EILEEN QUINLAN
Line Call

September 10 – October 31, 2026
88 Eldridge Street

First Day, 2017/2026
Digital chromogenic print mounted on Dibond
30 x 16 7/8 inches (76.2 x 42.9 cm)
Framed: 30 1/4 x 17 1/8 x 1 1/2 inches (76.8 x 43.5 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1858.26]



Note:
I always photographed my kids against the corrugated facade in front of our apartment on their first day of school. This picture of my daughter, Rainey, was shot with a phone. I decided not to crop it. I'm printing every picture in the show as big as I can without letting it fall apart. Maybe the viewer will be thinking about capture devices like phones, point-and-shoots, DSLRs, 4x5 analog cameras, scanners. I don't mind if that's there in the background.

Brother Feud, 2021/2026
Chromogenic print mounted on Dibond
40 x 30 inches (101.6 x 76.2 cm)
Framed: 40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1849.26]



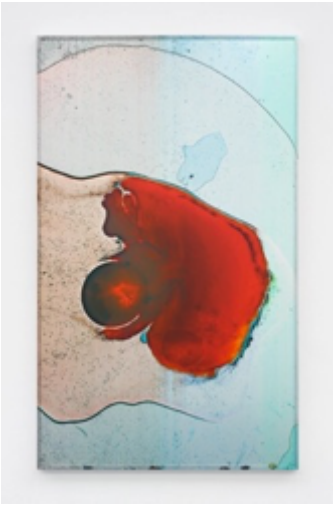
Note:
This is an analog print from a medium format negative. I shot it at the Old Field Vineyard on the North Fork of Long Island during the pandemic. The rusty fence marked the border between the land of two brothers who fell out. They had their reasons. The film was expired so it turned pink.

Survivor Moon (Takeover), 2021/2024
UV-cured inkjet print on mirror and aluminum frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
[EQ1827.24]



Note:
In 2021, I started photographing landscapes off a flatscreen TV. I was feeling trapped in NYC during COVID lockdown. I became obsessed with the show *Survivor*. This moon was taken from it and quickly manipulated in Photoshop. The blinds were drawn against the day and reflected in the screen.

Silent Passage, 2026
UV-cured inkjet print on mirror and aluminum frame
60 1/4 x 36 3/8 x 1 1/2 inches (153 x 92.4 x 3.8 cm)
[EQ1869.26]



Note:
I started scanning eggs more than a decade ago. I crack them on the flatbed of a scanner. At that time, I was thinking about fertility after a few miscarriages while trying to get pregnant with my second child. This go-round, the egg represents menopause which upended my life in many ways.

Cheyney's Studio with Gremlins, 2024/2026
Digital chromogenic print mounted on Dibond
20 x 15 inches (50.8 x 38.1 cm)
Framed: 20 1/4 x 15 1/4 x 1 1/2 inches (51.4 x 38.7 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1853.26]



Note:
I took this picture shortly after I realized we were going to lose the studio at 193 Withers Street in Williamsburg. The place was over a hundred years old, and so much had happened there since we took possession of it in 1999. Sam Lewitt, Jutta Koether, Cheyney Thompson, and myself, among others, shared this storied building as our studio in one configuration or another until 2024. In this photograph, taken shortly before it would soon meet the wrecking ball, the light was playing across the slat wall where Cheyney Thompson made his paintings.

Withers Demo, 2024/2026
Digital chromogenic print mounted on Dibond
14 x 10 inches (35.6 x 25.4 cm)
Framed: 14 1/4 x 10 3/4 x 1 1/2 inches (36.2 x 27.3 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1855.26]



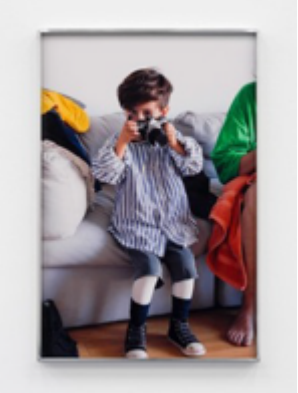
Note:
The Withers studio mid-teardown. Now, it's a large luxury apartment building.

Orchidism, 2007
Chromogenic print mounted on Dibond
40 x 30 inches (101.6 x 76.2 cm)
Framed: 40 1/4 x 30 1/4 x 1 1/2 inches
(102.2 × 76.8 x 3.8 cm)
Edition of 5 + 1 AP
[EQ1062.07]



Note:
The title here is a play on *Orchidaceae*, a series by the photographer Tanyth Berkeley, who has long inspired me. This is a 4x5 analog print of a still life arrangement of mirrors, resembling a flower of sorts.

Mount Olympus, 2012/2026
Digital chromogenic print mounted on Dibond
30 x 20 inches (76.2 x 50.8 cm)
Framed: 30 1/4 x 20 1/4 x 1 1/2 inches (76.8 × 51.4 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1850.26]



Note:
In this photo, my son Luther is five years old. He was playing with my old OM-1 while I sat next to him folding laundry. Now he studies the Greeks at St. John's College.

EILEEN QUINLAN with B. MCLISTER
Mormon Hollow Tangle, 2026
Acrylic spray paint on panel (9 parts)
Each: 14 x 14 x 3/4 inches (35.6 x 35.6 x 1.9 cm)
Overall: 42 x 42 x 3/4 inches (106.7 x 106.7 x 1.9 cm)
[EQ1870.26]



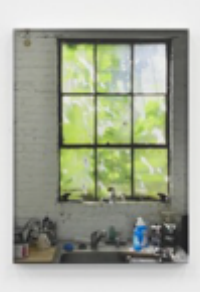
Note:
This is a new process for me. My studiomate taught me how to use a laser engraver. We burned a digital photo through many layers of paint on polished panels to reveal this picture of the innards of a salvaged car.

Swipe Set (*Egg Rock*), 2023
UV-cured inkjet print on mirror and aluminum frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
[EQ1803.23]



Note:
This piece comes from a 4x5 Polaroid type 55 negative that never got exposed to light. I was attempting to rephotograph a printed film still of surfing footage, but the film was so old and dry (it expired 15 years ago), that it never left its packet, thus the image here is accidental and totally chemical. I call these *Swipes*. In this exhibition, it resembles waves breaking on a shoreline. The series is called *Swipe Set* because a consecutive group of waves are referred to as a 'set'. The 4x5 negative is scanned and the digital file is output as a UV-light-cured inkjet print on repurposed glass mirror and aluminum frame.

Withers Window, 2024/2026
UV-cured inkjet print on mirror and aluminum frame
22 1/4 x 16 3/4 x 1 1/2 inches (56.5 x 42.5 x 3.8 cm)
[EQ1864.26]



Note:
One of the only windows at the Withers studio. This one is printed on mirror. It really glows in the spooky way pictures do on the ground glass of a large format camera. I've always loved Joseph Sudek's studio window pics from the 1950's.

The Searcher, 2013
Gelatin silver print
25 x 20 inches (63.5 x 50.8 cm)
Framed: 28 x 23 inches (71.1 x 58.4 cm)
Edition of 2 + 2 APs
[EQ1504.13]



Note:
This silver print was made for the show *Curtains*. I shot Sean McBride in the alley of the Withers studio, where he also lived for a time. His Brooks Brothers striped shirt sent me down a rabbit hole of lines. I think he looks like a classic movie star, so I likened him to John Wayne. *The Searchers* is also a great project by Miranda Lichtenstein.

Joy Doodle, 2026
UV-cured inkjet print on mirror and aluminum frame
35 1/4 x 25 1/4 x 1 1/2 inches (89.5 x 64.1 x 3.8 cm)
[EQ1846.26]



Note:
This is a mirror print. I shoved my hand in a green fruit net and dragged it across the flatbed scanner. I shifted the colors to make it otherworldly. Many of the scanner images make reference to the screen world I struggle to contain every day. Joy Doodle is a psychedelic drawing app my daughter used to love when she was little.

Rainey Dancing at 361, 2018/2026
Digital chromogenic print mounted on Dibond
30 x 20 inches (76.2 x 50.8 cm)
Framed: 30 1/4 x 20 1/4 x 1 1/2 inches (76.8 x 51.4 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1848.26]



Bluestar, 2020
Digital chromogenic print mounted on Dibond
48 x 60 inches (121.9 x 152.4 cm)
Framed: 48 1/2 x 60 1/2 x 1 1/2 inches (123.2 x 153.7 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1740.20]



Withers Roll-up, 2026
Digital chromogenic print mounted on Dibond
24 x 18 inches (61 x 45.7 cm)
Framed: 24 1/4 x 18 1/4 x 1 1/2 inches (61.6 x 46.4 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1852.26]



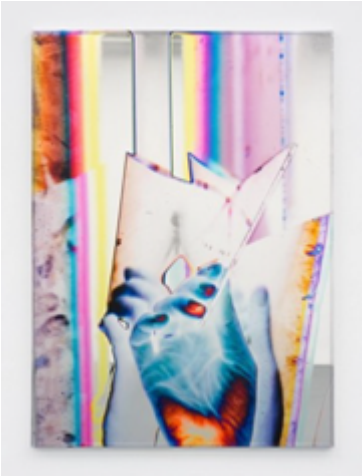
Double CT, 2026
UV-cured inkjet print on mirror and aluminum frame
16 3/4 x 22 1/4 x 1 1/2 inches (42.5 x 56.5 x 3.8 cm)
[EQ1865.26]



Mimi's House, 2026
Digital chromogenic print mounted on Dibond
24 x 18 inches (61 x 45.7 cm)
Framed: 24 1/4 x 18 1/4 x 1 1/2 inches (61.6 x 46.4 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1851.26]



Weverse, 2022/2026
UV-cured inkjet print on mirror and aluminum frame
70 1/4 x 51 1/4 x 1 1/2 inches (178.4 x 130.2 x 3.8 cm)
[EQ1860.26]



Note:
Weverse is a platform for K-Pop fans. I broke a mirror while scanning and decided to play with the shard. The image resembles an open book. This is the largest mirror piece I have made to date.

Twin Flame, 2026
Digital chromogenic print mounted on Dibond
30 x 16 7/8 inches (76.2 x 42.9 cm)
Framed: 30 1/4 x 17 1/8 inches (76.8 x 43.5 cm)
Edition of 3 + 2 APs
[EQ1875.26]



Note:
This is literally my twin's flame, or the interior of my sister's wood stove in her family home in the Pioneer Valley. I've read a lot about relationships and personalities in the last few years: attachment theory, ADHD, BPD, NPD, OCD. Twin flames are also referred to as 'mirror souls'. They're supposed to break your heart while teaching you a lesson.

Survivor Moon (*Twilight*), 2020/2026
UV-cured inkjet print on mirror and aluminum frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
[EQ1859.26]



Note:
Another moon shot off the screen while watching the TV series *Survivor* with my daughter. I developed a cough I thought was long COVID, and for over a year I couldn't sleep. When I did, I dreamt of palm trees and slithering snakes. This one may be a setting sun, but it doesn't really matter. The B-roll of moons and suns is what tells the passage of time on the show.

You can see the lines from my living room blinds reflected on the surface of the flatscreen TV. I decided to turn this one 90 degrees. I don't know why I'm mostly allergic to horizontal compositions, even though I'm dealing a lot with landscape pictures.

"Twilight" refers to a song by Elliot Smith. Because I don't work in a linear way, I use song titles and literary references to help me remember what I was immersed in at the time I was creating my pictures.

Beautiful Eli on Our Balcony, 2015/2026
Digital chromogenic print mounted on Dibond
30 x 20 inches (76.2 x 50.8 cm)
Framed: 30 1/4 x 20 1/4 x 1 1/2 inches (76.8 x 51.4 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1854.26]



Note:
This is a portrait of my dear friend Elisa Santiago. She asked me to take it for some reason that now escapes me. She borrowed my striped blouse. The sun was going down on another day. Elisa is a dancer, an artist, a mother, and one of the people I trust most.

Ghertner with Shadows, 2026
UV-cured inkjet print on mirror and aluminum frame
20 1/4 x 15 1/4 x 1 1/2 inches (51.4 x 38.7 x 3.8 cm)
[EQ1863.26]



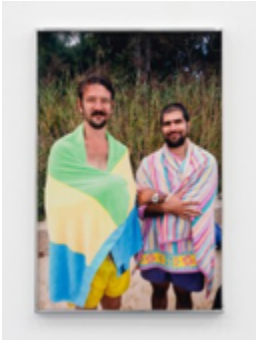
Note:
Zoë Ghertner was my assistant twenty years ago. I loved working with her, and already then she was a strong talent. Now she's a very sought after fashion photographer. She gave me this mysterious still life many years ago, and I've spent countless hours looking at it. Here, you see my blinds shadowing its surface at magic hour.

Highlands #3, 2010
Chromogenic print mounted on Dibond
40 x 30 inches (101.6 x 76.2 cm)
Framed: 40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1301.10]



Note:
I created this picture for one of my first shows with Emanuela Campoli and Gil Presti at Sutton Lane. Emanuela is now on her own and still represents me. Like Miguel Abreu, I've worked with her for twenty years. When I was putting together the exhibition for her space in Paris, I got the news that Alexander McQueen had died. I have followed fashion since I was a teen, and it gutted me. I remembered his *Highland Rape* collection from 1995, so I grabbed this piece of plaid wrapping paper I had in the corner of my studio and started shooting it in all kinds of aggressive ways, tearing at the emulsion as he tore at the garments of his models. But this version is clean; just the thing itself, rendered on 4x5 color negative against my studio wall. Focusing and lighting this was extremely hard, and Zöe Ghertner helped me a lot.

Ted and Doron, Old Bay, 2026
Digital chromogenic print mounted on Dibond
30 x 20 inches (76.2 x 50.8 cm)
Framed: 30 1/4 x 20 1/4 x 1 1/2 inches (76.8 x 51.4 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1847.26]



Note:
My nephew, Ted, and his husband, Doron, on the beach in Southold. Striped towels. They were there for all of it.

Triple Twins, 2026
UV-cured inkjet print on mirror and aluminum frame
62 1/4 x 41 1/2 x 1 1/2 inches (158.1 x 105.4 x 3.8 cm)
[EQ1867.26]



Note:
Rachel Plaster took this picture of my twin sister and I with MassArt's Polaroid 20x24 camera in 1993. Our youth frozen in preternatural sharpness. Kate is on the left. I'm on the right.

Here it hangs over the stereo above bare bookshelves as I packed up my apartment on Manhattan Street. I took multiple exposures of us, ricocheting.

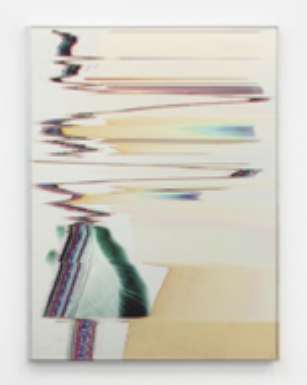
The theme of the double is further articulated formally by collapsing the two basic categories of the photographic image: the traditional 'window onto the world' and the photograph as self-reflexive 'mirror image' introduced by modern photography. This overlap is indeed at work in all the representational pictures printed on mirrors included in the exhibition.

Hellraiser, 2026
UV-cured inkjet print on mirror and aluminum frame
20 1/4 x 15 1/4 x 1 1/2 inches (51.4 x 38.7 x 3.8 cm)
[EQ1868.26]



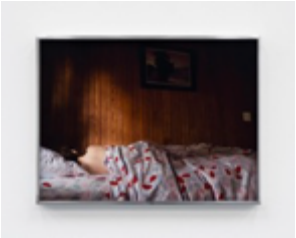
Note:
Cheyney Thompson's flayed man in front of a painting from his *Displacement* series.

Wicked Wand, 2021
UV-cured inkjet print on mirror and aluminum frame
40 1/4 x 30 1/4 x 1 1/2 inches (102.2 x 76.8 x 3.8 cm)
[EQ1775.21]



Note:
One of the first works I made with a glass mirror substrate. My hand sliding a wand of sorts over the flatbed during the two-minute scanning process. Witchy green flesh.

Lu Asleep at the Old Field, 2018/2026
Digital chromogenic print mounted on Dibond
15 x 20 inches (38.1 x 50.8 cm)
Framed: 15 1/4 x 20 1/4 x 1 1/2 inches (38.7 x 51.4 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1856.26]



Note:
My son in bed at the Old Field Vineyard farmhouse on Long Island. The print is small because it was taken with a shoddy digital point-and-shoot camera. The softness suits the subject matter, enhancing its dreaminess.

Bay Foam, 2026
UV-cured inkjet print on mirror and aluminum frame
40 1/4 x 25 1/4 x 1 1/2 inches (102.2 x 64.1 x 3.8 cm)
[EQ1861.26]



Sand Box (Homs) #9, 2017
Gelatin silver print
20 x 16 inches (50.8 x 40.6 cm)
Framed: 22 1/4 x 18 1/4 inches (56.5 x 46.4 cm)
Edition of 3 + 2 APs
[EQ1653.17]



Note:
I made this picture for my *Dune Woman* show at Campoli Presti in 2017. I was thinking about the Sisyphean nature of domestic labor. I read Kobo Abe's *The Woman in the Dunes* and connected with its exploration of crushing routine. I started meditating on sand, and how it was like a sentient force, sparkling in the film adaptation by Hiroshi Teshigahara. I downloaded and rephotographed existing images of dunes, like this one, and even photographed sand in a litter box which played with scale and the transformative effect of the camera.

This is a silver print from a polaroid 4x5 negative. Homs refers to the city in western Syria that was in the news a lot at the time, due to intense fighting there during the civil war.

Cheyney's Apron, 2024/2026
Digital chromogenic print mounted on Dibond
14 x 10 1/2 inches (35.6 x 26.7 cm)
Framed: 14 1/4 x 10 3/4 x 1 1/2 inches (36.2 x 27.3 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1872.26]



Miguel's Favorite Studio Picture, 2020/2026
Digital chromogenic print mounted on Dibond
14 x 10 1/2 inches (35.6 x 26.7 cm)
Framed: 14 1/4 x 10 3/4 x 1 1/2 inches (36.2 x 27.3 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1871.26]



Note:
Miguel likes to pore over pictures. For this show, I started with a huge selection of images that were culled by a cloud archive search for "stripes." It served up photos with all kinds of lines, synthetic and organic. There were a lot of pictures of the Withers studio's garage doors. Maybe Miguel liked this one best because of the way the shadow of the lone tree sits on the building's facade as summer surrendered to fall.

Rainbow Mask, 2022/2026
Digital chromogenic print mounted on Dibond
14 x 10 1/2 inches (35.6 x 26.7 cm)
Framed: 14 1/4 x 10 3/4 x 1 1/2 inches (36.2 x 27.3 x 3.8 cm)
Edition of 3 + 2 APs
[EQ1857.26]



Note:
My daughter at the kitchen table holding her first smart phone. The effect of that machine was seismic. Like a bomb going off. Or Mount Vesuvius. Her shirt is striped and so are her eyes. Carry Mae Weems's *Kitchen Table Series* of self-portraits from the early '90s is probably my favorite artwork.