

INLAND/OUTWARD



ELIZABETH CHILES, ROBERT LANGHAM III,
LIBBIE MASTERSON, XUAN-HUI NG,
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FOTO RELEVANCE HOUSTON TEXAS

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Cover Image: Jane Szabo, Vancouver

Pigment transfer print
22 x 30" • Edition of 4

TEMPORALITY AND THE LANDSCAPE PHOTOGRAPH

BY LIBBY ATKINS

The emergence of photography as a medium revolutionized the temporality of landscape art. When we talk about photography, we also talk about time. When we talk about nature, we also talk about time. The cyclical nature of the world around us is not easily accepted by many Westerners. We have been taught to only conceptualize and value our human existence in terms of forwardness, linearity, and consumption.¹ *Inland / Outward* follows the landscape photograph as relating to and reflecting the complexities of modern consciousness. As an acknowledgement of these complexities, *Inland / Outward* is appropriately a group show. Featuring seven artists, this collaboration of perspectives from Elizabeth Chiles, Robert Langham III, Libbie Masterson, Xuan-Hui Ng, David Reinfeld, Jane Szabo, and Margeaux Walter represents the subjectivity of relationships each of them have with the land. Through their images, we are called together to reevaluate our own relationships with the natural world.

Nature touches our sense of awe and our awareness of being part of something bigger than ourselves. Not only does nature provoke spiritual reflection, but emergent science on human health, well-being, and happiness shows that spending time in nature has overwhelmingly positive effects on the brain.² We are living through a widespread climate crisis, and the most privileged of us are living through times that make access to nature increasingly elusive. Hope is a powerful resource to draw upon as we are spending a greater amount of our lives on screens and at work, isolated from one another, especially so in post-pandemic times. The images in *Inland / Outward* come together as both literal and metaphorical windows into our natural environment, prompting the viewer to gaze inwards to the details of our land, and outwards to a deeper sense of belonging with nature. In Margeaux Walter's works in *Don't Be a Square*, Walter places herself into nature, using her body in portals and in dialogue with the land as a parallel conversation with climate change. By staging site-specific interventions in the landscape, the perspectives seen through a camera lens disrupt the landscape, described like a glitch in the image. Of her process, Walter says, "I am able to experience both a deep connection with the land and at the same time a disconnect. I see an inherent cultural disassociation with the environment as directly linked to climate change; i.e. the glitch."³ Walter sees the Anthropocene age as a glitch in time; it is so short in the greater timeline of life, and yet has caused so much havoc.

Given that each of the images exhibited in *Inland / Outward* are idyllic representations of the natural landscape, nuance is required. While we navigate the information age with newfound access to hundreds of artistic perspectives, it is our collective responsibility to trace the landscape as a sociopolitical phenomenon and provide a deeper understanding of the exhibition's cultural and material context. The development of photography as a tool for capturing natural landscapes occurred alongside cultural changes in the passage of time and the construction of perception.⁴ Robert Langham's black and white landscape work captures a single moment of the patterns, textures, and size of New Mexico rock formations. The moon we observe in Langham's *Moonset, Shiprock, New Mexico* can never be seen again, but the moon will set again. We only see what Langham shows us, and we can never see what he sees. In the dissertation titled "Time Warped: Photography, History, and Temporality," Belden-Adams examines photography's unique capacity to represent the passage of time with a degree of elasticity, simultaneity, and abstraction. We are taught about the motivations for photography's insistent struggle to reorganize time's passage, to freeze or slow it for a moment, or to give form to time's fluctuating conditions. Xuan-Hui Ng's abstract and literal work challenges a temporality of remembering in both process and product. Of her experience looking through a lens to the natural world, Ng shares, "Sometimes, I do forget what I saw because of the time that has lapsed, so it's more accurate to say I use Photoshop to recreate what I thought I saw or remember." Furthermore, Belden-Adams suggests that photography's struggle to organize time is both symptomatic of modernity as a general phenomenon and a manifestation of the photographic medium's conditional relationship to reality, a relationship which arguably has been complicated by the use of digital technology. The medium's ability to represent many levels of temporal experience and indexical slippage illustrates photography's potential to relate to and reflect the complexities of modern consciousness.⁵ To exemplify the discussion of landscape photography as a temporally complicated tool, we can point to the photographic works in *Reconstructing the View* by Byron Wolfe and Mark Klett. In Wolfe and Klett's series, the artists traveled to sites of iconic landscape photographs and rephotographed the landscape. Through documenting the changes in the natural land, artists share with us a rare, yet deeply human reverence for the inevitability of change.

Prior to photography, paintings were the first medium for capturing the natural world. While artists have been painting the landscape since ancient times, the prominence of landscape art grew as a result of

1 Taylor, Mark C. *Speed Limits: Where Time Went and Why We Have so Little Left*. Yale University Press, 2014.

2 Williams, Florence. *The Nature Fix: Why Nature Makes Us Happier, Healthier, and More Creative*. W.W. Norton & Company, 2018.

3 Walter, Margeaux. "Projects." *Margeaux Walter*; <https://www.margeauxwalter.com/projects#/dont-be-a-square/>.

4 Senf, Rebecca; Pyne, Stephen, Wolfe, Byron, Klett, Mark. *Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe*. University of California Press, 2012

5 Belden-Adams, K. (2017). Time Warped: Photography, History, and Temporality. In: Arias, E., Combrinck, L., Gabor, P., Hohenkerk, C., Seidelmann, P. (eds) *The Science of Time 2016*. Astrophysics and Space Science Proceedings, vol 50. Springer, Cham. https://doi.org/10.1007/978-3-319-59909-0_44

the Romantic movement.⁶ The Romantic movement was in part a reaction to the Industrial Revolution, and Romantics advocated for man's "return to nature" as an escape from the terrors of industrialization and waged labor.⁷ While the glorification of nature held great revolutionary potential, some scholars argue that the sublime representations of the natural world in Romanticism drained the collective spiritual beauty of the landscape: no longer did landscape art function to remind humans of our collective belonging to earth, it functioned to inspire awe and terror.⁸ Potentially, both emotions demand to be felt together. In Xuan-Hui Ng's inner reflective series *Remembrance* she writes about the bittersweetness in her work: "In Japan, cherry blossom is the national flower. It is symbolic of the concept of "mono no awa-re" (物の哀れ), which speaks to the impermanence of life, and to the sadness and longing for things that have passed. However, it also recognizes that this very transient nature of life is what heightens our appreciation of its beauty and makes us treasure our encounters more deeply. Lives might have been brief, but they leave indelible marks on our consciousness."⁹ Taking a painterly approach in the works exhibited in *Inland / Outward*, Libbie Masterson's work within the natural landscape appropriately began in a moment of serendipity,¹⁰ reflecting great potential for the artistic surrender of human control, a surrender that our land continually fights for.

Roland Barthes wrote that the photograph has a peculiar capacity to transport the past into the present and, thus, to imply the passing of time in general. As a consequence, Barthes argued that all photographs speak of the anxious inevitability of our own death in the future.¹¹ His analysis poses a challenge to all commentators on photography—what exactly is photography's relationship to time and to a shifting, increasingly complex temporal perception? The landscape photograph transformed human rendering of the natural world, bringing the natural world into the two-dimensional format, a process only the medium of painting was previously capable of doing.¹² The two-dimensional format also speaks to the duality of the photograph, but not in a sense of two-ness: the land as a subject demands a deep sense of sameness and calmness found in multiplicity. The subject is beyond our control, and the image is simply the object we capture. Elizabeth Chiles's work in the *Weave* series is greatly inspired by the cyclical nature of the land, the ever-changing nature of light, time, and life: an embrace of the fleeting moments in which we might observe flora up-close. Now, photographers can engage with the image nature was given to them in new ways, through manipulation of the natural world in both reproduction and presentation. David Reinfeld's works exemplify the fluidity of technology's role in natural images: *Feynman's Notes 96* is fractured by technology, and *White Birch 1* is left to be. Both are pleasing: there is no rush in Reinfeld's images.

⁶ Hore, Jarrod. *Visions of Nature: How Landscape Photography Shaped Settler Colonialism*. University of California Press, 2022.

⁷ Ronald Rees, 'Constable, Turner, and Views of Nature in the Nineteenth Century,' *Geographical Review*, Vol. 72, No. 3 (1982), 253-269.

⁸ Oosthoek, K. Jan. "Romanticism and Nature." *Environmental History Resources* -, 2015, <https://www.eh-resources.org/romanticism-and-nature/>.

⁹ <https://www.xuanhuing.com/remembrance>.

¹⁰ <http://www.libbiemasterson.com/bio>

¹¹ Berg, Timothy. "Barthes and Time Traveling with Photography." *Honors College Blog*, 10 Apr. 2019, <https://blogs.bsu.edu/honors/2019/03/12/barthes-time-traveling-with-photography/>.

¹² Alegria, Federico. "A Brief History of Landscape Photography." *Light Stalking*, 28 Oct. 2022, <https://www.lightstalking.com/history-landscape-photography/>.

Furthermore, Manifest Destiny attitudes towards land as an object owed to man and as an object of conquest have also revealed themselves in the history of landscape photography. In Dr. Jarrod Hore's 2022 analysis of late-nineteenth century landscape photography in "Visions of Nature: How Landscape Photography Shaped Settler-Colonialism," Hore explains the mechanisms through which landscape photography fed into settler belonging and produced new ways of thinking about territory and history. During this key period of settler revolution, a generation of photographers came to associate 'nature' with remoteness, antiquity, and emptiness, a perspective that disguised the realities of Indigenous presence and reinforced colonial fantasies of environmental abundance. Presently, the logics of growth behind globalization and industrialization have created devastating environmental consequences for human and nonhuman beings.

Simultaneously, a revolutionary rebirth may come from acknowledging a need to return to our shared humanness. About her series *Damaged*, Jane Szabo writes "Life is messy. And hard. Sometimes we are faced with personal hardships or tragedies. Other times, we are met with collective challenges that change our world views. And yet, we persevere. *Damaged* is walking in the forest, escaping from the troubles of the day. It is seeking the beauty of the moment, in spite of the darkness that lingers on the edges. When facing hardship, we seek solace. A walk in the forest is a spiritual experience, and magical transformations can occur as we bathe in the sunlight and feel the wind on our skin."¹³ Nature reminds us that it is through our shared humanity and kinship that we agree to liberate ourselves from the inhumanness of the Anthropocene.

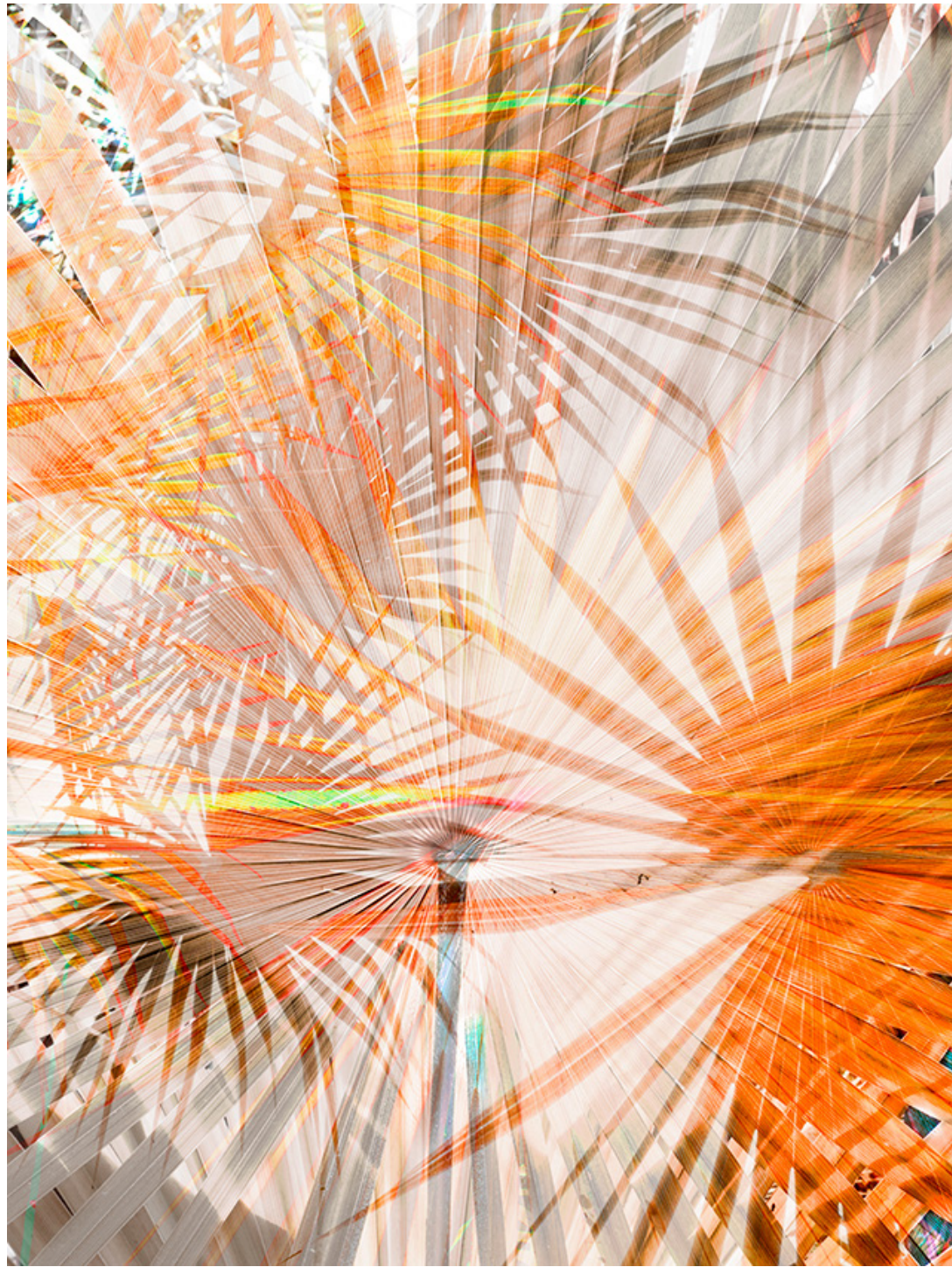
¹³ Belden-Adams, K. (2017). Time Warped: Photography, History, and Temporality. In: Arias, E., Combrinck, L., Gabor, P., Hohenkerk, C., Seidelmann, P. (eds) *The Science of Time 2016*. Astrophysics and Space Science Proceedings, vol 50. Springer, Cham. https://doi.org/10.1007/978-3-319-59909-0_44



Margeaux Walter
The Blue Collection
Archival pigment print
36 x 48 " • Edition of 5



Margeaux Walter
Backstage
Archival pigment print
36 x 48 " • Edition of 5



Elizabeth Chiles
Weave (kaleidoscope)
Archival pigment print
44 x 34 " • Edition of 9



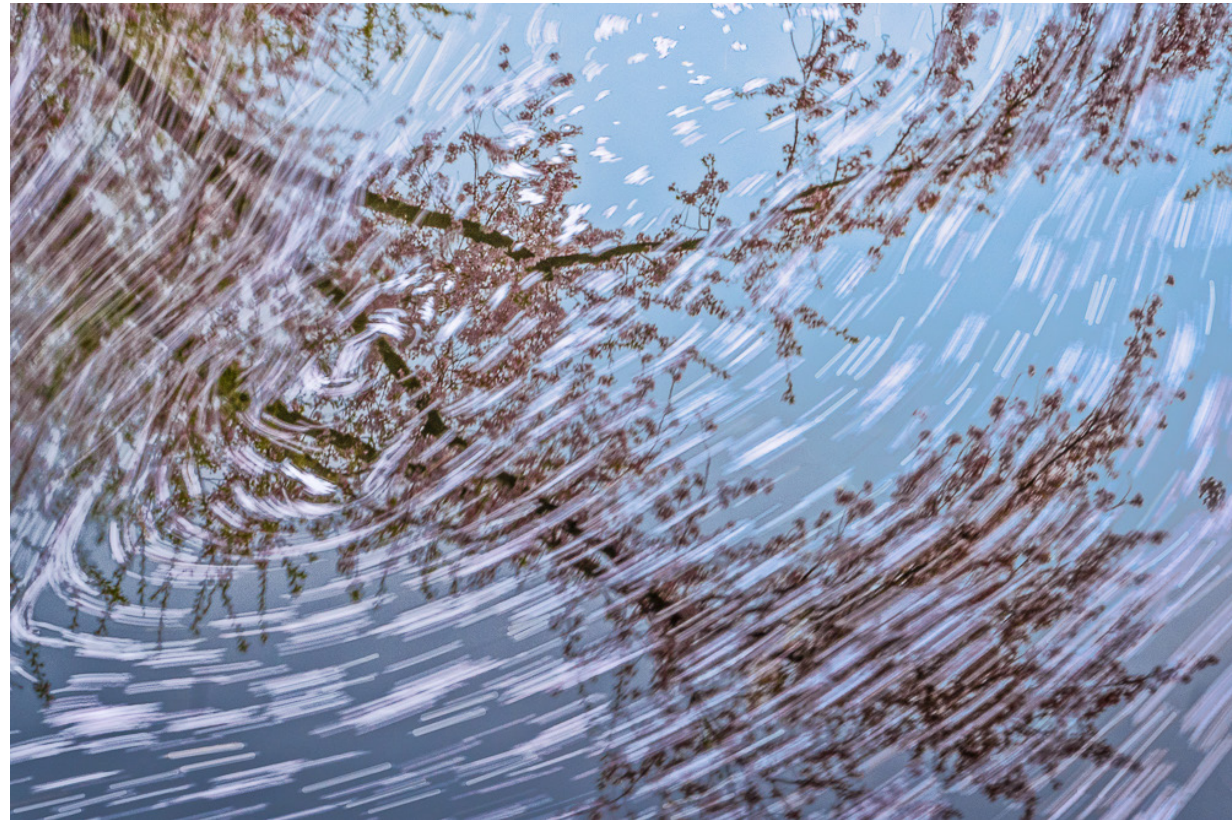
Elizabeth Chiles
Weave (ivy)
Archival pigment print
44 x 34 " • Edition of 9



David Reinfeld
Feynman's Notes 96
Archival pigment print
40 x 60 " • Edition of 5 + 1 AP



David Reinfeld
White Birch 1
Archival pigment print
40 x 60 " • Edition of 5 + 1 AP



Xuan-Hui Ng
Remembrance #105
Archival pigment print
36 x 54 " • Edition of 3 + 2 AP



Xuan-Hui Ng
Adrift #20
Archival pigment print
36 x 48 " • Edition of 3 + 2 AP



Robert Langham III
Moonset, Shiprock, New Mexico
Archival pigment print
45 x 58 " • Edition of 7 + 1 AP



Robert Langham III
The Dot, Shiprock, New Mexico
Archival pigment print
45 x 58 " • Edition of 7 + 1 AP



Jane Szabo
Nauset Bay
Pigment transfer print
22 x 30 " • Edition of 4



Jane Szabo
Night Sky
Pigment transfer print
22 x 30 " • Edition of 4



Libbie Masterson
Landscape Study Q4A9541
Archival pigment print
24 x 36 " • Edition of 3 + 2 AP



Libbie Masterson
Landscape Study Q4A9518
Archival pigment print
24 x 36 " • Edition of 3 + 2 AP



Libbie Masterson

Landscape Study Q4A9561

Archival pigment print
24 x 36 " • Edition of 3 + 2 AP

ARTIST BIOGRAPHIES

ELIZABETH CHILES

Elizabeth Chiles is an American artist based in Austin, Texas making visual art that searches beyond the physical, to places of peace, contemplation, and connection. Exploring the intersections between an embodied human perception, the ever-shifting physical world, and the mysterious world beyond our sensory awareness, Chiles' work pushes the boundaries of photography. It was upon seeing the infinite in a blade of grass as a child that Chiles began her personal and artistic pursuits.

Born in Austin and raised in Houston, Texas, Chiles graduated with a B.A. in Art History from Columbia University and an M.F.A. in Photography from San Francisco Art Institute. Her work has been widely exhibited, including *Over Time*, a solo exhibition at Pump Project nominated for best solo show in Austin 2015–2016, *15 to Watch* at the Austin Museum of Art (now The Contemporary Austin) in 2011, The Texas Biennial in 2011, and in 2013 with the collective *Lakes Were Rivers*, and *The Collector's Guide to New Art Photography*, organized by Humble Arts at the Chelsea Art Museum, New York. Her exhibition *Weave* at grayDUCK Gallery earned her a nomination for Best Artist in the 2017–2018 season. Chiles has taught over 30 courses in theory and photography at The University of Texas at Austin, Texas State University, and Southwestern University. She currently teaches at St. Edward's University. She served on the Board of Trustees and was co-chair of programming at the Austin Center for Photography from 2008–2015, and has served as a mentor to several young artists and a juror on a number of grants and awards panels. She is the recipient of City of Austin arts grants from 2014–2021.

ROBERT LANGHAM III

Robert Langham lives in Tyler, Texas in the same brick-street neighborhood where he was raised. Until recently, he worked in the same darkroom at The Tyler Junior College where he has taught for 40 years. As an assistant at the Ansel Adams studios in Yosemite, Langham honed his skill at interpreting landscape imagery as expressed in his *Shiprock*, New Mexico images. Though he teaches digital photography and the use of Photoshop, which he uses for commercial work, his personal artwork is done on film, using large format cameras and a traditional wet darkroom.

Langham is a naturalist and environmentalist. His hometown Tyler is in the Blackfork Creek watershed, high in the Neches River drainage. His *Blackfork Bestiary* series (a bestiary is an ancient scientific catalog of animals) is a portfolio of live animals and insects from this Blackfork Creek ecosystem; the works are photographed in a very non-traditional manner and composition. All of the critters (from black-widow spiders and poisonous snakes to possums and frogs) are then safely released back into nature. Langham

is unafraid to experiment with staging non-traditional photographic subjects. In his still-life work *Magic & Logic*, he creates what he refers to as a "kinetic still life." He reinterprets what we think of as a traditional still life work with movement and fiction done in camera without post-processing trickery. *Magic & Logic* reflects how he worships the mystery of dreams and ideas that find their way into a tangible creation. His work is in several museums: The Harry Ransom Center, Museum of Fine Arts, Houston, and The Museum of Southeast Texas at Beaumont. In 2022, Langham received the prestigious Guggenheim Fellowship in photography.

Langham's work is deeply rooted in a sense of place, reaching deep into the Texan psyche to explore the whimsy and endless possibilities that the open expanses of the Southwestern landscape have inspired, and continue to inspire, within the imagination.

LIBBIE MASTERSON

Libbie Masterson is endlessly curious and enjoys working in many different media ranging from photography, glass, sculpture, installation, and set design. A fascination with light and its role in shaping our experience of our environment has played a recurring role in her study of landscapes, taking her to far reaches of Scandinavia, Antarctica, Africa, Iceland, Alaska, Japan, and much of Western Europe. Her interest in photography began accidentally while documenting painting locations in these travels. These journeys first inspired the series *Ís (Ice)*: large-scale photographs, illuminated with light panels, some 70 feet in length. They became the inspiration for a stage set for the Dominic Walsh Dance Theatre and the Sarasota Ballet, *The Mozart Trilogy*, performed in Houston, Dallas, New York and Tokyo.

In 2009, with an Individual Artists Grant from the Houston Arts Alliance, Masterson ventured to West Texas to develop a nighttime photographic essay of the Mars-like landscapes found there. She continued this series in France, with a Brown Foundation Fellowship awarded by the MFAH, with a residency at the Dora Maar House in Menérbes. This series was adapted for the creation of her second ballet set design for Dominic Walsh, *Claudel*. In the Spring of 2013, with the help of a crowd of volunteers and a Kickstarter campaign, she created a temporary site-specific installation in Hermann Park, Houston, of large floating waterlilies that lit up at night. This ran in concurrence with designing a set for the Houston Grand Opera, *HGOco*. Titled *Memory Stone*, the opera is based on the Japanese Garden in that same Park and on the Tsunami that struck Japan in March of 2011. In 2014, in collaboration with filmmaker Ford Gunter, Masterson was commissioned by the Houston Symphony to create a video accompaniment to Karim Al-Zand's *City Scenes*, performed at Jones Hall, Houston. 2015 was busy with a large commission by Southwest Airlines for the new Hobby Airport International Wing. With her team she constructed a large glass mosaic, 36 feet in length. Her work in glass continued with a series *Spectrum*, exploring the relationship between the visual and aural spectrums, using Glass mosaics based on colors of the spectrum. The pieces are accompanied by short compositions arranged and performed by ROCO of Houston. Masterson lives and works in Houston, where she keeps her studio in a secret garden.

XUAN-HUI NG

Xuan-Hui Ng is a photographic artist from Singapore who currently resides in Tokyo. Initially, her urge to photograph stemmed from an almost desperate desire to prolong the serenity that nature brought. Over time, she began to enjoy simply being in the embrace of the forests, lakes and meadows. The Chinese idiom "天时地利人和" speaks to the importance of fortuitous timing, favorable conditions, and the human resolve to our endeavors. Ng's photography embodies these concepts because her images are a collaborative effort with nature. She feels grateful to be blessed with serendipitous encounters and finds joy in sharing these precious tokens of memories with others. She has been selected for juried exhibitions at the Griffin Museum, Davis Orton Gallery, Southeast Center for Photography, and A Smith Gallery, in addition to placing at the 16th Julia Margaret Cameron Award for Women Photographers in 2021. Publications her work has been featured in include What Will You Remember? and fotoMAGAZIN.

DAVID REINFELD

Born in New York City, David Reinfeld began his photographic career in the '60-s in New York City honing skills as a street photographer, taking pictures and protesting. Early in his career he documented the signs of our times, and taught photography at the Public Theatre to inner city children. This period was his "coming of age;" photography became his first love, and would last forever.

In the early '70-s, Reinfeld received his MFA Photography at the Rhode Island School of Design; one of his teachers was Aaron Siskind. He taught David that photography was much more than the content we see. Influenced by the experimental nature of art during this period, Reinfeld looked for and created abstraction in his images. He photographed graffiti and decayed walls anywhere he could find them. With the emergence of digital photography and other tools, he discovered composite photography. Today Reinfeld continues to test abstraction in imagery. For him, art is not only an arrangement of form and content, but of awareness of visual impact and communication. David Reinfeld still lives and works in New York City, where he grew up embracing, supporting and working in the visual arts. He lives with his wife Debra, and daughter Maggie. His hobbies include skiing, biking and mountaineering. He is also a deep-rooted martial artist, practicing Aikido for over thirty-five years.

JANE SZABO

Los Angeles-based conceptual artist Jane Szabo merges a love for fabrication and materials with visceral photographic images. Using hand-made constructions, self-portraiture, and still life, she shares stories that explore her personal experiences through an astonishing lens of self-exploration and identity. Szabo's background creating props, miniatures and in set construction for the film and amusement industry infuses her creative process. Widely exhibited in both solo and group shows, her work has been shown at the Museum of Art & History in Lancaster, California, where it is included in the permanent collection. She was commissioned to create a series of environmental portraits for the museum in 2019, the social engagement project #countmein, funded by the California Arts Council and the California Community Foundation. The museum acquired 71 images from this project for its collection. Her art is also a part of the permanent collection of the Los Angeles County Museum of Art (LACMA), and in private collections throughout the U.S. and Europe.

Szabo's work has been exhibited in solo shows at the Foto Relevance Gallery in Houston, TX, the John Wayne Orange County Airport, the Museum of Art & History in Lancaster, CA, Foto Museum Casa Coyoacán in Mexico City, Orange County Center for Contemporary Art, the Yuma Fine Art Center in Arizona, and the Los Angeles Center for Digital Art. Her photographs have been featured in publications and blogs such as The Huffington Post, Lenscratch, Mono Chroma Magazine, Silvershotz, Bokeh Bokeh, L'Oeil de la Photographie, Catalyst Interviews, F-Stop Magazine, Foto Relevance, Fraction, Your Daily Photo, A Photo Editor, Don't Take Pictures, Art & Cake, Diversions LA, Women Eco Arts Dialog, Catalyst Interviews, and ArtsMeme, among others.

MARGEAUX WALTER

Margeaux Walter received her MFA from Hunter College in 2014 and her BFA from NYU's Tisch School of the Arts in 2006. She has received multiple honors from the Magenta Foundation Flash Forward, HeadOn Photo Festival, Photolucida, Prix de la Photographie Paris, International Photography Awards, The Julia Margaret Cameron Award, and other organizations. She has been awarded artist-in-residence programs at Montalvo Arts Center, MacDowell Colony, Yaddo, Marble House Project, VCCA, Red Gate Gallery in Beijing and BigCi in Bilpin, Australia (Environmental award). In 2020 she was the recipient of the Sony Alpha Female Award (2020). She is represented by Winston Wachter Fine Art in NY / Seattle, and Foto Relevance in Houston, TX, and has participated in dozens of exhibitions at institutions such as MOCA in Los Angeles, CA, Hunterdon Art Museum in Clinton, NJ, The Center for Photography in Woodstock, NY, The Butler Institute of American Art in Youngstown, OH, Sonoma County Museum in Santa Rosa, CA, Tacoma Art Museum in Tacoma, WA, and the Griffin Museum of Photography in Winchester, MA. Her work has been featured in publications including The New York Times, New York Post, Seattle Times, Boston Globe, Courier International, and Blouin Art Info.

FOTO RELEVANCE

Since 2016, Foto Relevance cofounders Geoffrey C. Koslov and Bryn Larsen have focused on the exhibition and acquisition of museum quality contemporary fine art photography and photography-based work. Joined by Suzanne Zeller in 2019 who leads the program as Assistant Director, Foto Relevance is dedicated to providing a platform for an innovative selection of American and international photographic artists pushing the boundaries of photography. The gallery has mounted monographic exhibitions as well as group shows to investigate current trends and themes in contemporary art, showcasing a broad range of both darkroom and digital photographic techniques. In addition to promoting the work of artists, Foto Relevance provides guidance, educating individual collectors and corporations in the acquisition and sale of art. Foto Relevance is a member of the Houston Art Gallery Association (HAGA). The gallery is located in the historic Museum District of Houston, Texas.