

# OUTWARD BOUND

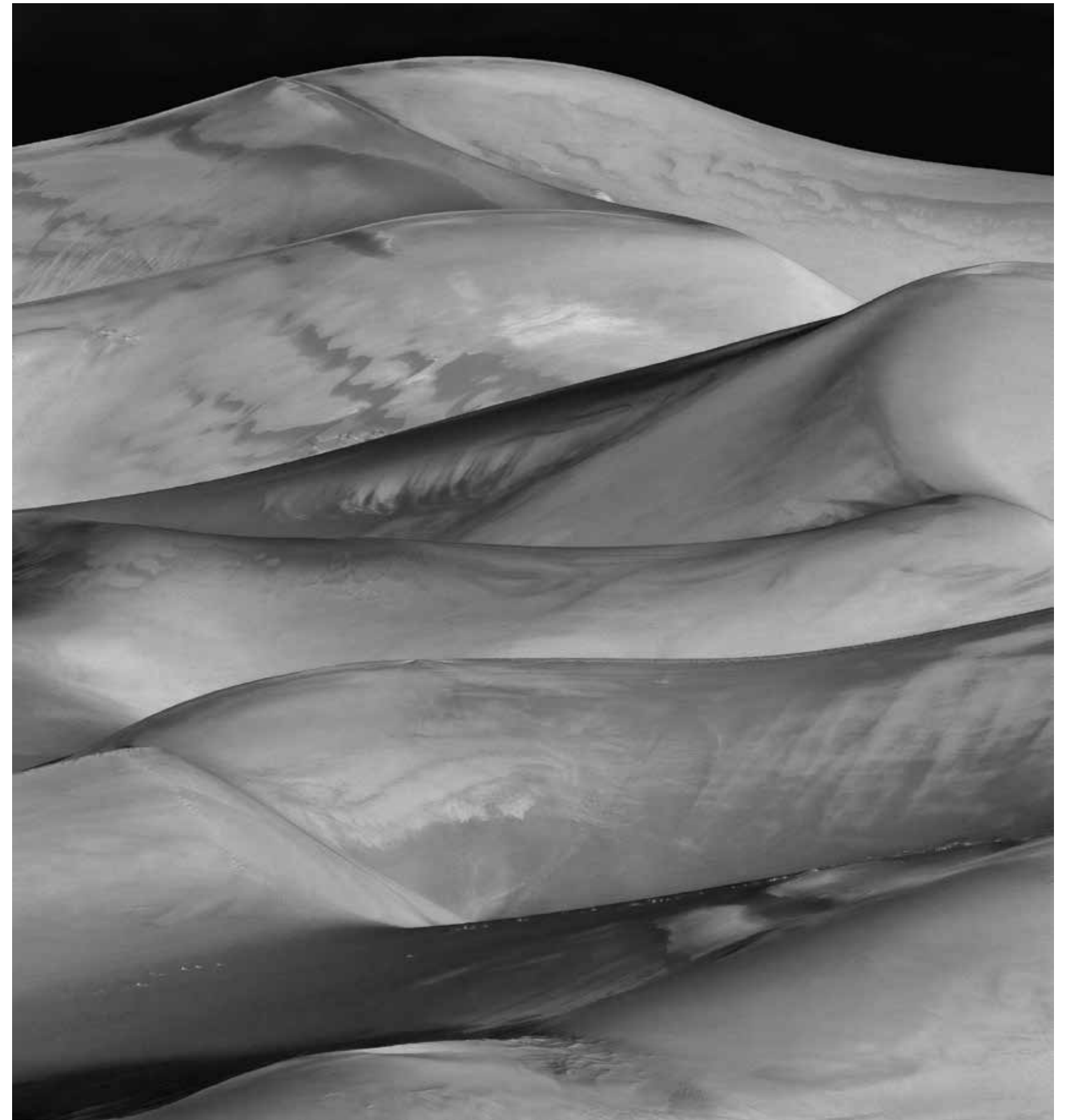
*PHOTOGRAPHERS EXPLORE LANDSCAPE AND WILDLIFE MOTIFS TO CREATE  
TRANSPORTING IMAGES THAT CONVEY BOTH ADMIRATION FOR OUR ENVIRONMENT'S  
INSPIRING BEAUTY AND CONCERNS FOR ITS PRESERVATION.*

by JASON EDWARD KAUFMAN

Nature photographs tend to fall into two main genres: landscape and wildlife. In the United States, the landscape camp is inextricably linked to 20th-century master Ansel Adams. His breathtaking views of America's national parks and natural splendor are among the most celebrated and familiar in all of photography. Adams imports into photography the tradition of Hudson River School painters Frederic Church, Albert Bierstadt, and later Winslow Homer, themselves indebted to European forebears. But not all landscape photographers tap this vein. Some prefer to tame the wilderness into picturesque scenes that express the ordering perspective of humans rather than the uncontrollable vastness of the cosmos.

As humankind's devastating impact on the planet becomes ever more evident, environmental sensitivity has emerged as a constant among today's nature photographers. Adams himself was a conservationist, closely tied to the Sierra Club. He sought to draw attention to the endangered wilderness. How better than to create images imbued with nature's beauty and majesty? In his spirit, we take a look at nature's bounty framed through the lenses of some of today's top nature photographers. ▸

Courtesy Mark Burns






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*Previous: Great Sand Dunes—Abstract #1, 2012 (Great Sand Dunes National Park). Opposite: Storm Clouds Over White Sands, 2010 (White Sands National Monument). Above: Stormy Tetons, 2014 (Grand Teton National Park).*

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## MARK BURNS (b. 1958, Houston, Texas)

If you believe in reincarnation, you might suppose that Ansel Adams came back as Mark Burns. His National Parks Photography Project has produced images of North American landscape that already are iconic. Based in Houston, Burns honed his skills as a professional sports and commercial photographer before concentrating on landscape. He uses large- and medium-format film and digital cameras to create images that carry forward the classic black-and-white tradition. It is hard to imagine improving upon perfectly composed and masterfully printed works such as *Storm Clouds Over White Sands* (*White Sands National Monument*), *Great Sand Dunes - Abstract #1* (*Great Sand Dunes National Park*), and *Stormy Tetons* (*Grand Teton National Park*). They are part of Burns' campaign to portray all 59 parks for the centennial of the 1916 founding of the National Parks System. Burns plans to donate 25 complete sets of prints to museums around the country. The portfolio has toured museums in Texas and is available for exhibition at suitable venues. Over the next two years he will be photographing the Grand Canyon for the 2019 Centennial Anniversary of Grand Canyon National Park.

Burns has photographs in The George H. W. Bush Presidential Library and Museum in College Station, Texas; the Pearl Fincher Museum of Fine Arts in Spring, Texas; and many private collections. His *Topeka Glacier* image hangs in the Department of the Interior in Washington, D.C., and he also made a portrait of former President George and Barbara Bush that hangs in the captain's quarters of the aircraft carrier the *USS George H.W. Bush* (CVN 77). Burns recently mounted a commercial show at Off the Wall Gallery in Houston, and other cities are planned for 2017. Prices for new releases range from about \$500 to \$1,500 per print, unframed. [thenationalparksphotographyproject.com](http://thenationalparksphotographyproject.com) ▶

Courtesy Mark Burns





*Clockwise from opposite bottom:  
Hyperborealis, 2010; Wilderness  
of Mirrors, Idaho, 2014; Deep  
Blue Sea Rising, Oregon, 2014;  
Spirit Infinity, Death Valley,  
California, 2014.*

Courtesy David Benjamin Sherry

### DAVID BENJAMIN SHERRY (b. 1981, Woodstock, NY)

There is a macho tinge to traditional photographs of the American West: Camera-wielding naturalists tend to be straight white men. Los Angeles-based Sherry's response to "the male gaze" is to reinterpret classic landscapes by overlaying color filters on terrain conventionally depicted in austere black and white and adding people to typically unpopulated panoramas. His more personal vision finds El Capitán in Yosemite dotted with climbers, a flock of tourists tote selfie sticks in Yellowstone, and perhaps an erotic form lurking in a rainbow-colored cloud of smoke in Glacier National Park. Sherry's vistas "inject a more queer and colorful vision of American Western photography," he says, though he uses traditional large-format film cameras and old-fashioned printing techniques, preserving the craft rapidly fading in the age of digital photography. But he sometimes works in collage and sculpture as well.

Sherry has exhibited at the Aspen Art Museum, the George Eastman Museum in Rochester, New York, the International Center of Photography in New York, and the Garage Museum in Moscow, and some of his works are in the collections of the Los Angeles County Museum of Art, the Wexner Center in Columbus, Ohio, the Walker Art Center in Minneapolis, Minnesota, and the Saatchi Collection, London. *The New Yorker* and *The New York Times* have published his photographs, and he has three books. He plans to travel around the United States in 2017 to make work for a June exhibition at Salon 94 gallery in New York. Prices range from \$10,000 to \$30,000. [salon94.com](http://salon94.com) >



CLIFFORD ROSS (b. 1952, New York, NY)

A photograph can never contain the fathomless detail of nature, but a strong enough lens can give that impression. That's what Ross achieved in 2002 when he invented and patented a super-high-definition camera, dubbed the R1, and deployed it in landscapes of Mount Sopris in Colorado. The resulting large-scale images are like Hudson River School paintings, but with resolution so exquisitely fine that the viewer feels transported into the scene. His work in other media includes the video *Harmonium Mountain* that features an original score by Philip Glass.

Ross, who maintains a studio in Greenwich Village, studied painting and sculpture before delving into photography in his 40s. For his breakout black-and-white *Hurricane* series, begun in 1996, he photographed waves while standing in the turbulent water tethered to an assistant on land. Other series include images of misty New England orchards and the Moroccan desert, and waves and trees printed on wood veneer. Recently he has been working on multimedia installations including a 28 x 28-foot stained-glass wall for the US Federal Courthouse in Austin, Texas. Ross photographs are in the collections of The Museum of Modern Art, the Metropolitan, the Solomon R. Guggenheim Museum in New York, the Getty Museum in Los Angeles, the Philadelphia Museum of Art, and the Museum of Fine Arts, Houston, among others. Prices vary depending on size. [cliffordross.com](http://cliffordross.com) ▷



Clockwise from opposite:  
*Hurricane LIV*, 2009/2011;  
*Mountain I*, 2004/2006; *The Austin Wall*, 2013, installation  
in US Federal Courthouse,  
Austin, TX.

Courtesy Clifford Ross





**SEBASTIÃO SALGADO (b. 1944, Aimorés, Minas Gerais, Brazil)**

*Genesis* is the third long-term series on global issues by the world-renowned documentarian Salgado. Completed between 2004 and 2011, the self-assigned project's more than 200 works are about the world in its original state, before the rush of modern life. Arctic and desert landscapes, tropical rainforests, wildlife, and remote human communities suggest Earth as it has existed for millennia.

Trained as an economist, Salgado's first major multiyear series, *Workers* (1993), depicts the working conditions of day laborers around the world, while his second, *Migrations* (2000), portrays populations displaced by war, natural disaster, or economic necessity. *Genesis* is the result of Salgado's commitment to raise public awareness about the pressing issues of environment and climate change. "So many times I've photographed stories that show the degradation of the planet, I thought the only way to give us an incentive, to bring hope, is to show the pictures of the pristine [portion of our] planet—to see the innocence, perhaps how it was on the day of creation. And then we can understand what we must preserve." A related project has been the restoration of a Salgado Family woodland in his native Brazil—which in 1998 became a nature reserve—and his establishment of Instituto Terra, dedicated to reforestation and environmental education.

Based in Paris, Salgado has traveled to more than 100 countries for his projects. His works are often published in newspapers and magazines, collected in thematic books, and made the subject of traveling exhibitions. *Genesis* visited more than 30 museums on a recent three-year tour. Among the many museums that own his work are the Pompidou Center in Paris, The Museum of Modern Art in New York, the San Francisco Museum of Modern Art, and the Tokyo Metropolitan Museum of Photography. Prices range from \$9,000 to \$120,000. [amazonasimages.com](http://amazonasimages.com) ►

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*Clockwise from top:* Iceberg between Paulet Island and the Shetland Islands on the Antarctica Canal, Antarctica, 2005. Climbing from the bottom of the mine to the dumping ground at the top of the mine is a balancing act when carrying 30 kilos of soil on slick ladders, Serra Pelada gold mine, State of Para, Brazil, 1986. Thousands of Rwandan refugees, Zaire, 1997.

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© Sebastião Salgado/Amazonas - Contact Press Images at mail@contactpressimages.com.





*Clockwise from above: Family, Amboseli, Kenya, 2012; Leshan, Buddha, Sichuan, 1986; Sea of Good Fortune (Fuhai), Yuanming Yuan, Beijing, 2004.*

## DAVID YARROW (b. 1966, Glasgow, Scotland)

Hunting big game with a camera, Yarrow's trophies are images that bring us face to face with massive elephants and predatory felines. Like any hunter, he relies on cunning, skill, and knowledge of his prey to get off the perfect shot. He prefers wide-angle lenses, sometimes on remote-controlled cameras—luring odor-sensitive cats with aftershave—and triggers the motor drive shutter, sometimes from a nearby cage. He has bagged polar bears, lions, rhinos, zebras, and gorillas, their muzzles no more than a foot or two from the lens, and epic scenes of elephant herds crossing a dry lake in Kenya. He also has created astonishing staged pictures—a wolf prowling a Wild West saloon, a nude model caressing a cheetah—and images of indigenous people in Africa, including a timeless stunner of South Sudanese herders silhouetted among the U-shaped horns of their cattle. “That changed me from a good photographer into someone that galleries couldn’t afford to ignore,” he says.

From his base in London's posh Sloane Square, Yarrow—who used to work in finance—roughs it all over the world, sharing his adventures with more than 11,000 Twitter followers. He plans to add wild Alaskan wolves to his portfolio this year, and may resume work with gorillas at a location to be determined. His iconic photographs are collected in the book *Wild Encounters* (Rizzoli, 2016), and selections have been on tour at museums in London, Antwerp, Stockholm, Paris, Zurich, Amsterdam, and Dallas. Recent commercial shows have been at Rotella Gallery in New York, Holden Luntz Gallery in Palm Beach, Florida, and Isabella Garrucho Gallery in Greenwich, Connecticut. Prices range from \$10,000 to \$60,000. He donates 10 percent to the conservation charity Tusk Trust, as well as donating all author royalties from his book. [davidyarrow.photography](http://davidyarrow.photography)



## LOIS CONNER (b. 1951, Rockville Center, Long Island, NY)

If ancient Chinese painter-poets had cameras, what sort of images might they have made? Conner has been answering that question ever since a Guggenheim fellowship led her to China in 1984. With a 19th-century-style, 7 x 17-inch camera designed to take group portraits at banquets, she creates black-and-white compositions whose elongated vertical and horizontal formats resemble Chinese scrolls from the Ming Dynasty. Her rendering of the giant Buddha in Leshan, Sichuan, and mountain scenes in Zhejiang and Anhui provinces, echo the aesthetic refinement of the Chinese masters. Contemplative images of lotus ponds, the plant stems often resembling calligraphy, call to mind album leaves. Her large Lotus triptychs were included in the *Chinese Gardens: Pavilions, Studios, Retreats* exhibition at The Metropolitan Museum of Art in 2012.

Conner earned an MFA at Yale in 1981 and has lived in New York City's Gramercy Park district since 1976. She frequently returns to China, and has ventured to Vietnam and the American West (her mother was Cree). She plans this year to work in New Zealand, Italy, France, California, New Mexico, Utah, Colorado, and Arizona. Her absorption of traditional forms has made her a favorite among curators, resulting in a major 1994 retrospective, *Landscape as Culture*, at the Smithsonian Institution's Sackler Gallery in Washington, D.C.; and a 1994 solo exhibition, *Beijing: Contemporary and Imperial*, at the Cleveland Museum of Art. She currently is taking part in *The Poetics of Place: Contemporary Photographs from the Met Collection* (until June 25, 2017). Other museums that have acquired her works include the Art Institute of Chicago, The Museum of Modern Art, the Getty Museum in Los Angeles, the Museum of Fine Arts Boston, the Philadelphia Museum of Art, and the National Gallery of Victoria, Australia. Prices for her prints range from \$3,500 to \$15,000. [gittermangallery.com](http://gittermangallery.com) ▶

Lois Conner, Courtesy Gitterman Gallery. Opposite, courtesy David Yarrow.





From top: Maui Keiki, 2010; Breathe, 2013.



THE CESERE BROTHERS (John, b. 1977, and Dan, b. 1981, both in Methuen, Massachusetts)

Undersea photography was a sideline when the brothers began as scuba-diving instructors, but their colorful images of marine life found a market and wet shooting became their main vocation. Most popular are “over/unders” that show aquatic creatures partly underwater and partly above. *Breathe* features a turtle sailing just below the surface near a palm-lined shore, and *Maui Keiki* shows a baby humpback whale diving after a breath—which won first place at the 2015 International Photography Awards in the underwater category, beating out 17,842 submissions from over 230 countries. The brothers operate a gallery in Paia, Maui, and have worked the waters off Hawaii, as well as French Polynesia, Indonesia, and other locales, often organizing trips à la Jacques Cousteau that include friends, collectors, and novices seeking underwater photography lessons (available through the Cesere Brothers Gallery). They recently brought

14 people on a three-week voyage to the Galápagos Islands on a chartered yacht, and just returned from one of their ongoing trips with Silversea cruise line’s *Silver Spirit*, making stops around the Caribbean. Future trips are planned to Fiji, Palau, and Raja Ampat. In addition to all of that traveling, exclusive to the Four Seasons Maui ([fourseasons.com](http://fourseasons.com)), the pair hosts whale watch photo expeditions and “Unforgettable Experiences” excursions as artists in residence at the resort. The brothers have exhibited at the World Festival of Underwater Pictures in Antibes, France, and last year presented an installation about climate change at the C40 Mayors Summit in Mexico City. Their work is owned by Apple, Bank of Hawaii, the BBC, Delta Airlines, Eddie Bauer, and many private collectors. Limited editions on dye-infused aluminum range from \$150 to \$8,000 and are highly customizable. [ceserebrothers.com](http://ceserebrothers.com) ♦

Courtesy Cesere Brothers

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