



Liz Lee



David Emitt Adams



Andrew Neumann



Jessica Burko



Unconventional Inventions

innovative, unusual, and alternative approaches to photography

A Photographic Resource Center satellite exhibition at Endicott College

Carol Grillo Gallery

Walter J. Manninen Center for the Arts, Endicott College

Monday, March 11 – Friday, April 26, 2013

Reception: Thursday, March 14, 2013, 5:00 – 7:00 pm

Lecture/Presentation by Special Guest Harold Feinstein

Rose Performance Hall, 7:00 – 8:00 pm

David Emitt Adams (Tempe, AZ)

Jessica Burko (Jamaica Plain, MA)

Christoph Engel (Karlsruhe, Germany)

Donna Hamil Talman (Worcester, MA)

Angelina Kidd (Redmond, WA)

Liz Lee (Lakeview, NY)

Andrew Neumann (Boston, MA)

This program is made possible with support from the Bruce T. Halle Foundation.

Gallery copy — please return

Meet the Artists

David Emitt Adams

Statement:

I was born in Yuma, AZ in 1980. By the time I was an adult, the Arizona desert was far from the one once documented by Timothy O'Sullivan. Never have I known this landscape without roads, homes, buildings or urban sprawl. This notion of land untouched by the hand of man is so foreign it might as well be make-believe. As long as people have been in the American West, we have found its barren desert landscapes to be an environment perfect for dumping and forgetting.

The deserts of the West also have special significance in the history of photography. I have explored this landscape with an awareness of the photographers who have come before me, and this awareness has led me to pay close attention to the traces left behind by others. For this body of work, I collect discarded cans from the desert floor, some over four decades old, which have earned a deep reddish-brown, rusty patina. This patina is the evidence of light and time, the two main components inherent in the very nature of photography. I use these objects to speak of human involvement with this landscape and create images on their surfaces through a labor-intensive 19th century photographic process known as wet-plate collodion. The result is an object that has history as an artifact and an image that ties it to its location. These cans are the relics of the advancement of our culture, and become sculptural support to what they have witnessed.

Biography:

David Emitt Adams is an artist whose current practice engages historical media, using them in an informed contemporary dialogue about photography's past and present. He obtained his BFA from Bowling Green State University in Ohio and an MFA from Arizona State University. His work has been exhibited throughout the United States and abroad, such as the SOHO Photo Gallery in New York City and The Studio in London, England. David was selected for the prestigious Lens Culture International Exposure Award 2011 and the Freestyle Crystal Apple Award for Outstanding Achievement in Black and White Photography. He has given artist lectures at the San Francisco Art Institute sponsored by PhotoAlliance as well as the Carnegie Museum of Art as part of the 2012 f295 Symposium. His work is in the permanent collection of the Museum of Photographic Arts in San Diego, the Santa Barbara Museum of Art, and numerous private collections. Currently, he is working on two new bodies of work as an Artist-in-Residence at Art Intersection in Gilbert, AZ.

Jessica Burko

Statement:

Encaustic mixed-media collage and paper quilts are my instruments of autobiographical narrative. The stitched, collaged, and layered aspects of life, pieces of domestic space, and non-traditional portraits, are both real and imagined. I unify original photography with discarded materials as a way to reclaim the past and blend it with the present. My non-linear visual narratives are created by "upcycling" and combining found parts with imagery of my own creation.

Biography:

Jessica Burko has been an exhibiting artist since 1985 and has shown work in solo and group shows throughout the United States. Burko is originally from Philadelphia and currently lives in Boston, Massachusetts. She holds a BFA in Fine Art Photography from Rhode Island School of Design, and an MFA in Imaging Arts and Science from Rochester Institute of Technology. Burko's artwork has been in solo and group exhibitions including venues such as the Boston Convention & Exhibition Center, the Attleboro Arts Museum, the Danforth Museum, and Samson Projects Gallery. Artwork by Jessica Burko has been published on the cover of Canadian writer Jenni Samprisi's novel, *Is/Was*, and can also be seen on the set of Ben Affleck's 2010 film, *The Town*.

Christoph Engel

Statement:

In Christoph Engel's photographs, he looks at the world and its surface structures from a different point of view from our everyday perspective. Detailed structures of natural and urban landscapes merge in the distance into expansively laid out constructions. The "transcendent" gaze from above allows abstraction into surfaces and lines, and creates an ambivalent overview of formal clarity and deceptive beauty: the subject matter of these works visualizes the consequences of human interventions into nature and the radical transformation of entire swaths of land.

But the series not only unmasks the "free" landscape as a human construction and as artificially planned nature; the images themselves reveal that they are also constructed. Engel does not photograph the landscapes himself; his works are digital collages comprised of many hundreds of individual photos, except sparse adaptations in matching the multiple layers there was no further digital manipulation. The source materials are images freely available through Google Earth, which Engel fits together with painstaking care, picture by picture, into a larger whole. Using this method, he challenges his position as photographer and author. It was not he who pressed the shutter release; he was not even present when the pictures were taken.

Furthermore, the photographs lack concrete temporal references. In many cases, the photos from Google Earth were taken at different points in time. This juxtaposition of different temporalities within a single picture undermines the apparently documentary character of the photographic image. Furthermore, Engel consciously leaves out any concrete, comprehensible reference to place and any details about location. He thereby calls into question both the overarching structure of landscape, which is constructed within the image independent of place and time, and the resulting unique reality of the picture itself. In the tension between picture and representation, the artist engages in a creative recasting of the image surface.

Biography:

Christoph Engel lives and works in Karlsruhe and Essen, Germany. He studied photography and typography at the University of Applied Sciences in Dortmund, Germany. Since 2006, Engel has been working as a visual artist and book designer. Since that time he has also been teaching photography and book design, among other subjects, at the Institute for Art History and is a guest lecturer at the Institute for Visual Media at the University of Karlsruhe. In 2009, he became a lecturer in Image and Text at Folkwang University of Arts, Essen. Photographic works by Engel are represented in distinct private and public collections and have been exhibited recently in Berlin, Stockholm, New York City, Washington D.C., and Atlanta.

Donna Hamil Talman

Statement:

The stimulus for this series is highly personal. I live with and have experienced life-threatening manifestations of the autoimmune illness lupus. While I wrote a book about my experience with lupus and my healing process (*Heartsearch: Toward Healing Lupus*, North Atlantic Books, 1993), I have not directly explored the subject in my art. Apparently, I needed some distance from the experience before being able to confront it artistically. Now that my health is better, the time has come. This project is celebratory.

In this series, images of the exterior surfaces of the female body are combined with internal human imagery. Bodies in motion are preferred since movement implies health. The complex details of bodies in motion provide an exciting range of changes to breathing, the flow of blood and other bodily fluids. Imprinting the bodies onto paper offered the archetypal, impressionistic figures I sought. Painting the body, pressing it onto the paper and rubbing to remove the ink became a ritual and part of the lore of the art. Collaborating with others extended the project beyond my own personal vision and became an emotionally moving, integral part of the creative process.

Physicians helped me obtain cellular imagery. A hematologist took samples of my blood and made smears, another made slides of the smears, and another magnified them with an electron microscope and made photos. A pathologist gave to me slides of tissue samples from other people (unidentified) that demonstrate the kinds of inflammation that occurred in my body—in the lungs, heart, kidneys, eyes, and skin, for example.

Images of the bodies and the cells are merged in Photoshop and blown up to life-size on large sheets of paper to be used for contact printing in the wet darkroom. This time-intensive, hands-on process, which cherishes the alchemical, also allows for further transformation. Photographic toners and bleaches are combined and applied in unusual ways to add richness and warmth as well as texture.

Viewers can ponder the paradoxes suggested by *Danse Ardente*. On the one hand, our bodies are the “universes” in which cells are born, die, wage battles, and decay. On the other hand, these same cells make up a universe on which our physical bodies depend and in which the “I” of our existence is wholly embedded. Are the bodies engulfing cells or being engulfed by the cells — or perhaps both?

Danse Ardente also suggests the mind-body dualism, the ever-changing wrestling match of spirit and matter, and the important dualism of permanence and change—that we see ourselves as permanent and slowly evolving, though the substance of our bodies is changing by the minute, and to our cells we are an ancient and unchanging universe.

The series stimulates consideration of the paradox of suffering and transfiguration. We often feel most “alive” when threatened or in crisis. How much that is healthy in us has been forged and refined in agony? And what was burned away? Are malignant or malevolent cells destroying the edifice or enabling it to dispense with what is not functional and move toward balance and health?

Biography:

Donna Hamil Talman has had solo exhibitions at Kayafas Gallery and The Copley Society in Boston, Soho Photo Gallery in New York, Schneider Gallery in Chicago, galleries in Seattle and Houston, and several university galleries.

Hamil Talman’s portfolio is published in *La Fotografia* in Barcelona and her images are included in the best selling *The Book of Alternative Photo Processes* (Christopher James), *Creative Vision* (Jeremy Webb) and *Photographic Possibilities* (Robert Hirsch). Her art is in collections of corporate and private collectors. She has done residences at the Vermont Studio Center and the Hungarian Center near Budapest and has received numerous grants including the Kinnicutt Award from the Worcester Art Museum, three Massachusetts Cultural Commissions grants, and the Visual Arts Sea Grant from the University of Rhode Island.

Hamil Talman received a Masters degree from Clark University and teaches at Anna Maria College. She grew up on a cattle ranch in Colorado but has relished and lived in New England for many years.

Angelina Kidd

Statement:

I strive for authenticity and emotion but also playfulness in my photography. The use of alternative and historical processes—wet plate collodion, palladium, pinhole/Polaroid and gelatin silver prints, among others—is central to my photography. Not only do these processes tend to produce an antique, timeless effect; they also reflect, through their use and disuse, the passage of time within the art of photography itself. My silhouette series explores the in-between, the transition between life on earth and the afterlife. I approach this emotionally difficult subject from a childlike perspective using silhouette imagery to create narratives and fables to provide hope that there is life after life. My intention is not to convince anyone of a religious belief but rather to provide hope that death is not the end. I accomplish this through allegory and the impressions that I create with light.

Biography:

I am an artist residing primarily in Redmond, WA. As an MFA in Photography candidate at The Art Institute of Boston at Lesley University, my theme has centered on the afterlife. Originally I struggled with my vision and how I would execute it. Frustrated and feeling rather unsuccessful in straight photography, I created silhouette imagery. My light constructions explore the possibility of life after life. I approach this emotionally difficult subject from a childlike perspective using allegory and visual parables that both children and adults can relate to.

Liz Lee

Statement:

Inspiration to create the *Sun Prints* series came while reading Alan Weisman's *The World Without Us* and I pondered humanity's impact on the planet, in particular our devastating effects on the insect world. Humans have devoted numerous resources towards the creation of ever more powerful repellants and insecticides to protect us from the ill effects of these perceived nuisances. Until recently though, not much attention has been paid to what will happen to us without our minute cohabitants. Even as Albert Einstein eerily proclaimed, "If the bee disappeared off the surface of the globe, then man would only have four years of life left," the Franklin's bumblebee has gone extinct, a mere 60 years after his prediction and before anyone could even propose it for the endangered species list. The *Sun Prints* series asks the viewer to absorb and contemplate each insect portrait with wonder and curiosity and contemplate that their existence may soon be only an ephemeral memory. Much like the camera-less photographic processes, the *Sun Prints* series emulates, the subjects in these images may fade away into obscurity like so many unfixed photogenic drawings.

The continued development of digital processes with historical photographic technique is nothing short of "miraculous"; gone is the need for internegatives, registration bars and light blocking masks. Imaging editing software and inkjet printers allow the photographic/digital artist to apply color selectively, fade opacity, align images and mix processes never conceived of just a few years ago. The *Sun Prints* series combines digitally composed botanical backgrounds of insect environments as pigment prints; maps identifying the location are overprinted through the Van Dyke contact printing process; the combination print is then run through the inkjet printer again to display the insect as a mock cyanotype; and finally a declarative statement printed on transfer film is applied and coated with varnish to create a surface reminiscent of traditional wax painting technique. The images are manipulating the photographic process through alternative darkroom and digital printing techniques, creating unique one-of-a-kind images that use photography and digital processing as more of a means to an end rather than the end itself.

Biography:

Liz Lee received a BFA in Studio Art from the University of Calgary in Calgary, Alberta, Canada in 1990 and an MFA in Photography from the Savannah College of Art and Design in 1996. She is a Professor of Photography in the Department of Visual Arts and New Media at the State University of New York at Fredonia, joining the department in 2000, and has served as Associate Department Chair and then Department Chair for seven years. Prior to her appointment in SUNY she was an Assistant Professor at Missouri State University.

Her work has appeared in such national and international exhibitions as: *Inspired by Science* in conjunction with the 91st annual meeting of the Pacific Division of the American Association for the Advancement of Science, Schneider Museum of Art, Ashland, OR; *Virginia Woolf and the Natural World* in conjunction with the 20th Annual International Conference on Virginia Woolf, Georgetown College Art Galleries, Georgetown, KY; *Fusion: Arts and Science at the Foundry Art Centre*, the SIGGRAPH 2004, 2003, 2000 and 1996 Art Galleries; *Out of the Darkroom* at the Miami University Art Museum; ArCADE IV (sponsored by Adobe UK), D-Art 2004 (part of the Information Visualisation Conference in London, England and Computer Graphics, Imaging and Visualisation in Penang, Malaysia); *Malleability, Transparency and Solubility: Charting New Territory with Digital Media* in the Landmark Art Galleries at Texas Tech University in Lubock, TX; ASCI Digital 2002: *Envisioning Time, Space and the Future* at the New York Hall of Science; DPI 2002 and 2000 (Digitally Propelled Ideas) at CalPoly, Pomona, CA; IV2001 Digital Art Gallery in the Brunei Gallery in London, England; *Digital Visions* at the Center for Contemporary Art in Sacramento, CA; *Between the Borders: New Forms of Identity* at Spaces, Cleveland, OH; as well as exhibiting in ArtWired International, a FotoFest exhibition, at the University of Houston-Downtown.

Solo exhibitions include the Weeks Gallery at Jamestown Community College in Jamestown, NY; Zone VI Gallery at Sinclair Community College in Dayton, OH; the Porter Hall Gallery at Pittsburg State University in Pittsburg, KS; and the Race Street Gallery at the Urban Institute for Contemporary Arts in Grand Rapids, MI.

Liz's work also appears in Robert Hirsch's text *Light and Lens: Photography in the Digital Age and Exploring Color Photography: From Film to Pixels* (5th edition) and is held in the permanent collection of the Novosibirsk State Art Museum in Novosibirsk, Russia. In 2007 she received a fellowship with Booksmart Studios in Rochester, NY to produce her series *Grassroots* (the shun series) as a limited edition fine-art book. Recently concluding a full-year sabbatical from SUNY Fredonia, she participated as an artist-in-resident at the Vermont Studio Center in Johnson, VT and served as juror of *Photos with Words - Images and Text in Photography* at the Vermont Photography Workplace PhotoPlace Gallery in Middlebury, VT.

Andrew Neumann

Statement:

This work reflects issues concerning the uses of technology, language, and transmission of power in both its various corporeal and elusive modes. These works, which I call "Industrial Wall Panels," re-contextualize the technologically derived icons and place them in a new environment that allows one to question their original use and see the possibilities of organizing these icons/objects into a new language with a completely re-defined hierarchy.

I am interested in technology and its use as a representational model. With this work I am attempting to develop a specific iconography that reflects upon the recent evolution of technology while at the same time pulling it out of context and questioning its main function as a reflection of the authoritative and corporate powers that it is most clearly aligned and supported by.

By deconstructing these technologies, and reorganizing them into new formal "Panels," I am questioning the value of the objects, disregarding any protocol (which is at the heart of any system) and exploring the relationship between technology and the world it is meant to serve.

True, a certain mechanical aesthetic is prominent, employing, for example, video capture and kinetic movement of sculptural elements, but the principal engagement happens in a kind of space between a captured moment and the current moment of motion, or between an observable aspect of the sculptural object and the same component viewed through the works' video-retinal act of self-observation. This kind of engagement defines a space within which the technology of the video or kinetic sculpture is experienced less as an artifact of the technology than as a highly formal bridge into perpetual questions of depth, objecthood, and presence.

The digital photographs, which are imbedded with video screens, are an attempt to combine the inherent properties of both the static and the time-based frame. By coalescing these two, the "moment in time" is being penetrated, as the video image is in essence, breaking apart or opening up this moment. As a point of fact, the photo for *Wave W/ Boat* was shot in the winter, and the video, from the exact location was shot in the summer. For *Field*, the piece was remade, and the video was shot two years after the picture was taken. *Field* is, in essence, a visual time tunnel; none of the people (or dogs) in the photo may have actually still existed by the time the video was shot.

Another main interest of mine, as a practitioner of avant-garde film methods and ideologies, has involved the observation, manipulation, and dissection of the "cinematic apparatus" - the film camera and projector. In electronic media, the connection is not as cleanly defined or direct; although the camera and monitor/projector are the basic mediators of the image, a great deal of electronic manipulation can occur with ease and immediacy. With the wall panels that incorporate cameras and monitors, the project was to allow the "apparatus" to be evident to the observer, and allow for the experience of optical apperception, perception, and misperception to be integral to the work itself. My project thus uses a deconstruction of technology as a transparently instrumental medium to highlight the rupture between machine (which serves the user in a dedicated mode) and user (whose subjective perspective is shaped by its use), embedding a sense of subjectivity into the mechanism itself.

My work is about developing a new schema by presenting and integrating a variety of contradictory set of signs, visual references, and textual notions in an attempt at hybridization that will hopefully provoke in viewers a new relationship to mechanistic visualization.

Biography:

Andrew Neumann is a Boston-based artist who works in a variety of media, including sculpture, film and video installation, and electronic music. In 2004 he received a Guggenheim Fellowship, and in 2006 a LEF Foundation Grant. He has had one-person shows at The Center for Photography at Woodstock; bitforms Gallery, Seoul; the DeCordova Museum, Lincoln, MA; bitforms Gallery, NYC; and numerous shows for the Boston Cyberarts Festival. His music is available on Sublingual Records. His videos have been shown on PBS, The Worldwide Video Festival, Artist Space, and elsewhere. He has had solo music/video performances at Issue Project Room, Experimental Intermedia, and Roulette, in NYC. During 2001 he was an Artist in Residence at the iEAR Studio at RPI and at the Visual Studies Workshop. He has also had residencies at The MacDowell Colony, YADDO, Ucross Foundation, Steim, Atlantic Center for the Arts, Art/OMI, and the Experimental Television Center.

About the Exhibition

Endicott College School of Visual and Performing Arts is thrilled to partner with the Photographic Resource Center (PRC) at Boston University on this exciting exhibition, *Unconventional Inventions*. The seven-week show will be held at Endicott College's Carol Grillo Gallery in the Walter J. Manninen Center for the Arts from March 11 – April 26, 2013 as a PRC satellite exhibition. The opening reception will take place on Thursday, March 14, 5:00 – 7:00 pm. and from 7:00 – 8:00 p.m. an informal presentation by guest artist Harold Feinstein will take place in the Rose Performance Hall.

In the creative landscape, a wide range of trends appears at any given time. Since its inception in the 1830s, photography has had its share of trends, and the digital age has provided us with more ways to interact and engage with the medium than ever before. *Unconventional Inventions* celebrates photography's wonderful eccentricities as well as artists that are constantly experimenting, taking risks, and working outside the mainstream of digital production. This riveting show features artists who take unconventional and innovative approaches to photography by pushing the boundaries of the medium, using alternative or new processes and techniques, integrating photography with other arts or new technologies, or experimenting with scale or frame.

From a submission pool of 115 artists, Jurors selected the following seven artists for inclusion in *Unconventional Inventions*: David Adams (Tempe, AZ), Traces Jessica Burko (Jamaica Plain, MA), Christoph Engel (Karlsruhe, Germany), Donna Hamil Talman (Worcester, MA), Angelina Kidd (Redmond, WA), Liz Lee (Lakeview, NY), Andrew Neumann (Boston, MA).

About the Jurors

PRC chose three jurors highly regarded for their expertise and insight: Christopher James, Director of MFA Program in Photography and Photography Department Chair at the Art Institute of Boston at Lesley University; Francine Weiss, PRC Curator & Loupe Editor; and Howard Yezerski, Owner, Howard Yezerski Gallery (Boston, MA). This exhibition was curated by Zach Hoffman, graduate student at the Art Institute of Boston at Lesley University.

About the Photographic Resource Center

Founded in 1976, 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. Cited by the Boston Globe as "one-stop shopping for the photo buff," the PRC's gallery hosts several exhibitions each year, emphasizing new ideas and trends in contemporary photography. Ranging from provocative theme-based exhibitions to the highly anticipated juried and student exhibitions, the PRC expands our understanding of the human experience through its stewardship of the photographic arts. For more information visit: www.prcboston.org

About Endicott College School of Visual and Performing Arts

The School of Visual and Performing Arts offers a BFA in Photography with a curriculum that strives to provide students with a basis for the critical understanding and production of photographs as a part of contemporary media culture. In their course of study, students are encouraged to explore photography with an emphasis on art practice and exploration of ideas, as well as on the development of imagery and skills for commercial applications.

About the Curator

Born in rural Wisconsin, Zach found escape from the small town with art and technology. From an early age he showed interest in the expressive nature of art. He received his BA in Photography from Montana State University Bozeman. Zach is currently pursuing a MFA in Photography at the Art Institute of Boston where he plans to continue his creative research into the realms of expression and technology.

As a yearlong graduate student intern at the PRC, Zach has worked hard to gain real world experience with the help of the staff. Recognizing Zach's efforts and passion, he was presented with the opportunity to curate his first show. From online galleries, social networking, artist correspondence, and installation, Zach was able to experience all the anxieties and thrills of managing an unconventional exhibition. Looking towards the future, Zach hopes to create his own photographic organization back in Montana or wherever opportunity takes him.

zachattack645.blogspot.com

David Adams

Construction from the series
Traces/Conversations with History
Tintype on found object from
Sonoran Desert, 2012
3 x 3 x 5 inches

**David Adams**

Superstition Mountain from the
series *Traces/Conversations with History*
Tintype on found object from
Sonoran Desert, 2012
3 x 3 x 5 inches

David Adams

The White Tank Mountain from
the series *Traces/Conversations with History*
Tintype on found object from
Sonoran Desert, 2012
3 x 3 x 5 inches

**David Adams**

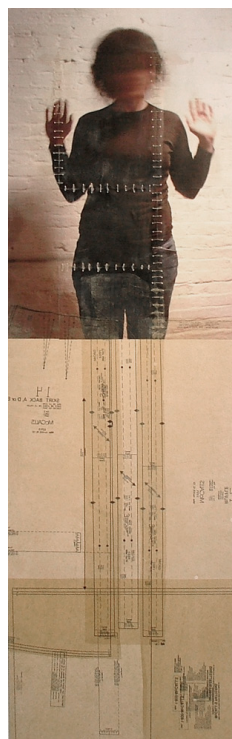
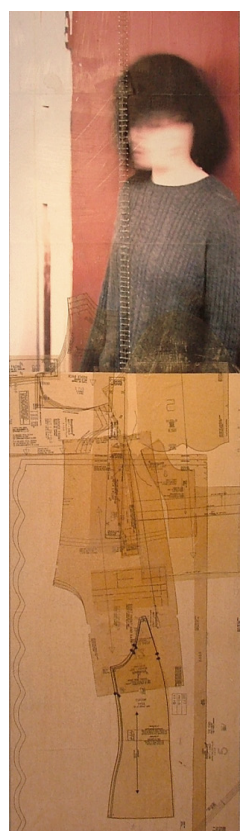
Cholla Jumping Cactus from the
series *Traces/Conversations with History*
Tintype on found object from
Sonoran Desert, 2012
3 x 3 x 5 inches

David Adams

Smelter from the series *Traces/Conversations with History*
Tintype on found object from
Sonoran Desert, 2012
3 x 3 x 5 inches

**Jessica Burko**

Disappear from the series
Fragments and Alterations
Encaustic collage on door, 2005
24 x 80 inches

**Jessica Burko**

Just One Minute from the series
Fragments and Alterations
Encaustic collage on door, 2005
24 x 80 inches

**Jessica Burko**

Look Away from the series
Fragments and Alterations
Encaustic collage on door, 2005
24 x 80 inches

Jessica Burko

Not True from the series
Fragments and Alterations
Encaustic collage on door, 2005
24 x 80 inches





Jessica Burko
Cycles from the series
Fragments and Alterations
 Paper Quilt, 2007
 27.5 x 29.75 inches



Jessica Burko
Homestead from the series
Fragments and Alterations
 Paper Quilt, 2009
 18 x 29 inches



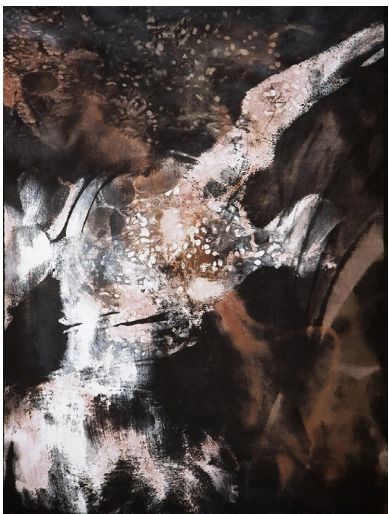
Christoph Engel
Copper from the series *Superficies*
 Archival pigment print on cotton
 rag paper, 2008 – 2012
 43.3 x 51. 2 inches



Christoph Engel
Lithium from the series *Superficies*
 Archival pigment print on cotton
 rag paper, 2008 – 2012
 43.3 x 51. 2 inches



Donna Hamil Talman
#1 from the series *Danse Ardente*
 Archivally processed on Agfa
 Classic Multigrade paper, 2006
 55 x 39 inches



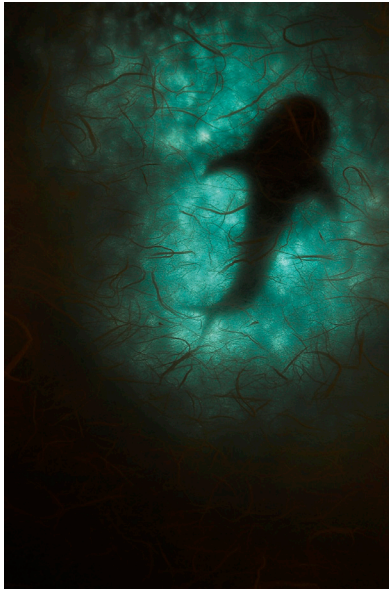
Donna Hamil Talman
#3 from the series *Danse Ardente*
 Archivally processed on Agfa
 Classic Multigrade paper, 2006
 44.5 x 31 inches



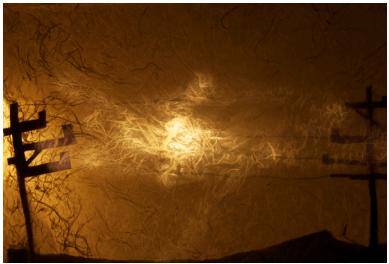
Donna Hamil Talman
#6 from the series *Danse Ardente*
 Archivally processed on Agfa
 Classic Multigrade paper, 2006
 84 x 29 inches



Donna Hamil Talman
#12 from the series *Danse Ardente*
 Archivally processed on Agfa
 Classic Multigrade paper, 2006
 65 x 41.5 inches



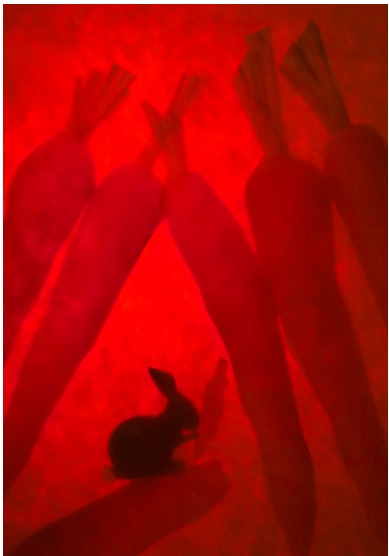
Angelina Kidd
Kai Uli from the series *Silhouette Series*
Archival ink jet print, 2012
20 x 16 inches



Angelina Kidd
Electrical Fire from the series *Silhouette Series*
Archival ink jet print, 2012
16 x 20 inches



Angelina Kidd
Immortal Fruit from the series *Silhouette Series*
Archival ink jet print, 2012
16 x 20 inches



Angelina Kidd
Organic Carrots from the series *Silhouette Series*
Archival ink jet print, 2012
20 x 16 inches



Liz Lee
Dragonfly from the series *Sun Prints*
Varnish over transfer paper over Van Dyke over pigment print, 2011
8.5 x 8.5 inches



Liz Lee
Beetle from the series *Sun Prints*
Varnish over transfer paper over Van Dyke over pigment print, 2012
8.5 x 8.5 inches



Liz Lee
Butterfly from the series *Sun Prints*
Varnish over transfer paper over Van Dyke over pigment print, 2012
8.5 x 8.5 inches



Liz Lee
Cockroach from the series *Sun Prints*
Varnish over transfer paper over Van Dyke over pigment print, 2012
8.5 x 8.5 inches



Liz Lee
Spider from the series *Sun Prints*
Varnish over transfer paper over Van Dyke over pigment print, 2012
8.5 x 8.5 inches



Andrew Neumann
Cranes
Digital photograph, LCD screen, motor, misc electronics, 2007
32 x 25 x 4 inches



Andrew Neumann
Field
Digital photograph, 4 LCD screens, 4 solid state video drivers, 2006
40 x 30 x 6 inches