



The Cultural Landscape Foundation

ELEVENTH ANNUAL

Silent Auction Catalogue

In 2003, The Cultural Landscape Foundation (TCLF) launched the *Pioneers of American Landscape Design* initiative in partnership with the American Society of Landscape Architects (ASLA). The goal is to document, collect, and preserve the unique, first-hand perspectives of renowned landscape practitioners and make them available for future generations of stewards, designers, and researchers in a free, online archive. To support the development of this and other important educational initiatives, TCLF is conducting its Eleventh Annual Silent Auction of artwork.

This year's auction features over eighty sketches, paintings, photographs, books, and other ephemera made by notable artists and landscape architects. In addition to the diverse collection of work by both veteran and emerging landscape architects, the auction includes nearly a dozen works by celebrated photographers from across the country.

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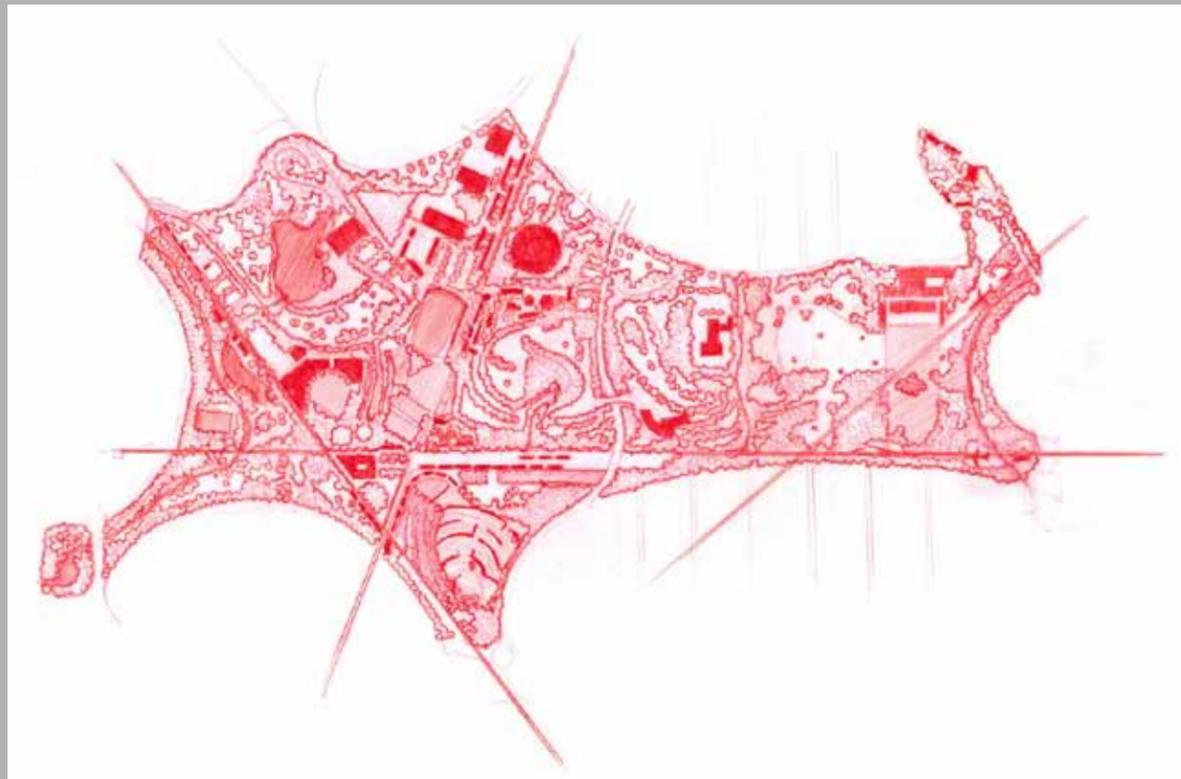
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ANOVA

List of Artists

Adrian K Studio	Janelle L. Johnson, ASLA	Brian K. Thomson
Charles Anderson, FASLA	Mikyong Kim, FASLA	Michael Van Valkenburgh, FASLA
Amy Ransom Arnold, ASLA	Larry Kornegay, ASLA	Michael Vergason, FASLA
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Topher Delaney	James Richards, FASLA	
Angela D. Dye, FASLA	David Rubin, ASLA	
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Chris Faust	Lucinda Reed Sanders, FASLA	
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Tom Fox	Kevin W. Sloan, ASLA	
Adriaan Geuze, ASLA	Brent Smith	
Brad J. Goldberg	Ken Smith, FASLA	
Millicent Harvey	W. Gary Smith, FASLA	
Susan Hatchell, FASLA	Richard Sneary	
Ron Henderson, FASLA	Stephen E. Strom	
Gary R. Hilderbrand, FASLA	Curtice Taylor	



Charles Anderson FASLA

“Red Drawing”: Metropolitan Park, Athens, Greece

2015

Red pencil on trace, signed

Dimensions: 24" x 15" (unframed); 28" x 18" (framed)

ABOUT THE ARTIST

Anderson is the president and principal of Los Angeles-based WERK, a continuation of his former practice, Charles Anderson Landscape Architecture, in Seattle. His work is founded on the goal of creating places for civic expression. There are two distinct threads that he explores as part of every project, which also define the trajectory of the larger body of his work. The first is a genuine love of nature and the second is a passion for the arts, particularly land art and sculpture. This love of wild landscapes and contemporary art informs his work philosophically and provides a lens through which his projects are understood.

Anderson graduated in 1985 with an M.L.A. from the Harvard University Graduate School of Design. In practice for more than thirty years, his experience includes an extensive record of large and complex projects completed with internationally recognized architecture firms and artists. His civic projects include Metropolitan Park, a 500-acre park in Athens, Greece; the Seattle Art Museum's Olympic Sculpture Park; the visitor centers at Mount St. Helens National Volcanic Monument; and the International Peace Garden on the border of Manitoba and North Dakota.

ABOUT THIS PIECE

This is the conceptual “red drawing” of the plan for Metropolitan Park in Athens, Greece. The drawing was prepared in February 2015 for the development of the submittal entitlements to the Greek Government. Red color pencils, erasers, and trace paper allow for drawing and redrawing lines, erasing and drawing again until the composition feels right and in balance. It was a process first developed in the design competition for the 2008 Olympics in Beijing. Metropolitan Park, the centerpiece of a 1600-acre development, includes a mile of coastline and the redevelopment of the aging Hellinikon Airport. Project Hellinikon is a collaboration among WERK, Doxiadis+, Fosters + Partners, Arup, and a European design team.

www.werk.us



Amy Ransom Arnold ASLA

Kalendarium Hortense, store

2015

Graphite on paper, signed

Dimensions: 8" x 8" (unframed); 11^{1/8}" x 11^{3/8}" (framed)

ABOUT THE ARTIST

Arnold received an M.L.A. from the University of Virginia and an M.F.A. from the University of Washington, Seattle. As principal of land+form landscape architecture since 2000, her projects have included sites around the Washington, D.C., area. Her project "elevation 314" earned the Award for Exceptional Design from the Washington Chapter of the American Institute of Architects in 2005, and the Award for Sustainable Design from the Virginia Chapter of the ASLA in 2007.

ABOUT THIS PIECE

This series of drawings are 1:1 full-size descriptions of the material, practical, and process language of gardening. Influenced by black-and-white diagrams included in how-to books of the late 1800s to mid-1900s, the imagery has been chosen to reflect garden traditions, horticultural practices, and shared garden lore.

Soil, wood, seed, stone, and sky are configured and arranged, describing actions necessary to manage seasonal change and provide protection and sanctuary in the face of sudden disruption. Paper tents shield a seedling, a paper cone channels water into the ground, a concrete bird rests on a wall, and a saw blade is designed to "cut and cleanse."

Simultaneously abstract and figurative, garden, gardener, and gardening are compressed in a conversation of change, disruption, and renewal. Moments from personal stories and larger meta-narratives are expressed in each of the drawings.

<https://amyransomarnold.squarespace.com>



Keiji Asakura FASLA

Entsuji and Hieizan

2015

Woodblock print on watercolor paper, signed

Edition: 4/4

Dimensions: 24" x 19" (unframed)

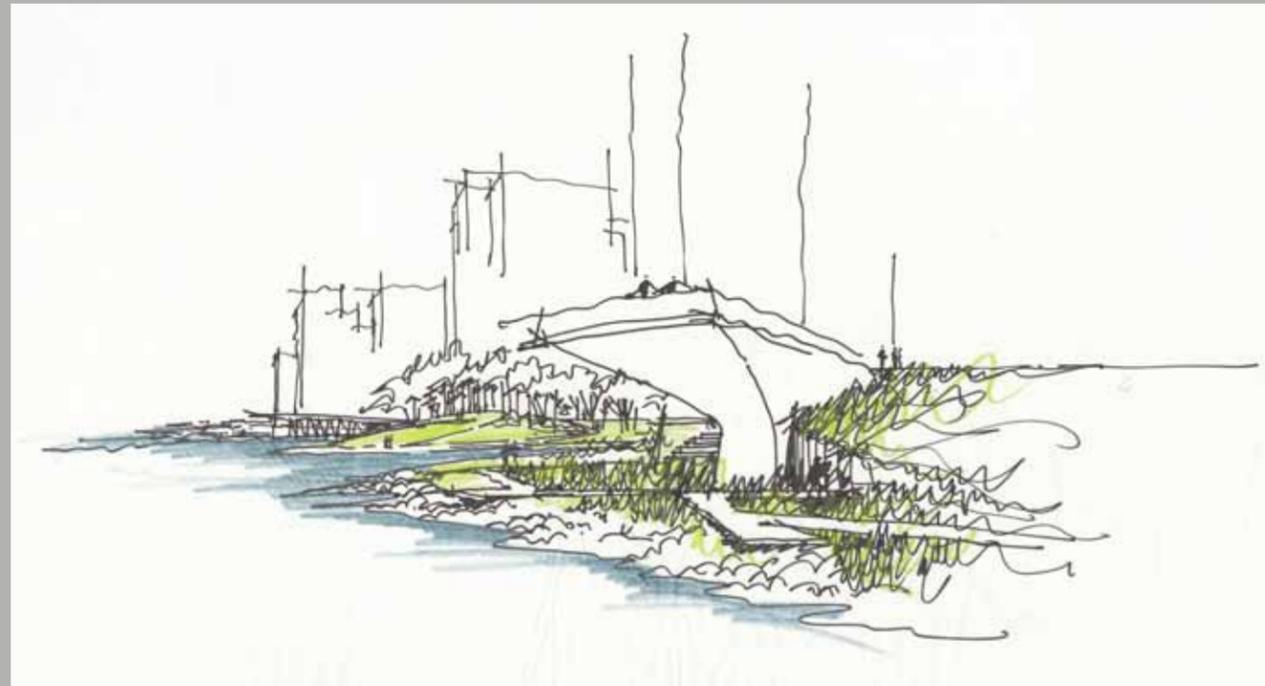
ABOUT THE ARTIST

Asakura is a founding principal of Asakura Robinson Co. in Houston, Texas. Born in Tokyo, he attended high school, college, and began practice in California. Asakura has since provided urban design, landscape architecture, and planning services from his Houston office for over 24 years. As a dedicated community supporter, Asakura serves on many boards and commissions and volunteers numerous hours to beautification and philanthropic efforts.

ABOUT THIS PIECE

This block print depicts a view of the Entsuji Garden, circa 1639, from the veranda of the Imperial Hataeda Teahouse in Kyoto, Japan. Keiji has visited this garden many times and it is still his favorite. The block print distills the layers of Mt. Hiei, a bamboo grove, an ephemeral mixed hedge, cryptomeria trunks, stones, moss, and the veranda frame to their essence, as he sees them.

www.asakurarobinson.com



Thomas Balsley FASLA

Hunter's Point South Park - Promontory and Marsh Study
2014

Felt tip pen and Prismacolor colored pencils, signed

Dimensions: 24" x 12" (unframed); 25^{1/2}" x 13^{1/2}" (framed)

ABOUT THE ARTIST

Balsley is the lead designer of Thomas Balsley Associates, an urban landscape architecture firm based in New York City, whose work has had a profound impact on the built environment and the quality of life in cities across the United States. His firm's portfolio of award-winning projects and competitions include Dallas' Main Street Garden, Cleveland's Perk Park, Tampa's Curtis Hixon Park, Tokyo's Gate City, and Seoul's Leeum Samsung Museum of Art. His work at Riverside Park South, Gantry Park, Hunter's Point South, and Peggy Rockefeller Plaza has helped to reshape New York City's public realm. In acknowledgement of his contribution to public space in the City of New York, a park on 57th Street was renamed in his honor as Balsley Park. His teaching and speaking engagements at Harvard's Graduate School of Design, the University of Pennsylvania, the National Building Museum, Seoul National University, etc., together with publications and TV appearances, such as on the BBC's *Around the World in 80 Gardens*, have brought his work to an international audience. In the Spacemaker Press monograph *Thomas Balsley: The Urban Landscape*, architecture critic Herbert Muschamp of the *New York Times* wrote: "Balsley inscribes places with a dual portrait of nature and culture in modern dress." He is also the recent recipient of the 2015 ASLA Design Medal.

ABOUT THIS PIECE

The tidal marsh and interpretive trail system are critical components of Hunter's Point South Park's promontory and skyline overlook. This design sketch is one that studies its appearance from the East River and Manhattan skyline views, and its interface with the shoreline.

www.tbany.com



W. H. Bartlett

View below Table Rock

1839

Steel plate engraving

Dimensions: 6^{7/8}" x 4^{3/4}" (unframed); 9" x 12" (framed)

Donated by Arleyn Levee, Honorary ASLA

ABOUT THE ARTIST

Born in London, Bartlett, a landscape illustrator, traveled around the world documenting the landscape.

ABOUT THIS PIECE

This engraving is from *American Scenery*, published by George Virtue in London with text by Nathaniel Parker Willis.





Stacy Bass

Beanacre at First Light

2006

Color photograph, signed

Edition: 2/6

Dimensions: 20" x 9^{3/4}" (unframed); 24^{1/2}" x 14^{1/4}" (framed)

ABOUT THE ARTIST

An award-winning fine-art and editorial photographer, Bass is known for capturing the essence of a place through an intuitive use of light, color, and composition. Her signature images of architecture, interiors, and gardens have resulted in three solo exhibitions and numerous awards. Her photography is part of many private and corporate collections and has been featured extensively in books and magazines including *athome*, *Garden Design*, *Luxe Interiors + Design*, *House Beautiful*, *Horticulture*, *Living Etc.*, and *British Homes & Gardens*. Bass graduated from Barnard College in 1988 and is also a graduate of the New York University School of Law. Bass's first monograph celebrating the American landscape, *In the Garden* (Melcher Media-Perseus Books) was released in May 2012 to outstanding reviews and has sold out. Her second book, *Gardens at First Light*, was released in May 2015 and quickly became a bestseller.

ABOUT THIS PIECE

"*Beanacre at First Light* is one of many images that have become the core of my work as a landscape and garden photographer. Captured at dawn, as all of the images in my new book *Gardens at First Light* are, it illustrates some of the magic that has connected me to my work. There is just something about the dawn. For me, it is the perfect time. It is quiet and pensive and kind. I can't pinpoint the exact moment that I knew that the dawn would be my muse and then, it just was."

www.stacybassphotography.com



Tiffany Beamer ASLA

Untitled

2015

Oil on canvas, signed

Dimensions: 12" x 12" (unframed)

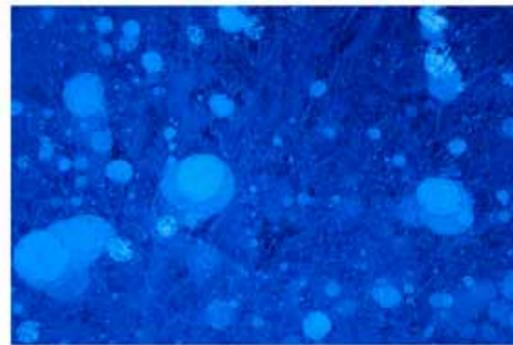
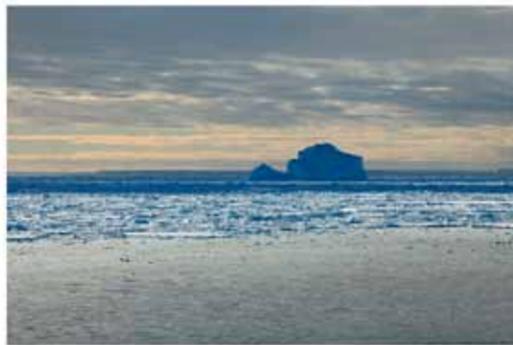
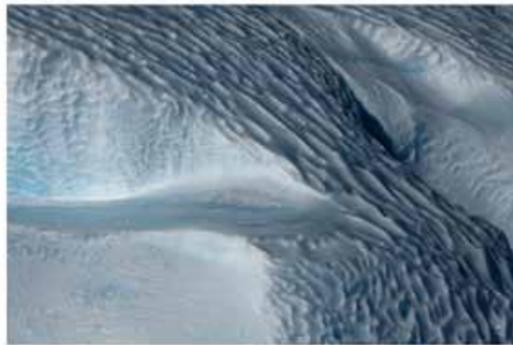
ABOUT THE ARTIST

Beamer is a partner at OLIN and lives in Los Angeles. She grew up in Chicago and studied landscape architecture as an undergraduate at the University of Illinois, and as a graduate student at Harvard University. Her oil paintings are inspired by the varied landscapes in which we live, but are abstractions – landscapes of memory. This is her eighth year participating in TCLF's annual Silent Auction. Her work can be found in private collections in Philadelphia, Boston, Chicago, Washington, D.C., Denver, San Francisco, and Los Angeles.

ABOUT THIS PIECE

This painting is the most recent in a series of California landscape studies.

www.tiffanybeamer.com



Erika Blumenfeld

Suite of six photographic prints from Blumenfeld's *Antarctica Series*:

Antarctica: 05 Feb 2009, 00:21:17 GMT

Antarctica: 21 Feb 2009, 09:27:40 GMT

Antarctica: 21 Feb 2009, 16:18:44 GMT

Antarctica: 16 Feb 2009, 16:29:05 GMT

Antarctica: 09 Feb 2009, 22:09:26 GMT

Antarctica: 31 Jan 2009, 22:36:30 GMT

2009

Pigment prints, signed

Edition: 30/50

Dimensions: 15" x 11" (unframed paper size); 12" x 8" (unframed image size)

ABOUT THE ARTIST

Blumenfeld is a transdisciplinary artist with a B.F.A. from Parsons The New School for Design and an M.Sc. from University College London. She has collaborated with the McDonald Observatory, Scripps Institution of Oceanography, the South African National Antarctic Program, and NASA, and has chronicled a range of subjects including atmospheric and astronomic phenomena, bioluminescent organisms, wildfires, the polar regions, and the natural night sky. Blumenfeld was awarded a Guggenheim Fellowship and a Smithsonian Artist Research Fellowship, and has exhibited at many venues in the United States and abroad, including the Albright-Knox Art Gallery, the Tate Modern, Fondation EDF Espace Electra (Paris), and Kunstneres Hus (Norway). She has been an artist-in-residence with Cape Farewell (Scotland), SANAP/ITASC (Antarctica), and Ballroom Marfa (Texas), and her work has been featured in *Art In America*, *ARTnews*, and in many books including *The Polaroid Book* (Taschen 2005 & 2008), *Arte da Antarctica* (Goethe-Institut, 2009), and *Art and Ecology Now* (Thames & Hudson, 2014). Her works are in the permanent collections of the Albright-Knox Art Gallery, the Lannan Foundation, the Museum of Fine Art Houston, the New Mexico Museum of Art, and the Scottsdale Museum of Contemporary Art, among others.

ABOUT THESE PIECES

In January 2009, Blumenfeld was invited to Antarctica for six weeks as an artist-in-residence. Living and working on Earth's southernmost continent amidst the vast ice fields, luminous glaciers, ancient rock-mountains, and the ice-covered sea, she created several new bodies of photo- and video-based works. The images depict the natural phenomena of the Antarctic landscape, and portray rarely seen details and patterns of Antarctica's ephemeral nature.

www.erikablumenfeld.com



Tom Bollinger

Spiral I

2014

Bronze, acrylic, steel, and granite sculpture, signed

Edition: 2/12

Dimensions: 2^{1/4}" x 3^{1/4}" x 19

ABOUT THE ARTIST

For the last fifteen years, Bollinger has owned and operated Bollinger Atelier, a highly specialized contemporary art casting and fabrication studio, which produces his work and that of other artists. Prior to acquiring the Arizona business Bollinger was general manager of the Polich Tallix fine art foundry in Beacon, New York, and of Shidoni in Santa Fe, New Mexico. During the last 30 years, Bollinger has also produced large-scale works sold through galleries, and commissioned works for municipalities and private collectors including the Herberger Theater in Phoenix, Arizona; the Franciscan Renewal Center in Phoenix, Arizona; Fasion Development Corporation in Jacksonville, Florida; and the Bernalillo County Percent for Art program in Albuquerque, New Mexico.

ABOUT THIS PIECE

Bollinger is a visual artist living and working near Phoenix, Arizona, and was born in North Dakota. He is a self-described "sculptor" who is inspired by his observations and life experiences, and inspired by what he describes as the "hoped for" in humanity. Bollinger seeks, by way of his exploration, to discover what it is beneath the surface of what we are and what we see. His curiosity: What is the connection? What is the betterment? What is the mutual reason?

"By way of making and working and creating I am seeking to discover the origin ... the spark.. That what makes us keep going. What is this connection to the universe? My work ultimately evolves to forms that are upward and optimistic... And in the center of all for this that is my belief that there is something greater than "the us," a force ... a drive, the driven. This leads me to think about my relationship to and with the environment, the Eco-centric life. I will continue to explore form and the inter-world of what drives me ... My heritage, North Dakota, my family, as a child living as an outsider on the reservation, love. The dichotomy of loving humanity and often wishing to be alone.. Not wanting to be lonely but relishing isolation at times.. The universality of all of these things and how I can express this in the way of form ... The spark of life."

www.tombollingersculpture.com



Vincent C. Brandi

Rain #5 from Rain Series

2014

Oil on board, signed

Dimensions: 9" x 12" (framed)

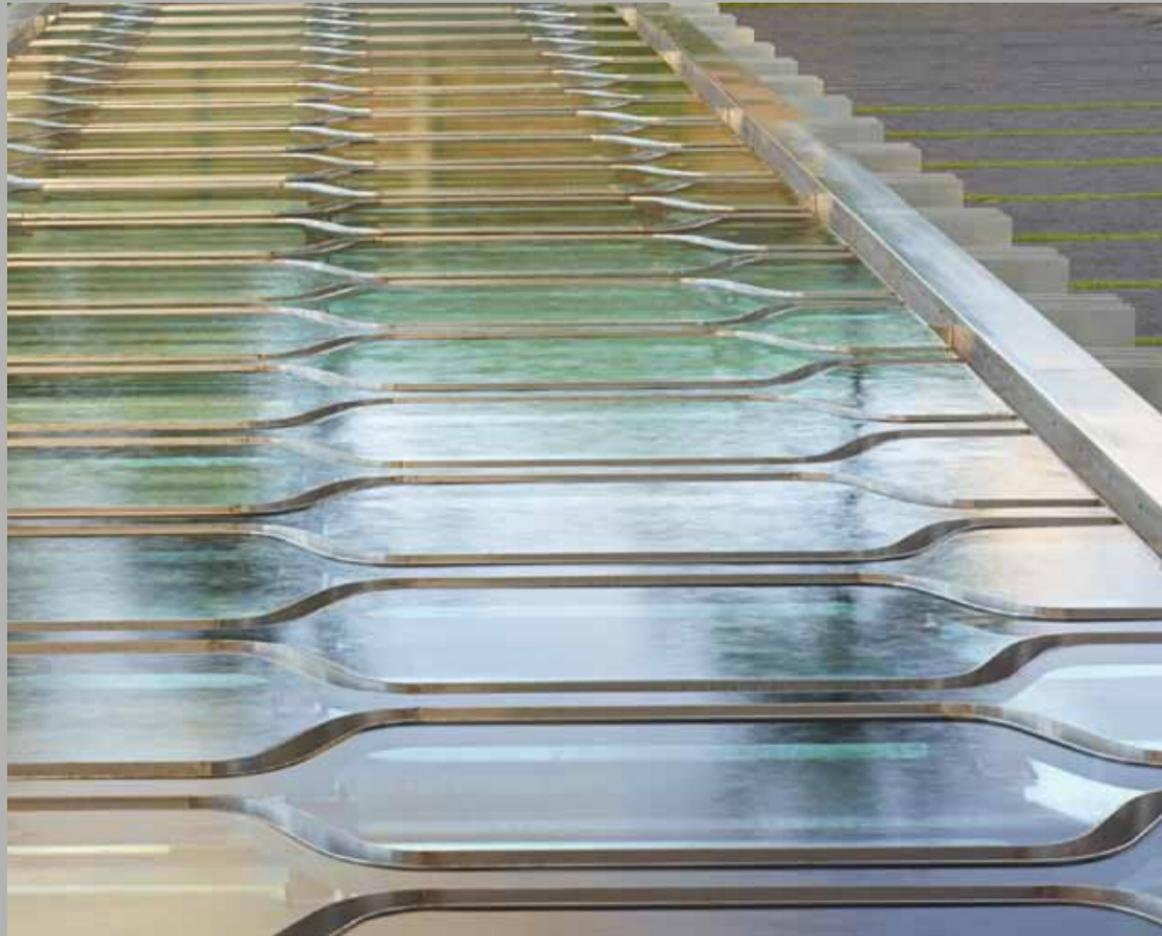
Donated by Christopher LaGuardia, ASLA, and Jane LaGuardia

ABOUT THE ARTIST

Brandi is from Sag Harbor, New York, and earned degrees in fine art, painting, the restoration of fine art, and antiquities at the Fashion Institute of Technology and Pratt Institute. He has shown his work in numerous galleries across the United States, and in Montreal, London, and Paris. Many of Brandi's works are held by corporate and private collections.

www.vincentbrandi.net





Marion Brenner Affiliate ASLA

Untitled

2014

Color photograph, signed

Dimensions: 12^{1/2}" x 10^{1/2}" (unframed); 13^{1/2}" x 11^{1/2}" (framed)

Donated by James A. Lord, ASLA, and Surfacedesign, Inc.

ABOUT THE ARTIST

Brenner's garden and landscape photographs have appeared in books and magazines, including *Landscape Architecture Magazine*, *House & Garden*, *Martha Stewart Living*, *House Beautiful*, the *New York Times*, and *Garden Design*. In 1992, she collaborated on a series of cards featuring plants used to treat cancer, which won a Graphics Award from the ASLA. She received a grant from the Graham Foundation with the writer Diana Ketcham to photograph eighteenth-century English-style folly gardens in France. In 2002, Brenner held a one-person show entitled *The Subtle Life of Plants and People* at the Berkeley Museum, and her photographs are in the permanent collections of the San Francisco Museum of Modern Art and the Berkeley Art Museum.

www.marionbrenner.com

www.sdisf.com



Roberto Burle Marx

Pauliceia

1986

Color lithograph, signed

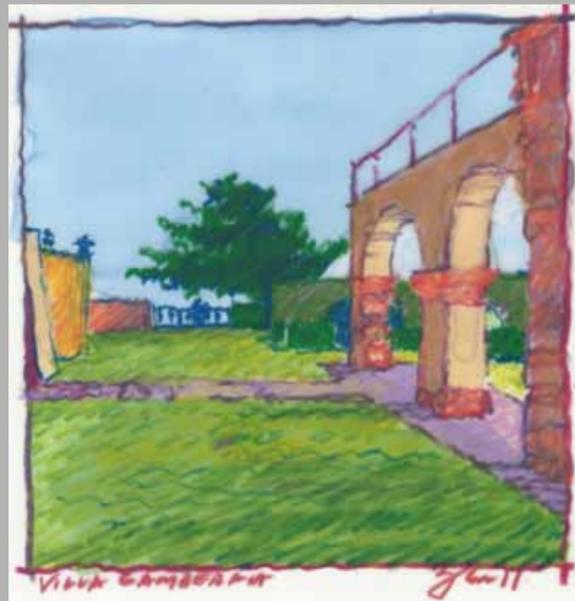
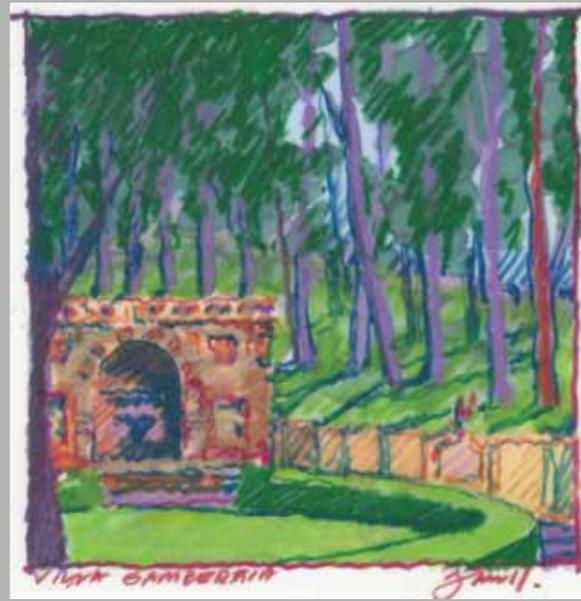
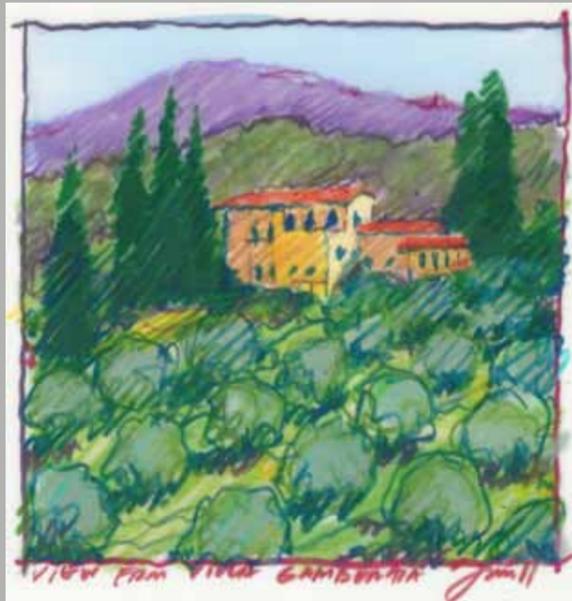
Dimensions: 29^{3/4}" x 22" (unframed); 38" x 30" (framed)

ABOUT THE ARTIST

Burle Marx (1909-1994), a leading landscape architect of the twentieth century, was also Brazil's most versatile and prolific artist. His office in Rio de Janeiro functioned much like a Renaissance workshop. In addition to landscape projects carried out on four continents, he produced easel paintings, murals, lithographs, and tapestry and jewelry designs. Burle Marx was an outspoken conservationist and an avid plant collector, introducing into his gardens new plant species gathered during expeditions to different phyto-geographic regions of Brazil, and from his travels abroad. For all aspects of his work he received international awards, including doctorates from the Royal Academies of Art in London and in Holland, the Fine Arts Medal from the American Institute of Architects in 1965, and the Medal of Honor from the ASLA in 1985.

ABOUT THIS PIECE

Pauliceia is one of a series of twelve lithographs that were commissioned from Burle Marx.



Laura Burnett FASLA

Sketches at Villa Gamberaia

2015

Pencil and marker on mylar, signed

Dimensions: three sketches at 3" x 3" (unframed); three sketches at 5" x 10"

ABOUT THE ARTIST

Burnett practices with Burton Landscape Architecture Studio in California. She graduated from Colorado State University in 1983 and the Harvard University Graduate School of Design in 1986.

ABOUT THIS PIECE

These sketches are from a wonderful autumn afternoon visit to the Villa Gamberaia.

<http://burton-studio.com>



Clyde Butcher

Aspen 1

2014

Archival pigment print, signed

Edition: 2/150

Dimensions: 30" x 22" (unframed); 31^{1/4}" x 23^{1/4}" (framed)

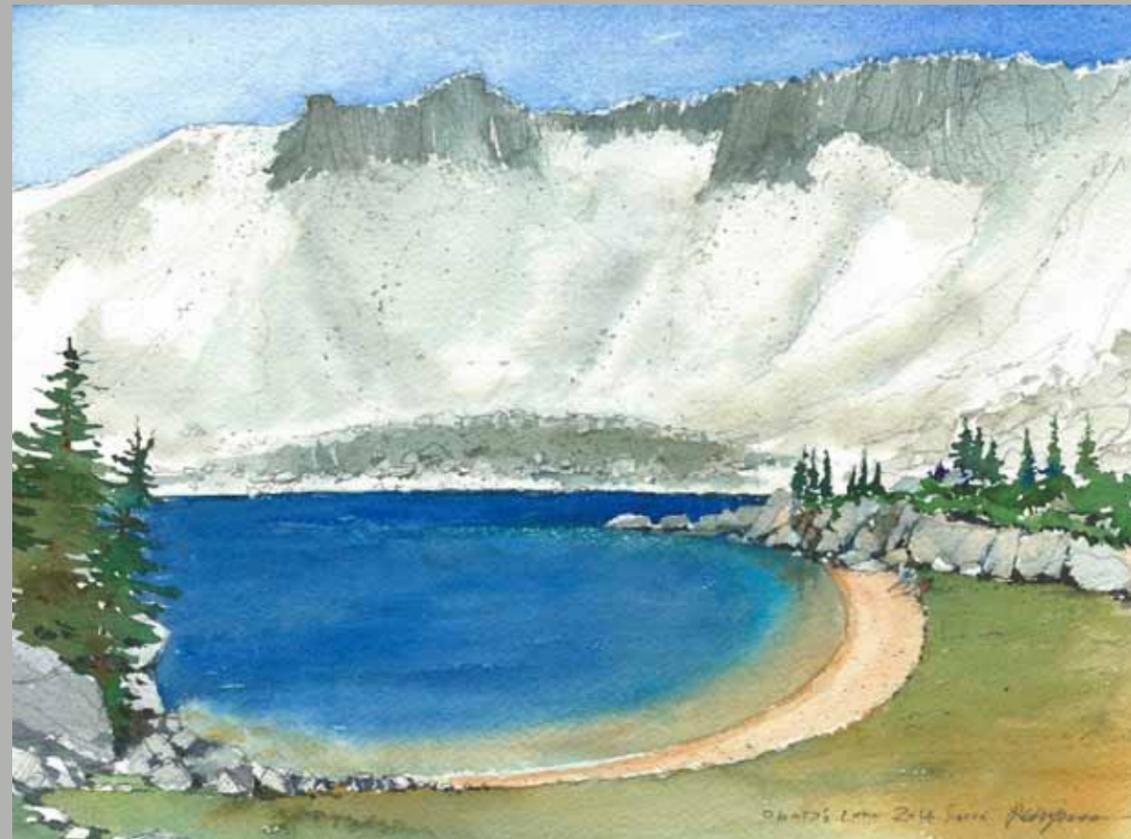
ABOUT THE ARTIST

Butcher's black-and-white photographs explore his personal bond with the environment. His images are captured with an 8" x 10", 11" x 14", and 12" x 20"-view camera. The images range in size from 8" x 10" to 5' x 8'. Butcher's photography has generated widespread recognition resulting in many museum exhibits. He has been given numerous honors, among them the Artist Hall of Fame Award, the Ansel Adams Conservation Award, and the Distinguished Artist Award from the Florida House in Washington, D.C. Butcher has also completed six Public Broadcasting programs on the environment of Florida, three of them award-winning documentaries. His work has been published in books, including *America the Beautiful: The Monumental Landscape* and *Big Cypress Swamp: The Western Everglades*.

ABOUT THIS PIECE

"Wilderness, to me, is a spiritual necessity. When my son was killed by a drunken driver, it was to the wilderness that I fled in hopes of regaining my serenity and equilibrium. The mysterious spiritual experience of being close to nature helped restore my soul. It was during that time I discovered the intimate beauty of the environment. My experience reinforced my sense of dedication to use my art form, photography, to show people that there is a unity between all undisturbed natural places, whether a peak of a renowned mountain range or a stream-bed in an urban watershed. My hope is to educate ... to let people know our land is a special place and to inspire others to work together to save nature's places of spiritual sanctuary for future generations."

www.clydebutcher.com



Robert Chipman ASLA

Obata's Lake

2014

Watercolor, signed

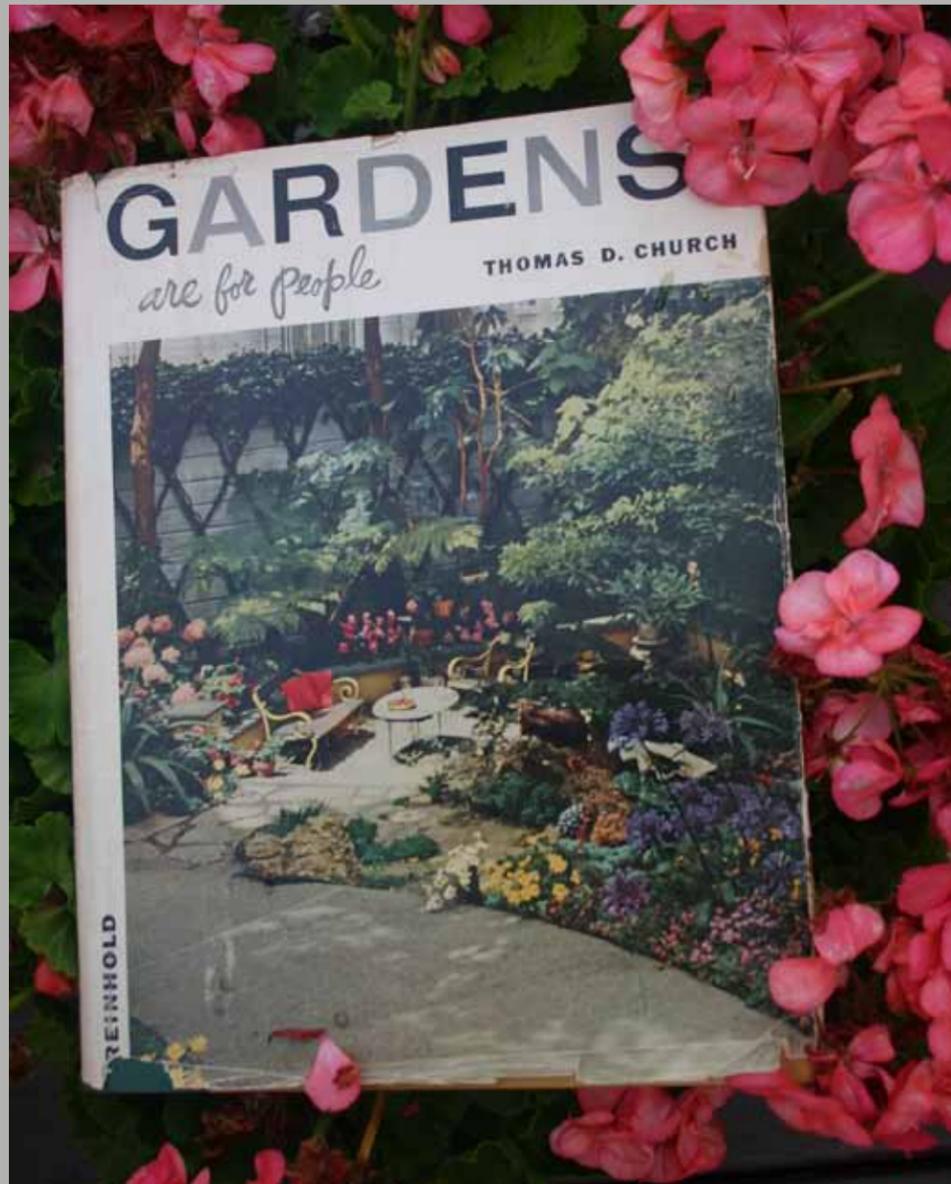
Dimensions: 12" x 9" (unframed); 17" x 13" (framed)

ABOUT THE ARTIST

Chipman is a climber and designer who is inspired by the geologic beauty of the glaciated Sierra Nevada of California. Gravity, along with ice, water, and weather, has shaped its granitic landscape in recent geologic time yielding spaces and forms of all different scales that are impossible to design more beautifully or effectively. Most of what Chipman tries to design, whether a landscape or a product, is influenced by an attempt to understand or interpret how the physics of nature might shape things.

ABOUT THIS PIECE

"On a hike one day with friends in the High Sierra of Yosemite, this amazing unnamed lake was the designated picnic spot. At the western end there is an almost incredulous crescent beach of crisp perfection, and some historical mojo – the artist Chiura Obata camped there in the late 1920s and was inspired by the same basin. After locating a good viewpoint to capture the amazing space, I found a perfect flag of granite to sit on. What a glorious day. I later speculated when analyzing the aspect of Obata's 1930 woodblock print that this may have been the same man-made bench that perhaps he had positioned himself to do his studies, still resting there after all this time."



Thomas Dolliver Church

Gardens are for People

1955

Book, inscribed to “the old deciduous Scharers” with a poem, and signed by Thomas Church.

Edition: 1st

Dimensions: 10” x 13”

Donated by Terry Warriner Ryan, FASLA

ABOUT THE AUTHOR

Though born in Boston, Church (1902-1978) spent his childhood in southern California and began the study of garden design at the University of California, Berkeley, eventually graduating from Harvard’s Graduate School of Design. He became involved in landscape architecture at a time of transition and experimentation. Travel through Italy and Spain exposed him to cultures in which outdoor living was similar to that of his native California, and this was a major influence on his design approach.

Throughout 40 years of practice he experimented with modern forms and manipulated texture, color and space, all while attending to the practical necessities of site, architecture, and client. Creating nearly 2,000 gardens, in addition to several major large-scale public commissions, his voice was unique, distinct, and influential. His two books, *Gardens are for People* and *Your Private World*, serve as easy to read manuals on modern residential garden design. The Donnell Garden in Sonoma, California remains his most famous design. Other notable projects include Parkmerced, Valencia Public Housing, both in San Francisco, and the General Motors Technical Center in Warren, Michigan. Notable employees included Garrett Eckbo, Lawrence Halprin, and Douglas Baylis.

ABOUT THIS BOOK

Inscribed: *Gardens are for People* “and the old deciduous Sharers...if I should live to be, the last leaf on the tree – in the spring, let them laugh, as they do now – at the old forsaken bough – where I cling.” The book is signed Thomas D. Church.

The book was acquired by Terry Warriner Ryan, FASLA, from an antiquarian book dealer in Los Angeles in the late 1970s.



Claude Cormier FCSLA, with Adrian K Studio

Pink Balls Box with Pink Plastic Bags

2015

One string of pink balls in a plexiglass box, roll of ten bags

Dimensions: Plexiglass box 10" x 10" x 15^{1/2}"

ABOUT THE ARTIST

Claude Cormier

Cormier's internationally recognized practice extends far beyond conventional landscape design to forge bridges between urban design, public art, and architecture. His landscapes celebrate the artificial and surreptitiously alter reality. His work is distinguished by its inventiveness and its tenacious optimism in the power of design. Based in Montreal, in 2009 Cormier became a Knight of L'Ordre National du Québec, the highest distinction for individuals who have contributed to the development and leadership of Québec. He was also selected as an "Emerging Voice for North America" by the Architectural League of New York. Recently he was invited by Phaidon Press to be featured in an upcoming publication as one of the top 30 landscape architects in the world.

Adrian Kondratowicz

Kondratowicz is an artist living and working in New York.

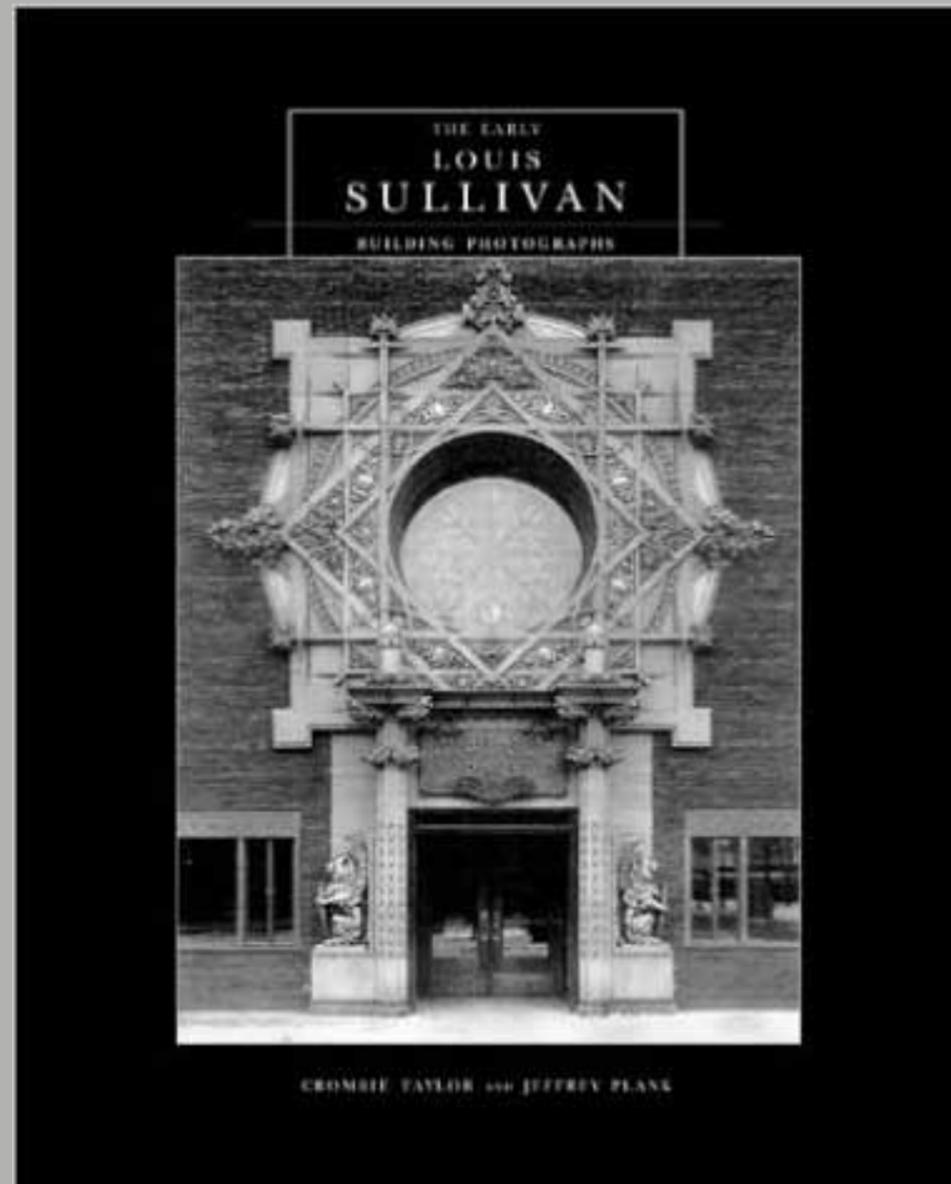
ABOUT THIS PIECE

Cormier's *Pink Balls* is a one-kilometer-long ribbon-like installation composed of 170,000 resin balls suspended five meters above Sainte-Catherine Street East in Montreal. This uninterrupted gesture defines the limits of the Gay Village as this main street turns into a pedestrian mall over the summer (May to September). The unexpected and joyful experience it creates, modulating light and shadow as an artificial foliage, has become the symbol of the Village with a strong presence in the media. By integrating the community into the project, *Pink Balls* has increased the appeal among both local visitors and tourists, becoming a catalyst for economic and social development in the neighbourhood. The installation has also provided a framework to inspire other forms of art and design, which have become important aspects of the overall experience. *Pink Balls* has received awards and recognition and has been shown in many publications.

TRASH Project is a social art practice for urban beautification and environmental awareness. It is committed to engaging communities through public art and providing them with an activation tool to transform waste into vivid sculptures of color. The project was founded by New York artist Adrian Kondratowicz, who invited participants to swap black trash bags for an alternative with chromatic volume. *TRASH Project Maximalism* was invited to Montreal in 2014.

www.claudecormier.com
<http://trashproject.biz/overview.php>





Taylor Crombie with Jeffrey Plank

The Early Louis Sullivan

2001

Book, signed by Jeffrey Plank

Edition: 1st

Donated by Delaney + Chin

ABOUT THIS BOOK

"As the first important designer of skyscrapers, Louis Sullivan was one of the most influential American architects of all time, whose beautifully detailed buildings helped transform Chicago into the epitome of the American city. This elegant, over-sized monograph reproduces for the first time a treasure-trove from the architect's archive; images that document Sullivan's pivotal structures and interiors. This may be the first extensive survey of Sullivan's building photographs ever produced." -William Stout Publishers

www.stoutpublishers.com/titles/titlehtmlfiles/titleearlysullivan.html



Gonzalo Cruz ASLA

Hanging Gardens #alldayeveryday
2015

Hahnemuhle archival paper, signed

Edition: 1/4

Dimensions: 30" x 18" (framed)

ABOUT THE ARTIST

Cruz leads the landscape architecture and urban design studio of AECOM New York. He was trained as a landscape architect at Harvard University's Graduate School of Design and as an architect at the City College of New York. He lives in New York City.

ABOUT THIS PIECE

Cruz experiments with methods of representation to capture the spirit of each project. For *The Hanging Gardens*, a competition entry for the Milwaukee lakefront, these cartoons explore the design's potential to support fun-spirited social interactions.

http://www.aecom.com/deployedfiles/Internet/Geographies/Americas/TAC/AECOM_NYC_LA_studio_August_31_2015.pdf



Gonzalo Cruz ASLA

Hanging Gardens #wherewyouat
2015

Hahnemuhle archival paper, signed

Edition: 1/4

Dimensions: 30" x 18" (framed)

ABOUT THE ARTIST

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ABOUT THIS PIECE

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The Cultural Landscape Foundation

Dan Kiley and Peter Schaudt

N.D.

Color photograph

Dimensions: 4" x 6" (unframed); 4^{3/4}" x 6^{3/4}" (framed)

ABOUT THIS PIECE

This piece is dedicated in memory of Peter Schaudt, FASLA (1959-2015), who unexpectedly passed away on July 19, 2015. Recalling one of the most influential periods of his career, Schaudt, who worked for Dan Kiley from 1984 to 1987, called his time at the firm "the most amazing three years of my professional life." According to Schaudt: "People that know Dan's work in-depth might be surprised to know that he really was a fluid, dynamic designer and his influence taught me how to 'let go' and be free of rigid pre-conceptions ... the confidence I have today was because of Dan, and my intuitive thinking is the biggest asset I have as a landscape architect."

www.tclf.org



Matthew J. Cunningham ASLA

Flower Power

2007

Collage, signed

Dimensions: 4" x 4" (unframed); 12" x 12" (framed)

ABOUT THE ARTIST

Cunningham is an award-winning New England-based landscape architect. He has an M.L.A. from the Harvard University Graduate School of Design and a B.S.L.A. from the University of Massachusetts, Amherst, College of Social and Behavioral Sciences. He has committed his career to creating contextually sensitive designs that are both beautiful and ecologically sustainable.

ABOUT THIS PIECE

Cunningham's works combine photography, paper, and found objects to present his personal interpretation of our surroundings. Each piece explores the contrast of color and texture; the juxtaposition of horizontal and vertical elements; and the process of weathering and aging. This particular piece is composed of recycled security envelopes, scrap metals, ribbons, and a recycled 2006 calendar graphic.

www.matthew-cunningham.com



Topher Delaney

Enveloped in the NATURE of a 3-point perspective

2014

Digital photographic print, signed

Edition: 5/12

Dimensions: 19" x 13" (unframed); 20" x 14" (framed)

Donated by Delaney + Chin

ABOUT THE ARTIST

Delaney + Chin's expansive practice encompasses site-specific installations, sculpture, and works on paper that examine the spiritual and cultural meanings of our relationships to nature, both constructed and wild.

ABOUT THIS PIECE

"How we + I + You ... practice + process the evidence of our spiritual + social capital. As a chronicler... of particular interest are these spiritual + cultural dynamic codes of commodification within the land. How do we craft and form our spiritual + social + cultural aspirations in the context of our relationships to the relentless continuum of time in space? The nature of control, making sense of the wild both externally and internally in constant balance with the dynamics of entropy.... Ultimately what are our vantage points as we inhabit the nature of transformation?"

www.delaneyandchin.com



Topher Delaney

Under Control

2010

Digital photographic print, signed

Edition: 6/12

Dimensions: 19" x 13" (unframed); 20" x 14" (framed)

Donated by Delaney + Chin

ABOUT THE ARTIST

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ABOUT THIS PIECE

"How we + I + You ... practice + process the evidence of our spiritual + social capital. As a chronicler... of particular interest are these spiritual + cultural dynamic codes of commodification within the land. How do we craft and form our spiritual + social + cultural aspirations in the context of our relationships to relentless continuum of time in space? The nature of control, making sense of the wild both externally and internally in constant balance with the dynamics of entropy.... Ultimately what are our vantage points as we inhabit the nature of transformation?"

www.delaneyandchin.com



Angela D. Dye FASLA

Leaves in Grass

2015

Silk chiffon scarf, signed

Dimensions: 14" x 72"

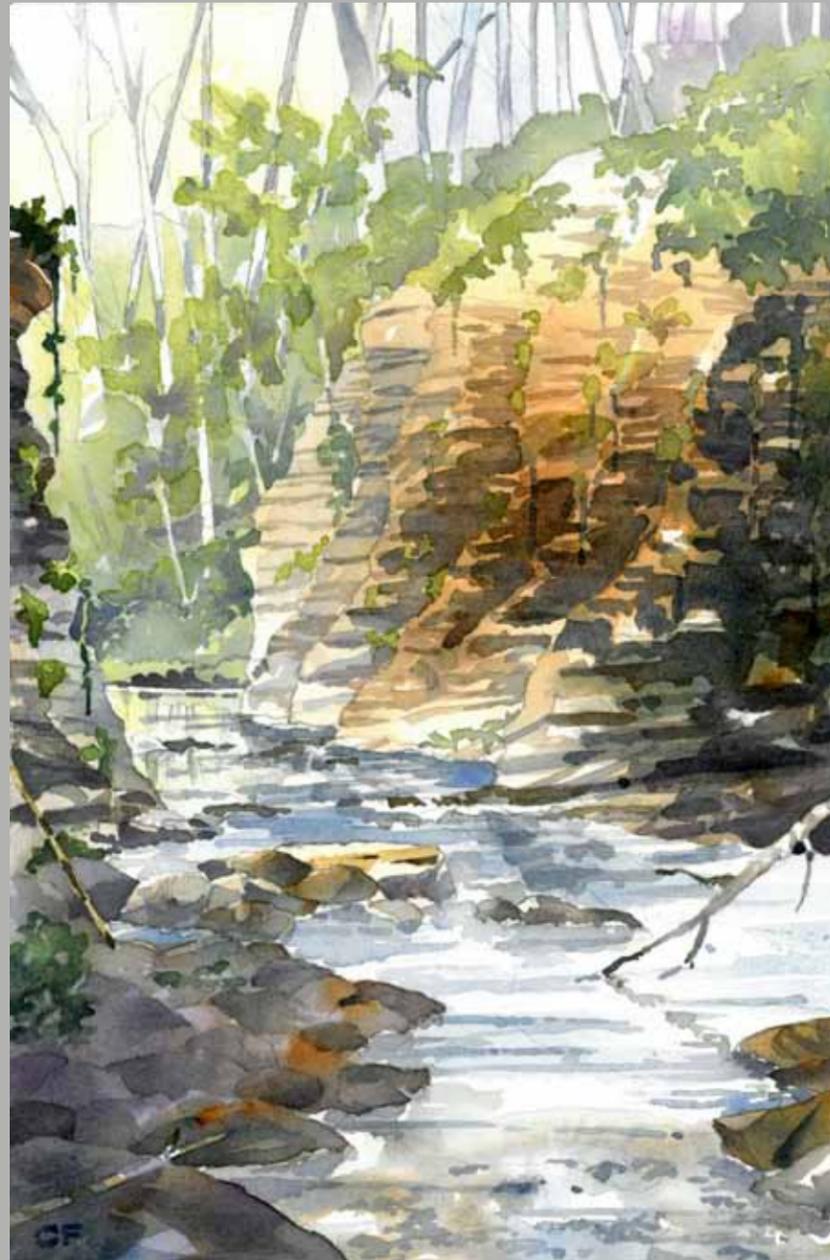
ABOUT THE ARTIST

Dye is a licensed landscape architect with master's degrees in landscape architecture and in community development and planning from the University of Colorado, Denver. She founded A DYE DESIGN in 1998 in Phoenix, Arizona, an urban-design, planning, and landscape architecture firm that specializes in context-sensitive transportation and transit projects, site design, and public art projects. The firm has resided in Telluride, Colorado, since 2010, where Dye has diversified her practice to include visual arts.

ABOUT THIS PIECE

This piece was inspired by alternating leaf patterns found in nature. This batik piece was first silk-dyed, then the pattern was "painted" in the artist's own hand using wax, and hand-dyed with custom color mixing.

www.adyedesign.com



Craig Farnsworth ASLA

Springtime at Sagawau Canyon

2015

Watercolor, signed

Dimensions: 9" x 12" (unframed); 9" x 12" (framed)

ABOUT THE ARTIST

Farnsworth is a principal with Hitchcock Design Group in Chicago, Illinois, and has worked in the Chicago region since 1995. The Illinois Chapter of the ASLA has given him two President's Awards: one, in 1999, for his watercolor painting and poster commemorating the ASLA Centennial; the other, in 2010, for his watercolor painting commemorating Chicago landscapes. He received the E.V. Jones traveling scholarship for Rome studies from the Institute of Classical Architecture in 2002. Since 2003, he has served as an adjunct professor in the School of Architecture at Judson University, where he teaches architectural drawing and watercolor classes. He was the illustrator for *Sustainable Landscape Construction* (Thompson and Sorvig, 2000) and has illustrated several articles for *Landscape Architecture Magazine* from 1993 to 1996. He holds a B.L.A. from Ball State University and an M.P. from the University of Virginia. He is a registered landscape architect in Virginia and Illinois.

ABOUT THIS PIECE

Originally envisioned by Jens Jensen and Dwight Perkins as an outer belt of green spaces for the rapidly expanding City of Chicago, the Forest Preserve District of Cook County (FPDCC) was founded in 1915. Sagawau Canyon has been described as a "hidden jewel" of the District and is located in Lemont, twenty-five miles southwest of downtown Chicago. It is significant because it is the only natural exposure of bedrock in the county. Composed of dolomitic limestone over 100,000 years old, the canyon is home to many rare and endangered plants, including the bulblet fern, purple cliff brake, walking fern, and hairy rockcress. This watercolor painting was commissioned in 2015 by the FPDCC in celebration of its centennial.

www.hitchcockdesigngroup.com



Chris Faust

Wheat Barn, Lily SD

2014

Color C-print, signed

Dimensions: 14" x 17" (unframed); 26" x 30" (framed)

ABOUT THE ARTIST

Faust began his work as a photographer in 1988. He started out by documenting his memories of childhood landscapes using a pinhole camera, focusing on everything one meter from the floor. He made prints that were 30" x 40" and larger-than-life. He then began to explore the vernacular landscape through the panoramic format, which he continues to use today. In 1990, he began to work on the *Suburban Documentation* series with landscape architect Frank Martin. From 1988 until the present he has been photographing at night using semi-stand development, a method developed by John Sexton. Faust uses this technique to bring out the shadows and suppress the highlights in his images. In 2007, he published a monograph of this work entitled *Nocturnes* through the University of Minnesota Press. Currently Faust is working on a rephotography project on the Mississippi River, *Cyanotypes of Henry Bosse*. He was recently commissioned through the Plains Art Museum to document the current landscape of the Bakken oil fields in North Dakota.

ABOUT THIS PIECE

The *Suburban Documentation* series was photographed in eight major cities in seven states, until its completion in 1996. This print has been published and shown numerous times over the years and continues to be requested for viewing. The project received an Honor Award in Communications from the ASLA in 1993.

www.chrisfaustphoto.com



Richard Fenker

Grand Storm, Mesas and Buttes Near Four Corners, New Mexico
2010

Archival pigment ink on watercolor paper, signed

Edition: 3/10

Dimensions: 48" x 16" (unframed); 56" x 24" (framed)

ABOUT THE ARTIST

Dr. Fenker is an artist, writer, and inventor. His body of work in fine-art photography spans over 40 years. He specializes in panoramas and abstract work based on natural objects and scenes. His landscapes are more like paintings than photographs because of the way he manages the light and because he typically prints on watercolor paper. His book on the Big Bend area of Texas, *Where Rainbows Wait for Rain*, has been called "one of the best coffee table books of the year." Fenker lives in Santa Fe, New Mexico. His studio is downtown near the historic Plaza.

ABOUT THIS PIECE

"This is one of my favorite southwestern panoramas taken in the middle of a giant thunderstorm that had been following me for two hundred miles. It's a film-based image taken with a Fuji Panoramic camera and printed on Hahnemuhle's William Turner watercolor paper."

www.landscapephotographer.net



Tyler Forgacs ASLA

Badlands: That Menacing Valley

2015

Black-and-white photograph, archival pigment print, signed

Dimensions: 12" x 16" (unframed); 16" x 20" (framed)

ABOUT THE ARTIST

Forgacs, who grew up in the Rust Belt of Northeast Ohio, is an artist and designer currently residing in Phoenix, Arizona.

ABOUT THIS PIECE

This photograph was taken on a rainy day in early summer at a site called "The Little Painted Desert" within Homolovi State Park, twenty miles north of Winslow, Arizona. This vast, nearly barren landscape is characterized by thousands of colorful desert gullies formed by mounds of soft, mineral-rich, eroding stratified soil. The photograph is from one of those gullies. What is not initially perceived is that what appears to be a hill in the background is actually the face of a tall cliff. The perspective was forced to align the cliff (at a higher elevation) with the mounds below. The photograph is titled after a few words from the first canto of *Inferno* in Dante's *Divine Comedy*.

<http://www.stevemartino.net>



Tom Fox

Untitled

2015

Ink jet print, signed

Dimensions: 19" x 13" (unframed); 24" x 18" (framed)

ABOUT THE ARTIST

Fox is a principal and director of media services with SWA Group. He manages the imaging group within SWA Group, which consists of four digital artists and photographers.

ABOUT THIS PIECE

Sometimes unintended consequences of designed environments create visual opportunities that may go unnoticed.

www.swagroup.com



Adriaan Geuze ASLA

The Island amidst the Hudson Tides: A dedication to Evan Rose
2010

Print on paper

Edition: 2/3

Dimensions: 33" x 46^{1/2}" (unframed); 35" x 49" (framed)

ABOUT THE ARTIST

In 1987, Geuze co-founded West 8 Urban Design & Landscape Architecture, a leading urban design practice in Europe. After winning the prestigious Prix-de-Rome award in 1990, Geuze, together with his office West 8, established an international reputation for his unique approach to planning and design of the public environment. West 8 developed a technique of relating contemporary culture, urban identity, architecture, public space, and engineering within a single design, while always taking the context into account. In 1992, Geuze founded the Surrealistic Landscape Architecture Foundation helping to increase public awareness of his profession. With West 8, Geuze had gained extensive experience in directing Dutch and international teams on projects all over the world, and has been honored with the success of winning international design competitions including Governors Island in New York, Toronto's New Central Waterfront in Canada and Madrid RIO in Spain.

ABOUT THIS PIECE

The Promise of a Park...

The chosen place, Governors Island is a granite island in the middle of New York Harbor. This natural bay where the Hudson and East Rivers meet is without comparison. Here is where generations came ashore to build America, fusing their collective cultures together to form a peerless metropolis. No park would ever choose such a place. But imagine Governors Island in a new form as a park. The transformation of an abandoned military base into a public space with seasons for contemplation and leisure, seems a dream: to change a bleak, windblown island into an idyllic destination, a green broccoli in the water. Imagine New Yorkers leaving their city for a short boat trip to the island. Families, lovers, and lonely hearts will meet each other in the middle of New York Harbor. People will experience the sky and the air, will see the sun sink. They will enjoy nature unfamiliar to them. Where else in Manhattan can you see the sun set?

www.west8.com



Brad J. Goldberg

Garden of Cultivation, Suzhou

2008

Black-and-white photograph

Dimensions: 22" x 17" (unframed); 30" x 25" (framed)

ABOUT THE ARTIST

Goldberg is an artist whose work is centered on a fusion between sculpture, urban design, place, culture and community. He attended the Rhode Island School of Design, earning a B.L.A. and a B.F.A. in sculpture. He works on a wide array of projects nationally as well as internationally, which has contributed greatly to expanding his artistic perspective, experience, and knowledge base. His work reflects a strong interest in archetypal forms, the cycles of nature, the evolution of technology, and examines the metaphor of stone viewed within the span of geologic time, while creating people-oriented community spaces. Within this framework, he strives to enrich each project with a sense of belonging to its context through beautiful objects imbued with meaning, sensitivity to scale, and attention to craftsmanship, using simple materials that evince the touch of the human hand.

ABOUT THIS PIECE

The photograph is one of a large series of images of the gardens of Suzhou, China. Of particular interest to the artist is the archetypal "Moon Gate," which is a transitional element from one space to another in many of the gardens of Suzhou.

www.bradjgoldberg.com



Millicent Harvey

Agave

2015

Photograph, signed

Dimensions: 10" x 13" (unframed); 18" x 21" (framed)

ABOUT THE ARTIST

Harvey was born and raised in Boston, Massachusetts, and has been engaged in all aspects of photography for over three decades. After studying photography at the Art Institute of Boston, she worked as a commercial photographer for a prestigious clientele, specializing in environmental portraiture for magazines, designers, and corporations. She returned to her personal fine-art photography using a Holga camera, and self-published a well-received hand-bound photography book titled *Inside Out*. New insights informed her commercial photographs and led to commissioned work by architects and landscape architects. Harvey's images were recently published in the monograph *Visible/Invisible: Landscape Works of Reed Hilderbrand*, featuring an extensive black-and-white photographic essay on the firm's landscape designs. Harvey was the department chair and an instructor for the editorial and documentary departments at the New England School of Photography for almost a decade. She currently lives in Palm Springs, California, and continues to photograph for publications, landscape architects, designers, and architects, while working on her personal projects.

ABOUT THIS PIECE

This image of an agave plant was photographed during TCLF's Los Angeles *Garden Dialogue* tour at landscape architect Jay Griffith's residence, Amalfi.

www.millicentharvey.com



Susan Hatchell FASLA

In the Courtyard

2015

Altered book, signed

Dimensions: 10" x 10" x 9 1/2"

ABOUT THE ARTIST

Growing up in the Washington, D.C., area gave Hatchell a love for monuments, parks, and public spaces that speak so symbolically to the American spirit, and inspired her to work in the public realm. Hatchell has served as president of Susan Hatchell Landscape Architecture in Raleigh, North Carolina, since 1994. With over two decades devoted to public works, she has planned, designed, and overseen construction for award-winning projects such as parks and greenways, downtown plazas, streetscapes, pedestrian and bicycle projects, transit stations, and rail corridors. Registered to practice in North and South Carolina, Hatchell has been an active participant in the ASLA. She was inducted as a Fellow of the ASLA in 2001, and served as its national president in 2012.

ABOUT THIS PIECE

"I started working with altered books about a year ago, and all my work was in two dimensions, and very specifically themed around wellness and healing. The first hurdle of getting past "altering" a book takes awhile, so it's best to start with the ten-cent books at the used bookstore! I pick the books for their titles and their relevance to the subject of the artwork. When I decided to explore trees and the landscape, I knew that I'd need to lighten up, as well as "branch out" to 3-D to really capture the essence of a tree. Working on *In the Courtyard* has been a marvelous journey of art, model building, and imagination. Whether it is designing and making jewelry, or creating an altered book - art always takes me on a fabulous journey to a new and exciting place."

www.blackcatbeads.com



Ron Henderson FASLA

Lirio

2015

Ink on paper, accordion-fold sketchbook, signed

Dimensions: 3¹/₂" x 6¹/₂" (unframed)

ABOUT THE ARTIST

Henderson is a landscape architect and founding principal of L+A Landscape Architecture in Newport, Rhode Island. He is professor and director of landscape architecture and urbanism at the Illinois Institute of Technology in Chicago. He is a Fellow of the ASLA and was a 2012 recipient of the National Endowment for the Arts / Japan-U.S. Friendship Commission Creative Artist Fellowship.

ABOUT THIS PIECE

"I began working in *orihon* (accordion-fold sketchbooks) in 1994, and have continued working in this media since. The sketchbooks are purchased in Beijing on Liulichang Street and in Japan at Itoya, or a private workshop in Kyoto. This sketchbook, embossed with Chinese characters, was purchased in Beijing. The subject, *Liriodendron tulipifera*, is investigated in this sketchbook and follows my previous botanical investigation of *sakura*, cherry trees, during my 2012 National Endowment for the Arts/ Japan-U.S. Friendship Commission Creative Artist Fellowship. I find that the *orihon* format is highly portable and imposes fewer constraints than individual codex book pages. The format also approaches the linear expanse of scrolls, which allows broader and more continuous drawing investigations."

www.LplusA.net



Gary R. Hilderbrand FASLA

South Garden Inside

2015

Hand-cut photo collage, signed

Dimensions: 10" x 11" (unframed); 11" x 13" (framed)

ABOUT THE ARTIST

Hilderbrand is principal of Reed Hilderbrand and professor in practice of landscape architecture at Harvard Graduate School of Design.

ABOUT THIS PIECE

"This photo collage, made from my own photographs of Dan Kiley's South Garden at the Art Institute of Chicago, is part of a series of hand-cut photographic manipulations that explore spatial and phenomenal conditions in iconic landscape projects. I dedicate this work to Peter Schaudt, who considered it the city's best public space."

www.reedhilderbrand.com



Janelle L. Johnson ASLA

Pittsburgh

2010

Photography, digital manipulation

Dimensions: 10" x 8" (unframed)

ABOUT THE ARTIST

Johnson earned a B.S.L.A. with Distinction at Purdue University and an M.L.A. and certificate in historic preservation at the University of Pennsylvania. Her professional experience spans both the public and private sectors as a designer and project manager. Johnson has worked on a variety of project typologies, including the design and construction of city parks, urban design strategies for distressed communities, residential estate gardens, and international civic spaces. Her interests lie in the creation of public spaces that respond to the cultural and historical influences of a given site, using those cues to inform her design sensibility.

ABOUT THIS PIECE

"Pittsburgh is a beautiful city with amazing infrastructure and natural features, including many bridges and the confluence of three rivers. The piece is a representation of the city through my own eyes. This visceral reaction to my first visit depicts the strength of the city's bones, while also recognizing its weaknesses in connectivity and access to the riverfront."

www.hoerschaudt.com



Mikyoung Kim FASLA

Time Lines

2015

Holographic panels, signed

Dimensions: 35" x 20" (unframed)

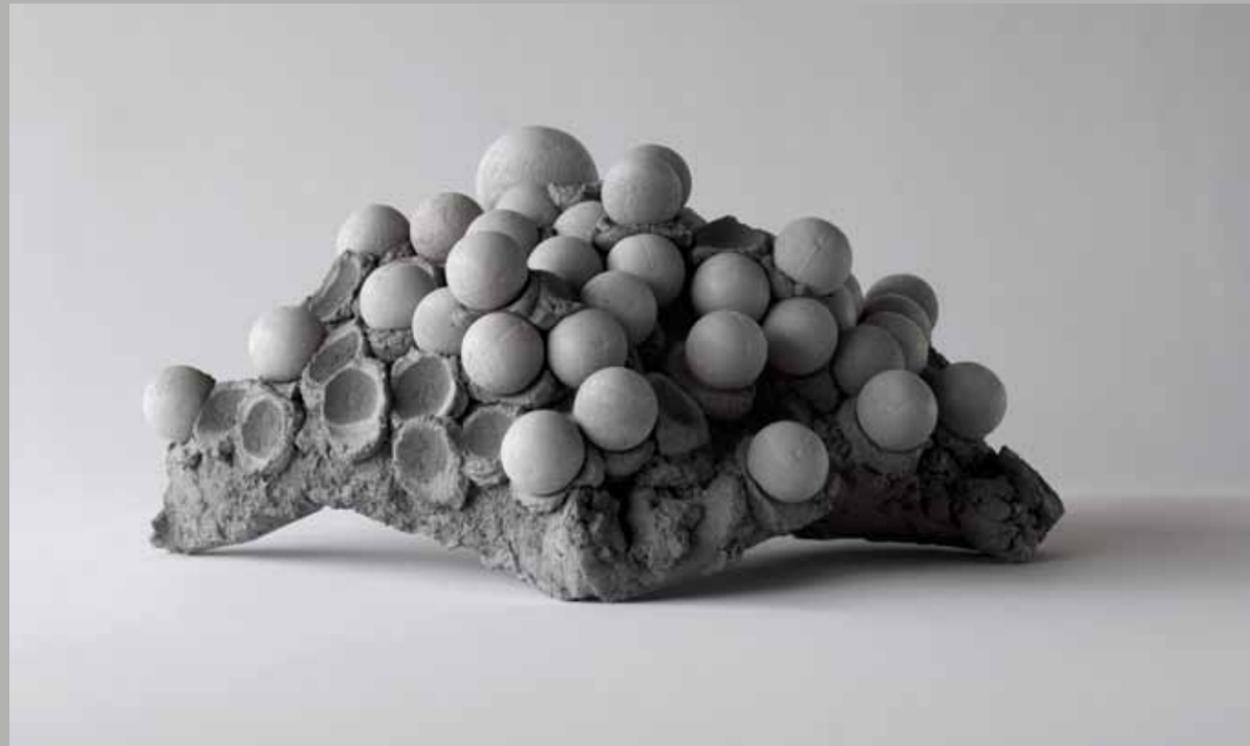
ABOUT THE ARTIST

Kim is an award-winning international landscape architect based in Boston. Her work focuses on merging sculptural vision with the urban landscape. Since the firm's inception, the work of Mikyoung Kim Design has won national awards for projects in the United States, Asia, and the Middle East, and has been published in the *New York Times*, the *Wall Street Journal*, the *Chicago Tribune*, and *Dwell*.

ABOUT THIS PIECE

This piece is a section of holographic art from Mikyoung Kim Design's *Time Lines* project located at the Austin Berstrom International Airport. The imagery is developed from the UTC-defined time zones in increments of five minutes over a 24-hour period, creating a delicate web of lines that represent global time. This translucent polycarbonate panel features three views of digital lenticulars that transform, highlighting global time over a 24-hour period. In this world-view, local time is highlighted by the UTC (coordinated universal time) designations and defined by solar and lunar transformations in the sky during the day.

www.myk-d.com



Larry Kornegay ASLA

Specimen (Landform study)

2012

Concrete

Dimensions: 23" x 18" x 10^{1/2}"

ABOUT THE ARTIST

The artwork of Kornegay reflects his expertise in working with a diverse range of materials. Focusing on drawing and painting as an undergraduate, he subsequently turned to sculpture during his graduate coursework. He makes sculpture in a variety of mediums, including cast concrete. Kornegay maintains a steady engagement with the tenets of art, playing with composition, form, texture, and color. He captures the visual integrity of familiar objects and reconfigures them as new forms filled with intricacy, spontaneity, intrigue, and often a bit of humor.

ABOUT THIS PIECE

"Through intimate involvement with the process of making objects, my intent is to create form and compositions that reflect, in the purest way possible, the intricacies of nature and of life around me."

<http://kornegaydesign.com>



Louis Kurz

Douglas Monument

1866/67

Hand-colored lithograph

Dimensions: 12" x 8" (unframed); 15" x 12" (framed)

Donated by Dennis C. McGlade, FASLA

ABOUT THE ARTIST

Kurz immigrated from Austria to the United States in 1848. He lived in Milwaukee, and then Chicago, where he co-founded the Chicago Lithographing Company. After his business was destroyed in the Great Chicago Fire of 1871, he moved back to Milwaukee to found the American Oleograph Company. Returning to Chicago in 1880, he became a partner with the publishing firm Kurz and Allison, which was known for the chromolithographs it produced.

ABOUT THIS PIECE

This image of Douglas Monument was published by the Chicago Lithographing Company in *Chicago Illustrated* in 1866/67. The piece, which was drawn on stone by Louis Kurz, was part of a portfolio of views of Chicago produced by his business partners Otto Jevne and Peter M. Almini.





Tom Lamb

Los Angeles River South towards Long Beach
2015

Aerial photograph, signed

Edition: 1/10

Dimensions: 17" x 22" (unframed); 24" x 28" (framed)

Donated by Nick Lamb

ABOUT THE ARTIST

Lamb is a landscape and ethnographic photographer based in Laguna Beach, California. He uses photography as his primary tool, along with pioneering trends in new media. Lamb has dedicated his life to creating memorable photographs through the art of storytelling and to championing environmental awareness. His images, both from the air and the ground, are of built and un-built landscapes, often abandoned or in transition. His images examine how we interact with the planet's most valuable but increasingly threatened resources. Lamb is interested in the balance between the natural world and man's mark on the land. It is the relationship between Lamb's photographs and abstract painting that is perhaps the most direct association for the viewer and one that he emphasizes in his visual compositions. His introduction to Abstract Expressionism came while he was a graduate student at the Rhode Island School of Design in the late 1970s. During that time, Lamb assisted artist Aaron Siskind, who was well known for his own abstract photographic work.

ABOUT THIS PIECE

Photography alters perspective; it brings small or distant subjects into view and expands the frame of natural vision. It is the relationship between Lamb's photographs and abstract painting that is the most direct association.

www.lambstudio.com



Tom Leader ASLA, with Ryosuke Shimoda

Shanghai Carpet

2002

Print on paper

Dimensions: 40" x 15" (unframed)

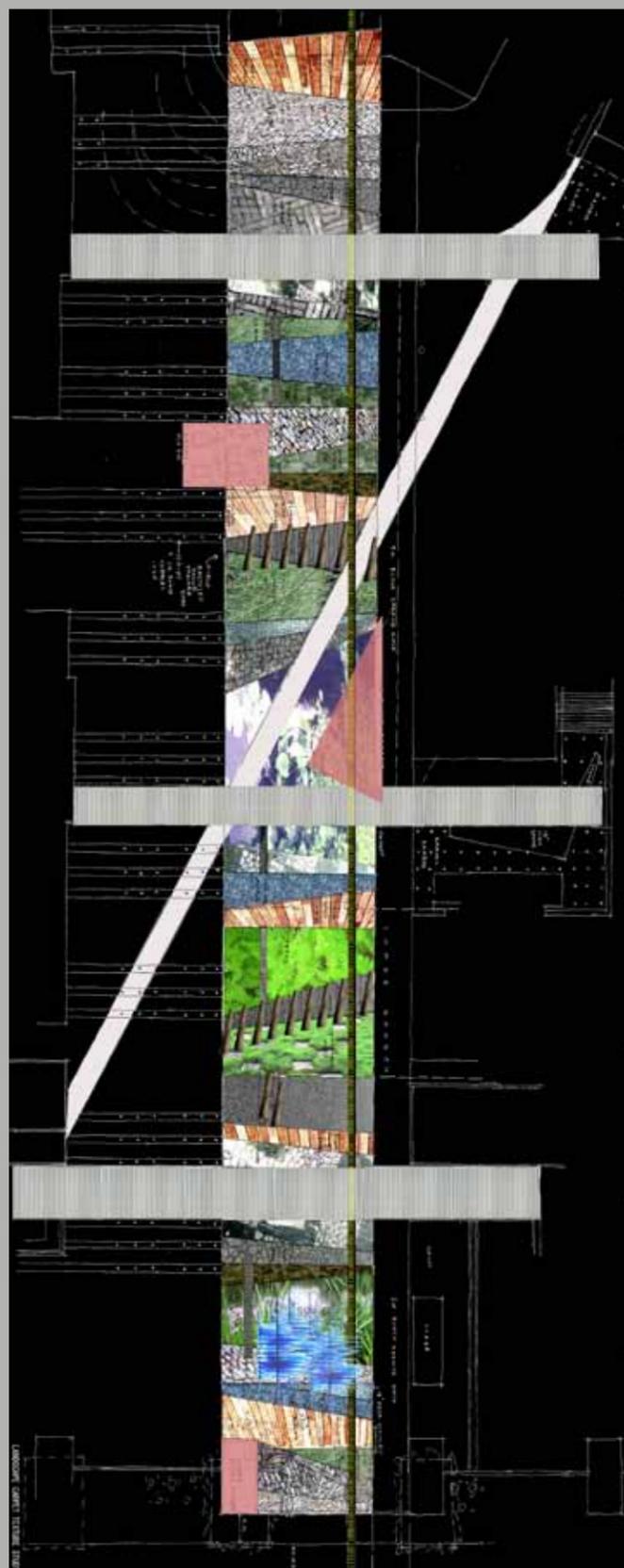
ABOUT THE ARTIST

Leader is a practicing landscape architect in Berkeley, California. He received a B.A. in landscape architecture from University of California, Berkeley, in 1978 and an M.L.A. from the Harvard Graduate School of Design in 1983. Tom Leader Studio was founded in 2001 as an experimental atelier for investigating sites and communities and linking them together with material practice. Work of the firm has been exhibited at the Museum of Modern Art (MOMA) in New York City, the San Francisco Museum of Modern Art, the Cooper Hewitt Triennial, and the Vitra Design Museum. The firm's best-known work, Railroad Park in downtown Birmingham, Alabama, was awarded the 2012 ULI Urban Open Space Award. The firm's current passion is future shoreline planning for Richmond, California, emerging from the intersection of sea-level rise and seismic displacement.

ABOUT THIS PIECE

This drawing was the conceptual basis for "Shanghai Carpet," which was featured as a frontispiece in the MOMA "Groundswell" show. The drawing and the project were a compression and bas relief of the everyday surfaces of Shanghai to create a 200-meter-long series of spaces for people and to serve as an emblematic "carpet" for a digital marketing center.

www.tomleader.com





Carol Sue Lebbin-Spector

Menton Landscape

1979

Painting

Dimensions: 24" x 18" (unframed)

Donated by Sunny Scully Alsup, FASLA

ABOUT THE ARTIST

Born in Washington, D.C., Lebbin-Spector has been creating imaginative works on canvas and paper for many years. As a painter and a printmaker, she has studied all the formal components of visual communication: line, shape, composition, contrast, pattern, and color. However, her art goes beyond surface presentations, investigating a more profound realm of ideas and perception, a realm where gravity and perspective are optional, where memory and reality intertwine. Her work invites us to daydream, to suspend disbelief and inhabit a world in which beauty takes precedence over logic.

www.carolesue.com



Keith LeBlanc FASLA

Pamet Forecast

2015

Mixed media, encaustic, digital print on board, signed

Dimensions: 18" x 12" (unframed)

ABOUT THE ARTIST

LeBlanc is a nationally recognized landscape architect who has dedicated more than 35 years to the design of outdoor spaces. He established his namesake firm in Boston in 1992. His work is characterized by its sensitive response to difficult sites, a strong conceptual order expressed in a modernist, even minimalist vocabulary, and the sophisticated use of plants to create a sense of place. An active member of the ASLA, LeBlanc has served on the *Landscape Architecture Magazine* Editorial Advisory Committee and chaired the 2015 ASLA professional awards jury. LeBlanc is a current member of the Stewardship Council of The Cultural Landscape Foundation.

ABOUT THIS PIECE

"The beaches of Cape Cod have been scoured by the ocean for decades. A violent storm near my home recently breached the existing dune for about a thousand feet. Such occurrences were once rare, but are now happening with more frequency. I photographed the rupture during a couple of visits within an eight-hour period, but was struck one afternoon by the acres of sea foam still covering the beach."

www.kl-la.com



William Lesch

Winkleman Mine Tailing Pile #7. Hayden, Arizona

Negative 2000 / print 2015

Photograph, signed

Edition: 7/25

Dimensions: 32" x 32" (unframed)

ABOUT THE ARTIST

Lesch was born in Indianapolis, Indiana, and grew up in the Midwest. In 1973, he moved west, settling in Tucson, Arizona, where he currently lives with his wife and family. He had his first one-person show in 1976 at the Center for Creative Photography in Tucson, where he worked as the center's first staff photographer while pursuing graduate studies at the University of Arizona. Lesch attended the University of Cincinnati School of Art and Design and in 1975 received a B.F.A. in photography from the University of Arizona. His work has been widely exhibited in the United States and worldwide for over 30 years. Lesch's work can be found in over 100 private, corporate, and museum collections, including the Los Angeles County Museum of Art, the Graham Nash Collection, and the Snell and Wilmer Corporate Collection. He is a meticulous craftsman and has always made his own prints, from his early days with film and traditional silver prints to his current work in the digital darkroom.

ABOUT THIS PIECE

"This piece is from an ongoing series called *Working Arizona Landscapes*. I began the series in 2001. This is a composite montage of aerial photographs of Arizona copper mines. I photograph the mines from the air, then combine the shots to create abstract landscape compositions working with the colors and shapes of the tailings, roads, industrial decay, and the natural erosion that occurs at these sites. The earth sculptor Robert Smithson said 'industrial ruins rise into decay rather than fall.' Towards the end of his career Smithson worked on an unrealized proposal for viewing platforms at the bottom of mines. These photographs display what viewers might have seen had Smithson finished his project. The British author J.G. Ballard wrote of post-industrial spaces that were 'fossils of time future', a description that resonates quite well with my intent for this work."

www.williamlesch.com



Diane Love

Villa Lante Gravity

2004

Digital print, signed

Dimensions: 19" x 13" (unframed); 27" x 21" (framed)

ABOUT THE ARTIST

Love is represented by the Staley Wise Gallery in New York City. She has had exhibitions in New York City, at the PB3 Art Fair, the West Palm Beach Convention Center, the Los Angeles Art Show, Barker Hangar Santa Monica, and the M Studio Gallery. According to the *Sunday Palm Beach Post*, "Her black and white photographs of individual flowers turn them into nearly abstract objects." Love's photographs are in the collection of Bear Stearns and Meridian Capital Partners and have been part of the Central Park Conservancy note card series. A visiting artist at the American Academy in Rome in 2004, the subject of her project was *The Light of Rome*.

ABOUT THIS PIECE

"I shot this with film on a visit to Villa Lante in 2004."

www.dianelovephotos.com



Alex S. Maclean

Flamingos Taking Flight, Rosolina, Italy

2009

Aluminum Dibond print

Edition: 1/9

Dimensions: 30" x 24" (unframed)

ABOUT THE ARTIST

Pilot and photographer MacLean has flown his plane over much of the United States documenting the landscape. Trained as an architect, he has portrayed the history and evolution of the land from vast agricultural patterns to city grids, recording changes brought about by human intervention and natural processes. MacLean's photographs have been exhibited widely in the United States, Canada, Europe, and Asia, and are found in private, public, and university collections. He has won numerous awards, including the American Academy of Rome's Rome Prize in landscape architecture for 2003-2004, and grants from foundations such as the National Endowment for the Arts and the Pulitzer Center for Crisis Reporting in 2014. He was most recently a fellow at the HWK Institute in Delmenhorst, Germany. MacLean is the author/coauthor of ten books, including: *Up on the Roof: New York's Hidden Skyline Spaces* (2012), *Chroniques Aeriennes: L'art d'Alex MacLean* (2010), *Las Vegas| Venice* (2010), *OVER: The American Landscape at the Tipping Point* (2008), *Visualizing Density* (2007), *The Playbook* (2006), *Designs on the Land: Exploring America from the Air* (2003), *Above and Beyond; Visualizing Change in Small Towns and Rural Areas* (2002), *Taking Measures Across the American Landscape* (1996) and *Look at the Land; Aerial Reflections of America* (1993). MacLean lives and maintains a studio in Lincoln, Massachusetts.

ABOUT THIS PIECE

"The views from my plane offer infinite perspectives on the landscape. Despite these variations, there are recurrent lines and patterns such as pathways, borders, and boundaries, all of which reveal transitions and contrasting conditions within a landscape. I rarely modify or crop the image in the studio; the finished photograph usually captures the first moment that I see it. I take photographs that express thoughts and my feelings about what is happening on the land, and I hope they will influence the viewer's thoughts and feelings as well."

www.alexmaclean.com



Cheryl Maeder

Dreamscapes, Far & Away IX

2010

Photograph, archival watercolor print, signed

Edition: AP

Dimensions 11" x 17" (unframed)

ABOUT THE ARTIST

Maeder's photography work is in the permanent collection of the Frost Museum in Miami, and has been exhibited at the Louvre in Paris, the Boca Museum of Art in Boca Raton, Florida, and the Norton Museum of Art in West Palm Beach, Florida. She was recently selected for a 2016 exhibition at the Miami International Airport by the airport's Fine Art & Cultural Affairs Board, comprising members of the professional art community of Miami. Two of Maeder's photographs were selected to represent Art Southampton's 2015 worldwide marketing campaign. She has been awarded the 2014 Moscow International Foto Award, the Artoteque Biennial Contemporary Art Award of Excellence, the International Color Awards Photography Masters Cup, Hasselblad Lurzer's International Screenings Award, and an award from Women in Photography International. Maeder's photographs are auctioned at Sotheby's New York, and collected worldwide.

ABOUT THIS PIECE

"The *Dreamscapes* series are inspired by my travels to the Mediterranean coastal towns of Spain. Inspired by the play of light and color before me, I began experimenting with taking my photography in a new direction. The photorealist painter uses the paintbrush to convey the world as in a photograph and I, as a photographer, use my camera as an instrument to convey the world through painterly eyes. Part colorfield painter, part impressionist and part abstractionist, I want to convey to the viewer that the world we see is part of a larger reality and what appears to be clear and in focus is only our perception. Being a visual artist for 25 years and always working to break through stereotypes, it was natural that, in 2011, I also began shooting motion."

<http://gardenhousedecor.net>



Steve Martino FASLA

Agave Series: Shadows and Blue Agave
2009

Black-and-white inkjet photographs, signed

Edition: 1/3

Dimensions: 11" x 8^{1/2}" (unframed); 19" x 15" (framed)

ABOUT THE ARTIST

For the past 35 years, landscape architect Steve Martino has been committed to the advancement of landscape architecture in the Southwest. Armed with a demonstrated knowledge of materials and design skills, he strives to integrate the needs and habitat of people and the natural landscape in clear and understandable terms. Martino's expertise as a thoughtful and consistent designer has earned him local and national design awards, including nine such awards from the ASLA (national). In 2006, he received both the ASLA Award of Excellence in Residential Design, and the ASLA Design Medal. Martino is based in Phoenix, Arizona.

ABOUT THIS PIECE

"I have always been intrigued by the imprinted designs agave leaves press into each other as they unfold and emerge. I went out to my garden in mid-day thinking I might get some photos even in the harsh desert light."

www.stevemartino.net



Mimi McKay ASLA

Littoral Drift

2015

Paper and fabric collage, signed

Dimensions: 5" x 7" (unframed); 11" x 14" (framed)

ABOUT THE ARTIST

McKay received a B.A. in art history from Smith College and an M.L.A. from the University of Michigan, Ann Arbor. She has been a practicing landscape architect since 1978 and started her own firm in 1980. She has raised a family and made art in her free time. In 2011 she joined the Images Art Co-op. The co-op has a gallery where members show their work. Landscapes are always her central theme, whether represented in paint or collage.

ABOUT THIS PIECE

"The collages I make are representations of landscapes. The materials generally drive the composition."

www.mckaylandarch.com



Jonathan Mueller FASLA

Spring Freshet - Olympic National Park
2014

Color photograph, printed on canvas, signed
Dimensions: 16" x 10" (unframed)

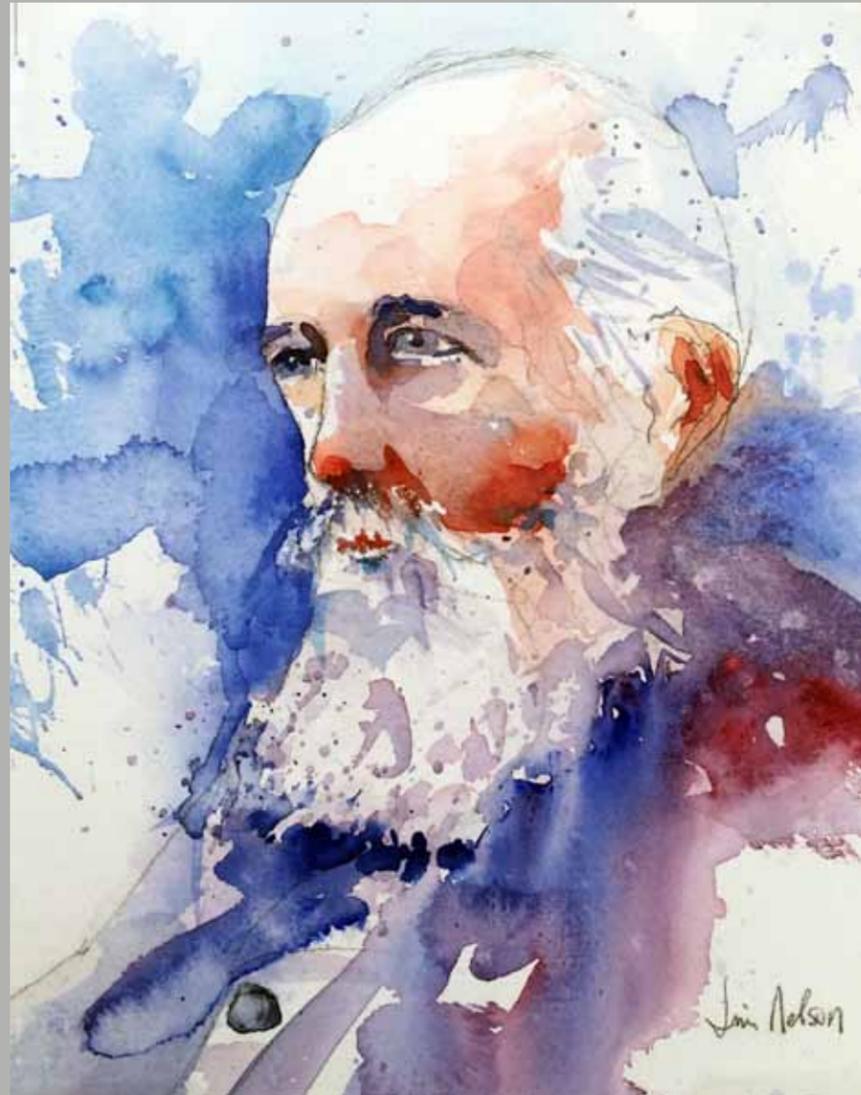
ABOUT THE ARTIST

Mueller grew up in the northwestern United States and has been in awe of the regional landscape since his earliest trips to the wild at age four. As a landscape architect, he has always been intrigued by the power the landscape has in our lives and those moments where nature surprises us with its raw beauty.

ABOUT THIS PIECE

"This was a photo I couldn't resist making. Our National Parks are amazing! This image was made with a Nikon D5100 that was a gift for my year as president of the ASLA. The image is the result of a handheld effort (no tripod) to capture the power and beauty of the spring runoff in Olympic National Park in Washington State."

<http://architectswest.com>



James Nelson

Frederick Law Olmsted

2015

Watercolor, signed

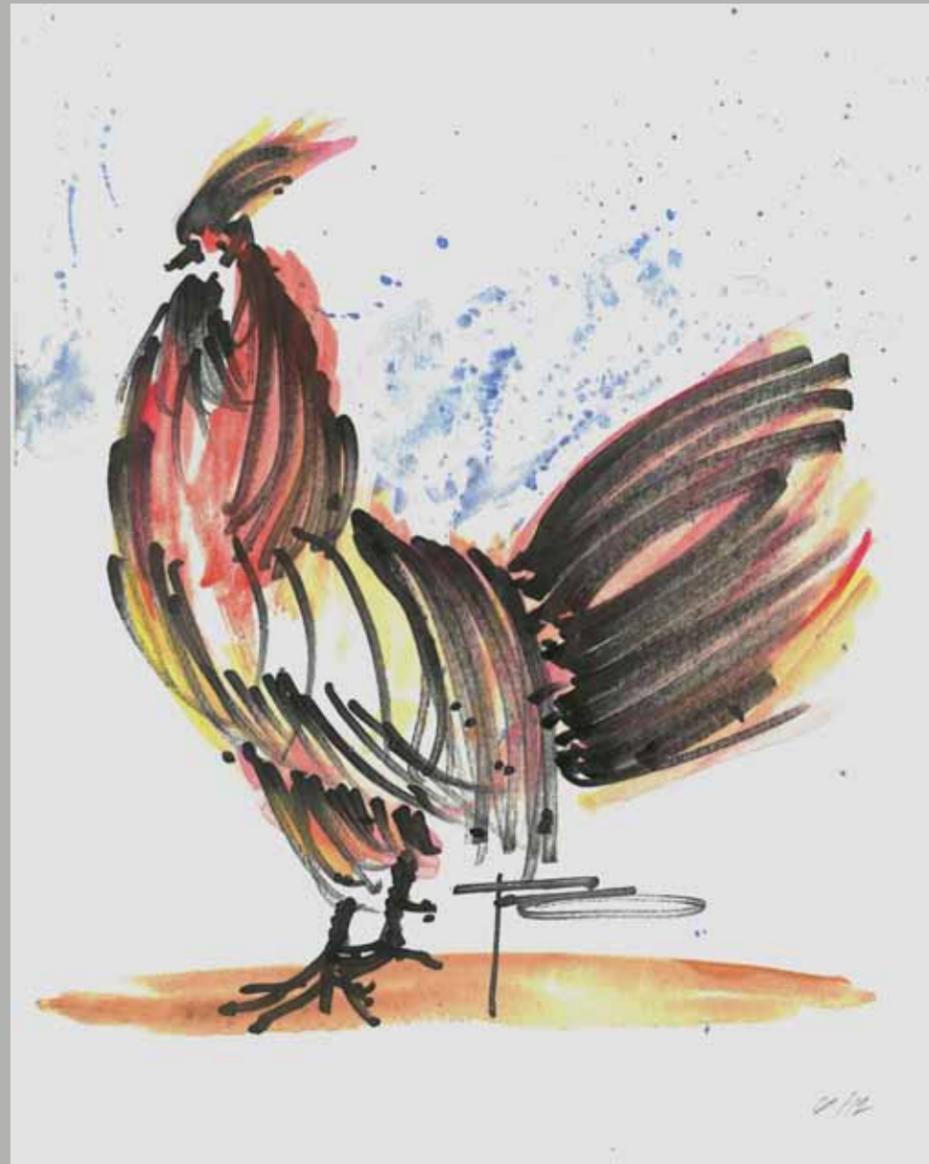
Dimensions: 9" x 11" (unframed); 11" x 14" (framed)

Donated by Millicent Harvey

ABOUT THE ARTIST

Nelson has always loved watercolor as a medium. He enjoys studying the works of John Singer Sargent, Winslow Homer, Andrew Wyeth, Charles Reid, and paintings of the impressionist and post-impressionist periods.

A retired biochemist, he now devotes himself to his painting full-time.



Thomas R. Oslund FASLA, FAAR

Untitled

2010

Graphite, signed

Edition: 1/10

Dimensions: 12" x 10" (unframed)

ABOUT THE ARTIST

Oslund received his M.L.A. from the Harvard University Graduate School of Design in 1986. Both the ASLA and the American Institute of Architects have recognized his work with over 65 design awards. In 1992, he was awarded the prestigious Rome Prize from the American Academy in Rome, and he became a Fellow of the ASLA in 2002. Oslund's interest in art and his passion for design are fueled by a commitment to excellence and innovation. He brings over 30 years of experience at a variety of project scales, from 800-acre master-planning efforts to a 5000-square-foot rooftop garden. His belief in the collaborative process of working closely with clients, architects, engineers, fabricators, and artists has yielded positive results and brought him international recognition as an innovator in solving complex design challenges.

ABOUT THIS PIECE

"These are sketches from my travel journal circa 2010."

<http://www.oaala.com>



Theodore Osmundson FASLA, FAAR

Murin-in, Kyoto, Japan

1963

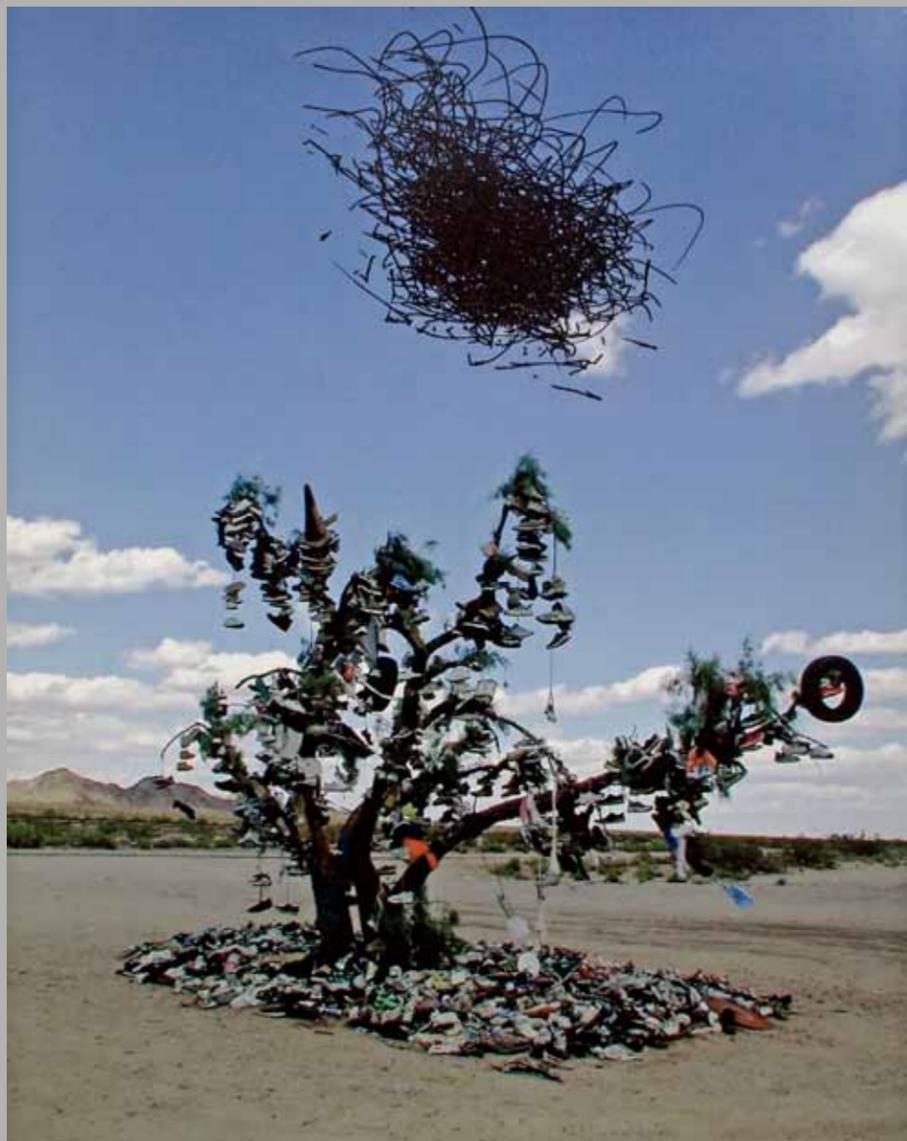
Black-and-white photograph, signed

Dimensions: 7^{1/4}" x 7^{1/4}" (unframed); 14^{1/4}" x 16^{1/4}" (framed)

Donated by Lorraine Osmundson

ABOUT THE ARTIST

Osmundson practiced landscape planning for more than 50 years. He was a president of the ASLA, and was awarded the ASLA Medal for his work. Osmundson lectured and wrote extensively on landscape architecture in general, and on roof-garden technology and design in particular. A well-known photographer, he produced thousands of images throughout his travels around the world. He passed away in April 2009.



Pat Pickett

Tamarix - 1 hr - Hot afternoon winds - Highway 62, California - April 2003
2003

Ink on photo, signed

Dimensions: 7^{1/4}" x 9^{1/4}" (unframed); 12^{1/4}" x 15" (framed)

ABOUT THE ARTIST

Pickett graduated with a B.A. from Scripps College and an M.F.A. from Hunter College. Her work has been exhibited at the Parrish Art Museum in Water Mill, New York; the Guild Hall and the Drawing Room gallery in East Hampton, New York; and the Andrew Roth Gallery in New York City, among others. Her work is held in numerous private collections and has been written about in the *New York Times*, the *New York Times Magazine*, and *New York Magazine*. In 2013, Pickett participated in a residency at Jentel Artist Residency in Wyoming. She has produced several bodies of work based on extensive field expeditions, including an exhibition titled *A Record of the Conditions: 21 Trees, 7 States, 3500 Miles*. Pickett spent six years teaching art history to aeronautical engineering students at Dowling College School of Aviation. Since 2007, she has presented her work to three international scientific conferences organized around the theme of the effects of wind on trees. Pickett lives and works in Los Angeles.

ABOUT THIS PIECE

"My work explores representations of landscape and the boundaries of drawing. I am interested in using bio-mechanical responses of trees to wind in order to represent the artist's experience – mark-making in response to stimulation by external phenomena.

In all of my tree work, which includes video, motion tracking and animation, I allow drawing to happen. A pen attached to a wind-driven oscillating branch tip is pushed across the surface of paper or photograph, creating marks characteristic of each species. Or a digital pen records a real-time drawing with sounds of wind, birds, and pen scratching across paper, and is synced with video footage of the tree. Or computer-generated paths of branch tips are tracked and traced on video footage, illustrating tree excitation and accommodation behavior.

My intent is to create images that are conversations between directly recording a landscape at a particular moment, and the artists' eye and hand."

www.patpickett.com



Lala Rašćic

Nature, Culture, Landscape, Manscape

2015

Paint on glass, wooden blocks, metal and nylon fasteners

Edition: 2/2

Dimensions: 12" x 4"

ABOUT THE ARTIST

Rašćic is a multi-media artist working with performance, video, installation, and painting. Rašćic's narrative-based practice uses cues from current affairs, literature, and history to build fictional storylines, often combining all three in order to challenge and sometimes satirize contemporary social, gender, and political contexts. She employs enactment as a tool to deliver these narratives. Recent solo shows include *The Horizon Tries* at the Good Children Gallery in New Orleans (2015); *How to do Things With Words* at SKUC in Ljubljana (2014); *No Country Other Than Liberty* at SIZ Galery Mali Salon in Rijeka (2013); and *Whatever the Object* at GfZK in Leipzig (2013). She has taken part in recent group shows at Memory Lane, Galerie du Jour, and Agnes B in Paris (2014); and the 54th October Salon in Belgrade (2013). Rašćic attended artist-in-residence programs at the Rijksakademie in Amsterdam; Platform Garanti in Istanbul; Forum Stadpark in Graz; KulturKontakt in Vienna; and Cite des Arts in Paris. She is the recipient of the *Future of Europe* Art Prize from the Museum of Contemporary Art Leipzig, 2013; the Museum of Contemporary Art Zagreb, T-HT Awards, 2007; and the Young Visual Artist Award from the Sarajevo Centre for Contemporary Arts, Bosnia and Herzegovina, 2006. She lives and works in Zagreb, Sarajevo, and New Orleans, and is a member of the Good Children Gallery and the Association for Culture and Art CRVENA.

ABOUT THE PIECE

"Nature, Culture, Landscape, Manscape is a work from the series *The Horizon Tries*. The series consists of several typographical works representing keywords and phrases articulated during my research on man's relationship to nature and the representation of the same. The series of works takes a cue from Simon Schama's *Landscape and Memory*. '...the very act of identifying (not to mention photographing) the place presupposes our presence, and along with us all the heavy cultural backpacks we lug with us on the trail,' it asks the question: when we look at landscape do we see culture or nature?"

www.lalarascic.com





M.C. Reardon

Tree Farm #2

2015

Black-and-white photograph, signed

Dimensions: 10" x 10" (unframed); 15" x 15" (framed)

ABOUT THE ARTIST

Moving from working in the analog darkroom to completely digital, Reardon creates photographs with medium-format film or digital negatives that are then printed as archival giclees. She uses a varnishing process to incorporate her photographs into abstract paintings. Her interest lies not in creating a space for her photographs, but instead in observing the fleeting moments when nature presents the perfect light to translate its inherent beauty and subtle wisdom onto her negative. Reardon is currently a member of the Photography Council at the Portland Art Museum. Her work is included in corporate and private collections worldwide and has been exhibited internationally, with most recent exhibits in Los Angeles, Seattle, and Portland, Oregon. She received the First Place Award in the Professional Artist category at the Wallowa County Festival of Arts in 2001 and participated in two PhotoLucida art shows with other local photographers in 2012 and 2014. Her photographs and paintings have been shown in three juried exhibitions at the Joseph Center for Art and Culture in 2015. She is represented by Saatchi Art in Los Angeles and Indigo Gallery in Joseph, Oregon.

ABOUT THIS PIECE

"Once dreaming of becoming an architect, I am fascinated by the patterns, lines and compositions of the urban environment, but my main inspiration comes from the elemental power of Nature. A native Oregonian, I spent nearly a decade living in Los Angeles before returning to my hometown of Portland, appreciating the wild beauty of the Northwest and the impending threat of population growth on the natural environment. Over the years, I have observed humanity's obsession with the advances of technology and I am concerned that we are at risk of losing our primal connection with the planet. I strive to create work that reminds the viewer that Nature does not live in the boundaries that humans do, in tiny squares viewed on a satellite map, but within the vast landscape which we have merely built our homes upon."

www.mcreardon.com



Scott Reinholt ASLA

Fire

2015

Acrylic paint on canvas, signed

Dimensions: 16" x 20" (unframed)

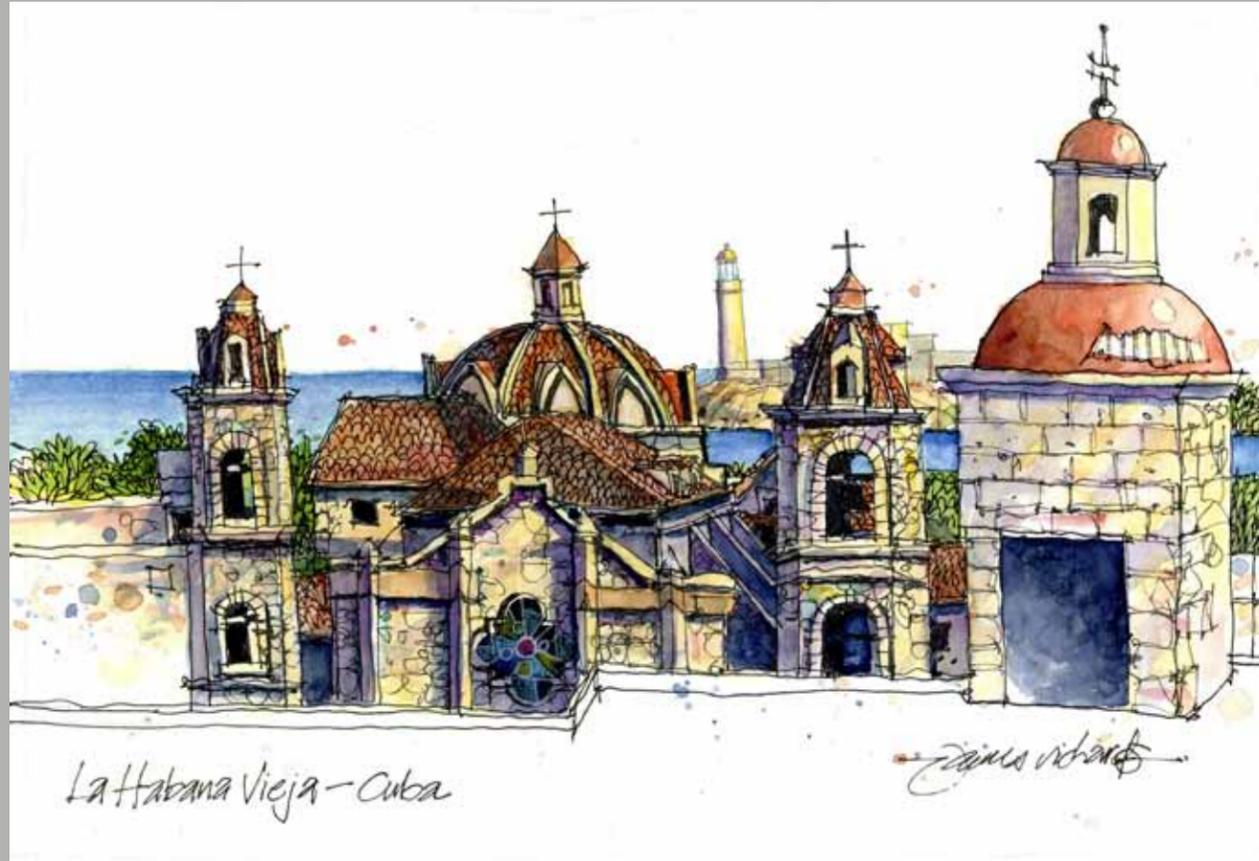
ABOUT THE ARTIST

Reinholt holds a B.L.A. from Michigan State University and is a registered landscape architect in the state of Michigan. He worked in multiple design offices in Ann Arbor, Michigan, for sixteen years and filled the role of president of the Michigan Chapter of the ASLA. Reinholt is currently sales manager at Landscape Forms, where he collaborates with landscape architects and other design professionals.

ABOUT THIS PIECE

The piece is meant to draw your eye inward, in a way similar to how you can become mesmerized by looking at fire.

<http://www.landscapeforms.com>



James Richards FASLA

La Habana Vieja, Cuba

2014

Watercolor on ink and pencil, signed

Dimensions: 21" x 16" (unframed); 23" x 19" (framed)

ABOUT THE ARTIST

Richards is a national award-winning designer, artist, author, and educator whose work has creatively spanned town planning, urban design, and landscape architecture for over 30 years on projects in sixteen states. He is co-founder and principal of TOWNSCAPE, an urban-design consultancy based in Fort Worth, Texas, and is an associate professor of landscape architecture at the University of Texas at Arlington. Richards is an international blog correspondent and member of the Advisory Board of Urban Sketchers, a non-profit that promotes on-location sketching across disciplines and around the globe. He has studied and sketched great places on-location in over 40 countries, and teaches design sketching workshops across the United States and abroad. He is the 2008 recipient of the ASLA's Bradford Williams Medal for his writings on drawing and creativity in *Landscape Architecture Magazine*. His book, *Freehand Drawing and Discovery: Urban Sketching and Concept Drawing for Designers*, was published in 2013 by John Wiley and Sons, and won an Honor Award in Communications from the ASLA in 2014.

ABOUT THIS PIECE

Part of the artist's ongoing exploration of place and its influence on artists, ideas, and creativity, this view of the rooftops of Old Havana, sketched on location and later developed in the studio, is from the Hotel Ambos Mundos, where Ernest Hemingway lived and worked for seven years, writing much of *For Whom the Bell Tolls*, as well as numerous short stories and articles. He described the view in the opening paragraphs of a 1933 article for *Esquire* magazine, and it has changed little since then. The piece was part of a solo exhibition by Richards titled *Hemingway's Cuba: An Exploration of Place and Creativity*, shown at Finca Vigia, Hemingway's home outside Havana, during the 2015 Havana Art Biennial. Richards is the first American artist to be invited to show an exhibition at the Nobel Prize-winning author's home, now a national museum.

www.jamesrichardssketchbook.com



David Rubin ASLA, FAAR

Summer in Pamphili Park

2012

Oil on board, signed

Dimensions: 6" x 6" (unframed)

ABOUT THE ARTIST

Rubin is the founding principal of LAND COLLECTIVE, a landscape architecture and urban design studio committed to practicing with an emphasis on socially purposeful design strategies. He is the 2011 recipient of the Rome Prize in landscape architecture from the American Academy in Rome.

ABOUT THIS PIECE

"Behind the American Academy in Rome on the Janiculum Hill, the seventeenth-century Villa Doria Pamphili has been transformed into the largest public park in Rome. Within the park, there are extraordinary stone pines arranged as bosques, on grids, and in singular lines along paths. Their broad canopies capture the light in wonderful ways. I took great pleasure in walking and running through Pamphili Park, drawing inspiration from the crowds of people that gather there and from the ever present pines planted so many years ago."

www.land-collective.com



Cass Salzwedel

Arid Aerial Bracelet

2015

Glass and gold-plated seed beads

Dimensions: 7" x 1¹/₂"

ABOUT THE ARTIST

Salzwedel grew up on Washington state's scenic San Juan Islands. Her beaded bracelets are inspired by her childhood adventures and often by her work with the talented landscape architects of Gustafson Guthrie Nichol.

ABOUT THIS PIECE

The colors of this bracelet were inspired by an aerial landscape image that Cass noticed on a landscape designer's computer monitor. She translated the image into gold- and brass-plated glass seed beads, sewn together with Japanese silk beading thread. The clasp is an elegantly simple copper-plated slide. Cass' jewelry is primitively conceived, yet executed with precision, and it offers the wearer a tactile as well as visual experience.

<http://www.etsy.com/shop/CassNW.com>



Lucinda Reed Sanders FASLA

Clouds Over Fields

2013

Pastel

Dimensions: 17" x 8^{1/2}" (unframed); 26^{3/4}" x 18^{1/2}" (framed)

ABOUT THE ARTIST

Sanders received her M.L.A. from the University of Pennsylvania. As CEO and partner of OLIN, she has led the design development of many of OLIN's signature projects. She is actively involved on boards, and as an educator, and is dedicated to the advancement of the field of landscape architecture and urban design. Sanders is vice president of leadership for the Landscape Architecture Foundation and an adjunct professor of landscape architecture at the University of Pennsylvania.

ABOUT THIS PIECE

"In my work, I explore a wide range of environments from highly disturbed to bucolic. My studies of the structures of these culturally modified landscapes provide me with an ongoing fascination. Equally significant to me is the study of color within these altered landscapes. In particular, the influence of the "air" as it envelops the overall tonality of the landscapes is temporal and powerfully transformative. It is the great modifier and the ultimate arbiter in my work. This piece is *en plein air*, painted in a Bucks County, Pennsylvania, field within Tyler State Park."

www.theolinstudio.com



René D. Shoemaker

Kennedy Road Beaver Pond, Oconee County, GA

2012

Silk broadcloth hand painted with fiber-reactive dyes, signed
Dimensions: 10" x 10" (unframed); 14" x 14" (framed)

ABOUT THE ARTIST

Shoemaker's love for travel is as great as her love for coffee – both fuel her soul and creativity. She finds inspiration in traveling, seeking, observing, and learning. Shoemaker finds beauty in the world around her as well as in the people who generously share their stories. She is intrigued by how spaces work together and how people live in those spaces. She delights in sharing her unique vision of the world with others who enjoy a similar sense of adventure and wonder. Shoemaker's long relationship with the College of Environment and Design at the University of Georgia has informed much of her art and design work. Her appreciation goes out to them.

ABOUT THIS PIECE

"At the intersection of Clarke, Oglethorpe and Oconee Counties, at the end of Kennedy Road in north Georgia, lies this beaver pond, which farmers have tried for years to reclaim as farmland. Despite their efforts, the beavers have won out. I created this silk painting to support the Athens (GA) Land Trust, which, along with The Cultural Landscape Foundation, is working to preserve our natural and cultural heritage for future generations."

www.reneshoemaker.com



Kevin W. Sloan ASLA

Sicily

2015

Glue laminated burlap on panel, applied and sanded acrylic, signed
Dimensions: three works 11" x 11" spaced one inch apart.

ABOUT THE ARTIST

Sloan is a landscape architect and writer who holds an M.Arch. and teaches architecture and urban design at the University of Texas, Arlington. His practice, Kevin Sloan Studio, is concerned with humanizing the unprecedented metropolitan pattern by creating new landscape prototypes. A 2000 Loeb Fellow finalist, Sloan employs a process that uniquely incorporates notational drawing, an analytical technique for "drawing" ideas from seminal works. He fuses the drawn ideas with the needs and desires of contemporary culture. His built works and writings are featured in professional journals and magazines.

ABOUT THIS PIECE

"Sicily had a profound impact on me during a 2002 encounter – the food, the layers of history and the color and shape of the terrain, which reminded me of my home in Texas. The triptych "Sicily" abstracts the history and ruggedness of the island by constructing layers of paint onto a coarse and crude lamination of burlap, and then digging back through them with a high-speed circular sander. The colors are reminders of the Sicilian earth, olive groves and sea. My business partner and wife Diane made the suggestion to add the line drawing, which originates from a selection of my notational drawings made during the trip. (See cover article, *Landscape Architecture Magazine*, November 2003.) Look closely and you'll see the line painting playing with the forms and nuances created by the sanded landscape."

www.kevinsloanstudio.com



Brent Smith

Marsh Field

2011

Oil on canvas, signed

Dimensions: 24" x 12" (unframed)

Donated by Jeffrey Carbo, FASLA, and Wendy Carbo

ABOUT THE ARTIST

Influenced by classic American landscape painters like those of the Hudson River School as well as Mark Rothko and Jasper Johns, Smith's work seems to float between abstract colorfield and traditional realism. Inspired by the diverse landscapes of the Gulf Coast, Smith considers himself a regional artist painting the wetlands, fields, bays, and beaches near his hometown of Mobile, Alabama. Working in acrylic and mixed media, the paintings are brought to life through multiple layers of thinned paint and glazes, creating a palette that is sensuous and earthy. Although contemporary, the works retain a certain timeless quality about them. Each seems to bear a history of its own. Smith received a B.F.A. from Auburn University in 1993 and works as a full-time artist in Mobile, Alabama.

ABOUT THIS PIECE

The works of contemporary painter Brent Smith can be recognized by their serene simplicity. They are created to draw the viewer through the window to an open sky and dramatic cloud formations. The distant horizon is a metaphor for the future.

<http://brentsmithart.com>



Ken Smith FASLA

Fenway Deity Necklace, 2 each

2015

Inkjet print on vinyl, signed

Dimensions: 9" x 20"

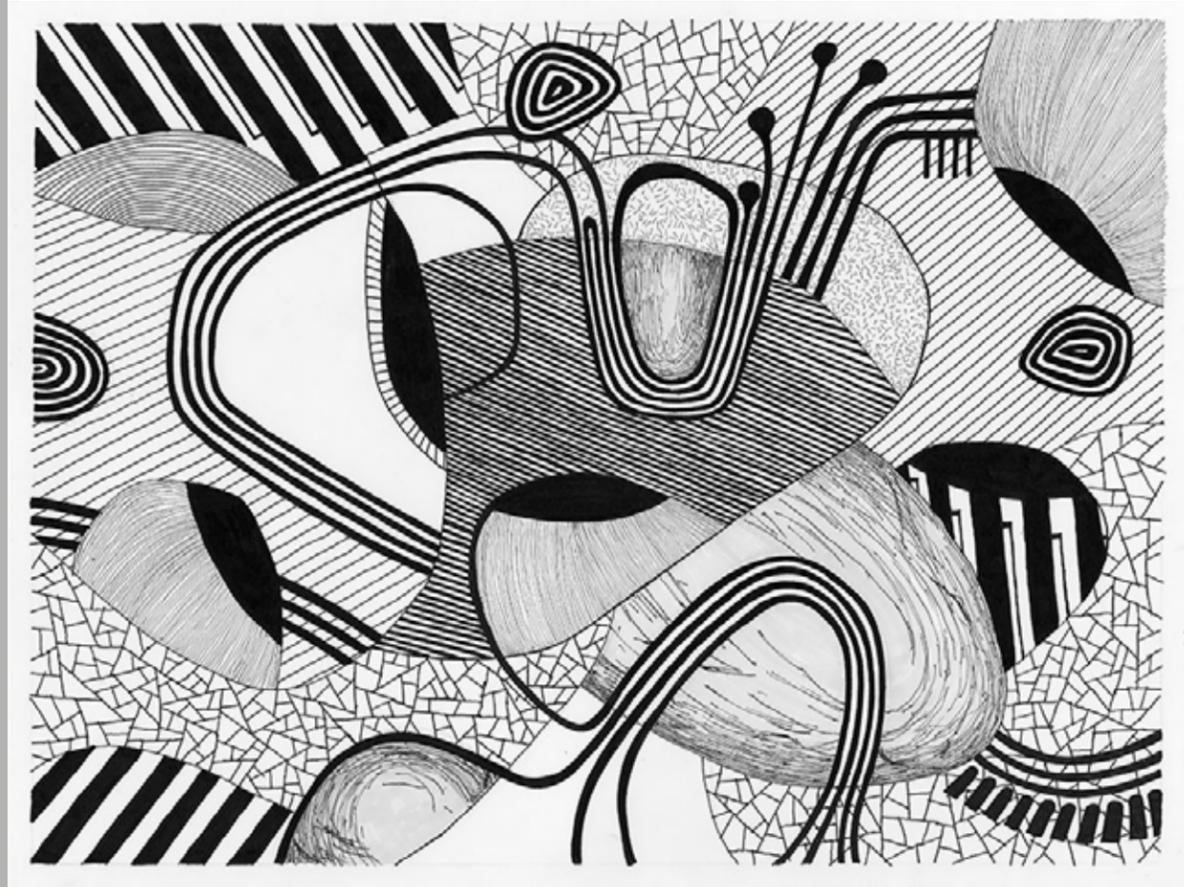
ABOUT THE ARTIST

Smith is a landscape architect, urbanist, and artist based in New York City.

ABOUT THIS PIECE

The Fenway Deity Necklace is based on a site installation at the Isabella Stewart Gardner Museum in Boston in 2015. The large inflatable installation with a psychedelic spiral pattern and gold chain was hung on the historic façade of the museum facing the Boston Fens. The *Deity* riffs on the Gardner's large wheel-window on the building's rear façade, forming a transect line through the Museum between the window and the installation. The *Fenway Deity* served as a new conduit for the Museum's creative energy to protect the Fens from bad spirits and promote environmental renewal, health, and happiness along the Fenway and beyond. "Wear the Fenway Deity Necklace and promote environmental renewal, health, and happiness wherever you go," says Smith.

<http://kensmithworkshop.com>



W. Gary Smith FASLA

To Survive in the Natural World
2015

Pen and ink drawing, signed

Dimensions: 24" x 18" (unframed)

ABOUT THE ARTIST

Working mainly in the realm of public botanic gardens, Smith's projects have included garden design and master planning for Longwood Gardens in Kennett Square, Pennsylvania; the Winterthur Museum and Gardens in Delaware; the Lady Bird Johnson Wildflower Center in Austin, Texas; the Daniel Stowe Botanical Garden in Charlotte, North Carolina; the Southern Highlands Reserve in Cashiers, North Carolina; the Garden in the Woods in Framingham, Massachusetts; the Coastal Maine Botanical Gardens in Boothbay, Maine; the Naples Botanical Garden in Florida; and the Santa Fe Botanical Garden in New Mexico. His paintings, drawings, and works of environmental sculpture have been exhibited in a wide variety of public venues across the United States and Canada. Smith has received numerous awards from the ASLA, the Association of Professional Landscape Designers, and the American Horticultural Society. His book, *From Art to Landscape, Unleashing Creativity in Garden Design*, received an AHS Book Award.

ABOUT THIS PIECE

"As horticulturist, ecologist, designer, and artist, I explore the connections between people and plants through ecological design and artistic abstraction. I'm interested in pattern, process, and spontaneity. These pen and ink drawings are made without advance planning, evolving and growing over time - typically several months pass until completion."

www.wgarysmith.com



Richard Sneary

Thomas Balsley's Vision for St. Louis Arch Grounds

2007

Pen and watercolor, signed

Dimensions: 11^{1/2}" x 9^{1/2}" (unframed); 19^{1/2}" x 17^{1/2}" (framed)

Donated by Thomas Balsley, FASLA

ABOUT THE ARTIST

An architect and renowned architectural illustrator, Sneary has also begun painting *en plein air* in watercolor over the last three years. His background as an architect and illustrator of architecture often compels him to include something of the built environment, whether it is a town square, backyard, alley, derelict structure, marina, train, bridge, industrial structure, or fence post on a farm. Like many artists, Sneary is drawn to a subject by light and color, but also by the sense of place, its character, and the story he sees in it. It is the juxtaposition of light, color, contrast, form, abstraction, and detail that make the stories work. Sneary is a signature member of the National Watercolor Society and the Missouri Watercolor Society, a member of the American Watercolor Society, and a member of Missouri Valley Impressionist Society. Recent awards include first place in Fast & Fresh at Plein Air Richmond (2013) in Richmond, Virginia; first place in Quick Paint at Easels (2013) in Frederick, Maryland; first & third place in watercolor at Stems Plein Air Paint (2013) in Overland Park, Kansas; honorable mention at Wayne Plein Air (2013) in Wayne, Pennsylvania; best of show at the 2012 Missouri Valley Impressionist Society's Inaugural Juried Exhibition in St. Joseph, Missouri; third place at Plein Air Vermont (2012) in Bennington, Vermont; best architectural award for the Plein Air Easton competition (2012) in Easton, Maryland; and best of show in the Stems Plein Air Paint (2011) in Overland Park, Kansas. His work is represented by Strecker-Nelson Gallery in Manhattan, Kansas.

ABOUT THIS PIECE

Thomas Balsley was commissioned by the Danforth Foundation to envision a transformation of the grounds connecting the Arch Grounds, Ely Smith Park, and downtown St. Louis, known as the Arch Grounds Connector. Of the three proposed, this design was the one selected by the city and the Danforth Foundation. The design featured a slender glass pedestrian bridge from the Ely Smith Park to the Arch's existing landform berm.

<http://richardsneary.fineartstudioonline.com>



Stephen E. Strom

Emerging Agave Stalk (2002); *Emerging Agave Stalk I* (2002); *Yucca Flower* (2003)

Digital pigment prints, signed

Dimensions: 4" x 8" each (unframed); 8" x 12" each (framed)

ABOUT THE ARTIST

Strom began photographing in 1978 after studying the history of photography and silver and non-silver photography at the University of Arizona. His work has been exhibited widely throughout the United States and is held in several permanent collections including the Center for Creative Photography and the Boston Museum of Fine Arts. His photography complements poems and essays in three books published by the University of Arizona Press: *Secrets from the Center of the World*; *Sonoita Plain*; and *Tseyi*; and is also featured in *Otero Mesa* from the University of New Mexico Press (2008), and in *Earth Forms*, a monograph published in 2009 by Dewi Lewis Publishing.

ABOUT THIS PIECE

These images were selected from the portfolio "Returning to the Desert." They aspire to express the subtle beauty of two plants that have adapted to the harsh conditions of the Sonoran desert: the agave, whose rising stalks signal both death and rebirth, and the buttery yucca flower, which emerges each spring from its prickly parent.

www.stephenstrom.com



Curtice Taylor

Cacti and Succulents, Lotusland, CA

2013

Color photograph, signed

Edition: 1/10

Dimensions: 26^{1/2}" x 22^{1/2}" (framed)

ABOUT THE ARTIST

Taylor has been a photographer and educator since the early 1980s. His editorial garden photographs have appeared in major shelter magazines in the United States and the United Kingdom as well as in many books. Taylor has won awards and been in the annuals of *Communication Arts*, *Popular Photography*, *American Photography*, *Society of Illustrators*, and *Art Direction Magazine*, among others. Taylor has taught at SUNY Purchase; at the Maine Media Workshops; and has been on the faculty of the School of Visual Arts since 1981. He has lectured at George Eastman House and the Museum of Modern Art and has written for *Interview*, *Rolling Stone*, *Village Voice*, *Modern Photography* and *House and Garden*. His images and artwork have appeared on book covers for Knopf, Random House, Viking, Penguin, Harper Collins, Holt Reinhardt, and Crown Publishers. His artwork has also appeared on albums and CDs for Atlantic Records, Arista, Epic, Columbia, and RCA.

ABOUT THIS PIECE

This image is from Taylor's new book, *Rescuing Eden: Preserving America's Historic Gardens*. As Taylor was about to leave Lotusland well after closing time, he turned around and saw that the setting sun had highlighted a part of the garden that he had previously passed by. The resulting image is one of his favorites from the project.

www.curticetaylor.com



Brian K. Thomson

Cloud Gate

2013

Archival pigment ink print, signed

Edition: 3/5

Dimensions: 12^{1/2}" x 10" (unframed); 20" x 16" (framed)

ABOUT THE ARTIST

After co-founding a successful internet-based business-travel technology company and founding the Ethan James Foundation, which supports research in the fields of education and healthcare, Thomson has recently returned to his original passion for photography. He now donates much of his time to documenting historic sites and structures for preservation organizations, and he has submitted multiple large-format film projects to the Historic American Buildings Survey and the Historic American Landscapes Survey, both administered by the National Park Service.

ABOUT THIS PIECE

This is a photograph of Anish Kapoor's first public outdoor work installed in the United States: *Cloud Gate* at Millennium Park in Chicago.

www.ethanjames.org



Michael Van Valkenburgh FASLA

Collage for Monk's Garden

2015

Collage, signed

Dimensions: 32" x 24" (unframed); 34" x 26" (framed)



ABOUT THE ARTIST

Van Valkenburgh is the president and CEO of Michael Van Valkenburgh Associates, based in Brooklyn, New York, and Cambridge, Massachusetts. He also is the Charles Eliot Professor of Landscape Architecture at the Harvard Graduate School of Design, where he has taught since 1982.

ABOUT THIS PIECE

This photo collage explores the planting palette of the Monk's Garden at the Isabella Stewart Gardner Museum in Boston. The Garden's woodland-garden hybrid aesthetic is conveyed through material interactions between stewartia, paperbark maple, and gray birch species, while the rich colors and textures of the understory plantings play off the curvature of the topography and a ribbon-like pathway.

<http://www.mvvainc.com>



Michael Vergason FASLA, FAAR

Venice

1976

Pencil drawing, signed

Dimensions: 11" x 8" (unframed); 15" x 12" (framed)

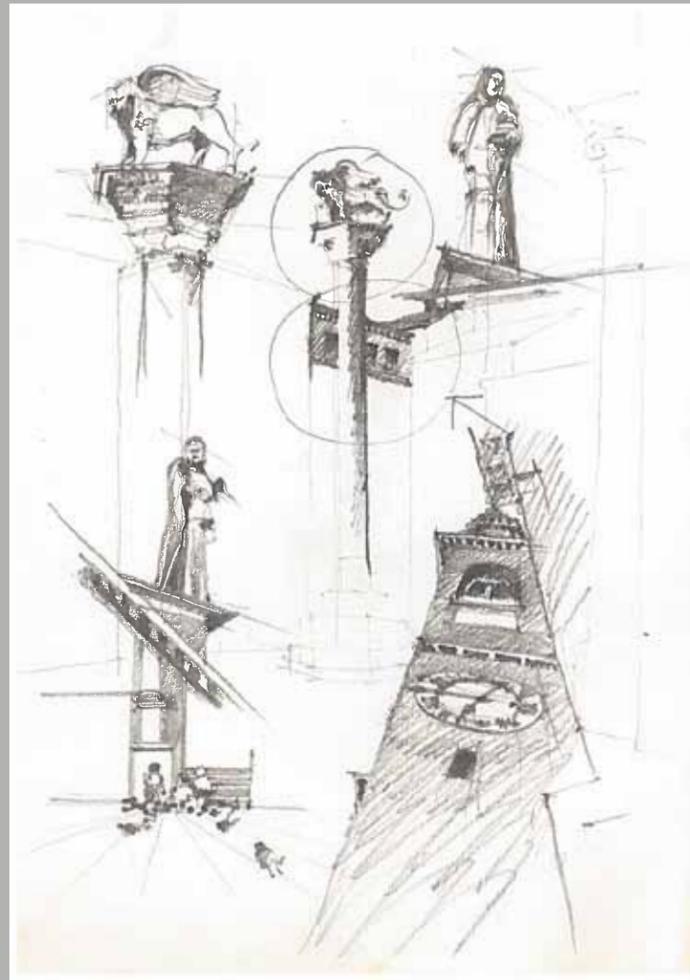
ABOUT THE ARTIST

Vergason founded Michael Vergason Landscape Architects (MVLA) in 1987. He maintains a small firm in order to retain personal involvement in projects, ensuring each site is designed and executed with care and skill. His sketch work is an essential component of his design process, defining and enlivening the MVLA studio. He has lectured at numerous institutions, including the University of Virginia, where in 2006 he held the Thomas Jefferson Memorial Foundation Professorship in Architecture; the University of Maryland, where he was the 2007 Kea Distinguished Professor in the School of Architecture, Planning and Preservation; Harvard University; and Dumbarton Oaks. Vergason is a Fellow of the American Academy in Rome and a Fellow of the ASLA.

ABOUT THIS PIECE

"This sketch was done early in my career on my first trip overseas."

www.vergason.net



Michael Vergason FASLA, FAAR

Venetian Studies

1976

Pencil drawing, signed

Dimensions: 8" x 11" (unframed); 12" x 15" (framed)

ABOUT THE ARTIST

Vergason founded Michael Vergason Landscape Architects (MVLA) in 1987. He maintains a small firm in order to retain personal involvement in projects, ensuring each site is designed and executed with care and skill. His sketch work is an essential component of his design process, defining and enlivening the MVLA studio. He has lectured at numerous institutions, including the University of Virginia, where in 2006 he held the Thomas Jefferson Memorial Foundation Professorship in Architecture; the University of Maryland, where he was the 2007 Kea Distinguished Professor in the School of Architecture, Planning and Preservation; Harvard University; and Dumbarton Oaks. Vergason is a Fellow of the American Academy in Rome and a Fellow of the ASLA.

www.vergason.net



H. Keith Wagner FASLA

Untitled Landscape

2013

Acrylic on masonite, signed

Dimensions: 12" x 12" (unframed)

ABOUT THE ARTIST

As a landscape architect and artist, Wagner was inspired by the agrarian landscape of his childhood and his father's passion for industrial design and fabrication. His work has evolved to include a body of design that combines art and landscape, and reflects his lifelong love of minimalism, curiosity with industrial forms and details, and fascination with texture and materials.

ABOUT THIS PIECE

"I have been working on a series of abstract landscapes titled the *Addison Series*. The area around my home in Addison County, Vermont is almost entirely agricultural. I'm intrigued by the agrarian landscape and have tried to capture the mood and light of the fields."

www.wagnerhodgson.com



Garie Waltzer

Kunming/ Dragon Gate/ Lake Dianchi

2001/2012

Archival carbon pigmented inks on rag paper, signed

Edition: 3/15

Dimensions: 22" x 22" (unframed); 28" x 30^{1/2}" (framed)

ABOUT THE ARTIST

Waltzer's work has been published and exhibited widely, and is included in numerous corporate and museum collections including the Cleveland Museum of Art, the Robert B. Menschel Media Center in Syracuse, New York, and Houston's Museum of Fine Art. She is a recipient of artist grants from the National Endowment for the Arts; the Ohio Arts Council; and most recently was awarded the 2012 *Cleveland Arts Prize*. Her work has been shown at the Houston Museum of Fine Arts; the Photographic Resource Center at Boston University; the Ohio Art Council's Riffe Gallery in Columbus, Ohio; The Rhode Island School of Design Art Museum; the Cabaleiro de Meuser Atelier + Art School in Singapore; and Picture This gallery in Hong Kong. Waltzer lives and works in Cleveland, Ohio.

ABOUT THIS PIECE

Dragon Gate (Longmen) is the highest temple of the Western Hills, located fifteen kilometers west of Kunming City, Yunnan, China, at 8,000 feet above sea level. Overlooking Dianchi Lake, it is part of a complex of grottoes, pavilions, stone ladders, steps, and tunnels hollowed out of rock. Begun in 1781 by the Daoist monk Wu Laiqing, it was completed after his death in 1853. Consisting of three parts, a stone archway, a platform and a stone room with numerous sculptures, it is all carved out of the same rock. This image is from an on-going series of cultural landscapes that explores both historic and contemporary ways of inhabiting the landscape.

www.gariewaltzer.com



Alan Ward FASLA

Park in Floodplain, Riverside, IL

Negative 1986, print 2015

Giclee print on watercolor paper, stamped and signed on reverse

Dimensions: 36" x 13 1/2" (unframed); 44" x 22" (framed)

ABOUT THE ARTIST

Ward, a principal at Sasaki Associates, is a planner, designer, and photographer. His photographs have appeared in more than 200 books and magazines. He is the author and photographer of *American Designed Landscapes: A Photographic Interpretation*, published by Spacemaker Press, which received an ASLA Honor Award in Communication. He is also the photographer for *Miller Garden: Icon of Modernism*, also by Spacemaker Press. He was a visiting artist in landscape architecture at the American Academy in Rome in 2002 and 2006. His recent work includes site planning and design of landscapes at U.S. Embassies in The Hague, Helsinki, and Beirut. His planning and urban design work for developers and land owners includes the densification and repositioning of large suburban sites into pedestrian-oriented, mixed-use centers connected by transit.

ABOUT THIS PIECES

"Due to heavy rains, I had to wait two days to photograph Olmsted's planned community of Riverside for the book *American Designed Landscapes: A Photographic Interpretation*. As a result, this park in the floodplain of the Des Plaines River was mostly underwater. It was an opportunity to express one of the fundamental planning concepts for Riverside, undertaken in 1868. The flooded green space, path and river are framed with a panoramic camera (2 1/4" x 6 1/2'). The original image is captured on negative film (Tri-X Professional). The negative was overexposed and underdeveloped to reduce contrast. I then made a silver print, corrected for tone and light balance, for reproduction purposes. The original print is the guide for future digital prints made from scans of the original negative."

www.alanwardphotography.com



Alan Ward FASLA

Honey Locust Allée, Miller Garden

Negative 1996, print 2015

Giclee print on watercolor paper, stamped and signed on reverse

Dimensions: 20" x 16" (unframed); 28" x 25" (framed)

ABOUT THE ARTIST

Ward, a principal at Sasaki Associates, is a planner, designer, and photographer. His photographs have appeared in more than 200 books and magazines. He is the author and photographer of *American Designed Landscapes: A Photographic Interpretation*, published by Spacemaker Press, which received an ASLA Honor Award in Communication. He is also the photographer for *Miller Garden: Icon of Modernism*, also by Spacemaker Press. He was a visiting artist in landscape architecture at the American Academy in Rome in 2002 and 2006. His recent work includes site planning and design of landscapes at U.S. Embassies in The Hague, Helsinki, and Beirut. His planning and urban design work for developers and land owners includes the densification and repositioning of large suburban sites into pedestrian-oriented, mixed-use centers connected by transit.

ABOUT THIS PIECE

This print is donated in memory of Peter Schaudt.

www.alanwardphotography.com



Camille Warmington

Terrain in Green Gold and Radiant Blue

2015

Oil on linen, signed

Dimensions: 16^{1/2}" x 10" (unframed)

ABOUT THE ARTIST

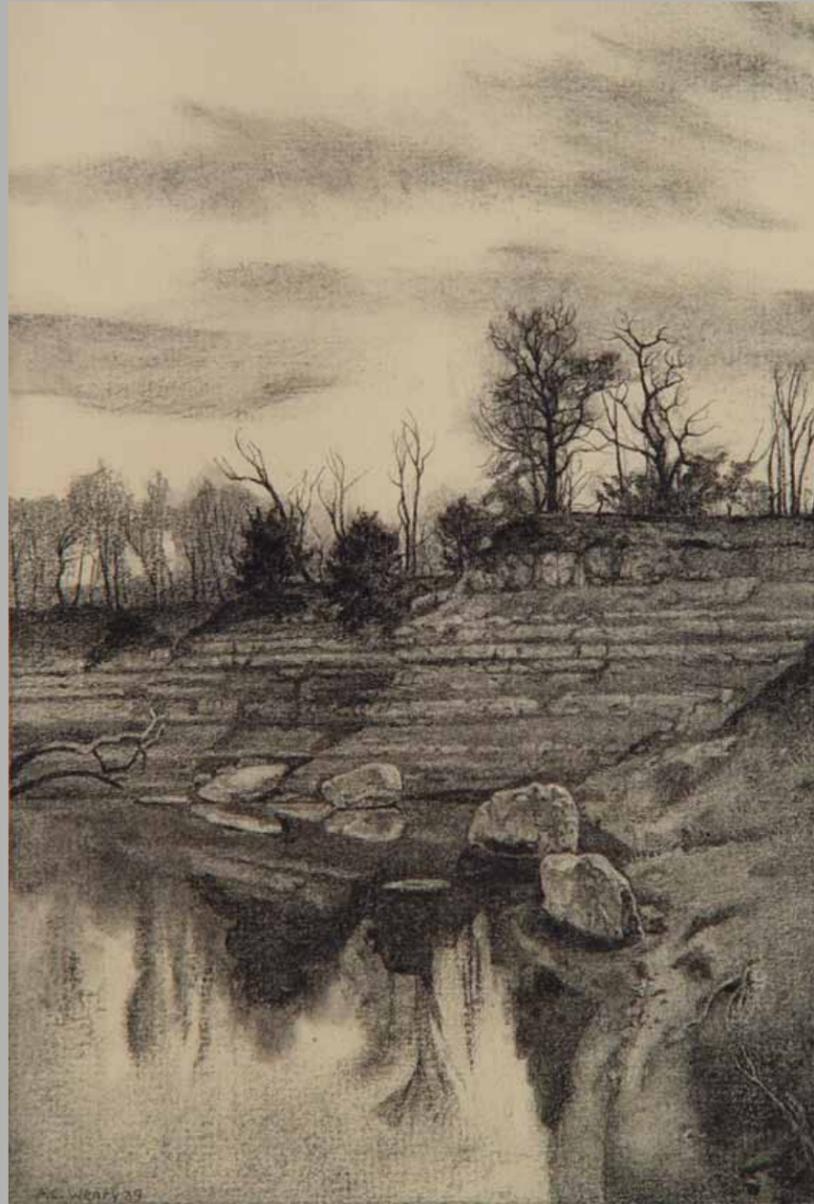
Born in Concord, Massachusetts, and raised in Texas, Camille Warmington earned a bachelor's degree in interior architecture from Kansas State University in 1984. She worked for architecture firms in New York City and Dallas, and in 1989 she moved to Houston with her young family. Searching for a creative outlet, she studied painting at the Glassell School of the Museum of Fine Arts, Houston, and has exhibited in a number of juried exhibitions, including the *Houston Area Exhibition 2000* at the Blaffer Art Museum; the University of Houston; and the 2013 *Big Show* at the Lawndale Art Center. In August of 2015, Warmington had her first solo show, *Beauty is Broken*, at the Lawndale Art Center in Houston. Her abstract landscapes were recently featured in *Studio Visit Magazine*. Her narrative work, based on family stories, will be featured in volume 120 of *New American Paintings Magazine*. She lives and works in Houston.

ABOUT THIS PIECE

"My process begins with perception as I encounter elements in the world that surround me, be they natural or man-made. My abstract work is inspired by imagery found in the earthly, aquatic, and celestial worlds. Observation and deliberation translate into color, form and line. I work on several pieces at once using interconnected palettes, permitting color and mark-making to move from one canvas to another."

www.camillewarmington.com





Anne C. Weary

White Rock Cliffs

1989

Charcoal on buff-colored paper

Dimensions: 6^{7/8}" x 9^{3/4}" (framed)

Donated by Cheryl Vogel, and Tary Arterburn, FASLA

ABOUT THE ARTIST

Born in 1952 in Dallas, Weary studied art under Ruth Harrison, Olin Travis, Octavio Medellin, and Chapman Kelley. In 1979 she graduated from the Pennsylvania Academy of Fine Arts with a four-year certificate and in 1988 she earned a B.A. from University of Texas at Dallas. Her work has been included in numerous exhibitions, including the solo shows *Trees: Drawings by Anne C. Weary* at the Grace Museum in Abilene, Texas; and *Anne C. Weary: Where the Pacific Meets the Cliffs at Torrey Pines* at the Valley House Gallery & Sculpture Garden in Dallas. Weary has received the Charles Toppan Prize for Excellence in Drawing and the Nicholas Bucciarelli Drawing Prize from the Pennsylvania Academy of Fine Arts. Her work has been published extensively and is included in the public collections of the Arkansas Art Center, the Dallas Museum of Art, the El Paso Museum of Art, the San Antonio Museum of Art, the Grace Museum, and the Tyler Museum of Art.





Dean West

OP3

2013

C-print, Certificate of Authenticity included

Edition: AP 1/2

Dimensions: 63" x 30" (unframed)

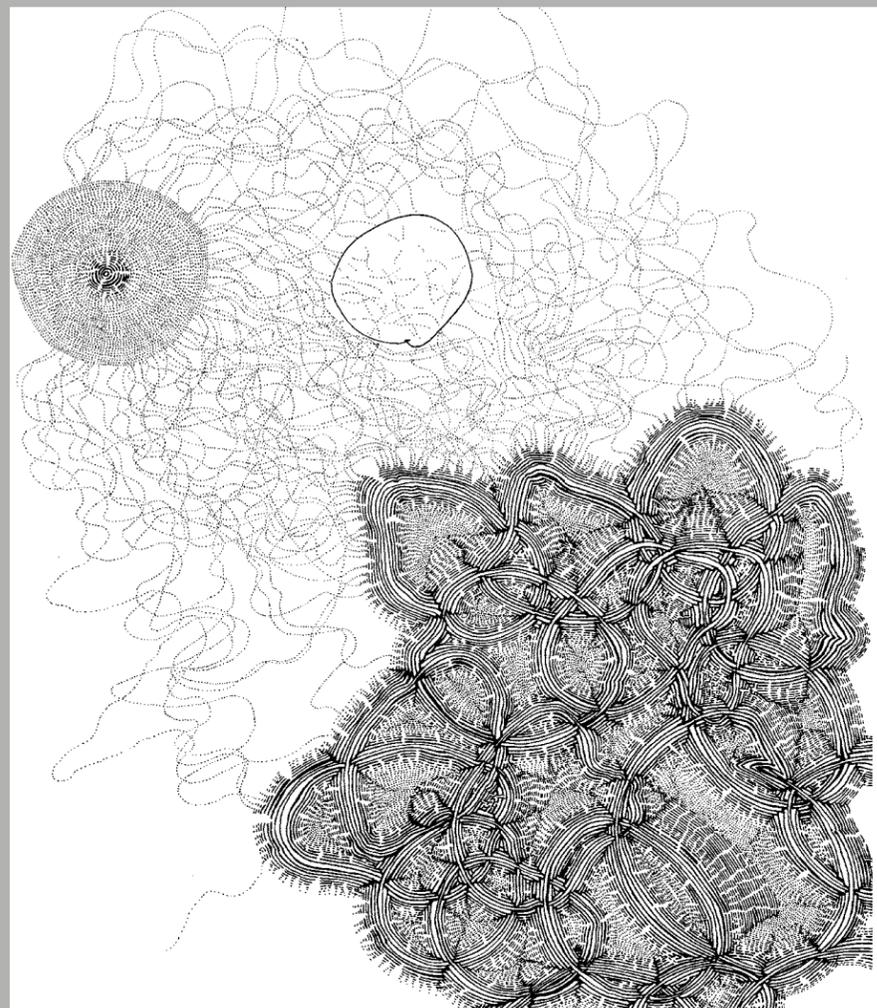
ABOUT THE ARTIST

A rising star in contemporary photography, West's style is highly conceptual and thought-provoking. His composition and technique are conceived with precision and perfection; he treats each image with a layered, almost painterly approach, resulting in a subtly contrived three-dimensional photograph that captivates the viewer. Born in Australia, West graduated with a bachelor of photography with majors in visual culture and advertising from the Queensland College of Art in Australia. Following his studies, he formed a high-end photography and post-production studio, which won nationwide acclaim. With success in advertising and a growing list of collectors including Sir Elton John, West decided to focus on his art practice. Soon after, *Zoom Magazine* nominated West in its "New Talent" issue (2010). The New York-based artist is included in numerous collections in Australia, the United States, Italy, and Canada. Most recently, works from his *In Pieces* series were exhibited in Paris, London, New York, Boston, Anchorage, and California (2013-2014).

ABOUT THIS PIECE

The Hoh Rainforest is located on the Olympic Peninsula in western Washington State. It is one of the largest temperate rainforests in the United States. Within Olympic National Park, the forest is protected from commercial exploitation. Between the park boundary and the Pacific Ocean, however, much of the forest has been logged within the last century, although many pockets of forest remain.

www.deanwestgallery.com



George “Mo Money” Ziegler

Bums

2013-15

Marker on paper, signed

Dimensions: 10” x 13” (unframed); 15” x 20” (framed)

Donated by ZDA Inc.

ABOUT THE ARTIST

“Ziegler is a 26-year-old human man. When concerning his art he has adopted the persona of MO MONEY. MO MONEY struggles to grapple with the arbitrary demands of the current art climate. MO MONEY creates art and it is created. The art is without intentions, but imbued with speculation. MO MONEY is patient.” -George Ziegler

ABOUT THIS PIECE

“Hard work is rewarding, and we work hard for the reward. But is it truly any more rewarding to work hard because of the reward, than to reward yourself by not working? It really does not matter what we do, so much as it does why we do what we do. Whether we are working extremely hard or not, it is more important that we are working for something internally, and not an external reward.”

<http://zieglerg.wix.com/momoney>