



# Distillations

## Nancy Goldring Drawings and Foto-Projections 1971–2021

Nancy Goldring  
Edited by Jessica Holmes

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- **Distillations: Nancy Goldring Drawings and Foto-Projections 1971–2021** is a monographic survey of the drawings, photographs, and related writings of New York mixed media artist Nancy Goldring, on the occasion of 50 years of her experimental architectural-related work
- Nancy was among the first to devise large scale, site specific, slide projection installations in the late 1970s and continued developing the medium to eventually include sound components. The installations were devised for museums (Southeast Museum of Photography, Lyman Allyn Museum, and the Houston Center of Photography) as well as gallery spaces
- Her experimental process of combining analogue images with graphic ones was groundbreaking (See *Photography of Invention: American Pictures in the 1980s*, Joshua Smith and Mary Foresta Smithsonian, 1989). This kind of collaging was later adapted by photoshop but produces very different results. In retrospect her work seems prescient
- Goldring was among the very few women working between art and architecture in the early 1970s, and in many ways helped to open the area for more women
- Scientists and psychologists have collected her work and find its relationship to dreams and memoirs relevant to their fields. Goldring's work was used as the cover art for the 2008 book *Searching for Memory: The Brain, the Mind, and the Past* by Daniel L. Schacter, a professor of psychology at Harvard University (Basic Books, 2008)

**Distillations: Nancy Goldring Drawings and Foto-Projections 1971–2021** surveys 50 years of visual and conceptual explorations by artist and writer Nancy Goldring. Material is arranged according to predominating themes throughout her career: Thresholds, Sites, Sets, Perspectives, Dreams and Visions, and Chiaroscuro. The book reveals her unique process, how she devised her technique of melding graphic and photographic material through projection, and tracks its evolution from the sandwiching of black-and-white graphic and photographic images through to the creation of her "foto-projections" and large installation work. Included are interviews with the artist and an introduction by Jarrett Earnest with essays by writers and curators Paolo Barbaro, David Levi Strauss, Michael Taussig, and Ellen Handy.

**Nancy Goldring** was a founding director of Sculpture in the Environment (SITE, Inc.) from 1970-1973 where she wrote for *On Site* magazine and developed concepts for public art projects. A ground-breaking collaborative at the time, SITE strove to develop a way of conjoining art and architectural practice that would profoundly influence future developments in the area of public art.

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The core of her work is essentially a graphic one. Her experimental process of combining analogue images with graphic ones was groundbreaking (See *Photography of Invention: American Pictures in the 1980s*, Joshua Smith and Mary Foresta Smithsonian, 1989). This kind of collaging was later adapted by photoshop but produces very different results. In retrospect her work seems prescient. Goldring was among the very few women working between art and architecture in the early 1970s, and in many ways helped to open the area for more women.

With essays by Paola Barbaro, Ellen Joan Handy, Jarrett Earnest, Davis Levi Strauss, Michael Taussig.