



The proposed trademark paired with typography. The primary typeface is Magneto, designed by Leslie Cabarga.

Mission Cliffs ultimately chose another direction we proposed which will be unveiled by the gym in October of this year.

Design: © 2014 Mark Fox and Angie Wang, Design is Play, San Francisco
Illustration: Mark Fox

Mark **Fox** & Angie **Wang**

Richard **Barlow**

Bromides



Silver Bromide. Ink graphite and oil on panel. 36 x 44". 2007

Over the past several years I have produced a multi-faceted body of work based on a single nineteenth century photograph by William Henry Fox Talbot, the inventor of the silver negative photographic process. The photograph is entitled “Reflected Trees,” and depicts a row of trees in winter, reflected in a pond. The image has a Romantic feel, as though in the style of a painting.



Daily Bromides 6/23 – 7/22 2007.

Ink and watercolor on paper. 4 x 6" each, 32 x 36" group. 2007

Daily Bromides 1/19 – 2/17 2009.

Ink and watercolor on paper. 4 x 6" each, 32 x 36" group. 2009

Initially I decided to reverse this process, turning the photo into a painting. I had wanted to work with an arbitrary landscape image, an image of a place I had never been, as a way to explore the rhetoric of painting and the assumptions we bring to painted images. I am interested in how images produce meaning, and thought this arbitrary choice would allow me to drain out the original meanings from the image, while deferring the original. ***In working with the photograph, though, I became more and more fascinated by how this photograph worked as a commentary on the proliferation of images, and had this deferral embedded within it.*** Not only is the photo already in the style of a painting, it is an image of an image being produced – the trees themselves are doubled in their reflection. Talbot's invention itself, the silver negative, is a method of making an image from an image. By working from the photograph again and again I was simply further deferring the original moment.

After having made the oil painting "Silver Bromide," I began an ongoing series based on "Reflected Trees," the Daily Bromides. These watercolor postcards are made daily for thirty days, with arbitrary color choices, and each card is put into the mail the day after it is completed. Each set is sent to one recipient. Once the full series is sent, it is displayed in a grid, in chronological order. I have repeated this process over thirty times now, painting more than a thousand versions of the same image.

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Daily Bromides 6/19 – 7/18 2011. Ink and watercolor on paper. 4 x 6" each, 32 x 36" group. 2011

Richard **Barlow**



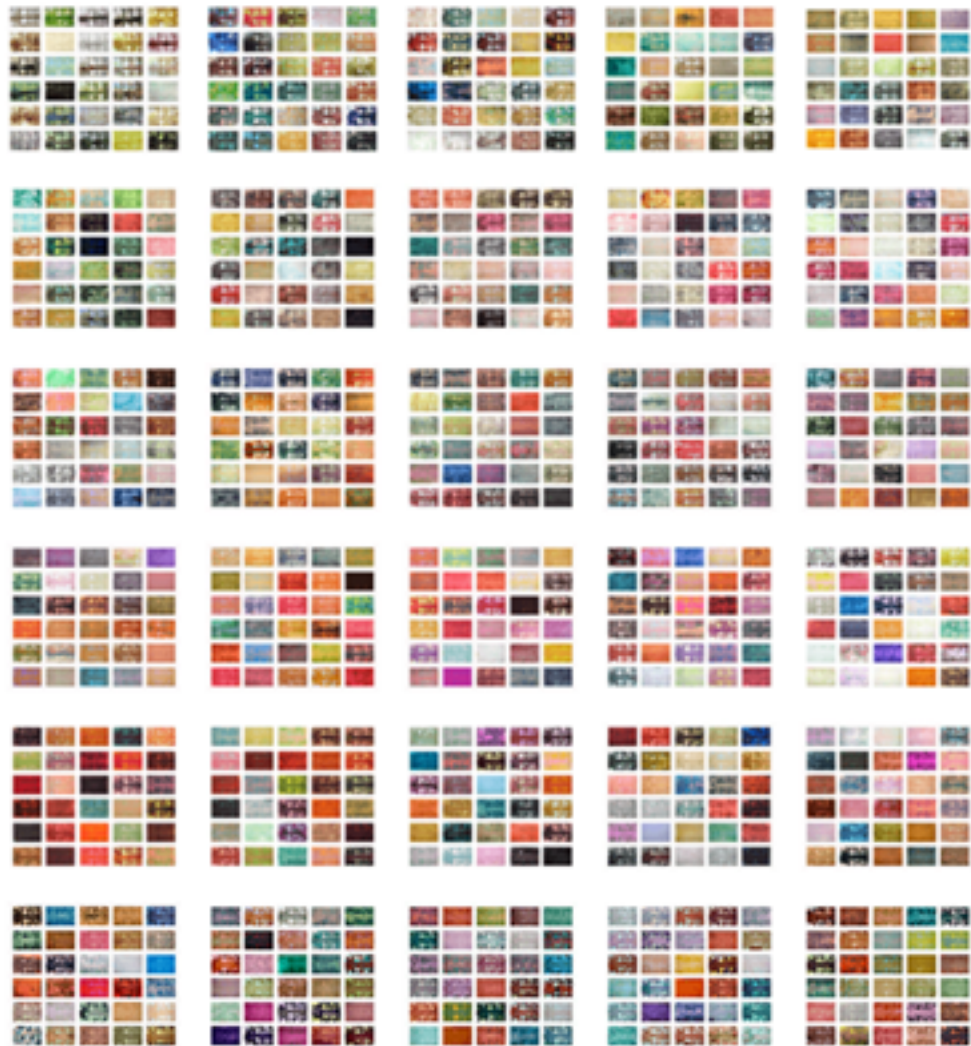
Daily Bromides 6/24 – 7/23 2012. Ink and watercolor on paper. 4 x 6" each. 32 x 36" group. 2012

Richard **Barlow**



Daily Bromides 5/5 – 6/3 2014. Ink and watercolor on paper. 4 x 6" each, 32 x 36" group. 2014

Richard **Barlow**



In other Bromides I have used silver leaf and silver paint as a visual pun on the photographic process, but also to destabilize the image. Due to the angle of reflection of the silver, the images flip from positive to negative as a viewer moves past them (or, in the case of the outdoor mural version, as the sun crosses the sky).



ArtHouse New London Installation. 2009



Richard Barlow



Pixelated Bromide. Plastic billboard spangles on latex background. 132 x 204". 2012
on previous: *Silver Bromide Mural*. Latex and acrylic on cinderblock. 144 x 600". 2009

Eventually I realized that, despite my fascination with the positive and negative image and interest in visual puns about the silver process, I was constantly referring to a jpeg of the Talbot photograph. ***Silver is no longer the basic building block of photography; the pixel is.*** This lead to my last work in the Bromides series, "Pixelated Bromide," an 11'x17' wall hanging made of 36,000 plastic billboard spangles. These "pixels" respond to the movements of air currents in the gallery, dematerializing the image in front of the viewer.

Richard Barlow



Photogenic Drawing. Silver leaf on paper. 44 x 32". 2014



Oriel window at Lacock Abbey

This summer, thanks to a Jerome Foundation Travel and Study Grant and a Hartwick College Faculty Research Grant, I had the opportunity to visit Lacock Abbey, the site of Talbot's invention. I wanted to visit the Talbot Museum, as well as the oriel window depicted in the first photograph. Mostly, though, I wanted to take part in a somewhat absurd pilgrimage and attempt to find the site of this landscape I had painted so many times. I had two chief fears about this: either, after 175 years, the site would be entirely impossible to find – or as part of the museum's program there would be clear signage leading tourists to the exact site of the photograph.

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Upon my arrival I asked Roger Watson, the director of the museum, if he knew where the photo was taken. While he wasn't sure, he suggested I explore the pond on the grounds of the Abbey, or the banks of the River Avon flowing through. After wandering for a while, it became clear that the exact scene was no longer to be found – and, of course, the trees looked quite different in summer foliage. However, standing on the far side of the pond, facing back toward the Abbey, I looked up and saw something familiar. It was the unmistakable branching pattern I had painted over a thousand times. The other trees were gone, and the pond was too heavy with algae to produce a reflection, but I had found the site.



Pond at Lacock Abbey.

Richard **Barlow**