

ROBERT GLENN KETCHUM

Born: December 1, 1947

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Los Angeles, California

EDUCATION

M.F.A., Photography, California Institute of the Arts, 1974

B.A. *cum laude*, Design, University of California, Los Angeles, 1970

Honorary Masters of Science, Brooks Institute of Photography, 1995 (undergraduate: 1971)

SELECT EXHIBITIONS - ONE MAN

Mansfield Freeman Center, Wesleyan University, CT; September 14-December 9, 2011

Illinois State Museum, Springfield, IL; January 31 – March 28, 2010

College of the Canyons, Valencia, CA; August 24-September 19, 2009

Philadelphia Art Alliance, Philadelphia, PA; September 10-October 19, 2008

Kimball Arts Center, Park City, UT; June 6-July 21, 2008

Jimmy Carter Presidential Library and Museum, Atlanta, GA; December 22-April 13, 2008

Museum of the North, University of Alaska, Fairbanks, AK; November 1-January 31, 2007

Amon Carter Museum, Fort Worth, TX (40-year retrospective), September 16- January 7, 2007

Hoffman Gallery / Lewis & Clark College, Portland, OR; September 1-October 23, 2005

Alaska State Museum, Juneau, AK; April 2 - September 14, 2002

UCLA Fowler Museum, Los Angeles, CA; March 21-September 5, 1999

International Photography Hall Of Fame Museum, Oklahoma City, OK; June 1-July 31, 1999

George Eastman House, Rochester, NY; June-October 1997

Cleveland Museum of Art, OH; March-June, 1996

National Academy of Sciences, Washington, DC; September-December, 1994

Georgia Museum of Art, Athens, Georgia; March-April, 1993

Huntington Library, Art Collections & Botanical Gardens, CA; November, 1992-April, 1993

SELECT EXHIBITIONS – GROUP

“Earth Now: American Photographers and the Environment”, **New Mexico Museum of Art**, Santa Fe, NM; 2011

“Out of the Dark: The David Kronn Collection”, **Irish Museum of Modern Art**, Dublin, Ireland; 2011

“The Art Of Caring”, **New Orleans Museum of Art**, LA; **Cincinnati Museum Center**, OH; **The Art Museum/Fort Lauderdale** FL; **The Art Museum of South Texas**, Corpus Christi, TX; 2009-2012

“Road Trip”, **Smithsonian American Art Museum**, Washington, DC; 2007

“Masterworks of American Photography”; **Amon Carter Museum**, Ft. Worth, TX; 2004

“Glorious Harvest”; **Philadelphia Museum of Art**, Philadelphia, PA; 2004

“China: Fifty Years Inside The People’s Republic”; **Smithsonian Institution, Arthur M. Sackler Gallery; Lowe Art Museum, University of Miami; Manchester City Art Galleries (England); Museo Diego Aragona Pignatelli Cortes di Napoli; The Minneapolis Institute of the Arts; Asia House (London, England); Chinese Cultural Center Museum & Archive (Vancouver, British Columbia); Hong Kong Art Center; Shanghai Museum of Contemporary Art; University of California Berkeley Art Museum; Royal Ontario Museum (Toronto, Canada); Royal Ontario Museum (Beijing, China); Asia Society (New York); January 2000-February 2004**

“The Enduring Illusion”; **Stanford University Museum of Art**, Stanford, CA; 1996

“Between Home and Heaven: Contemporary American Landscapes”; **National Museum of American**

Art; The Carnegie Museum of Art; New Orleans Museum of Art; New York State Museum; Hudson River Museum; Cleveland Museum of Art; Virginia Beach Center for the Arts; Whatcom Museum; Joslyn Museum of Art; Boise Art Museum, March 1992-April, 1995

“Chinese Influence on the American West Coast Contemporary Art”; **Taiwan Museum of Art**, Taiwan, ROC; 1988

“American Photographers and the National Parks”; **Oakland Museum of Art; Corcoran Gallery of Art; New York Public Library; Chicago Historical Society; Amon Carter Museum; Museum of Art, Carnegie Institute; Minneapolis Institute of the Arts; Denver Art Museum; Los Angeles County Museum of Art; May, 1981-June, 1983**

COLLECTIONS - PUBLIC

Metropolitan Museum of Art, New York, NY
National Museum of American Art, Washington, DC

Museum of Contemporary Art, Los Angeles, CA

Philadelphia Museum of Art, Pennsylvania

Center for Creative Photography, University of Arizona, Tucson, AZ

Stanford University Art Museum, Stanford, CA

Fogg Art Museum, Harvard University, Cambridge, MA

Fredrick S. Wight Collection, Armand Hammer Museum of Art, University of California, Los Angeles

Herbert F. Johnson Museum, Cornell University, Ithaca, NY

University of New Mexico Art Museum, Albuquerque, NM

The Cleveland Museum of Art, OH

Museum of Modern Art, New York, NY

George Eastman House, Rochester, NY

Georgia Museum of Art, Athens, GA

Denver Art Museum, Denver, CO

Santa Barbara Museum of Art, CA

Minneapolis Institute of the Arts, MN,

San Francisco Museum of Modern Art, CA

Corcoran Gallery of Art, Washington, DC

Los Angeles County Museum of Art, CA

The Chrysler Museum, Norfolk, VA

Oakland Museum of Art, Oakland, CA

California Institute of the Arts, Valencia, CA

Akron Art Museum, Akron, OH

Newport Harbor Art Museum, Newport, CA

STUDY COLLECTIONS (more than 50 prints)

The Huntington Library, Collections, and Botanical Gardens, Pasadena, CA

Amon Carter Museum of Art, Fort Worth, TX

ARTIST'S RESIDENCIES & EXCHANGE PROGRAMS

University of California, Los Angeles, China Exchange Program, CA, 1983-to present

To work with the Suzhou Embroidery Research Institute creating standing screens, wall panels, and table screens based on photographic imagery; Ketchum is the first non-Chinese to ever work at the institute and still the only visual artist in any national China exchange program; completed embroidery works have been exhibited at the UCLA Fowler Museum (1989) with accompanying catalog, Threads of Light: Chinese Embroidery From Suzhou and the Photography of Robert Glenn Ketchum; and, the Amon Carter Museum (Fort Worth, TX) with accompanying catalog, Regarding the Land: Robert Glenn Ketchum and the Legacy of Eliot Porter.

Sundance Institute, Provo, UT, 1987-89

Invited by Robert Redford to be the first visual Artist-in-Residence at Sundance Institute, UT; portfolio of work published as “The Sundance Suite.”

National Endowment for the Arts/Wisconsin Art Board, 1988

Artist-in-Residence at the University of Wisconsin-Waukesha; to create and exhibit a body of work based on a tallgrass prairie restoration ongoing at a biology field station in the Kettle Moraine.

SELECT LECTURES

Women's National Democratic Club, Washington, DC, 2011
The Annenberg Space For Photography, CA 2010
Webb School, Commencement Address, Claremont, CA, 2007
Texas Art Education Association Annual Conference, Keynote speaker, Fort Worth, TX, 2006
8th World Wilderness Congress, Keynote Speaker, Anchorage, AK, 2005
North American Nature Photographers Association Summit, Keynote speaker, Las Vegas, NV, 2001
Philadelphia Museum of Art, Philadelphia, PA, 1998
George Eastman House, Rochester, NY, 1997
Rhode Island School of Design, Providence, RI, 1995
Brooks Institute of Photography, Commencement Address, Santa Barbara, CA, 1995
UCLA/ Armand Hammer Museum, Los Angeles, CA, 1995
National Museum of Natural History, Washington, DC, 1994
Cold Spring Harbor Laboratory, Centennial Lecturer, NY, 1990
National Academy of Science, Washington, DC, 1988

SELECT BOOKS (Monographs)

Rohrbach, John, **Regarding the Land: Robert Glenn Ketchum and the Legacy of Eliot Porter**, Amon
Cater Museum of Art, Fort Worth, TX; 2006
Ketchum, Robert Glenn, and Bill Sherwonit, **Wood-Tikchik: Alaska's Largest State Park**, Aperture, New
York, NY; 2003
Hampton, Bruce and Robert Glenn Ketchum, **Rivers of Life: Southwest Alaska, The Last Great Salmon
Fishery**, Aperture, New York, NY; 2001
Dowdey, Patrick (Editor), **Threads of Light: Chinese Embroidery From Suzhou and the Photography of
Robert Glenn Ketchum**; with contributions by Robert Glenn Ketchum, Zhang Meifang, Jo Q. Hill;
UCLA Fowler Museum of Cultural History, Los Angeles, CA; 1999.
Ketchum, Robert Glenn and Barry Lopez, **Northwest Passage**, Aperture, New York, NY; 1996
Ketchum, Robert Glenn, and John Perlin, **The Legacy of Wildness: The Photographs of Robert Glenn
Ketchum**, Aperture, New York, NY; 1993
Callison, Charles and Robert Glenn Ketchum, **Overlooked in America: The Success and Failure of
Federal Land Management**, Aperture, New York, NY; 1991
Ketchum, Robert Glenn and Carey D., **The Tongass: Alaska's Vanishing Rain Forest**, Aperture, New
York, NY; 1987
Ketchum, Robert Glenn, **The Hudson River and the Highlands**, Aperture, New York, NY; 1985
Cahn, Robert and Robert Glenn Ketchum, **American Photographers and the National Parks**, Viking
Press, Inc., New York, NY; 1981

SELECT FEATURES

Hart, Russell, "Voice in the Wilderness: American Masters Series #5", **American Photo**, March/April,
2010, pp. 36-47, Color Illus.
Melrod, George, "Artist Profile: Robert Glenn Ketchum", **Art Ltd.** March/April 2009 Special Eco Issue, p.
68, Color Illus.
Calvert, Rosemarie, "Robert Glenn Ketchum Nature's Tireless Advocate: A Conviction of the Heart",
LiveBetter, April-May, 2008, Vol. 2 No. 2, Cover, pp. 2, 3, 26 – 33, Color Illus.
Pitts, Wes,, "Master of Transitions" **Digital Photo Pro**, December 2007, Vol. 5 No. 7, pp. 130-133, Color
Illus.
Hart, Russell, "Portfolio - Assignment Earth: How Photography Can Save The Planet", **American Photo**,
September/October 2007, pp. 66-67, p. 90, Color Illus.

Oko, Dan, "Alaska: Fooling With Paradise", Audubon Magazine, September/October 2007, p. 22, Color

Illus.

Westerbeck, Colin, "Photo Synthesis", Los Angeles Times West Magazine, May 6, 2007, p. 9, Color Illus.

Sischy, Ingrid, "The Big Chill", Vanity Fair, December 2003, p. 255.

Simmons, Steve, Camera Arts, April/May 2003, p. 2 & pp. 34-39, Color Illus.

Kerasote, Ted, "Land of the Giants", Audubon, September 2003, pp. 54-55, Color Illus.

Gefter, Amanda, "Environmental Art", Manhattan Magazine, Fall 2001, pp. 38 – 43.

Watson, Amanda, "Threads of Life", South China Morning Post, June 30, 2000; Cover, "Features "; p. 1; Color Illus.

Hanson, Susan, "Activist Art: Robert Glenn Ketchum uses Photography to Impact, Improve Society, "UCLA Alumn News, June 1999, Vol. 11, No. 6; pp. 16-22; Illus. & Cover.

"Champions of Conservation"; Audubon (Special 100th Anniversary Issue); Nov/Dec 1998; Vol. 100, No. 6; p. 125.

Tove, Jan, "Robert Glenn Ketchum", Fotografi, pp. 18-23, Vol. 3, April, 1996.

"The Breathing of the Forest", Fukei-Shashin, pp. cover & 9-43, May, 1995.

"Photography's Top 100", American Photo, Vol. 5, No. 1, Special Issue, pp. 92-93, January/February, 1994.

McRae, Michael, "Eyewitnesses: Six Photographers Who have Changed the Way We See the World", Outside, Vol. XVII, No. 10: pp. 103-113, October, 1992.

Esterow, Milton, "Robert Glenn Ketchum: Pictures Can Make A Difference", ARTnews, Vol. 91, No. 3: pp. 65-72, March, 1992.

Fussman, Cal, "Lost Horizon", LIFE, Vol. 10, No. 5: pp. 72-74, May, 1991.

Harpers, Vol. 283, No. 1696: p. 41, September, 1991; Vol. 279, No. 1668: p. 38, May, 1989; Vol. 276, No. 1654: p. 30, March, 1988.

Robotham, Rosemarie, "Paradise in Peril", LIFE, Vol. 10, No. 12: pp. 93-96, November, 1987.

SELECT AWARDS

Partnerships in Conservation Award, 2010

Given by Secretary of the Interior, Ken Salazar, on behalf of the Department of the Interior

Lifetime Achievement Award in Photography and Conservation 2002

Given by Aperture Foundation

Robert O. Easton Award for Environmental Stewardship, 2001

Given by the Community Environmental Council of Santa Barbara

Outstanding Photographer of the Year, 2001

Given by the North American Nature Photography Association (NANPA)

The Josephine and Frank Duveneck Humanitarian Award, 2000

Outstanding Person of the Year, 2000

Given by *Photo Media* magazine.

Certificate of Recognition, California State Assembly, 2000

"...for 30 years of helping to shape the environmental movement."

County of Santa Clara Supervisorial Commendation, 2000

Given by S. Joseph Simitian, County Supervisor Fifth District "...for advocacy on behalf of the environment and commitment to a sustainable future."

Chevron – Times Mirror Magazines Conservation Awards, 1995

UCLA Alumni Award for Excellence in Professional Achievement, 1993

Fellow recipients: Olympic athlete, Jackie Joyner-Kersey; President of California Institute of

Technology, Thomas E. Everhart; and, U.S. Attorney, Lourdes G. Baird.

The United Nations Outstanding Environmental Achievement Award, 1991

“for outstanding practical achievements in the protection and improvement of the environment.”

The Ansel Adams Award for Conservation Photography, 1989

Given by the Sierra Club; a career award “for effectively combining outstanding photography with conservation advocacy.”

City of Los Angeles, Certificate of Commendation, 1989

Presented by Councilman Joel Wachs “For a creative involvement in, deep commitment and numerous contributions to the art of photography, thereby culturally enriching all humanity and enhancing the quality of life in the city of Los Angeles.”

SELECT CURATORIAL

“**The Tongass: Alaska’s Magnificent Rain Forest**”, 7 photographers & 42 prints, circulated by the Smithsonian Institution Traveling Exhibition Service (S.I.T.E.S.); exhibition premiered at the National Museum of Natural History, Washington, DC, on Earth Day, April 22, 1994, touring nationally through 1998 (estimated viewing audience: 2.5 million visitors).

“**American Photographers and the National Parks**”, 35 photographers & 205 prints; 9 locations (see: Select Exhibitions - Group), May 1981-June 1983; organized by the National Park Foundation; catalog and book published simultaneously by Viking, Inc., NY.

“**Van Der Zee**”, major retrospective of James Van Der Zee; Los Angeles Municipal Art Gallery, Barnsdall Park, CA; Oakland Museum of Art and History, CA, 1980.

“**Photographic Directions: Los Angeles, 1979**”, survey of decade’s work by 48 resident photographers; Security Pacific Bank World Headquarters, Los Angeles, January-February, 1979; complete catalog.

“**Paul Outerbridge**”, seminal traveling retrospective exhibition and catalog produced by Los Angeles Center for Photographic Studies; national tour locations: G. Ray Hawkins Gallery, Los Angeles, CA; Center for Creative Photography, Tucson, AZ; Corcoran Gallery of Art, Washington, DC, 1976.

SELECT CATALOGS

Goodman, Cynthia, “**Art of Caring**”, New Orleans Museum of Art, New Orleans, LA, 2009, p. 228, Color Illus.

Perloff, Stephen J., **Paradise Paved**, Painted Bride Art Center, Philadelphia, PA, 2005; Cover, pp. 5-8, Color Illus.

Michael E. Hoffman, Outside the Ordinary : A Tribute in Pictures, Aperture Foundation, New York, NY, 2004.

Dill, Claus-Michael, Gallwitz, Klaus, **AXA Corporate Collecting Today**, Koln, Germany, 2001; p. 216.

McCandless, Barbara, JohnRohrbach with select essays by Helen Plummer, **Singular Moments, Photographs From The Amon Carter Museum**, the Amon Carter Museum, Fort Worth, TX, 2001; p. 48, Color Illus.

Tannenbaum, Barbara, Mitchell D. Kahan & Jeffrey Grove, **Akron Art Museum, Art Since 1850: An Introduction to the Collection**, Akron Art Museum, Akron, OH; 2001, pp.36, 206-207 & 25.

Hinson, Thomas E., **Catalogue of Photography**, The Cleveland Museum of Art, Cleveland, Ohio, 1996; pp. 209-215.

Leivick, Joel, **The Enduring Illusion: Photographs from the Stanford University Museum of Art**, Stanford, CA, 1993.

Roark, Carol, and Paula Stewart, and Mary Kennedy McCabe, **Catalog of the Amon Carter Museum Photography Collection**, Amon Carter Museum, Fort Worth, TX, 1993; pp. 346-347.

Green, Nancy, **Nature's Changing Legacy: The Photographs of Robert Glenn Ketchum**, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY, 1992.

Muchnic, Suzanne & others, **Chinese Influence on American West Coast Contemporary Art**, Taiwan Museum of Art, 1988, Taichung, Taiwan, R.O.C; pp. 34-39.

Robert Glenn Ketchum: 1970-1987, Gallery MIN, 1987, Tokyo, Japan.

The Security Pacific Collection 1970-1985: Selected Works, Security Pacific Corporation, 1986, Los Angeles, CA, p. 104.

Vision: American Photographers Today, Tokyo Designer Gakuin College/Tokyo Photographic College, 1982, Tokyo, Japan, pp. 82-83.

Colman, Cathy, **Order from Chaos/New Work & New Work, Too** (2-catalog set), 1984, Los Angeles, CA.

SELECT BOOKS (Collections)

Ware, Katherine, **Earth Now: American Photographers and the Environment**, Museum of New Mexico Press/Santa Fe, NM; 2011

Hirsch, Robert, **Exploring Color Photography From Film to Pixels**, Focal Press/Elsevier, MA; 2011

National Geographic, **Inside China**, National Geographic, Washington D.C.; 2007

Natural World Museum, **Art in Action**, Earth Award Editions, San Rafael, CA; 2007

Benson, Richard, R. Mac Holbert and Henry Wilhelm, **Nash Editions Photography and the Art of Digital Printing**, News Riders, Berkeley, CA; 2007

Sanderson, E.W., P. Robles Gil, C.G. Mittermeier, and C.F. Kormos, **The Human Footprint: Challenges for Wilderness and Biodiversity**, CEMEX-Agrupacion Sierra Madre-Wildlife Conservation Society, Mexico; 2006

Chilcote, Ron (Editor), **Wind River Wilderness**, Laguna Wilderness Press, Laguna Beach, CA; 2006

Grundberg, Andy, **The Land Through a Lens: Highlights of the Smithsonian American Art Museums**, Smithsonian Institution, Washington D.C.; 2003

Cravens, R.H. (History), **Photography Past/Forward: Aperture At 50**, Aperture, New York, NY; 2002

Yang, Rae (Essay), **CHINA: Fifty Years Inside the People's Republic**, Aperture, New York, NY; 1999

Lower, Hans-Joachim, **Kunstler for die Natur** (Artists United for Nature), DA Verlag, Das Andere, Munich, Germany, 1996

Johnson, Brooks, **Photography Speaks II: From the Chrysler Museum Collection**, Aperture, New York, NY; 1995

Kennedy, Roger G., **Presidio Gateways**, Chronicle Books/Golden Gate National Park Association, San Francisco, CA, 1993

CLEARCUT: The Tragedy of Industrial Forestry, Earth Island Press, San Francisco, CA; 1993

Foresta, Merry A., and Stephen Jay Gould, and Karal Ann Marling, **Between Home and Heaven: Contemporary American Landscape Photography**, National Museum of American Art, Smithsonian Institution, Washington, DC; 1991

PROFESSIONAL SERVICE

Blue Earth Alliance, Seattle, WA, 2008

Member: Board of Directors

International League of Conservation Photographers (iLCP), Washington, DC, 2006

Founding Fellow; Executive Planning Committee, 2007 to present

Board of Directors, Alaska Wildlife Alliance, Anchorage, AK, 2005 to the present

Lifetime Emeritus Board of Trustees, Alaska Conservation Foundation, Anchorage, AK, 2005

Member: Board of Trustees, 1994-2003; Communications Committee, 1994-2009.

Board of Councilors, American Land Conservancy, San Francisco, CA, 1993 to present

Board of Directors, Advocacy Arts Foundation, Los Angeles, CA, 1996 to present

Founding Board member.

Contributing Editor, Outdoor Photographer, 1993 to present

Curator of Photography, National Park Foundation, Washington, DC, 1980 to 1996

Curator and organizer of national traveling exhibition, "American Photographers and the National Parks;" coordinated all aspects of exhibition design, scheduling, publicity, and publication production. Co-authored publication and catalog (of same name) with Pulitzer Prize winner, Robert Cahn (Viking Press, Inc., NY).

Los Angeles Center for Photographic Studies, 1975-81; 1997-1999

Board of Trustees, 1997-1999 and 1975-1981; Vice-President, 1981; President and Executive Director, 1979; Co-chair, Exhibition Committee; Chairman, Grants Committee; Curator and Project Director, "The Paul Outerbridge, Jr. Collection," 1976-1979.

Sun Valley Center for the Arts and Humanities, Faculty, 1971-73

Founded Photography Workshops; initiated Wilderness Workshops – both programs fully accredited; initiated Children's Photography Workshop; aided in designing permanent facility. Sun Valley, ID.

Additional teaching experience includes either faculty positions or workshop leadership for the following: California Institute of the Arts; Anderson Ranch Arts Center; Oklahoma Arts Institute; Rocky Mountain School of Photography; University of California at Los Angeles International Alumni Travel Program; University of Wisconsin-Waukesha; The Maine Photographic Workshops; Santa Fe Photographic Workshops, Center for Photography at Woodstock; Alaska State Museum-Juneau; Alaska Photographic Center Workshops; The Ansel Adams Gallery Photography Workshops; The Palm Beach Photographic Workshops; and others.

SELECT ARTICLES

Sanders, Lauren, "Pictures That Made A Difference", **Photo District News**; The Twentieth Anniversary Issue, May, 2000; Vol. XX; Issue 5; pp. 36 - 38; Illus.

Holloway, Marguerite, "Oil In Water", **Scientific American**, Environment Section, March, 1999; Vol. 280, No. 3; p. 38; Illus.

"Moments of Grace: Spirit in the American Landscape, **Aperture**, Winter, 1998, No. 150.

Krajick, Kevin, "Life In The Arctic Labyrinth", **Natural History**, April 1998; Vol. 107, No. 3, p. 38.

Nelson, Richard, "Forest Home: Taking A Stand For Conservation and Community", **Harpers** Vol. 16, No. 3 (15th Anniversary Issue), Summer 1997, pp. 58 – 63.

Cerio, Gregory and Howard, Lucy, "Sierra Club Book Battle", **Newsweek**, Periscope, p. 8, June 6, 1994.

Goldberg, Vicki, " A Terrible Beauty", **ARTnews**, Vol. 90 No. 6: pp. 106-113, Summer 1991.

Squiers, Carol, "Robert Glenn Ketchum: Beauty isn't always Truth, Environmentally Speaking"
& "The New View of Nature", **American Photo**, Vol. 1, No. 5: pp. 56-57, September/October, 1990.

BIOGRAPHICAL REFERENCES

Who's Who in American Art
Gale's Contemporary Authors
Who's Who in America

California Art Review
American Artists
Who's Who in Society

GRANTS & COMMISSIONS

Mr. Steven Hearst/American Land Conservancy; San Simeon, CA 2003-to present

Photography: commissioned as the exclusive photographer to the William Randolph Hearst families coastal ranch, San Simeon/Piedras Blancas Rancho for the purpose of closing the largest conservation easement negotiation in the history of California; possible publication.

Alaska Department of Parks and Recreation /Turner & Mead Foundations; AK, 2001-2003

Photography and research; to work in the field with author Bill Sherwonit portraying the biological diversity, beauty and unique micro-ecologies of the largest state park in Alaska; published as Wood-Tikchik: Alaska's Largest State Park (Aperture, NY, 2003).

Alaska Conservation Foundation/Lund, Turner & Mead Foundations; AK, 1999-2001

Photography and Research; to work with author Bruce Hampton in southwest Alaska/Bristol Bay on issues relating to fisheries management and habitat protection within the watershed; published as Southwest Alaska: The Last Great Salmon Fishery (Aperture, NY, 2001).

Mr. William E. Simon/Olin Foundation, New York, 1993-94

Photographer and diarist; together with the author John Bockstoce and other marine researchers, to accompany Simon on a private yacht crossing of the Northwest Passage; 3,500 miles, Nome to Greenland, 28 days; published as Northwest Passage (Aperture, NY, 1994).

Presidio Council/Golden Gate National Park Association; California, 1991-94

Curator, photographer and project director; to photograph the Presidio of San Francisco in transition from military post to national park emphasizing established landscape and historical architecture; to commission three additional photographers (Linda Butler; Mary Swisher; and Lyle Gomes); to curate significant historical photographs relating to the Presidio; published as, Presidio Gateways (Chronicle Books, SF, 1994).

Rancho San Carlos Foundation/Santa Lucia Preserve; California, 1992-to present

Photography, research and oral history: to document a 20,000 acre, 180-year old cattle ranch and private reserve prior to subdivision and development for private residences, including continued documentation of the progressive development as an archive incorporating oral histories.

Akron Art Museum; Ohio, 1986-89

Photography; to photograph the Cuyahoga Valley National Recreation Area; organized as a traveling exhibition in cooperation with the National Park Service, supported by funds from the Cleveland Foundation, The George Gund Foundation, the Akron Community Fund, and the Cuyahoga Valley Association; poster series (4) published for fundraising by Cuyahoga Valley Association; selected edit published as, Overlooked in America: The Success and Failure of Federal Land Management (Aperture, NY, 1991).

The Wilderness Society/The McIntosh Foundation/The Wallace Funds; New York, 1985 - 1987

Photographer, researcher and author; two years of field research and oral histories, co-authored w/ Carey D. Ketchum as The Tongass: Alaska's Vanishing Rain Forest (Aperture, 1987); published to persuade congressional action on timber management reform; signed into law in 1990, the Tongass Timber Reform Act altered the destructive clearcut practices of the tax subsidized U.S. Forest Service lease program, creating five new wilderness areas, and protecting one million acres of old-growth forest.

The Lila Acheson Wallace Fund of the Metropolitan Museum of Art; New York, 1983-85

Photography: to photograph the Hudson River Valley while providing an historical and art historical overview of the region; organized by Aperture as a traveling exhibition, the publication was also widely circulated by the Hudson River Greenway Commission and Scenic Hudson to encourage development of a Hudson River Valley greenway; published as The Hudson River and the Highlands (Aperture, NY, 1985).

Friends of International Ocean Institute, New York, NY; 1977

Photography: to travel with author Elisabeth Mann Borgese while researching international aquaculture in

Russia, India, Thailand, the Phillipines, China, Japan, and Hawaii; circulated as a traveling exhibition by the Smithsonian Institution Traveling Exhibition Service (S.I.T.E.S.), 1980-1985; published as Seafarm: The Story of Aquaculture, (Harry N. Abrams Publishing, NY, 1980).