



RESPONDING TO PHOTOGRAPHY  
Educator's Guide

*New England Survey*  
March 28 - May 11, 2008



“Responding to Photography” is an interactive guide designed to enhance your educational experience with exhibitions at the Photographic Resource Center. Educators are encouraged to use the information presented in the guide to prepare for their visit to the PRC.



The camera icon indicates an interactive prompt or activity that will guide you through the material and provide opportunities for discussion in your classroom.

## Table of Contents

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### **Introduction – p. 2–3**

- **About the Photographic Resource Center**
- **About *New England Survey***

- **Curriculum Connections – p. 3**
- **Issues to Explore – p. 4**
- **Art and Artists – p. 5–8**
- **Glossary of Photographic Processes & Terms – p. 9–11**
- **Image Credits – p. 12**



## Introduction

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### About the PRC

The Photographic Resource Center (PRC) at Boston University is an independent non-profit organization that serves as a vital forum for the exploration and interpretation of new work, ideas, and methods in photography and related media. The PRC presents exhibitions, fosters education,

develops resources, and facilitates community interaction for local, regional, and national audiences.

## About *New England Survey*

This exhibition surveys contemporary photography from and of the New England landscape, featuring one artist from (or project based in) each of the

### New England Mind

My mind matches this understated land.  
Outdoors the penciled tree, the wind-carved drift,  
Indoors the constant fire, the careful thrift  
Are facts that I accept and understand.

I have brought in red berries and green boughs—  
Berries of black alder, boughs of pine.  
They and the sunlight on them, both are mine.  
I need no florist flowers in my house.

Having lived here the years that are my best,  
I call it home. I am content to stay.  
I have no bird's desire to fly away.  
I envy neither north, east, south, nor west.

My outer world and inner make a pair.  
But would the two be always of a kind?  
Another latitude, another mind?  
Or would I be New England anywhere?

*Robert Francis*

six New England states (Connecticut, Massachusetts, Maine, New Hampshire, Rhode Island, and Vermont). The exhibition was inspired by a poem by Amherst poet Robert Francis, "New England Mind."

## A Sense of Place

Each artist in *New England Survey* photographs the landscape immediately around them. From a meadow in Carlisle, Massachusetts; to trails in Rhode Island; to the Connecticut River in New Hampshire; and more—they take pictures in and around the places they call home. Like the poet Robert Francis, these artists are exploring what is unique or special about these places and what they mean to them.

# Curriculum Connections

School tours at the PRC are designed to support Citywide Learning Standards and the Massachusetts Curriculum Frameworks using material presented in current exhibitions. The content presented in this guide is designed to help you prepare for your visit and is most suitable for students in grades 9-12 but may be adjusted to meet your needs.

### Examples of Visual Art Content Standards connections for Grades 9-12

Content Standard	Proficient Achievement Standards	Advanced Achievement Standards
4. Understanding the visual arts in relation to history and cultures	a. Students will analyze and interpret art works in relation to form, context, and purposes.	
5. Reflecting upon and assessing the characteristics and merits of students' own work and the work of others.	a. Students will identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.	a. Students will correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions.
	b. Students will describe meanings of artworks by analyzing how specific works are created.	b. Students will describe meanings of artworks by analyzing how specific works are created.
	c. Students will reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.	c. Students will reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.
6. Making connections between visual arts and other disciplines	a. Students will research content in a visual discipline as it relates to content in another discipline.	
	b. Students will analyze the function of art in their lives and in society.	

# Issues to Explore

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As you explore the artwork in *New England Survey*, think about the following:

**TECHNIQUE** How did the artist create the image and why do you think s/he chose to create it that way? For example: Is the image black and white or color? Is it a new process or an old one? Does the artist use more than one process in a single work? If so, why? How do these choices affect the finished work?

**FORM** How does the artist's use of formal elements and composition strengthen the image?

**SCALE** The size of a landscape photograph is very important to the person viewing it. Notice the dimensions (sizes) of the images and consider why the artists chose to make it that size.

**SUBJECT MATTER** What is main subject in the image and how can you tell?

**ARTISTIC INTENT** Why do you think the artist created the image? What is the point or message of the picture?

**UNIVERSALITY** Why, even though the photograph is of a specific place, might it be interesting to a wide range of people? Can a place you've never been to seem familiar? Why?

## Consider This...

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What makes a place a home? Why do we feel more comfortable in some places and not others? Why do we identify with the places in which we live? Consider how the artists in *New England Survey* address these questions in their photography. Think about your own experiences. Where are you from and how has living there shaped your identity?

Some of the artists in the exhibition are influenced by literature. Many famous New England writers, like Robert Francis and Henry David Thoreau, who wrote *Walden*, use their writing to explore the New England landscape and how it shapes their lives. There are several literary quotes in this Guide. Consider how the writing reflects similar themes to the photography. How is the writing similar to the visual art? How is it different?

# Art & Artists

## Janet L. Pritchard



Janet Pritchard photographs the landscape using an analog (traditional) photographic process before scanning the film into a computer and processing it digitally, often enhancing the imperfections to make the image appear older. Her images are of Connecticut fields and landscapes. These landscapes often have features that are very old, such as the stone walls, and new, such as houses.



*Why do you think the artist uses both analog and digital imaging processes in her work? Why does she choose to make the image appear older than it is?*

*Certain landscapes, or places, can tell a story based on their history. The people who lived there, what the land was used for, the objects on the land, all contribute to this history. What do you think the places shown here have been and are currently used for? How can you tell?*

*Identify a landscape or place near you. It can be a field, a park, or a store in your town. Research the history of that place to see what story its history can tell you.*



*“The past is not dead. In fact, it’s not even past.”*

*William Faulkner*

## Barbara Bosworth



Using an 8x10 large format camera (see glossary), Barbara Bosworth has been photographing a single field in Carlisle, Massachusetts for the past 4 years. Her large images capture the changing nature of the field in different seasons and parts of the day.

*Where does your “eye” go when looking at these pictures? How does the artist use composition and other visual elements to direct your attention?*



*To many viewers this field may seem very familiar, even if they’ve never been there before. Why do you suppose this is?*

*The “personality” of a place may change depending on when you see it. A cheerful field in the day may become haunting at night. What season and time of day do you think these photographs were taken? Why? How would the images differ if they were taken at different times?*



*“To make a prairie it takes a clover and one bee, One clover and a bee. And revery. The revery alone will do, If bees are few.”*

*Emily Dickinson, #1755*

## Jonathan Sharlin



In this diptych (2 images presented together as one work of art) Jonathan Sharlin is presenting one place from two different perspectives, or points-of-view. He uses multiple images to re-create the sensation of walking past this river and stone bridge. The artist often finds landscapes to photograph during walks through various wooded trails in Rhode Island.



*A photograph can spark our imagination about what it is like to be in or move through another place. Through this image we are seeing a place through the photographer's point-of-view. Using the space below describe what sensations you might experience if you were walking past this place.*

What sounds do you hear?    What do you smell?    Is it warm or cool?    Is it windy or still?

*"I like to think of landscape not as a fixed place but as a path that is unwinding before my eyes, under my feet."*

Gretel Ehrlich

*"The rhythm of walking generates a kind of rhythm in thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts."*

Rebecca Solnit

## Tanja Alexia Hollander



In this series of images Tanja Alexia Hollander photographs the natural landscape in the marshes of Maine, near her home. She focuses her camera on the horizon line allowing the marsh in the foreground to blend in the distance with the hazy sky. Through the resulting image the artist shares the mystery and wonder she finds in this natural environment with the viewer.

*Many of us have certain places we go to when we want to think, or be by ourselves, such as a park, a room, a beach, or, like the artist, a beautiful marsh environment. Where do you go when you want to be alone and think? What is it about this place that is comforting to you? Using the blank sheet of paper on the next page, describe that place. Think about how the artist uses photography to express how she feels in the marsh, and use your writing in a similar way. You may wish to write a descriptive paragraph, a poem, or a fictional story about this place.*





[Home] "is where one starts from... We shall not cease from exploration / and the end of all exploring / Will be to arrive where we started / And know the place for the first time."

T.S. Elliot

### Thad Russell

This series of images was made by Thad Russell who, for nearly two years, photographed his parents' self-built home, which sits on 35 acres in Vermont's Northeast Kingdom. His photographs capture the shifting seasons and climate, and the affect these changes have on this natural landscape.



Russell's photographs also demonstrate how the natural landscapes can affect someone's mood in different ways. For instance, a magnificent mountain range might inspire awe in the summertime but fear in the winter. Spring rain might bring hope, while fall rain might appear gloomy. Do you think our mood may sometimes affect how we view the landscape?



Describe how Russell uses the following photographic elements to create or heighten a sense of mood in these photographs.

Color:

Light:

Composition & Framing:

Subject Matter:

### Paul Taylor

Using the 19<sup>th</sup> century wet plate collodion photographic process (See glossary), Paul Taylor photographs the landscape surrounding the Connecticut River in New Hampshire. The Connecticut is the longest river in New England flowing south from northern New Hampshire and emptying into the Long Island Sound in Connecticut.



The Connecticut River has slowly shaped the New England landscape over time, etching its mark on the surface of the land. How would you describe the surface of this photograph? Why do you think the artist would choose to present an image of the Connecticut River in this way?

Think about the many ways a river might contribute to the landscape and identity of a place. How has it shaped the geography? What wildlife does it sustain? It is used for transportation or other human activities? How might the river and its use change over time?

"Place may be the first of all concepts; it may be the oldest of all words"

N. Scott Momaday





# Glossary of Photographic Processes & Terms

**35mm Color Trans** – An archival inkjet print made from a scanned 35mm transparency.

**Albumen Print** – The albumen print is a photographic process that was common during the late 19<sup>th</sup> to early 20<sup>th</sup> century. Paper is coated with a filtered egg white base made light sensitive by the addition of silver nitrate. A large range of techniques within this process varies its look as well as characteristics of aging—the most common sign being yellowing highlights. Prints made before 1870 generally keep longer due to their thinner coating. Un-mounted images may crease easily. These prints are typically glossy and toned with gold chloride, which adjusts tint and increases their all ready archival span.

**Archival** – Archival quality is a non-technical term that suggests that a material or product is permanent, durable or chemically stable, and that it can therefore safely be used for preservation purposes. The phrase is not quantifiable; some standards exist that describe how long an 'archival' or 'archival quality' material will last, but they are ever evolving. The main problem with black and white prints is removing fixer (sodium or ammonium thiosulphate) although recently it has been shown that very low levels of this actually improve stability. Black and white prints can be sepia or selenium toned to increase their permanence. The lifespan of a color print is around 60 years. Other printing processes - including the best inkjet prints - can be expected to be more stable in storage than photographic prints. Archival standards are the principles that most museums adhere to.

**Archival Inkjet** – A digital print using small drops of acrylic pigment ink, usually four or six colors, is defined as an archival inkjet print. Pigmented inks provide not only better display permanence than the dye-based inks, but also have better water-fastness and humidity-fastness, superior resistance to gas fading, and have much less "short-term color drift" during the days and weeks after printing. The New Epson Ultrachrome pigmented ink set, although less archival than the standard Epson pigmented ink set, produces more brilliant prints and a larger color gamut. Archival life varies with materials, but when the highest quality inks & papers are used, there is a projected life of 50 to 100 years. Please note that these are all estimated and based upon accelerated aging and climate tests. For the most comprehensive digital information and one of the industry's standards, see <http://www.wilhelm-research.com>.

**Bromoil Print** – A bromoil print is a silver bromide or chlorobromide photograph from which the silver is removed and a stiff pigment substituted. This is accomplished by first immersing the B/W print in a chemical solution which bleaches away the silver image and converts into varying degrees of insolubility (tanning or hardening) the gelatin coating which held the silver. The swollen highlights reject the ink while the intermediate tonal values accept the ink proportionately. Varying the amount of pigment applied to or removed from the print and tonal values may be greatly enhanced by skillful manipulation of the brush may create atmosphere and recession. This process produces a highly archival print (100+ years).

**C-Print** – See Chromogenic Print.

**Carbon Print** – Developed in the mid-19<sup>th</sup> century, carbon prints result from contact printing and pressing exposed layers of carbon tissue and gelatin onto paper. Characterized by its deep blacks and extended tonal range, this multi-step non-silver process proves highly archival results (100+ years).

**Chlorophyll Print** – Chlorophyll prints use the natural process of photosynthesis to transfer an image on to a surface. Chlorophyll absorbs light in the red and blue-violet portions of the visible spectrum; the green portion is not absorbed and, reflected, gives chlorophyll its characteristic color.

**Chromogenic Print** – Chromogenic print is a short name for a "Chromogenic Dye Coupler Print," also known as a C-print. It is the standard negative-based color print process in which three separate color dyes bond to couplers of the silver contained in the paper's emulsion. In processing, the silver is removed to leave the remaining colors. Until recent innovations in color papers, the life of a print without obvious fading or image deterioration was at best 20 years, compared with over 60 years today.

**Cibachrome** – Making color prints directly from a transparency (a "slide") is known as the Cibachrome process. Unlike chromogenic processes, the dyes are built in to the paper's emulsion and selectively bleached out during development. These prints are valued for their saturated colors and increased archival stability (60-80 years) over traditional chromogenic processes.

**Color Photograph** – See Chromogenic Print.

**Color Type C Print** – See C-print.

**Cyanotype** – The cyanotype is an archival, non-silver process invented by Sir John Herschel in the 1840s. A mixture of light sensitive iron salts is applied to a surface, and then contact printed. Once exposed, water turns the unexposed areas to a Prussian blue color.

**Digital C-Print** – Also known as Luminage Direct Digital Prints, along with LightJet, Lamda, etc., are brand names for digital c-prints. Digital C-Prints are made by computers and lasers printing with light on regular chromogenic photo papers. With the exception of their digital source, they have the exact same characteristics and archival qualities as a standard chromogenic print.

**Dye Transfer Print** – Dye transfer prints are a form of color print in which the image is split into its three primary colors and then each is printed separately. The three images are then combined via transferring the dye of all three onto one sheet of paper to create the full color image. Dye Transfer Prints, although more stable, were more popular before chromogenic prints reached their current archival state.

**Fiber-based Paper** – Fiber-based papers lack the resin coating. Without the resin coating, the light-sensitive emulsion becomes saturated in the cotton fibers. This gives the image on the paper more depth than can be achieved using resin coated paper. Prints made on fiber paper can last up to 70 years.

**Gelatin Silver Print** – Gelatin silver print is the name for the standard black and white negative printing process (not silver gelatin print). The paper has a light sensitive emulsion composed of silver halides. Through the developing and fixing, processing eliminates unexposed silver to reveal and fix the image. RC (Resin Coated) paper is less archival (around 50 years), but very rarely used in fine art prints. The more common "Fiber-based" prints can last upwards of 70 to over 100 years, depending on the fixing and handling.

**Gold Toned** – Gold Toned refers to a photograph toned in gold chloride. The gold chloride toner subtly shifts the color toward blue and also increases the archival life.

**Gum Bichromate Print** – Gum bichromate is an early alternative printing process that uses light sensitive dichromates mixed with gum Arabic and pigment. The result is a balance between the interaction of the chemicals and the manipulation of the photographer.

**Hand Tinted** – Color added by hand (painted, drawn etc.) after the print is made characterizes a photograph as “hand tinted”.

**Iris Print** – An Iris Print is an extremely high quality CMYK inkjet print with microscopic control of the size and placement of the ink dots. Originally used for pre-press, the printers were outfitted for fine art printing. With inks that can resist fading for up to 100 years, its potential for survival outlasts any standard chromogenic or C-print print. With the improvement of smaller and high quality personal printers, other forms of digital printing may soon replace Iris printing. There are few Iris printers and the relationship between the printer and the artists is much like that of traditional printmaking.

**Kallitype** – The kallitype is, like cyanotype, platinum and palladium, a printing process based on the light sensitivity of ferric iron salts. Here the reduced iron compound is used to form an image made of silver. The Kallitype process can be used to produce images impossible to distinguish visibly from platinum prints at a small fraction of the cost. However, it is less stable than the other processes and the kallitype has a reputation for fading.

**Krist'l Archive Print** – A fine art archival print process that delivers incredible prints in sizes up to 4' x 8'. These prints offer vivid color and sharpness with an estimated life of 60 years or more.

**Laminate** – Covering or overlaying (a surface) with a thin sheet of protective material, e.g. transparent plastic film.

**Lambda Print** – see Digital C-Print.

**Large Format Camera** – A large, often fully manual, camera that uses large film, and produces negatives with great detail. The most common large format cameras are 4x5 and 8x10 inches, which refers to the size of the film.

**Lithograph**- A printing process in which the image to be printed is rendered on a flat surface, as on sheet zinc or aluminum, and treated to retain ink while the non image areas are treated to repel ink.

**Liquid Emulsion** – A form of emulsion that is sold in liquid form. The emulsion can then be applied (often painted) onto various surfaces, rendering them photosensitive.

**Luminage Direct Digital Print** – see Digital C-Print.

**Mixed Media**- A combination of two or more different mediums. Examples are: pastel drawing on a photograph, mixed materials in collage, or an installation utilizing both video and sculpture.

**Monoprint** – A unique print that is produced as a signed and numbered multiple of a limited edition. This is not a reproduction, or copy of an original print. This is not to be confused with a monotype.

**Montage** – An art composition created by arranging multiple images into one. Also see Photomontage.

**Mounting** – Mounting and adhesive materials may contain acids, which over decades can discolor and deteriorate the print as well as the mounting and matting materials themselves. In all mounting it is important to use quality acid-free materials. There are a number of archival mounting techniques.

**Anodized aluminum mounting** has many advantages over any other type of backing material. It is unbreakable, lightweight, non-reactive and rigid and will not warp or sag from fluctuations in moisture.

There are two methods of **mounting to plexi**, either face mount or back mount. One method is to use a clear silicone that adheres the print to the plexi, as the print and plexi go through the cold rollers the silicone is pressed or squeezed out as it travels through the mouter. This method is sometimes preferred as the silicone catches any dust and travels the dust through the mount and eventually out. Another method is high grade clear adhesive. This method is generally for face mounting the print to the back of the clear plexi. Both methods require a spotless environment and a good technician.

The **dry mounting process** uses a press (which heats up) and adhesive tissue, which comes in a couple of temperature sensitive variations. They were usually mounted on photo mount board. This is an older but still effective and permanent method. In the last ten years or so, foam board products have come into use. Foam-Core board is available in many colors and thicknesses. Warping can be a problem.

**Gator-Foam board** does not have this problem because the outside layers are a wood product, not cardboard.

**Sintra** mounting refers to a lightweight plastic sheeting available in various colors and thicknesses.

**Photogravure** – Photogravure is a photomechanical process devised in 1879 by Karl Klic. It uses sensitized gelatin as a resist in multiple etching acid baths to create plates for printing. A line may be embossed around an untrimmed image as evidence of the plate. Image and highlight quality depends on the deterioration of the paper used. Otherwise, the image should not fade. Photogravure was used extensively for illustration and book publishing.

**Photogram** – A photogram is a photograph made without a camera or a lens by placing an object or objects on top of a piece of paper or film coated with light-sensitive materials and then exposing the paper or film to light. Where the object covers the paper, the paper remains unexposed and light in tone: where it does not cover, the paper darkens.

**Photomontage** – A collage. An image formed by cutting and pasting (manually or digitally) separate elements, in this case photographs.

**Pigment Prints** – See Archival Inkjet. This term has recently come into use and the jury is still out on which is preferred. Archival ink jet still remains the standard term.

**Pinhole** – This lens-less method is made by allowing the light to pass through a miniscule hole in the camera or similar body (which acts as a lens). While the process is extremely flexible, a uniform softness and spatial distortion characterizes its images.

**Platinum/Palladium** – A print made using a light-sensitive platinum and/or palladium compound (iron salts instead of silver) developed in the late 19<sup>th</sup> century. Originally made exclusively with platinum, palladium compounds were introduced to the process in the 1920s when platinum prices rose dramatically. This process is valued for its extensive tonal range and resulting depth and detail due to the fact it lies partially in the paper. It was used extensively by photographers through the 1930s and 1940s, and has been revived in the past fifteen years. Color ranges from warm brown, olive green, to cool gray depending on the ratio of platinum to palladium, toning and development. The Platinum/Palladium print is generally considered the most archival of all photographic processes.

**Polaroid 20 by 24-inch Cameras** – Only about 5 original of these extremely large-scale instant cameras exist in the whole world. All are Polaroid owned and used by many fine art photographers. One 40 by 80-inch camera exists as well and is located in New York. There are 2 in the Boston area: one at MassArt and the other at Elsa Dorfman's Cambridge studio.

**Polaroid Time-Zero (SX-70)** – Medium speed, medium contrast film for instant Polaroid prints but often the film is used for image manipulations and transfers.

**Polaroid Transfer** – In this process a professional Polaroid is opened before the dye can transfer and the image is instead bonded to a surrogate base, such as watercolor paper. Transferring leaves a somewhat soft and painterly image.

**Polychrome** – Made with or decorated in many or various colors.

**POP (“Printing Out Paper”)** – A process in which a silver or colloid coated paper, contact printed, produces an image from exposure to light instead of chemical development. Characteristics and color are similar to an Albumen print, though with a higher resolution and a glossy finish. The original purpose of this paper in the early 1900s was associated with proofs after professional portraits. Since the image would fade quickly, it was not a substitute for a print. All current fine art prints using POP are toned, usually with gold, making the image permanent.

**Resin-Coated Print (RC Print)** – A high cotton-content paper that is coated with a plastic resin. Then, a light-sensitive emulsion is placed on top of one side. After the paper is exposed to the image under an enlarger, the paper goes through a four-stage wet developing process: develop, stop-develop, fix, and wash. The cotton fibers underneath the resin coating remain dry throughout the entire process. Prints made on RC paper can last up to 50 years.

**Selenium, Gold, Coffee-toned, Pinhole GSP** – A multiple toned Gelatin Silver Print. Numerous methods of toning are applied to the same print to create a unique patina. For more information about individual toning methods, see selenium and gold toning in this reference guide. Pinhole refers to the type of camera used to take the picture, please see pinhole for more information.

**Selenium Toned Gelatin Silver Print** – A toner that increases the archival life of a gelatin silver print. It cools and intensifies the dark areas and can be pushed to turn an eggplant purple when immersed long enough.

**Sepia Print** – See Sepia Toned Silver Print.

**Sepia Toned Silver Gelatin** – A toning process for gelatin silver black-and-white prints that gives them an aged brown color. It is a two-part process, the first of which bleaches away the dark areas in order to be toned by the sepia in the second part. It also increases the print's archival life.

**Solvent Transfer** – Solvent transfer refers to the process of dissolving the ink or dye, using any number of different chemicals, from a print or matrix and applying it to another surface. Archival life varies depending on the chemicals used complete the transfer.

**Tintype** – A positive image formed by exposing a thin-varnished sheet of iron coated with sensitized collodion (gun cotton dissolved in alcohol and ether) in a camera.

**Toned or Toning** – Toning refers to a variety of means to change the color of the print. Often, the chemical or substance used to tone the print increases its archival life. Toning can occur during development or after development, in which the image is chemically altered or replaced in part by another metal. A range of colors and effects is wide. See Sepia, Selenium, and Gold Toning, which are only some of its variants.

**Van Dyke Brown Print** – A Vandyke print is a variation of the kallitype process that is water-developed. The Vandyke brown print is based on the first iron-silver process, the argentotype, invented in 1842 by the English astronomer, Sir John Herschel. Both processes utilize the action of light on ferric salts and their chemistry is very similar. The Vandyke process gets its name from its similarity in color to the deep brown pigment used by the Flemish painter Van Dyck.

**Vintage Silver Print** – The original edition of a Gelatin Silver Print that has also been reproduced in more recent printings. Vintage prints are perceived to be closest to the artists' original intent, with dates closely neighboring that of the negative. See Gelatin Silver Print.

**Wet Plate Collodion** – A 19<sup>th</sup> century photographic process using a glass plate negative that had to be coated with collodion immediately prior to exposure, and processed directly after.

For more information on *New England Survey* including artist statements, images, and links, please visit <http://www.bu.edu/prc/newengland.htm>. For more information on school tours and education programs please call 617.975.0600.

# Image Credits

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## **Cover Image**

Barbara Bosworth, *Untitled*, 2003/2008, from the series "Meadow, Carlisle, Massachusetts," C-Print, 40 x 50 inches, Courtesy of the artist and Tahawus Press

## **Janet L. Pritchard**

From Left to Right: *Corn at Harvest with Stone Wall and Line Tree*, 2007, from the series "Dwelling: Expressions of Time," Archival pigment print, 16 x 20 inches, Courtesy of the artist

*Abandoned Field with Glacial Stone*, 2003, from the series "Dwelling: Expressions of Time," Archival pigment print, 16 x 20 inches, Courtesy of the artist

## **Barbara Bosworth**

From Left to Right: *Untitled*, 2004/2008, from the series "Meadow, Carlisle, Massachusetts," C-Print, 40 x 50 inches, Courtesy of the artist and Tahawus Press  
*Untitled*, 2004/2008, from the series "Meadow, Carlisle, Massachusetts," C-Print, 40 x 50 inches, Courtesy of the artist and Tahawus Press

## **Jonathan Sharlin**

*Double Bridge*, 2007, from the series, "Rhode Island Landscapes," Archival Ink jet print, 28 x 64 inches, Courtesy of the artist

## **Tanja Alexia Hollander**

From Left to Right: *Untitled 48602 (Scarborough, Maine)*, 2004, C-Print, 30 x 30 inches, Courtesy of Bernard Toale Gallery, Boston

*Untitled 45710 (Scarborough, Maine)*, 2004, C-Print, 30 x 30 inches, Courtesy of Bernard Toale Gallery, Boston

## **Thad Russell**

From Left to Right: *the land*, 2005, from the series "Light and Long Shadows," Archival pigment print, 15 x 15 inches, Courtesy of the artist

*sunflowers after a frost*, 2005, from the series "Light and Long Shadows," Archival pigment print, 15 x 15 inches, Courtesy of the artist

*the notch*, 2005, from the series "Light and Long Shadows," Archival pigment print, 15 x 15 inches, Courtesy of the artist

## **Paul Taylor**

*Untitled Connecticut River Landscape #21*, 2000, Toned/Stained Gelatin Silver Print from collodion negative, 30 x 40 inches, Courtesy of the artist