After having followed Hoey’s work for over a decade, *The Phantom Sex* finally allows us to see the larger trajectory of the work, beyond the obvious thematic connections between the different bodies of work. Her unique narrative structures and the deeper questions on representation that the work poses come to the fore, showing Hoey’s specific cultural and material engagement with the photographic medium itself.

— Fia Backström
THE PHANTOM SEX
DANA HOEY
THE PHANTOM SEX

October 5–December 8, 2012

University Art Museum
University at Albany
State University of New York
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Corinna Ripps Schaming

And Others of Her Ilk
Johanna Burton

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1. White Curtain, 2012
This book and its companion exhibition mounted at the University Art Museum mark the first time in over ten years that Dana Hoey’s recent work has been examined in relation to her previous body of work. Forgoing a chronological approach, both the book and the museum’s open floor plan allow for a gradual and associative reading of the work in a kind of evidentiary unfolding. The book in your hands includes fifty-nine photographs, while the exhibition includes twenty-eight photographs carefully selected by the artist; viewed in tandem, they provide us with a comprehensive understanding of Hoey’s remarkable career.

Through her photography, Dana Hoey has examined for more than twenty years what it means to be female. The early photographs establish windows into the often cruel, troubled, and invisible dynamics of female relationships. Some offer a tenuous affirmation of female bonds, and occasionally the male sexual presence enters the frame. She has often been compared to other “girl photographers” who came to prominence in the late 1990s; art historian and critic Katy Siegel noted that the emergence of this group signaled the first generation of artists to “take for granted the twin (if antithetical) lessons of Cindy Sherman and Nan Goldin.” Since then, Hoey has charted her own course, veering away from easy thematic categorization and moving in and out of stylistic genres.

Using both staged and directed photography, her meticulously constructed pictures speak to her deep knowledge of the art and its ability to conflate fact and fiction. Her seemingly spontaneous pictures are choreographed through simple directives and are subject to her ruthless editorial eye, which is always attuned to bringing social dynamics to the fore. Formally, her pictures often combine the sunny daylight and saturated color of commercial, digitally enhanced film stock with the iconography and framing of religious painting. Her early work claims influences as diverse as Bernini’s Ecstasy of St. Teresa and Philip Roth’s American Pastoral and reveals a fascination with mythic narratives, corrupted idealism, and the power of heedless actions. More recently, Hoey has expanded her vision to include scenarios in which older women play central roles and typically female activities take on elevated status.

In a calculated and targeted departure from earlier work, Hoey’s Pattern Recognition series combines original and appropriated images arranged into the kaleidoscopic patterns of traditional sewn quilts. Juxtaposing her own portraits of older women with porn nudes, she fractures the picture plane while turning her back on any semblance of pictorial narrative. She envisions her subjects breaking out of predictable social patterns to reveal the messy contingencies involved in restructuring their world. The results are large, vibrant photographic collages that play geometric patterns against twisted social norms.

Introduction
Corinna Ripps Schaming
In her most recent pictures, resin casts of her own and friends’ bodies, found sculptures, and plastic tarps serve as stand-ins for Hoey’s human subjects. With her unflinching forensic eye, she sets aside the residual effects of constructing identities with a camera and posits alternative ways of “seeing” women through its lens. Yet what are we to make of two recent photographs: a wrapped hammer pictured on red ground, and two arrow-headed rocks on gray cloth, one real, the other cast? Hoey presents these rudimentary and outmoded tools as artifacts poised for our re-evaluation. The question is: how ready are we to think anew?

The University Art Museum and its programs would not be possible without the ongoing support of University at Albany President George M. Philip, and Provost and Vice President for Academic Affairs Susan D. Phillips. Thank you to Senior Vice Provost and Associate Vice President for Academic Affairs William B. Hedberg for his belief and confidence in the Museum’s programs.

I extend my deep gratitude and admiration to Museum Director Janet Riker for her leadership and her unwavering commitment to bringing the best in contemporary art to a public university. My thanks go to all my colleagues: Zheng Hu, exhibition designer, for his spot-on design sensibility; preparator Jeffrey Wright-Sedam for his superior command of our challenging space; Naomi Lewis, exhibition and outreach coordinator, for always keeping us on track; registrar Darcie Abbatiello for her meticulous and unfailing attention to detail; Ryan Parr, collections production coordinator, for his anticipation and execution of all web-related needs; and administrative assistant Joanne Lue for always finding the right path to get the job done.

Many thanks to Friedrich Petzel and Samantha Tsao at Friedrich Petzel Gallery for their guidance and skillful efforts from the outset.

I commend Johanna Burton on writing a laser-sharp essay in which she strips back the many misdirected readings of Hoey’s oeuvre and makes the case for re-seeing, in non-narrative terms, these remarkable pictures for all that they are (and are not).

Sincere thanks go to lenders Artist Pension Trust, New York; Ruth Lloyds and William Ehrlich; Zesty Meyers and Evan Snyderman/R 20th Century, New York; Middlebury College Museum of Art, Middlebury, Vermont; and Gregory R. Miller and Michael Wiener.

The Ellsworth Kelly Foundation made the exhibition catalogue possible; additional support was provided by Friedrich Petzel Gallery. Support for the exhibition and related programming was provided by The University at Albany Foundation and University Auxiliary Services.

A special thank you to our editor, Jeanne Finley.

And to Dana Hoey, I offer my profoundest thanks. Her incisive vision both inspires and challenges us to look closely, take stock, and choose carefully as we chart our course toward an indeterminate future.

Corinna Ripps Schaming is Curator and Associate Director at the University Art Museum, University at Albany
The uncanny and coercive characteristics of group formations, which are shown in the phenomenon of suggestion that accompany them, may therefore with justice be traced back to the fact of their origin from the primal hoarde. The leader of the group is still the primal father; the group still wishes to be governed by unrestricted force; it has an extreme passion for authority; in Le Bon’s phrase, it has a thirst for obedience.

—Sigmund Freud, “Group Psychology and the Analysis of the Ego”

I. What He Saw

Near the end of an otherwise unremarkable piece written for the Washington Post about Dana Hoey’s 2000 solo exhibition at the Hirshhorn Museum and Sculpture Garden, the reviewer—having detailed at some length the ten photographs on view—concludes: “It is work that celebrates a kind of competitive female energy that has sometimes been viewed as self-destructive, but which Hoey and others of her ilk want to reclaim as a kind of power.” He goes on to admit that “[a]s a man trying to interpret Hoey’s art, I sometimes felt like I was straining to hear a soundless dog whistle. The ultra-high—some would say inaudible—frequency at which her messages of sexual politics are sent out means that not every ear is going to be able to hear them, but that doesn’t mean that you shouldn’t at least lean into the silence and try.”

With striking—though seemingly unintentional—clarity, the writer pinpoints a crucial (and crucially widespread) misconception attending artistic practices with ostensibly feminist agendas. Images like Hoey’s, he implies, are produced by women to be received by others of her ilk.
narrative logic only to undo it. And such an operation, in Hoey's hands anyway, is typically laudatory or negative in valence—is that her oeuvre, in various ways over the years, courts prominence in the 1990s. Indeed, a near-constant refrain in writings on Hoey—whether example of an argument that has hovered around Hoey's work since the artist came to herself. The writer's metaphor, however, whereby certain images operate like sounds that women; for anyone else (read: men), these are mysterious, vaguely fascinating ciphers that, certainly gendered and feminist implications, to which I will return). One merely—and cohesive narrative. Relatedly, there is no essentialized code to crack (though there are photographs the “mysterious” obfuscation found by viewers looking to piece together a significance than the affective tissue binding them together. The real subject of Hoey’s pictures, then, is that tissue. Considered this way, one no longer encounters in these photographs the “mysterious” obfuscation found by viewers looking to piece together a cohesive narrative. Relatedly, there is no essentialized code to crack (though there are certainly gendered and feminist implications, to which I will return). One merely—and extraordinarily—is able to see what usually can only be experienced: emotional ties. Seen in this light, the first image I described—the bikini-clad girl poised to hit another girl—accounts for a certain mode of overt rivalry (between friends, between sisters, between women) that, barbaric in its elements, also tends to pique sexual arousal in its audience (spawning, for instance, B-movies and low-budget porn about women’s prisons and sorority-house hazing). The second image presents an inverted social portrait, though one filled with no less ambivalence: a group of adolescents whose common ground is the recognition that to define a clique convincingly, there must always be at least one visible non-member skirting its edge. The third image relates a subtle withdrawal—one we are familiar with in portrayals of women who are understood, in Western society’s best-case scenario, to obtain decorum and lose visibility at parallel rates as they age. These readings point to where the dog-whistle interpretation fails. For if Hoey, in her early works, presented setups in which certain details were withheld, such an effect was, in fact, a means to an end. Not separative in the sense of imagining a world without men (or even with men playing subservient roles), these images instead hyperbolized dynamics so deeply familiar—if only through cultural osmosis—as to be clichéd in their representational contours. That a man looking at them would imagine himself to find no place within the frame is only the most convenient misinterpretation, and mimics the common misprision that feminism is about women, restricted to the realm of women, instead of an overt reaction to ubiquitous, if always shifting, conditions of patriarchy.
intent of an artist, with Hoey’s work it’s hard to completely avoid. The instructions Hoey gives those who populate her pictures are stark, so minimal as to be barely there. But in asking an introvert to interact with an extrovert, or two type-A personalities to work out their competitive aggression, or someone deeply anxious to act comfortable, Hoey prods existing configurations into newly clear contours. Here, her task-based directives—bringing out opposition, hostility, and stress—evince the strangest of action types: new, in the sense that they are captured by the camera in the instant of their occurrence, and always already there, evidence of the repertoire of social exchange.

But what good does it do to highlight the kinds of dynamics that promulgate and reinscribe the world as we already know it? If Hoey’s work, which has come to explore different modes since the early narrative pictures, still addresses something of the rawness of the social sphere, it also charts alternatives, if never exactly with optimism. If one finds in Hoey’s work, a whiff of the mean, that is to say that it keeps the word’s etymology intact: its earliest definition meant both “low quality” and “held in common” (associations with nasty temperaments didn’t surface until the nineteenth century). Hoey’s image-world is one where certain behaviors and events are indeed shared, and such sharing, it seems, gives rise to circumstances that bring out something intrinsic, not just to individual human beings, but to humans as they are literally constituted by their navigations of one another.

But once again, something exceeds this reading. Hoey’s are more than illustrations of the bleak shared denominator that undergirds human nature and prods us to rise above via repression and sublimation. In works that look to the hyperbolic and the extreme—portraying grim but “real” phenomena, as in a picture of a woman hunching over the back of her car’s trunk, cigarette dangling from her lips, while she casually cooks meth (evidently a trend on the rise with single mothers)—her explorations complicate moral codes and confuse the order of things. In her photographs investigating taboos of waste, gluttony, and greed, Hoey capitalizes on the irony that desire underlies the very sanctions that limit desire’s scope. Pregnant smokers, over-spenders, and wasteful hoarders are presented as no more deviant than anyone else carrying on business as usual within their “natural” habitats. Like dioramas of wild animals or “indigenous people” coded as somehow escapes narrative at the same time as it escapes the look and feel of empirical categorization is just as much a simple list of environmental shifts that name inevitable, even cyclical changes. These rubrics employed by Hoey serve to surveil, in some forty experiments in primitive living, presented a world at once primordial and apocalyptic—and rendered comprehensible via designations that were Biblical in their implications: ash, freeze, thaw, flood, drought. Yet such an over-determined system of categorization is just as much a simple list of environmental shifts that name inevitable, even cyclical changes. These rubrics employed by Hoey serve to surveil, in some forty images, a world that would seem common enough in its details, yet in sum is beyond recognition. Maurice Berger astutely describes the landscape as one that bears the marks of “extreme states of deprivation” resulting in “terror [as] the inevitable psychological response.” But with such terror, there is also a tenderness—life-forms (salamanders, people, bugs, fungi, foliage) and useless things (an outmoded camera, a broken radio, a pile of compasses) imbued with a ferocious, unexpected force. Not the end of a story, but a different kind of beginning.

Hoey’s most recent works in The Phantom Sex perhaps hint at how such a Year Two might be imagined. There are bodies (of people, of things) here, but they appear as relics, or, better, as skins that have been shed or left behind: a woman’s torso, incandescent, literally a vessel that was once filled or might be; a wind-filled fabric, still contoured with the weight of the body it no longer holds; a pane of glass holding traces of a lightning’s strike. These three pictures are evidence of a kind, and yet they are not so much forensic as they are fantastical (that is to say, acknowledging the roles fantasy and desire play in every subject’s experience of reality), producing ghosts of events rather than of any living person or thing, past or present. Another kind of Vesuvius, The Phantom Sex suggests that...
the disaster arrives after we’ve experienced its effects. But to read the recent work—or the trajectory of Hoey’s oeuvre—as an inevitable arc leading to finitude or conclusion would only be to reinscribe the very narrative imperative I have argued throughout this essay should be ignored. Indeed, these are images that seem capable of pointing to events that perhaps can only be missed, which is to say, capable of indexing, for instance, that which is yet to come rather than only that which has already occurred. Introducing a gap between events and our experiences of them (or perhaps foretelling those experiences), Hoey is able here to reset her terms for representation in a way attuned to her feminism—reorienting pictures for their as-yet immeasurable capacities on the horizon of relationality.

Johanna Burton is an art historian and critic based in New York City.

4 A number of feminist theorists have, of late, turned toward investigating alternate familial and convivial structures, though without rejecting many of the basic tenets laid down by psychoanalysis. Indeed, a significant shift—and one that I would argue Hoey herself follows—in to privilege the effects of lateral relationships with siblings and peers over vertical ones (the traditional Oedipal dramas involving parents, most specifically the father). Seen this way, Hoey’s scenes themselves re-jigger the emphasis of what we look at, and place something of a new potential within every social interaction. See Juliet Mitchell, Siblings: Sex and Violence (Cambridge, UK: Polity Press, 2004) and Kaja Silverman, Flesh of My Flesh (Palo Alto, CA: Stanford University Press, 2009).
5 See Sigmund Freud, Group Psychology and the Analysis of the Ego, ibid. Of note is that Freud had explored the notion of the “primal hoarde” earlier, in his famous Totem and Taboo of 1912–13. Yet where his discussion there (of a group of male “primitives” killing and ingesting their leader) was hyperbolic and mythic, his later work in Group Psychology was meant to describe and analyze the structure of social groups as they form, exist, and dissolve. I am choosing to ignore one of the most obvious—and most commented on—points here: Freud’s construction of the “primal hoarde” illustrates a heavily patriarchal structure, whereby power is largely wielded through control of women and access to sexual relations with them. While this is obviously pertinent to the topic at hand in this essay, more interesting, I think, is the way that, in Hoey’s practice, women are shown to behave not much differently—or, better said, are shown to have the capacity to behave not much differently.
3. Street Photo, 1997

4. Bikini Brawl, 1995
8. Survivors, 1997

9. Makers, 1996
13. Dynasty, 2000
17. Rebirthing, 2002

18. Rainbow Painter, 2002
19. Pregnant Smoker, 2002
20. Sweat 11, 2005

21. Trunk Lab, 2002
25. F.O.R.D., 1999

26. Mary, 1999
29. Lamb's Fold, 1999

30. Tombstone Theater, 1999
31. Pantora Court, 1999

32. Helldorado, 1999
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36. FREEZE—Fallen, 2007

37. THAW—Peony, 2008
44. ASW—The Police, 2008

45. THAW—Helmst, 2006
50. FREEZE—Bird House, 2008
55. *Two Rocks*, 2011

56. *Dutch Torso*, 2011
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<td>Freedom Officers, Pantera Court, 1999, selenium-toned silver print, 16 x 20 inches</td>
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<td>Neilitbreath, 1999, selenium-toned silver print, 16 x 20 inches</td>
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<td>From Pattern Recognition—Stora, 2006, archival inkjet prints, 20 x 30 inches each (9 parts)</td>
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**Cover:** Mary, 2010, archival inkjet print, 24 x 16 inches

**Inside front cover:** Pattern Recognition—Stora, 2006, archival inkjet prints, 20 x 30 inches each (9 parts)

**Inside back cover:** Pattern Recognition—Crazies, 2008, archival inkjet prints, 40 x 40 inches each (9 parts)
EXHIBITION CHECKLIST

Brown Head in Water, 2012
Archival inkjet print, 40 x 60 inches
Courtesy of the artist and Friedrich Petzel Gallery, New York

Electric Lady, 2012
Archival inkjet print, 24 x 16 inches
Courtesy of the artist and Friedrich Petzel Gallery, New York

Me Dead, 2012
Archival inkjet print, 40 x 60 inches
Courtesy of the artist and Friedrich Petzel Gallery, New York

Sean Young, 2012
Archival inkjet print, 60 x 40 inches
Courtesy of the artist and Friedrich Petzel Gallery, New York

White Curtain, 2012
Archival inkjet print, 40 x 53½ inches
Courtesy of the artist and Friedrich Petzel Gallery, New York

3 in Grass, 2011
Archival inkjet print, 30 x 45 inches
Courtesy of the artist and Friedrich Petzel Gallery, New York

Bodies in Space, 2011
Archival inkjet print, 30 x 45 inches
Petzel Gallery, New York

Two Rocks, 2011
Archival inkjet print, 24 x 16 inches
Petzel Gallery, New York

Block Curtain, 2010
Archival inkjet print, 40 x 60 inches
Petzel Gallery, New York

Mary, 2010
Archival inkjet print, 24 x 16 inches
Petzel Gallery, New York

Plastic Sheet, 2010
Archival inkjet print, 60 x 40 inches
Petzel Gallery, New York

Red Hammer, 2010
Archival inkjet print, 16 x 24 inches
Petzel Gallery, New York

Dutch Tessa, 2011
Archival inkjet print, 24 x 16 inches
Petzel Gallery, New York

Pattern Recognition—Borns, 2006
Archival inkjet prints, 30 x 30 inches each (4 parts)
Petzel Gallery, New York

Pattern Recognition—Orazie, 2006
Archival inkjet prints, 40 x 40 inches each (9 parts)
Petzel Gallery, New York

Pattern Recognition—Stara, 2006
Archival inkjet prints, 30 x 30 inches each (9 parts)
Petzel Gallery, New York

Pregnant Smoker, 2002
Digital C-print, 47¼ x 64 inches
Petzel Gallery, New York

Rebirthing, 2002
Digital C-print, 47¾ x 59 inches
Petzel Gallery, New York

Proflme Waste, 2001
Digital C-print, 60 x 47¾ inches
Petzel Gallery, New York

Commander, 2000
Lightjet print, 40 x 60 inches
Collection of Ruth Lloyds and William Eichler

Still from One Pro, Two Amateurs, 2000
Digital C-print, 39½ x 58 inches
Collection of Zesty Meyers and Evan Snyderman/R 20th Century, New York

Minivan, 1999
Archival inkjet print, 30 x 37 inches
Petzel Gallery, New York

Boardroom, 1999
C-print, 28 x 35¾ inches
Petzel Gallery, New York

Monies, 1998
C-print, 50 x 40 inches
Collection of Gregory R. Miller and Michael Winer

Survivor, 1997
C-print, 40 x 30 inches
Petzel Gallery, New York

Bikini Brawl, 1995
C-print, 40 x 30 inches
Petzel Gallery, New York

Mirage, 1998
C-print, 28 x 35½ inches
Petzel Gallery, New York

Survivors, 1997
C-print, 40 x 30 inches
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Minivan, 1999
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Bikini Brawl, 1995
C-print, 40 x 30 inches
Petzel Gallery, New York

Mirage, 1998
C-print, 28 x 35½ inches
Petzel Gallery, New York
1966 Born in San Francisco
Lives and works in New York

EDUCATION
1989 Wesleyan University, Middletown, Connecticut, B.A. in Philosophy
1997 Yale University, New Haven, Connecticut, M.F.A. in Photography

SOLO EXHIBITIONS
2012 Dana Hoey: The Phantom Sex, curated by Cortina Ripps Schaming, University Art Museum, University of Arizona, State University of New York, Albany (catalogue)
2010 Dana Hoey: Experiments in Primitive Living, curated by Maurice Berger, Center for Art Design and Visual Culture, University of Maryland Baltimore County, Baltimore (catalogue)
2008 Experiments in Primitive Living, Friedrich Petzel Gallery, New York
2006 Pattern Recognition, Friedrich Petzel Gallery, New York
2002 Moon Bitches, Friedrich Petzel Gallery, New York
2001 Dana Hoey, Tache-Levy, Brussels, Belgium
2000 Dana Hoey, Hirshhorn Museum and Sculpture Garden, Washington, D.C. (brochure)
1999 Phoenix, Friedrich Petzel Gallery, New York
1997 Dana Hoey, Friedrich Petzel Gallery, New York

GROUP EXHIBITIONS
2012 These Transitional Spaces, curated by Seth Kelly, Franklin Street Works, Stamford, Connecticut
Sleeping Inside Our Bodies, Union Art Gallery, University of Wisconsin, Milwaukee

2010 We Pictured You Reading This, curated by James Bux, Redus Contemporary Art Center, Charleston, South Carolina
Found on Facebook, curated by Charles McGill, Arthur M. Berger Art Gallery, Manhattanville College, Purchase, New York
Muze, curated by Stephen Hirsh, Woldenberg Art Center, Tulane University, New Orleans

2009 “The Practice of Joy Before Death: It just would not be a party without you.”, Scaramouche, New York
Born in the morning, died by night, curated by Tony Matelli, Leo Roesing, Inc., New York

2008 The Human Face is a Monument, Guild & Greyshkul, New York

2007 People Take Pictures of Each Other, curated by Bob Nickas, LaMontagne Gallery, Boston
The Loth Picture Show, Friedrich Petzel Gallery, New York
For the People of Paris, Sutton Lane, Paris

2006 COMPLI/vI Potential American Art and Masa Culture, University of Virginia Art Museum, Charlottesville

2005 Focus On New Photography, Norton Museum of Art, West Palm Beach, Florida

2004 American Stars N’Bors, Guggenheim Gallery, Chapman University, Orange, California
The Amazing and the Immutable, University of South Florida Contemporary Art, Tampa; Tufts University Art Gallery, Boston

2003 Grrl on Film, curated by Joseph R. Wolin, Penaose Gallery, Tyler School of Art, Temple University, Philadelphia
The Alumni Show, curated by Nina Fakhin, Ezra & Cecile Zilkha Gallery, Wesleyan University, Middletown, Connecticut
Faking Real, Leffey Neiman Gallery, Columbia University, New York

2002 Portrait as Performance, Hand Workshop Art Center, Richmond, Virginia; Contemporary Art Center of Virginia, Virginia Beach


Dane Hoey, Tom Hunter, Adam Bower, SF Fine Art Photography, Antwerp, Belgium
Oliver Böhrer, Dane Hoey, Candide Höfer, Vik Muniz & Smith Rosen, G Fine Art, Washington, D.C.

2000 Shivers, Cesare Mandorl Gallery, Pescaia, Italy
And she will have your eyes…, Galerie Analix Forever, Geneva
Cherine von Heyl & Dane Hoey, Friedrich Petzel Gallery, New York
One Night Stand, curated by Amanda Williamson and Justin Wheeler, Joel Ferreira Fine Art, Cape Town, South Africa
Girlfriend, curated by Sarah Morris, Galerie für Zeitgenössische Kunst, Leipzig, Germany
Potent/Present: Selections from the Vicki and Kent Logan Collection, California College of Arts and Crafts, Oakland (catalogue)
Fact/Fiction: Contemporary Art That Walks the Line, San Francisco Museum of Modern Art, San Francisco
The New Generation of American Photographers, organized by Harper’s Bazaar, Kohn Gallery, Los Angeles; Gallery 310, Chicago

Greater New York, P.S.1, New York (catalogue)
Invuends, curated by Doug Wada, Dee Glaser, New York

1999 MR. Fascination, curated by Lia Gangitano, Casey Kaplan Gallery, New York
Uncanny, Fotomuseum Winterthur, Winterthur, Switzerland (catalogue)
Another Girl, Another Planet, curated by Gregory Crewdson, Jeanne Greenberg, and Lawrence Rubin, Greenberg Van Doren Fine Art, New York
art lovers, curated by Marcia Fortes, The Liverpool Biennial of Contemporary Art, Liverpool (catalogue)

1998 Color, Edwynn Houk Gallery, New York
Some Young New Yorkers II, curated by Alanna Heiss and Rainer Riessensbichl, P.S.1, New York
X-Change (with Jenny Gage and Anna Gaskell), Gisela Capitain Gallery, Cologne, Germany

1997 Graduate Photography at Yale, Yale University School of Art, New Haven, Connecticut (catalogue)
High Anxiety, Miami-Dade Community College, Miami
The Name of the Place, curated by Laurie Simmons, Casey Kaplan Gallery, New York
New Photography, David Klein Gallery, Birmingham, Michigan

1996 a drift, curated by Joshua Decter, Center for Curatorial Studies Museum, Bard College, Annandale-on-Hudson, New York
Making Pictures: Women and Photography 1975–Now, Nicole Klagsbrun Gallery, New York; Bernard Toale Gallery, Boston
Sugar Mountain, curated by Andrea Scott and Paul Ma, White Columns, New York
Summer Group Show, Friedrich Petzel Gallery, New York

1995 High Anxiety, curated by Joe Wolin, Woodstock Center of Photography, Woodstock, New York
Blur vs. Oasus, curated by Bill Arning, Downtown Arts Exchange, New York

DANA HOEY  
THE PHANTOM SEX  
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