties, Tales and Traces dedicated to Frank Wagner, KW Institute for Contemporary Art, Berlin, Germany
Independent Art Book Fair, Williamsburg, NY
NADA Art Basel Miami Beach Projects, A.I.R. Gallery, The Unforgettables Library, Miami, FL
NADA Art Basel Miami Beach, P.P.O.W. Selected works *I-Dea the Goddess Within*,
Maxine Henryson and Hunter Reynolds, Miami, FL

2017

Et Tu, Art Brute?, Andrew Edlin Gallery, New York
Editions/Artists' Books Fair, The Tunnel, New York
Who cares?, A.I.R. Gallery at Governors Island, New York
The Blossom as the Self, Ann Pachner, A.I.R. Gallery, Brooklyn, NY
Nation V: The Rabbit Hole, Williamsburg, NY
Women on the Line, Curated by Joan Snitzer, Studio 44 Stockholm, Sweden

2016

Cooperative Consciousness, A.I.R. Gallery, Kochi-Muziris Biennale, Kochi, India
Editions/Artists' Book Fair 2016, The Tunnel, New York
Sideshow Nation IV, Thru the Rabbit Hole, Williamsburg, NY

2015

Editions/Artists' Book Fair 2015, The Tunnel, New York
I-Dea the Goddess within, BGSQD at the Center, New York
The Body in Revue: A.I.R. at ARC. Curated by Lynne Warren, ARC Gallery, Chicago
If These Walls, A.I.R. Gallery at Governors Island, New York
Underwater New York, A.I.R. Gallery at Governors Island, New York
Participant Inc., Auction, New York
Tendrel, Tibet House, New York

2014

You are my Dear Blossoms—Standing In Love, A.I.R. Gallery, Brooklyn, NY
Sideshow Nation II, Sideshow Gallery, Williamsburg, NY

2013

Generation X the Red/Pink Show, A.I.R. Gallery, Brooklyn, NY
Illuminators, O.K. Harris, New York
Otherwise: Queer Scholarship into Song, Dixon Place, New York
40/40, A.I.R. Gallery. Curated by Lilly Wei, Brooklyn, NY
Nation, Sideshow Gallery Brooklyn, NY

2012

The Art Registry on Capital Hill, The Art Registry, Washington D.C.
I-Dea the Goddess Within, Maxine Henryson & Hunter Reynolds, P.P.O.W., Chelsea, New York
Select: Washington Project for the Arts, Auction Exhibition, Washington D.C.
Annomalistic Revolution, A.I.R. Gallery, Brooklyn, NY
Mic: Check, Sideshow Gallery, Brooklyn, NY
Institute for Indian Mother and Child, Breidenbach Studios UG, Heidelberg, Germany

2011

Unscharf. Nach Gerhard Richter, Hamburger Kunsthalle, Hamburg, Germany
Cabaret, Ramis Barquet, New York
DGLI Benefit Auction, Tibet House, New York
Its all good!! Apocalypse Now, Sideshow Gallery, Brooklyn, NY
Post Cards from the Edge, Visual AIDS, CRG Gallery, NY

2010

Lives of the Hudson, Tang Museum at Skidmore College, Saratoga, NY

2009

Marvelous Reality, Gallery Espace, New Delhi, India
Its a wonderful life, Sideshow Gallery, Brooklyn, NY
Post Cards from the Edge, Visual AIDS, Metro Pictures, New York

2008

Five Women Artists, Gallery Espace, New Delhi, India

2007

The Mahavidyas, Sometimes Collective, Bennington College, VT
Patina Du Prey's Memorial Dress: 1993–2007, Artists Space, New York
Tenzin Palmo, Tibet House Auction, New York
War Is Over Again, Sideshow Gallery, Williamsburg, NY
Cross Sections. Curated by Bruce Picano, 18th Street Arts Center, Santa Monica, CA

2006

Post Cards from the Edge, Visual AIDS, Sikkema Jenkins & Co., New York
Homo Home, Cinders Gallery, Williamsburg, NY
Here Was New York: Twin Towers in Memorial Images, Safe-T-Gallery, Brooklyn, NY
War Is Over, Sideshow Gallery, Williamsburg, NY

2005

Momenta Art Benefit, Momenta Art and White Columns, New York
Open Studios, 526 W. 26th, New York
Incognito, Santa Monica Museum of Art, Santa Monica, CA
Faculty Show, Bennington College, VT

2004

Faculty Show, Bennington College, VT
Imaging the River, Hudson River Museum, Yonkers, NY

2003

Ethereal Forces, Curated by Ann Mc Coy, Muzeum Archidiecezjalne, Lublin, Poland

2002

Night of 1,000 Drawings, Artists Space, New York

Celanese Collection, Frankfurt, Germany

Snapshot, The Aldrich Museum of Contemporary Art, Ridgefield, CT

Flatwork by Sculptors, I-900 Mirror, Mirror, the Book Project, a collaboration between

Chrysanne Stathacos & Maxine Henryson, Usdan Gallery, Bennington College, VT

I-Dea the Goddess Within, Maxine Henryson & Hunter Reynolds, Screening of Documentary, New York

Family and Friends, Lombard-Fried Fine Arts, New York

2001

Pantanjali Shala Collection, New York

New Works, Usdan Gallery, Bennington College, VT.

2000

Snapshot, Contemporary Museum, Baltimore, MD

Celanese Collection, Frankfurt, Germany

Synergy, Usdan Gallery, Bennington College, VT

Women Photograph Men, City Museum of St. Petersburg, St. Petersburg, Russia

1999

Tony Carruthers Memorial Exhibition, Usdan Gallery, Bennington College, VT

New Faculty Exhibition, Usdan Gallery, Bennington College, VT

Split/Shift, Mass MoCA, North Adams, MA

Save the Day!, Museum Of Modern Art, Frankfurt, Germany

1998

White Dresses, Center for Curatorial Studies, Bard College, Annandale on Hudson, NY

1997

Saba Gallery, New York

Trans>onic/204 Exhibition, Trans>arts.cultures.media, Caracas, Venezuela

Gramercy International Art Fair, Linda Kirkland Gallery, Art Press Resources, New York

20th Anniversary, Benefit Auction, New Museum of Contemporary Art, New York

Art Press Resources, New York

AKA Gallery, Saskatoon, Saskatchewan

The New Gallery, Calgary, Canada

1996

Drag City, Ace Art Gallery, Winnipeg, Canada

Everything is Everything, E.I.E. Group #1, Brooklyn, NY

Summer Group Show, Bernard Toale Gallery, Boston

Gramercy International Art Fair, Bernard Toale Gallery, New York

Instant Visions 100 Polaroids, New York Women Foundation, 149 Books, New York

Baby Pictures, Bravin Post Lee Gallery, New York

1995

Brussels Art Fair, James Van Damme Gallery, Brussels, Belgium

Artist Invites Artists, Arc Gallery, Chicago

Hetrick-Martin Institute Photography Exhibition, Paul Morris Gallery, New York

Aqui (Na Periferia), *Correspondências*, Instituto Municipale De Arte E Cultura-Rioarte, Rio De Janeiro, Brazil

Cirque Du Soleil, Sheldon Museum, Middlebury, VT

1994

I-Dea the Goddess Within, Transit Gallery, Leuven, Belgium

Group Show, Paula Cooper Gallery, New York

Gramercy International Art Fair, Paula Cooper Gallery, New York

Altered Egos, I-Dea the Goddess Within, Santa Monica Museum of Art, Santa Monica, CA

1993

Rag Trade, The Interart Center, New York
National Exposure, Arc Gallery, Chicago
Women's Art, Women's lives, Women's Issues, Tweed Gallery, New York

1992

Ballots And Bullets: You Decide, Hawkins Gallery, New York
The O Party, Flux Attitudes, The New Museum, New York
Summersite, International Center of Photography, New York

1991

On The Edge, Louis Abrons Art Center, New York
National Exposure, Arc Gallery, Chicago
Biennial, The University Of Oklahoma Museum of Art, Norman, IL

1985

Independent Visions, Ukrainian Museum, Chicago

1984

Landscape, Evanston Art Center, Chicago
Artist Call, Ruiz Belvis Cultural Center, Chicago

1982

9 Photographers, Illinois Institute of Design, Chicago

BIBLIOGRAPHY

Things to See Week, A.I.R. Gallery, Guest of a Guest, April, 2017
Contrapuntal, A.I.R. Gallery, Day Book, Collector Daily, May, 17, 2017
Editors Picks, Sarbani Gosh, ArtNet, April 2017
10 Galleries to Visit Now in Brooklyn, Martha Schwendener, The NY Times April 27, 2017
Maxine Henryson's Journey, Sharon Watts, Yoga Weekly, NY November 26, 2012
Der Siegreiche Atem (Victorious Breath), Sonnendeck, Hansjörg Fröhlich, May 2012
Hunter Reynolds/Maxine Henryson Photographs, Time Out New York Exhibitions, May 19, 2012
Maxine Henryson, Ein Gedicht in Bildern, (A Poem in Images), AVIVA Berlin, Ulrike Wagener April 25, 2012
Moving Beyond the Frame, Art Concerns, Paula Sengupta March 4, 2009
Alternative Feminism, India PR Wire, Poonam Goel December 17, 2008
Neither this nor that, Namarupa Magazine, Categories of Indian Thought Vol. 6 2008
L.A. Pick of the Week, Insider-BlackBook Magazine NY 2006
Wandering Spirit, Namarupa, Categories of Indian Thought, Fall 2006
Reconsidering the River, Amy Lipton, Guest Curator, Hudson River Museum Yonkers, NY 2004
Baby Special Diamonds, Namarupa, Categories of Indian Thought, Fall 2004
Ujjayi's Journey, Namarupa, Categories of Indian Thought, Winter 2004
Imaging the River, NYFA Current-Semi-Monthly Arts News-December 17
Out of the Water, Inspiration, William Zimmer, NY Times, Sunday December 28, 2004
Between Inspiration and Product: The Faculty Show, Devin Powers Bennington Free Press, March 5, 2004
The Laurie Beechman Documentary, GR Films, Brooklyn, NY 2003
The Goddess Within, A Documentary Film, Banff Center for the Arts, Canada 2000
Special Edition Calendar, The New Yorker Magazine, NY 2000
College's Usdan Gallery Has Unique Faculty Art Show, Mary Baillie Bennington Banner, March 25, 1999
Usdan Gallery, Bennington College/Bennington Faculty Work, Brett T. Chenkin, Art New England, June/July 1999
Maxine Henryson's Petersburg, Natalia Filonenko World of Design, No.3(12). 1998
Artist Project, w.w.w.TRANS>arts.culture.media, June 1997
Especially Recommended, Kim Levin, The Village Voice, March 18, 1997
Art In Review, Holland Cotter The New York Times, March 28, 1997
Art Review, Bill Arning Time Out, New York, March 27, 1997
Art Review, Darby Sawchuk, The Gauntlet Winnipeg, January 1997
Entertainment, by Gary Bucholz Free Press, Winnipeg 1997
New Observations, 1-900 Mirror Mirror, Chrystanne Stathacos, TRANS>arts.culture.media, issue #2, March 1996
American Photographer, "I-DEA The Goddess Within," Henryson & Reynolds "Hot Lava," September Issue 1996

1-900 *Mirror Mirror*," Art Metropole, Chrysanne Stathacos 1995
Performance Art And Photos at Bennington, Bennington Banner, 1995
Denson, Roger, *Interview, Hunter Reynolds/Patina Du Prey*, 1994
Dancing The Sacred And Profane Dance Of Transgender, Oct, 1994

SHOWS CURATED

2004 *Thin*, Usdan Gallery, Bennington College, VT
2002 *Flatwork by Sculptors*, Usdan Gallery, Bennington College, VT
2001 *From the Bennington College Collection*, Usdan Gallery, Bennington College, VT
Martha Rosler Tutorial Installation, Usdan Gallery, Bennington College, VT
1999 *Synergy*, Usdan Gallery, Bennington College, VT

AWARDS

2020 The Sam & Dusty Boynton Fellowship, Vermont Studio Center, Johnson, VT
2018 The Sam & Dusty Boynton Fellowship, Vermont Studio Center, Johnson, VT
2017 The Sam & Dusty Boynton Fellowship, Vermont Studio Center, Johnson, VT
2015 The Sam & Dusty Boynton Fellowship, Vermont Studio Center, Johnson, VT
2004 Bennington College Faculty Grant, VT
2003 Bennington College Faculty Grant, VT
2000 The Banff Centre for the Arts, Television and New Media Coproduction, Alberta, Canada
1999 Bennington College Faculty Grant, VT
1998 St. Norbert Arts and Cultural Center, Artist's Residency, Manitoba, Canada
1995 Yaddo Artist's Residency, Saratoga Springs, NY
1989 The Media Bureau, The Kitchen, NY

TEACHING

2012– Chairperson, A.I.R. Gallery Fellowship Program, Brooklyn, NY
1997–2006 Faculty Member, Visual Arts Dept, Bennington College, Bennington, VT
1989–1997 Adjunct Professor, International Center Of Photography, NY
1990–1993 Adjunct Professor, City University of New York, College of Staten Island
1985 Early Photographic Methods Workshop Instructor, Sheldon Museum, Middlebury, VT
1975–1984 Photography and Studio Arts, Senior Teacher, University of Chicago Laboratory School, Chicago

COLLECTIONS

Middlebury College Museum of Art, VT
Celanese Photo Collection, Frankfurt am Main, Germany
The Russian Museum, St. Petersburg, Russia
Art Institute of Chicago, Chicago
Norton Museum of Art, West Palm Beach, Florida
Numerous Private Collections

BOOKS

2017 Chrysanne Stathacos *1-900 Mirror-Mirror*. Photographs by Maxine Henryson, produced by the Wish Machine, 31 pages, text by A.A. Bronson, 18 color images by Maxine Henryson.
2012 *Ujjayi's Journey*, published by Kehrer Verlag, Heidelberg, Germany
Interview of Maxine Henryson by Mario Kramer; 96 pages, 56 color images, a decade of photographs in India.
2007 *Red Leaves & Golden Curtains*, published by Kehrer Verlag, Heidelberg, Germany
Text by Mario Kramer, 112 pages, 81 color images, explores the role of the feminine in the world.
2003 *Presence*, published by Artist Publications, two series of expressionistic color photographs:
one from Russia titled, *X is Y and is Z*, and one from India titled, *Ujjayi's Journey*.

PRESENTATIONS

- 2017 *Hybrid Documentary (blurring the real and the imaginary), a conversation between photographer Maxine Henryson and filmmaker Shanti Thakur*, A.I.R. Gallery, Brooklyn, NY
- 2017 *Visibility/Invisibility with Maxine Henryson and Jayantha Moothy*, Kochi-Muziris Biennale, Kochi, India
- 2014 *Re-Imagining the Devine Feminine, A Conversation with Maxine Henryson and Kay Turner*, A.I.R. Gallery, Brooklyn, NY
- 2013 *'Otherwise: Queer Scholarship Into Song'*, Ujjayis Journey, Film Presentation, Dixon Place, New York
- 2003 Rockefeller Foundation's Trust for Mutual Understanding Panel, Lublin Poland. Participants: Maxine Henryson, Lenore Malen, Carolee Schneeman, Chrysanne Stathacos, Lesley Dill
- 2002 Artists Talk On Art Panel Series, New York, *Spiritual Forces*
Moderator: Ann McCoy, Panelists: Maxine Henryson, Lenore Malen, Carolee Schneeman, Chrysanne Stathacos, Lesley Dill
- 2000 Tuesday Night Supper Club *Lecture X is Y and is Z*, Bennington College, Bennington, VT
- 1999 Baltic School of Photography and the Curatorial Seminar, University of Saint Petersburg, Russia
Split/Shift Artist Panel, Mass MoCA, North Adams, MA
- 1998 Visiting Artist Lecture, *White Dresses*, Center for Curatorial Studies, Bard College, Annandale, NY
Visiting Artist Lecture, *Dressed in White*, The Ramapo Curatorial Prize Exhibition, Ramapo, NJ
- 1988 *Psychoanalysis, Feminisms and Photography: Intersections*, panelists: Abigail Solomon-Godeau, Jewelle Gomez, Mark Lewis), SPE Regional Meeting, The New School for Social Research, New York
The Other Voices: Issues of Representation and Criticism in Photography, Co-chairperson of two day colloquium, Society for Photographic Education. The New School for Social Research, New York

CATALOGUES

- 2017 *Women on the Line*. Curated by Joan Snitzer, Studio 44 Stockholm, Sweden
- 2016 *Cooperative Consciousness*, Kochi-Muziris Biennale, Kochi, India
- 2016 *The Body in Revue: A.I.R. at ARC*. Curated by Lynne Warren, ARC Gallery, Chicago
- 2012 *40/40*, A.I.R. Gallery. Curated by Lilly Wei, Brooklyn, NY
- 2011 *Unscharf. Nach Gerhard Richter, (Out of Focus. After Gerhard Richter)*, Hamburger Kunsthalle, Hamburg, Germany
- 2010 *Lives of the Hudson*, The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, NY
- 2009 *Lo Real Maraviloso*, Gallery Espace, New Delhi, India
- 2003 Celanese Photo Collection: *Motif 200. Trees in Ice* was published as an 8 x 10 in. print, text Mario Kramer, MMK, Frankfurt, Germany.
- 2001 *Artist Proofs*, a CD-ROM catalogue, Contemporary Museum, Baltimore, MD
- 2000 *Save the Day!*, Museum Of Modern Art, Frankfurt, Germany
- 1997 20th Anniversary Benefit Auction Catalogue, The New Museum of Contemporary Art, New York
- 1995 *Aqui (Na Periferia), Correspondencias*, Instituto Municipale De Arte E Cultura-Rioarte, Rio De Janeiro, Brazil
Twenty Years: 1974-1994, International Center of Photography, New York
- 1994 *Altered Egos Making Art As (An) Other*. Essay by Karen Moss, Santa Monica Museum of Art, Santa Monica, CA
Memento Mori, Memoriter, (Remember You Must Die, Remember From The Heart). Essay By G. Roger Denson
Hunter Reynolds: Patina Du Prey's Memorial Dress, Trinitatiskirche Köln, Germany

EDUCATION

- 1986 M.F.A. Photography, University of Illinois, IL
- 1973 M.A.T. Sculpture, University of Chicago, IL
- 1970 M.A. Phil. Sociology, University of London, England
- 1965 B.S. Sociology, Simmons College, Boston, MA

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Maxine Henryson. *View from the Piazza, "Leaving without leaving"*, Salento Peninsula Boardering the Adriatic Sea, Lecce, Italy, 2018
Archival pigment print from film, 14 ¼ x 20 ¼ inches framed, Ed. 1/6