

# The Doors of Perception

*Vision and Innovation in Alternative Processes*

## Photographers

Ron Cowie  
Jesseca Ferguson  
Gretjen Helene  
Scott McMahon  
Mark Osterman and  
France Scully Osterman  
Jerry Spagnoli

**“If the doors of perception were cleansed every thing would appear to man as it is, infinite. For man has closed himself up, till he see all things thro’ narrow chinks of his cavern.”**

—William Blake, *The Marriage of Heaven and Hell*, 1790–1793

For nearly five decades, photographers have explored the technical and artistic possibilities offered by various historical, or alternative, processes. Whereas “alternative processes” once referred to historical processes predating the use of gelatin silver, the category is constantly expanding with further advancements in photographic technology. Despite the ubiquity and ease of digital technologies today, a number of contemporary photographers continue to return to photography’s rich and multifaceted history to reinvigorate the medium in the 21st century. *The Doors of Perception: Vision and Innovation in Alternative Processes* showcases contemporary photographers working with a diverse range of historic, or alternative, photographic processes, such as pinhole photography, daguerreotype, tintype, ambrotype, cyanotype, and platinum printing, as well as liquid emulsion. Employing these photographic processes from the past to create unique handmade photographic objects, the artists in this exhibition reinvest the photograph with what critic Walter Benjamin feared would vanish in the age of mechanical reproduction: the “aura” of a work of art.

The artists in this exhibition distinguish themselves not only as masters of particular historical processes, but also as innovators who have discovered new ways to use alternative processes to create their own personal artistic visions. Some of the artists achieve this by synthesizing different historical processes, or even combining historical and digital processes, while others use evocative imagery and titles to create multilayered meanings with their chosen alternative processes. By constructing new photographic objects and realities, all of the artists throw open the doors of perception and suggest that photography’s brilliant future depends on acknowledgment and reinvention of its valuable past.

—Francine Weiss, Ph.D.  
Curator



# Ron Cowie

## Artist Statement

### *Leaving Babylon*

My work is about simple truths. I view the world from a place of hope, faith, and love. *Leaving Babylon* was born from the exhaustion of an anxious life and the successful casting out of murmuring demons. I began a journey from the Devil's territory to a place of acknowledgement and acceptance. The first step began with practicing a life of faith, which was better than a life based on the ego and intellect.

I made the images in *Leaving Babylon* to understand the question of how to live with faith and fear. *Leaving Babylon* is the visual record of a landscape that exists inside and among us. *Leaving Babylon* is about saying "Yes" to darkness; "Yes" to the unknown; "Yes" to love; "Yes" to sorrow; and "Yes" to that ultimate reality which is God's kingdom.

## Biography

Ron Cowie is a master platinum printer and specializes in large format landscapes and portraits. He is a member of APA, and teaches 19th century photographic processes at the New England School of Photography in Boston. He has also taught platinum printing at the George Eastman House in Rochester, NY and has been a guest lecturer on alternative processes at several colleges and universities.

He attended The University of Cincinnati where he received a BS in Anthropology and served as the photo editor for the *University Newspaper*. While in Cincinnati, he printed customized color and black and white jobs for commercial labs.

Ron attended the full time program at the New England School of Photography where he majored in Advertising and Editorial Photography. After graduation, he apprenticed with editorial and advertising photographers. He also learned the platinum printing process and worked as a private darkroom technician for a select group of Boston photographers.

Ron's interest in the beauty of life in all stages is the focus of his camera and print work. His images celebrate the temporality of life and examine the permanence of change.

He lives in Charlestown, RI.

# Jesseca Ferguson

## Artist Statement

### *From the Museum of Memory*

While some might consider me a photographer, I am really more of an assembler of images and tableaux, which then come to exist as pinhole photographs of an interior landscape. Although the pinhole camera is “blind,” because it has no viewfinder or lens, I find that it “sees” in mysterious ways. The pinhole camera’s “sight” grants infinite depth of field to the objects before it, thus allowing us to see the camera’s pinhole vision, which is characterized by the odd clarity of dreams or memory. Working without a viewfinder, I can’t know exactly what my pinhole camera will give me; thus my camera becomes my silent and enigmatic collaborator.

Usually I work in my own studio, setting up arrangements of images and objects culled from my “museum of memory,” my personal collection of oddments, books, and artifacts. Because I use only natural light, my exposures often take several hours. Typically I contact print my large format negatives using hand-applied 19th century methods. However, I recently have tried something new: Singer Editions Epson prints made from digital scans of some of my Polaroid pinhole negatives. Thus, I have combined 19th, 20th, & 21st century photographic technology\* to produce some of the works for *From the Museum of Memory*.

Books have long served as models, as raw material, and as sources for my pinhole images. The idea of the book and the secret world it opens out into is at the core of my work. When reading a book, the mind’s eye makes an image, an odd sort of paperless photograph. In *Camera Lucida*, Roland Barthes discussed “the melancholy of Photography” which, by representing that which has been, suggests that the subject is already dead, yet continues to “live” in the photograph.

A book, like a photograph, can suggest the existence in the present, as the reader reads the text, of that which is irretrievably in the past, or that is outside time, as with a fictional character that comes alive on the page every time we open the book and begin to read.

\* Pinhole cameras first came into use in the 19th century. Polaroid type 55 film gave photographers the miracle of an instant positive/instant negative, and exemplified the cutting edge of 20th century photographic technology. Today, the rapid advance of digital photography has made large format black and white film (such as the films I use in my pinhole cameras, and to contact print my images) a hard to find specialty item.

## Biography

Jesseca Ferguson has worked with pinhole photography and hand-applied 19th century photo processes since 1990. Her pinhole photographs and collaged “photo objects” have been included in solo and group exhibitions in the United States, Europe, and the United Kingdom. International museums holding her work include the Bibliothèque Nationale, France; the Museum of the History of Photography, Poland; Brandts Kladefabrik, Denmark; and the Fox Talbot Museum, UK. In the US, her work has been collected by the Fogg Art Museum, MA; the Museum of Fine Arts, Boston, MA; and the Harry Ransom Center at the University of Texas, TX, among others. *Handmade Pictures by Jesseca Ferguson*, a solo show of thirty-five of her works, was on exhibit at the Fox Talbot Museum in England from January through June 2011. In winter 2012 she was a visiting artist-in-residence at the University of Southern Maine, Gorham, ME.

Ferguson lives, works, and teaches in Boston, MA.

# Gretjen Helene

## Artist Statement

I am an artist who regularly stretches the boundaries of photography; creating accompanying installations, writings, and performances that find their way into my creative process.

However, I've come to realize that when I completely lose myself behind my camera and then reemerge feeling nourished and enlightened, I'm a photographer. The hours pass like a waterfall, exciting and constant, and I'm still visually stimulated and satisfied creating what intrigues me and exploring how it intrigues me.

While photographing, I give up other interactions with my surroundings in order to watch and capture each picture I see, as it appears. I see images before they occur because I see that the setting and subjects are settled just right and I only need to await the result. I trust my awareness of a possibility to position myself for the picture. Sometimes they don't work out, or maybe I didn't wait long enough. Regardless, I now rely on the potential I know exists because most of the time a beautiful thing occurs and then I walk away glad that I was ready to give it a place beyond its time.

Operating in this mode can be overwhelming at times as I wait and work to make each and every image that appears to me. I have to step away from the creative waterfall sometimes and reemerge out of individual projects in order to cultivate my work as a whole and balance myself in my other senses.

My projects take their form from this submersion. I tend to spend a brief yet in-depth time focusing on one project. I gather information or ideas as I work to help form common themes in the project and bring continuity to the visual message I want to provide those seeing my work.

## Biography

Gretjen Helene was born in Fairbanks, AK in the dead of winter and spent 18 years in the snow drifts with frozen toes and excellent survival skills. Throughout those years her family would journey outside to catch a ray of sun and so began her interest in experiencing worldly adventures and bringing other cultures and customs into everyday view. She worked for the *Fairbanks Daily News Minor* in Alaska as an intern and later managed the *Berkeley Beacon* press as Head Photographer for Emerson College in Boston.

Gretjen moved to Boston in 1999 and began seriously considering her photography as a career when she gained attention and momentum in the field after returning from photographing in Nepal. Her travels have taken her to Russia, Nepal, Thailand, Ecuador, Mexico, Guatemala, Honduras, El Salvador, Puerto Rico, Cuba, Canada, and throughout the continental United States. She received her BFA in Photography at the Art Institute of Boston and began teaching there following graduation.

Gretjen was the founding director and producer for *Taking In*, an annual juried photography publication that features the best student work from The Art Institute of Boston at Lesley University. Gretjen retired from teaching in 2008 for the sake of personal work, which has proven successful as she has completed showcases of her photography, installation, and poetry work in Alaska, New York, and around the Boston area.

She continues her personal photography projects while working for patrons involved in musical groups, theater performances, weddings, family events, non-profit events, and spontaneous creative endeavors.

# Gretjen Helene

How do we relate to each other?  
How does love expand from intrigue  
or infatuation from desire?  
How do our needs form  
our dependencies?

Two people combine their efforts to be together;  
a blend between two attractions.  
Haste to be “we” tears into time.  
Bursts of sharing; the binding glue,  
way beyond the meeting of two.

Becoming “One”  
cracks open change on the edge of either;  
to blend and shape a completely new feeling.  
Perfection possibilities;  
the best they thought to accomplish on their own.

As two come to pass by  
the initial beauty that forsakes their attempts,  
it grips a gut feeling out of control  
in a powerful love captivating its players  
and the entity that forms from their bond.

—Gretjen Helene

# Scott McMahon

## Artist Statement

The tintype process produces a skin-like layer on a metallic or enameled plate that is often riddled with imperfections, scratches, and patina. I am drawn to these characteristics as they add to the somber quality of the images. I am usually the subject in my work. The process for me is performative in nature as I assume different roles and characters in each image. My body becomes the medium of expressing mental and emotional states, fragility of the human form, and lack of permanence. I have a reverence for portrait photographs from the past, particularly those that have been discarded or forgotten. These mementos of time serve as sources of inspiration for me. I often think of the solitary sitter and the meaning of that individual's existence as well as the stories or constructs that were formulating in his or her mind at the time the exposure was made. My photographs attempt to preserve what is fact and what is fiction, giving the work a sense of fragility by capturing aspects of fleeting moments and documenting the ephemeral nature of existence.

## Biography

Scott McMahon received his MFA from Massachusetts College of Art in Boston and his BFA from The University of the Arts in Philadelphia. He is currently Assistant Professor of Art at Columbia College in Columbia, Missouri. Scott was Artist-in-Residence at iPark Artists' Enclave in East Haddam, CT in the spring of 2012 and the 2010-2011 Artist-in-Residence at Border Art Residency in La Union, NM, where he exhibited a series of work incorporating kinetic sculpture, video projections, photographs, machines and found objects. Recent exhibitions include: *American Metaphor – Contemporary Pinhole Photography*, Galeria Pusta, Poland; *Forgotten Attributes*, Three Columns Gallery at Harvard University, MA; *Fireflies*, Bridgette Mayer Gallery, PA (collaborative); and *The Bioluminescent Firefly Experiment*, University City Arts League, PA (collaborative). His work has been published in *Pinhole Photography: Rediscovering a Historic Technique* by Eric Renner, *The Book of Alternative Photographic Processes* by Christopher James, and *Anthotype* by Malin Fabbri.

# Mark Osterman and France Scully Osterman

## Artist Statement

### *The Light at Lacock: Sun Sketches at the Twilight of Photography*

Negatives, the basis of nearly every photographic image made in our own time, were important, until now. The negative is a unique object, a physical artifact from the actual event it documents. Teetering on the precipice of extinction, it has nearly been phased out as the natural evolution of one technology gradually overtakes another.

The first negatives were made with hand-coated paper by Wm. Henry Fox Talbot at his home in Lacock Abbey, England. His original photogenic drawing process reveals a surprising palette of colors, the result of chemical treatments used to make them less sensitive to light. Even so, they remain fugitive and are never exhibited. It is only by the miracle of digital imaging that prints made with this process can now be displayed.

Exhibited here are some of the images we made at Lacock Abbey from paper negatives, using Talbot's process. They were exposed within small wooden cameras identical in design to those used by the inventor for his first experiments. A small hole in the front of each camera allows viewing and focusing the projected image directly upon the sensitive paper within.

Every morning at the Abbey barn we hand-coated small sheets of paper with silver nitrate and table salt and fitted them into eight small cameras. Then, as a trapper sets a trap line, we nestled our little cameras with pre-visual confidence, a nod to serendipity and walked away. Depending on light and subject, most exposures ranged two to six hours. When usable daylight ceased, we retraced our steps and gathered up the cameras hoping none had been disturbed.

Like cleaving geodes we were amazed by the gift of the fully formed negatives within; like water colors sketched by the sun.

It was easy to drift away from Talbot's path and stray beyond. At the crossroads of these two technologies we discovered that scanning and digitally inverting the photogenic drawing negatives into positives revealed more than Talbot could have ever dreamed. Instead of projecting through the visual noise of paper we were able to see so much more by digitally capturing and inverting only the surface of these camera images.

Our conceptual approach was also tempered by climatic events beyond our control. Where Talbot might have put his cameras aside due to insufficient sunlight, we agreed that the light that surrounds a subject is as important as that which falls upon it. Looking upward we noticed that the trees within the Abbey walls and in the surrounding fields were easily described by the sky around them. And so, we began to photograph the sky, even in the driving rain.

Simple silhouettes became other worldly when old techniques were combined with new. Ultimately it was energy that was the actual subject; the light at Lacock. And so, instead of being mutually exclusive, these images celebrate the synergy of 19th and 21st century technologies that compliment each other at the twilight of photography.

# Mark Osterman and France Scully Osterman

## Biographies

**Mark Osterman** is the Photographic Process Historian at George Eastman House International Museum of Photography and Film in Rochester, NY. He teaches the technical evolution of photography from Niepce heliographs to making gelatin emulsions. As an artist, his series, *Confidence*, based on a traveling medicine show he performed for twenty years, received high praise in *Photo Review*, *After Image*, and *Zoom* magazines. Mark's most recent writings on the subject of early photographic processes include the 19th century chapter for the *Focal Encyclopedia of Photography*. He began research in historic photographic processes while attending the Kansas City Art Institute in the 1970s.

**France Scully Osterman** is an artist-educator, and lecturer at Scully & Osterman Studio and guest scholar at George Eastman House International Museum of Photography and Film, both in Rochester, NY. She has received glowing reviews of her *Sleep* exhibition in *Art in America*, *Paris Photo Magazine*, and the *Village Voice*. France is recognized for her extensive knowledge of early photographic processes including photogenic drawings, wet-plate and dry-plate collodion, albumen, and salt print methods. She gives lectures and workshops at museums and universities and teaches in their 19th century skylight studio.

The couple formed **Scully & Osterman** in 1991. The *Light at Lacock* series included in this exhibit is their first collaboration as artists.

Their work is featured in a number of publications including *L'Objet Photographique une invention permanente*, by Anne Cartier-Bresson (2013), *Le Vocabulaire Technique de la Photographie* by

Anne Cartier-Bresson (2008), the third edition of *Photographic Possibilities*, by Robert Hirsch (2008), *The Book of Alternative Photographic Processes* by Christopher James (both editions), and *Photography's Antiquarian Avant-Garde*, *The New Wave in Old Process Photography* by Lyle Rexer (2000).

Their images are in the collections of the Museum of Fine Art, Houston, TX; The Nelson-Atkins Museum, MO; George Eastman House International Museum of Photography, NY; Harry Ransom Center at the University of Texas, TX and other major and private collections. They are both represented by Howard Greenberg Gallery, NYC and Tilt Gallery, Scottsdale, AZ.



# Jerry Spagnoli

## Artist Statement

### ***The Last Great Daguerreian Survey of the Twentieth Century***

I began working with daguerreotypes in 1995. I felt this medium would allow me to work on a project that would expand upon the theme of subjectivity as the root of “objective” experience. I departed from my previous method of isolating details (*American Dreaming* and *Photomicrographs*) and instead focused on broad, information filled views. The uncanny ability of daguerreotypes to render things with a sense of real space and volume produces images with a feeling of palpable reality—the direct transmission of the “thing itself.” This realistic presentation is belied, however, by the obvious, idiosyncratic limitations inherent in the technology. Slow exposures, small size, limited color sensitivities, temperamental chemical reactions and the difficulties in viewing the image on a sheet of polished silver all combine to present the viewer with the experience of having to negotiate the reality depicted. The world represented in the daguerreotype can be inviting in its straightforwardness, but it demands compromises from the viewer, a flexibility with regard to what is and is not the truth in a documentary photograph. As with my earlier projects I photographed events in public spaces, seeking out situations I felt would have an historical interest for viewers in the future.

## Biography

Jerry Spagnoli is currently working on several projects including two ongoing historical documentation series, *Local Stories* and *The Last Great Daguerreian Survey of the Twentieth Century*. The common thread among all his projects is the exploration of the interplay between information and knowledge. Taking the camera and photosensitive materials as the traditional standard for objectivity Spagnoli explores the ways that subjectivity is the inevitable basis of all knowledge.

A monograph of his work, *Daguerreotypes*, was published by Steidl in 2006, and his most recent book, *American Dreaming*, has just been published by Steidl. Additionally, his collaborations with Chuck Close have resulted in two monographs, *A Couple of Ways of Doing Something*, published by Aperture, and *Daguerreotypes* published by Gabrius.

His work has appeared in many books and publications, among them *Watching the World Change* by David Friend; *Photography's Antiquarian Avant Garde* by Lyle Rexer; *21st: The Journal of Contemporary Photography Volume VI: Flesh and Spirit*; *Vanity Fair*; *DoubleTake Magazine*; *Adbusters*; *Metropolis*; and *Graphis*.

His work is held in the collections of the Whitney Museum of American Art, NY; the Museum of Fine Arts, Boston, MA; the National Portrait Gallery, Washington DC; the Nelson Atkins Museum, MO; the Fogg Museum, MA; the Museum of Modern Art, NY; the Chrysler Museum, VA; the Art Institute of Chicago, IL; the High Museum, GA; the New York Historical Society, NY; and other major collections.

Spagnoli lives and works in New York City.

# About the Historic Processes

## Jerry Spagnoli

Building on the research of fellow Frenchmen Joseph Nicéphore Niépce, diorama designer and entrepreneur Louis-Jacques-Mandé Daguerre developed one of the earliest photographic processes, the daguerreotype. He then demonstrated the process to director of the Paris Observatory Francois Arago, who announced the invention in 1839 and prevailed upon the French government to purchase it and make it available to the public.

The daguerreotype is a one-of-a-kind image fixed on a copper plate that is thinly coated with silver. The lengthy process involves cleaning and polishing the plate, sensitizing it with iodine, exposing it to light, developing it with mercury, fixing it with hyposulfite of soda, and toning it. Jerry Spagnoli uses the traditional daguerreotype process. He creates the characteristic cobalt hues of his daguerreotypes by intentionally overexposing them.



## Scott McMahon

Scott McMahon works in a variety of alternative processes. For the photographic objects in this exhibition, McMahon uses two historical processes: ambrotype and tintype. Introduced in the 1850s, the ambrotype and tintype both produced one-of-a-kind images that supplanted the earlier more expensive daguerreotype process.

An ambrotype is made by placing an underexposed and developed glass collodion negative against a black background of lacquer or cloth. The resulting image appears as a positive. Faster, cheaper, less reflective, and easier to tint, ambrotypes quickly became a preferred alternative to daguerreotypes. Their use waned, however, with the popularization of the less expensive tintype.

Like an ambrotype, a tintype is made by placing

a negative against a dark background, only in the case of the tintype, the negative is not printed on glass but rather on a thin sheet of iron coated with black lacquer or enamel. Tintypes were not only less fragile than ambrotypes, but they could be cut to smaller sizes for use in albums and jewelry.



## Jessica Ferguson

Jessica Ferguson combines pinhole, cyanotype, and assemblage. The oldest of these processes is pinhole. An elemental camera, the pinhole is a lightproof box with a small hole and no lens. The first cameras of the 19th century were pinhole-based, and the discovery of the pinhole phenomenon can be traced back as early as 5th century BCE.

Invented by English astronomer and mathematician Sir John Herschel in 1842, the cyanotype is a paper-based process utilizing chemicals that produce its characteristic blue color. In the late 19th and early 20th centuries, architects and engineers used cyanotype to copy drawings and plans, called blueprints. A cyanotype can be toned in different solutions to produce other colors as well.

For *Eve/two skulls/music* and *Two horses/book*, Jessica Ferguson seamlessly combines processes from the 19th, 20th, and 21st centuries. Using a pinhole camera, she creates an image on a Polaroid negative. She then scans and prints the negative.



## Mark Osterman & France Scully Osterman

English scientist and scholar William Henry Fox Talbot began experimenting with photography at his estate of Lacock Abbey as early as 1833–1834. It was not long before he invented photogenic drawing, an early cameraless

# About the Historic Processes

photographic process that produced a negative image on paper. Upon hearing about Daguerre's invention of the daguerreotype in France in 1839, Talbot rushed to publicize his own process only weeks later. By 1841, Talbot had developed and patented the calotype or Talbotype process, the first viable negative to positive photographic technique.

Mark Osterman and France Scully Osterman used this camera, along with several others, for their series *The Light at Lacock: Sun Sketches at the Twilight of Photography*. It is identical in design to the original cameras used by early inventor of photography, William Henry Fox Talbot.



## Ron Cowie

Ron Cowie uses a Deardorff 8 x 10 inch view camera with a variety of lenses and filters to create his images. He makes all of his focus manipulations in the camera. After exposing and developing his film, he makes prints either with direct contact or a digital negative made from a high resolution drum scan. He prints his platinum/palladium images high quality paper.

For *Leaving Babylon*, Ron Cowie uses a mixture of platinum and palladium metals for his printing process. Patented by British inventor William Willis in the 1870s, the platinum process enjoyed popularity in the late 19th century and opening decades of the 20th. When the cost of making platinum prints became prohibitive during World War I, their use waned, and they were replaced, in part, by the similar but less expensive palladium prints. Platinum and palladium prints are prized for their rich tonal ranges and ability to represent subtle details.



## Gretjen Helene

A number of alternative process photographers are experimenting with hand painted liquid emulsion. Liquid emulsions can be applied to a variety of surfaces and objects to make them light sensitive, and they can be used and combined with other media. For these works, Gretjen Helene applies liquid emulsion to the inside of a duck's egg, exposes the emulsion, and develops the image within the egg.



**Want to read more about alternative and historical processes?** Please visit our Aaron Siskind Library for book selections.



**Ron Cowie**  
*A Broken Heart Always Replies 'Yes'*  
from the series *Leaving Babylon*  
Platinum print, 2008  
1/24



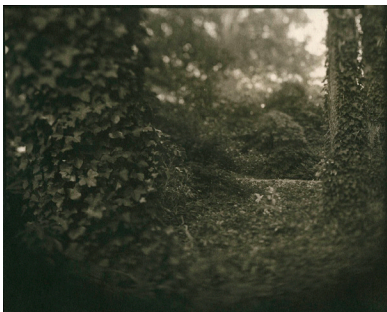
**Ron Cowie**  
*When It's My Time, Come Pick Me Up*  
from the series *Leaving Babylon*  
Platinum print, 2007  
1/24



**Ron Cowie**  
*We Kept Going. That Was The Way.*  
from the series *Leaving Babylon*  
Platinum print, 2007  
1/24



**Ron Cowie**  
*Kingdom of Obviousness* from the series *Leaving Babylon*  
Platinum print, 2008  
2/24



**Ron Cowie**  
*Live Through This* from the series *Leaving Babylon*  
Platinum print, 2008  
2/24



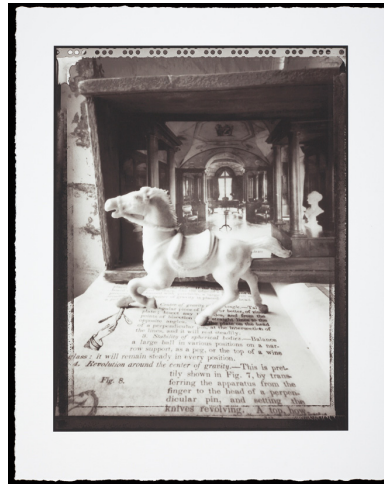
**Ron Cowie**  
*Ulysses* from the series *Leaving Babylon*  
Platinum print, 2008  
1/24



**Ron Cowie**  
*Where There Is No Boat, I Will Put a Boat*  
from the series *Leaving Babylon*  
Platinum print, 2008  
2/24



**Jessica Ferguson**  
*Eve/two skulls/music* from the series *From the Museum of Memory*  
2012 Epson print from 1997 Polaroid Type 55 pinhole negative, 2012  
2/4  
Courtesy of Panopticon Gallery



**Jessica Ferguson**  
*Two horses/book* from the series *From the Museum of Memory*  
2012 Epson print from 1998 Polaroid Type 55 pinhole negative, 2012  
3/4  
Courtesy of Panopticon Gallery



**Jessica Ferguson**  
*The Little White Bird (after J.M. Barrie)* from the series *From the Museum of Memory*  
Book, pinhole cyanotypes, 2011  
Courtesy of the artist



**Jessica Ferguson**  
*Bird skull/text/eggcup* (constructed) from the series *From the Museum of Memory*  
Pinhole cyanotype, silk, book boards, 2012  
Courtesy of the artist

**Jessica Ferguson**  
*Text Sphere/bottle/book* from the series *From the Museum of Memory*  
Pinhole cyanotype, 2012  
Courtesy of Panopticon Gallery



**Jesseca Ferguson**  
*Poznan bird/Z* (constructed) from  
the series *From the Museum of  
Memory*  
Toned pinhole cyanotype, silk,  
found document, book board,  
2012  
Courtesy of the artist



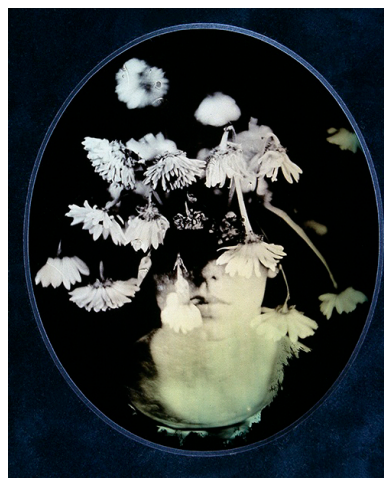
**Gretjen Helene**  
*Bursts of Sharing; The Binding Glue*  
Painted liquid emulsion photo-  
graph printed on the inside of a  
duck egg shell, 2011  
1/9

**Gretjen Helene**  
*A Blend Between Two Attractions*  
Painted liquid emulsion photo-  
graph printed on the inside of a  
duck egg shell, 2011  
1/5

**Gretjen Helene**  
*Pressing Needs Into Dependency*  
Painted liquid emulsion photo-  
graph printed on the inside of a  
duck egg shell, 2011  
1/4

**Gretjen Helene**  
*Shape A Complete New Feeling*  
Painted liquid emulsion photo-  
graph printed on the inside of a  
duck egg shell, 2011  
1/3

**Gretjen Helene**  
*The Best They Thought To Accom-  
plish on Their Own*  
Painted liquid emulsion photo-  
graph printed on the inside of a  
duck egg shell, 2011  
1/1



**Scott McMahon**  
*Bloom*  
Tintype, 2003



**Scott McMahon**  
*Under Torment Sleep*  
Pinhole Tintype, 2000



**Scott McMahon**  
*Threat*  
Tintype on enameled copper,  
2003



**Scott McMahon**  
*Reserve*  
Tintype on enameled copper,  
2005



**Scott McMahon**  
*Earth Experiment*  
Ambrotype with mirror, 2003



**Mark Osterman & France Scully Osterman**  
*West Field Tree* from the series *The Light at Lacock, Sun Sketches in the Twilight of Photography*  
Digital pigment prints from photogenic drawing (paper) negatives, 2010  
Available in an edition of 9



**Mark Osterman & France Scully Osterman**  
*Light in the North Field* from the series *The Light at Lacock, Sun Sketches in the Twilight of Photography*  
Digital pigment prints from photogenic drawing (paper) negatives, 2010  
Available in an edition of 9



**Mark Osterman & France Scully Osterman**  
*Abbey Chimneys* from the series *The Light at Lacock, Sun Sketches in the Twilight of Photography*  
Digital pigment prints from photogenic drawing (paper) negatives, 2010  
Available in an edition of 9



**Mark Osterman & France Scully Osterman**  
*View from Talbot's Grave* from the series *The Light at Lacock, Sun Sketches in the Twilight of Photography*  
Digital pigment prints from photogenic drawing (paper) negatives, 2010  
Available in an edition of 9



**Mark Osterman & France Scully Osterman**  
*North Cloister Walk* from the series *The Light at Lacock, Sun Sketches in the Twilight of Photography*  
Digital pigment prints from photogenic drawing (paper) negatives, 2010  
Available in an edition of 9



**Jerry Spagnoli**  
*Untitled* from the series *The Last Great Daguerreian Survey of the Twentieth Century*  
Daguerreotype, 2007



**Jerry Spagnoli**  
*Untitled* from the series *The Last Great Daguerreian Survey of the Twentieth Century*  
Daguerreotype, 2006



**Jerry Spagnoli**  
*Untitled* from the series *The Last Great Daguerreian Survey of the Twentieth Century*  
Daguerreotype, 2007



**Jerry Spagnoli**  
*Untitled* from the series *The Last Great Daguerreian Survey of the Twentieth Century*  
Daguerreotype, 2005



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