

EMANUELA CAMPOLI

EILEEN QUINLAN

Born 1972, Boston MA
Lives and works in Brooklyn, NY

EDUCATION

2005 M.F.A., Columbia University, New York, NY
1996 B.F.A., The School of the Museum of fine Arts/Tuffs University, Boston, MA

PUBLIC COLLECTIONS

Ackland Art Museum, University of North Carolina at Chapel Hill, NC
Aishti Foundation, Lebanon
Brooklyn Museum, New York, US
CCS Bard Hessel Museum of Art, Annandale-on-Hudson, New York, US
FRAC Normandie Rouen, Sotteville-lès-Rouen, France
Solomon R. Guggenheim Museum, New York, US
Hammer Museum, Los Angeles, US
Henry Art Gallery, University of Washington, Seattle, WA
Hood Museum of Art, Hanover, US
Institute of Contemporary Art, Boston, US
Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany
Los Angeles County Museum of Art, US
Metropolitan Museum of Art, New York, US
MIT List Visual Arts Center, Cambridge, US
Museum moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna
Museum of Contemporary Art, Los Angeles, US
Museum of Modern Art, New York, US
Pinault Collection, Paris, FR
V-A-C Foundation, Moscow, RU
The Whitworth Art Gallery, University of Manchester, UK
Whitney Museum of American Art, New York
Zabludowicz Collection, US
Art Institute of Chicago, Chicago, US

SOLO EXHIBITIONS

2025 The Loop, Vistamare, Milan IT

2024 Under Water, Granary Arts, Utah, US

2023 Doll Parts, Emanuela Campoli, Paris FR
The Waves, Miguel Abreu Gallery, New York

2020 Dawn Goes Down, Miguel Abreu Gallery, New York
Acting Out, Eileen Quinlan in collaboration with Melissa Gordon, Manifold Books, Amsterdam, NL
Down Dog, Vistamarestudio, Milan, IT

2019 Encounter / Encore, Radio Athenes, Athens, GR
WAIT FOR IT, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, DE

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- 2018 Too Much, Miguel Abreu Gallery, New York, US
Enough, Gallery TPW, Toronto, CA
- 2017 Dune Woman, Campoli Presti, London
- 2016 Mind Craft, Miguel Abreu Gallery, New York
- 2015 After Hours, Campoli Presti, London UK
Double Charlie, Campoli Presti, Paris FR
- 2013 Curtains, Miguel Abreu Gallery, New York
- 2012 Twin Peaks, Campoli Presti, London UK
- 2011 Constant Comment, Overduin and Kite, Los Angeles
- 2010 Highlands, Sutton Lane (Campoli Presti), Paris FR
Nature Morte, Miguel Abreu Gallery, New York US
- 2009 My Eyes Can Only Look at You, The Institute of Contemporary Art (ICA), Boston
- 2008 Downtime, Overduin and Kite, Los Angeles
Fahrenheit and Stone Roses, Sutton Lane (Campoli Presti), Paris FR
Puccio Onyx, Galerie Daniel Buchholz, Cologne DE
Art Statements, Art[39]Basel with Sutton Lane (Campoli Presti), Basel CH
- 2007 Photographs, Miguel Abreu Gallery, New York
- 2006 Eileen Quinlan, Sutton Lane (Campoli Presti), London UK

GROUP EXHIBITIONS

- 2026 Transmissions: Selections From The Marciano Collection, Marciano Art Foundation, Los Angeles, US
- 2025 Accrochage 3, Miguel Abreu Gallery, New York, US
- 2024 Accrochage 2.1, Miguel Abreu Gallery, New York, US
Accrochage 2, Miguel Abreu Gallery, New York, US
New Directions: recent acquisitions, George Esatman Museum, New York, US
- 2023 Shake The Dust, Miguel Abreu Gallery, New York, US
- 2022 Changes, Mumok, Vienna, AT
For the People of Paris, Campoli Presti, Paris FR
The Animal Within, Mumok, Vienna, AT
Warhol, People and Things, Casa São Roque Centro de Arte, Porto, PT
Le voici della sera, Vistamare, Milan, IT
Invitational Exhibition of Visual Art, American Academy of Arts and Letters, New York, NY
Footnote 15: A Prototype, organized by Barbara Piwowska and Anna Cardoso, Galeria da Boavista, Lisbon, PT

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- 2021 Hotel Le Lièvre #5, Campoli Presti, Paris, FR
Mist, Foam, Drainage Ditch, Franz Kaka, Toronto, CA
Regroup, Miguel Abreu Gallery, New York, US
One Collection: Two Scenarios, curated by Véronique Souben, FRAC Normandie Rouen, Sotteville-lès-Rouen, FR
- 2020 Displacements and Dead Trees, Eileen Quinlan & Cheyney Thompson, Miguel Abreu Gallery, New York, US
Photography to the test of abstraction, FRAC Normandie Rouen, Sotteville-lès Rouen, FR
Small is beautiful: (A)rtschwager to (Z)ugg, 36 Mai Galerie, Zürich, CH
LE ARTI, 1966 – 2020, Vistamarestudio, Milan, IT
- 2019 The Skin of the Visible World, curated by Matthias Michalka, MUMOK, Vienna, AT
Passante, organized by Atelier E.B., Lafayette Anticipations, Paris, FR
Unexplained Parade, Catriona Jeffries, Vancouver, CA
Tainted Love / Club Edit, Villa Arson, Nice, FR
After Virginia, CHART, New York, US
Encore, organized by Helena Papadopoulos, Miguel Abreu Gallery, New York, US
Artist's Choice: Amy Sillman—The Shape of Shape, Museum of Modern Art, New York, US
Self Portrait with Visor, Campoli Presti, Paris, FR
- 2018 Bitches Talkin: works by ET (Eileen Quinlan & Tamar Halpern), Black Ball Projects, Brooklyn
Picture Industry: A Provisional History of the Technical Image, 1844–2018, curated by Walead Beshty, LUMA Arles, FR
The Mechanics of Fluids, organized by Melissa Gordon, Marianne Boesky Gallery, New York
In and Out of Place, CCS Bard Hessel Museum of Art, Annandale-on-Hudson, NY
In the Air, Koenig & Clinton, Brooklyn, NY
- 2017 Tainted Love, Le Confort Moderne, Poitiers, FR
PhotoPlay: Lucid Objects, Paris Photo, Grand Palais, Paris, FR
Venice Biennale 2017: VIVA ARTE VIVA, curated by Christine Macel, Venice, IT
- 2016 '33 - '29 - '36, Um Gallery – Academy Of Arts, Architecture And Design, Prague, CZ
Her Wherever, curated by Sara Greenberger Rafferty & Sara VanDerBeek Halsey McKay Gallery, East Hampton
Systematically Open? New Forms for Contemporary Image Production, curated by Walead Beshty, Elad Lassry, Zanele Muholi and Collier Schorr LUMA Foundation, Arles, FR
Group Exhibition, Campoli Presti, Paris, FR
Image Support, Bergen Kunsthall, NO
Always starts with an encounter: Wols/Eileen Quinlan, curated by Helena Papadopoulos, Museum of Cycladic Art, Athens GR
Lattice Work, curated by Rola Khayyat, Emily Kloppenburg, Rachel Stern, and Alex Strada, Black & White Gallery/ Project Space, Brooklyn, US
Pure Numerical Formula Describes Wetness and Light, curated by Eli Bornowsky, Or Gallery, Vancouver, CA
Land Escapes, Joshua Liner Gallery, New York, US
Hardly visible. Barely noticeable, ESTE, Brooklyn, US
Still Life with Fish: Photography from the Collection, Hammer Museum, Los Angeles, US
- 2015 Collected by Thea Westreich Wagner and Ethan Wagner, Whitney Museum of American Art, New York, US
A kind of graphic unconscious, Susan Hobbs, Toronto, CA
The Inventors of Tradition II, The Palace of Art, Glasgow, UK
Images That Speak, Presentation House Gallery (Satellite Gallery), Vancouver New Acquisitions, Whitworth Art Gallery, Manchester, UK
Fictions, Derek Eller Gallery, New York, US

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- Lens Work: Celebrating LACMA's Experimental Photography at 50, Los Angeles, US
County Museum of Art, Los Angeles, US
An Unfixed Image: The Photographic Across Media, The College of New Jersey, Ewin, US
The Human Apparatus, Klemms, Berlin DE
Sylvia Bataille, Joan, Los Angeles, US
Transmission, Recreation and Repetition, Palais des Beaux-Arts, Paris, FR
- 2014 American Photography: Recent Acquisitions from the Museum of Modern Art, New York, curated by Sarah Hermanson Meister and Quentin Bajac, in conjunction with Paris Photo, Grand Palais, Paris, FR
Altarations: Built, Blended, Processed, Florida Atlantic University, School of the Arts, Schmidt Center Gallery, Boca Raton, US
Process Priority, Steven Zevitas Gallery, Boston, US
A Moveable Feast – Part XI: Eileen Quinlan & Cheyney Thompson, Campoli Presti, Paris, FR
Technokinesis, Blum & Poe, New York, NY; Los Angeles, US
Lens Reflex, organized by Steven Baldi, Thomas Duncan Gallery, Los Angeles, US
Outside the Lines: Rites of Spring, Contemporary Arts Museum Houston, Houston, US
What Is a Photograph? Organized by Carol Squiers, International Center of Photography, New York, US
A World of Its Own: Photographic Practices in the Studio, MoMA, New York, US
- 2013 L'épreuve de l'abstraction, FRAC Poitou-Charentes, Médiathèque de Vouillé New Photography 2013, MoMA, New York, US
Elements, Rudiments, and Principles, Boston University Art Gallery at Stone Gallery, Boston, US
Lens Drawings, curated by Jens Hoffmann, Marian Goodman Gallery, Paris, FR
The Cat Show, curated by Rhonda Lieberman, White Columns, New York, US
Why is Everything the Same? - Works from the Collection of Anne Collier and Matthew Higgs, Shoot The Lobster, New York, US
- 2012 Eileen Quinlan & Matt Keegan: Y? O! G... A., The Kitchen, New York Printed, Mai 36 Galerie, Zurich, CH
Second Nature: Abstract photography Then and Now, de Cordova Sculpture Park and Museum, Lincoln, MA
Accrochage, an installation of recent works by gallery artists and others, Miguel Abreu Gallery, New York, US
Blind cut, curated by Jonah Freeman and Vera Neykov, Marlborough Gallery, New York, US
- 2011 Structure and Absence, White Cube Bermondsey, London, UK
Next Wave Art, curated by Dan Cameron, BAM, Brooklyn, New York, US
I don't know if it makes any sense – I feel quite dizzy and a little drunk due to the blow. I will return with more info shortly, IMO, Copenhagen, DK
All of This and Nothing, 6th edition of Biennial invitational exhibition series, Hammer Museum, Los Angeles, US
Systemanalyse, Langen Foundation, Neuss, DE
New York to London and back-The Medium of Contingency, Thomas Dane Gallery, London
- 2010 Borofsky, Floyer, Haacke, Janssens, Quinlan, Tremblay, Walker, Walsh, Paula Cooper Gallery, New York, US
Systems Analysis, West London Projects, London, UK
Crystalline Architecture, Andrea Rosen Gallery, New York, US
Picture Industry (Goodbye to All That), organised by Walead Beshty, Regen Projects, Los Angeles, US
50 Artists Photograph The Future, curated by Dean Daderko, Higher Pictures, New York False / Divide, Miguel Abreu Gallery, New York, US
Blind Mirror, Galleria Raucci/ Santamaria, Naples, IT

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- Group Show, Galeria Marta Cervera, Madrid, ES
Contemporary Works from the Monsen Family Collection, Henry Art Gallery, Seattle, US
- 2009 Kings County Biennial, Dustin Yellin Gallery, Brooklyn, New York, US
Abstraction and Materialist Praxis in Contemporary Photography, organized by the Die Störung Collective, Guinea Kunstraum Hoey-Wasow, Rhinebeck, New York, US
I'm So Sad, My God, curated by Martha Kirszenbaum, International Studio & Curatorial Program, New York, US
Collatéral (with Liz Deschenes, Sam Lewitt, Scott Lyall, Sean Paul, Blake Rayne, Nora Schultz, Cheyney Thompson), Le Confort Moderne – Centre pour l'Art Contemporain, Poitiers, FR
Surface Tension: Contemporary Photographs from the Collection, The Metropolitan Museum of Art, New York, US
Correspondences: Jan Groover/ Eileen Quinlan, curated by Matthew Higgs Krobath, Vienna Galerie Krobath, Vienna, AT
New Constructivismes!, curated by Oliver Renaud-Clément, Galerie Almine Rech, Brussels Slow, Brussels, BE
Movement Oder: Das Halbe und das Ganze, Kunsthalle Bern, Bern, DE
To Be Determined, Andrew Kreps Gallery, New York, US
Photography in the Abstract, organized by Maureen Mahony, Lora Reynolds Gallery, Austin, US
To be Determined, Austin, Andrew Kreps Gallery, New York, US
Crystalline Architectures, organized by Josiah McElheny, Andrea Rosen Gallery, New York, US
Practice vs. Object, organized by Margaret Liu Clinton, Miguel Abreu Gallery, New York, US
On From Here, Guild & Greyshkul Gallery, New York, US
- 2008 The Empty Page, James Fuentes LLC, New York, US
Hermann's Grid, curated by Gareth James, Franco Soffiantino Arte Contemporanea, Turin, IT
Not So Subtle Subtitle, curated by Matthew Brannon, Casey Kaplan Gallery, New York, US
From Brooklyn With Love, curated by Allun Williams, Parker's box Gallery, Brooklyn, US
Every Picture Tells a Story...or at Least Is a Picture, curated by Jo Jackson and Chris Johanson, Small A Projects, Portland, US
Portfolio Project #2, published by Dispatch, New York, US
Update, curated by Matthew Higgs, White Columns, New York, US
Eat the Document, curated by Dean Daderko, Larissa Goldston Gallery, New York, US
Mirror Mirror, Edward Thorp Gallery, New York, US
- 2007 Regroup Show, Miguel Abreu Gallery, New York, US
24 November - 22 December, Sutton Lane (Campoli Presti), Paris, FR
Form as Memory, Miguel Abreu, New York, US
Seriality, Shane Campbell, Chicago, US
Undone, Whitney Museum at Altria, New York, US
Strange Magic, Luhring Augustine, New York, US
Blackberring, Galleri Christina Wilson, Copenhagen, DK
TBA with Cheyney Thompson, curated by Martin Clark, Arnolfini, Bristol, UK
Silicone Valley, P.S. 1 Contemporary Art Center, L.I.C., New York, US
Art Politiquement Engagé, organised by Fia Backström for In Practice Projects, The Sculpture Centre, New York, US
For the People of Paris, Sutton Lane (Campoli Presti) at Ghislaine Hussenot, Paris, FR
- 2006 Mirosław Balka, Eileen Quinlan, Michael Benevento, Orange Group, Los Angeles Dice Thrown (Will Never Annul Chance), Bellwether, New York, US
How to Build a Universe That Doesn't Fall Apart Two Days Later, curated by Will Bradley, Wattis Institute, San Francisco, US
Just Off Focus, Andrew Kreps, New York, US
Thin Walls, Klaus von Nichtssagend Gallery, New York, US
Two Friends and So On, Andrew Kreps, New York, US
Dereconstruction, curated by Matthew Higgs, Barbara Gladstone Gallery, New York, US

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- United Artists Ltd, IV. (Peter Coffin, Anne Collier, Eileen Quinlan), curated by Michael Phelan, United Artists Ltd, Marfa, Texas, US
Group Exhibition with Patrick Hill and Florian Schmidt, Galerie Kosak Hall, Vienna, AT
Endless Summer, curated by Gyonata Bonvicini, Westlondonprojects, London, UK
Dialog #1: Puzzled, Elena Pankova & Eileen Quinlan, curated by Matthew Higgs, White Columns, New York, US
Supports, Roger Björkholmen Galleri, Stockholm, SE
Everything beautiful and noble is the result of reason and Calculation, curated by Howie Chen and Gabrielle Giattino, The Elizabeth Foundation Gallery, New York, US
Slow Burn, curated by Jonah Freeman, Galerie Edward Mitterand, Geneva, CH
- 2005 S&M, Eileen Quinlan and Cheyney Thompson, Sutton Lane (Campoli Presti), Paris Excitations, arranged by Matt Keegan, Andrew Kreps, New York, US
Bebe le Strange, curated by Rachel Uffner and Barb Choit, D'Amelio Terras, New York MFA, US
Thesis Show, Studebaker Hall, Columbia University, New York, US
Past Perfect, curated by Francesca DiMattio, Kantor Gallery, New York, US
- 2004 First Year Show, curated by Ali Subotnik, Eli Wallach Gallery, Columbia University, New York, US
Art in the Office, arranged by Matt Keegan, The Global Consulting Group, New York, US
- 2003 Fresh Meat, curated by Stephen Apicella-Hitchcock, CEPA Gallery, Buffalo, US
- 2002 Salon V, curated by Tim Bailey, Oni Gallery, Boston, US
Yes, We're Excerpts, Andrew Kreps, New York, US
Welcome to the Playground of the Fearless, curated by James Fuentes, Entropy Gallery, New York, US
- 2001 Life is Elsewhere, Eileen Quinlan and Cheyney Thompson, Canada Gallery, New York, US

PUBLICATIONS

- 2021 Warnock, Molly, ed. Transatlantique - Simon Hantai. Translated by Fabienne Durand-Bogaert. Paris/Philadelphia
- 2019 Michalka, Matthias, ed. Objects Recognized in Flashes. Vienna: mumok; Cologne: Verlag der Buchhandlung Walther König
Papadopoulos, Helena, ed. Always Starts with an Encounter: Wols—Eileen Quinlan. Athens: Radio Athènes; New York: Sequence Press
Rabinowitz, Cay Sophie, ed. Eileen Quinlan: Good Enough. New York: OSMOS BOOKS
Schneider, Christiane Maria, ed. System Analyse. Neuss: Langen Foundation; Wuppertal: Prometheus
- 2015 Cotton, Charlotte. Photography is Magic. New York: Aperture Foundation
Ellegood, Anne, and Douglas Fogle, eds. All of This and Nothing. Los Angeles: Hammer
- 2013 Squiers, Carol, ed. What Is a Photograph?. New York: International Center of Photography; Munich: Delmonico/Prestel
- 2012 Freeman, Jonah, and Vera Neykov, eds. Blind Cut. New York: Marlborough Gallery
- 2011 Mackay, Robin, ed. The Medium of Contingency. London: Urbanomic; London: Ridinghouse
Schneider, Christiane Maria, ed. System Analyse. Neuss: Langen Foundation; Wuppertal:

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Prometheus

Burnett, Craig, Dario Gamboni and Jerry Saltz. Structure and Absence. London: White Cube

2007 Museum UCLA, 2011. For the People of Paris, London: Sutton Lane

SELECTED PRESS

2023 Ewing, Margaret. "Eileen Quinlan," Artforum, Vol. 61, No. 10, Summer

2020 Cisar, Karel. "Objects Recognized in Flashes," Fotograf Magazine, #36

2019 Trommer, Vivien. "Sie will verwirrung stiften," Die Welt, July 27
Demircan, Saim. "Critics' Picks: Eileen Quinlan," Artforum.com, June

2017 Klein, Annika. "Does the Venice Biennale Have a Problem with Photography?," Aperture.org, July 12 "
Batons and Barriers: A portfolio by Eileen Quinlan," Modern Painters, June/July 2017
"Portfolio: Eileen Quinlan," Monopol Magazine, May 2017
McDonough, Thomas. "Eileen Quinlan: Between Substrate and Sublimate," Osmos Magazine, Winter 2017

2016 Respini, Eva. "On Defiance: Experimentation as Resistance," Aperture #225, Winter 2016 "Eileen Quinlan," The New Yorker, April 9
Fateman, Johanna. "Critics' Picks: Eileen Quinlan," Artforum.com, April

2015 Watts, Jonathan P. "Eileen Quinlan," Frieze, May
Taylor, Phil. "Critics' Picks: Eileen Quinlan," Artforum.com, April
Sterns, Jamie. "Two of a Kind: Eileen Quinlan at Campoli Presti, Nicole Wermers at Herald St" ARTnews, March

2014 Pollack, Maika. "What is a Photograph at the International Center of Photography," Gallerist, February 12
Barry, Schwabsky. "Eileen Quinlan," Artforum, January
"Eileen Quinlan: New York," Modern Painters, January

2013 Fiske, Courtney. "Critic's Picks: Eileen Quinlan," Artforum.com, November
Rosenberg, Karen. "Art in Review: Eileen Quinlan, 'Curtains'," The New York Times, Nov. 15
Bryant, Eric. "Shooting Stars: Eileen Quinlan," Art+Auction, October
Pollack, Maika. "'New Photography 2013' at Museum of Modern Art," Gallerist NY, Sept. 24
"Goings on About Town: New Photography 2013," The New Yorker, Sept. 23
Johnson, Ken. "Art in Review: Images Propelled Beyond Pictures," The New York Times, Sept. 13
Beshty, Walead. ed., Blind Spot, Issue 46
Smith, Roberta. "Art in Review: The Cat Show," The New York Times, July 4
Yablonsky, Linda. "Artifacts: Cats, the New Rulers of the Art World," T Magazine Blog, July 9 "25 Photographers to Watch in 2013," Complex Magazine, Jan. 9

2012 Smyth, Diane. "The Perfect Playground," British Journal of Photography, March Tuck, Geoff.
"Eileen Quinlan, 'Constant Comment'," notesonlooking.com, Jan. 5

2011 McGarry, Kevin. "Eileen Quinlan's 'Constant Comment'," Art Agenda, Dec. 22
Mizota, Sharon. "Art Review: 'All of This and Nothing' at UCLA Hammer Museum," LA Times Blog, March 2 Stillman, Steel. "Eileen Quinlan," Art in America, March

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- 2010 Smith, Roberta. "The Varieties of Abstract Experience", The New York Times, Aug. 6
O'Neill-Butler, Lauren. "Eileen Quinlan," Artforum, Summer
Kley, Elisabeth. "Gotham Art and Theatre: Eileen Quinlan at Miguel Abreu Gallery," Artnet.com, April 23
Carlin, T.J. "Studio Visit: Eileen Quinlan," Time Out New York, Issue 759, April 15 – 21
Aletti, Vince. "Goings On About Town," The New Yorker, April 7
Clark, Martin. "What To See This Month," Art Review, March
- 2009 Godsill, Benjamin. "The Last Artist," The Last Magazine, Issue #03, Fall
Bedford, Christopher. "Depth of Field," Frieze, September
Beshty, Walead and Eileen Quinlan. "Walead Beshty & Eileen Quinlan," BOMBlog, September
Smee, Sebastian. "In the Abstract," Boston Globe, April 3
Taft, Catherine. "Eileen Quinlan," Artforum, April
Campagnola, Sonia. "Eileen Quinlan," Flash Art, March/April
Lehrer Graiwer, Sarah. "Eileen Quinlan: Downtime," Art Review, March
Bergeron, Chris. "Eileen Quinlan's art pushes photographic boundaries," The Milford Daily News, March 22
Lowenstein, Kate. "To be Determined," Time Out New York, Issue 699, Feb. 19–25
Brannon, Mathew. "Without Baggage, With Pistoletto," Mousse, Issue 16, December/January
Schad, Ed. "Eileen Quinlan at Overduin and Kite," ArtSlant, Jan. 19
- 2008 O'Neill Butler, Lauren. "Eat the Document," Time Out New York, Feb. 14
Bryant, Eric. "The Indecisive Image," ArtNews, March
- 2007 Carlin, Tova. "Eileen Quinlan, 'Smoke and Mirrors'," Time Out New York, Nov. 1
Cotter, Holland. "Eileen Quinlan," The New York Times, Dec. 7
Liz Deschenes and Eileen Quinlan, Interview, North Drive Press, Fall
Eileen Quinlan "Top Ten," Artforum, January
Smith, Roberta. "Strange Magic," The New York Times, July 13
Rosenberg, Karen. "Strange Magic," New York Magazine, July 23
"Strange Magic," The New Yorker, July 23
Kessler, Sarah. "Seriality," Artforum.com
- 2006 "Dice Thrown (Will Never Annul Chance)," The New Yorker, Nov. 6
Smith, Roberta. "Dice Thrown (Will Never Annul Chance)," Art in Review, The New York Times, Nov. 3
Doran, Anne. "Dice Thrown," Time Out New York, Issue 579, Nov. 2-8
Stillmann, Nick. "Eileen Quinlan," Modern Painters, November
"Eileen Quinlan." Visionaire, October
Velasco, David. "Dereconstruction," Artforum, September
"Eileen Quinlan," Texte zur Kunst, April
Alemani, Cecilia. Critic's Picks – Review of "Everything Beautiful and Noble Is the Result of Reason and Calculation," Artforum.com, February
Robinson, Walter. "Weekend Update," Artnet.com, Feb. 7
- 2005 "Cheyney Thompson et Eileen Quinlan," Paris-art.com, November
"Bright Young Things," Art Review, December
- 2004 Huntingdon, Richard. "CEPA's 'Fresh Meat' is a Savory Exhibit," Buffalo Times
- 2002 Smith, Roberta. "Yes, We're Excerpts," The New York Times, Aug. 2

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TEACHING

Faculty, MFA, Milton Avery Graduate School of Arts, Bard College, Annandale-on-Hudson, NY