

Natural Order

January 21-February 22, 2026

Curator: Claire Breukel

Edward Burtynsky

Sebastião Salgado

Susan Swartz

Susan Swartz Studios

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United States

Artists

Edward Burtynsky

Sebastião Salgado

Susan Swartz

Edward Burtynsky is regarded as one of the world's most accomplished contemporary photographers. His photographic depictions of global industrial land-scapes represent over 40 years of his dedication to bearing witness to the impact of humans on the planet.

Burtynsky's photographs are included in the collections of over 80 major museums around the world including the Tate Modern in London; The MoMA, Guggenheim, Whitney and Metropolitan Museum of Art in New York City; the SF MoMA in San Francisco; the Montréal Museum of Fine Arts in Montréal, Québec; and the National Gallery of Canada and Art Gallery of Ontario. His work is also held by major art collectors including Michael Wilson, Sir Elton John, Andy and Christine Hall, Edward Norton. Prime Minister Mark Carney has also recently chosen a Burtynsky print for his office.

Major exhibitions include: *The Great Acceleration* at New York's International Center of Photography (2025); *BURTYNSKY: Extraction/Abstraction* (2024-) which premiered at London's Saatchi Gallery before traveling to the M9 Museum in Mestre (Venice) Italy, and which opened at the Seoul Museum of History in December, 2025; *Anthropocene* (2018-2023); *Water* (2013-ongoing) organized by the New Orleans Museum of Art & Contemporary Art Center, Louisiana; *Oil* (2009) at the Corcoran Gallery of Art in Washington D.C.; *China* (2005-2010); and *Manufactured Landscapes* (2003) at the National Gallery of Canada. Burtynsky's distinctions include the inaugural TED Prize in 2005, which he shared with Bono and Robert Fischell; the Governor General's Awards in Visual and Media Arts; the Outreach Award at the Rencontres d'Arles; the Roloff Beny Book award; and the 2018 Photo London Master of Photography Award. In 2019 he was the recipient of the Arts & Letters Award at the Canadian Association of New York's annual Maple Leaf Ball and the 2019 Lucie Award for Achievement in Documentary Photography.

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In 2020, Burtynsky was awarded a Royal Photographic Society Honorary Fellowship and in 2022 was honoured with the Outstanding Contribution to Photography Award by the World Photography Organization. In 2022, he was inducted into the International Photography Hall of Fame and was named the 2022 recipient for the annual Pollution Probe Award. In 2023, he received the PHotoESPAÑA Award for Professional Career and was awarded with the 25th edition of the Pino Pascali Prize. Most recently he was ranked at #2 on *The Independent's* Climate List 2025. Burtynsky was also a key production figure in the award-winning documentary trilogy *Manufactured Landscapes* (dir. Jennifer Baichwal, 2006), *Watermark* (dir. Baichwal and Burtynsky, 2013), and *ANTHROPOCENE: The Human Epoch* (dir. Baichwal, Nicholas de Pencier, and Burtynsky, 2018). All three films continue to play in festivals around the world. Burtynsky currently holds nine honorary doctorate degrees.

Sebastião Salgado (1944 – 2025) was a Brazilian-born photographer and artist-activist based in Paris. He made it his life's work to document the impact of globalization on humankind. His hauntingly beautiful black-and-white prints lay bare some of the bleakest moments of modern history, telling the story of Vietnamese boat people, Rwandan refugees, Indian coffee growers, and countless other impoverished individuals. For his last project, *Amazonia*, he spent six years in Brazil's Amazon photographing its landscape and people.

Over three decades, Salgado traveled to more than 100 countries. Breaking down barriers, he lived with his subjects for weeks, immersing himself in their environments. He saw himself as a participant entering their story. Salgado described this approach as photographing from inside the circle. Each of his images is infused with empathy and respect for his subjects. Within a single frame, he captures the fragility and the fortitude of the human spirit.

Sebastião Salgado was born in Aimorés, in the state of Minas Gerais, in what was a period of upheaval and change. Brazil was swept by urbanization and close to 80 percent of the population left the fields and poured into the cities. In 1963, Salgado moved to São Paulo and trained as an economist. It was not until the early 1970s, after his wife, Lélia Wanick Salgado, loaned him a camera, that he embarked on a career as a photographer, eventually relocating to France. Salgado has said given his childhood and background in economics that it was only natural that he become a photographer gravitating toward humanistic themes.

Salgado has had numerous exhibitions in major museums across the globe. Among his many honors, Salgado was named a UNICEF Goodwill Ambassador and an honorary member of the Academy of the Arts and Sciences in the United States. He was twice named photographer of the year by the International Center of Photography and in 2019 he was the first photographer

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honored with the Peace Prize of the German Book Trade. Most recently, the World Economic Forum announced Salgado as the 2021 winner of the 27th Annual Crystal Award for his leadership in addressing inequality and sustainability.

Since the 1990s, Salgado and Lélia Wanick Salgado have been restoring a portion of the Atlantic Forest in Brazil. In 1998 they founded the non-profit Instituto Terra, an organization focused on reforestation and environmental education. In September 2022, Sotheby's held its first social impact fundraising gala in New York in support of Salgado's work. One hundred percent of the proceeds from the accompanying exhibition and auction of Salgado's work were devoted to Instituto Terra.

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Susan Swartz explores landscapes through potent colors and richly layered abstract paintings created at her studio in Park City, Utah. With her evocation of coastal splendor and mountain drama, Swartz follows in the tradition of the great German painters, 19th century Romantic sage Caspar David Friedrich, and 20th century icon Gerhard Richter. She is inspired by the intersection of art, nature and spirituality.

Distinguished American art critic and poet Donald Kuspit shares, "Swartz shows that nature and woman are indomitable, for they are inherently creative and sacred. Susan Swartz is the best abstract painter of nature alive."

Swartz's distinctive style has been recognized with solo exhibitions at Georges Bergès Gallery in New York City in 2024; Jason McCoy Gallery in New York City in 2023; the Herman Noack Gallery in Berlin, Germany in 2021; the Central Academy of Fine Arts (CAFA) Museum in Beijing, China in 2018; the Manetti Shrem Museum in Davis, California in 2018; the Ludwig Museum of Contemporary Art in Budapest, Hungary in 2016; and more. Her works are in the public and private collections including the Agnes Gund Collection; the permanent collection of the National Museum of Women in the Arts; the Springville Museum of Art; the Utah Museum of Fine Arts; and the CAFA Museum in Beijing, China. Her current installation at King's College Cambridge speaks to the college's sustainability and rewilding efforts.

Swartz was the Official Olympic Environmental Artist for the 2002 Olympic Winter Games. Partnering with Dr. Jane Goodall, Louie Psihoyos, and others, on environmental campaigns, Swartz also supports the vision and production of documentary films that seek to shed light on social and environmental injustice, including Academy Award and Sundance Film Festival winners.

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Swartz serves on the National Advisory Board of the National Museum of Women in the Arts, the Dean's Council of the Harvard Divinity School, the Venture Council of the International Justice Mission, and is the co-founder of charity-based The Christian Center of Park City. She is on the board of the Utah Film Center and a Co-Founder of the documentary film organization Impact Partners.

Curator

Claire Breukel

South African born, Claire Breukel has worked as an art professional for two decades between Miami, New York, and San Salvador and Cape Town. Today, her interests lie in care as a counter action, applying this approach to exhibitions and programs connecting artists, collectors, art fans across borders. She has curated museum, non-profit and gallery exhibitions in Cape Town, Prague, Paris, New York, Miami, San Salvador, Vienna and now Park City.

For four years she worked as Head of Global Programs at Zeitz Museum of Contemporary Art Africa under the leadership of the late visionary Koyo Kouoh. Previously, she has worked with notable nonprofits and foundations. These include the Mario Cader Frech and Robert Wennet Foundation as Executive Director of Y.ES Contemporary, Curator for DACRA and the Craig Robins Collection, Curator for PUMA.Creative, Executive Director of Locust Projects and Head of Exhibitions at ArtCenter/South Florida (now Oolite Arts). On a project basis she co-produced the 2013 and 2018 (RED) Auctions with Sheila Roche to raise considerable funds for the fight to end AIDS. She helped found Miami public art programs Fringe Projects and Art Days for the Miami Downtown Development Authority, and the Unscripted art program for Bal Harbour Village.

Claire is an arts writer for *Miami Modern Luxury Magazines*, and has written for *Art Basel Magazine*, *Miami Magazine*, *Palm Beach Magazine*, *Ocean Drive Magazine*, *Hyperallergic*, *Eikon*, *Women's Review*, *Function and Modernity* online, among others.

Natural Order

The natural order of things suggests the existence of inherent systems governing the universe. Yet human intervention is omnipresent. Humanity's impulse to order, reorder and master the terrain has proven futile. Centuries of landscape portrayals—from ancient Greek Frescoes to 17th Century national pride to 19th Century Romanticism—have arrived at an era where depictions of the landscape as we can visualize and understand them in accordance with nature, may be the last.

In response, the majestic artworks of Edward Burtynsky, Sebastião Salgado and Susan Swartz inspire wonder, connection and appreciation to awaken a deeper sense of care for their shared beloved subject matter—our natural world.

Sebastião Salgado's black-and-white images echo the grand vistas of early and celebrated American landscape photographer Ansel Adams (1902-1984) but differentiate in his definitive framing of epic moments, experiences and actions made so wonderfully human by his lens. Edward Burtynsky's scenes reinforce our understanding of nature's majesty while illuminating the effects of the human footprint imposed by misled 'ideas of progress'. Shown at scale, these scenarios are made comprehensible within the photographic frame, at times appearing abstracted in their vastness inviting a detailed study of nature's beauty pitted against present and impending devastation. Susan Swartz pays homage to the natural elements that fuel our capacities to exist—such as the water and foods that nourish us, and more. Creating textures and colors inspired by those found in nature, Swartz's paintings titillate the senses, rehumanizes and makes visceral our relationship to the environment.

Edward Burtynsky, Sebastião Salgado and Susan Swartz share a longstanding and deep appreciation for preserving our natural world. Collectively, the beauty and visual majesty of their work shift the perspectives through which we see and encounter our surroundings—at once uplifting our curiosity of nature's magnitude and furthering a comprehension of the impact of its continual decay.

Natural Order highlights the work of these three tenured artists whose career long practices show an unparalleled dedication to illustrating nature, conjuring visual curiosity, and ultimately inviting us to join them in caring for our world.

Significantly, 20% of all sales from the exhibition will go to efforts to preserve Great Salt Lake. A special thank you to the artists and to Sundaram Tagore Gallery.

Edward Burzynsky



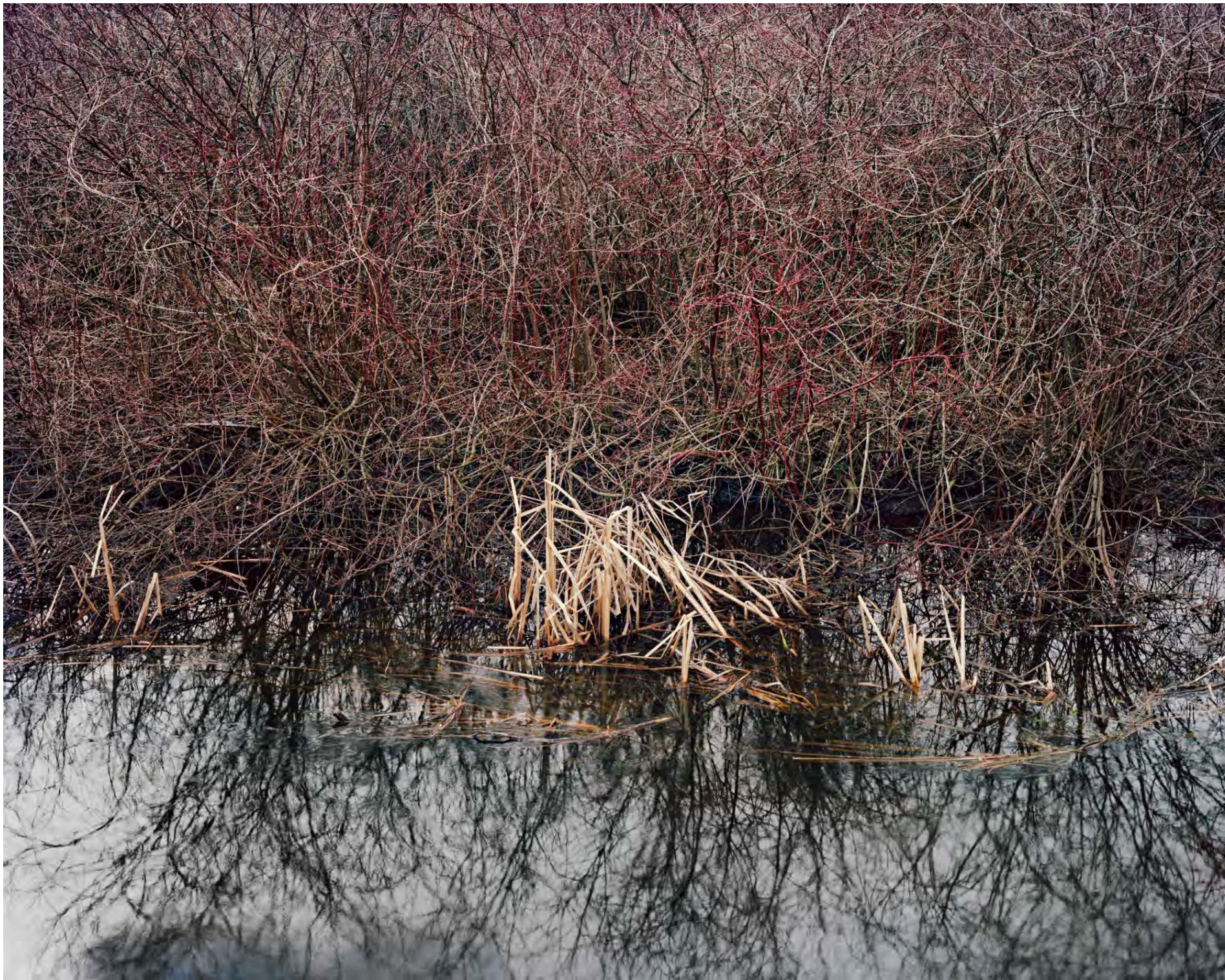
Edward Burtynsky, *Markarfljót River #1, Erosion Control, Iceland*, 2012. Pigment inkjet print on Kodak Professional Photo Paper. Edition 2 of 3, 60 x 80 inches



Edward Burtynsky, *Natural Order #27*, Grey County, Ontario, Canada, Spring 2020. Pigment inkjet print on Kodak Professional Photo Paper. Edition 5 of 6, 48 x 64 inches



Edward Burtynsky, *Natural Order #14*, Grey County, Ontario, Canada, Spring 2020. Pigment inkjet print on Kodak Professional Photo Paper. Edition 6 of 6, 48 x 64 inches



Edward Burtynsky, *Landscape Study #4, Bruce Peninsula, Ontario, Canada*, 1981. Pigment inkjet print on Kodak Professional Photo Paper. Edition 1 of 9, 39 x 49 inches

Sebastião Salgado



Sebastião Salgado, *Rainbow over the Tucuxim area, Parima Forest Reserve, Yanomami Indigenous Territory, state of Roraima, Brazil*, 2018. Gelatin silver print, 35 x 53 inches. Photo by Carla Boecklin.



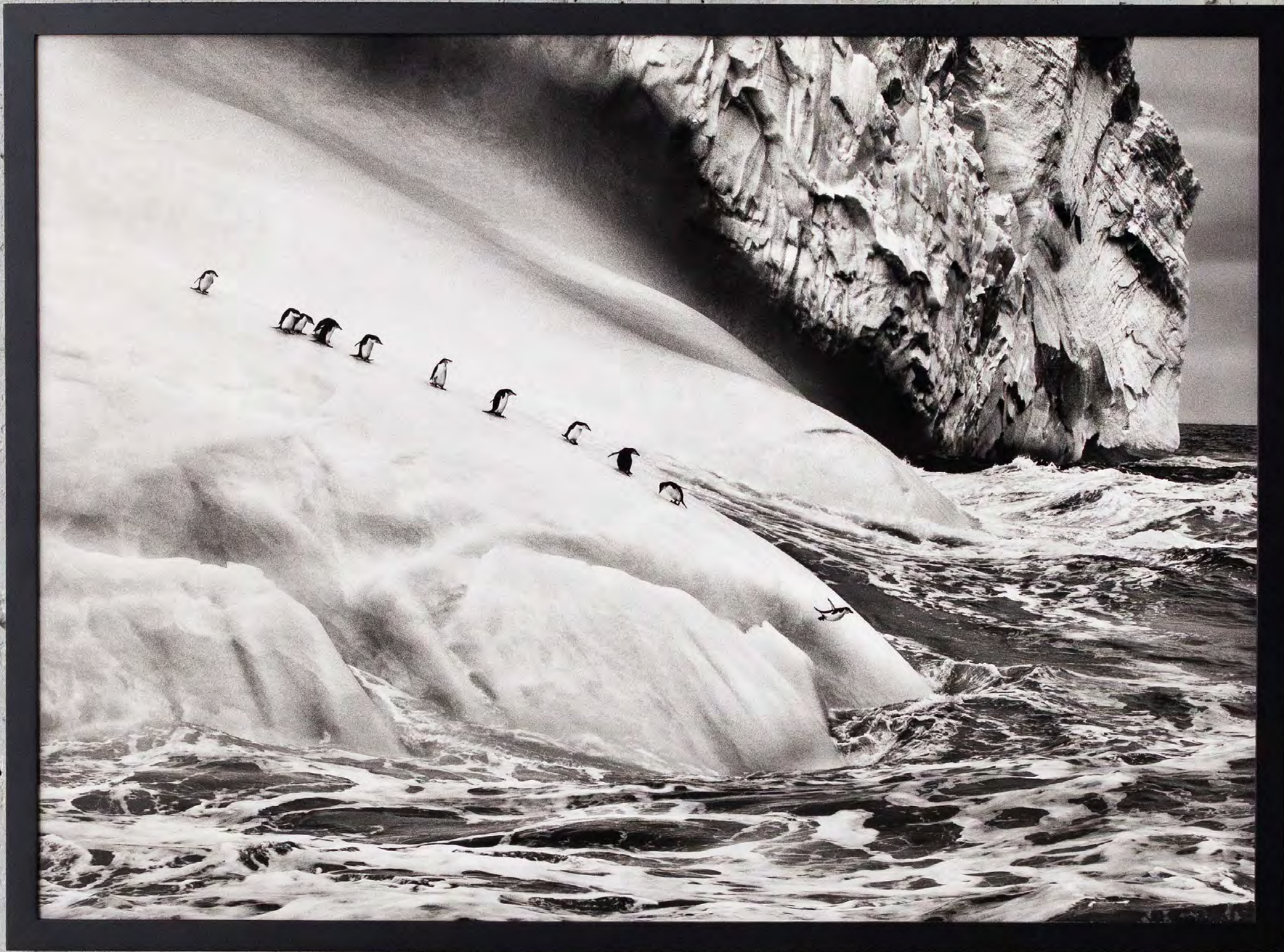
Sebastião Salgado, *The backwater of the Rio Negro, Anavilhanas National Park, state of Amazonas, Brazil*, 2009. Gelatin silver print, 24 x 35 inches. Photo by Carla Boecklin.



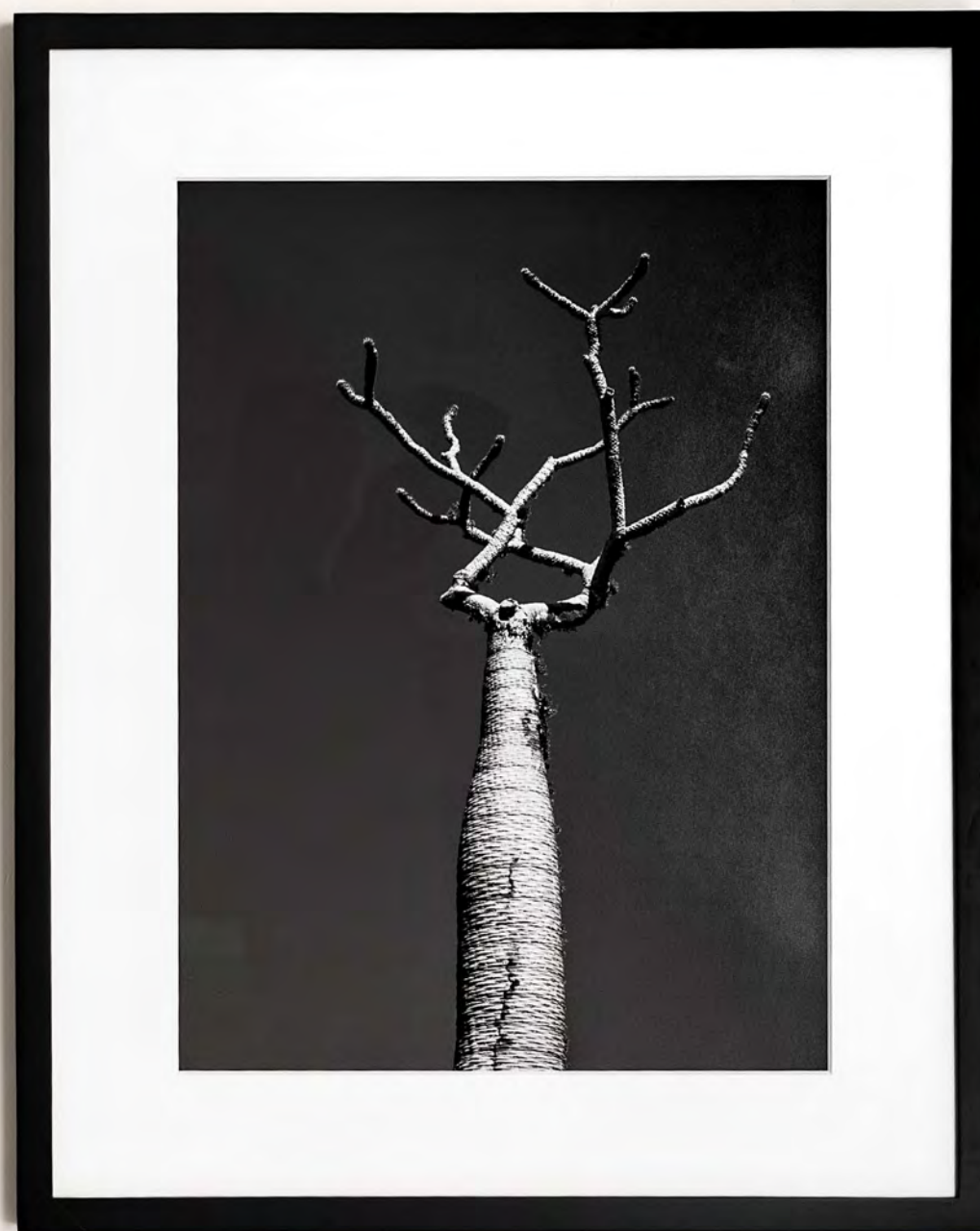
Sebastião Salgado, *The eastern part of the Brooks Range, the Arctic National Wildlife Refuge, Alaska, USA*, 2009. Gelatin silver print. 24 x 35 inches. Photo by Carla Boecklin.



Sebastião Salgado, *Kafue National Park, Zambia*, 2010. Gelatin silver print. 24 x 35 inches. Photo by Carla Boecklin.



Sebastião Salgado, *Chinstrap Penguins on an Iceberg, between Zavodovski and Visokoi Islands, South Sandwich Islands*, 2009. Gelatin silver print, 36 x 50 inches. Photo by Carla Boecklin.



From left: Sebastião Salgado, *Aracá State Park, El Dorado Falls (background) and Desabamento Falls (foreground), state of Amazonas, Brazil*, 2019. Gelatin silver print, 20 x 24 inches. Photo by Carla Boecklin.

Sebastião Salgado, *Pachypodium plant in Tsimanampetsotsa National Park, Madagascar*, 2010. Gelatin silver print. 35 x 24 inches. Photo by Carla Boecklin.

Susan Swartz



Susan Swartz, *Evolution of Nature 25*, 2022. Acrylic on linen, mixed media, 72 x 120 inches



Susan Swartz, *Woodland Bouquet #4*, 2025. Acrylic on linen, mixed media, 48 x 72 inches



Susan Swartz, *Bouquet 4*, 2025. Acrylic on linen, mixed media, 30 x 30 inches



Susan Swartz, *Living Wall 4*, 2025. Installation. Acrylic on linen, mixed media, 78 x 60 inches



Susan Swartz, *Living Wall 8*, 2024. Installation. Acrylic on linen, mixed media, 18 x 36 inches



Susan Swartz, *Fall Serenade*, 2006. Acrylic on linen, 36 x 60 inches



From left: Susan Swartz, *Trees 2*, 2023. Acrylic on linen, 24 x 12 inches
Susan Swartz, *Trees 1*, 2023. Acrylic on linen, 24 x 12 inches

2022 SOTHEBY'S IMPACT GALA IN SUPPORT OF INSTITUTO TERRA

This is not Edward Burtynsky, Susan Swartz and Sebastião Salgado's first collaboration:

In 2022, Edward and Susan donated artworks to the **Sotheby's Impact Gala in support of Instituto Terra**—founded by Sebastião and Lélia Deluiz Wanick Salgado, to preserve and reforest Brazil's Atlantic Forest.

Their work, along with Sebastião's photographs, were exhibited at Sotheby's New York in the exhibition "Contemporary Discoveries" prior to the auction.

"You can't transform a place without transforming minds.
It is a very long process, but it's profound and extremely
effective."

- Sebastião Salgado



Susan Swartz, *Evolution of Nature 24* sold at Sotheby's New York to benefit Instituto Terra.



Edward Burtynsky, *Robert Smithson's Spiral Jetty, Utah* sold at Sotheby's New York to benefit Instituto Terra.

2026 GREAT SALT LAKE PRESERVATION

Edward Burtynsky, Susan Swartz and Sebastião Salgado reunite to exhibit their work in *Natural Order* donating *20% of all sales from the exhibition to efforts to preserve Great Salt Lake.

"Great Salt Lake is collapsing. Around the world over 100 saline lakes are in a state of collapse, leading to mass migration, increases in chronic and terminal illnesses, and devastation to surrounding economies. No community has ever restored its inland sea. Utah could be the first." - Grow the Flow, Utah

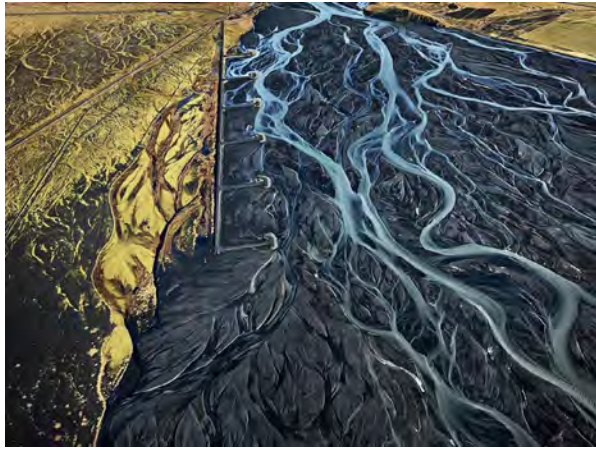
"Great Salt Lake is at a tipping point. As the most populated lake in the world, the toxic soil that will be left as it dries up will make it uninhabitable, not to mention eradicate its biodiversity.

Edward, Sebastião and I have dedicated our artistic careers to raising awareness and generating appreciation for our surroundings. Today, I feel such deep concern that Great Salt Lake needs to be saved and preserved. Our exhibition *Natural Order* plays a small part in raising awareness for its plight.

It's also why this exhibition is the backdrop to the opening of *The Lake*, a documentary directed by Abby Ellis that is premiering at Sundance Film Festival sharing the urgency of this environmental crisis." - Susan Swartz



*From the New York Times archive: July 28, 2013



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 Pigment inkjet print on Kodak Professional Photo Paper
 Edition 2 of 3
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