

# AMERICAN ROADSIDES

FRANK ARMSTRONG'S PHOTOGRAPHIC LEGACY



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PHOTOGRAPHIC LEGACY



FITCHBURG ART MUSEUM  
FEBRUARY 12 - JUNE 5, 2022





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*Coshocton, Ohio*, 2019  
archival pigment print  
40" x 51" (unframed)  
Courtesy of the artist,  
Gallery Kayafas, Boston,  
MA, and Stephen L. Clark  
Gallery, Austin, TX







# DIRECTOR'S FOREWORD

The Fitchburg Art Museum is proud and privileged to present the exhibition *American Roadsides: Frank Armstrong's Photographic Legacy*.

Frank's work, the exhibition concept, and the attendant programming are all deeply supportive of FAM's mission of art, education, and community service. Frank, one of this country's most important contemporary landscape photographers, has been working right here in New England for over two decades while teaching photography at Clark University in Worcester, Massachusetts. His work relates strongly to many aspects of FAM's outstanding and growing collection of photography. His legacy includes not only the impressive body of work on display, but also his career as a teacher. Many of his former students have gone on to successful careers as fine art photographers, and seven of them (six New England residents) are included in the show.

I am a proud alumnus of Clark University (BA, Art History/Geography, Class of 1981), and this provided an opportunity to work closely with an important educational partner in our Central Massachusetts community. FAM, in concert with Clark's Higgins School of the Humanities, co-created educational programs for the exhibition, and we also worked with Clark's office of University Advancement on an event for Clark alumni at the Museum.

I also curated *American Roadsides*, in collaboration with our Terrana Assistant Curator Marjorie Rawle. For a museum director, this has been a very happy diversion from my other fundraising, management, and strategic planning tasks! I worked with Frank on selecting and arranging his photographs for FAM's galleries, and Marjorie worked directly with his former students Russell Banks, Sarah Bilotta Belclaire, Rachel Loischild, Greer Muldowney, Jasper Muse, Eric

Nichols, and Catherine Wilcox-Titus to craft a stunning group exhibition of photographs that reflect Frank's mentoring while also displaying the individual talents and concerns of the respective individual photographers. Marjorie also flawlessly executed and coordinated most of the logistical aspects of the show, and I thank her for her excellent curatorial work.

*American Roadsides* is also accompanied by a group exhibition from FAM's collection of photography. *Quirky, Beautiful, Ordinary: American Roadsides from the FAM Collection* was organized by FAM Curator Lauren Szumita, and includes photographs by both 20th and 21st-century photographers whose approaches to our country's landscapes influenced and prefigured Frank and crew, and who parallel it today. This beautiful show provides context for *American Roadsides* and allows FAM to proudly display treasures from our collection.

Frank Armstrong  
*Dresden, Maine*, 2017  
 archival pigment print  
 24" x 28" (framed)  
 Courtesy of the artist, Gallery  
 Kayafas, Boston, MA, and Stephen  
 L. Clark Gallery, Austin, TX



Many thanks to the other members of FAM's staff who worked on the exhibition's installation: Collection Manager Aminadab (Charlie) Cruz, Jr., Museum Technician Dylan Safford, Facilities Manager Steve Backholm, and his assistant Mel Bailey. Thanks also to our Education Staff who designed and coordinated in-gallery programs and interpretation: Director of Education Laura Howick, Director of Docents Ann Descoteaux, Clementi Family School Programs Manager Jennifer Sheppard, and Education Intern Autumn Hill from Montachusett Regional Vocational Technical School.

FAM would like to offer special thanks to our partners at Clark University for a great collaboration. Clark awarded Frank a special Research Scholarship, which supported the printing of his photographs. Matt Malsky, Director, and Jennifer McGugan, Associate Director of the Higgins School of Humanities, worked to create and support exhibition-related programming for the Clark community. James Keogh, Associate

Vice President for University Communications, Melissa Hanson, Content Specialist, Office of Marketing and Communications, and Steven King, University Photographer, created important messaging about both Frank and the exhibition. Jonathan Kappel (my classmate at Clark), Executive Director of Principal Gifts, Cynthia Ironson, Interim Director, and Stephanie madden, Assistant Director of Alumni Friends and Engagement worked with FAM's Membership and Events Manager Jessie Olson to create the wonderful event at FAM for Clark alumni. Many thanks also to Professor of Practice Stephen DiRado who provided expert advice and overall assistance, and to Professor of Art History Kristina Wilson for moderating a panel discussion with Frank and his former Clark students, hosted by the Higgins School.

Thanks also to Professor Rob Carr's Spring 2022 Document Design class at Fitchburg State University for designing this beautiful exhibition catalogue. The student design team, led by Marjorie

Rawle, includes Taylor Burgess, Garrett Chinian, Claire Collins, Tobey-Julian Joseph, Sean Litchfield, Brandon Lodi, Joseph Phillipo, Sean Ramirez, and Kurtis Reace.

The *American Roadsides* exhibition is supported in part by the Simonds Lecture Fund, and a grant from the Artist's Resource Trust.

Our deepest thanks goes of course to Frank Armstrong, a great photographer, a great teacher, and a great man whose vision, very hard work over a very long time, and tremendous generosity of spirit made this exhibition possible and a great success.

Nick Capasso  
Director

Frank Armstrong  
Thorneville, Ohio, 2019  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist, Gallery  
Kayafas, Boston, MA, and Stephen  
L. Clark Gallery, Austin, TX







Frank Armstrong  
*Grayson County, Texas*, 2014  
archival pigment print  
30" x 34" (framed)  
Courtesy of the artist, Gallery Kayafas,  
Boston, MA, and Stephen L. Clark  
Gallery, Austin, TX



# INTERVIEW WITH THE ARTISTS

On March 3, 2022, Terrana Assistant Curator Marjorie Rawle sat down with Frank Armstrong to discuss questions collected from his seven former students featured in *American Roadsides*. The following interview transcript gives insight into the personalities of the artists, their relationships with one another, and their shared ideas and processes.



Russell Banks  
*Beach Hut*, 2017  
archival digital inkjet print  
20" x 24" (framed)  
Courtesy of the artist

**RUSSELL BANKS:** What changes in rural America have you seen during your decades of intense observation?

**FRANK ARMSTRONG:** For one, I've seen a gentrification, meaning that the type of subject matter that really appeals to me is disappearing. When I first started this genre, if you want to call it that, you could go 20 miles outside of Austin and there were vacated buildings, old churches, all kinds of stuff. It was just out there—like houses that were just barely held together when they were built in the 1920s and '30s, and they're barely standing now. You almost don't want to go in them because of that. But maybe you go inside and find the walls papered with newspapers to keep the wind out of the cracks. And what I've seen over time is the disappearance of that kind of subject matter. It's getting fewer and farther between.

Frank Armstrong  
*Tok, Alaska*, 2015  
archival pigment print  
28" x 24" (framed)  
Courtesy of the artist, Gallery  
Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX





**MARJORIE RAWLE:** What's replacing this subject matter?

**ARMSTRONG:** Nothing. Modern structures. Instead of an old house, they have a double-wide trailer that's got skirts on it and lawn chairs out front. Which I suppose is its own saying, but may not be particularly photographable for my sensibilities.

Everything's disappearing. If there used to be an old rusty truck sitting in the middle of a cornfield, it's gone. That stuff is just gone, no longer there.

**ERIC NICHOLS:** How have the changes in rural America influenced the images you make? Do you make different images now that the landscape has changed? Are you attracted to different things?



Eric Nichols  
*Cowboy Figurine* (detail), 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist

**ARMSTRONG:** I think now I give a little more recognition to the modernization of things. A lot of people say, oh you're always photographing old things. But sometimes I'm photographing new things. What I'm looking for is irony, things that are iconic, for those two things at the same time in one subject matter—and especially if time has acted on it. Has that changed over the 60 years that I've been photographing? Not really.

**JASPER MUSE:** Could you talk about "photographing by car," and how the experience of looking at speed is different from walking with a camera?

**ARMSTRONG:** Generally, if you're walking with a camera, you are in an environment where you can walk easily, like urban settings or hiking trails. You can stop and examine every rock, pebble, and leaf that you see if you want. When you're in a car, if you're on the interstate, you don't see any pictures—you're too busy driving a car at 70mph. If you're driving the backroads like I do, there are no cars. I can drive very slowly and stop in the middle of the road and back up if I have to. So in a way, it's a lot like walking. Maybe you're not noticing as many small details, but you have a chance to observe subject matter.



Frank Armstrong  
*Deer Trail, Colorado*, 2019  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist, Gallery  
Kayafas, Boston, MA, and Stephen L.  
Clark Gallery, Austin, TX





Frank Armstrong  
*Salt Rock Township, Ohio*, 2018  
 archival pigment print  
 20" x 24" (framed)  
 Courtesy of the artist, Gallery Kayafas, Boston,  
 MA, and Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
*Van Wert, Ohio*, 2015  
 archival pigment print  
 20" x 24" (framed)  
 Courtesy of the artist, Gallery Kayafas, Boston,  
 MA, and Stephen L. Clark Gallery, Austin, TX





Frank Armstrong  
*South Albany, Vermont, 2021*  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist, Gallery Kayafas,  
Boston, MA, and Stephen L.  
Clark Gallery, Austin, TX

**ARMSTRONG:** I love the fact that you can drive down a backroad, stop in the middle of the road, set your tripod up on the road, and take a picture—which I’ve done more than once. I was photographing in west Texas at some point early in the morning, and there was a dead coyote in the middle of the road with his head toward me and a snarl on his face. So I pull off, get the camera out, and try to figure out how to take this picture. I decided I had to be on the road looking straight at the coyote, with barely anything in the background. I was probably there for about an hour in the middle of that road. Not a single car came by.

**RAWLE:** Just you and your camera.

**ARMSTRONG:** Just me, the coyote, and the road. That sort of thing is what I live for. That’s like having your own world that nobody else is in.

**SARAH BILOTTA BELCLAIRE:** What is the greatest challenge of making pictures while on the road?

**ARMSTRONG:** I want to say that I don’t really feel there’s much of a challenge because it’s where I want to be and what I want to be doing.

**RAWLE:** It’s more of an adventure.

**ARMSTRONG:** Right, it’s always an adventure with me. It’s always fun to go out there and do it. I’d stay on the road 9 months out of the year if I could. So, is there a challenge out there? I don’t know, maybe staying awake after a big lunch while you’re driving down the road.

But really I guess the challenge is always finding the images and recognizing what you’re doing. After you’ve done it so long though, that’s not so much of a challenge anymore either. My subconscious does so much work while I’m out there.

**GREER MULDOWNNEY:** In photographing the landscape, there are certain kinds of places or objects that come up again and again in your work. You definitely have romances with water towers, toilets, and flamingos. How did these objects end up in your sights and become part of your visual language?





Jasper Muse  
*Untitled*, 2018  
 inkjet print  
 18" x 12" (mounted)  
 Courtesy of the artist

**ARMSTRONG:** I think what happens is that you go out there for long enough that there's a certain commonality that begins to underscore what you're doing. And you see these things time and time again, in different parts of your travels. I wasn't expecting to see displays of flamingos in Alaska, but I did. I thought, well they're far from home! And you know, I've never been able to answer the question of why people put toilets on their front lawns.

**RAWLE:** It's not for you to answer, I suppose.

**ARMSTRONG:** There really is no answer for that. I think it's just that after a while, you keep seeing the same sort of thing. And what I mean by that is: the subject matter is all related to each other. And so when you photograph it, you have a whole series of these images. It's not that I set out to do specifically that, it's just that it worked out that way.

**RAWLE:** And you like to say that you're capturing the "American character," so it would make sense that there are through lines.

**ARMSTRONG:** Yes, exactly.

**MUSE:** Looking back on your lifetime of images, have you noticed any unconscious attractions that you only see in retrospect?

**ARMSTRONG:** Something I've always strived for is capturing a level of detail and small things in a picture that adds to the total. In other words, including contextual matter that makes the picture more complete. That is what comes to mind when I think about what links all my pictures.

I've always believed that when you put the frame to your face and when you see what you're looking at in your viewfinder, every object you allow to be in your picture, now relates to every other object in the picture. And you're responsible for those relationships.

**RAWLE:** Right, some things might not stick out to you, but a viewer could attach some meaning to them.

**ARMSTRONG:** Exactly. I don't expect every viewer to take away the same thing from every picture—there's just no way. But I do think there are some things that are universal. Basic things, like we can all agree that a tree is a tree. But all the other stuff is not, and we respond to those things according to our cultural biases.



Frank Armstrong  
*Casa Colorada, New Mexico*, 2017  
 archival pigment print  
 20" x 24" (framed)  
 Courtesy of the artist, Gallery  
 Kayafas, Boston, MA, and Stephen  
 L. Clark Gallery, Austin, TX





Frank Armstrong  
*Bush Hollow, Pennsylvania*, 2018  
 archival pigment print  
 20" x 24" (framed)  
 Courtesy of the artist, Gallery  
 Kayafas, Boston, MA, and Stephen L.  
 Clark Gallery, Austin, TX

**MUSE:** Do you have a place you keep coming back to to photograph? What's it like photographing a single spot over time?

**ARMSTRONG:** Of course, I've photographed the Big Bend country time and time again. I had been photographing in Big Bend for 25 years by the time the book was published in 2001. Most of the time, I just wanted to be there. I used photographing it as an excuse to go there.

When I go on road trips, I'm not gone for a week or two—I'm gone for two or three months. Those are the kind of trips that produce major work. If you feel time constraint in any of this, then that pressure forces you to make pictures you wouldn't make otherwise. But if you're out there with no time constraints, you have fun. The only thing I have to worry about is getting up in the morning and going to bed at night.

Frank Armstrong  
*Morris, Illinois*, 2019  
 archival pigment print  
 40" x 47" (unframed)  
 Courtesy of the artist, Gallery  
 Kayafas, Boston, MA, and Stephen  
 L. Clark Gallery, Austin, TX





**ARMSTRONG:** Once, I went up to Seward, Alaska with two students. We were just driving around, and I shot a picture of a spot where there was an old car in a tree, but you couldn't see the mountains behind it because they were socked in. That same day I also shot a picture of a toilet on somebody's front porch in the same neighborhood. When those students went home, my wife came up, and we went back around Seward again. We drove by the same place—the car was still there and the mountain was still socked in. The toilet on the front porch, which was white originally, was beige when we drove by this time. I have no idea what that was about. It was in the exact same spot, same style—but it was beige.

Then my wife went home, and two more students came up. And this time, when we went by the same spot, the sky opened up on the mountain. That was the great thing about Alaska. You got to go to the same places several times to see what they were like with all the different weather conditions.

Frank Armstrong  
*Seward, Alaska* (detail), 2015







Sarah Bilotta Belclaire  
*Untitled (Cultivators)*, 2014  
 archival inkjet print  
 20" x 20" (framed)  
 Courtesy of the artist

**BILOTTA BELCLAIRE:** What teachers have had the most influence on you?

**ARMSTRONG:** I've never had a formal course, so I've never studied photography in that sense. What I've had is mentors. Probably the greatest mentor for me was Russell Lee. He was the photographer who was employed longest by the Farm Security Administration. He taught at UT Austin while I was teaching there, and I learned a lot from the man.

The other one was Oliver Gagliani, who most people don't know. He was a West Coast style photographer from that era of landscape photographers. He was a mentor for me when I worked for him for seven summers as an assistant. He taught me about how far you could take dark room photography—what you could do with it.

**RAWLE:** Was it their work that attracted you to them, or was it more about their mentoring styles or something about them personally?

**ARMSTRONG:** It was just about being around those people, seeing their work, and being able to talk to them in depth about their work. There are a number of other people who influence what I do, too. I think everybody who started working in personal expression work in the early to mid-1970s, we were all influenced by the West Coast genre of photography—the great landscapes of Ansel Adams and the Westons. But being in a journalism department, I was also influenced by Walker Evans and Russell Lee and other documentary photographers. There's a combination of those two styles that informs what I do now.



Frank Armstrong  
*Seward, Alaska*, 2015  
 archival pigment print  
 30" x 34" (framed)  
 Courtesy of the artist, Gallery  
 Kayafas, Boston, MA, and  
 Stephen L. Clark Gallery, Austin, TX





Frank Armstrong  
*Wilbarger County, Texas*, 2014  
 archival pigment print  
 24" x 28" (framed)  
 Courtesy of the artist, Gallery Kayafas, Boston, MA,  
 and Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
*Mountain Home, Arkansas*, 2012  
 archival pigment print  
 40" x 52 1/2" (unframed)  
 Courtesy of the artist, Gallery Kayafas, Boston, MA,  
 and Stephen L. Clark Gallery, Austin, TX





Frank Armstrong  
*Lee County, Illinois*, 2019  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist, Gallery  
Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX

**BILOTTA BELCLAIRE:** What has being a teacher, while also being an artist, taught you about your art?

**ARMSTRONG:** It's taught me that I don't know everything—simple as that. The nice thing about being a teacher is that you also learn from your students. They give you as much as you give them. I never considered myself a teacher, necessarily. My teaching style was about helping students make something that they wanted to make. I can give you ideas about how to do something—not tell you how to do it—but let you know that if you do this, you might get this result. I figured myself more as enabling students to be able to do what they want to do, rather than teacher.

Students are always coming up with new ideas, new pictures of new things that you haven't thought of yet. Every picture I make is a composite of all of the other pictures I've ever seen, and the students are contributing to that.

**MULDOWNEY:** Your earlier work in the Western landscape seemed to have very specific aesthetic rules, or at least stuck to a narrow theme. How did you fall into a rhythm for your road tripping style of photography, and let some of those "rules" go?

**ARMSTRONG:** Well first, I don't work with rules. The one term that I've never used in my classes is "composition." Composition, as I see people teaching it in art classes, is all about rules, and I think there are no rules. People try to say that there are rules, but they're made to be broken—but I prefer to say there just are no rules to begin with.

Instead, what you're trying to do is visually state, in the strongest possible terms, what you're trying to communicate to your viewer. There are different ways to do that with every picture, so you can't apply a rule that fits every picture. And if you did that, then all your pictures would look exactly alike, and they'd get boring.

I always loved the idea of what Ansel Adams said, "The worst thing in the world is a sharp picture of a fuzzy concept."



**BANKS:** After many years mastering silver-based analog materials, you made the transition to an all-digital process. What moved you to do that?

**ARMSTRONG:** I was shooting black and white silver through about 2003. But I also started shooting some color in 1986, and to do that I bought a special camera that shot a particular format in a 6x12-centimeter format. This camera was made to use with wide angle lenses, and so I put a super wide angle on it and shot this format. I wanted to shoot color that way because I wanted my color to be differentiated from the black and white.

The transition to digital came because when I started shooting color, I did all my own processing. I processed my own color film, and I made my own color prints. But digital hadn't come along when I was doing this in 1986. It wasn't until the early 2000s that I really began to experiment with digital because better printers, scanners, and papers came along. As this stuff began to develop, I found that I could do all this easier and have the same expression in color.

Not that it took less work, but it was less tedious. In color printing for instance, because the chemistry is so unstable, I'd make a color print one day and see it had too much magenta the next morning. Well, the chemistry couldn't produce that same print the next day because of slight deterioration, so every day I'd have to start all over again. That's a lot of just frustration for that thing.

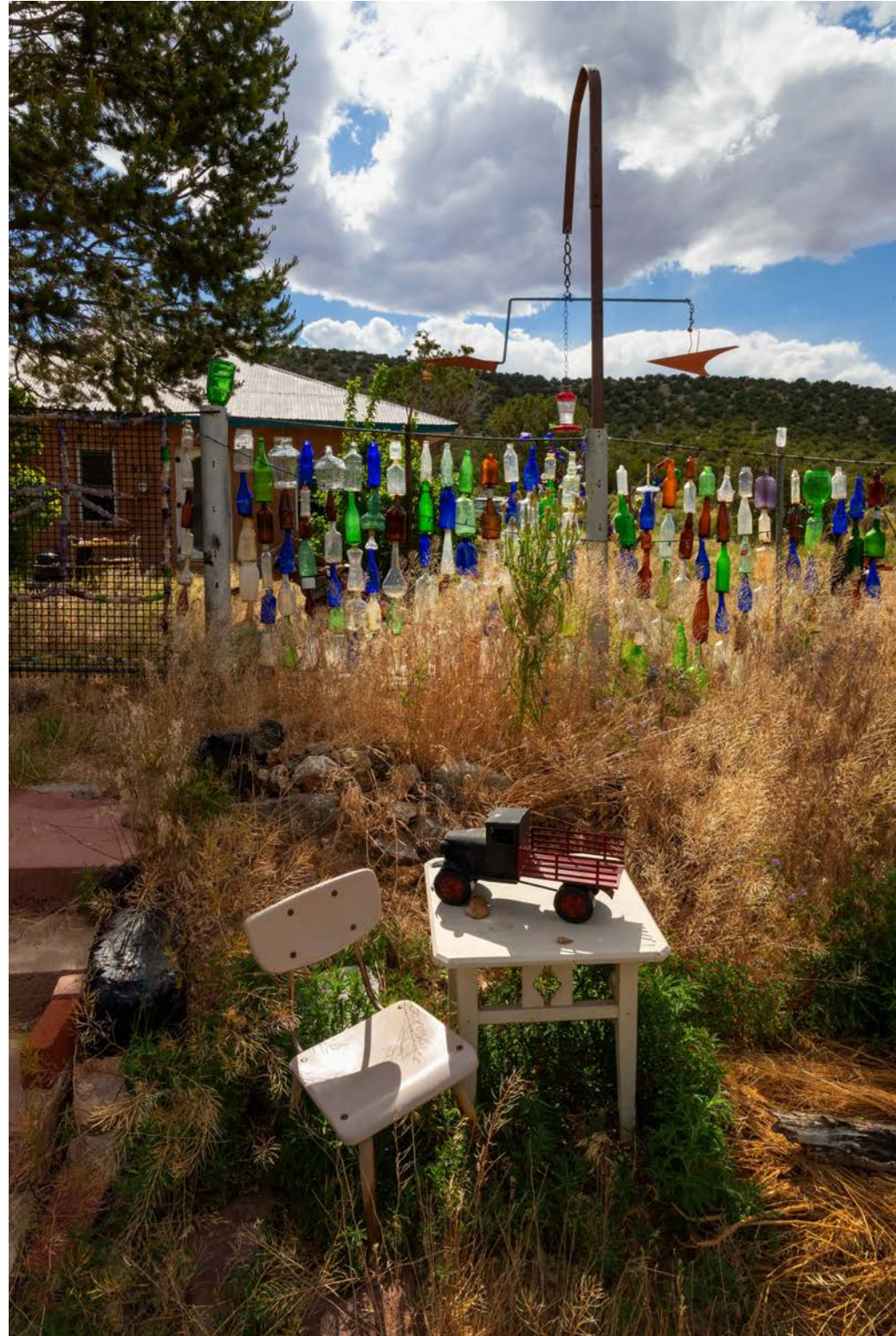
Now, I was a good color printer who could make a decent print. And I enjoyed doing my own work because for me, the final expression of a print should be done all the way through. I don't hand it off to somebody else to print.

So when Photoshop and scanners and good printers and good papers came along, I thought, now I can do this a different way and have consistency. I knew that what I did today would still be the same the next day.



Frank Armstrong  
*Morrill, Nebraska*, 2019  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist, Gallery Kayafas, Boston,  
MA, and Stephen L. Clark Gallery, Austin, TX





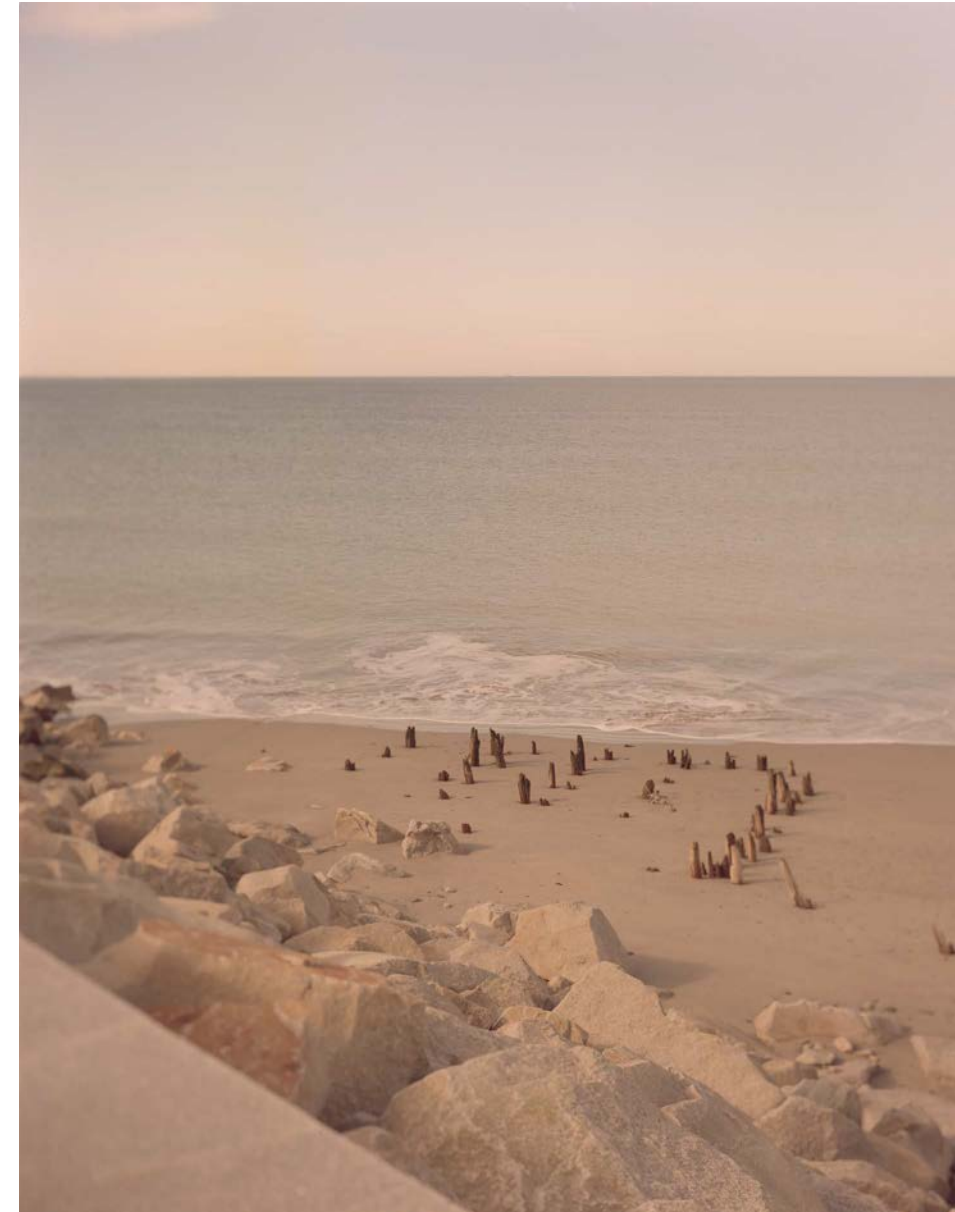
Frank Armstrong  
*Golden, New Mexico*, 2019  
 archival pigment print  
 28" x 24" (framed)  
 Courtesy of the artist, Gallery Kayafas,  
 Boston, MA, and Stephen L.  
 Clark Gallery, Austin, Texas

**BANKS:** What do you think is behind current students' interest in past analog processes? What can they gain from the exploration?

**ARMSTRONG:** I think it's curiosity as much as anything. They're curious about the process, and, you know, they've got granddaddy's camera and want to see what they can do with it.

I think they are just so blasted with high tech color images all the time, that to get back to something more basic makes them feel like they're getting a taste of another era. Learning in the dark room informs what you're going to do in the digital world, and it also puts you in touch with traditions. Where did this medium come from? I think they're kind of hungry for that in a way.

**RACHEL LOISCHILD:** When did you start shooting large format? Do you miss it now that you don't?



Rachel Loischild  
*Deer Island, Boston, MA*, 2020  
 inkjet print from 4x5 scan  
 41 1/4" x 33" (framed)  
 Courtesy of the artist

**ARMSTRONG:** I started shooting large format in the mid 1970s. I shot some medium format before that and was unsatisfied, so I decided to pick up the big camera. I wasn't getting the detail I wanted. I was looking for that super sharpness—that super fine detail—because when you render detail that's incredibly sharp, it allows the picture to look dimensional.

Then there was the subject matter that I was shooting with the 4x5 which wasn't giving me enough detail, so I got an 8x10 camera. But I also wasn't happy that I didn't have a way to enlarge them at that time. I made beautiful contact prints, but I really wanted the pictures bigger.

It wasn't until about 2010 that I came across an 8x10 enlarger, which was the first time I'd ever made a print bigger than an 8x10 contact print. Shortly after, I got a good scanner for scanning large format, and we had the big 44-inch-wide printer at Clark University. So now I can make giant prints.

I stopped shooting large format around 2003, and since then I've been entirely digital.





Greer Muldowney  
*Untitled 5 (Monetary Violence)*,  
 2017–2021  
 archival inkjet print  
 20" x 16" (framed)  
 Courtesy of the artist

**RAWLE:** Do you miss it?

**ARMSTRONG:** No. For me, the large format was a black and white world, and digital is a color world. And I've found that I just want to work in color. I had 35 to 40 years of black and white work. I wanted to approach the world differently. It's the same kind of subject matter, but I'm able to make a different expression.

**LOISCHILD:** Was there something specific that caused the switch from black and white to color?

**ARMSTRONG:** I never gave color very much consideration until the mid-1980s. I had traveled extensively across the United States so many times by then. I drove to Alaska in 1973 and in 1976, and I began to shoot some 4x5 color negatives. I knew around then that I wanted the color to look different. I didn't want it to be anything like the 4x5 or 8x10. So I chose a specific format, and then I shot all my color images in that format, no matter what I was photographing. That sort of hooked me on the idea that I could work in color and get the same amount of expression that I wanted, with color as an added dimension.

You shoot black and white for so long that you start looking for something different. So when I looked for something different, I got color. Like I said, I was processing my own color film for a while, but then Photoshop and digital came along. I found a different road to travel at that point, where I found I could make the pictures I wanted in digital.



Frank Armstrong  
*Barrett, New Hampshire*, 2018  
 archival pigment print  
 24" x 28" (framed)  
 Courtesy of the artist, Gallery Kayafas,  
 Boston, MA, and Stephen L.  
 Clark Gallery, Austin, TX



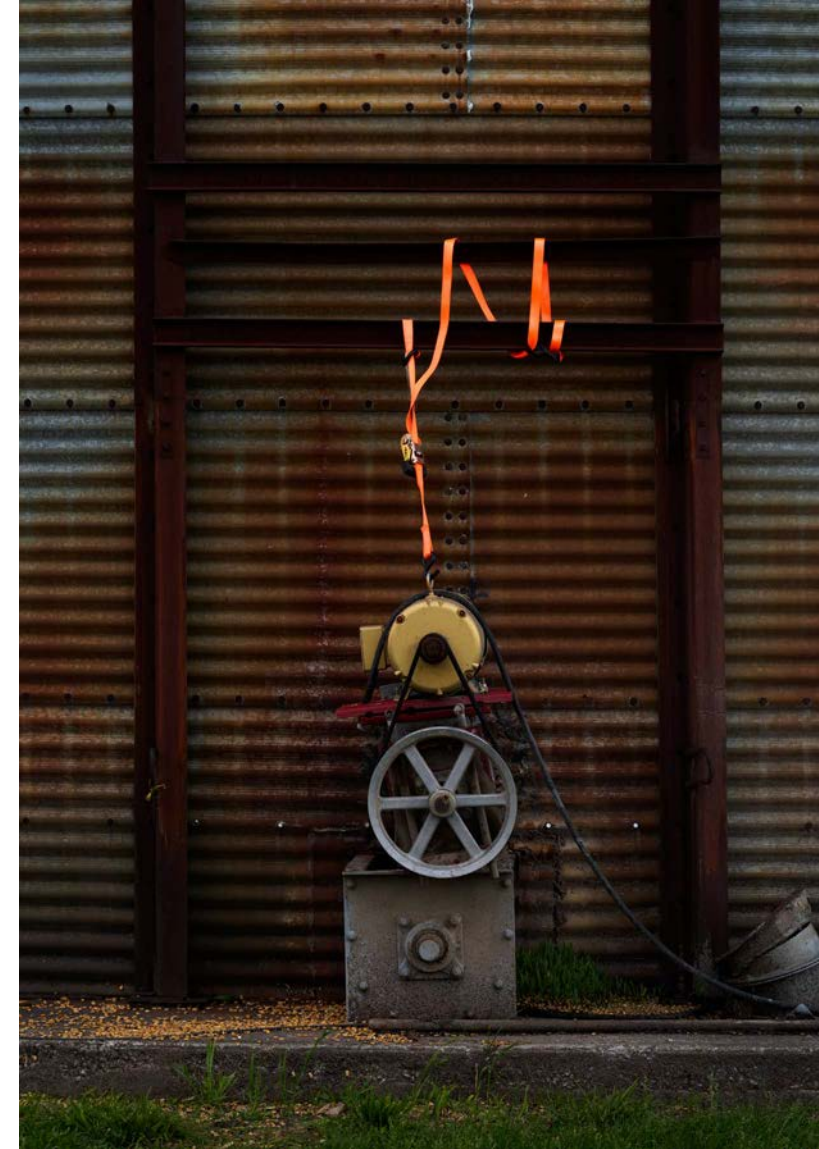
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NO TRESPASSING  
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**ARMSTRONG:** Not to mention, I started getting older. I became less of a mountain goat than I used to be. When I was photographing in Big Bend up until 2002, I thought nothing of putting a 30-pound camera pack on my back—plus carrying a 14-pound tripod, water, and everything else I needed—and traipsing out through the mountains of Big Bend. I'd go all day long like that, then eat peanut butter and crackers with beer at night. I'd love to be able to do that again, but there's just no way I could do that now. So what I'm saying is—things change.

Sometimes I still make black and white images, though. A year ago, I was photographing somewhere in New Hampshire by myself. I came across this meadow, and just to the right of it, by its lonesome, was this dead pine tree. One of the really big ones—tall, statuesque, with the bark mostly chipped off. I shot it with my digital camera, knowing full well I was going to make a black and white print of it when I got home—because I could.



Frank Armstrong  
*Milroy, Indiana*, 2019  
 archival pigment print  
 28" x 24" (framed)  
 Courtesy of the artist, Gallery Kayafas,  
 Boston, MA, and Stephen L. Clark  
 Gallery, Austin, TX

**ARMSTRONG:** That's one of the attractions of digital. I knew now that I could make a decent black and white prints from digital files, something I could only do before in film.

**RAWLE:** You get the best of both worlds now.

**ARMSTRONG:** Yes, I'm in both worlds. A lot of times I'll come back from a trip and look at everything I shot in black and white, just to see what it looks like. Now, I'm not a Photoshop guru or anything. I'm not interested in putting flames down the side of a Mustang. I'm interested in bringing forward what I want you to see in my image, but I also want you to know that I didn't use trickery on you—that what you're seeing is what it is. I may have enhanced what I want you to see, but I haven't changed anything in the image. It's all straightforward.



Frank Armstrong  
*South Hero, Vermont*, 2017  
 archival pigment print  
 24" x 28" (framed)  
 Courtesy of the artist, Gallery Kayafas,  
 Boston, MA, and Stephen L.  
 Clark Gallery, Austin, TX





Catherine Wilcox-Titus  
*White House, New Ashford,*  
 Massachusetts, 2020  
 digital archival print on Epson Legacy Platine  
 19" x 25" (framed)  
 Courtesy of the artist

## CATHERINE WILCOX-TITUS:

So what, in your opinion, is the power and appeal of "straight" photography, over fantastical and highly manipulated images?

**ARMSTRONG:** I just think the world is strange and beautiful enough. I don't have to do anything but present it in an honest way. If you came along ten minutes later, and put your tripod in the same holes as mine, you wouldn't make the same image as me.

Once someone was standing beside me in Big Bend, and we were looking at a certain scene together, and I was photographing. When he saw the final print, he said, "I was standing right beside you, looking at the landscape you were looking at, and I had no idea what you were photographing." He said, "I like the picture you made, but I had no idea what you were photographing."

**RAWLE:** He was just seeing something totally different standing right next to you.

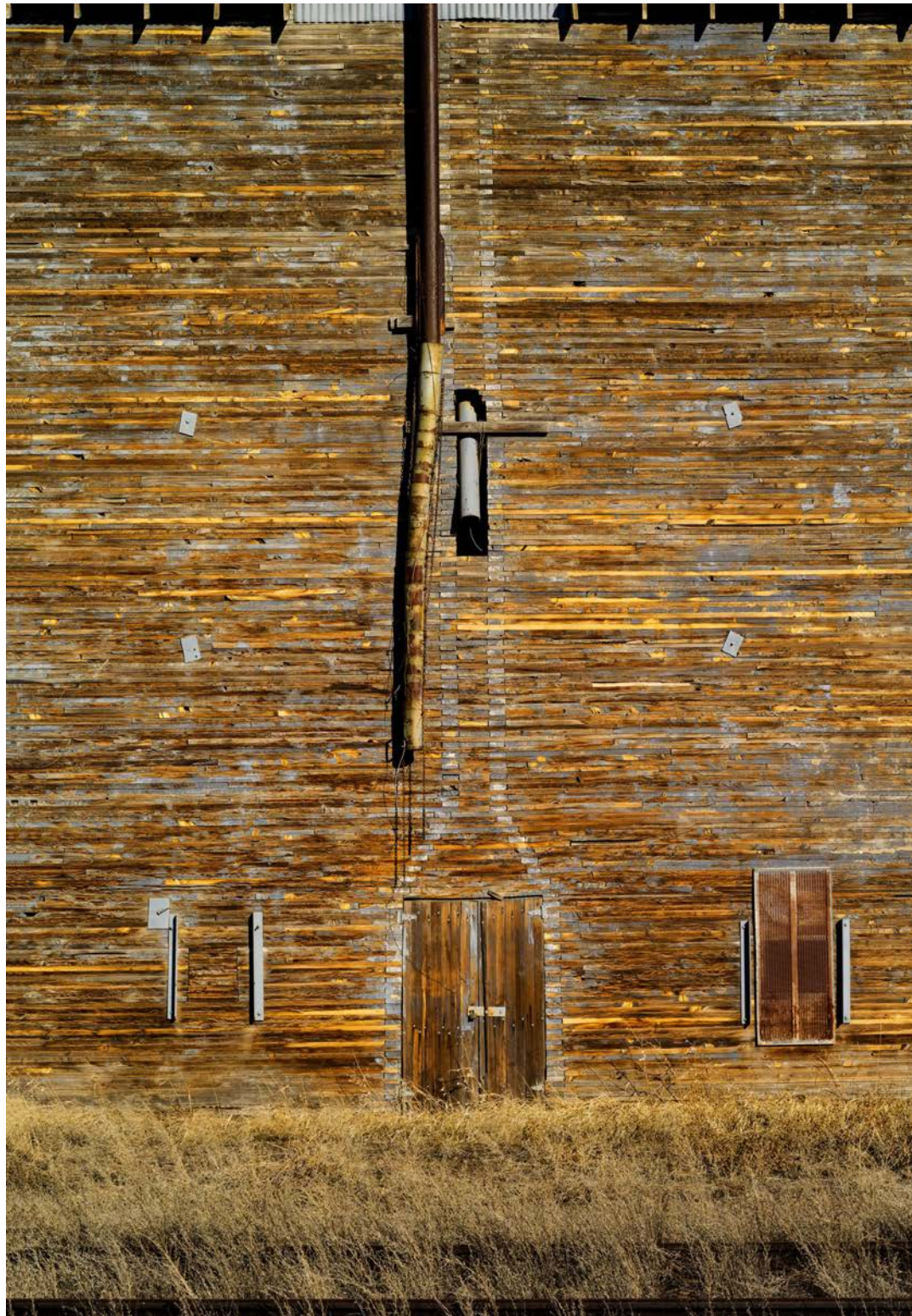
**ARMSTRONG:** Exactly—which is what it's all about. We all see differently.

The power of straight photography is that I think people appreciate the fact that what they're looking at is real. On the other side of that, I don't think there's any reality whatsoever in art. The reality comes from my reality, and yours is a different one entirely. The way I see is not the way you see and interpret the world. The power of straight photography is that, literally, on that day at that specific moment, I was in touch with the scene I'm showing you.

Frank Armstrong  
*Lackawanna County, Pennsylvania,* 2019  
 archival pigment print  
 21" x 27" (framed)  
 Courtesy of the artist, Gallery Kayafas,  
 Boston, MA, and Stephen L.  
 Clark Gallery, Austin, TX







Frank Armstrong  
*Romeo, Colorado*, 2017  
 archival pigment print  
 35 ½" x 29" (framed)  
 Courtesy of the artist, Gallery Kayafas,  
 Boston, MA, and Stephen L.  
 Clark Gallery, Austin, TX

**ARMSTRONG:** It's like the car on the post with the mountain behind it from Seward, Alaska. It's a straight photograph, but it carries the power to amaze and make people wonder. That's where the power is, in making a picture that makes people wonder, sometimes without understanding.

I see people looking at the picture of the old wooden silo, and they're going right up to it, just staring at something there. That's power, when you present something with so much detail that people can't help but stick their noses in the picture and think about it.

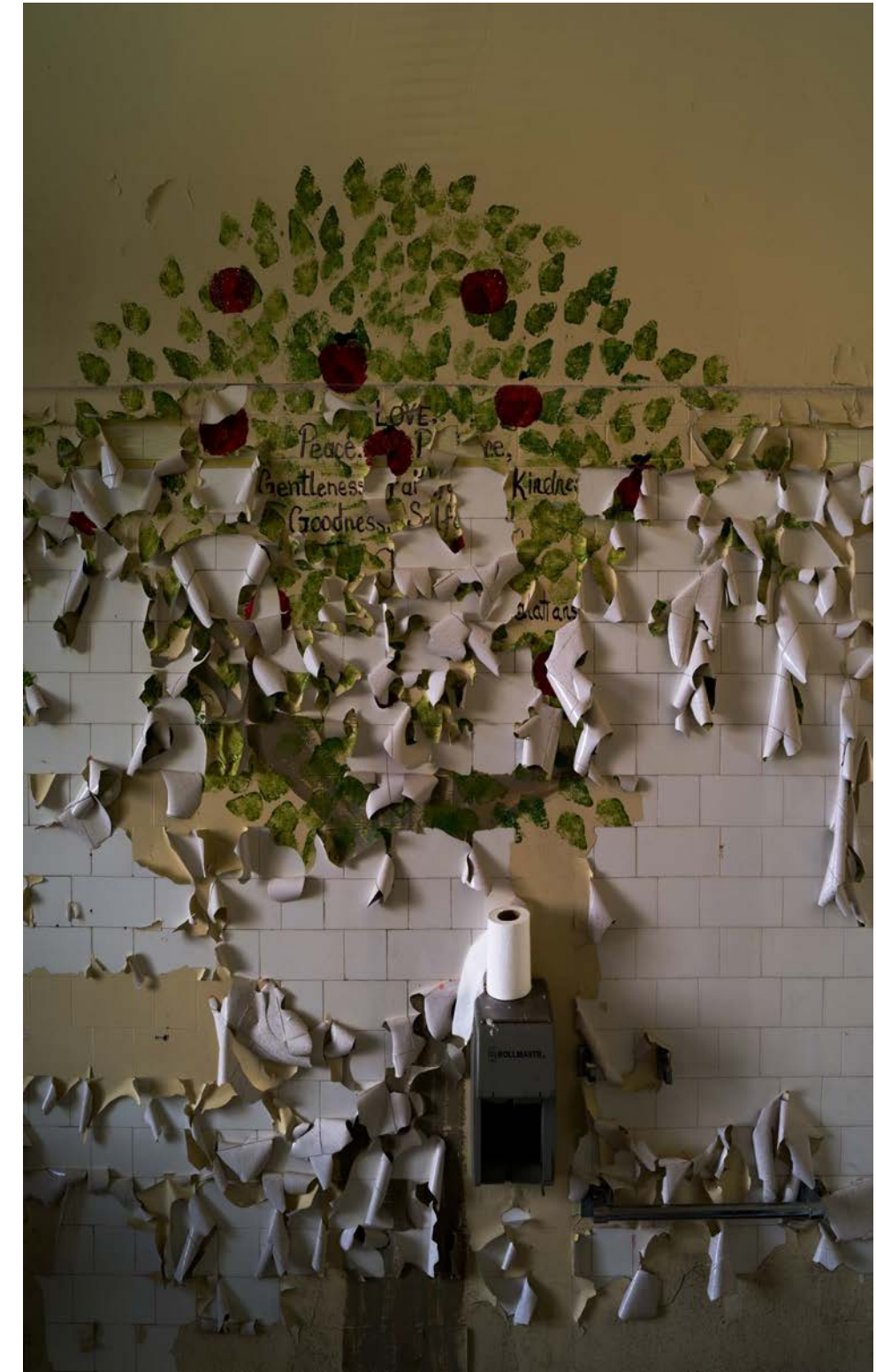
**RAWLE:** And the fact that the scene really existed somewhere out in the world at some point enhances that power.

**ARMSTRONG:** Right. Photography is the art of the found object. I found this old silo—saw it one day with that light on it, at the perfect time of day that enhanced the color of the wood. I was able to find it like that, when it'd been sitting on the side of the road like that for who knows how many years. People drive by while I'm photographing and look at me like, "What the hell is he doing?" It's because they don't see it. The stuff that I photograph is never hidden. It's just not noticed.

**WILCOX-TITUS:** When viewers look at your work in fifty years, what do you hope they take away from the images? What will last?

**ARMSTRONG:** Whether someone is looking at my photos now, or in fifty or even one hundred years, I hope people take some measure of what I felt when I made the image. I think there's historical value in every image, since every image is a memory and a record. But I want them to feel the image more than they visually recognize it.

Frank Armstrong  
*Worcester, Massachusetts*, 2013  
 archival pigment print  
 28" x 24" (framed)  
 Courtesy of the artist, Gallery  
 Kayafas, Boston, MA, and Stephen L.  
 Clark Gallery, Austin, TX





**NICHOLS:** Sometimes, despite our best efforts, there is a place or image that we just can't figure out how to make successfully. Do you have a place or an image that you wish you could have made that has managed to escape you?

**ARMSTRONG:** Ten times a day. Every day there are things that I see and I say, "How do I photograph this? How can I get this to make sense in a picture?" And sometimes I just shake my head and walk away, because I know I can't do it. That doesn't mean it can't be done, but it means that I can't do it. Many times it's much easier to talk myself out of making a picture than it is to make it.

**RAWLE:** Do you spend time trying to make an image but then ultimately fail to capture it?

**ARMSTRONG:** Yes, definitely. I'll come back and look at the files on my computer and think, "Well, I wasted time on that one."

**RAWLE:** Have you ever gone back out of stubbornness to try again?

**ARMSTRONG:** Usually not, since the scene is typically 300 miles behind me. I'm probably long gone, down the road.

Frank Armstrong  
Skowhegan, Maine, 2018  
archival pigment print  
40" x 46" (unframed)  
Courtesy of the artist, Gallery  
Kayafas, Boston, MA, and Stephen L.  
Clark Gallery, Austin, TX





# FRANK ARMSTRONG

## AMERICAN ROADSIDES

Frank Armstrong has been photographing the American landscape for over 50 years. A native Texan, he began his career as a photojournalist, and taught photography in the journalism department at the University of Texas at Austin. In the early 1990s, he moved to New England, and taught photography for twenty-one years at Clark University in Worcester, Massachusetts, where he is now a resident Research Scholar. Armstrong's early work was in black-and-white, but *American Roadsides* focuses on his more recent color digital photography and includes forty-one photographs made from 2012-2021.

*Kinsman, Illinois* (detail), 2019  
archival pigment print  
28" x 24" (framed)  
Courtesy of the artist, Gallery  
Kayafas, Boston, MA, and Stephen L.  
Clark Gallery, Austin, TX

Armstrong captures images of the American social landscape. Almost every summer he hops in his truck (with camper attached) to travel the back roads of our country (at 35 mph). These trips generally traverse "fly-over country," the vast sections of our nation that remain unvisited and invisible to the people clustered in our coastal regions. Here Armstrong—often with a student or two in tow—seeks out unique places where nature and culture collide to reveal telling ideas and emotions about our country. Armstrong is drawn to rural areas, empty Main Streets, green fields, big skies, unusual architecture, unique advertising, American flags, and pink flamingos. He embraces the abandoned and brings together the sublime and the ridiculous. He is particularly interested in celebrating the vernacular creativity and ingenuity of Americans, and peering at the past and present with humor, admiration, and a poignant sense of loss. His photographs are also carefully composed, saturated with color, and often explore rich and complex surface textures.

Armstrong agrees with this statement by American essayist and nature writer Barry Lopez, from his book *Arctic Dreams*: "The land retains an identity of its own, still deeper and more subtle than we can know. Our obligation toward it then becomes simple: to approach with an uncalculating mind, with an attitude of regard...be alert for its openings, for that moment when something sacred reveals itself within the mundane, and you know the land knows you are there." And according to Armstrong himself,

"My role as a photographer is that of revealer, to make the things I have seen and felt known to the viewer."



Frank Armstrong at the  
Fitchburg Art Museum, 2022  
Photo by Stephen DiRado



# RUSSELL BANKS

## FLOATING WORLD (2015-)

This series was born years ago on vacation with his wife, when Banks decided to take his camera on his wanderings of their cruise ship. Since then, the artist has boarded dozens of cruises for artistic purposes, looking—in true Armstrong fashion—for moments and scenarios that call to his sense of humor, irony, and truth. The decks of these giant ships are Banks’ roadsides.

The series title connects the idea of the cruise to Japanese pleasure and entertainment districts of the Edo period (1603–1867) called *ukiyo*, which translates to “floating world.” The flourishing arts and leisure activities of this era were cultivated by a newly expanded wealthy class that benefited from economic growth and rapid urbanization. Banks links this world that was for the privileged to the nature of the contemporary cruise ship, suspended from reality with manufactured luxury and amusement.

*Solarium* (detail), 2018  
archival digital inkjet print  
24” x 20” (framed)  
Courtesy of the artist

His images capture the tension between fantasy and reality on the cruises, where the facade of this literally floating world begins to slip. He pays special attention to the uniquely crafted environment—plastic turf mimics grass and water, fake dolphins and palm trees contrast with the real ones on shorelines, neon-lit tunnels clash with the brilliance of the ocean. Banks’ fellow passengers are often caught in odd poses, activities, and lighting, almost never interacting with one another and lost in detached reverie. As both an observer and passenger, Banks participates in the performance himself, complicit in the human desires that cruises cater to: escape, grandeur, and leisure.

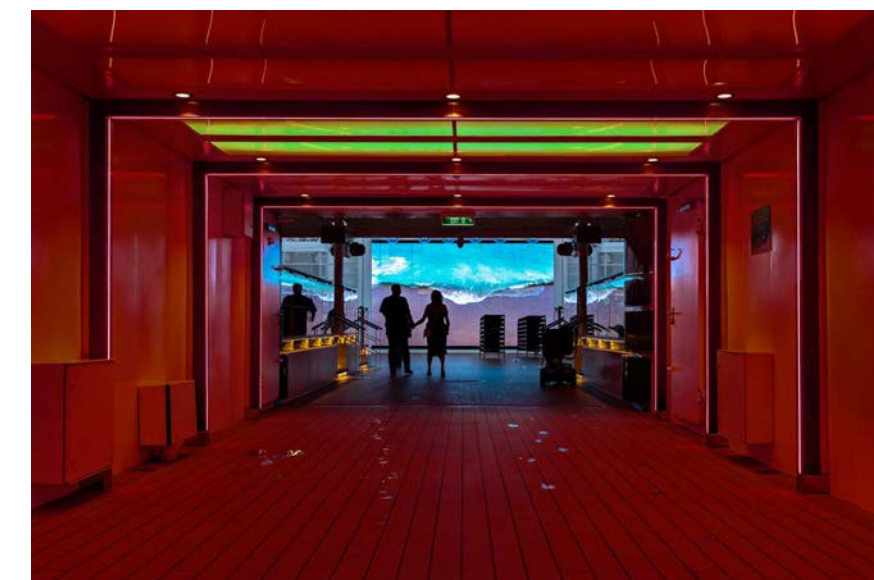
Russell Banks was introduced to photography in his native Texas and graduated from the University of Texas at Austin in 1974, where he worked with Armstrong in the journalism department. Banks has traveled the world photographing sweeping landscapes and people in their environments, using the documentary tradition to reveal wonder in the real world. The artist has been widely published and has exhibited across the United States, and Banks credits Armstrong with a formative role in his work:

“Frank’s clarity of vision, his appreciation of ‘place,’ his love of a good story—and especially his sense of humor—were all foundational influences on my work. As my images attest, he taught me to lean into the strengths of photography through a straightforward approach. But most of all, his example over the years has shown me what it means to practice this discipline with integrity.”

*Dolphin*, 2019  
archival digital inkjet print  
24” x 20” (framed)  
Courtesy of the artist



*Red Passage*, 2019  
archival digital inkjet print  
20” x 24” (framed)  
Courtesy of the artist





# SARAH BILOTTA BELCLAIRE



## GODDESSES [ 2 0 1 2 - ] AND CULTIVATORS II [ 2 0 1 4 - ]

In two distinct but conceptually related series, Bilotta Belclaire questions traditional representations of women in art history to create a new visual vocabulary of contemporary womanhood. All of the artist's models are women in her life (including a self-portrait with binoculars) in order to emphasize reality over idealized visions of femininity.

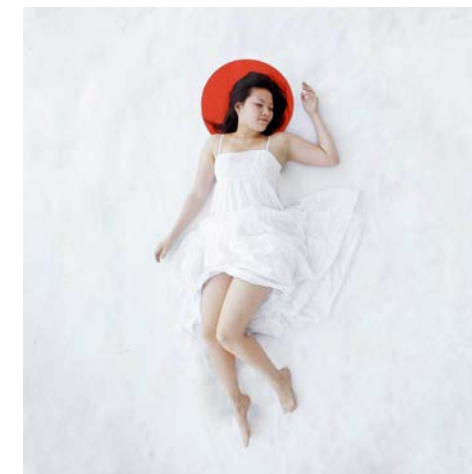
The *Goddesses* are marked by their striking red halos, as the artist transforms this symbol for holiness and flawlessness in religious art into a sign of danger and complexity. They are "anti-goddesses" who are not perfect idols, but distinctly real and diverse in their appearances. The *Cultivators* are more active, performing different roles of gatherers and explorers that have an implicit connection to their environments. In both series, Bilotta Belclaire fosters an ambiguous relationship between the women and their natural surroundings, a feeling that Armstrong also provokes between odd objects and their settings in his own landscapes.

*Binoculars* (detail), 2015  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist

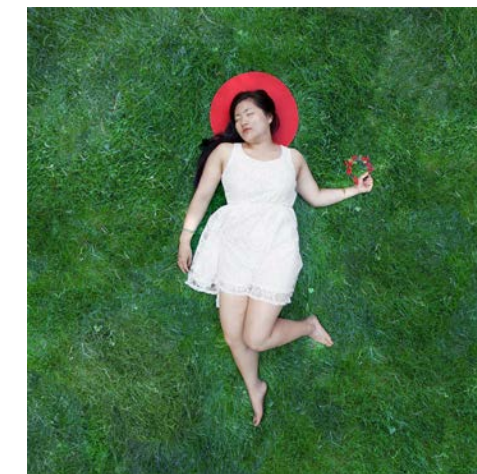
These works are inspired by the artist's interest in Russian art, from Byzantine icon painters to Soviet Nonconformist artists of the mid to late 20th century who strove to critique their society. Bilotta Belclaire sees the work as political in nature, exploring her own feelings about being a contemporary woman artist and the ways we consume images of women today. Each woman stands alone in these images in order to highlight what the artist sees as the independence and individuality inherent to the female spirit.



*Fallen* (*Goddesses*), 2013  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist



*Untitled* (*Goddesses*), 2014  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist



*Untitled* (*Goddesses*), 2015  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist

"Frank has been my greatest supporter since day one. His warmth and enthusiasm don't preclude him from being a sharp eye and an acute critical voice. He has always taken the time to understand my vision, which is probably the most important thing a teacher can do to help their students' work come to fruition."



# RACHEL LOISCHILD

## QUARANTINE ISLANDS [ 2 0 1 2 - ]

In this series, Loischild photographs sites formerly used as quarantine stations in a haunting visualization of history, immigration, and public health policy through the present landscape. The images on display here are from Deer Island, a small land mass in Boston Harbor that has seen many uses since the 17th century.

Deer Island was an internment camp in 1675 for the Nipmuc people during King Philip's War (1675–1678), where most died of exposure and starvation. It was also used as a quarantine station from 1847–1852, housing over 4,000 Irish immigrants deemed a potential public health hazard. Between 800–1200 of these immigrants never made it into the city and died on the island. Today, Deer Island is home to a state-of-the-art wastewater treatment plant—where the city's COVID-19 levels are being tracked by testing the water—and a park where you can run, picnic, fish, and take in a view of the Boston skyline.

*Deer Island, Boston, MA  
(detail), 2020  
inkjet print from 4x5 scan  
41 ¼" x 33" (framed)  
Courtesy of the artist*

Loischild's otherworldly images of the site capture this heavy, layered history, as if it were radiating from the landscape itself and thickening the atmosphere of her photographs. The monumental architecture of the wastewater treatment plant looms over the site both as a reminder of the present and a totem in honor of the past. Armstrong's influence appears in the way the architectural and landscape features come alive through lighting and composition, without the help of human subjects. The ghosts of the past manifest in light flares in the sky, in overgrown vines that create meaningful sightlines, and in the humanoid tree stumps gathered on the beach.

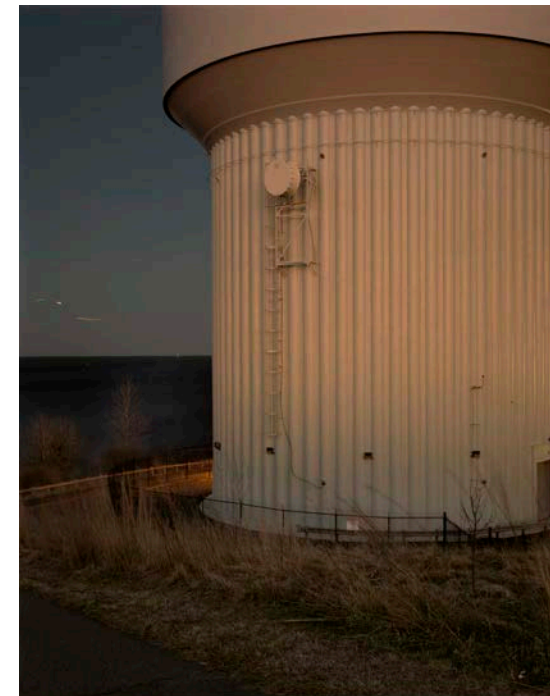


*Deer Island, Boston, MA, 2020  
inkjet print from 4x5 scan  
33" x 41 ¼" (framed)  
Courtesy of the artist*

With travel limited during COVID-19, Loischild began sourcing postcards from historical quarantine sites on eBay, rather than visiting them herself. The scanned postcards compiled in a handmade book offer more ways of viewing these sites (through picturesque, mass-produced lenses) and more voices to narrate their histories.

Rachel Loischild is a photographer and educator based in Boston, MA, who graduated from Clark University in 2005 where she worked with Armstrong. Her photography has been shown nationally and internationally and is held in numerous permanent collections. Loischild's work often investigates landscapes imbued with history and cultural and personal significance. She describes the impact Armstrong had on her photographic vision:

"I have always been drawn to Frank's early black and white landscapes, and their sense of space and scale have influenced how I see the world and photograph it. Frank hates the word composition, but I think he is a true master of it. Frank's "old school" technical prowess also shows in his phenomenal print quality, and his standard for excellence directly affected how I understand the way a photograph should look."



*Deer Island, Boston, MA, 2020  
inkjet print from 4x5 scan  
41 ¼" x 33" (framed)  
Courtesy of the artist*



# GREER MULDOWNEY

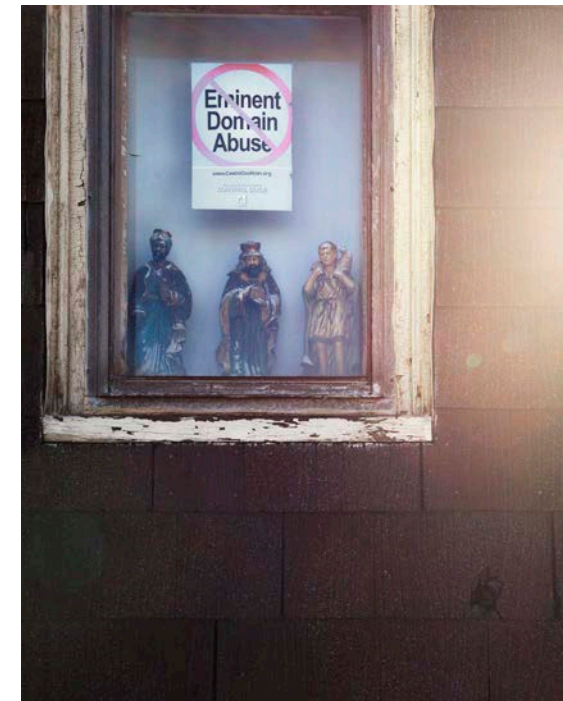
## MONETARY VIOLENCE [ 2 0 1 7 - ]

Once home to the notorious organized crime boss James “Whitey” Bulger, Jr. and the Winter Hill Gang, the city of Somerville, MA has endured progressive gentrification for the last several decades. Muldowney, a 10-year resident of the city, draws a parallel between the way the infamous mob once defined and threatened the city and the more subtle and insidious influence of present political and monetary forces.

The contrast between the old and new visual landscapes of the city comes into focus throughout the series, most palpably in the blinding lights of modern complexes and sweeping blue tarps of construction sites that obscure older architecture. Muldowney also traces the way the ephemera of gentrification has become part of the changing visual field of the city. Luxury condo advertisements contrast with posters warning against eminent domain abuses that manipulate government privilege to unfairly force longtime residents from their properties.

*Untitled 8 (Monetary Violence)*  
(detail), 2017–2021  
archival inkjet print  
20” x 25 ½” (framed)  
Courtesy of the artist

Though not violent in the same way as a gang of mobsters, the tension between market exploiters and history preservers leaves its own marks on the community. Muldowney uses light to illustrate the volatility of this process—flares caught in window reflections, clashes between artificial and natural light, times of day captured that are distinctly transitional, like dusk and dawn. Each image appears as if it was taken just at the right moment, before the scene changed under some force.

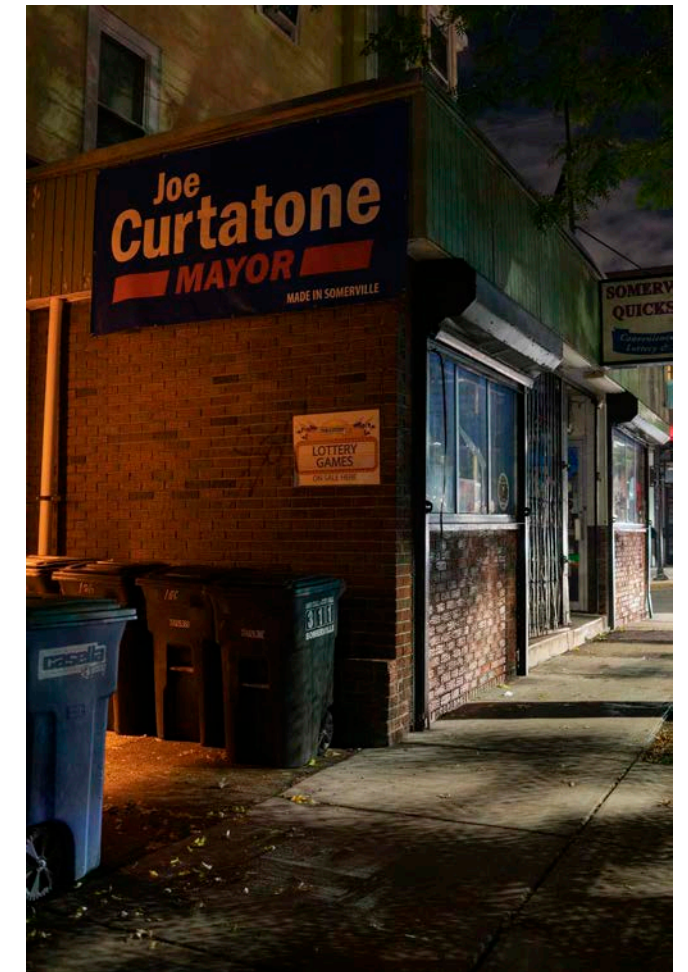


*Untitled 4*  
(*Monetary Violence*),  
2017–2021  
archival inkjet print  
20” x 16” (framed)  
Courtesy of the artist

The artist examines her own role in this narrative as a longtime resident by depicting the passage of time in her own backyard, both under a blanket of winter snow and overgrown with springtime lushness.

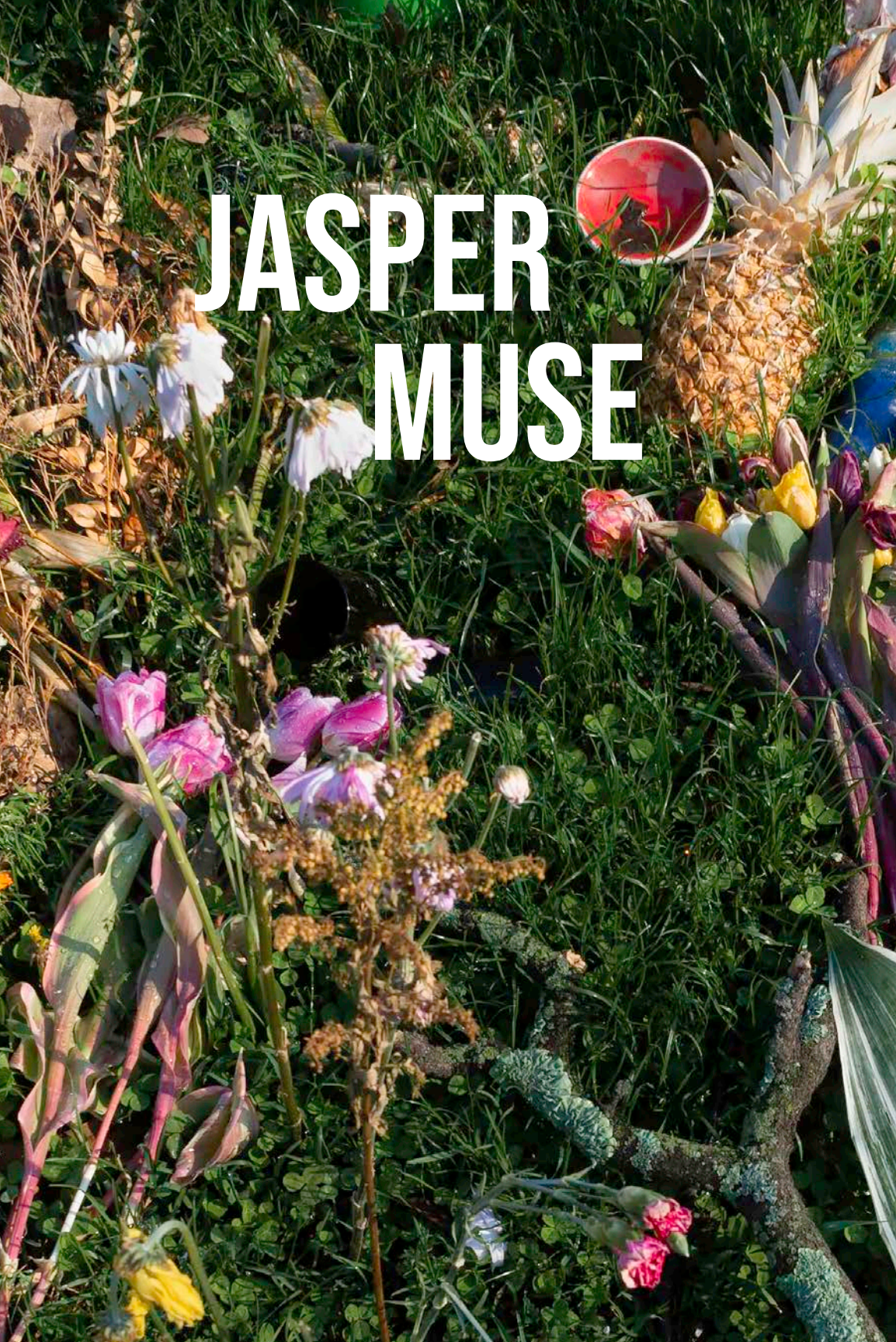
Muldowney’s keen sense for fleeting moments and overlooked objects recalls Armstrong’s practice. Greer Muldowney is a Boston-based photographer, curator, and educator who graduated from Clark University in 2006. She has exhibited across the United States and teaches at Boston College and Lesley University College of Art + Design, among other institutions. Her photography often connects government policies to their physical and visual effects on landscape, housing, and community and draws out the histories embedded in commonplace surroundings. On Armstrong’s role in her artistic practice, she states:

“I have known Frank as a teacher, joker and friend for almost twenty years. If he has taught me anything, it’s how to tell an interesting if not quirky story, within or far beyond the frame.”



*Untitled 2*  
(*Monetary Violence*),  
2017–2021  
archival inkjet print  
20” x 16” (framed)  
Courtesy of the artist



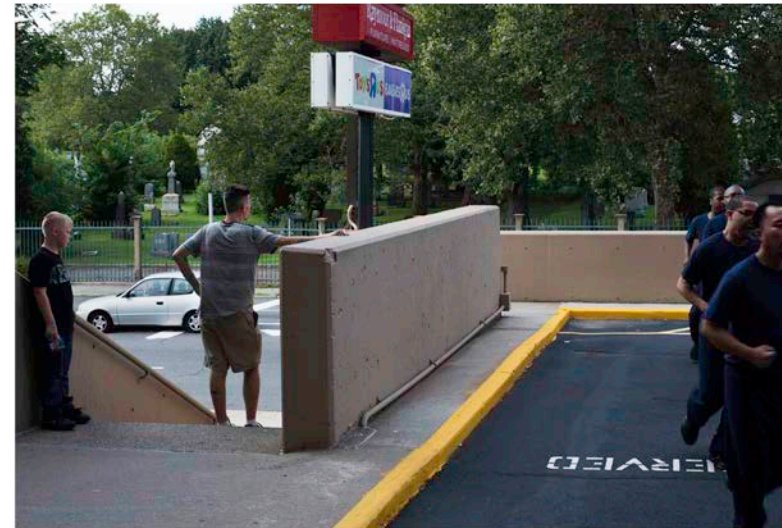


# JASPER MUSE

## UNTITLED (NEW YORK CITY) [ 2 0 1 8 ]

This series transforms New York City into a mythical environment, rather than a highly recognizable place. On top of inheriting Armstrong's sense for locating oddities in his surroundings, Muse also takes inspiration from the rich photographic history of New York City, especially from astute street photographers like Diane Arbus who photographed those living outside the bounds of mainstream society. Instead of attempting to capture or describe the well-known locale, however, Muse's images are filled with mysterious light flares, strange arrangements of objects, and masked or ghost-like inhabitants.

*Untitled (detail), 2018*  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



*Untitled, 2018*  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist

Muse wants us to feel like his camera is "shooting the city from a thousand years away," when nothing but debris and decontextualized snippets remain to tell a story. There are scrambled messages with missing letters to decipher, unknown figures performing unfamiliar rituals, uncanny imprints left on the environment as clues. The disparate nature of the series unroots us from place and time and drives toward what the artist calls "anti-street photography," or a practice that confuses more than it depicts. What is most clear is the way this environment feels almost imagined, evoking a sense of decline, isolation, and haunting.



*Untitled, 2018*  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist

Jasper Muse is a Boston-based photographer who graduated from Clark University in 2013 where he worked with Armstrong. His photography probes the line between real and fake, capturing what is kitschy, discarded, outsider, and sometimes disturbing with a unique sense of light and composition. Muse's images imbue mundane or forgotten things with powerful ambiguity that does not pin down specific meanings, but engages the viewer's senses and emotions. The artist describes Armstrong's influence on his process:

"Frank showed me, through his own work, the value and joy of elevating an image on a technical level—giving a photograph depth and subtlety in post-production to align with "what you saw." Behind the camera, he taught me to trust my simple visual attractions to the world, to let yourself be moved by a color or a texture, for instance."



# ERIC NICHOLS

## ALL OF MY GRANDFATHER'S TOOLS [ 2 0 2 1 - ]



*Bundle of Wire, 2021*  
archival inkjet print  
24" x 20" (framed)  
Courtesy of the artist

In the spirit of an archive or catalog, Nichols has transformed several old crates from his grandfather's workbench into a photographic series. *All of My Grandfather's Tools* explores the way photography can assign value to objects by turning his camera onto nearly-forgotten items that even other members of the family labeled worthless. Many years after his grandparents' passing, the crates appeared in the artist's driveway with the note: "Feel free to dump them if you don't want them."

Visually, the series highlights the material beauty of the items, even as most of them have become useless with wear and age. Tarnished metal becomes exquisite surface texture; random screws, hooks, and washers are lined up and made orderly; broken tools become elegant new shapes. The images also capture glimpses of a life and personality, with quirky items like the cowboy figurine and the dates on the dog tags and crumpled calendar. In the spirit of Armstrong's eye for the overlooked, Nichols imbues some of the most ordinary possessions of his grandfather with significance and reverence through the precise and repetitive eye of the camera. At once a clinical index of items and an unearthly gathering of objects that float against a sea of white, the series fuels a continuous push-and-pull between past and present, sacred and profane.

*Broken Shears*  
(detail), 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist

*Ball Peen Hammer #1*  
(detail), 2021  
archival inkjet print  
24" x 20" (framed)  
Courtesy of the artist

Eric Nichols is a Worcester-based photographer and educator, who studied with Armstrong at Clark University. His work has been exhibited across New England, and he teaches at Worcester State University and Clark University. Nichols' work examines a range of subjects such as domesticity, masculinity, and consumerism with up-close precision and quiet beauty. On Armstrong's impact on his photography, the artist states:

"Over the years, Frank has continually challenged me to hone the craftsmanship side of the photographic process. Through our conversations, I have learned to appreciate how a strong sense of craft acts as the vehicle that elevates the concept in an image."

*Brace (detail), 2021*  
archival inkjet print  
24" x 20" (framed)  
Courtesy of the artist



# CATHERINE WILCOX-TITUS

## WHITE HOUSE [2017-]

In the same way that Armstrong lets his subjects call to him on his drives, Wilcox-Titus has found white houses over the years in a similarly organic way. The artist looks for structures with visible signs of neglect and deterioration, capturing the process of decline at various stages. The power struggle between the forces of nature and the human built environment fluctuates throughout the series as foundations crack and vines overtake facades.

The concept of decay stands in stark contrast to ideas often attached to whiteness such as purity, peace, and blank slates. In today's political and social environment, the series is an opportunity to interrogate these associations in the context of racism in the United States. The black and white of the photographs only adds another conceptual layer to the metaphor.

*White House, Lucerne Valley,  
California (detail), 2021*  
digital archival print on  
Epson Legacy Platine  
19" x 25" (framed)  
Courtesy of the artist

The physical distance and aesthetic difference between these white houses and the most famous White House in the nation's capital underscores what the artist sees as "the widening gap" between her reality and that of our government leaders. All of these narratives easily play out across the empty, nameless homes and wild foliage in Wilcox-Titus' images.

Catherine Wilcox-Titus is a photographer, curator, and educator now based in California. She taught art history at Worcester State University for over fifteen years, and also directed the Mary Cosgrove Dolphin Art Gallery at the university. Her photography has been exhibited across New England and explores the wonder of natural phenomena as well as the built environment and its visible deterioration over time. As a student of Armstrong's at Clark University, she credits him with a central role in her artistic development:

"Always available, always enthused, Frank has been a source of sage advice for me in all things photographic. Honed by decades of knowledge, Frank's carefully considered opinion really matters and has been an essential part of my growth as a photographer."



*White House,  
West Boylston, Massachusetts, 2018*  
digital archival print  
on Epson Legacy Platine  
13" x 19" (image), 19" x 25" (framed)  
Courtesy of the artist

*White House,  
Cape Cod, Massachusetts, 2020*  
digital archival print  
on Epson Legacy Platine  
13" x 19" (image), 19" x 25" (framed)  
Courtesy of the artist





# EXHIBITION CHECKLIST

## FRANK ARMSTRONG



Frank Armstrong  
(US American, b. 1935)  
*Dresden, Maine, 2017*  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Coshocton, Ohio, 2019*  
archival pigment print  
40" x 51" (unframed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Lackawanna County, Pennsylvania, 2019*  
archival pigment print  
21" x 27" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Seward, Alaska, 2015*  
archival pigment print  
30" x 34" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Guernsey, Wyoming, 2019*  
archival pigment print  
19 1/2" x 27" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Deer Trail, Colorado, 2019*  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*South Hero, Vermont, 2017*  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Chazy, New York, 2014*  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Wareham, Massachusetts, 2016*  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Casa Colorado, New Mexico, 2017*  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Clark County, Ohio, 2012*  
archival pigment print  
28" x 31" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX





Frank Armstrong  
(US American, b. 1935)  
*Campton, New Hampshire*, 2017  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Lee County, Illinois*, 2019  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Laramie County, Wyoming*, 2019  
Archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Barrett, New Hampshire*, 2018  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Morrill, Nebraska*, 2019  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Bush Hollow, Pennsylvania*, 2018  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*South Albany, Vermont*, 2021  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Skowhegan, Maine*, 2018  
archival pigment print  
40" x 46" (unframed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Port Henry, New York*, 2014  
archival pigment print  
40" x 54" (unframed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Thorneville, Ohio*, 2019  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Grayson County, Texas*, 2019  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Morris, Illinois*, 2019  
archival pigment print  
40" x 47" (unframed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX





Frank Armstrong  
(US American, b. 1935)  
*McIntosh County, Oklahoma*, 2019  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Russellville, Ohio*, 2018  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Wilbarger County, Texas*, 2014  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Carmi, Illinois*, 2012  
archival pigment print  
49" x 53 1/2" (unframed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Van Wert, Ohio*, 2015  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Mountain Home, Arkansas*, 2012  
archival pigment print  
40" x 52 1/2" (unframed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Grayson County, Texas*, 2014  
archival pigment print  
30" x 34" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Romeo, Colorado*, 2017  
archival pigment print  
35 1/2" x 29" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Salt Rock Township, Ohio*, 2018  
archival pigment print  
20" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Plattsburgh, New York*, 2014  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*McLean County, Illinois*, 2015  
archival pigment print  
24" x 28" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Milroy, Indiana*, 2019  
archival pigment print  
28" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX





Frank Armstrong  
(US American, b. 1935)  
*Worcester, Massachusetts*, 2013  
archival pigment print  
28" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Hiram, Maine*, 2018  
archival pigment print  
28" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Liberty Center, Indiana*, 2018  
archival pigment print  
28" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Golden, New Mexico*, 2019  
archival pigment print  
28" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX



Frank Armstrong  
(US American, b. 1935)  
*Kinsman, Illinois*, 2019  
archival pigment print  
28" x 24" (framed)  
Courtesy of the artist,  
Gallery Kayafas, Boston, MA, and  
Stephen L. Clark Gallery, Austin, TX

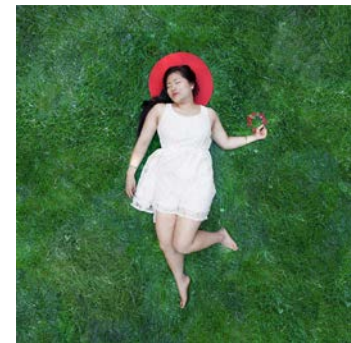
# SARAH BILOTTA BELCLAIRE



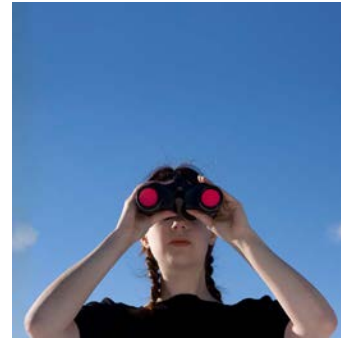
Sarah Bilotta Belclaire  
(US American, b. 1990)  
*Fallen (Goddesses)*, 2013  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist



Sarah Bilotta Belclaire  
(US American, b. 1990)  
*Untitled (Goddesses)*, 2014  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist



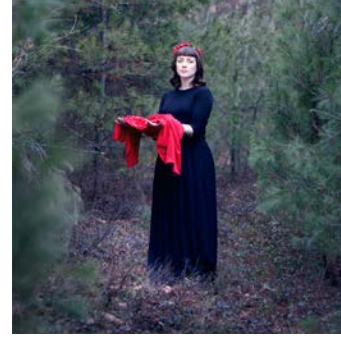
Sarah Bilotta Belclaire  
(US American, b. 1990)  
*Untitled (Goddesses)*, 2015  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist



Sarah Bilotta Belclaire  
(US American, b. 1990)  
*Binoculars*, 2015  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist



Sarah Bilotta Belclaire  
(US American, b. 1990)  
*Untitled (Cultivators)*, 2015  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist



Sarah Bilotta Belclaire  
(US American, b. 1990)  
*Untitled (Cultivators)*, 2014  
archival inkjet print  
20" x 20" (framed)  
Courtesy of the artist



# RUSSELL BANKS



Russell Banks  
(US American, b. 1951)  
*Coco Cay*, 2019  
archival digital inkjet print  
20" x 24" (framed)  
Courtesy of the artist



Russell Banks  
(US American, b. 1951)  
*Stairway*, 2019  
archival digital inkjet print  
20" x 24" (framed)  
Courtesy of the artist



Russell Banks  
(US American, b. 1951)  
*Yoga*, 2019  
archival digital inkjet print  
20" x 24" (framed)  
Courtesy of the artist



Russell Banks  
(US American, b. 1951)  
*Beach Hut*, 2017  
archival digital inkjet print  
20" x 24" (framed)  
Courtesy of the artist



Russell Banks  
(US American, b. 1951)  
*Solarium*, 2018  
archival digital inkjet print  
24" x 20" (framed)  
Courtesy of the artist



Russell Banks  
(US American, b. 1951)  
*Dolphin*, 2019  
archival digital inkjet print  
24" x 20" (framed)  
Courtesy of the artist



Russell Banks  
(US American, b. 1951)  
*Red Passage*, 2019  
archival digital inkjet print  
20" x 24" (framed)  
Courtesy of the artist

# RACHEL LOISCHILD



Rachel Loischild  
(US American, b. 1983)  
*Deer Island, Boston, MA*, 2020  
inkjet print from 4x5 scan  
33" x 41 1/4" (framed)  
Courtesy of the artist



Rachel Loischild  
(US American, b. 1983)  
*Quarantine Islands*, 2021  
handmade artist book  
dimensions variable  
Courtesy of the artist



Rachel Loischild  
(US American, b. 1983)  
*Deer Island, Boston, MA*, 2020  
inkjet print from 4x5 scan  
41 1/4" x 33" (framed)  
Courtesy of the artist



Rachel Loischild  
(US American, b. 1983)  
*Deer Island, Boston, MA*, 2020  
inkjet print from 4x5 scan  
41 1/4" x 33" (framed)  
Courtesy of the artist



Rachel Loischild  
(US American, b. 1983)  
*Deer Island, Boston, MA*, 2020  
inkjet print from 4x5 scan  
41 1/4" x 33" (framed)  
Courtesy of the artist



# GREER MULDOWNEY



Greer Muldowney  
(US American, b. 1984)  
*Untitled 4 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
20" x 16" (framed)  
Courtesy of the artist



Greer Muldowney  
(US American, b. 1984)  
*Untitled 5 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
20" x 16" (framed)  
Courtesy of the artist



Greer Muldowney  
(US American, b. 1984)  
*Untitled 6 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
16" x 20" (framed)  
Courtesy of the artist



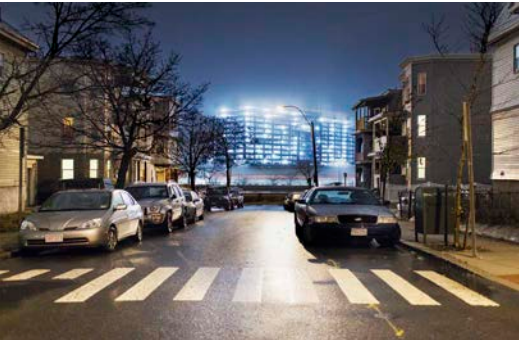
Greer Muldowney  
(US American, b. 1984)  
*Untitled 7 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
16" x 20" (framed)  
Courtesy of the artist



Greer Muldowney  
(US American, b. 1984)  
*Untitled 2 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
20" x 16" (framed)  
Courtesy of the artist



Greer Muldowney  
(US American, b. 1984)  
*Untitled 1 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
20" x 16" (framed)  
Courtesy of the artist



Greer Muldowney  
(US American, b. 1984)  
*Untitled 8 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
20" x 25 1/2" (framed)  
Courtesy of the artist



Greer Muldowney  
(US American, b. 1984)  
*Untitled 9 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
25 1/2" x 20" (framed)  
Courtesy of the artist



Greer Muldowney  
(US American, b. 1984)  
*Untitled 3 (Monetary Violence)*,  
2017–2021  
archival inkjet print  
16" x 20" (framed)  
Courtesy of the artist



# JASPER MUSE



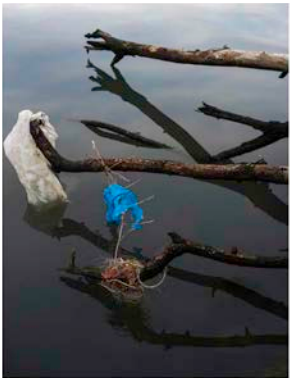
Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



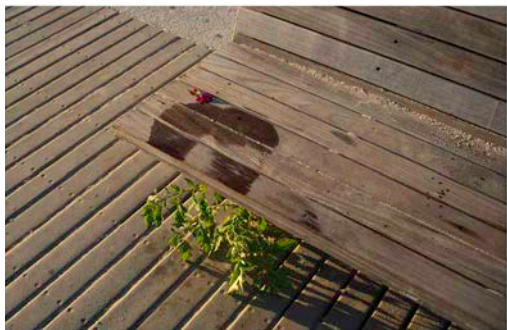
Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
18" x 12" (mounted)  
Courtesy of the artist



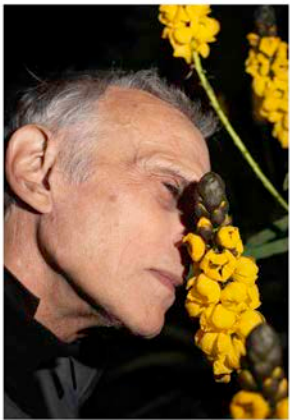
Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



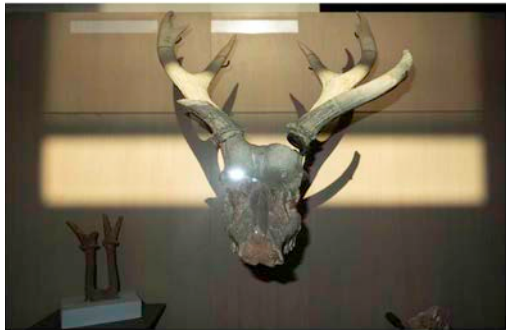
Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
18" x 12" (mounted)  
Courtesy of the artist



Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



Jasper Muse  
(US American, b. 1991)  
*Untitled*, 2018  
inkjet print  
12" x 18" (mounted)  
Courtesy of the artist



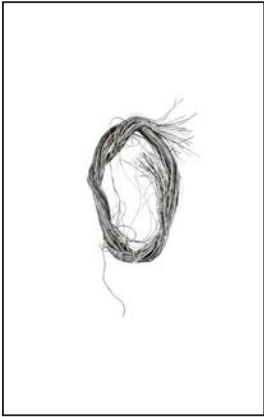
# ERIC NICHOLS



Eric Nichols  
(US American, b. 1982)  
*Flat Head Screwdriver #4*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Garden Shears*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Bundle of Wire*, 2021  
archival inkjet print  
24" x 20" (framed)  
Courtesy of the artist



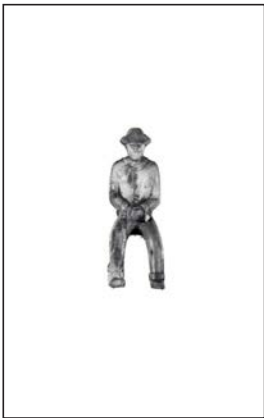
Eric Nichols  
(US American, b. 1982)  
*Glass Cutter*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Electrical Boxes and Switch*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Dog Whistle and Tags*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Cowboy Figurine*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Spring Scale*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Tape Measure*, 2021  
archival inkjet print  
24" x 20" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Ball Peen Hammer #1*, 2021  
archival inkjet print  
24" x 20" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Brace*, 2021  
archival inkjet print  
24" x 20" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Broken Shears*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



# CATHERINE WILCOX-TITUS



Eric Nichols  
(US American, b. 1982)  
*Miscellaneous Hardware Envelope #2*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Tire Iron*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Daily Calendar Page*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Eric Nichols  
(US American, b. 1982)  
*Pocket Knife*, 2021  
archival inkjet print  
16" x 12" (framed)  
Courtesy of the artist



Catherine Wilcox-Titus  
(US American, b. 1951)  
*White House*,  
*Cape Cod, Massachusetts*, 2020  
digital archival print on Epson Legacy Platine  
19" x 25" (framed)  
Courtesy of the artist



Catherine Wilcox-Titus  
(US American, b. 1951)  
*White House*,  
*Lunenburg, Massachusetts*, 2019  
digital archival print on Epson Legacy Platine  
19" x 25" (framed)  
Courtesy of the artist



Catherine Wilcox-Titus  
(US American, b. 1951)  
*White House*,  
*Lucerne Valley, California*, 2021  
digital archival print on Epson Legacy Platine  
19" x 25" (framed)  
Courtesy of the artist



Catherine Wilcox-Titus  
(US American, b. 1951)  
*White House*,  
*West Boylston, Massachusetts*, 2018  
digital archival print on Epson Legacy Platine  
19" x 25" (framed)  
Courtesy of the artist



Catherine Wilcox-Titus  
(US American, b. 1951)  
*White House*,  
*New Ashford, Massachusetts*, 2020  
digital archival print on Epson Legacy Platine  
19" x 25" (framed)  
Courtesy of the artist



Catherine Wilcox-Titus  
(US American, b. 1951)  
*White House*,  
*Concord, Massachusetts*, 2019  
digital archival print on Epson Legacy Platine  
19" x 25" (framed)  
Courtesy of the artist



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This catalogue accompanies the exhibition *American Roadsides: Frank Armstrong's Photographic Legacy* presented at the Fitchburg Art Museum, February 12-June 5, 2022. This exhibition was organized by Terrana Assistant Curator Marjorie Rawle and Director Nick Capasso. Texts by Nick Capasso, Marjorie Rawle, and featured artists.

Catalogue design by the students of Robert Carr's Spring 2022 Document Design course at Fitchburg State University: Taylor Burgess, Garrett Chinian, Claire Collins, Tobey-Julian Joseph, Sean Litchfield, Brandon Lodi, Joseph Phillipo, Sean Ramirez, Kurtis Reace

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Catalogue edited by Marjorie Rawle.

Front cover:  
Frank Armstrong, *McLean County, Illinois*, 2015  
archival pigment print, 24" x 28" (framed)  
Courtesy of the artist, Gallery Kayafas, Boston, MA, and Stephen L. Clark Gallery, Austin, TX

Back cover:  
Frank Armstrong, *Port Henry, New York*, 2014  
archival pigment print, 40" x 54" (unframed)  
Courtesy of the artist, Gallery Kayafas, Boston, MA, and Stephen L. Clark Gallery, Austin, TX

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