

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

Details: Signed by artist with year • First of a limited edition of five • Ultrachrome print measuring 14” x 11” • Hand mounted and matted under glass • Black frame (pine) measuring 17” x 14”

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.

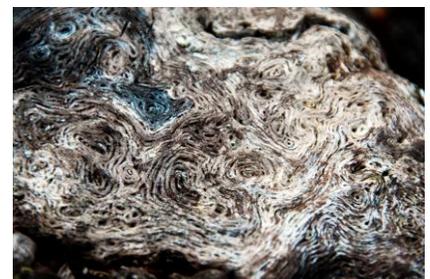
Photo 5



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.

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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.

As a musician, I review song structure – e.g., the key, tempo and chord progression – to free me to play improvisationally. In photography, I also prepare to be free. I read about Weir, checked trail maps for locations and reviewed my camera settings. Then I walked very slowly and photographed spontaneously in response to what I saw around me.

This yielded about 1,000 photographs. Each was critically examined and compared for common themes and relationships and to select the best versions from “duplicates” having small differences in angle or exposure. Many interesting photos were excluded because they are better served in a different series. With the exception of the first two photos, very little was done in the digital darkroom other than minor adjustments for contrast and color. The blurred effect in the last three photos was created with the lens itself and not Photoshop. Dozens of test prints were generated prior to framing. I try not to name the photos too specifically so that they speak directly to the viewer. I sign them in yellow because I find that black ink distracts from the image.

It was very much winter when I arrived at Weir – 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.