

CASEMORE
GALLERY

PARIS
PHOTO

Paris Photo 2022
Booth A #5

Sean McFarland

1275 Minnesota Street, #102
San Francisco CA 94107

+1 415 290 9833
info@casemoregallery.com

casemoregallery.com

Sean McFarland

Born: California, 1976

Lives and works in San Francisco, CA

Sean McFarland's work explores the relationship between photography and the history and representation of landscape, exploring western landscapes and the skies above in particular. With a focus on experimentation, the artist joins aspects of other mediums with photography to uncover the experience of seeing, the passing of time, and the knowledge that we and what we know cannot live forever.

McFarland asks us as viewers to consider whether photographs make us pay more or less attention to the environment around us. He is interested in the contextual relationship between us and the picture, and how we create meaning through it. He is interested in people's inclination to hold faith in the accuracy of a photo's depiction of the earth. Through alternative processes of photography such as cyanotypes—a photographic printing process that produces blue prints solely using coated paper and light, with no camera or negatives—there is a beautiful simplicity and purity in this representation of color and material. The work considers the emotions, or lack of emotions, that different representations evoke in us as individuals as we see and

encounter these non-specific places. Plus, as McFarland says, with a touch of irreverence, “Blue is just the best color.” (SFMOMA, 2017).

McFarland also uses photographs sourced from the internet, and from his personal collection, to explore an impartial perspective on how human beings have altered the planet and how we have allowed it to do the same to us. “The way I work allows me to access a range of materials and depictions of the land as a part of the Earth, because they describe ways we contend with understanding the landscape,” says McFarland, “This approach allows me to move between historical and contemporary constructions of the natural world, a very complex archive in the western United States” ([Itelson, SFSU, 2017](#)). Repurposing found materials and photographs along with light sensitive paper, he constructs works of art that on a much smaller scale represent and can be recognized as larger landscapes. The artist explains that this adds to the understanding and admiration of photography as a medium that can make “the rare or impossible become accurate and accessible.”

As Kim Beil wrote in *ArtForum*:

McFarland's treatment [of his landscapes] undermines the presumptions of truth, power, and possession that have long been associated with the genre... His moon images fascinate, then pictures of those pictures, seemingly ad infinitum. This multitude represents a spectrum of distance from primary experience. The copies point in two directions at once: to their own singularity (many are unique prints) and to the original experience that they aim to recreate. In the era of fake news, these images underscore the importance and elusiveness of truth.

Beil goes on to quote Samantha Power, the former US ambassador to the UN, who wrote in *The New York Times* that Americans increasingly question "whether objective facts exist at all," cautioning that "the sense of an epistemological free-for-all provides an opening to all comers." Beil concludes that "In photography, if not politics, we are right to pursue the question of objectivity, especially in images that seem to depict a land open for the taking and receptive to any fantasy that we might subject it to." ([Beil, ArtForum, 2017](#))

Biographical Highlights

Sean McFarland (California, 1976) received a MFA from California College of the Arts, Oakland (2004) and a BS from Humboldt State University, Arcata, California (2002). His solo exhibitions include the San Francisco Museum of

Modern Art, San Francisco, CA (2017); Visual Studies Workshop, Rochester, New York (2015); San Francisco Camerawork, San Francisco (2009), and White Columns, New York (2004). His work has been included in group exhibitions at the Berkeley Art Museum and Pacific Film Archive, Berkeley, CA (2018); George Eastman Museum, Rochester (2016); Aperture, New York (2014-15); and Bay Area Now 6, Yerba Buena Center for the Arts, San Francisco (2011). His work is in the permanent collections at the San Francisco Museum of Modern Art; Berkeley Art Museum and Pacific Film Archive; National Gallery of Art, Washington DC; George Eastman Museum; and the Milwaukee Art Museum.

McFarland has received numerous awards, including SECA Award from the San Francisco Museum of Modern Art (2017), the Eureka Fellowship (2011), the Baum Award for an Emerging American Photographer (2009), and the John Gutmann Photography Fellowship (2009).

He lives in San Francisco and teaches at the School of Art at San Francisco State University.

References:

- Evans, McNair, (2016). [Lenscratch. Sean McFarland: The States Project: California.](#)
- San Francisco International Airport Commission, (2014). Harvey Milk Terminal 1. [Sean McFarland, Glass Mountains.](#)

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Sean McFarland
Prismatic (Clouds)
Digital pigment print
2017
42"x56"
1 of 3
\$15000

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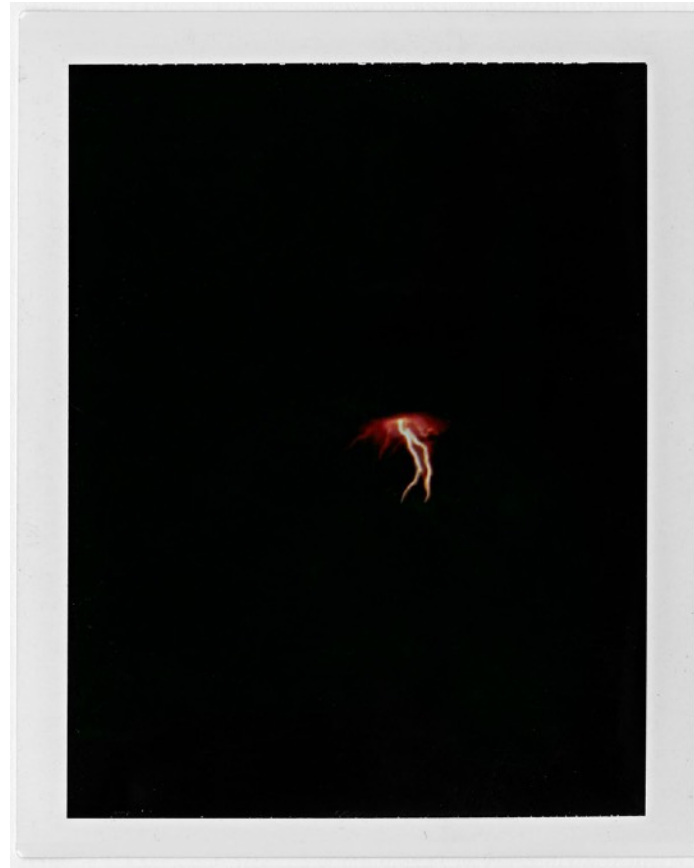
Sean McFarland
Waterfalls 1
Diffusion transfer prints
2007-2022
14"x11 $\frac{3}{8}$ "
\$9000
Unique

CASEMORE
GALLERY



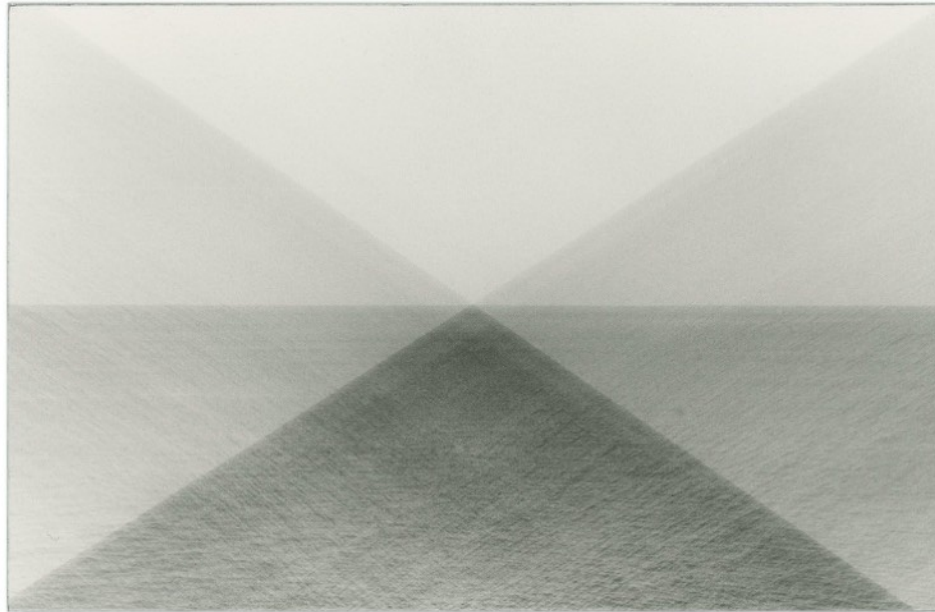
Sean McFarland
Waterfalls 2
Diffusion transfer prints
2007-2022
11 $\frac{3}{8}$ "x14"
\$9000
Unique

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Sean McFarland
Lightning
Dye diffusion transfer
print
2007
3¼"x4¼" 9"x10½"
framed
\$4500
Unique

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GALLERY



Sean McFarland
*Untitled (4.5 billion
years a lifetime,
horizon test 3)*
Silver gelatin print,
graphite
2019
4"x6" 11"x14" framed
4 of 5
\$4500

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Sean McFarland
Untitled (ocean double)
Silver gelatin print,
elemental silver
2019-2021
3½"x5" 8½"x10"
framed
\$4500
Unique

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Sean McFarland
Collection (sage)
Great Basin Desert
dust, sagebrush
trichomes, tape,
construction paper
2022
11¼"x14¼" framed
\$5500
Unique

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Sean McFarland
Sun in the Forest
2022
Graphite and pigment
on paper
18 ½ x 15 ½
Unique

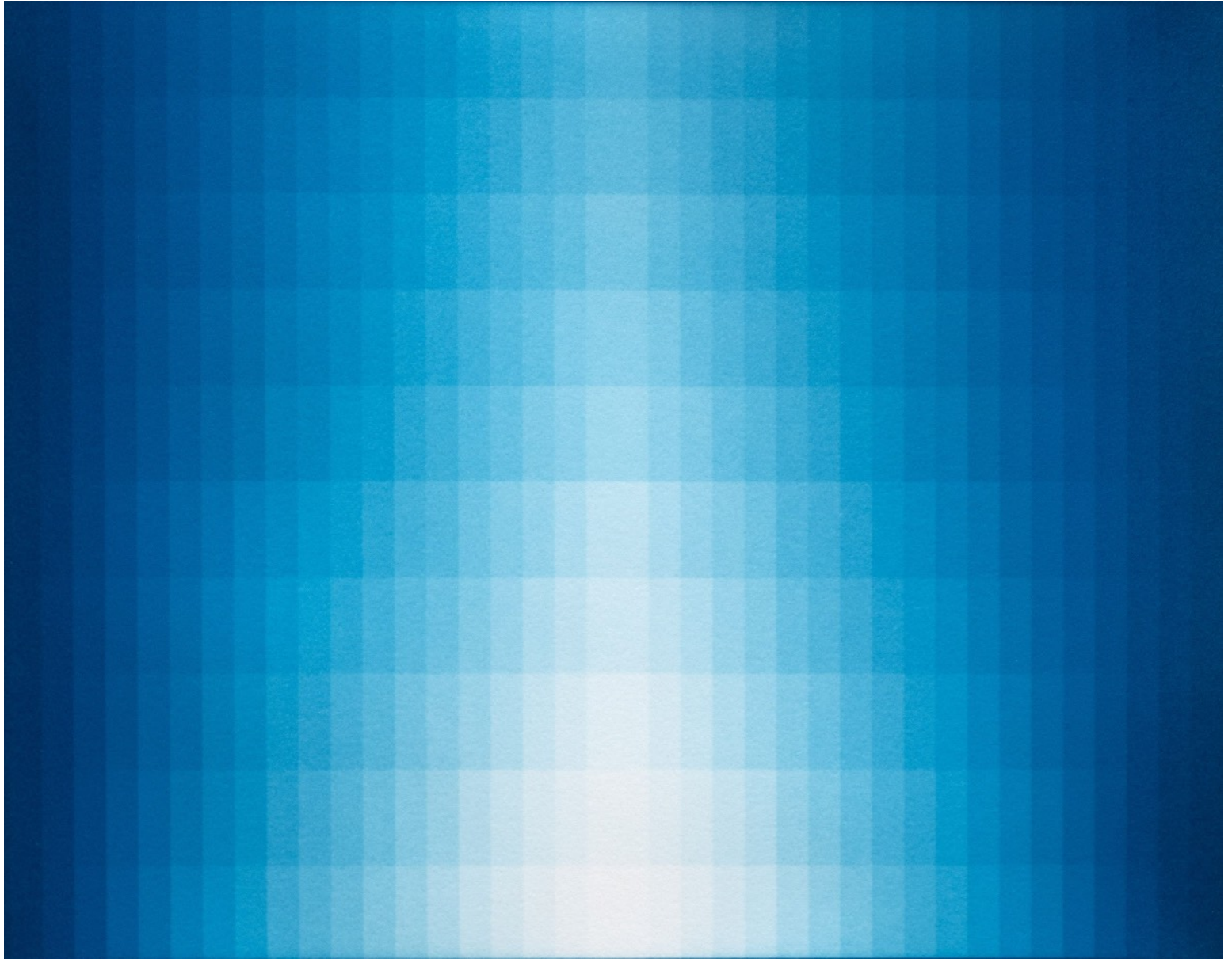
CASEMORE
GALLERY



Sean McFarland
*Untitled (4.5 billion years a
lifetime, horizon test 3)*
Silver gelatin print, graphite
2019
4"x6," 11"x14" framed
4 of 5
\$4500

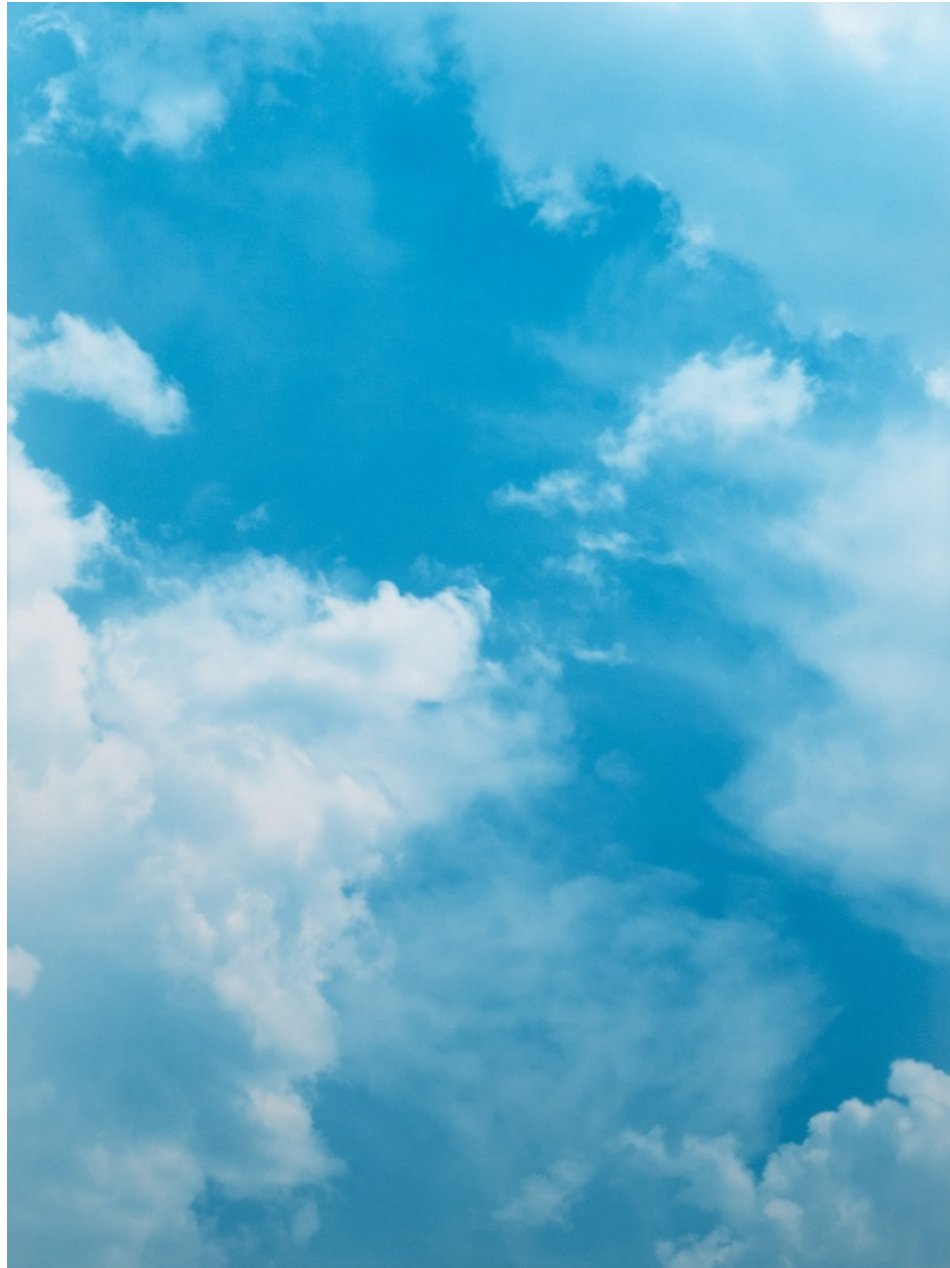


CASEMORE
GALLERY



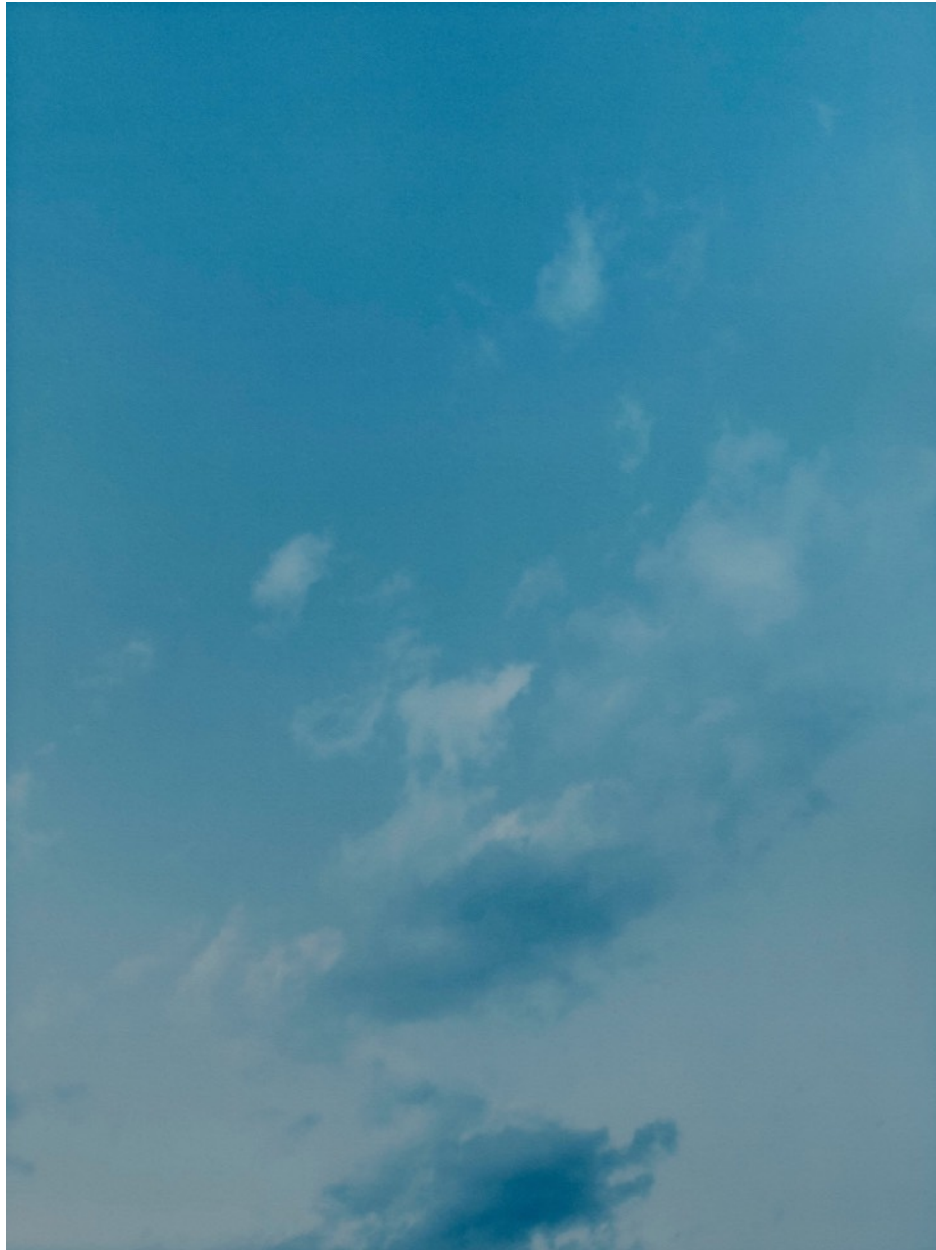
Sean McFarland
*Untitled (4.5 billion
years a lifetime,
measure 2)*
Cyanotype, 2022
14"x11"
1 of 5
\$4500

CASEMORE
GALLERY



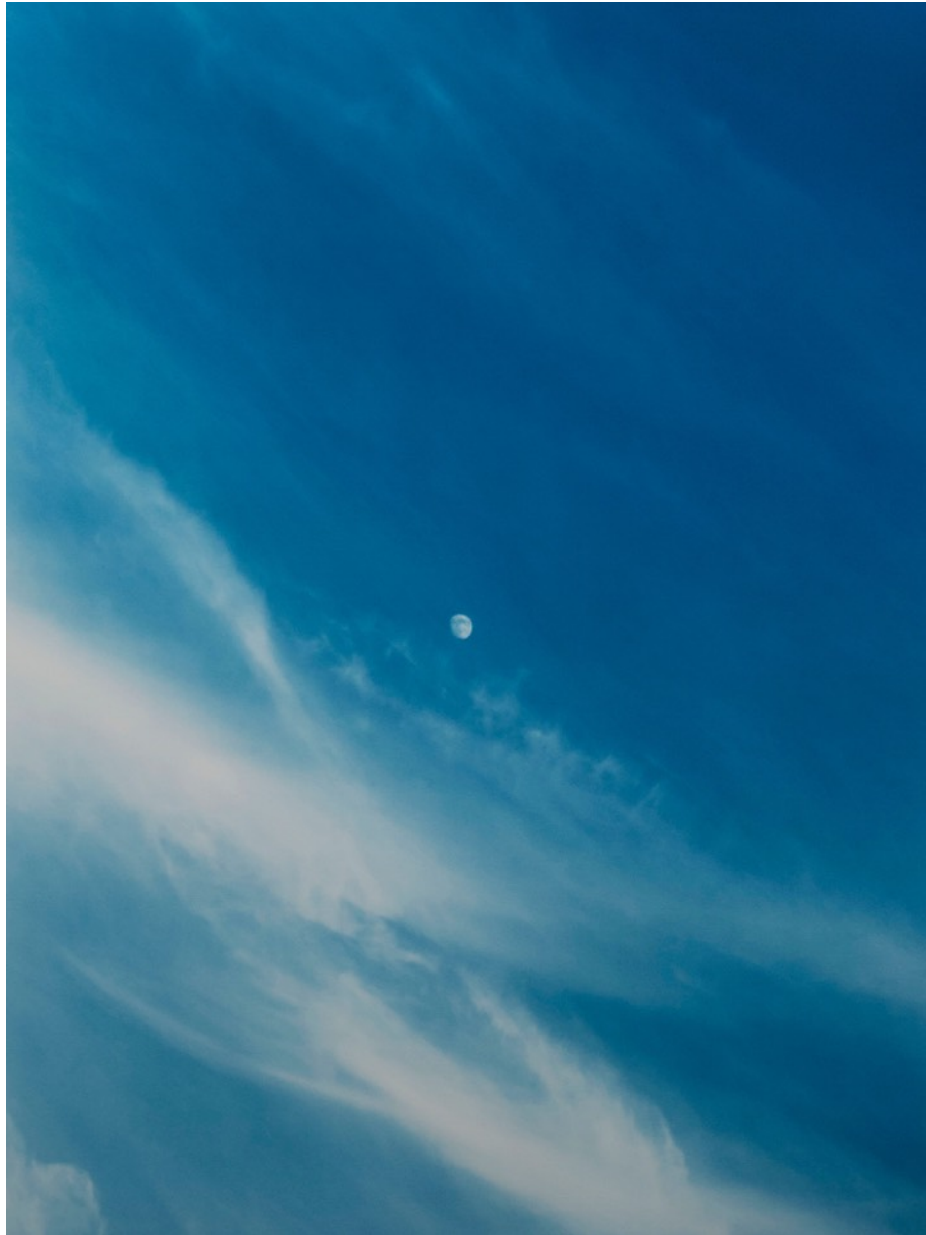
Sean McFarland
*Untitled (4.5 billion
years a lifetime,
clouds #1-22)*
Cyanotype, 2022
21"x28"
1 of 5
\$7000

CASEMORE
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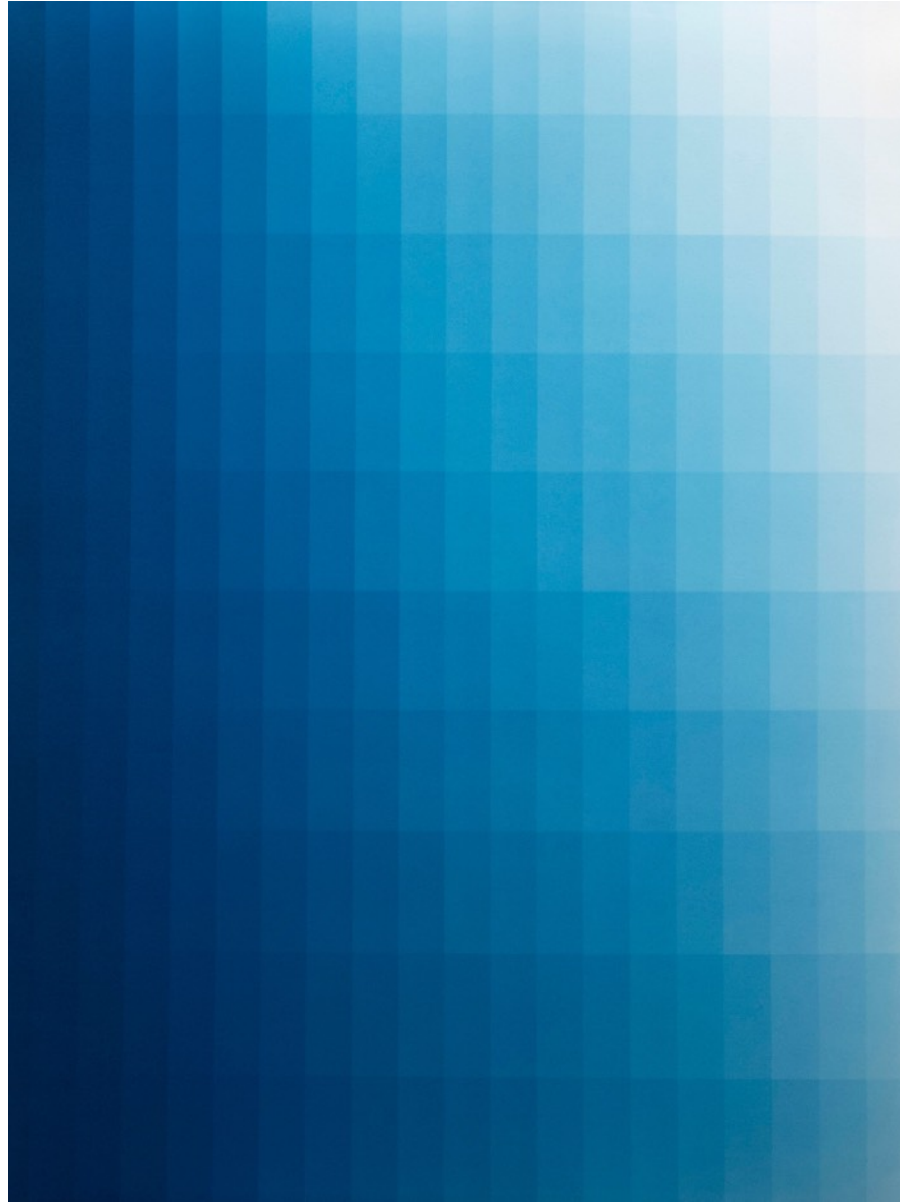
Sean McFarland
*Untitled (4.5 billion
years a lifetime,
clouds #3-22)*
Cyanotype
2019-2022
12"x16½"
1 of 5
\$5000

CASEMORE
GALLERY



Sean McFarland
*Untitled (4.5 billion
years a lifetime,
clouds #3)*
Cyanotype
2019
21"x28"
2 of 5
\$7000

CASEMORE
GALLERY



Sean McFarland
*Untitled (4.5 billion
years a lifetime,
measure)*
Cyanotype
2019-2022
21"x28"
1 of 5
\$7000

CASEMORE
GALLERY



Sean McFarland
*Untitled (4.5 billion
years a lifetime,
clouds #2-22)*
Cyanotype
2022
21"x28"
1 of 5
\$7000

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Sean McFarland
*Collection (index and/
or palette)*

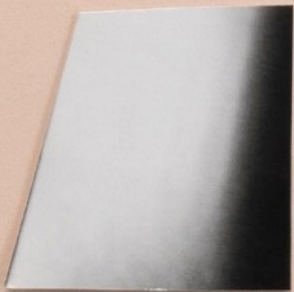
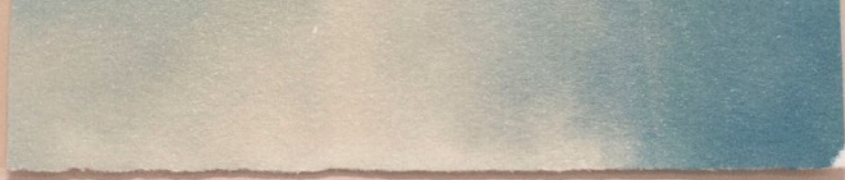
Cyanotype, silver
gelatin prints,
diffusion transfer
prints, mirror, string,
pin, gold tape,
graphite on paper,
watercolor

2011-2022

15½"x18½"

\$9000

Unique



SEAN MCFARLAND

Interviews + Selected Texts +
Installation Views + CV



Sean McFarland's Metaphysical Way Of Looking
San Francisco Museum of Modern Art

**SF MO
MA**

SEAN MCFARLAND: 2017 SF MOMA SECA AWARD
SAN FRANCISCO MUSEUM OF MODERN ART
BY ERIN O'TOOLE



Sean McFarland's work synthesizes two conflicting legacies of California landscape photography. The first is that of Ansel Adams, who in the early and mid-twentieth century created an idyllic image of the region with his ubiquitous pictures of seemingly pristine, untouched wilderness. The second is that of photographers such as Lewis Baltz, who in the 1970s called attention to the fact that most landscapes, including the iconic ones Adams captured, had been indelibly altered by people. They took as their subject not the mountains and waterfalls of Yosemite but tract home developments and suburban sprawl.

A member of the second generation of Californians who experienced the landscape primarily through the window of a car, McFarland is intimately familiar with the types of places Baltz and his peers photographed. All the outdoor spaces he encountered growing up had been altered by humans. Nothing was truly untamed, and everywhere the line between natural and artificial was blurred. So it is not surprising that, in his own work, McFarland would question whether a patch of weeds in an urban lot is any less wild than a clutch of trees on a remote slope in the

Sierra Nevada, or whether Yosemite Valley is any less a construction than the manicured gardens in front of tract homes in the San Fernando Valley. Yet when he started photographing in the late 1990s, he found little appeal in the cool minimalism championed by Baltz and his cohort. He wanted an escape from suburban banality. And although Adams's bombastically pretty pictures left him wanting, too, he came to share a philosophical affinity with the photographer that Baltz would have found unthinkable. Like Adams, McFarland is moved by a powerful sense of connection with the natural world—an awareness, as he puts it, "That we are living in a linked system." Although he uses far subtler and more conceptual means than Adams did to express this feeling of oneness, the sentiment behind it is no less heartfelt.

Central to McFarland's work are the tensions between the natural and the artificial and between a subject and its representation. Nowhere are these two sets of binaries more entangled than in Yosemite, a signature California landscape that has since the nineteenth century been shaped by human hands as well as by photography. The rock-lined trails to the waterfalls, the groomed campsites,

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and the prescribed outlooks for capturing the view all create a version of wilderness accessible for millions of tourists. As visitors we are often aware on some level that our experience is mediated, yet we are prone to overlook evidence of its artificiality. We know our perception of Yosemite is a fabrication, but we want it to be authentic, and we willfully suspend our disbelief. Much the same can be said of photography. We want to trust its truth value, even though we know that a picture is a representation and not a transparent window on the world. We are cognizant of how easily photographs can be manipulated, but we are constantly surprised when we are tricked by a fake.

McFarland describes photographs as “poetic, wonderful, failures” that only approximate our experience of the world around us; he explores familiar landscapes such as Yosemite in order to “take photography apart” and consider how it operates, both optically and culturally. It is noisy, wet, and windy at the base of Yosemite Falls, for instance, but pictures don’t generally impart those visceral aspects of being there. McFarland attempts to capture them in his work, sometimes by using multiple exposures to convey a sense of movement or by allowing his photographs to “break,” as he terms it, into prismatic colors, suggesting the presence of energy outside of the visual realm. In so doing, he seeks to create not just a beautiful picture but one that taps into the sublime sense of oneness and mortality we feel in the presence of nature,

While simultaneously reminding us that what we are looking at is an illusion.

McFarland turned his attention to waterfalls in particular only recently, making pictures that allude to the history of the medium—Eadweard Muybridge and Carleton E. Watkins photographed them extensively in the nineteenth century, as Adams did in the twentieth—as well as to the passage of time. Waterfalls function on a slow, geological register, as the force of the water that flows through them gradually transforms the shape of the surrounding rocks. But they also change quickly, running at various rates depending on the season and marking time on a cyclical, annual scale. Quintessential symbols of sublime nature, waterfalls possess both awe-inspiring beauty and the potential for mortal danger.

The first waterfall McFarland photographed was Rainbow Falls in San Francisco’s Golden Gate Park. It was a somewhat surreal experience: after snapping a few frames, he stopped to reload his film, and as he set up again to shoot, the water was suddenly turned off. Rainbow Falls contains all the visible elements of a natural formation, and for McFarland’s purposes it was irrelevant whether it was “real” or not. He is drawn as much to a man-made cascade as he is to Yosemite Falls, and in his work they are interchangeable. It is our collective idea of the waterfall and how photographs play on our expectations of what one looks like that is most compelling to him.

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Photographs are satisfying, McFarland says, because they operate based on our knowledge of the way the world looks and because we know how to read the signs. He explores this effect in his constructed landscapes, such as one in which a sphere set on the cerulean ground of a cyanotype appears to be a moon in the sky, even though it is actually the white head of a pin on a blank sheet of paper. When details are missing, our minds fill them in, so a peaked piece of chipped glass can become a mountain, and a bottle cap can be a moon. Like his photographs that are taken from the real world, these illusionary landscapes explore how slippery the difference between the natural and the artificial can a subject and its representation can be.



Installation views, Sean McFarland, SECA Art Award, 2017, San Francisco Museum of Modern Art

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SEAN MCFARLAND AT CASEMORE/KIRKEBY
ARTFORUM — CRITIC'S PICKS
KIM BEIL
2017

Sean McFarland treads lightly through the history of Western landscape photography. In this exhibition, “Echo,” he utilizes the familiar iconography of mountains and waterfalls, but his treatment undermines the presumptions of truth, power, and possession that have long been associated with the genre.

McFarland’s wall installations read as a cross between an artist’s studio and a nineteenth-century laboratory. In the largest of three such groupings here, dozens of Polaroids, tiny cyanotypes, and gelatin silver and ink-jet prints are either framed, affixed to the wall with sewing pins, or housed in handmade paper boxes. In a side gallery, the installation *Waterfalls, 2007–17*, includes forty-four different images of waterfalls. Another unnamed group features photographs of landscapes or objects made to look like the natural world (his moon images fascinate), then pictures of those pictures, seemingly *ad infinitum*. This multitude represents a spectrum of distance from primary experience. The copies point in two directions at once: to their own singularity (many are unique prints) and to the original experience that they aim to recreate. In the era of fake news, these images underscore the

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importance and elusiveness of truth. As Samantha Power, the former US ambassador to the UN, wrote in the *New York Times*, Americans increasingly question “whether objective facts exist at all,” cautioning that “the sense of an epistemological free-for-all provides an opening to all comers.” In photography, if not politics, we are right to pursue the question of objectivity, especially in images that seem to depict a land open for the taking and receptive to any fantasy that we might subject it to.



Installation view, Sean McFarland, *Echo*, Casemore Gallery, San Francisco, September 2017

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Installation views, Sean McFarland, *4.5 Billion Years A Lifetime*, 2020, Casemore Gallery, San Francisco



SEAN MCFARLAND: POLAROID PICTURES MEDIUM
FOR LANDSCAPE ART
SAN FRANCISCO CHRONICLE
KENNETH BAKER
NOVEMBER 20, 2013

San Francisco photographer [Sean McFarland](#)'s exhibition at the [Stephen Wirtz Gallery](#) may seem to visitors more carefully composed than many of the images it contains.

"I was definitely thinking about this as an exhibition, not about individual works," McFarland, 36, said in conversation at the gallery. "It's very difficult for me to have a single work tell the story of what I'm interested in. ... Really the space dictated where the pictures went."

Some, light-starved, yet sharp, images of forest look brand new. Others, ambiguous as to tone, technique and subject, suggest the sort of anonymous or found photographs that enjoyed a vogue a few years ago.

Q: Why so much ambiguity in the work?

A: It's teasing people into thinking about what they're looking at. Not to fool them, but to invite them into a conversation about our relationship with the earth and the landscape.

San Francisco Chronicle

Q: Is that why landscape imagery predominates?

A: A lot of 19th century landscape photography was done for the sake of having proof, of convincing people in the East that bubbling sulfur ponds and mile-high waterfalls really existed.

That history ... shaped a lot of thinking about what landscape photography should be and still does. ... These images come from my archive of twenty or thirty thousand. Some are accidents, some are very deliberate. I look through the pictures and try to figure out how I can use them to talk about the complications of representation. ... The large room is really about our expectations of landscape. The other room is more an attempt to be there, this one is more of a room to think about being there.

Q: It seems as if you often went for a look of found-ness. Is that true?

A: Well, I'm using a medium - Polaroid cameras and compatible film - that was really popular in the 20th century. ... But the thing I'm most interested in in using this medium is that they're so much more about witnessing than other ways of making pictures. Once you see something, you capture it and hold it in your hand. ... The Polaroid has a strange lasting power to it. It's got an unquestionable veracity to it.

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Sean McFarland

Born: California, 1976

Lives and works in San Francisco, CA

EDUCATION

2004 MFA, California College of the Arts

2002 BS, Humboldt State University

SOLO EXHIBITIONS

2020 4.5 billion years a lifetime, Casemore Kirkeby, San Francisco, CA

2018 Sleeping Flowers, Unseen Amsterdam/Casemore Kirkeby, Amsterdam, NL

2017 Echo, Casemore Kirkeby, San Francisco, CA

2017 SECA Art Award, San Francisco Museum of Modern Art, San Francisco, CA

2015 Sean McFarland – Project Space, Visual Studies Workshop, Rochester, NY

2014 Glass Mountains, San Francisco International Airport Museum, San Francisco, CA

2013 Glass Mountains, Stephen Wirtz Gallery, San Francisco, CA

2012 Sean McFarland, Greg Kucera Gallery, Seattle, WA

2012 Untitled (1948-2012), Eli Ridgway Gallery, San Francisco, CA

2011 Viewshed, Baer Ridgway Exhibitions, San Francisco, CA

2010 Untitled Landscapes (California), Adobe Books, Backroom Gallery, San Francisco, CA (catalog)

2009 Sean McFarland - 2009 Baum Award for an Emerging American Photographer, SF Camerawork, San Francisco, CA

2008 Landscape Photographs, San Francisco International Airport Museum, San Francisco, CA

2005 White Rooms, curated by Matthew Higgs, White Columns, New York, NY

2004 Photographs, Jack Hanley Gallery, San Francisco, CA

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TWO-PERSON EXHIBITIONS

- 2014 Jake Longstreth and Sean McFarland, Ever Gold Gallery, San Francisco, CA
- 2012 Exceptional Journeys, 3 + 1 ARTE CONTEMPORANEA, Lisbon, Portugal
- 2012 Dreams of the Darkest Night, Works by Vanessa Marsh and Sean McFarland, Richard L. Nelson Gallery, University of California, Davis, CA
- 2010 The Sea All Around Us - James Sterling Pitt and Sean McFarland, Sight School, Oakland, CA
- 2009 John Chiara || Sean McFarland, curated by Karsten Lund, Swimming Pool Projects, Chicago, IL

GROUP EXHIBITIONS

- 2022 Shifting Perspectives: Landscape Photographs from the Collection, Milwaukee Art Museum, Milwaukee, WI
- 2022 Last Waltz, Delaplane, San Francisco, CA
- 2021. Ox, Child, and The River, Delaplane, San Francisco, CA
- 2020 Clouds, curated by Heather Shannon, George Eastman Museum, Rochester, NY (July 2020)
- 2019 A History of Photography (The Moon), curated by Lisa Hostetler and Tracy Stuber, George Eastman Museum, Rochester, NY
- 2019 Unlimited, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
- 2018 Academic Practice | Bay Area Photography Now, Coulter Art Gallery, Stanford University, Palo Alto, CA
- 2018 Way Bay, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
- 2017 Recollected: Photography and the Archive, Fine Arts Gallery, San Francisco State University, San Francisco, CA, Curator: Sharon Bliss
- 2017 Insights: New Approaches to Photography Since 2000, Photofairs San Francisco, San Francisco, CA , Curator: Allie Haeusslein
- 2017 Blue/Print, Slide Space 123, Mills College, Oakland, CA
- 2016 Photography and America's National Parks, George Eastman Museum, Rochester, NY

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GROUP EXHIBITIONS (Cont.)

- 2016 I Never Learned the Title of the Song I Always Sing, curated by Brion Nuda Rosch, Minnesota Street Project, San Francisco, CA
- 2016 Art Book Show, Bass and Reiner, San Francisco, CA
- 2015 Signal Shift, Casemore Kirkeby, San Francisco, CA
- 2015 Highlights from SFAQ, SFAQ [Projects], San Francisco, CA
- 2015 Strata, Bass & Reiner, San Francisco, CA
- 2015 OUT THERE, Plug Projects, Kansas City, MO
- 2014 The Photographer's Playbook, Aperture, New York, NY
- 2014 Not of This World, curated by Renny Pritikin, Pro Arts Gallery, Oakland, CA
- 2014 Night, Haw Contemporary, Kansas City, MO
- 2013 Sea Stories Between the Tides, Highlight Gallery, San Francisco, CA
- 2012 Selected Histories, San Francisco Museum of Modern Art, San Francisco, CA
- 2012 At the Edge: Recent Acquisitions, Berkeley Art Museum and Pacific Film Archive, Berkeley, CA
- 2012 10 Artists Walk from Home, We Are Will Brown, San Francisco, CA
- 2012 (re)collection – A Collaboration with Lost and Found, Intersection for the Arts, San Francisco, CA
- 2011 Bay Area Now 6, Yerba Buena Center for the Arts, San Francisco, CA
- 2011 BETTER A LIVE ASS THAN A DEAD LION, curated by David Kasprzak, Eli Ridgway Gallery, San Francisco, CA
- 2011 CALIFORNIA CONTINUED: New Approaches in West Coast Photography, Smith Anderson North, San Anselmo, CA
- 2011 The 707 Show, Adobe Books Backroom Gallery, San Francisco, CA
- 2011 Soil to Site, Montalvo Arts Center, Saratoga, CA
- 2010 There's a Way In Which..., Playspace, California College of the Arts, San Francisco, CA
- 2010. It's My World, Baer Ridgway Exhibitions, San Francisco, CA
- 2010 Paper!Awesome!, curated by Brion Nuda Rosch, Baer Ridgway Exhibitions, San Francisco, CA
- 2010 Do I Have to Paint You a Picture?, Morgon Arcade, Cardiff, Wales
- 2010 Kala Fellowship Exhibition, Kala Art Institute, Berkeley, CA

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GROUP EXHIBITIONS (Cont.)

- 2010 Smokebath, curated by Peter Sutherland, www.smokebath.com (book)
- 2009 Passport, San Francisco Arts Commission, San Francisco, CA
- 2009 Hyperspaces, Park Life, San Francisco, CA
- 2009 One to Many, Partisan Gallery, San Francisco, CA
- 2009 Lay of the Land, Reese Bullen Gallery, Humboldt State University, Arcata , CA
- 2009 Ersatz, SF Camerawork, San Francisco, CA
- 2008 Let Us Now Praise San Francisco, curated by Robert Mailer Anderson, Marx and Zavattero Gallery, San Francisco, CA
- 2008 Eighteen Months, San Francisco Arts Commission, San Francisco, CA
- 2008 The Secret Life of Plants, Eleanor Harwood Gallery, San Francisco, CA
- 2008 Close Calls, Headlands Center for the Arts, Sausalito, CA
- 2008 From the Vault - Works from the Permanent Collection, Reese Bullen Gallery, Humboldt State University, Arcata, CA
- 2007 Albedo, Eleanor Harwood Gallery, San Francisco, CA
- 2007 Never Been to Houston, curated by Jon Rubin, Lawndale Art Center, Houston, TX
- 2007 Facts and Figures (catalog), Artwalk, Amsterdam, Netherlands
- 2006 It's a Small World, San Jose Museum of Art, San Jose, CA
- 2006 West Coast Windows, Samson Projects, Boston, MA
- 2006 Joint Venture (catalog), co-curated by Renny Pritikin and Matthias Geiger, Nelson Gallery, UC Davis, Davis, CA
- 2006. WHERE WE HAVE BEEN WHERE WE ARE AND WHERE WE ARE GOING, Backroom Gallery, Adobe Bookshop, San Francisco, CA
- 2005 Altered Spaces, Indianapolis Museum of Contemporary Art, Indianapolis, IN
- 2006 Phelan Award Exhibition, SF Camerawork, San Francisco, CA
- 2005 Group Show, Jack Hanley Gallery, San Francisco, CA
- 2005 New Found Land, Priska Juschka Fine Art, New York, NY

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GROUP EXHIBITIONS (Cont.)

- 2005 THE LONG AND SHORT OF IT, curated by Renny Pritikin, Nelson Gallery, UC Davis, Davis, CA
- 2005 Sprawl, Haley Martin Gallery, San Francisco, CA
- 2004 Urban Echoes, Galeria de la Raza, San Francisco, CA
- 2004 National Photography Institute Fellows' Exhibition, Columbia University, New York, NY
- 2004 Big Picture Show, Kala Art Institute, Berkeley, CA
- 2004. Group Show, curated by Eleanor Harwood, Adobe Bookshop

AWARDS/GRANTS/FELLOWSHIPS

- 2017 SECA Art Award, San Francisco Museum of Modern Art, San Francisco, CA
- 2011 The Eureka Fellowship, The Fleishhacker Foundation, CA
- 2009 John Gutmann Photography Fellowship
- 2009 Baum Award for Emerging American Photographers
- 2009 Kala Art Institute Fellowship and Residency, Kala Art Institute, Berkeley, CA
- 2005 Phelan Art Award in Photography, San Francisco Foundation and SF Camerawork
- 2004 Fellowship, National Photography Institute, Columbia University
- 2004 Dennis Leon and Christin Nelson Scholarship, California College of the Arts
- 2002 Van Duzer Scholarship for the Arts, Humboldt State University
- 2002. Presidential Purchase Award, Humboldt State University
- 2002 Tom Knight Photography Award, Humboldt State University

RESIDENCIES

- 2015 Visual Studies Workshop, Rochester, NY
- 2015 Saltonstall Foundation, Ithaca, NY
- 2013 Project 387, Gualala, CA
- 2011 Headlands Center for the Arts, Sausalito, CA
- 2010 Kala Art Institute, Berkeley, CA

BIBLIOGRAPHY

Sachs, Danica, "Critic's Pick: Sean McFarland", Artforum, February 2020, <https://www.artforum.com/picks/sean-mcfarland-82123>

Robinson, Rel, "Invisible Infrastructure Guides You Through 'Handless Operative'", KQED Arts, May 21, 2019, <https://www.kqed.org/arts/13857770/handless-operative-casemore-kirkeby>

Exhibition Catalog, "UNLIMITED Recent Gifts from the William Goodman and Victoria Belco Photography Collection", University of California, Berkeley Art Museum and Pacific Film Archive, 2019

Harris, Gareth, "Millennials in mind: Unsees Amsterdam photography even temps young collectors", The Art Newspaper, September 22, 2018, <https://www.theartnewspaper.com/news/making-a-move-on-the-millennials-unseen-amsterdam-photography-event-tempts-younger-collectors>

Bell, Adam, "Landscapes to Come", Unseen Platform, 2018, <https://unseenplatform.com/story/landscapes-to-come>

Van Lynden, Emily and King, George H., "Sean McFarland", Unseen Magazine, Issue 5, 2018, p.150

Exhibition Catalog, "UNLIMITED Recent Gifts from the William Goodman and Victoria Belco Photography Collection", University of California, Berkeley Art Museum and Pacific Film Archive, 2019

Beil, Kim, "Sean McFarland", Artforum, October 17, 2017, <http://www.artforum.com/?pn=archive&id=71353>

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CASEMORE
GALLERY

1275 Minnesota Street, #102
San Francisco CA 94107

+1 415 290 9833
info@casemoregallery.com

casemoregallery.com