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BOOK INFORMATION SHEET (8.21.18)



**Author (as it should appear on the book):** Jenee Mateer

**Title:** *Break Boundary*

**Subtitle:** *Places Real and Imagined*

**Contributor:** concluding essay by Francine Weiss

**Partner:** Published in association with the American Land Publishing Project

**Book pages:** 88

**Trim size:** 11.5 x 11.875" upright/portrait

**Illustrations:** 34 color photographs by the author

**List price:** \$40.00

**Discount:** trade

**ISBN (book):** 978-1-938086-59-5

**ISBNs (electronic):**

**Edition:** Hardcover (PLC)

**E-book?** N.A.

**Interactive e-book?** N.A.

**Jacket:** yes

**Edition size:** 1,000

**Publication date:** October 2018

**Advances due:** September 2018

**To warehouse:** October 2018

**Printed in:** China

**Distributor:** Casemate/IPM

**Bookstore categories (list three):** Photography/Art/Nature

**Audience:** Book buyers and collectors of art and photography.

**Selling points (list three):** Jenee Mateer is a well-known photographer in the Baltimore/Washington, D.C., area, but this is her first book to make her work known to a national/international audience. Her work is unique but has definite parallels to the paintings of Mark Rothko and photographs of Edward Weston and Hiroshi Sugimoto.

**Tagline:** Like Rothko's paintings, Mateer's photographs make lasting impressions!

**Tagline (25 words):** Inspired by the paintings of Mark Rothko, Jenee Mateer rendered oceans, lakes, and rivers into unique photographic "waterscapes" that reconceptualize our relationship to the environment.

## **Description of the work:**

[jacket]

A “break boundary” refers to the transformative point at which any system suddenly and irrevocably changes from its original state into something new. The term, first coined by Kenneth E. Boulding in 1963, serves as the underlying metaphor for the pioneering photographs of Jenee Mateer, who was also inspired by the paintings of Mark Rothko and photographic seascapes of Hiroshi Sugimoto to create works of art that challenge traditional understandings of landscape and photography.

In Mateer’s artworks, the horizon that divides water and land from sky shifts and grows and merges, producing a surreal interaction of natural elements with striking bands of colors that transform lakes, streams, and the ocean into imaginative places, both real and imagined. These layered photographs in turn suggest places where light and composition transform water, land, and sky into rhythmic patterns of shimmering opalescence and luscious colors that suggest the spirit of a place unconstrained by descriptive form.

*Break Boundary* features 34 of Mateer’s masterful creations. As Francine Weiss writes in her conclusion: “From surface to self, Jenee Mateer takes the viewer on a journey from one psychological and spiritual state to another. In Mateer’s waterscapes, the conventional or anticipated boundaries between land, water, and sky begin to vanish; horizons multiply and join: and the *break boundary* emerges.” Like Rothko’s paintings, Mateer’s photographs make lasting impressions.

[catalog]

“Break Boundary” refers to the transformative point at which any system suddenly and irrevocably changes from its original state into something new. Coined by Kenneth E. Boulding in 1963, the term serves as the underlying metaphor for the photographs of Jenee Mateer. In her original works of art, the horizon that divides land, water, and sky shifts and multiplies producing bands of varied colors and luminosity that transform the natural landscape into imaginative “waterscapes” and challenge our understanding of photography. Reminiscent of the abstract paintings of Mark Rothko and the photographic seascapes of Hiroshi Sugimoto and New Mexican landscapes of Edward Weston, Mateer’s images are layered photographs of the natural world assembled to suggest imaginary places where light, water, land and sky coalesce into rhythmic patterns of shimmering opalescence or luscious color.

*Break Boundary* features 34 of Mateer’s waterscapes and also includes her opening essay about the work and two poems by the artist, *The World Is Water* and *The Sky Is Lemonlime*, that separate the first series of images from the second series and offer a deeper look into the artist’s thoughts about the work. In the concluding

essay by Francine Weiss, curator of the Newport Art Museum, Weiss writes: “From surface to self, Jenee Mateer takes the viewer on a journey from one psychological and spiritual state to another. In Mateer’s “waterscapes,” the conventional or anticipated boundaries between land, water, and sky begin to vanish; horizons multiply and join; and the *break boundary* emerges.”

### **Blurbs:**

In *Break Boundary*, Jenee Mateer creates visual equivalents of “deliverance” and “lifting up,” elevating the spirit and transforming descriptive photographic realities into realms of chromatic liquescence. In the book’s first part, “The World Is Water,” boundaries are dissolved between water and sky, sky and water. A brilliant expanse of lake or ocean sharply meets air, blending into vapors and an occasional cloud. The color is tantalizingly unreal, beautiful but uncomfortable. In the second part, “The Sky Is Lemonlime,” Mateer goes further with multiple dissolving points onto her layered landscapes. A possible mountain range is silhouetted against a sky and transmutes into a luminous color space that repeats and undulates in a linear pattern across the image, changing hue, saturation, or transparency as it rolls. Mateer’s images are dances of pure color, extrapolated and freed from descriptive form, almost ecstatic in their intensity.

—Barbara Shamblin, Professor of Art Emerita, Salve Regina University

Strangely, the world is just catching on to the fact that several centuries of landscape paintings are no less constructed than digital photography. Similarly, Jenee Mateer’s photographic skills of layering, blending, cropping, and flipping parallel painterly skills. Mateer’s photographs capture the interaction of richly hued skies, vast water bodies, and radiant energy. If you catch the glint, glimmer, or glow of either Mark Rothko’s color block paintings or James Wellings’s *Degradé* photograms (since 1986), consider that many artists feel tempted to pinpoint where sea ends and sky begins, yet few capably depict light’s complexity so well as Mateer.

—Sue Spaid, curator and author of *Ecovention: Current Art to Transform Ecologies*

Mateer has a singular ability to create intriguing abstract images she constructs from her photographic captures of sea/sky/landscapes. She combines a mastery of color with recurring horizontals to present meditative compositions within a square format. At first glance, her works often appear to be paintings rather than photographs, with effects on viewers’ perceptions that are reminiscent of Albers, Davis, and, most strongly, Rothko. The rich images in *Break Boundary* convey the three aspects I find most powerful in her work: beauty, mystery, and surprise. Her two poems and the title of each image deepen our understanding of the artist’s inspiration and process, while letting us fully enjoy the images on our own terms.

—Mark Holdrege, art collector

**About the Author (use the jacket and catalog version from the Author's Information form):**

*Jenee Mateer* is a photographer, video artist, and Associate Professor of Photo Imaging and Chair of the Department of Art + Design, Art History, and Art Education at Towson University. Her photographs are in numerous private collections, including China Trust Bank, and they have been exhibited widely, including shows at the ArtHamptons Art Fair, Biggs Museum of American Art, Delaware Center for Contemporary Art, Jordan Faye Contemporary in Baltimore, Los Angeles Center for Digital Arts, Masur Museum of Art, Newport Art Museum, Rhode Island Foundation, San Francisco Art Market, Scope International Art Fair in Miami, and Texas Contemporary Art Fair in Houston.

**About the Contributor(s):**

*Francine Weiss* is Senior Curator at the Newport Art Museum in Rhode Island who previously served as Acting Assistant Curator of the National Gallery of Art in Washington, D.C. (2010–2011), Curator of the Photographic Resource Center in Boston (2012–2014), and editor of *Loupe Journal* (2012–2014).