

"Antherium" and "Integration" – Artists' Statements

Front cover image:

"Antherium" by Robert Buelteman.

Chromogenic development prints of "Antherium" are available in each of three sizes: 11x9", edition of 10, matted, unframed; 25x20", edition of 10, mounted to aluminum, unframed; and 50x40", edition of five, mounted to gator board, unframed. All prints are made by the photographer and are signed and numbered in pigment en verso. Robert's collection can be viewed at: www.buelteman.com. Interested purchasers should contact Robert Buelteman directly at info@buelteman.com or 650-728-1010. Proceeds from sales will be split between the artist and MAPS.

Robert Buelteman is committed to the transcendent qualities of life as reflected in his photographs, which portray the universe as designed and life as purposeful. His print work is a powerful extraction of beauty and substance revealing unrecognized dimensions in the commonplace. He has published 13 photographic portfolios in his thirty-five years in photography, and four of these, "A Vision of Life" (1988), "The Unseen Peninsula" (1994), "Eighteen Days in June" (2000), and "Signs of Life" (2009) were published as books. In 1999, Buelteman left photographic tradition behind in creating "Through the Green Fuse", a portfolio of extraordinary photograms made without cameras, lenses, or computers. As a result of the success of this new work, Robert served as the artist-in-residence at the Santa Fe Institute in New Mexico from 2003-2006. His work can be found in public and private collections worldwide, including the Yale University Art Museum, Santa Barbara Museum of Art, Bank of America, Xerox, and Nikon.

Robert writes, "The creative process begins with my selection of a subject, after which I bring the living subject into the studio, where I sculpt it with surgical tools to manage its form and opacity. I then move into the darkroom to manipulate the subject on my imaging easel. The easel is surrounded by a safety fence of wooden 2x4s to avoid electro-

cution, is composed of a piece of aluminum sheet metal floated in a solution of liquid silicone, and is sandwiched between two sealed pieces of 1/8" thick Plexiglas. I then go into total darkness to build the exposure matrix on top of my easel. First, the 8x10 inch color transparency film is laid flat on the easel with the light-sensitive surface face up. Then the sculpted subject is placed on the film, sometimes with and sometimes without layers of diffusion material, which are laid on top when used. The subject is then wired to a grounding source with cable and clamp. The actual process of imaging begins with the introduction of high frequency, high voltage electricity into the exposure matrix to create the ultraviolet aura of ionized gas that surrounds the subject. Then a variety of light sources including xenon-strobe, tungsten, and fiber-optic light are used to illuminate the subject by hand so the light is scattered through the diffusion screens, through the subject, and onto the film where the exposure energy is recorded."

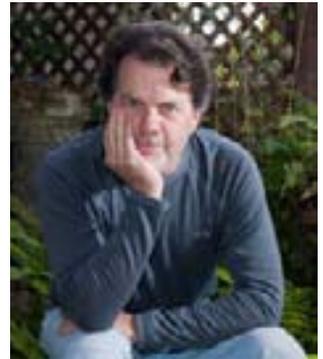
Back cover image:

"Integration" by Autumn Skye Morrison, 30x42" acrylic, mixed media, antique frame, 2009. The original piece and limited edition MAPS 16x22" giclee prints are available for purchase through MAPS, with proceeds being split between MAPS and the artist. Autumn's gallery can be viewed at: www.autumnskyemorrison.com.

Autumn Skye lives and paints on the Sunshine Coast of British Columbia, Canada. She considers herself among the blessed of the blessed. "I paint in celebration of this fantastic adventure. I paint to inspire and to be inspired. Each canvas takes me on a journey, and as my paintbrush follows, each time I am lead back to my center. Yet, if you step into my art looking for me, you will only find yourself. I offer a reflection of our light and shadow, our feminine essence, and our timeless divinity." •



"Antherium" by Robert Buelteman



Robert Buelteman



"Integration" by Autumn Skye, 2009



Autumn Skye Morrison