

The photographer and the American landscape

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The Photographer and the American Landscape

The Museum of Modern Art, New York

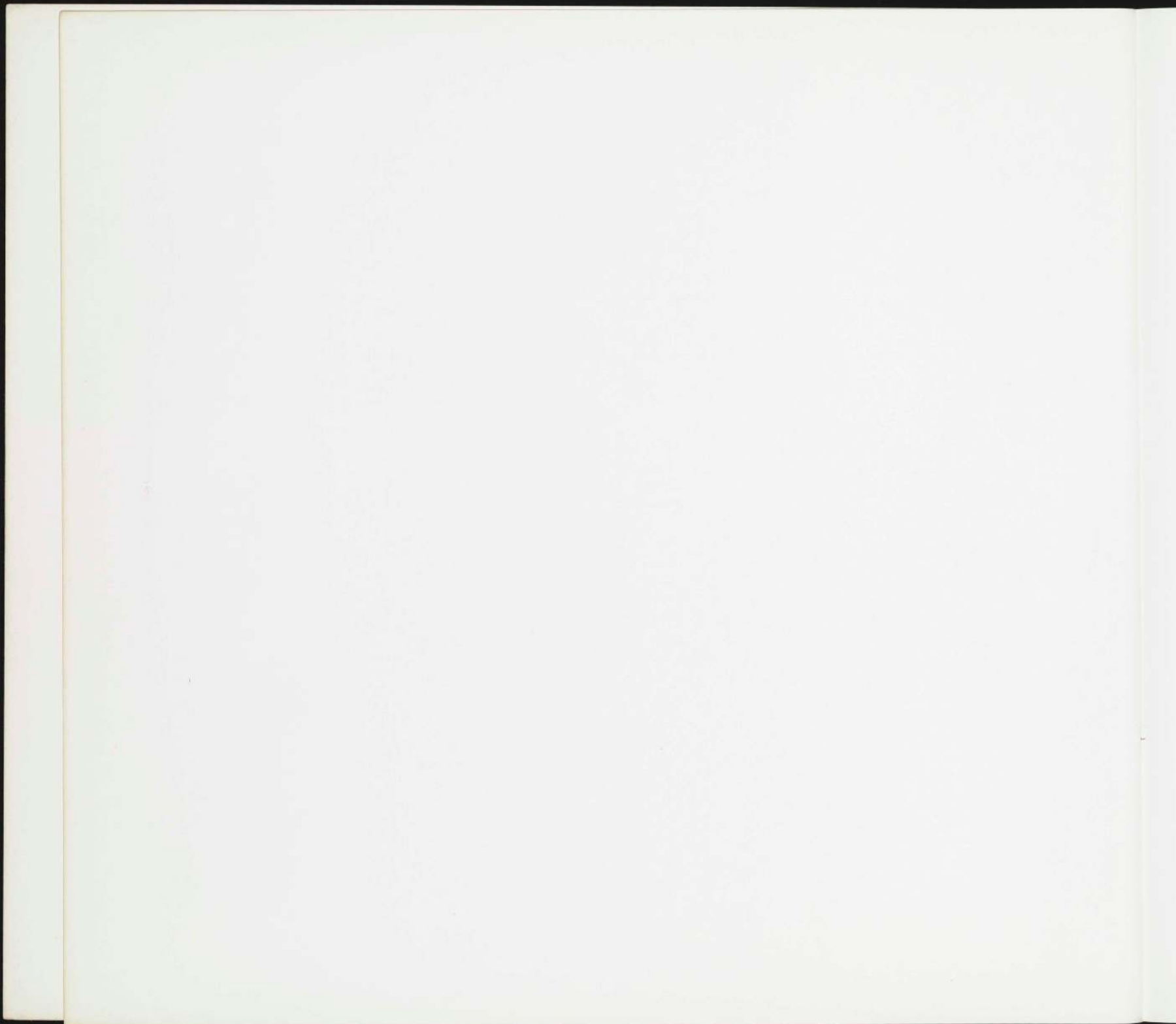
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The Photographer and the American Landscape

edited by John Szarkowski

The Museum of Modern Art, New York

distributed by Doubleday & Company, Inc., Garden City, New York

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J. S.

Front Cover: W. H. Jackson. *Glacier Point, Yosemite*. (c. 1895). Denver Public Library, Western Collection

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Introduction

After the Civil War, Americans turned again to the exploration of their continent, especially of the exciting and little-known West. One of the tools of their exploration was photography, which was still new.

The photographer-as-explorer was a new kind of picture maker: part scientist, part reporter, and part artist. He was challenged by a wild and incredible landscape, inaccessible to the anthropocentric tradition of landscape painting, and by a difficult and refractory craft. He was protected from academic theories and artistic postures by his isolation, and by the difficulty of his labors. Simultaneously exploring a new subject and a new medium, he made new pictures, which were objective, non-anecdotal, and radically photographic.

This work was the beginning of a continuing, inventive, indigenous tradition, a tradition motivated by the desire to explore and understand the natural site.

The nineteenth century believed—as perhaps at bottom we still believe—that the photograph did not lie. The photographers themselves, struggling to overcome the inherent distortions of their medium, knew that the claim, strictly speaking, was false; yet, with skill and patience and some luck the camera could be *made* to tell the truth, a kind of truth that seemed—rightly or not—to transcend personal opinion.

What was new in the work of the frontier photographers grew in part from this faith that what a good photograph said was true, and that what was true was both relevant and interesting. It is difficult to imagine a painter of the period being satisfied with a picture quite so starkly simple in concept and image as Timothy O'Sullivan's *Soda Lake*. But we are convinced that this is the way the place was. Sharing O'Sullivan's faith in the magic of the camera, we find the picture's emptiness eloquent; this minimal image hints of a new sense of scale between man and the earth. Mark Twain had crossed the same country six years earlier, in 1861, and he saw a similar picture: "... there

is not a sound—not a sigh—not a whisper—not a buzz, or a whir of wings, or a distant pipe of bird—not even a sob from the lost souls that doubtless people that dead air."¹

Of the half-dozen photographers who worked with the Government Surveys (geographical and geological) of 1867 to 1879, T. H. O'Sullivan was perhaps the one with the purest, the most consistent, and the most inventive vision. Nevertheless, the general level of the Surveys' photography was remarkably high. With no academic authority looking over his shoulder, the photographer was free to give his camera its head, free to discover how it could see most clearly. At best, his solutions were original, functional, and uncomplicated by concern for artistic fashions. He was true to the essential character of his medium, and true also to the requirements of his job. His primary aim was not to philosophize about nature, but to describe the terrain. The West was a place to span with railroads, to dig for gold and silver, to graze cattle, or perhaps sell groceries and whiskey. Occasionally—and remarkably—an especially extravagant sample of spectacular landscape would be set aside, sacrosanct, for the amazement of posterity, but this was neither the first function, nor the first interest, of the Surveys.

The philosophical values of wild landscape had in fact only recently, and tentatively, been discovered. The picnic of the eighteenth century had been an intellectual amusement of the aristocracy—a symbolic paying of homage to the supposed virtues of Rousseau's Noble Savage—and it was held on the manicured lawns of formal gardens. The Romantic era discovered a wilder landscape, and made it an appropriate background for the soliloquies of its poets, but its poets were by nature individualists escaping their fellows: the wilderness was of value only while they were alone there. The common man, who knew nature well as a constant and often cruel adversary, was not often captivated by her charm. Only after he had gained the upper hand, after the site had become something a little less

awesome and a little gentler, did he take his family into the wild countryside for Sunday luncheon. There, after cold chicken, he would carve his initials into the walls of a fantastic grotto.

This sweet, naïve, and sometimes vandalistic awakening to the poetic uses of the land was recorded with great tenderness by Henry Hamilton Bennett. A contemporary of the frontier landscapists, Bennett worked a generation behind the frontier, in the vacation town of Wisconsin Dells. From 1865 through 1907 he made and remade, with variation and refinement, what was essentially the same picture. It showed a fairy-story landscape, rugged and wild in half-scale, with enchanted miniature mountains and cool dark caves; and in this landscape a human reference, most often a figure, neatly dressed, poised, superior to the site, but with friendly feelings toward it. It was a portrait of the American discovering an identity with the wild world.

At the turn of the century photographic values were revolutionized by the work of a number of bold young American experimenters, including Alvin Langdon Coburn, Edward Steichen, and Clarence White—presided over, if not precisely joined, by Alfred Stieglitz. The work of the new “American School” was characterized by a conscious concern for aesthetic statement, and a love of Whistlerian effect. It possessed an impressive breadth and simplicity of design which was new to photography. This simplicity was achieved in part by soft focus and by radical manipulation of the original image. Not all critics were convinced. The important photographer and writer P. H. Emerson mourned the loss of “. . . all tone and texture, those great and vital qualities of photography.”² But perhaps more important than these intramural arguments was the fact that the new photography had claimed, boldly and with unmistakable conviction, the right to be considered as a fine art, capable of the same autographic self-expression as the traditional media. Once the claim was made it was difficult to forget, and in the following decades much of the photographic world seemed less concerned with pictures than with proof of status.

At least, such was the case among photographers consciously pursuing fine art motives; to the humbler professional view maker—still half believing, and encouraging his customers to believe, that the photograph did not lie—the argument, if he had heard it, seemed less relevant. Among these relatively

anonymous workers the earlier standards endured, and with advances in materials and techniques, their expression was extended. It is often in such work, more modest in its assigned task, that photography's central tradition seems continued.

One such worker was Darius Kinsey. The American frontier existed in different places at different times; in the Pacific Northwest it survived well into our own century, and while it lasted the frontier photographer survived also. Beginning in the early nineties, Kinsey spent almost half a century in the Washington woods, photographing the logging industry and its men. He served his clients well, and there is no indication that he questioned the destruction of the great forests. Yet in his stately death portraits of the great cedars and firs there is dignity and respect and a profound sense of tragedy. The loggers themselves, who paid for the pictures, are subsidiary figures, like the donors in an altarpiece; the central figure is that of the victim.

Kinsey, a nineteenth century photographer in attitude and technique, worked in the woods until 1940, when he fell from a huge stump from which he was shooting. In the biological sense a sport—protected by his isolation from the evolution of his more sophisticated colleagues—Kinsey was perhaps among the last to practice the art of photography in a state of philosophical innocence. Since the medium was born, the best of photographers had been artists, but they had, perhaps to their advantage, not often been told so. After the American School and the Photo-Secession, and parallel movements abroad, photography was unmasked, and shown to be not a faithful witness but an interpreter. The subject would now tend to become not the reason for the picture, but its pretext; the picture's first function was to reveal the *photographer*.

It is doubtful that Kinsey knew of his great contemporary Alfred Stieglitz, and almost certain that Stieglitz had never heard of Kinsey. And it is unlikely that either would have understood the other. Kinsey photographed “anything, anywhere, any time except on Sunday”; Stieglitz photographed symbols of his own thoughts and feelings, and he found such symbols in the sky itself.

From much of his legend, from some of his writing, and from the lesser of his works, it might seem that for Stieglitz the world existed only to provide the metaphors for self-expression. But

the greatest of his works possess an intensity and an exhilaration which transcend ego; these pictures seem to touch and amplify the basic rhythms of life. To a greater degree than any earlier photographer, Stieglitz photographed not what his subjects had been known to mean, but what they meant to his own intuitive and personal vision. His late pictures of clouds and grasses and poplar trees he often called *Equivalents*. Their meaning has inspired, and puzzled, a generation of photographers. In this interior landscape, did the cloud still have meaning as the symbol of a cloud, or only as the symbol of personal sensibility? If personal sensibility was indeed the highest value, would not such sensibility allow the exterior world its own meanings, and value them?

Like Stieglitz, Edward Weston was a creative personality of remarkable and original force, and no man's follower. He believed that meaning was within the thing itself: his eye and intuition were the means of discovery, not its end. Blessed with an awareness of power not only within himself but within his subjects, his pictures were an enlargement of the external world, as well as a projection of his own spirit. The sensuous physical pleasure that Weston discovered in the landscape exists not only in his prints; it exists for us now in the landscape itself.

As the land itself changed, as it became more and more a visible record of man's tenancy, a place perhaps more comfortable but surely less grand, the photographer turned from the landscape of traditional human scale and looked for the natural rhythm of things in the microcosm and the macrocosm. Paul Strand's *Cobweb in Rain* and William Garnett's aerial *Death Valley* re-establish a world more ancient and more permanent than that of concrete highways and glass buildings. Similarly, the abstracted nature details of Callahan and Caponigro, like the miniature gardens of the Japanese, recreate the patterns and structures of the larger landscape.

Even more recent work might suggest a revolt from symbol and the abstracted detail, an insistence that the surface of the earth be seen not as it can be imagined, but as it has survived. William Current said: "For myself, I have become tired of the otherness of things. I now want to photograph the real fact."

A few have continued to photograph, with conviction and incisiveness, those remaining fragments of the American land-

scape that recall the original site. The master of these is Ansel Adams. In a time when the pattern of creative statement has favored the personal, the oblique, the esoteric, and the scarce, Adams' work has been epic, frontal, popular, and prolific. If it has sometimes seemed outside the measure of contemporary criticism, it is perhaps because that criticism has lost confidence in front of the direct statement. At its best—intense, extroverted, and heroic—Adams' is a major vision. In persuading a nation of park visitors that his seeing is their own, he has perhaps helped to teach his countrymen to revere what remains of their native landscape.

In order to show in some depth the work of each photographer represented in the exhibition upon which this book is based, the number of photographers included has been severely restricted. Some of those shown have been decisive influences, and their work could not have been omitted; others are representative of broadly held trends or concepts which might have been equally well expressed by the work of others; some have been conscious artists, fully aware of their aesthetic act, and of the fact that their work was inevitably a personal statement; others, approaching their work as craftsmen of intelligence and sensibility, have perhaps been larger artists than they have known. But all have shared in some measure a common problem and a common concern. Each has attempted to define what the earth is like. Among them they have peeled away, layer by layer, the dry wrapper of habitual seeing, and have presented new discoveries concerning the structure, the beauty, and the meaning of our habitat. These men have recorded, and have in part defined, our changing concept of the natural site.

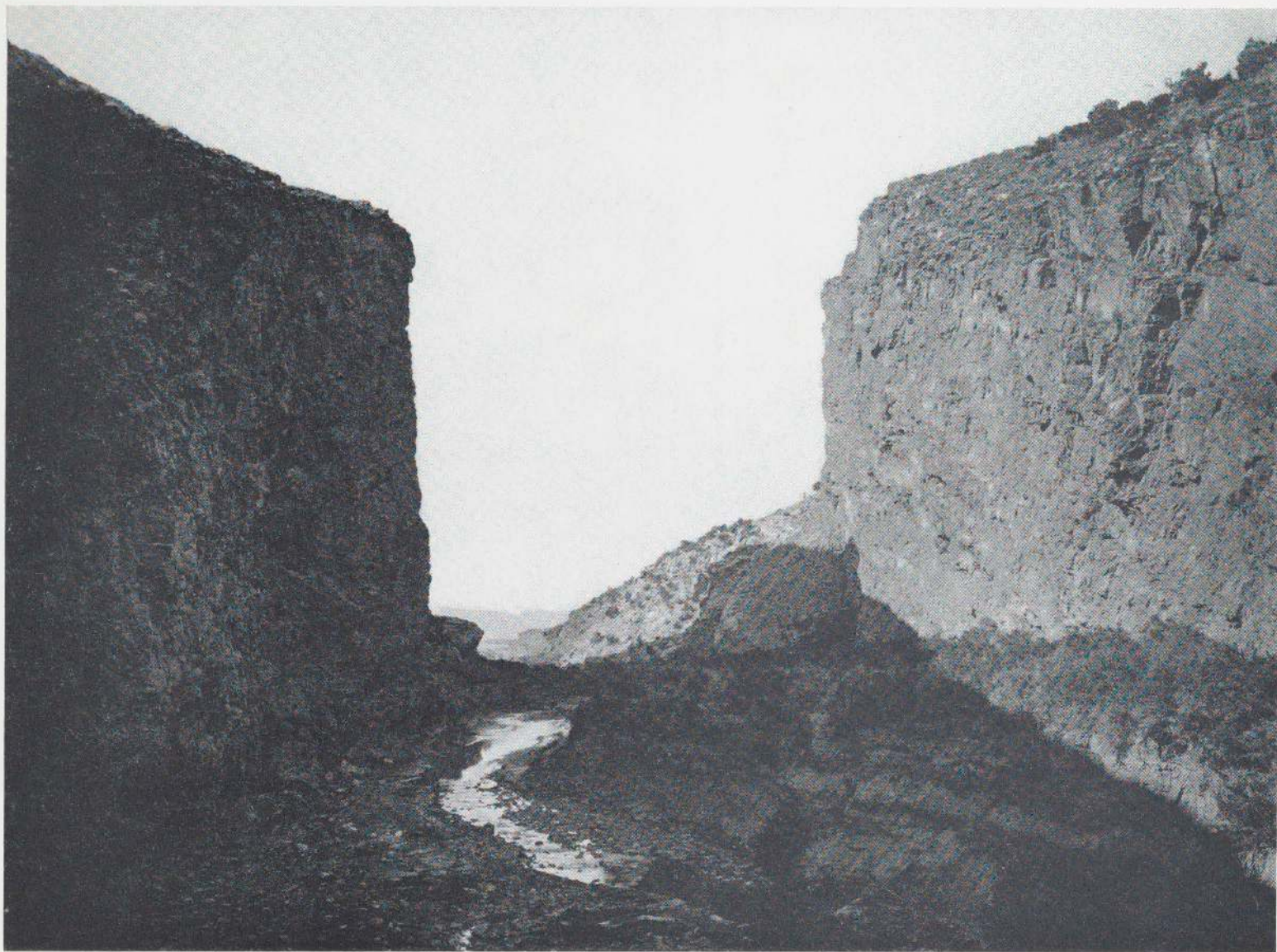
John Szarkowski

1. Samuel L. Clemens, *Roughing It* (Hartford, Connecticut: American Publishing Company, 1872).
2. P. H. Emerson, *Photograms of the Year 1900*, pp. 35-42.





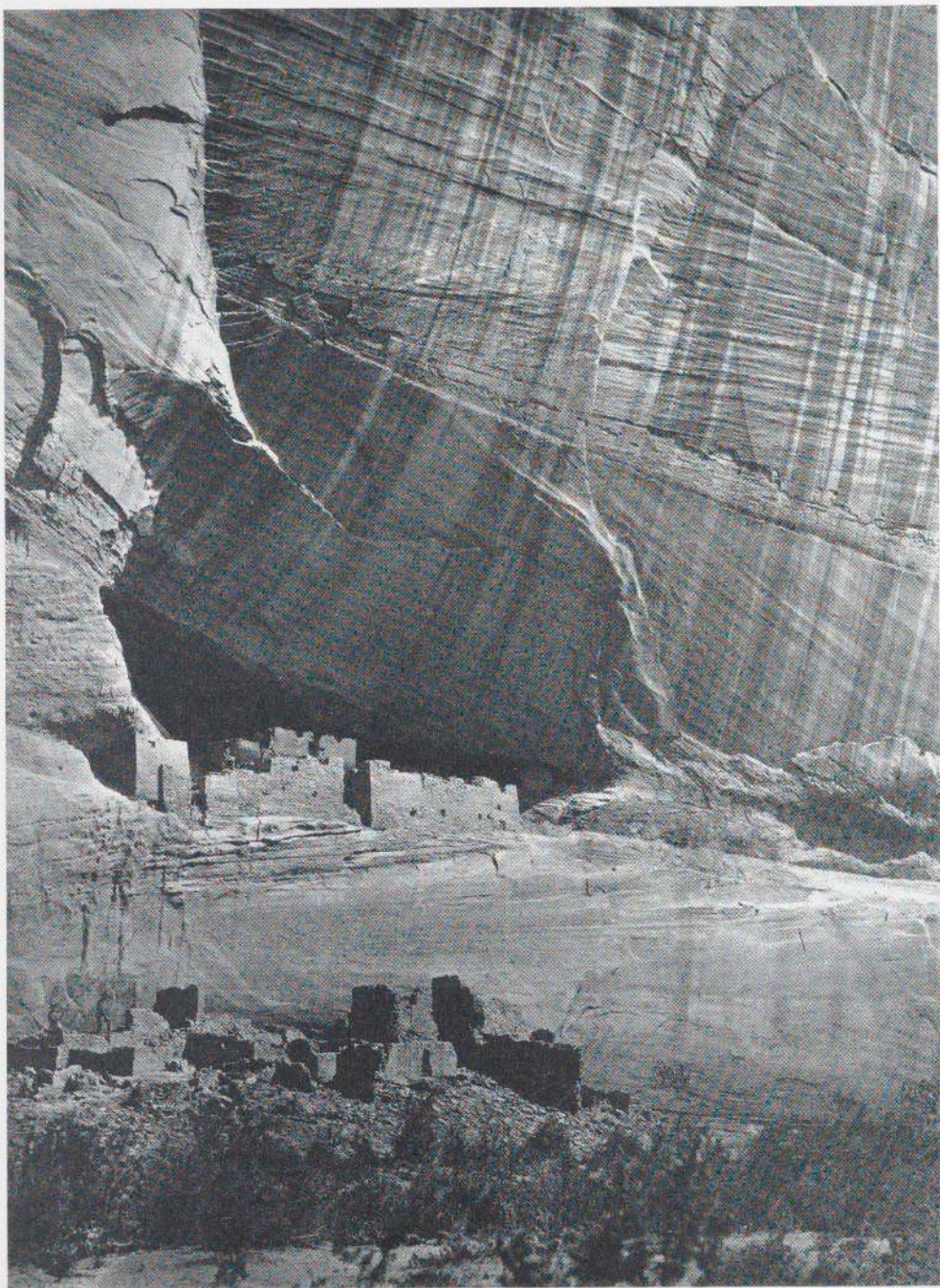
T. H. O'Sullivan. *Soda Lake, Carson Desert*. (1867).
The George Eastman House



T. H. O'Sullivan. *Vermilion Creek Cañon*. (1869 or 1872).
The Library of Congress



T. H. O'Sullivan. *Green River near Flaming Gorge.* (1869 or 1872).
The Library of Congress



T.H. O'Sullivan. *Ancient Ruins in the Cañon de Chelle, New Mexico.* (1873).
The Library of Congress



W. H. Jackson. *North from Berthoud Pass*. (1874).
The George Eastman House



W. H. Jackson. *The Upper Twin Lake, Colorado.* (1875).
The George Eastman House



W. H. Jackson. *The "W," Pike's Peak Carriage Road.* (after 1891).
The George Eastman House



H. H. Bennett, *Among the Craggs on Bluff, Wisconsin Dells*. (c. 1870-73).
Courtesy of H. H. Bennett Studio



H. H. Bennett. *Sugar Bowl with Rowboat, Wisconsin Dells*. (c. 1889).
Courtesy of H. H. Bennett Studio



H. H. Bennett. *Canoeists in Boat Cave, Wisconsin Dells*. (c. 1890-95).
Courtesy of H. H. Bennett Studio



Darius Kinsey. *Felling a Fir Tree, Washington*. (1906).
Courtesy of Jesse E. Ebert



Darius Kinsey. *Cedar, Washington*. (date unknown).
Courtesy of Jesse E. Ebert



Darius Kinsey. *Cedar Stand, Washington*. (1913).
Courtesy of Jesse E. Ebert



Edward Steichen. *Landscape—The Rivulet, Milwaukee*. (1899).
The Metropolitan Museum of Art, Gift of Alfred Stieglitz, 1933



Edward Steichen. *The Big White Cloud, Lake George, New York*. (1903).
The Metropolitan Museum of Art, Gift of Alfred Stieglitz, 1933



Alfred Stieglitz. *Equivalent*. (1927). The Museum of Modern Art.
The Alfred Stieglitz Collection, Gift of Georgia O'Keeffe



Alfred Stieglitz. *Clouds, Music No. 1*. (1922).
Lent by Mrs. Dorothy S. Norman



Paul Strand. *Cobweb in Rain, Georgetown, Maine.* (1927).
The Museum of Modern Art, New York



Edward Weston. *Point Lobos*. (1930).
Lent by Cole Weston



Edward Weston. *White Sands, New Mexico*. (1941).
Lent by Cole Weston



Edward Weston. *Oceano*. (1936).
Lent by Cole Weston



Edward Weston. *Point Lobos*. (1946).
Lent by Cole Weston



Brett Weston. *Oceano Dunes*. (1933).
The Museum of Modern Art, New York



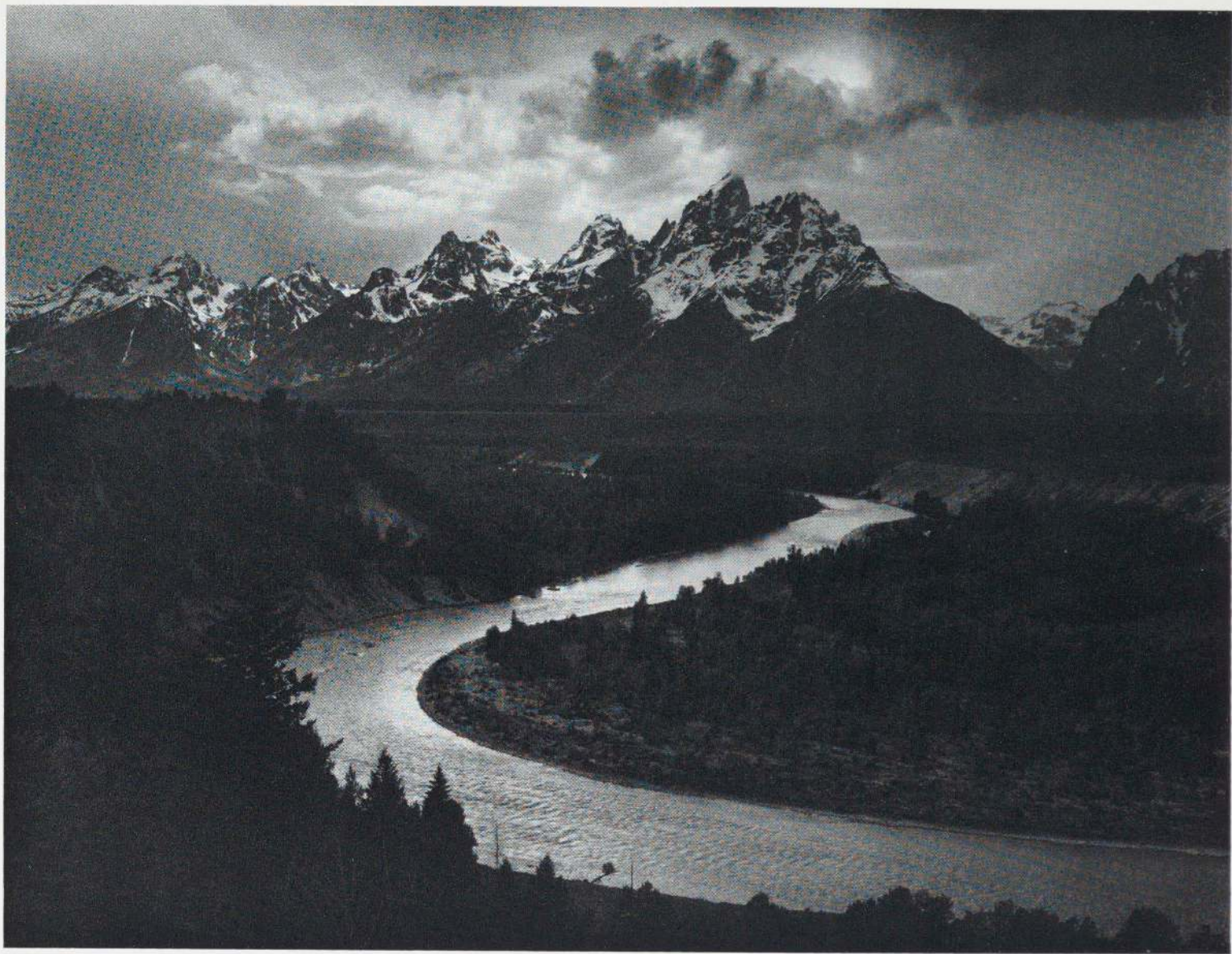
Bradford Washburn. *Great Bering Glacier, near Cape St. Elias, Alaska.* (1938).
Courtesy of the Photographer



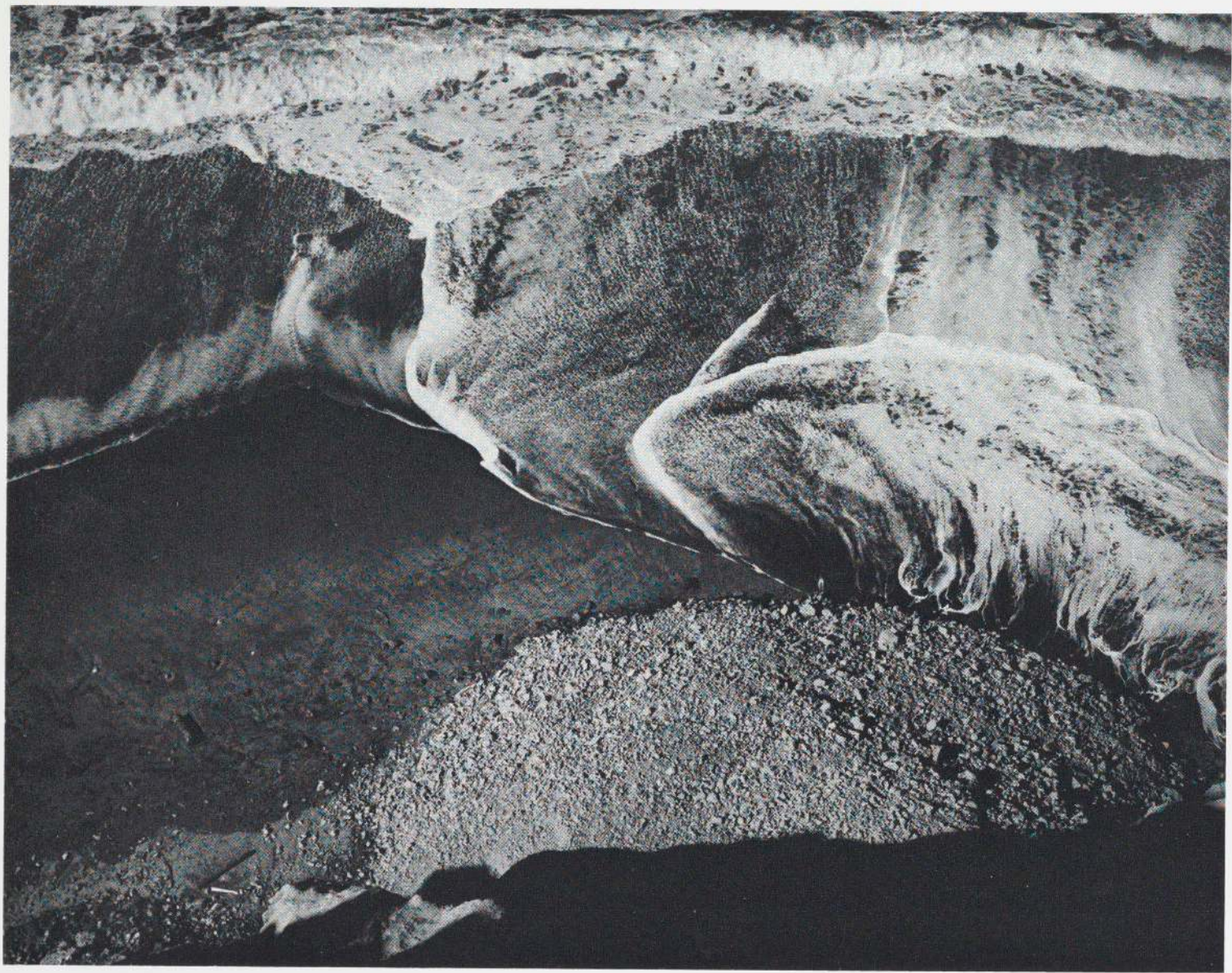
Bradford Washburn. *Barnard Glacier, Alaskan-Canadian Border*. (1938).
Courtesy of the Photographer



Ansel Adams. *Ice and Cliffs, Kaweah Gap*. (1934).
Lent by the Photographer



Ansel Adams. *The Tetons and Snake River, Wyoming*. (1941).
Lent by the Photographer



Ansel Adams. *Surf Sequence No. 3*. (1940).
The Museum of Modern Art, New York



Ansel Adams. *Aspens, Northern New Mexico*. (1958).
Lent by the Photographer



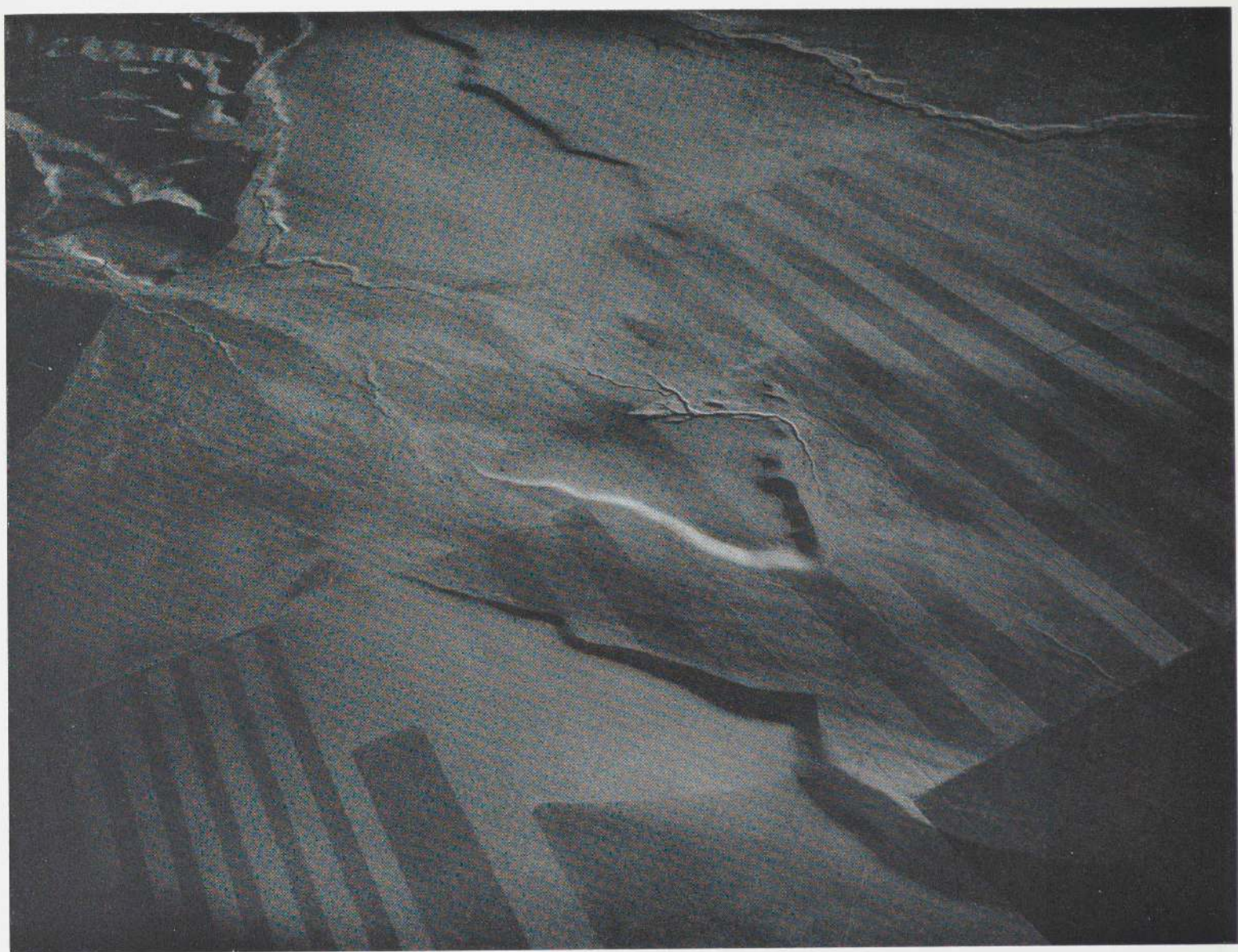
Kosti Ruohomaa. *Horses in the Mohawk Valley*. (1945).
Courtesy of Black Star



Harry Callahan. *Detroit*. (1941).
Lent by the Photographer



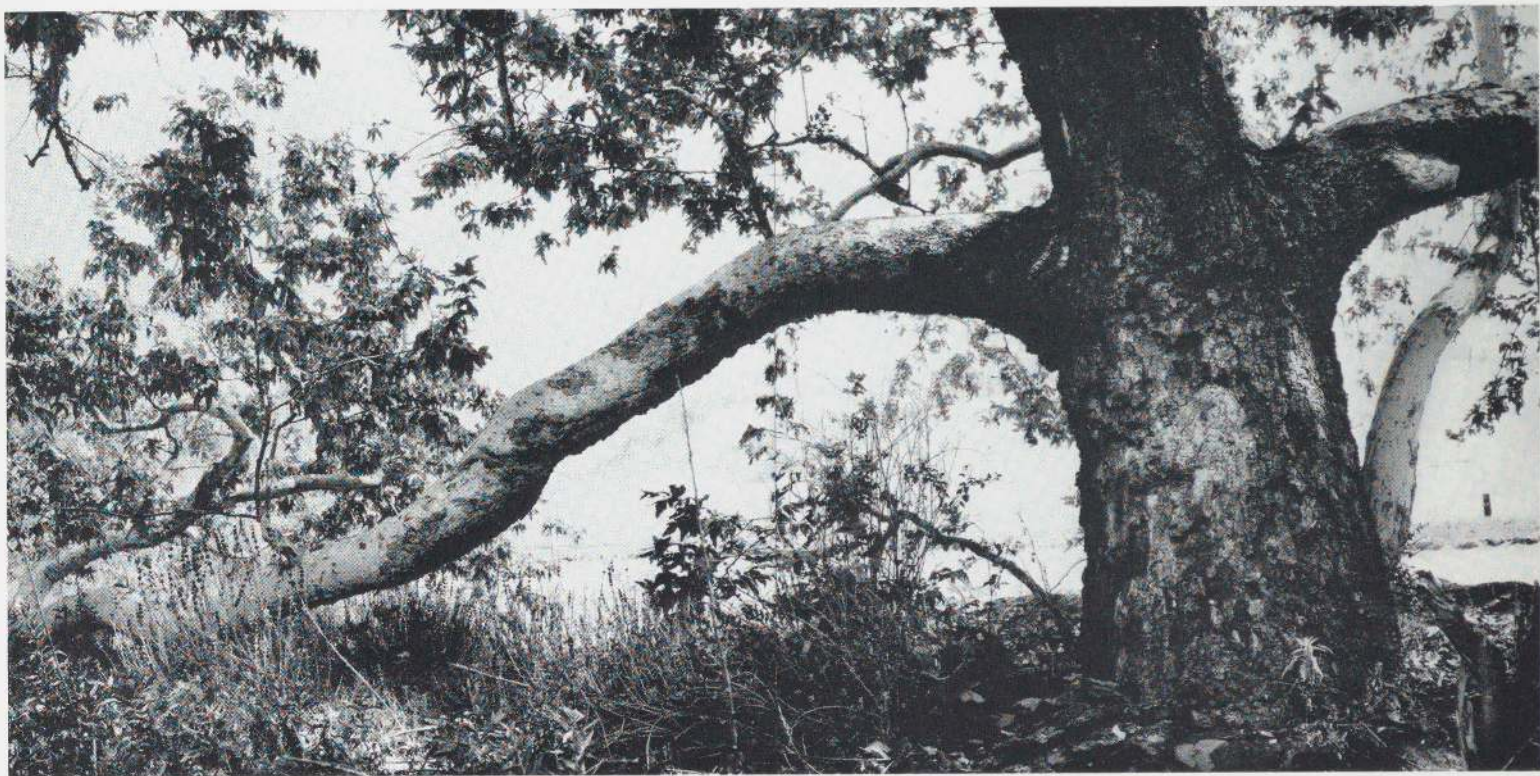
William A. Garnett. *Dry Wash with Alluvium, Death Valley*. (1957).
Lent by the Photographer



William A. Garnett. *Erosion and Strip Farms*. (1951).
Lent by the Photographer



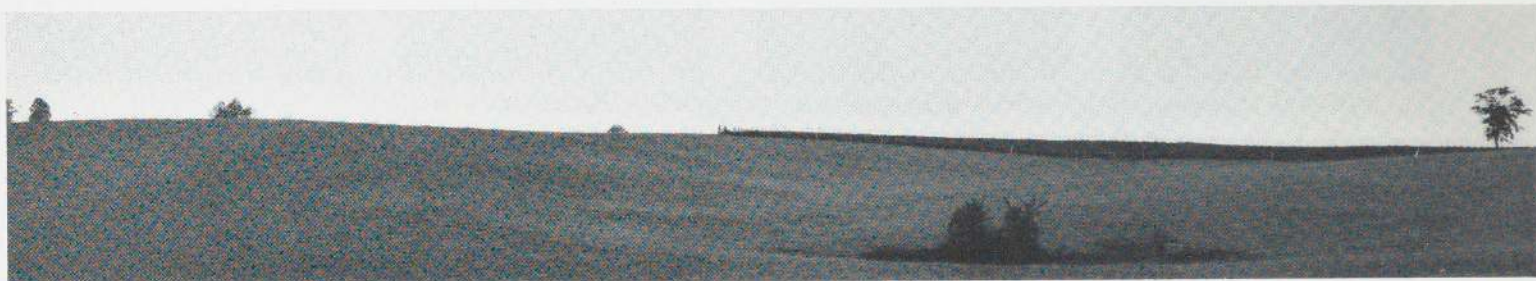
Paul Caponigro. *Rock Wall No. 2, West Hartford, Connecticut.* (1959).
Lent by the Photographer



William R. Current. *California Sycamore No. 2*. (1960).
The Museum of Modern Art, New York



Paul Vanderbilt. *Windy Field in the Coulee Country*. (1962).
State Historical Society of Wisconsin



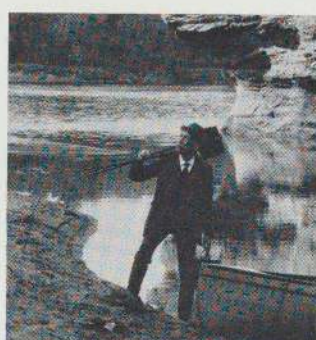
Art Sinsabaugh. *Landscape No. 64*. (1962).
The Museum of Modern Art, New York



Timothy H. O'Sullivan



William Henry Jackson



Henry Hamilton Bennett



Darius Kinsey

TIMOTHY H. O'SULLIVAN. Born in New York City about 1840. Learned photography at Brady's New York gallery and later worked as cameraman for Alexander Gardner in Washington. During the Civil War photographed on many fronts, twice having camera knocked down by shell fragments. From 1867 to 1869 was official photographer on the United States Geological Exploration of the Fortieth Parallel under Clarence King, photographing the Humboldt Sink and the Rockies.

1870: went to Panama on the Darien Expedition.

1871: joined Lt. Wheeler's survey west of the One Hundredth Meridian. Faced starvation on the Colorado River when some of expedition's boats capsized. Made 300 negatives but few survived trip back to Washington.

After 1875 not much is known about O'Sullivan. On recommendation of Brady and Gardner he was appointed chief photographer for the Treasury Department in 1880. Died of tuberculosis, January 14, 1882, on Staten Island. (self portrait; George Eastman House)

WILLIAM HENRY JACKSON. Born in Keesville, N. Y., 1843. During boyhood in Troy, N. Y., painted landscapes on screens and retouched for photographic studio. After the Civil War went west, worked as hired hand and prospector before becoming professional photographer in 1867 in Omaha. Photographed Indian tribes and emerging railroad, travelled with portable darkroom rigged on a buggy's chassis, often made albumen prints at night after day's shooting.

1870-79: official photographer of the U.S. Geological and Geographical Survey of the Territories under Dr. Ferdinand Hayden. Jackson's work during the 1871 survey was instrumental in preserving Yellowstone as a National Park, which it became in 1872. During 1873 worked in the Colorado Rockies and among the cliff houses in the Mesa Verde. Revisited this area in 1875, employed a 20-by-24-inch camera, the largest size ever used in the field. By 1875 had produced about 2,000 negatives by the wet-plate process. Could make up to 32 negatives on a good day, each requiring 15-30 minutes to complete.

Exposures ran about 15 seconds in good light. With the survey over in 1879, Jackson opened a studio in Denver, where his photographs continued to awaken the country's interest in the West.

1898-1902: became part-owner of The Detroit Publishing Co., photographed extensively through the West. At the age of 93, executed murals of the Old West for the Department of the Interior. *Time Exposure*, his autobiography, was written in 1939. Died in 1942 at the age of 99. (self portrait; National Archives)

HENRY HAMILTON BENNETT. Born in Farnham, Canada, 1843. 1865: bought a photographic business in Kilburn City, Wisconsin (later Wisconsin Dells). Specialized in landscapes, principally of the Wisconsin Dells. First camera made from cigar boxes; its one lens, mounted on a board, switched from side to side while making stereos. Highly inventive in photographic technique; developed early tilting camera-back, rubber band-powered shutters, automatic print washers and mounting devices. Wet-plate process (in general use up to about 1880) required plate to remain moist until developed, so Bennett lined his camera with sponges during long exposures—up to one and one-half hours in dark canyons. Produced panoramic prints 60 inches long by printing three 18-by-22-inch plates on a single sheet of paper. Died January 1, 1908. The H. H. Bennett Studio is still in existence.

DARIUS KINSEY. Born in Marysville, Missouri, 1871. Moved to Snoqualmie, Washington, at the age of twenty, where he worked with brother in hotel enterprise. A short while later moved to Seattle where he took lessons in photography. Began to photograph loggers and their life with his 6½-by-8½-inch camera. 1896: married and moved to Sedro Woolley, where he established a studio. Did portraiture and general commercial work as well as documentation of logging industry. Died in 1945.

A selection of Kinsey's photographs was used to illustrate *This Was Logging* (1954), by Ralph W. Andrews. Kinsey's negatives are now in the Jesse E. Ebert Collection, Seattle. (self portrait)



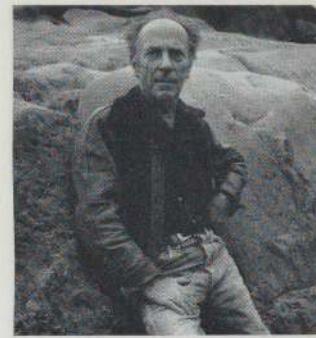
Edward Steichen



Alfred Stieglitz



Paul Strand



Edward Weston

EDWARD STEICHEN. Born in Luxembourg, 1879. Ended formal education at 15, served four-year apprenticeship in Milwaukee lithography firm. En route to Paris in 1900, visited Stieglitz in New York, who bought three of his prints for \$5 each.

1902: became one of original members of the Photo-Secession. Had first one-man show of photographs and paintings in Paris. Returned to New York, rented studio at 291 Fifth Avenue which later became the Little Galleries of the Photo-Secession. 1908: initiated the introduction of modern art to America, with exhibitions of Rodin's drawings and Matisse show, directed by Alfred Stieglitz at "291." 1917-19: commanded photographic division, U.S. Army Air Service in France.

1923: hired as chief photographer for Condé Nast Publications; work appeared in *Vogue* and *Vanity Fair*.

1926-28: successfully sued U.S. Government to prove Brancusi's *Bird in Space* (which he had purchased from sculptor) a work of art. *Steichen The Photographer* by Carl Sandburg published in 1929.

1942: commissioned Lt. Commander, USNR. Supervised Navy film, *The Fighting Lady*. Named Director of U.S. Navy Combat Photography. Directed exhibitions, "Road to Victory" and "Power in the Pacific" for The Museum of Modern Art.

1947: appointed Director of Department of Photography, The Museum of Modern Art, holding this position until 1962, when he became Director Emeritus. Directed over fifty exhibitions including "The Family of Man" (1955) and "The Bitter Years" (1962).

1963: completed book, *A Life in Photography*, to be published soon by Doubleday. Received The Presidential Medal of Freedom.

ALFRED STIEGLITZ. Born in Hoboken, New Jersey, 1864. Went to Berlin in 1881. First studied mechanical engineering, soon switched to photography, training under Herman Vogel, a champion of pictorial photography.

1890: returned to New York. Found amateur photography lethargic, formed the Camera Club of New York and began publication, *Camera Notes*. Helped the unknown Steichen in Wisconsin, Clarence White in Ohio, and Alvin L. Coburn in Boston to achieve recognition.

1902: quit the Camera Club to found the Photo-Secession and *Camera Work*. Selected and hung show at National Arts Club in 1902; some critics condemned it as pretentious and imitative of painting, others found it to reveal esthetic possibilities of the camera. 1905: opened the Little Galleries of the Photo-Secession at 291 Fifth Avenue. 1908: "291" began showing other forms of art to stimulate and arouse photography. The works of Rodin, Matisse, Picasso, Marin, O'Keeffe, and Hartley were exhibited. Gave Paul Strand's work recognition as "the new Photography."

1917: closed "291" and *Camera Work* ceased publication with its 50th volume. Returned to own work; made hundreds of photographs of Georgia O'Keeffe, whom he married in 1924.

Began working on photographs of the sky in 1922. Wrote, "My cloud photographs, my Songs of the Sky, are equivalents of my basic philosophy of life." 1929: An American Place opened and ran until 1946, Ansel Adams and Eliot Porter being the only new photographers shown. 1937: made last new photographs. Suffered a heart attack at An American Place which led to his death on July 13, 1946.

PAUL STRAND. Born in New York City, 1890. Studied under Lewis Hine in 1907, who took him to Stieglitz's "291" gallery. 1915: photographed motion, New York traffic close-ups of people in streets. Stieglitz so impressed that one-man show resulted at "291" gallery in 1916.

Short trip to Nova Scotia in 1919, made first landscapes. 1921: made motion picture with Charles Sheeler, also first close-ups of plants. On Gaspé trip of 1929 photographed entire community as a cohesive relationship, as he did in later books. From 1930 to 1934 spent much time in Mexico doing landscapes, architecture, ghost towns, and candid Indian portraits. 1933: appointed chief of photography and cinematography to Mexico's Department of Fine Arts.

1935: to Moscow for six weeks, meeting Eisenstein. Back in America, photographed with Ralph Steiner and Leo Hurwitz the film, *The Plow That Broke The Plains*, directed by Pare Lorentz for U.S. Government. 1940: portfolio published of hand gravures taken in Mexico in 1932-33.



Brett Weston



Bradford Washburn



Ansel Adams



Kosti Ruohomaa

1942: photographed film, *Native Land*. 1945: one-man exhibition and monograph *Paul Strand 1915-45*, by Nancy Newhall, The Museum of Modern Art; collaborated with Nancy Newhall on book, *Time in New England*, published in 1950. 1948: Strand moved to France, where he has lived since, concentrating on photographic portraits of communities: *La France de Profil*, with Claude Roy (1952); *Un Paese*, with Cesare Zavattini (1954); *Tir A'Mhurain* (1962), a book on the Outer Hebrides, with Basil Davidson. Books on Egypt and Algeria are in preparation. (photo: Paolo Gasparini)

EDWARD WESTON. Born in Highland Park, Illinois, 1886. Began photography at 16. Moved to California in 1906, became professional photographer; worked house to house doing babies, pets, and funerals. 1911: opened studio in Tropico, California. Became intrigued with possibilities of natural light. Saw Stieglitz in New York in 1922 who said, "I like the way you attack each picture as a fresh problem, you are not formulated."

To Mexico in 1923, opened portrait studio with Tina Modotti. 1929: began first Point Lobos, California, series of twisted kelp, "configurations," and gnarled trees. Orozco arranged Weston's first one-man show in New York. Around 1932, tired of portraiture and studio, he returned to landscape, "which he considered the most difficult challenge a photographer can face" (Beaumont Newhall).

1937: was first photographer to be awarded a Guggenheim Fellowship, which was extended in 1938. Project resulted in book, *California and the West*, with Charis Wilson Weston, published 1940.

1946: one-man show at The Museum of Modern Art. Stricken with Parkinson's disease, he made last photographs at Point Lobos. *50 Photographs by Edward Weston and My Camera on Point Lobos* appeared between 1947-50. Also major retrospective shows in Paris and London. Supervised production of *50th Anniversary Portfolio* in 1952, with aid of son Brett, who printed 8 sets of 1,000 of his father's best negatives. Died in Carmel on New Year's morning, 1958. (photo: Imogen Cunningham)

BRETT WESTON. Born in Los Angeles, 1911, the second of Edward Weston's four sons. 1924: went to Mexico with father, upon return shared studio with him in San Francisco.

1930: first one-man show in the gallery of Jake Zeitlin. 1939: first portfolio of original prints appeared entitled *San Francisco, 1939*. During the war was with the Signal Corps; had first view of the Eastern U.S. Fascinated by New York, used an 11-by-14-inch camera to capture its vast scale without compromising photographic precision.

Was awarded a Post Service Guggenheim Fellowship, travelled across country in panel truck rigged as a dark room and camp. In 1948 *White Sands* portfolio was published, and in 1956 book, *Brett Weston: Photographs*. A new portfolio of original prints was published in 1963. (photo: Edward Weston)

BRADFORD WASHBURN. Born in Cambridge, Massachusetts, 1910. Extensive mountaineering in the Alps from 1926-31 including ascents of Matterhorn. 1933: A.B. Harvard. Graduate work at Harvard's Institute of Geographical Exploration; became instructor there from 1935 until 1942.

1935: led National Geographic Society Yukon Expedition making first crossing of Great Saint Elias Range in mid-winter, camped on ice for 84 days. 1936: led the Mount McKinley flights under the Society's auspices, completing first photographic flights over the 20,000-foot peak. 1937: planned and effected highest airplane landing ever made in Yukon (8,750 feet). Photographed thousands of square miles of country never seen before.

1939: appointed Director, The Museum of Science, Boston, Massachusetts. 1942-45: made third ascent of Mount McKinley; tested Army Air Force equipment for 90 days in Alaskan winter. 1949-59: directed Mount McKinley survey, engaged in mapping and high altitude cosmic ray research.

Widely published in national and international journals.

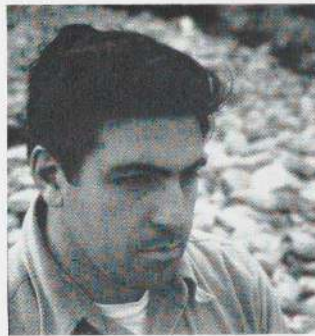
ANSEL ADAMS. Born in San Francisco, 1902. 1916: first photographs of Yosemite Valley. Trained as musician, taught piano and



Harry Callahan



William Garnett



Paul Caponigro



William R. Current

concertized until 1930, meanwhile continuing photography. 1927: first portfolio of photographs published.

1929: met Strand, whose straight approach impressed him. Interested in scientific control and perfect technique, with Weston and Willard Van Dyke founded Group f. 64 in 1931. Stieglitz met Adams in New York in 1933, gave him one-man exhibition in 1936 at An American Place.

Published *Making a Photograph* (1935); *Sierra Nevada: The John Muir Trail* (1937). 1940: assisted Beaumont Newhall in establishing Department of Photography at The Museum of Modern Art. 1941: appointed photomuralist to U.S. Department of Interior. 1946: started photography department at the California School of Fine Arts. Received Guggenheim Fellowship to photograph National Parks and Monuments in America and Hawaii. Beginning in 1948, wrote Basic Photo Books in which he explains his "Zone System," a basic approach to photographic technique. Has also published four portfolios of original prints, the latest one is *Portfolio IV*, 1963. Other books published include: *My Camera in Yosemite Valley* (1949); *My Camera in The National Parks* (1950); *This Is The American Earth* with Nancy Newhall (1960); *These We Inherit* (1962). Serves as consultant to the Polaroid Corporation. Teaches summer workshop in Yosemite. (photo: Nancy Newhall)

KOSTI RUOHOMAA. Born in Maine, 1913. Studied art before working as animator for Walt Disney. Was broadly self-educated through extensive reading in the arts, philosophy and literature.

1943: became free-lance photographer with Black Star picture agency. Based in Maine, his work concentrated on the sea, inland pastoral scenes, and the people of New England who lived and worked close to nature.

Several photographic essays appeared in *LIFE* including "Maine Winter," with poems by Robert Tristram Coffin, and "Mohawk Valley" (1945), "Paul Revere's Ride" (1946), "Maine Schoolboy" (1948). Died suddenly in Rockland, Maine, in 1961, leaving unfinished work illustrating the poetry of Yeats. (self portrait; Black Star)

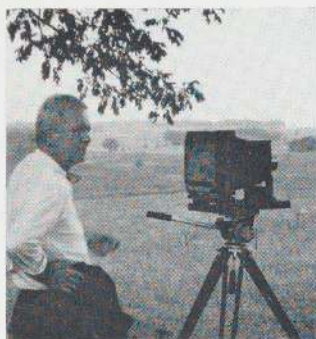
HARRY CALLAHAN. Born in Detroit, Michigan, 1912. Started photographing in 1938. Occasional lectures only education in photography. Strongly impressed by work of Ansel Adams whose lectures he attended in 1941.

1946: began teaching at the Institute of Design in Chicago. 1949: became head of photography department. 1956: received Graham Foundation award for \$10,000, took year's leave in Europe to do own photography.

1961: became Associate Professor at the Rhode Island School of Design. Numerous exhibitions, including two-man show with Robert Frank, The Museum of Modern Art, 1962. Monograph of his work, *The Multiple Image*, published in 1953. Two additional books on his work are in preparation.

WILLIAM GARNETT. Born Chicago, 1916. Majored in photography in high school. One-year scholarship at Art Center School, Los Angeles; did architectural photography, criminological photography, and was Signal Corps motion picture cameraman during World War II. After war turned to aerial photography. Flies own plane to achieve close coordination between discovery and photographic vision. George Eastman House exhibition first one-man show of aerial photography. Awarded Guggenheim Fellowship grant in 1953, and again in 1956. Exhibited widely, including The Museum of Modern Art, *Diogenes with a Camera IV* exhibition, 1956; Brussels World's Fair, 1958. Has done significant photographic work bearing on air pollution and explosive growth of urban population centers. (photo: Al Southgate)

PAUL CAPONIGRO. Born in Boston, 1932. Attended Boston University for two years studying music and liberal arts. 1953-55: U.S. Army photographer. Studied with Benjamin Chin, 1954-55, with Minor White, 1957-58. Became a teaching assistant to White in Oregon and San Francisco. 1958: one-man show at George Eastman House. 1960: part-time instructor in photography at Boston University. 1960: represented in *The Sense of Abstraction*, The Museum of Modern Art. 1963: one-man show at A Photographer's Place, Phila-



Paul Vanderbilt



Art Sinsabaugh



Eliot Porter

delphia; representation in Heliographer's show at Lever House, New York. Specializes in architectural photography as an occupation. (photo: Nicholas Dean)

WILLIAM R. CURRENT. Born in Pasadena, California, 1923. Attended Art Center School in Los Angeles. Special field of interest: "architecture, archeological and modern; as well as the myriad aspects of nature."

Work has been published in national magazines over the past ten years. 1963: one-man shows at George Eastman House, Rochester, N. Y., and in Santa Fe, New Mexico.

Presently working on a book about prehistoric Indian ruins of the Southwest, with aid of The Helen Wurlitzer Foundation. Another book in progress on Spanish colonial architecture. (photo: self portrait)

PAUL VANDERBILT. Born in Cambridge, Massachusetts, 1905. Studied history of art under Paul Sachs at Harvard; 1927: received A.B., 1928-35: worked as book buyer, librarian, and editor of publications for Philadelphia Museum of Art. 1935-40: occasional photographic work.

1941-42: Consultant, U.S. Navy, organized photographic film record of World War II. Organized Farm Security Administration's photographic file in its final historical form, first on Roy Stryker's staff and later with Library of Congress, 1942-45.

Became Chief, Prints and Photographs Division, Library of Congress, 1947-50, and Consultant in Iconography, 1950-54. 1954: became Curator, Iconographic Collections, State Historical Society of Wisconsin, assembling prints, ephemera and photographs with reference to small towns and rural life. Has approached photography, his own and others' somewhat as a folklorist, attempting to demonstrate "... that the generality of perceptive photographs constitutes a great potential resource for penetrative thinking ... worthy of the attention of philosophers, writers, and learned people generally. ..." 1960: started first serious photographic project in the field, making 1,500 photographs to date.

ART SINSABAUGH. Born in Irvington, New Jersey, 1924. Graduated Institute of Design in Chicago in 1949, studied under Moholy-Nagy and Harry Callahan. Has taught at Institute of Design of Illinois Institute of Technology, University of Chicago, and presently is Associate Professor of Art, University of Illinois.

Has served as consultant to industry and advertising agencies on printing, graphic design, and photography. Intrigued by the space of the Midwestern landscape; began about ten years ago to use a long horizontal format, recently turned to very unusual banquet camera with 20-inch-wide format to achieve scale without necessitating enlargement.

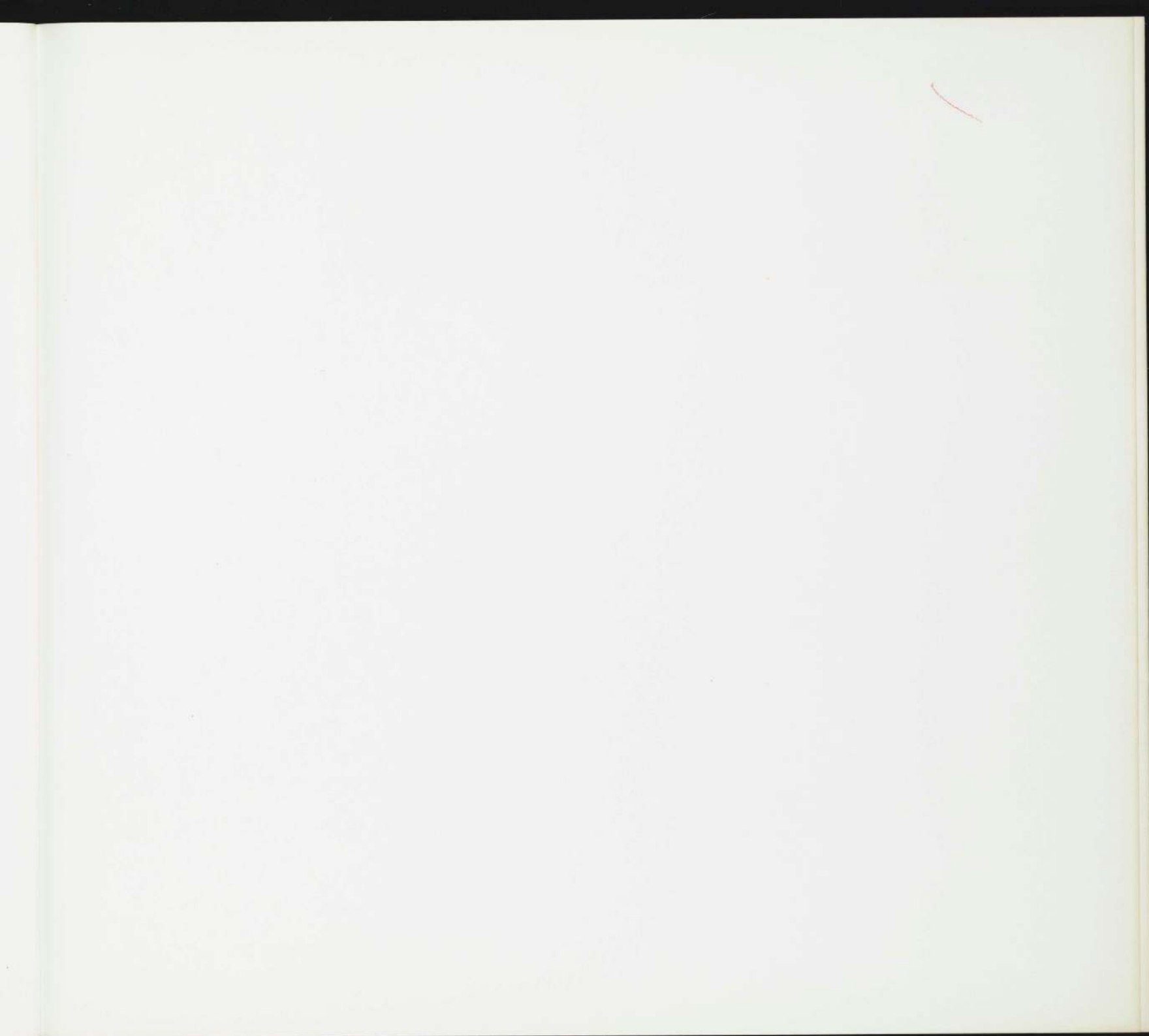
ELIOT PORTER. Born in Winnetka, Illinois, 1901. Attended Harvard, B.S., 1924; M.D., 1929. Instructor and researcher in bacteriology and biological chemistry for several years.

Approach to photography influenced by Stieglitz and Ansel Adams. Early work largely in landscape; began photographing birds in 1937 and in 1940 started working in color, making own separation negatives and dye transfer prints; achieved new insights into the structure and mechanisms of bird life. Scientific training demanded that he achieve highest standards of photographic excellence and biological accuracy. Awarded Guggenheim Fellowship to continue bird photography in 1941; renewed in 1946.

Work has been widely exhibited both as art and as science: An American Place, 1939; New York Zoological Society, 1942; The Museum of Modern Art, 1943; George Eastman House, 1960.

Recently Porter has returned to landscape and the issue of conservation. Two books published by the Sierra Club: *In Wilderness Is The Preservation of the World* (1962), and *The Place No One Knew: Glen Canyon on the Colorado*, edited by David Brower (1963). (photo: Todd Webb)

Davis Pratt





The Museum of Modern Art



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Eliot Porter. *Tamarisk and Grass, Glen Canyon*. (1961)