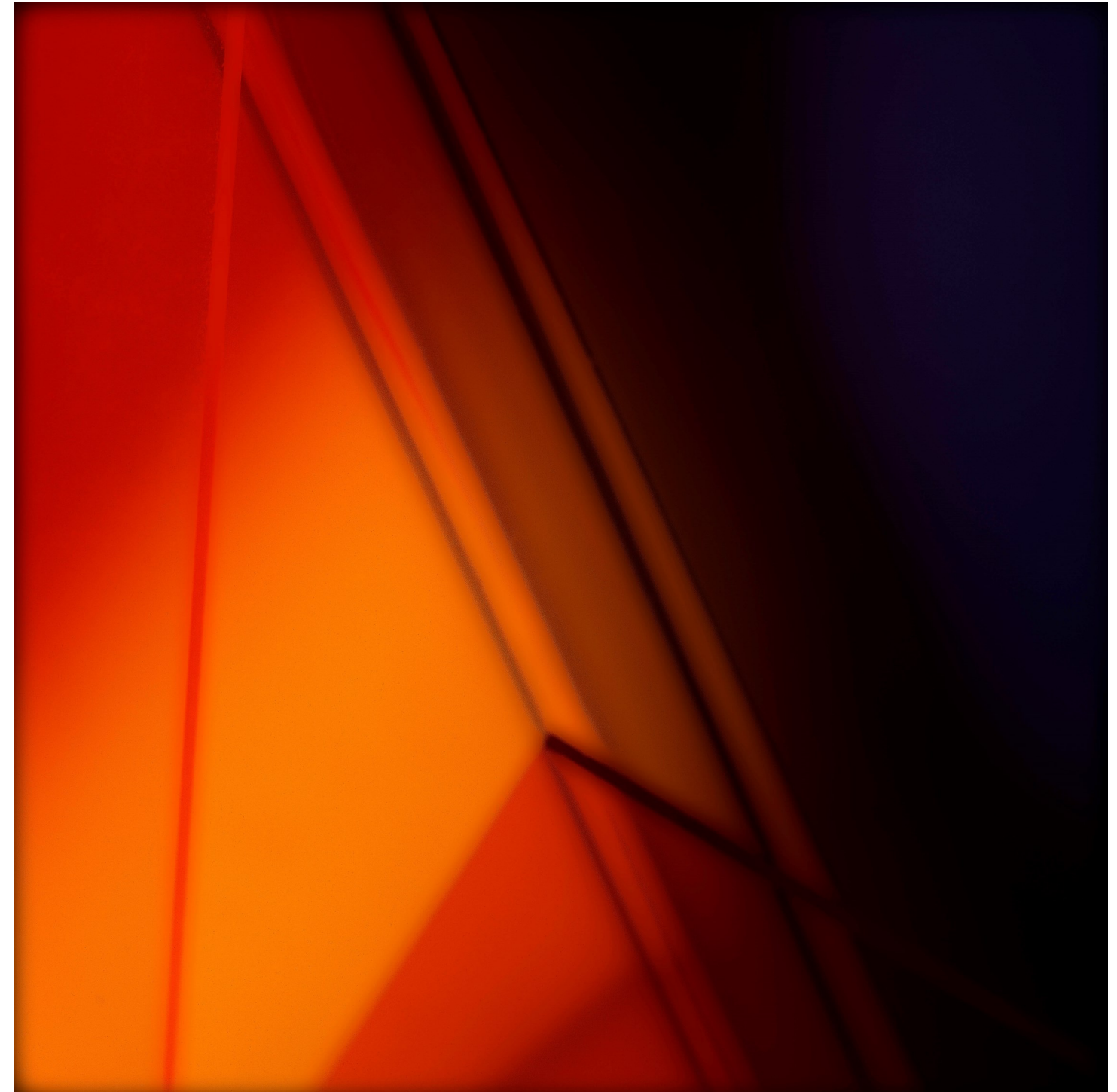


Burton Pritzker

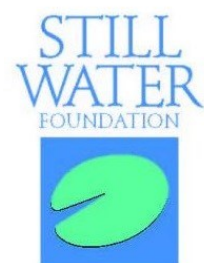
Everything is Also Something Else




MUSEUM OF THE BIG BEND

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Buyers Guide

Notes

Burton Pritzker

PHOTOGRAPHY

2917 Bushnell Drive, Austin, TX 78745, 512 912 9354

TITLE: Avocado Seed
SERIES: Artifacts
EDITION: 1/15
SIZE: 17x14 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: April, 1998
DATE OF PRINT: December, 2000
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$3000

TITLE: Magnolia Seed Pod #6
SERIES: Artifacts
EDITION: Artist Proof
SIZE: 17x14 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: April, 2002
DATE OF PRINT: November, 2003
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$3000

TITLE: Chicken Egg
SERIES: Artifacts
EDITION: Artist Proof
SIZE: 17x14 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: April, 2004
DATE OF PRINT: April, 2004
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$3000

TITLE: Looking to the Future
SERIES: Forgotten Planes
EDITION: Artist Proof
SIZE: 17x14 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: May, 2007
DATE OF PRINT: December, 2008
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2880

TITLE: Paper Construction #2
SERIES: Paper Constructions
EDITION: 2/25
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: June, 1993
DATE OF PRINT: December, 2008
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

Information subject to change without notice.

*Your purchase supports the artist and the Museum
off the Big Bend. Thank you for your support!*

In the late sixties I was working two jobs as an architect in San Francisco. Twelve-hour workdays in a city that was the center of those radical tumultuous times. I lived a few blocks from HaightAshbury and my landlord and neighbor was the road manager for Country Joe and the Fish and later Bill Graham's assistant. Which meant lots of free passes to the Fillmore.

In contrast, a friend lived in the mountains just east of Santa Cruz and I spent every weekend that I could visiting him. He had been working on a masters degree at Berkeley until an artist friend of his encouraged him to follow his desire to pursue art. So he dropped out and moved to an isolated cabin. His life was very simple. He would gather giant hunks of redwood from the surrounding forest and carve them into beautiful mythical birds. He grew a long beard and wore a loin cloth, cooked simple vegetarian meals and at night he would read and draw. When he needed money he would do odd jobs for the carpenter down the road.

I admired his life tremendously because there was a devotional quality to it. Mine was so totally different. I wasn't happy but didn't know why. One day when I was visiting him I picked up a pad and pencil for some unknown reason and started drawing. Later I started experimenting with my father's old camera. In the same way his friend encouraged him, my friend encouraged me to draw, sculpt, do photography, as well as go deeper into architecture. I haven't been the same since.

In the beginning I investigated all these disciplines as a means to delve into myself further. I was looking for something and art felt like the path to find it. After a short period of time I quit my two jobs and moved to the Redwood country of Northern California to begin my quest in earnest. No longer was architecture just a job or a career. It became an art form to me. I started a small private practice in hopes of carrying out my vision. Little did I know how difficult it would be.

I was inspired by Katsura, the 17th century royal palace in Kyoto, Japan, the rock gardens in Zen Buddhist temples, Rembrandt's paintings, Goya's drawings, the sculpture of Leonard Baskin, the architecture of Barragan and Scarpa, the photography of Ralph Eugene Meatyard and the late work of photographer Wyn Bullock. I also immersed myself in music. Everything from the Doors to Eric Dolphy and John Coltrane, Bartok and Beethoven. I was like a sponge, soaking up everything, looking for something. That is, until Pathfinder #14. Well, it wasn't titled that at the time. It was just a photograph that came up in my developer very late one night as a record of part of a house, a staircase, I had designed and built for a client. I knew what I was striving for in the design of the house, which was an experience of light. But here it was, taken even further, in the photograph. Suddenly, it became clear—that photography was THE path to investigate light. That realization gave me an incredible sense of freedom. Drawing, sculpture and architecture hadn't done that because photography, to me, was ONLY about light. Light seemed to be my motivator. This became a major turning point in my life. The thought of becoming a full time artist scared me and liberated me at the same time. Here was the perfect opportunity to devote myself full time to an art form.

Since that day, I've been exploring with the camera, which I see as a key to a lock in a door, not as a tool to record the physical world.

TITLE: Under the Shadow of Baja XVII
SERIES: Under the Shadow of Baja
EDITION: 2/25
SIZE: 17x14 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: July, 1988
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Sky Writer
SERIES: Metropolis
EDITION: Artist Proof
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: August, 2007
DATE OF PRINT: August, 2007
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: Composite #10, Version #2
SERIES: Different Perspectives
EDITION: 2/25
SIZE: 10.5x16 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE CREATED: February, 2012
DATE OF PRINT: May, 2012
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Composite #22
SERIES: Different Perspectives
EDITION: 1/25
SIZE: 14.5x18.7 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE CREATED: June, 2014
DATE OF PRINT: October, 2017
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Transmission #1
SERIES: Transmissions
EDITION: 1/25
SIZE: 9x18 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: August, 2010
DATE OF PRINT: April, 2014
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Composite #24
SERIES: Different Perspectives
EDITION: 1/25
SIZE: 12x18 inches
MEDIUM: Carbon Pigment on 1
00% Rag Watercolor Paper
DATE CREATED: March, 2016
DATE OF PRINT: October, 2017
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Pathfinder #24
SERIES: Pathfinder
EDITION: 2/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
\$1450

TITLE: Pathfinder #37
SERIES: Pathfinder
EDITION: 5/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
\$1450

TITLE: Transmission #18
SERIES: Transmissions
EDITION: 1/25
SIZE: 14x14 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: February, 2012
DATE OF PRINT: March, 2014
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Transmission #20
SERIES: Transmissions
EDITION: 1/25
SIZE: 14x14 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: February, 2012
DATE OF PRINT: March, 2014
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Moment of Realization
SERIES: Forgotten Planes
EDITION: Artist Proof / Edition of 5 &
one AP. All but 5/5 sold.
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: August, 2006
DATE OF PRINT: January, 2008
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$6221

TITLE: Metropolis #28
SERIES: Metropolis
EDITION: 3/25
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: August, 2006
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

Artist Statement

At the core of my photography lies the belief that "Everything is also something else". When I look at anything through a camera, I sense another world, another reality beyond what I see. If the photograph I take is successful, that 'other world' comes into being almost by magic, a kind of alchemy. My aim is not to record something, it is to reveal a something else.

An acorn is also a planet in space, a wall in an architectural landscape is also the sky, an avocado seed is also a human organ. A Professor of Biology once told me that I had mislabeled an image "Avocado Seed" - it couldn't possibly be that. He was shocked when I told him that I had eaten the avocado, dried the seed, then photographed it. Viewing an image from my series TEXAS RANGELAND, a woman said it looked like a giant wave in the ocean. She was incredulous when I told her it was the face of a Brahma bull. Another person was astounded to learn that light emanating from a fissure in a dome was not a birthing scene.

My work has always been about the experience I have when I look through the camera. My focus is on the form and composition of the subject, its placement in the frame and the light that defines it.

Sometimes it is the quality of the light itself or the absence of it, such as a shadow, that seizes me.

The focus may also be on the emotional quality of the form and light in their abstract manifestations.

Forms can take me beyond what they seem, to something that strikes a deep chord in me. It is as if the form were a portal into a realm where "Everything is also something else". When the form, light and composition are synchronous, in phase, there is always a palpable feeling that tells me I am on to something, at which point I strive to simplify, to strip away unnecessary elements that distract from the essence of the experience. I am called upon to tell a story and convey a feeling with an economy of means. Economy is power and I am in its grip.

Painting, printmaking and other art forms have influenced me. I am inspired, for example, by such 18th century Japanese artists as Hakuin, Jiun and Sengai. Their ink drawings are awesome in their simplicity. The spontaneity and power of their execution manifests a force and energy that moves me, as do the 15th Century rock gardens of the Ryoanji Monastery in Kyoto, Japan. What is readily apparent on the surface is only one aspect of something. A brushstroke is not just paint, a rock garden is not just gravel and boulders. There is something else, another story. Within an object, be it a bird or merely a shadow of a bird, there lies something hidden and I try to bring the hidden to light, to make manifest the inner essence of something.

*To see a World in a Grain of Sand
And Heaven in a Wild Flower,
Infinity in the palm of your hand
And Eternity in an hour*

*William Blake
"Auguries of Innocence"*

TITLE: Pathfinder #3
SERIES: Pathfinder
EDITION: 4/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
\$1450

TITLE: Pathfinder #4
SERIES: Pathfinder
EDITION: 4/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
\$1740

TITLE: Pathfinder #41
SERIES: Pathfinder
EDITION: 5/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
\$1450

TITLE: Pathfinder #43
SERIES: Pathfinder
EDITION: 4/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
(The mat says 2/25 but the correct edition number
is 4/25 which is on the rear of the print)
\$1450

TITLE: Pathfinder #28
SERIES: Pathfinder
EDITION: 5/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
\$1450

TITLE: Pathfinder #15
SERIES: Pathfinder
EDITION: 1/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
\$1450

About Pricing for Works

All of my series have an editions ranging from 5 to 25 of each print. The majority are editions of 25. In this case, the price increases 20% after each group of five sell. If the edition is 5 the price increases 20% after each sale.

If the series is or contains black and white imagery (gelatin silver), those prints have a dedicated size and price. I make these prints myself in my darkroom. For example, the Pathfinder series is sized at 4x6 inches is an edition of 25, starts at \$1,450 each and goes up 20% after each group of five sells. The Lost Landscapes series is sized at 8x12 inches, is an edition of 15, starts at \$1,450 each and goes up 20% after each group of 3 sells. The Mosaic series is sized at 12x18 inches, is an edition of 25, starts at \$3,000 each and goes up 20% after each group of five sells.

Larger prints are available from each series and are created digitally as archival carbon pigment inks on 100% watercolor paper. For example, if one wants a 20x30 inch print from the Texas Rangeland series, that has a dedicated black and white gelatin silver size of 8x12 inches and an edition of 25, it is available as a carbon pigment print and is priced accordingly. The important thing is that there are only 25 of each print available no matter what the size or process. So, Bull #1, Marfa, Texas, 1/25 could be purchased as an 8x12 inch gelatin silver print for \$1,450 and 2/25 could be purchased as a 20x30 inch carbon pigment print for \$3,200.

Color work is slightly different. I only shoot color transparency film (like 35mm slide film only bigger). I then make high-resolution scans to allow me to work on the image in my digital darkroom, Photoshop. The edition of 25 of each could be comprised of multiple sizes priced from \$2,000 for a 12x18 print to \$5,400 for a 40x60 inch print all increasing in price as the edition sells.

TITLE: Steer #7, Art, Texas
SERIES: Texas Rangeland
EDITION: 14/25
SIZE: 48x31 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: August, 2000
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$6336

TITLE: Bull #1, Marfa, Texas
SERIES: Texas Rangeland
EDITION: 3/25
SIZE: 8x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: December, 1995
DATE OF PRINT: September, 2002
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$1450

TITLE: Bull #8, Marfa, Texas
SERIES: Texas Rangeland
EDITION: 1/25
SIZE: 8x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: December, 1995
DATE OF PRINT: September, 2002
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$1450

TITLE: Paper Construction #1
SERIES: Paper Constructions
EDITION: 2/25
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: June, 1993
DATE OF PRINT: December, 2008
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Paper Construction #16
SERIES: Paper Constructions
EDITION: 3/25
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: June, 1996
DATE OF PRINT: December, 2008
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Pathfinder #2
SERIES: Pathfinder
EDITION: 4/25
SIZE: 6x4 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1976
DATE OF PRINT: 1977
SIGNATURE, TITLE, EDITION
ON REAR OF PRINT
\$1740

TITLE: After a Grey Moon
SERIES: Lost Landscapes
EDITION: 9/15 (not 1/50 as it says on the mat)
SIZE: 8x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1982
DATE OF PRINT: 1982
SIGNATURE, TITLE, EDITION, ON MAT
AND REAR OF PRINT
\$2088

TITLE: Illusion of Solidity
SERIES: Lost Landscapes
EDITION: 1/15 (not 1/50 as it says on the mat)
SIZE: 8x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: 1982
DATE OF PRINT: 1982
SIGNATURE, TITLE, EDITION, ON MAT
AND REAR OF PRINT
\$1450

TITLE: Transmission #19
SERIES: Transmissions
EDITION: 1/25
SIZE: 14x14 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: February, 2012
DATE OF PRINT: March, 2014
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Transmission #21
SERIES: Transmissions
EDITION: 1/25
SIZE: 14x14 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: February, 2012
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Bull #1, High Plains, Texas
SERIES: Texas Rangeland
EDITION: 6/25
SIZE: 8x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: July, 1999
DATE OF PRINT: January, 2002
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$1740

TITLE: Steer #4, Castell, Texas
SERIES: Texas Rangeland
EDITION: Artist Proof
SIZE: 8x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: March, 2001
DATE OF PRINT: November, 2003
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$1450

Works Available

TITLE: Composite #8
SERIES: Different Perspectives
EDITION: 1/25
SIZE: 16.5x14 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE CREATED: August, 2011
DATE OF PRINT: October, 2017
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Different Perspectives #1
SERIES: Different Perspectives
EDITION: Original Work
SIZE: 22x30 inches
MEDIUM: Mixed Media
(Photographs, Pen & Ink, Graphite
Prismacolor, Papers)
DATE CREATED: January, 2013
\$10,000

TITLE: Different Perspectives #2
SERIES: Different Perspectives
EDITION: Original Work
SIZE: 22x30 inches
MEDIUM: Mixed Media
(Photographs, Pen & Ink,
Prismacolor, Papers)
DATE CREATED: November, 2012
\$10,000

TITLE: Different Perspectives #3
SERIES: Different Perspectives
EDITION: Original Work
SIZE: 30x22 inches
MEDIUM: Mixed Media
(Photographs, Pen & Ink, Watercolor, Papers)
DATE CREATED: July, 2013
\$10,000

TITLE: Transmission #8
SERIES: Transmissions
EDITION: 2/25
SIZE: 18x9 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: June, 2010
DATE OF PRINT: April, 2014
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Transmission #2
SERIES: Transmissions
EDITION: 2/25
SIZE: 17x14 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF TRANSPARENCY: June, 2010
DATE OF PRINT: March, 2014
SIGNATURE, TITLE, EDITION,
DATE ON REAR OF PRINT
\$2000

TITLE: Walking the Tight Rope
SERIES: Mosaic
EDITION: 1/25
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: October, 2018
DATE OF PRINT: April, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Grasping Zero
SERIES: Mosaic
EDITION: 1/25
SIZE: 12x18 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: March, 2019
DATE OF PRINT: April, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Flip Side
SERIES: Mosaic
EDITION: 1/25
SIZE: 12x18 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: March, 2019
DATE OF PRINT: April, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Alternate Premise
SERIES: Mosaic
EDITION: 1/25
SIZE: 12x18 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: November, 2016
DATE OF PRINT: September, 2017
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: Containment
SERIES: Mosaic
EDITION: 1/25
SIZE: 12x18 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: July, 2016
DATE OF PRINT: September, 2017
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: Cosmic Order
SERIES: Mosaic
EDITION: 1/25
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: July, 2016
DATE OF PRINT: September, 2017
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: Enough to Change My Mind
SERIES: Mosaic
EDITION: 1/25
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: July, 2016
DATE OF PRINT: September, 2017
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: Cold Case
SERIES: Mosaic
EDITION: 1/25
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: November, 2016
DATE OF PRINT: September, 2017
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: New Hypothesis
SERIES: Mosaic
EDITION: 1/25
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: June, 2017
DATE OF PRINT: September, 2017
SIGNATURE, TITLE, EDITION, DATE ON FRONT
OF PRINT
\$3000

TITLE: The Phoenix
SERIES: Mosaic
EDITION: 1/25
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: November, 2016
DATE OF PRINT: September, 2017
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: Presence of Undiscovered Elements
SERIES: Mosaic
EDITION: 1/25
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: November, 2016
DATE OF PRINT: September, 2017
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: Metropolis #5
SERIES: Metropolis
EDITION: 1/25
SIZE: 12x18 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: August, 2006
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Cocoon #4
SERIES: Watermark
EDITION: 3/25
SIZE: 12x18 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: 1989
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Kaleidoscope
SERIES: Metropolis
EDITION: Artist Proof
SIZE: 18x12 inches
MEDIUM: Gelatin Silver
DATE OF NEGATIVE: August, 2007
DATE OF PRINT: August, 2007
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$3000

TITLE: Kabuki Dancer
SERIES: Watermark
EDITION: 3/15
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: 1989
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Watermark #2
SERIES: Watermark
EDITION: 2/25
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: 1989
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Shrouded Figure #8
SERIES: Watermark
EDITION: 2/25
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE OF NEGATIVE: 1989
DATE OF PRINT: May, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000

TITLE: Composite #1
SERIES: Different Perspectives
EDITION: 3/25
SIZE: 18x12 inches
MEDIUM: Carbon Pigment on
100% Rag Watercolor Paper
DATE CREATED: February, 2012
DATE OF TRANSPARENCY: June, 2010
DATE OF NEGATIVE: August, 2006
DATE OF PRINT: April, 2019
SIGNATURE, TITLE, EDITION,
DATE ON FRONT OF PRINT
\$2000