

Weir Farm – “The Great Good Place”

New York photographer and Artist in Residence, Xiomáro (pronounced “see-oh-MAH-ro”), presents his new series, “Weir Farm - *The Great Good Place*,” to celebrate the beauty of American painter J. Alden Weir’s homestead in Wilton, Connecticut. Photographed during the first two weeks of March 2011, the images progress from the moody shadows of winter to the colorful hints of early spring. Weir Farm, as described by its namesake, is indeed “The Great Good Place.” The portfolio also pays homage to the “spirit” of J. Alden Weir as his artistic styles in Realism, Tonalism and Impressionism were a subconscious source of inspiration for these photographic works.



Each Limited Edition framed print is available for sale at \$225.
10% of all sales will be donated to
Doctors Without Borders for Haitian Earthquake Relief.

Special Edition prints (8.5 x 11) are available at www.xiomaro.com/purchase_prints.html for \$35.

Photo 1



Winter (No. 1)

Weir Pond/Boston Art Club Pond looking west.

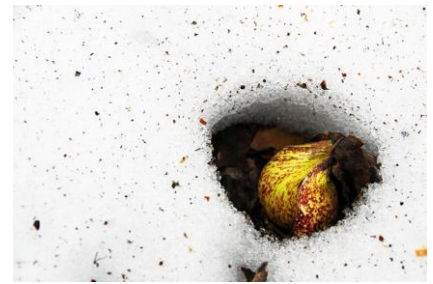
Photo 2



Winter (No. 2)

Sunset across Nod Hill Road.

Photo 3



Spring vs. Winter (No. 1)

Skunk Cabbage beside stream to Dark Pond.

Photo 4



Spring vs. Winter (No. 2)

Tree bark along trail to Dark Pond.

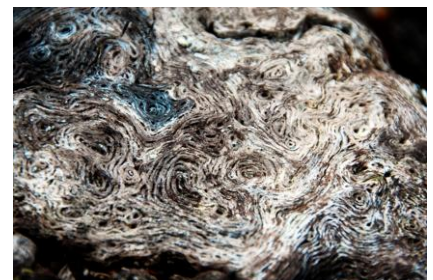
Photo 5



Spring vs. Winter (No. 3)

Tree bark along trail to Dark Pond.

Photo 6



Spring vs. Winter (No. 4)

Dead tree along trail to Weir Pond.

Over

Weir Farm – “The Great Good Place”

Photo 7



Spring (No. 1)
Tree stump along trail to Weir Pond.

Photo 8



Spring (No. 2)
Autumn leaves in marsh.

Photo 9



Spring (No. 3)
Spring Peeper in marsh.

Photo 10



The Spirit of J. Alden Weir (No. 1)
House on Pelham Lane.

Photo 11



The Spirit of J. Alden Weir (No. 2)
Art studio behind house.

Photo 12



The Spirit of J. Alden Weir (No. 3)
Artist in Residence cottage.

The Gift of Weir

The photos on exhibit could have easily not existed. The progress I have made as a photographer would not be where it is today. And, more importantly, you probably would not be here right now – unless you owned a home or were visiting someone who did. That’s because, a little over 20 years ago, developers were anxious to plow the land and sprout up new private homes.

Thankfully, Weir Farm became Connecticut’s first and only national park. And the only one in the nation dedicated to American painting. The park also has an Artist-in-Residence program where artists can live like Weir on the grounds for up to one month and be inspired to create by the beauty spared from the fate of bulldozers.

I had the privilege of living in the cottage across the street as an Artist-in-Residence last March. Although the weather was unpredictable, it forced me to carefully observe the hidden beauty within the park. It was very much winter – snowy and muddy grounds under a chilly overcast sky – which is reflected in the first four, mostly monochromatic, photos. The first two have textured borders mirroring the decay and the ubiquity of the lichen. An escape hatch in the snow is burned by the Skunk Cabbage’s heat (Photo 3), its color hinting at the beginnings of spring. The tree bark portraits (Photos 4 and 5) are, again, a contrast between the black-and-white starkness of one season and the emerging colors signaling the other. As spring progresses, so does the blue in Photos 6 and 7, which explodes festively in Photo 8 and is followed by the appearance of the Spring Peeper (Photo 9). The series concludes with the radiating blur of the trees (Photos 10-12) behind the buildings suggesting the continuing influence of J. Alden Weir’s spirit. The two chairs in the last photo – the one nearest Weir’s home is blurry – represent a communion between Weir and the Artist-in-Residence.