



Fall-Winter 2026 Exhibitions at CPW

TANYA MARCUSE | PIXY LIAO

On View October 3, 2026 – January 17, 2027

Opening reception: October 3, 2026, 5-8PM

This fall, **CPW** (formerly the Center for Photography at Woodstock) presents a pair of one-person exhibitions by leading international contemporary photographers, **Tanya Marcuse** and **Pixy Liao**. These two very different artists explore key aspects of modern culture: Tanya Marcuse's meticulously constructed photographic tableaux weave together lush beauty and natural decay to reflect allegorically on climate change and the current environmental crisis, while Pixy Liao's wry photographs and videos highlight personal intimacy, partnership, and gender dynamics. Both artists have strong ties to upstate New York: Tanya Marcuse as a long-time teacher at Bard College and a participant in CPW's Upstate Photography Biennial, and Pixy Liao as a 2010 artist in residence at CPW's well-known Woodstock AIR program. CPW will host public programs and talks throughout the season.

Opening alongside these two exhibitions is *Closeness: A Phocus Exhibition*, in the CPW Community Gallery. *Closeness* presents student work by Phocus, the photography club and community darkroom of Vassar College. In exploring the theme of "closeness," the students question how the presence of a camera changes the nature of a moment, and how proximity—both to and between subjects—shapes their creative processes and image production.

TANYA MARCUSE — WOVEN / DEER: AN ECOLOGICAL TAPESTRY



In her series “Woven: An Ecological Tapestry” (2015-2020), photographer Tanya Marcuse reflects on the fragility of the natural world and the environmental crisis. Her massive tableaux use natural materials to suggest cycles of growth, decay, beauty, and mortality. This exhibition provides a unique opportunity to view eight key images of this important series. Her meticulously constructed ecologies reflect on a world in which abundance is inseparable from precarity and loss and tips into plunder, where flourishing nature and environmental ruin coexist. Working over weeks or months, Marcuse gathers, composes, paints, burns, and transplants natural materials to create immersive scenes in which flowers wither, spiders build webs, and organic matter blooms and decays. By bringing together elements that would not naturally occur—spring growth in autumn landscapes, flowers and animals encased in ice, and birds embedded in the earth rather than in flight—these intricately crafted works describe a world in which climate change has unmoored the rhythms of the natural world.

The exhibition also includes *Frame*, a 5-by-10-foot installation made from wood and found flora and fauna. Conceived as a living tableau, the work will continue to change throughout the exhibition as its organic materials dry, decay, and decompose, bringing the processes of transformation and loss depicted in Marcuse’s photographs into the gallery itself.

“Through these constructed ecologies, I attempt to hold together beauty and terror, reverence, and grief,” says Marcuse. “*Woven* is a meditation on the fragile worlds we are in the process of undoing.”

In addition to “Woven,” Marcuse will debut her newest series, “Deer,” a coda to “Woven.” The CPW exhibition will feature one large-format image, a smaller fifteen-print sequence, and Marcuse’s extraordinary new eleven-minute film, made in partnership with Ben Stechshulte and exhibited for the first time. Marcuse’s new book, *Deer* (Roman Nvmersals and MW Editions, October, 2026), with an essay by David Campany, will be available for purchase online and in person at CPW.

Woven: An Ecological Tapestry is curated by CPW Executive Director Brian Wallis in collaboration with the artist.

Marcuse’s recent series “Book of Miracles” (2020-26) will be featured in a concurrent exhibition at The Hyde Collection in Glens Falls, New York, on view from Aug 22-Jan 10, 2027.

Tanya Marcuse (b. 1964) is an American photographer most known for her large-scale photographs that explore the imperiled natural world. Marcuse began making photographs as a student at Bard College before studying Art History and Studio Art at Oberlin College and earning her MFA from Yale University. She is based in the Hudson Valley and teaches Photography at Bard College. Her photographs are in many collections, including the Metropolitan Museum of Art, the George Eastman Museum, the San Francisco Museum of Modern Art, and the National Gallery of Art.

Images: Tanya Marcuse, detail, *Woven*, No. 30, 62 x 160"; *Deer*, N° 6054.

PIXY LIAO: RELATIONSHIP MATERIAL



Since 2007, Chinese-American artist **Pixy Liao** (廖逸君) has collaborated with her partner, Japanese-born artist and musician Takahiro Morooka (諸岡高裕), known as Moro, on an ongoing series of staged self-portraits that playfully examine intimacy, identity, and gender roles. Through humor, performance, and carefully constructed compositions, Liao challenges power dynamics in straight romantic relationships, conventional representations of romantic and creative partnerships, and the relationship between artist and muse.

Presenting approximately 33 works spanning the duration of this ongoing project, *Pixy Liao: Relationship Material* - originally organized by the Art Institute of Chicago - brings together color photographs, soft sculptures, music videos, and elements of PIMO—the offbeat music duo that Liao and Moro formed together. The exhibition frames their relationship as artistic material, showing how a partnership can become a site of experimentation and creative exchange. As part of the opening night reception, PIMO will perform at 7:30PM.

Nearly two decades after beginning *Experimental Relationship*, Pixy Liao's work feels more timely than ever. By using photography to renegotiate power, desire, and partnership with wit and generosity, she has created a sustained and compelling investigation of contemporary relationships.

This exhibition is organized by The Art Institute of Chicago, now expanded in collaboration with CPW. The exhibition is curated by Yechen Zhao, Karen Frank Assistant Curator of Photography and Media at the Art Institute of Chicago, with Adam Ryan, Curator of Photography at CPW.

Pixy Liao, originally from Shanghai, China, is an artist currently based in Tokyo. She has exhibited her work internationally at venues such as the Art Institute of Chicago, Fotografiska, Rencontres d'Arles, the Asia Society, and the National Gallery of Australia. Liao is a Guggenheim Fellow and has received the NYFA Fellowship in Photography, the Santo Foundation Individual Artist Award, and the Madame Figaro Women Photographers Award. Her residency history includes Light Work, the Center for Photography at Woodstock (CPW), the University of the Arts London, the School of Visual Arts, Pioneer Works, and the Camera Club of New York.

Images: Pixy Liao, *Start off your day with a good breakfast together*, 2009; *How to build a relationship with layered meanings*, 2008

Community Gallery - *CLOSENESS: A PHOCUS EXHIBITION*

October 3 - November 1, 2026

Opening: Saturday, October 3, 5–8pm



This exhibition explores the theme of “closeness” through a collection of works by students in Phocus, Vassar College’s photography club and community darkroom. The theme highlights the role of photography beyond just documentation, as a tool that shapes reality. Questioning how the presence of a camera changes the nature of a moment, the students seek to understand how both physical and emotional closeness to our subjects plays a role in shaping the moments we capture. Curated by Sofia Abrahamson (Vassar ‘27), Grace Cabasco (Vassar, ‘27), and Amritha Dewan (Vassar, ‘28), *Closeness* investigates the role of photo-making in students’ lives, and how proximity—both to and between subjects—shapes our creative processes and image production.

Images: Sofia Abrahamson ‘27, *Después de la Feria*, 2026; Ella Shiedley ‘26, *Untitled*, 2025

About CPW

Founded in 1977 as the Center for Photography at Woodstock, [CPW](#) is a not-for-profit arts organization with a dual mission: to support artists working in photography and related media, and to engage audiences through creation, discovery, and learning. At the heart of CPW’s mission is programming that is community-based, artist-centered, and collaborative. To foster public conversation around critical issues in photography, CPW offers exhibitions, workshops, artists’ residencies, and access to its Digital Media Lab. In 2022, CPW relocated from Woodstock to Kingston, NY, and in January 2025, CPW opened its new headquarters – housing a photography museum, and an educational and community center – in a 40,000-square-foot factory building at 25 Dederick Street.

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CPW Kingston

25 Dederick St, Kingston, NY 12401

Gallery Hours: Thursday to Sunday 11am – 5pm

Free admission

For more information about CPW Kingston programs, visit cpw.org

Press contacts

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