

CONTACT: Leslie K. Brown, Curator, [lkbrown@prcboston.org](mailto:lkbrown@prcboston.org), 617-975-0600

**Exhibition to showcase contemporary New England  
landscape photography that meditates on “senses of place”**

## New England Survey

**March 28 – May 11, 2008**

Curated by Leslie K. Brown, PRC Curator

**Opening reception, Thursday, March 27, 5:30-7:30pm**

**Boston, MA.** The Photographic Resource Center—a non-profit gallery, education, and resource center—is pleased to present a group exhibition of contemporary work from, of, and about the New England landscape, featuring one artist from (or project based in) each of the 6 New England states. The photographers/projects include **Barbara Bosworth (MA)**, **Tanja Alexia Hollander (ME)**, **Janet L. Pritchard (CT)**, **Thad Russell (VT)**, **Jonathan Sharlin (RI)**, and **Paul Taylor (NH)**. Notably, this exhibition is not a complete study of New England landscape photography, but more of a cerebral survey. It serves as an occasion and a location in which we can meditate upon the grander, ineffable idea of a “sense of place” unique to this area. The PRC is uniquely poised to present a photographic exhibition about the New England landscape and regional identity.

What lures the artists of *New England Survey* is what some have called the “exoticism of the familiar,” finding it not in the grand vista or the detailed documentary landscape, but in the subjective, particular, or ethereal. Many of the artists highlighted in the exhibition begin with and focus upon a very specific locale within their regional landscape, playing off the idea of surveying as well as 19<sup>th</sup> century landscape surveys. While several of the artists evoke a sense of nostalgia in their subject matter or aesthetic approach, the photographs are both timeless and startlingly new.

This exhibition was inspired by a poem by Amherst poet Robert Francis (1901-1987), “New England Mind,” and the artworks duly reference a very literary concept of “place.” In honor of this literary inspiration, selected quotations will be included in the gallery and we are working with local groups into incorporate writing into the gallery. For more information, including an essay, selected images, links, and soon-to-be-announced information on educational programs, please visit [prcboston.org/newengland.htm](http://prcboston.org/newengland.htm).

### ABOUT THE ART AND ARTISTS

#### **Barbara Bosworth (Massachusetts)**

Whether her 8x10 camera is aimed at the largest American Elm or a birder, Barbara Bosworth captures the ineffable and the intimate. Admittedly “obsessed with the physical world,” Bosworth began documenting a meadow on her friend's 20-acre Carlisle property four years ago. Encapsulating both the “here” and “everywhere,” we feel as though we are wandering through her large prints, experiencing the whole cycle of a place. Bosworth has been a Professor at Massachusetts College of Art + Design since 1984. Upcoming solo showings include the Phoenix Art Museum, in conjunction with the Center for Creative Photography, and the Smithsonian American Art Museum. Bosworth is regularly featured in *Blind Spot* and recently published *Trees, National Champions* (MIT Press, 2005).

#### **Tanja Alexia Hollander (Maine)**

In an ongoing series and approach to the natural landscape, Tanja Alexia Hollander uses a spur of the moment approach to specific places. Using high-speed film and focusing on infinity, she snaps the shutter when a moment overcomes her. She tends to return to the same places repeatedly over several years, seeking different seasons and moods. In each meditative image of a Maine marsh, one almost senses cumulative mental and visual layers of a place experienced over time. Hollander earned her BA from Hampshire College in 1994, studying Photography, Film, and Feminism. She was featured in the 2007 Portland Museum of Art Biennial and, along with fellow Mainer Scott Peterman, she is the founding co-director of the Bakery Photographic Collective.



Barbara Bosworth, *Untitled*, 2004, from the series “Meadow, Carlisle, Massachusetts,” C-Print, 40 x 50 inches, Courtesy of the artist and Tahawus Press



Tanja Alexia Hollander, *Untitled 48602* (Scarborough, Maine), 2004, C-Print, 30 x 30 inches, Courtesy of Bernard Toale Gallery, Boston

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*“Place may be the first of all concepts; it may be the oldest of all words” – N. Scott Momaday*

*“If you would find yourself, look to the land you come from and to which you go.” – Henry David Thoreau*

### **Janet L. Pritchard (Connecticut)**

Janet L. Pritchard's work centers on notions of place and explores the intersection of personal and social issues. This series, “Dwelling: Expressions of Time,” was first conceived of while driving her sons to school on a rural Connecticut road and combines analog and digital techniques. Using Polaroid Type 55 positive/negative film, Pritchard processes the film to yield chemical stains. Later while scanning the film, she tinges the scene with color taken from 19th century tintypes. The resulting effects and artifacts echo the remnants of history and culture found in the stone walls and glacial erratics scattered across our New England landscape. Currently an Associate Professor at the University of Connecticut at Storrs, Pritchard holds both an MA and an MFA from the University of New Mexico. The curator of the recent exhibition *Landscape: Fact and Fiction* at the William Benton Museum of Art, she has an upcoming fellowship at the American Antiquarian Society in Worcester, MA.



Janet L. Pritchard, *Abandoned Field with Glacial Stone*, 2003, from the series “Dwelling: Expressions of Time,” Archival pigment print, 16 x 20 inches, Courtesy of the artist

### **Thad Russell (Vermont)**

Originally from Wayland, MA, Thad Russell lived in California before feeling the pull of his native New England. During graduate school, his mother was diagnosed with and finally succumbed to cancer. For almost two years, Russell divided his time between Providence and his parents' house on 35 acres in Vermont's Northeast Kingdom, just 30 miles south of the Canadian border. Championing a back-to-the-land lifestyle, his parents have lived “off the grid” in their self-built, self-sustaining compound for the last 18 years. Featured in this exhibition are a variety of landscapes from this project, showing the myriad moods of nature—mirroring his and his parent's own—and this magnificent land to which they are so closely tied. A 2006 MFA graduate from the Rhode Island College of Design, Russell currently teaches as an adjunct professor at RISD, University of Massachusetts, Amherst, and Providence College.



Thad Russell, Selections from the series “Light and Long Shadows,” 2005 - 2006, Archival pigment prints, 15 x 15 inches, Courtesy of the artist

### **Jonathan Sharlin (Rhode Island)**

Jonathan Sharlin's sensitivity to place can be seen in his choice of projects—from documenting earthworks to an ongoing, 18-year documentation of a one-square-mile island in Michigan's Upper Peninsula. Featured here is a project closer to home, literally, captured in two of his favorite spots, Weetamoo and Lincoln Woods. A year-round kayaker and hiker, Sharlin spends time outdoors every day walking his dog, often bringing his 4x5 camera. Recently, he has begun to capture two or more images taken from different vantage points, emphasizing the experiential quality of a walk in the woods. Currently a freelance photographer, Sharlin has taught at RISD, Roger Williams University, and URI, Kingston. Holding an MFA from the Visual Studies Workshop, he has had over 12 solo exhibitions and is the recipient of many grants.



Jonathan Sharlin, *Double Tunnel*, 2007, from the series, “Rhode Island Landscapes,” Archival Ink jet print, 28 x 64 inches, Courtesy of the artist

### **Paul Taylor (New Hampshire)**

Most of Paul Taylor's “Connecticut River Landscape” images were taken within a 7-mile radius of his home/studio located in an old barn on the Ashuelot River, a small tributary of the Connecticut River. The longest river in New England, the Connecticut holds a prominent place in its history. Using the 19th century process of wet plate collodion, Taylor processes the negatives to achieve more pronounced aesthetic results. Printed in gelatin silver, toned with selenium, and stained with tea, the resulting large prints have the feel of vintage photographs and Luminist paintings, yet with a contemporary aura. Taylor earned his MFA in photography from RISD in 1986. The director/owner/artist of the photographic atelier Renaissance Press, Taylor is a master photogravure printer and recently had a retrospective at the Hallmark Museum of Photography in Turner's Falls, MA.



Paul Taylor, *Untitled Connecticut River Landscape #20*, 2000, Toned/Stained Gelatin Silver Print from collodion negative, 30 x 40 inches, Courtesy of the artist

## **FOR MORE INFORMATION AND IMAGES CONTACT:**

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**ABOUT THE PRC:** Founded in 1976, the PRC is an independent non-profit organization located on the campus of Boston University. Consistently cited by the press as an important voice in photography, the PRC provides its members and the public with thought-provoking exhibitions, distinctive education and outreach programs, wide-ranging resources, and unique special events. It is supported by grants from the Massachusetts Cultural Council, numerous private foundations and individuals, and the ongoing generosity of its members.

**LOCATION AND HOURS:** Photographic Resource Center, 832 Commonwealth Avenue, Boston, MA 02215. 617.975.0600 (t), 617.975.0606 (f), [www.prcboston.org](http://www.prcboston.org), [prc@bu.edu](mailto:prc@bu.edu) **MBTA:** B Green Line, BU West T-stop. **HOURS:** Tuesday through Friday from 10 to 6pm, Thursdays from 10 to 8pm, Saturday and Sunday 12 to 5pm. **ADMISSION:** \$3/general public, \$2/students and seniors and FREE to all Institutional Member Schools. In addition, the PRC is FREE to all on Thursdays and on the last weekend of every month. The PRC is always FREE to members, children under 18, BU students, faculty, and staff, as well as all school groups with appointments. The PRC is accessible.

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