

CHRISTINE TRIEBERT

Restrospective

1990 - 2021

Mitchell Giddings Fine Arts
Brattleboro, Vermont
October 1 - 31, 2021

Forward by Lillian Lambrechts
Global Art Curator
Bank of America, 2008-19

FORWARD

There is a device used in theatre called “breaking the fourth wall”. It happens when an actor turns away from the stage and addresses the audience directly. The story of the play has already begun and will continue, but you have been asked to be a part of the plot from that point on. It no longer exists in a vacuum with you as an observer but you’ve been asked “So what do you think”. In Chris’ work you can see who she is, what questions are part of her life, and mostly how she answers those questions. Art for Chris is lived; it is how life progresses and a story is told. Nothing is lost in the telling.

The images and objects in this exhibition are conversations, leading with questions answered and unanswered, but always put into action. They are presented chronologically, and for me, follow thirty years of our forty-year friendship, sometimes separated but never disconnected. Chris was always the creative force; I was the art historian and, at best, could “art speak”. But I always knew she was good, very good. Wherever she was, either traveling or at home in Vermont, she photographed what is commonly seen, but with an eye uncommonly tuned. Her exhibition reads like a collection of short stories, each complete in itself.

“Geomorph” tells a story of reincarnation. Flooding from Tropical Storm Irene threw the river into a rage, pulled out trees, tore homes apart and carried boulders downstream like pebbles. In this destruction Chris saw that nature is a risk but the gain was discovery. The rocks that changed the river bank along her home now define new pathways, stone cairns, and the layout of a meditative prayer circle. Each is created by Chris’ hard labor and constant care, and could swiftly change on any day. Although nature is ever changing, Chris accepts the changes and remains a vigilant caretaker.

The creation of the prayer circle is part of Chris’ spiritual grounding. She searches for what it means to be a human being. In her series “Inner Visions” she gives the space to each person to express their own beliefs freely. In “Through a Glass Dimly” she allows the person be seen without conventions by the simple use of a white sheet. These portraits show only the person, with no branding of clothes nor position. The use of the aluminum surface supports the person but somehow softens the image.

The art of discovery and research is always a part of Chris’ image making. In “Lo-Tech and No-Tech” she built her own single frame and triptych pinhole cameras, and used simple plastic toy cameras. She developed negatives with a chemical-free formula using items found in a grocery store. These practices and processes produced haunting images that were curious and dreamlike, as vague memories taking their time to fade.

Chris is now creating functional objects that combine her photographic images with the skills of new handcrafts, collaboration with other artists, and staying with it until it reaches completion. All of her talents and character combine in these new art forms. She works her land and home in the same way. She takes us for a walkabout each time we visit. Both have a natural beauty that comforts as only home and friends can. There is no end to possibilities. In her collaborative piece “Song of the Sycamore” it all comes together – Chris’ ability to see a broken branch as a series of notes, reach out to musician friends and see it through to a new creation– this is what it means to be an artist.

Some artists hit one note, Chris gives us a symphony.

ARTIST STATEMENT

As a directionless college dropout in 1972, I answered a “No Experience Necessary” help-wanted ad for a photo lab assistant. I was hired, and spent 40 hours a week “spotting” prints – touching up dust spots by hand with color dyes. That seemingly dead-end job led to a lasting affair with photography that has taken many twists and turns, now going on 50 years. It also eventually led me back to school, to the Art Institute of Boston, where I majored in graphic design and took every elective possible in photography.

For nearly 2 decades living in apartments in and around Boston, I set up a darkroom wherever I could – in basements, closets, pantries, and bathrooms. When my wife, Carol, and I moved to Vermont in 1990 I was thrilled at the chance to finally build a permanent darkroom in our new home. We established a graphic design studio on our property which kept me busy during the day, and my spare time was spent photographing and making black and white prints of the local landscape.

My approach to landscape photography was about capturing the feeling of a place more than the facts of it. I used a variety of darkroom techniques such as hand-coated emulsions, selective bleaching and toning, and diffusing under the enlarger lens to create prints with a sensual, moody quality. Making handmade photographs in the era before digital imaging was an intensive, time-consuming process.

I first showed my work at the the Windham Art Gallery in Brattleboro in the early 90s. All my prints sold, which launched the beginning of my career as an exhibiting photographer. There is truly a no better place than Brattleboro, Vermont for an emerging artist to feel welcomed and supported.

When digital cameras and inkjet printing first took hold as the new method of photography, I was slow to embrace it. While I found much merit in the possibilities of digital printing, I didn’t gravitate towards shooting with a digital camera as something was lost for me in the digital capture process. I missed the magic of film and the tactile nature of making photographs by hand. But eventually the digital world opened up new avenues for me as I experimented with combining analog and digital processes, and began to use inkjet printers with a variety of substrates such as metal and fabric. These alternative practices provided the handmade aspect of photo print-making that I’d been missing.

My focus veered away from traditional landscape work and into abstract imagery, narrative portraits, still life subjects, and 3-dimensional forms. My photographic mantra has always been to “notice what you notice” and so if an object caught my attention, or an idea came to mind, I’d simply follow it and see where it took me. The sequential bodies of work in this catalog are a testament to those visual and mental noticings. I’d spend a year or 2 on each new project, make enough pieces till it felt like the work was done, then move on. With every body of work, my greatest challenge and pleasure is finding the right relationship between the subject matter and its printed expression.

This exhibition reveals the stream of interests and themes I’ve explored photographically over the last 3 decades. And as disparate as some of the earlier to later bodies of work may seem at first glance, they follow the personal trajectory that led me from one project to the next. A retrospective show provides both the viewer and the maker with an inner and outer experience of one’s creative self.



1990 - 2001

INTIMATE LANDSCAPE / 8

Custom-toned, small-scale landscape images

COTSWOLDS COUNTRY / 12

Photographs of the English countryside

EGG CARRIERS / 16

A still life series addressing fertility and aging

IN THE CHIANTI HILLS / 18

Villages and vineyards of Tuscan wine country

IRISH DREAMS / 22

Photographs of travels along Ireland's west coast

INTIMATE LANDSCAPE

In the fall of 1990, having just moved to rural Vermont, I spent many days exploring my new environs with a 35mm camera. When making prints in the darkroom, I looked for a way to invoke the sense of connection to the landscape that I had experienced while photographing in it. With this in mind I began to make very small enlargements, just 2x3 inches in size, to create a feeling of intimacy with the image.

I worked this way for many years, whether photographing in cozy places of the East coast or vast expanses of the West, composing each scene with the intention of offering an intimate, close-up view of the landscape and the relationship of the elements within it. Finished prints were made on a gelatin silver paper chosen for its creamy color and texture. Each print was toned using a variety of chemical solutions to add overall or selective color changes.



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COTSWOLDS COUNTRY

The Cotswolds district of south central England is known for its landscape of rolling hills dotted with fields of grazing sheep, historic stone villages, and stately manor houses. The entire region is easily accessible by foot, connected by miles of walking paths that meander across the open countryside and through its village centers. We traveled through this this luscious countryside in the month of May, when the earth and skies were full of moisture, and ripe for making photographs as we went.

The prints in this body of work were made in the darkroom on hand-coated silver gelatin emulsion on printmaking paper. After developing, the prints were bleached, toned and stained in strong black tea. The textural quality produced by this process expresses the lushness of the landscape and the denseness of the open Cotswolds skies.



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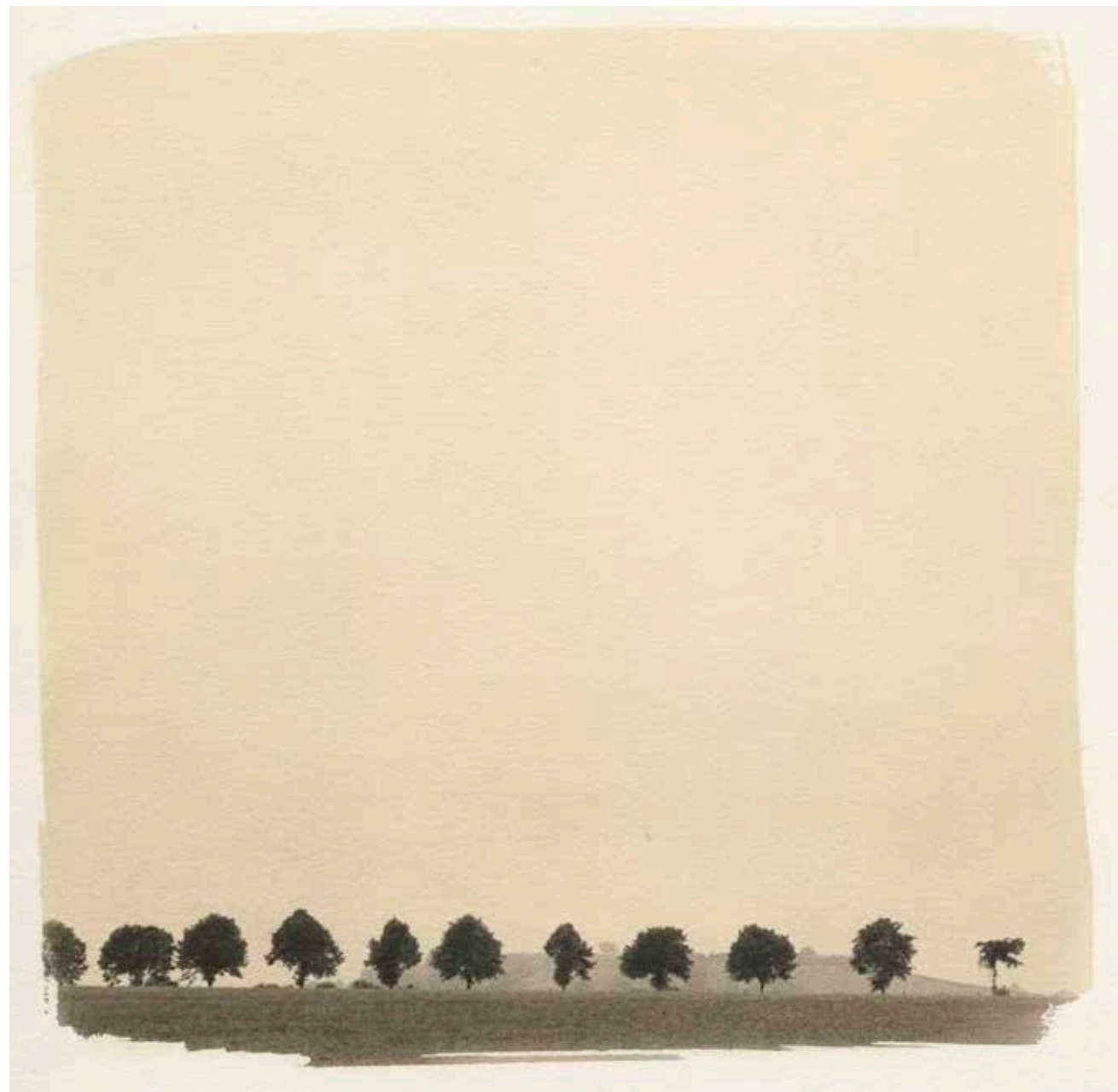
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EGG CARRIERS

Rummaging through a second-hand store in the late 90s, I came upon an antique egg carrier that drew my attention. Something about the aged wood and the rustic style compelled me to purchase it. That object soon became the spark that led to an exploration of the intersecting themes of female aging and fertility. Are women considered “antique” when their eggs are no longer viable? Or “past their time” as my mother’s generation would say? With these thoughts in mind, I searched out and collected more antique egg carriers, plus other natural and man-made objects that were themselves past their time – dried vegetation, hollow gourds, a piece of a dead tree trunk, a rusting bird cage and flower bucket. Objects and vessels that had once contained the seeds or forms of life, but were now beyond their function.

Working with the objects, I placed them in combination with fresh eggs to create a series of still life compositions and photographed them on film in a square format camera. The first edition was made as toned, hand-coated silver prints in the darkroom. The prints in this exhibit are archival reproductions of those originals.



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IN THE CHIANTI HILLS

East of Sienna and south of Florence, Italy lies the beautiful and fertile Chianti wine country. Traveling through the area in September, when the figs and olives were ripe for harvest, was the perfect time to experience the region's riches. Staying for a week on a working vineyard, just a short walk to the medieval village of Castelnuovo Berardengo, gave us a brief but ample opportunity to sense the enduring quality of Tuscan life.

I photographed in the better part of daylight every day, to capture as much as possible in our short visit. Coming home, sadly, some of my negatives were damaged by radiation going through airport security. But I had enough images preserved on film to create a small body of work of this timeless and treasured place.



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IRISH DREAMS

Visiting Ireland in 2000 was a pilgrimage to the ancestral home of my mother's Irish Catholic family, where I was looking for familial reminders of a place I never knew. Thinking back, I feel fortunate to have visited the country just before the explosion of the technology boom, for I got to experience the traditional, provincial nature of Irish life that was rapidly about to change.

Traveling for several weeks primarily on the rural west coast, I photographed with black and white film in a 35mm camera. Coming home to the studio to make prints, I used a unique digital/darkroom hybrid process which produced a grainy, slightly soft-focus effect. The painterly quality of the images reflects my feeling about the Irish land and its people - like remembered pieces of an indistinct but compelling dream.



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2001-2010

MYTH AND MEANING / 28

An allegorical series drawn from religious and classic mythologies

NIGHTFALL / 30

Photographs made by hand-held exposures captured in low light

INNER VISION / 32

Portraits of Vermonters guided by personal practices, rituals and beliefs

SHELTERS / 34

Shelters, shacks and places of sanctuary found across the landscape

DRAWN TO WATER / 38

Land and seascapes of coastal New England

MYTH AND MEANING

When a series of existential challenges came in waves in my early 50s, I found myself looking for firmer ground to stand upon in a time of upheaval. Digging around in the Christian lexicon of my upbringing, in narratives from mythology, archetypes and my own imagination, I set out to explore the trinity of questions posed by Paul Gauguin in his masterpiece: "Where do we come from? What are we? Where are we going?"

Casting friends in staged sets, I created a series of vignettes that speak to the struggles, questions, dichotomies, and paradoxes of living life as a human - in body, mind and soul. The images are reminiscent of the holy cards I collected as a Catholic school kid and the Stations of the Cross we followed in Lent. Creating these photographs was my own way of making meaning in a time of none.



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NIGHTFALL

When I first began using a digital camera, I was amazed at its ability to capture a fully tonal scene in low-light situations. To do that in a film camera would require decidedly long exposures, lots of patience, and luck. But even though it was technically possible to get a well-exposed digital image in low-light, it wasn't necessarily my preference. I found that it was more interesting to override the camera's suggestion for a correct exposure and "do it wrong" instead.

Going out at dusk just as the last light was leaving the sky, I chose settings that would require several seconds of exposure, and hand held the camera with the shutter open for an intentionally blurry effect. In the captured digital image the midtones are mostly gone; the shadows become super black and ominous; the highlights glow; and the whole scene expresses movement and mysterious aliveness.



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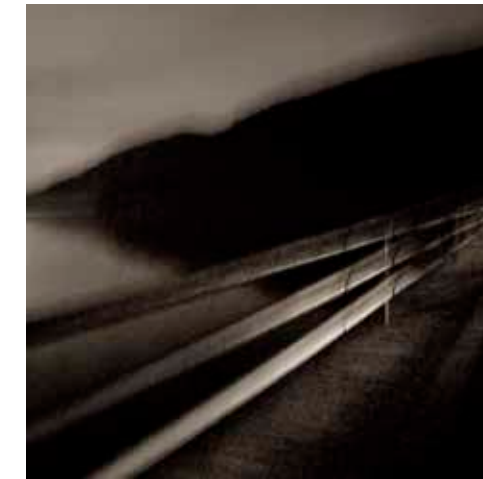
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INNER VISION

One of my perennial areas of interest is the personal spiritual quest and the forms or expressions it takes in one's life. I decided to explore this subject by traveling around the state to interview and photograph a variety of Vermonters who were willing to share their personal stories in this regard with me. My goal was to represent a cross-section of experiences, belief systems and rituals that contemporary Vermonters practice while following their own unique inner vision.

Receiving a grant from the Vermont Arts Council in 2003, I traveled around the state for 6 months pursuing this project. Some of the portraits subjects I already knew; some came to me through research; and some came through personal recommendations. I met many people I would never have known otherwise, and I had the pleasure of meeting them in their own environments where they generously told their stories and sat for my camera. I made the photographs on black and white film in a Hasselblad camera.



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SHELTER

Culling through my landscape and travel photographs from over the years, I noticed an often recurring subject. Many of my negatives revealed a focus on shelters – images of simple dwellings of wood, stone or natural materials nestled in the landscape. The structures seemed weathered together with their environment in age and familiarity. Whether a 5th-century monk's cell in Ireland, a dune shack on the Cape, or teepee in a Vermont field, I sensed a commonality among the structures – humble, grounded, and inviting.

Many of these images had been printed previously, either as gelatin silver prints in the darkroom or as archival inkjet prints in the studio. It was an interesting project for me to re-envision them as a separate series with its own cohesiveness.



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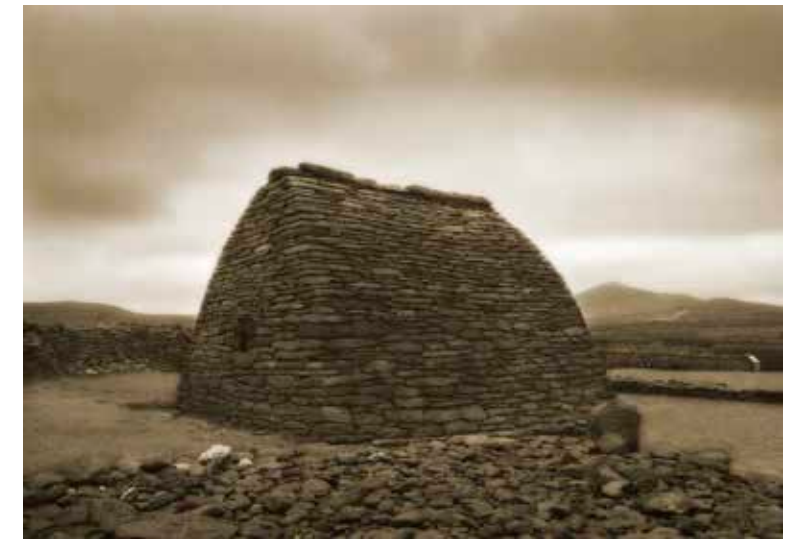
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DRAWN TO WATER

When Carol and I were considering moving to Vermont, our biggest hesitation was that it's the only New England state without a coastline - and we both have a deep affinity for salt air and water. We chose Vermont anyway (happily) and satisfied our ocean need by travelling annually with friends to 3 New England coastal locations in the off-season: Martha's Vineyard in spring; Provincetown in late summer; and Small Point, Maine in the fall. Those weeks were blissful for me, photographing along the water's edge with few crowds to contend with and long, unscheduled days.

My favorite way to photograph was slowly and deliberately using a square format film camera, a hand-held light meter and a tripod. Sometimes I'd shoot 35 mm for ease of use, but I'd crop and print the image as a square for consistency. Foggy days with big moody skies were ideal, when the scene was reduced to just a few tonal elements. As a Maine painter reportedly once said, "Nothing changes what you think you know like the fog."



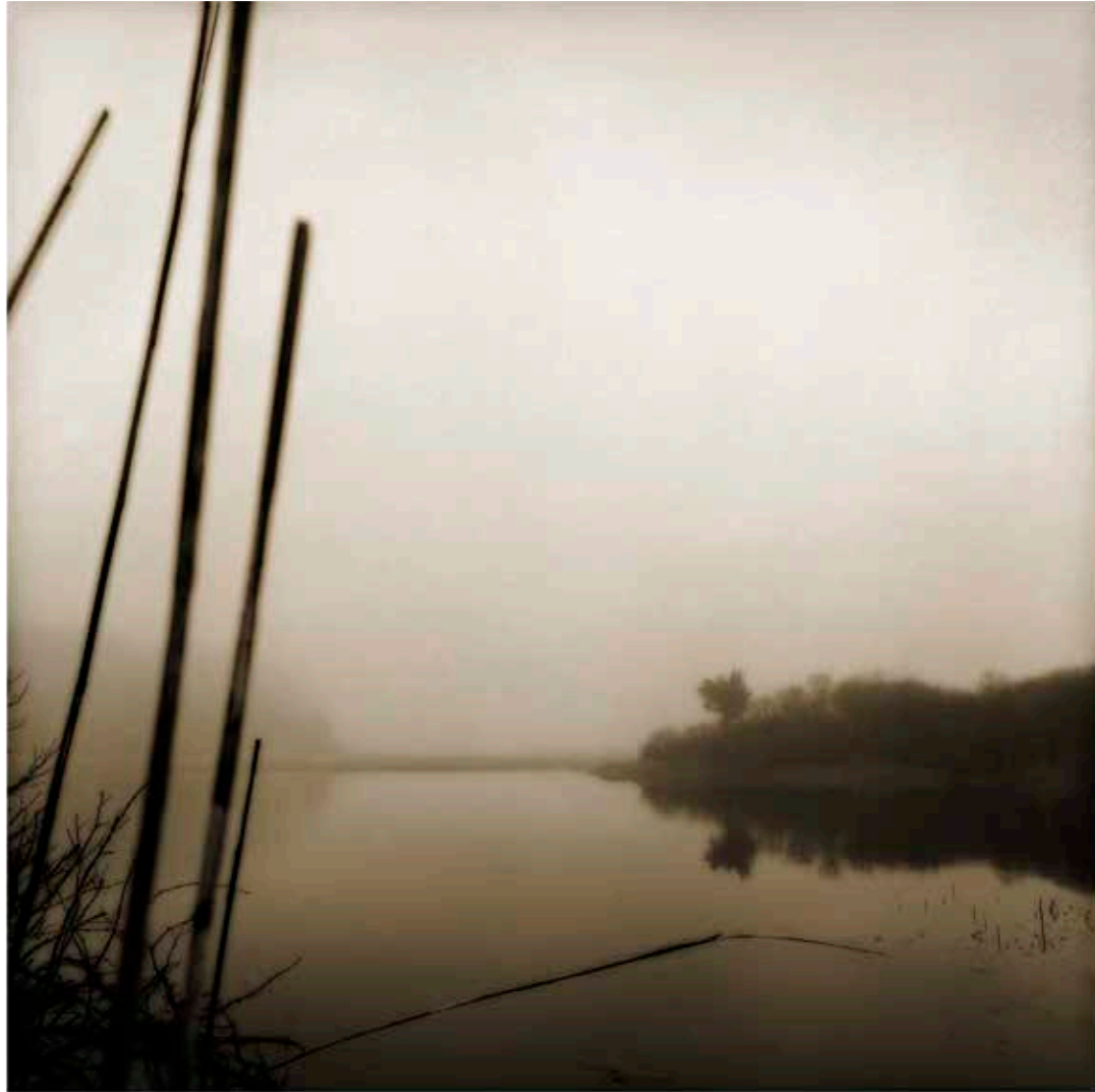
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2010-2021

CAMERALESS / 44

Images made by exposing natural objects to light, without a camera

GEOMORPH / 48

Still life series inspired by the aftermath of Tropical Storm Irene

FALLEN FLORA / 50

images on fabric of botanical objects found on the island of Vieques

THROUGH A GLASS DIMLY / 52

Selective focus portrait series printed on treated aluminum

LO-TECH AND NO-TECH / 56

Photographs made in pinhole and toy cameras

CONCRETE EVIDENCE / 60

Cell phone images of industrial floor surfaces

SONG OF THE SYCAMORE / 62

A collaborative installation inspired by pods from a sycamore tree

THE 3RD DIMENSION / 64

Re-purposing photographic images as functional objects

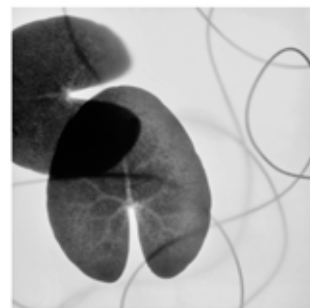
CAMERALESS

On my daily winter walk, I noticed a maze of vines tangled among the vegetation that grows along the road. I picked a few pieces and looked closely at their curly, expressive, almost calligraphic shapes. That led to collecting other botanical objects with similar linear qualities. But what to do with them? I tried photographing them every which way, but nothing struck me as a path to pursue. Eventually I abandoned the camera altogether and experimented with simple, direct methods of photo image-making. I finally found my way when casting shadows of the objects across the darkroom with a modified desk lamp and capturing their shadows on a sheet of gelatin silver paper. Other exposure methods of natural objects to silver paper soon followed, with each producing unique properties created by the direct action of light.

After exposing and developing the paper negatives in the darkroom, I brought them to the studio where they were scanned, enlarged and printed in archival pigment inks.



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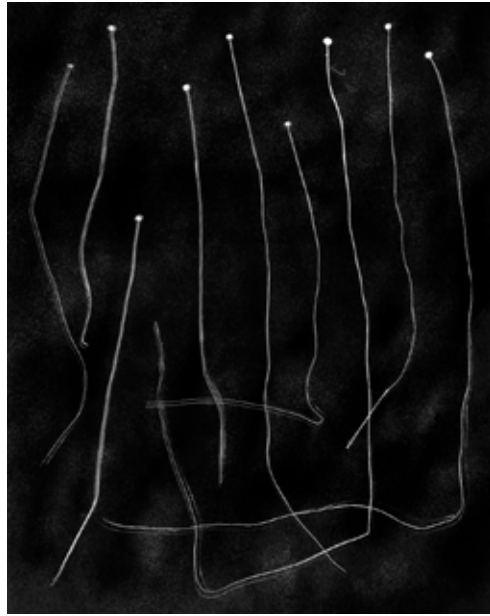
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GEOMORPH

In August of 2011 Tropical Storm Irene barreled through Vermont, dumping 11 inches of rain in less than a day. Overflowing rivers tore out everything in its path, leaving 3 feet of silt in its wake, causing dozens of bridges to collapse, and ripping out 2400 roads across the state. But in the weeks and months afterwards, the common purpose of neighbors cleaning up and digging out, built far stronger connections than the storm had destroyed.

After Irene, we put our property along the Rock River back in order with enormous help from friends, family, and the community. Then began the emotional work of dealing with the trauma. For me, that process was facilitated by art making. I photographed still life images of Irene's handiwork found in objects such as remnants of debris, patterns made in the silt, and close-up surfaces of rocks dumped along the river bank. I mounted the photos onto wooden panels to create a moveable grid of images as an ever-changing, re-envisioned landscape. When the work was complete, it filled a wall 30' wide by 10' high. I titled the installation "Geomorph" as a reminder that nothing on earth, including the earth itself, is permanent.



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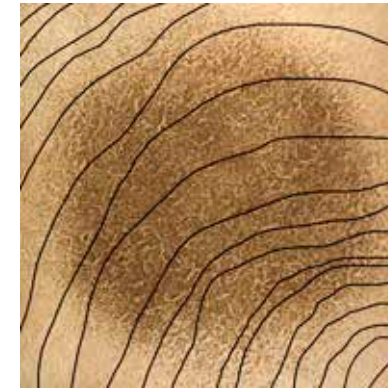
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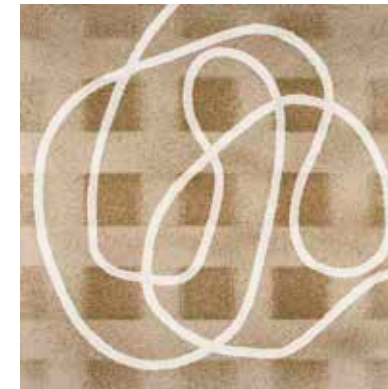
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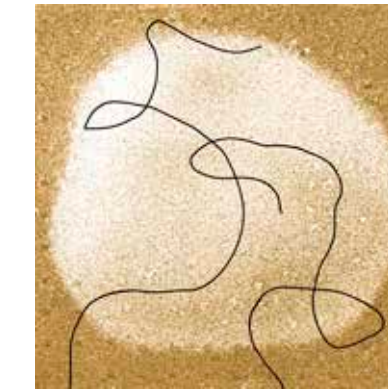
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FALLEN FLORA

In Vieques, Puerto Rico, where we traveled for several winters, the ground in February was laden with fallen seed pods and decaying vegetation even while the trees and plants were still in bloom. Unlike Vermont's seasons, the regenerative cycle of Caribbean flora is evident all year long. Over our month's stay, I collected a variety of dried pods, leaves and natural detritus from the landscape and shipped them home to Vermont to photograph.

Coming back to the studio I began my usual process of searching out what I wanted to do with this pile of botanical material. I landed on the idea of photographing the objects as if they were still falling, or free floating in space. I printed and transferred the images onto sheets of treated fabric, like a shroud holding an afterimage of the deceased. I also combined some of the images with actual objects in a shadow box, which often presents a visual challenge to tell which is real and which is photographic.



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THROUGH A GLASS DIMLY

Three events converged that lead to the making of this portrait series. 1) I had been working in still life imagery for several years, primarily with dead and rusting objects, and was feeling a need to focus on live human subjects. 2) I had recently come across a teaching by renowned theologian, Henri Noewen, in which he described a vision of each human individual as a manifestation of the divine. And 3) I had been experimenting with an old 5x7 view camera, working under a dark cloth with only a dim image preview on the ground glass - reminding me of a quote from St. Paul, "Now we see as through a glass dimly," referring to our inability to fully understand life in the earthly realm.

With these 3 influences in mind, I solicited willing friends and neighbors to participate in a portrait project. Each person was asked to disrobe completely and present their elemental self to the camera. Each was given a plain white sheet to wrap themselves with in the style of their choosing - the sheet being like the pure cloth we're wrapped in at birth and again at death. I used a variable focus lens to intentionally blur some areas of the image. Prints were made on treated aluminum, referencing the polished metal that ancients used before mirrors to see their own reflection. My goal in these portraits was to offer a unique view of ourselves and each other - not fully known, but fully alive as a manifestation of divine presence.



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LO-TECH AND NO-TECH

Pinhole cameras and toy cameras offer an antidote to the precision of digital photography. Exposing paper negatives in a handmade tin can camera, with no viewfinder or shutter, takes a lot of educated guessing and a willingness to fail. It's an elemental method of photography known as camera obscura - making an image by the action of light entering a tiny hole in a dark box. Similarly, shooting film in a Diana F (a reproduction of a classic 1960s toy camera) produces unpredictable results, including a signature fuzziness around the negative's edges. It also sometimes jams and leaks light.

When shooting pinholes away from home, I set up a makeshift darkroom to develop the negatives on location. I use an eco-friendly developer formula of coffee and vitamin C and fix in plain salt water. The developing process adds even more surprises to the image.

Traveling to the South of France, I brought only the lightweight Diana for carrying ease. I printed the images on hand-coated plastic sheets, lifted off the emulsion and transferred it onto ceramic tile. The tiles are similar in color and texture to the crumbling stone seen throughout the medieval country villages of France.



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CONCRETE EVIDENCE

While touring artists' studios in the former warehouse district of St. Petersburg, Florida, I realized that I was often as attracted to what was under my feet as to what was on the walls. For in looking down, I noticed distinctive markings on the cement floor – scrapes and smudges, fragments of footprints, drips of paint and chemicals – evidence of human endeavors imbedded in the concrete over decades of time. Returning to one of the sites to photograph with my iphone, I walked the length of the building visually scouring the floor to isolate segments of unique patterns and markings.

Back in the studio, after editing, enlarging and printing the images, I began to add my own marks by hand. Working with charcoal and pastel, I embellished what was already present in the image as well as laying down new marks and colors. These added bits are further evidence of human endeavor, as each print is uniquely marked by my hand.



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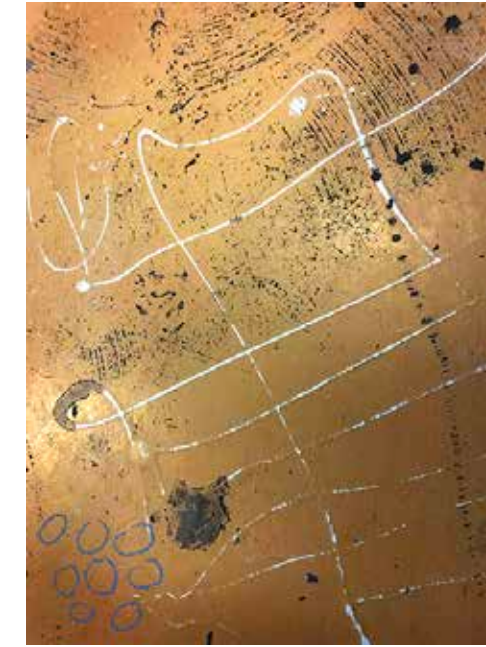
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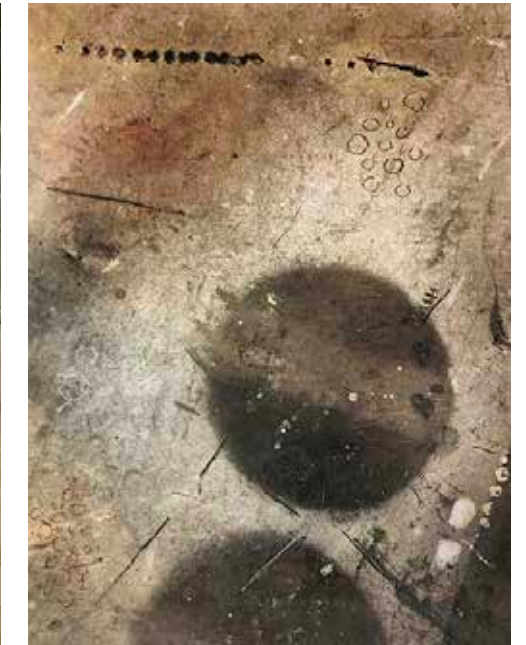
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SONG OF THE SYCAMORE

When a large branch from a sycamore tree broke in our woods, I found it mostly intact on the ground, with its pods still attached. I had never noticed the pods up close before, and was immediately attracted to their shape. I cut the branch into segments and brought them into the studio, beginning my usual dance of experimenting and looking for what I might want to express with these objects.

Stringing the segments on the floor in sequence, I began to see their similarity to notes on a musical scale, and I imagined the pods as being played on strings. I contacted local cellist Zon Eastes and asked if he'd like to collaborate with me on this project. He said an enthusiastic "Yes!"

I made individual photographs of all 17 segments of pods, and printed several of each on transparent media for viewing forward or backward. I sent the printed images to Zon along with blank sheets of the 5-line musical staff, made in relative size to the pods. Zon placed the images on the staff, scoring a composition using the pods as notes. Then he'd take a picture of his placement and text it to me, and I'd made a digital layout that corresponded to the score. We went back and forth till it looked right.

Zon scored a beautiful composition based on arranging and repeating the "pod notes" in a repetitive, meditative 3-minute suite. The piece was recorded by Billy Straus, with Zon playing all 4 cello parts. In the exhibition, the recorded piece is accompanied by a printed scroll of the staff to give viewers a sense of the underlying musical structure.

Now whenever I notice a sycamore tree with its pods revealed, I see them as musical notes waiting to be played.



THE 3RD DIMENSION

When the shade on a favorite floor lamp in our living room broke, I searched for a replacement, but found nothing in the size or shape needed. Frustrated with searching, I looked into d.i.y lampshade making, and eventually learned the basics of the craft. The “aha” moment came when I realized that I could use my own photographic images to create custom-printed paper shades. Re-purposing my work as a functional object opened up a new dimension, literally, of art making. Collaborating with local artists, ceramicist Steven Procter and woodworker Chris Ericson, we paired bases of clay and wood with photographic shades to create unique lamp designs.

Next came the pillow project, once again driven by a household need. Looking for a throw pillow for a spot in the house, and not finding one I liked, I launched into d.i.y pillow cover making. Creating a custom technique for printing on fabric, then buying my first-ever sewing machine, I was soon immersed in another new venture of photo re-purposing. At 70 years old I’m still learning, and only just begun.



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Print/Piece Info

- Pg 8-11 INTIMATE LANDSCAPE
Toned gelatin silver prints; image size 2"x3"
matted in 14"x11" frame
01: *Sea Grass, WA*; 02: *Ashuelot River, NH*;
03: *January Field, VT*; 04: *Baker Brook, VT*;
05: *Dancing Orchard, VT*; 06: *Winter Woods, VT*;
07: *Herring River, MA*; 08: *Wellfleet Reeds, MA*;
09: *Beach Ghost, WA*; 10: *Provincetown, MA*;
11: *Buzzards Bay, MA*; 12: *Damariscotta River, ME*;
13: *Passageway, WA*; 14: *Martha's Vineyard, MA*;
15: *Longnook Dune, MA*; 16: *Sea Stacks, WA*
- Pg 12-15 COTSWOLD COUNTRYSIDE
Toned silver prints; hand-coated on Rives BFK paper;
17: *Reunion*; 3.5"x6.5" triptych; matted in 8"x28" frame
18-21: *Untitled*; image 10"x10" floated in 18"x18" frame
- Pg 16-17 EGG CARRIERS
Archival prints from hand-coated original series,
22-29: *Untitled*; image 8"x8" floated in 12"x12" frame
- Pg 18-21 IN THE CHIANTI HILLS
Archival pigment prints; image 10"x10" matted in 18"x18" frame
30: *La Sesta*; 31: *Wine Jugs*; 32: *Tuscan Vineyard*;
33: *Church and Cypress*; 34: *Castelnuovo Berardenga*
- Pg 22-26 IRISH DREAMS
Archival pigment prints; image 9.25"x14"
self-matted in 16"x20" frame
35: *Lobstermen, Inishbofin*; 36: *Overlook to Dingle*;
37: *Upper Village, Inishbofin*; 38: *Slea Head, Dingle Peninsula*;
39: *Cliffs of Moher*; 40: *St. Coleman's, Inishbofin*
- Pg 28-29 MYTH AND MEANING
Archival pigments prints; flush mounted on wood panels,
40-41: 8"x8" panel; 42- 47: 12"x18" panel
40: *Memorial*; 41: *Transformation*; 42: *Catching the Light and Holding the Shadow*; 43: *We are Grounded Angels*; 44: *Sarah's Circle and Jacob's Ladder*; 45: *The Child is Wonder and Wisdom*;
46: *What Binds Us Sets us Free*, 47: *We are Divine and Beast*

- Pg 30-31 NIGHTFALL
Archival pigment prints; image 9"x9"
self-matted in 14.5"x14" frames.
49: *Nightfall 1*; 50: *Nightfall 2*; 51: *Nightfall 10*;
52: *Nightfall 7*; 53: *Nightfall 7*; 54: *Nightfall 7*
- Pg 32-33 INNER VISION
Archival pigment prints with text; 19"x13"; unframed
55: *Sister Khe*; 56: *Sparrow*; 57: *Deb Feiner*;
58: *Ric Campman*; 59: *Cai Munoz*; 60: *Julius Lester*;
61: *Dhani Ywaho*; 62: *Wilmer Brandt*; 63: *Nancy Clingen*
- Pg 34-35 SHELTER
Archival pigment prints; image 11.5"x18"
matted in 20"x24" frames
64: *Stone Tent, Vermont*; 65: *Adobe, New Mexico*;
66: *Teeppee, Vermont*; 67: *Dune Shack II, Provincetown*;
68: *Beehive Hut, Ireland*; 69: *Thatched Cottage, England*;
70: *Beach Shelter, Maine*
- Pg 38-41 DRAWN TO WATER
Archival pigment prints; image 20"x20"
self-matted in 27"x27" frames
71: *The Wharf, Provincetown*
72: *Distant Dock, Martha's Vineyard*
73: *Kayakers, Maine*
74: *Reeds at Pond's End, Martha's Vineyard*
74: *Two Geese, Martha's Vineyard*
75: *Beach Shelter, Maine*
- Pg 44-45 CAMERALESS
Archival pigment prints from cameraless negatives;
self-matted and framed
76: *Naturograph #3*; image 9"x9"; 12"x12" frame
77: *Naturograph #1*; image 9"x9"; 12"x12" frame
78: *Shadowgraph #17*; image 30"x19"; 36"x21" frame
79: *Paintagram #3*; image 30"x24"; 36"x30" frame
80: *Shadowgraph #10*; image 30"x19"; 36"x21" frame
81: *Pressed Light #15*; image 20"x16"; 25"x21" frame
82: *Paintagram #2*; image 20"x16"; 24"x20" frame
83: *Pressed Light #12*; image 20"x16"; 25"x21" frame
84: *Shadowgraph #16*; image 30"x19"; 36"x21" frame

Titles/Print Info

- Pg 48-49 GEOMORPH
Archival pigment prints; flush mounted on wood panel
85-88: 24"x24" panel
Debris #4 86: *Debris #1*; 87: *Debris #7*; 88: *Debris #5*;
89-97: Grid of 9 images on 12"x12" panels
89: *Sandgraph #1*; 90: *Rock #2*; 91: *Sandgraph #8*;
92: *Rock #3*; 93: *Sandgraph #6*; 94: *Rock #5*;
95: *Sandgraph #7*; 96: *Rock #4*; 97: *Sandgraph #4*
- Pg 50-51 FALLEN FLORA
Archival pigment ink transferred to treated fabric;
hand-sewn to archival board, framed
97-100: 12"x12" frames
97: *Still+ Life #1*; 98: *Still+ Life #2*
99: *Still+ Life #3*; 100: *Still+ Life #4*
101: *Beach Grape Leaves*; 24"x20" frame
102: *Still+ Life #7*; 36"x20" frame
103: *Sonadora*; 24"x20" frame
- Pg 52-55 THROUGH A GLASS DIMLY
Archival pigment inks printed on aluminum panel
105: *Susan*; 36"x24"; 106: *Kess*; 36"x24"
107: *Mamadou*; 40"x18"; 108: *Paul*; 40"x18"
109: *Petey*; 18"x40"
- Pg 56-59 LO-TECH AND NO-TECH
Archival pigment prints from pinhole and toy cameras
110-113: *Untitled*; emulsion transfer on 8"x8" ceramic tile
114-115: image 7.5"x33" self-matted in 13"x38" frame
114: *Mountain Meadow Farm, Vermont*
115: *Rock and West River Junction, Vermont*
116-119: image 10"x18.5" self-matted in 24"x16" frame
116: *Route 6A, Provincetown*
117: *MacMillan Pier, Provincetown*
118: *Holland Pond, Vermont*
119: *Dummerston Covered Bridge, Vermont*
120: *Life Saving Museum, Race Point, Provincetown*;
image 12"x35" self-matted in 16"x40" frame

- Pg 60-61 CONCRETE EVIDENCE
Archival pigment prints with pastel handmarks; unframed
121-124: image 12"x16" on 18"x22" paper
125-130: image 21"x28" on 29"x36" paper
121: *Concrete Evidence #14*
122: *Concrete Evidence #12*
123: *Concrete Evidence #13*
124: *Concrete Evidence #15*
125: *Concrete Evidence #06*
126: *Concrete Evidence #04*
127: *Concrete Evidence #05*
128: *Concrete Evidence #02*
129: *Concrete Evidence #03*
130: *Concrete Evidence #01*
- Pg 62-63 SONG OF THE SYCAMORE
Installation of natural elements with printed musical score
and recording of original composition by Zon Eastes
- Pg 64-65 THE 3RD DIMENSION
130: Handmade lampshade from archival pigment print;
black-stained cherry lamp base by Chris Ericson
Overall dimensions: 28" high x 16" wide
132: Handmade lampshade from archival pigment print;
ceramic glazed lamp base by Steve Procter
Overall dimensions: 36" high x 24" wide
133: Handmade lampshade from archival pigment print;
birch lamp base by Chris Ericson
Overall dimensions: 28" high x 16" wide
134: Handmade pillow covers on cotton denim fabric,
printed and sewn in the artist's studio; size: 18"x18"

ACKNOWLEDGMENTS

My first order of thanks goes to my family of origin - Mom, Dad, Bobby, Eileen, Christine and Michael. I put myself in that list, since I cannot easily say the others' names without including my own - that's how strong the sense of being part of that tribe has been in my life story. I was the 3rd of 4 kids, a classic baby boomer growing up on Long Island in the 1950s, daughter of a NYC fireman and a stay-home mom. I realize now, in my 70s, that the security of that humble, working class suburban NY home gave me the grounding to forge a life beyond it for myself - although very different in style than the one I was raised in. So thanks to all of you - especially Mom and Dad, both long gone - for the love that undergirds me.

Many thanks to so many friends too numerous to mention - from Stonehill College, the Art Institute of Boston and BU; to the beautiful community I've been welcomed into since moving to Vermont, especially the wonderful, caring friends and neighbors of South Newfane and Williamsville; to my "Mainiac family of choice"; to the pack of nieces and nephews, their spouses and kids whom I adore; to the people of St. Michael's Episcopal Church; to all the artist and photo groups I've had the pleasure of sharing work with; to the Rock River that flows past my home and teaches me daily the lesson of impermanence; to everyone who's ever come to my studio, bought my work or simply spoken words of appreciation for it; to Lil for her insights and words of praise in the forward of this book; and special thanks to Jim and Petey at Mitchell Giddings Fine Arts for their trust and support in giving me their entire gallery space in the premier month of October for my retrospective exhibit.

Every other ounce of life that I'm eternally grateful for is summed up in 2 words- Carol Ross. My wife, my partner of 36 years, my rock, my playmate, my "pies", my love. Thank you for all of it, always.