



LANDMARKS

*Field Notes*

WILLIAMS COLLEGE  
MUSEUM OF ART

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OF ART

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## *Field Notes*

IN CONJUNCTION WITH  
THE EXHIBITION

### **LANDMARKS**

ON VIEW:

JANUARY 25–MAY 5, 2020

cover: 01. ROBERT ADAMS, *Quarried Mesa Top, Pueblo County, Colorado*, negative 1977, printed 1981,  
Gelatin silver print, Museum purchase, Karl E. Weston Memorial Fund, 81.5.2



02. HARRY GAMBOA, JR. / ASCO, *Skyscraper Skin*, 1980, Gelatin silver print, 2012, Museum purchase, Kathryn Hurd Fund, M.2012.7.10





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## ***Director's Foreword***

*Pamela Franks*

*Class of 1956 Director*

*Field Notes* accompanies a major survey of landscape photography entitled *Landmarks*. Organized by Horace D. Ballard, Curator of American Art, the exhibition is the culmination of two years of intensive thinking and research about how the Williams College Museum of Art can mobilize its strong and growing collection to address questions of environmental justice and sustainability. The exhibition is drawn from “landmark” images in the WCMA collection and the private collections of some of our dearest supporters and friends. Spanning the twentieth and twenty-first centuries, the wide-ranging selection of photographs includes iconic images by Ansel Adams, Ana Mendieta, and Alfred Stieglitz, as well as important works by artists such as LaToya Ruby Frazier, Dionisio González, and Gregory Crewdson.

A 2018 gift of twenty-four landscape studies by Brett Weston from the Christian Keese Art Collection served as the catalyst for this survey of WCMA’s extensive holdings in photography—a medium that comprises nearly a quarter of our collection. In the close looking, research, and conversations around provenance and connoisseurship that constitute the organization of an exhibition, the WCMA team grasped the strength and condition of our current holdings, identified areas for targeted growth, and recommitted ourselves to acquiring works that speak to the breadth and diversity of human making.

The history and reception of photographs has long been tied to the stewardship and practice of individual persons within an institution or region. The growth of WCMA’s photography collection owes much to individual donors, the vision of former WCMA director Linda Shearer, and the careful attentions of Ian Berry (current director of the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College) and John Stomberg (current director of the Hood Museum of Art at Dartmouth College) during their respective tenures as curators at WCMA.

In 2008, the Mellon Foundation established and helped to endow a permanent curatorial fellowship at WCMA for underrepresented minorities in the museum professions. Recent fellows Emilie Boone and Horace D. Ballard have amplified the teaching and exhibition possibilities of photographs. They have led the way in advocating for recent photography acquisitions to expand the presence of women, queer artists, and persons of color in our collections. As we begin the year 2020 (and the implications of sight that number connotes), it seems a fitting time to think about our deep and varied holdings in photography through the lens of a theme at the core of campus, national, and international conversations and debates: landscape, environment, and the public action and education necessary to protect our shared home.



04. GREGORY CREWDSON, *Untitled*, 1998, Digital C-print, 48 x 60 inches (121.9 x 152.4 cm), Collection of Rosalind and Walter S. Bernheimer II, Class of 1961, © Gregory Crewdson. Courtesy Gagosian.



05. ALFRED STIEGLITZ, *The Steerage*, 1907 printed 1911, photogravure on thin Japanese paper, Gift of Yale University Art Gallery, in honor of Pamela Franks, Class of 1956 Director, Williams College Museum of Art, M.2018.17

## Acknowledgements

Horace D. Ballard

Curator of American Art

Rarely do museum projects have a single moment of genesis. Even rarer is the moment a full checklist springs from the curator's brain as Athena from the prominent cortex of Zeus. More often than not, an exhibition is the result of a collaborative process between dozens of people and the confluence of several threads of emphasis that find synergy at a particular moment in an institution's history. If ever an exhibition was the work of many hands, it is *Landmarks*, the Williams College Museum of Art's first thematic survey of its photography collection.

The exhibition is indebted to the generosity of Rosalind and Walter S. Bernheimer II, Class of 1961, and Madeleine and Harvey R. Plonsker, Class of 1961, whose shared love of the medium of photography and whose respective support of WCMA has made the museum and its modern and contemporary holdings stronger. I wish to acknowledge the support of art critic and historian Phyllis Tuchman, whose many gifts to the collection have been staples of the art history curriculum for years.

Julie Reiter, MA Class of 2019, served as the graduate curatorial intern on this project. *Field Notes* was Julie's idea. Her thoughtful approach to visitor experience and artistic intention informs every layer of this 117-object exhibition and its programming. Her intuition that an exhibition of this nature needed a print piece that expanded the conversation was key.

*Acknowledgements (cont.)*

I wish to thank the artists LaToya Ruby Frazier, Pieter Hugo, Michael Kolster, David Kukla, and Elle Pérez. The exhibition allowed me to reach out to these artists and become acquainted or reacquainted with their respective practices in intimate and generative ways. I also wish to thank Gwendolyn Pitman in the Office of Communications at NASA, who answered our questions about fair use for digital images from space and was overjoyed that our museum would bring groundbreaking and pioneering NASA content into the collection to be studied by future generations of Williams students.

When I joined the Williams community in August 2017, I quickly became part of the Berkshire landscape and have benefited tremendously from its cultural and intellectual scenes. I am grateful for Allie Foradas, Curator of Visual Art at MASS MoCA; Mandy Johnson and James Jarzyniecki of JZJN studio and *Outside* gallery; Tessa Kelly and Chris Parkinson of Mastheads; and Rob Wiesenberger, Associate Curator of Contemporary Projects at the Clark Art Institute for helping me see this storied landscape and its historic attraction for artists and makers in all its fullness and enchantment.

The question “What is a landscape?” continues to be a provocative one in and outside of art-historical discourses. Jill H. Casid and Mel Y. Chin, visiting scholars at Williams in the 2018–19 academic year,

shared many ideas on the subject and gave me permission to think beyond the limits of the frame. My colleagues in the departments of American Studies; English; Environmental Science: Art History and Studio Art; Music; Theatre; and Women’s, Gender, and Sexuality Studies have been at the fore of my thinking in the organization of the exhibition. Where the exhibition succeeds most is perhaps in its use as a laboratory and seminar space in which to contemplate how photography continues to mediate human relationships to built and natural environments. Thank you Mari Rodríguez Binnie, Holly Edwards, Ezra Feldman, Kai Green, Amy Holzapfel, Catherine Howe, Laura Martin, Kailani Polzak, and Mark Reinhardt. And thank you to my dear Elliot Krasnopoler, for always being up for a conversation about Sally Mann and nineteenth-century processes of framing the land.

All of the team members of WCMA have had their important role to play in the organization of this show and I am deeply grateful to each of them. Special thanks goes to Lisa Dorin, Deputy Director for Curatorial Affairs and Curator of Contemporary Art; Elizabeth Gallerani, Mellon Curator for Academic Programs; Andrée Heller, Development Manager; Adi Nachman, Exhibitions and Programs Manager; Nina Pelaez, Curator of Interpretation and Engagement; Brian Repetto, Chief Preparator; Rachel Tassone, Associate Registrar; and Chad Weinard, Mellon Manager of Digital Initiatives.

Landscapes, as I suggest on the introductory wall to the exhibition, are a special kind of relationship. And few relationships have meant as much to the art museum over the years as the wondrous support of the members and families of our Visiting Committee.

To these and so many others, my sincere gratitude.





## ***Field Notes: Four Thematic Pathways***

*Julie Reiter, MA'19*

*Landmarks* is a survey that rambles through and around 120 years of photography. The exhibition features images that reveal how human beings have used photography to orient themselves to both natural and built environments. Our curatorial footpath is sprawling—we wander through chronologies, themes, and places to unsettle how humans perceive their surroundings and explore how photography has captured dynamics among land, body, and identity.

Our title, *Landmarks*, invites multiple interpretative frameworks that probe human perspectives on the surroundings that contain us. We approach the subject matter from a number of angles, examining how the Williams College Museum of Art has collected “landmark” works of photography; how photography has captured the ways in which individuals and communities have marked, delineated, and divided the land; and how photographs have captured landforms and architectural features that organize human experience.

The following pages present four thematic pathways for contemplating and grouping the 117 works in the exhibition:

- : Landmark events
- : Buildings as landmarks
- : Landmark features of specific environments
- : Landmark impressions

We offer our *Field Notes* as one of many paths that can be taken through the works that comprise the exhibition.

*landmark*

... a recognizable natural or artificial feature used for navigation, a feature that stands out from its near environment and is often visible from long distances.

In old English the word *landmearc* (from land + mearc [mark]) was used to describe an “object set up to mark the boundaries of a kingdom or estate”—to demarcate the limits of ownership, belonging; to mark the beginning of what was Other. In modern usage, a landmark includes anything that is easily recognizable, such as a monument, building, or natural feature. The term is also used to denote local or national symbols. In urban studies as well as in geography, a landmark is furthermore defined as an external point of reference that helps orient someone within the surrounding environment. A landmark can also be less tangible, more process based: something associated with some event or stage in a process, such as a characteristic, a modification, or an epoch-forming event that marks a period or turning point in the history of a practice, a culture, a thing. A person can be a landmark. As can a fence, a stone, a towering building, a smoldering ruin . . .

... an act of marking, the act of holding space for one to “be” in; serving as a guide in the direction of one’s course (originally and especially, as a guide to sailors in navigation—spatial, specific, astral . . .)

## *Landmark: Event*

AN EVENT THAT MARKS A PERIOD OR TURNING POINT IN HISTORY, OR AN OBJECT THAT IS ASSOCIATED WITH SOME EVENT OR STAGE IN A PROCESS.



Among the first photographs acquired by the Williams College Museum of Art, *Normandie* (1963) pictures an expanse of sinuous beech trees. Clemens Kalischer shot this arboreal scene at the site of the

Battle of Normandy—the 1944 invasion of Allied forces on French beaches that liberated Western Europe from Nazi control and initiated the end of World War II. Having fled Nazi Germany himself in 1933, Kalischer often conveyed the human ramifications of war by photographing other displaced Europeans as they arrived in New York in the 1940s. In *Normandie*, however, humankind is absent from a site associated with mortal conflict. Instead, Kalischer captures an army of uniform trees standing at attention—suggesting that the environment continues to register the landmark event that occurred there decades before.

*Normandie* is an example of the photographic tradition of portraying war as landscape defining. Photography was invented in the 1830s and the medium developed in tandem with warfare, as early documentarians rushed to advance photographic technology in order to record combat as it unfolded. From Alexander Gardner's 1862 photograph of deceased Confederate soldiers during the American Civil War to André Kertész's 1915 photograph of marching Austro-Hungarian troops during World War I, the resulting images were widely circulated and influenced how armed conflict was viewed. In capturing battles over territory, power, and ideology, photographers have depicted the earth as continually implicated in human-waged wars.

In a 1945 photograph by W. Eugene Smith combat appears even more entrenched in the earthly terrain. Entitled *Sticks and Stones and Bits of Human Bones, Iwo Jima*, the image depicts US marines blasting out a cave during World War II, portraying this attack as fragmenting both human bodies and natural foliage, collapsing the compositions of each. While photography played a role in advancing bellicose events in history, photographers have also used their medium to critique the havoc that war wrecks on the earth and its inhabitants.



08. ALEXANDER GARDNER, *Antietam, Maryland. Bodies of Confederate Dead Gathered for Burial, September 1862*; printed 1866-1880, Photographic print made from stereograph plate, mounted on card, Gift of Paul and Anima Katz, M.2018.9.1.F



09. W. EUGENE SMITH, *Sticks and Stones and Bits of Human Bones, Iwo Jima, 1945*, printed 1960-79, Black and white photograph, Museum purchase, Wachenheim Family Fund, M.2008.21



## *Landmark: Building*

A BUILT SPACE THAT IS OF HISTORICAL, AESTHETIC, OR CULTURAL IMPORTANCE, OFTEN DECLARED AS SUCH AND GIVEN A SPECIAL STATUS MARKING ITS PRESERVATION OR DESTRUCTION BY SOME AUTHORIZING ORGANIZATION.

In *Fifth Street Tavern and UPMC Braddock Hospital on Braddock Avenue* (2011), LaToya Ruby Frazier presents an aerial view of a neighborhood in Braddock, Pennsylvania. Comprised of three horizontal planes, the image depicts a swath of landscape in the background; a cluster of houses and a tavern in the middle ground; and the ruins of a hospital in the foreground. Only the work's title indicates that a medical center once stood where there is now only rubble. Recently acquired by the Williams College Museum of Art, Frazier's work captures a "distressed municipality" (the official term that Pennsylvania uses to categorize its impoverished townships). Home to Andrew Carnegie's prosperous factories in the late nineteenth century, Braddock suffered an economic downturn when the steel industry collapsed in the 1980s. Growing up in this borough, Frazier witnessed the disproportionate effects of urban decay on African American and working-class families. Her candid portrayals of Braddock beg the question: Whose buildings are considered landmarks, and whose buildings are deemed unworthy of preservation?

Frazier's recent work builds on a history of documentary photography that, since the 1930s, has portrayed the architectural and social structures of human-made environments. Dorothea Lange and Walker Evans recorded the penurious conditions in towns during the Great Depression in the United States, while Gordon Parks and Aaron Siskind revealed how racial inequity intersects with financial disparity in urban centers. In 1948 Parks collaborated with the author Ralph Ellison on an illustrated essay titled *Harlem is Nowhere* that examined the Lafargue Mental Hygiene Clinic to expose the impacts of segregation. Siskind also pursued Harlem as a subject. His 1937 *Facade, Unoccupied Building* captures rows of boarded-up windows highlighting the influence of racism on real estate in the language of formal abstraction.

Architectural access (who has access to, and feels comfortable in certain spaces) is equally relevant to contemporary photographers like Christina Fernandez, who interprets defaced buildings as embodying the experiences of marginalized populations. Her 2002 *Lavanderia* series portrays laundromat patrons obscured by graffiti-tagged windows in East Los Angeles—framing the routine labor of Chicano communities in contrast to the romanticized vision of California as the Golden State. Other twenty-first-century photographers are unsettling the partition between landmark structures and dilapidated buildings. In his 2006 *Ipiranga*, Dionisio González hybridizes the modernist architecture of global metropolises with the disordered dwellings of Brazilian favelas. Through digital manipulation of documentary photographs, the artist amalgamates minimalist aesthetics with shantytown visuals and reveals the fractures in the urban planning of Brazil while gesturing to the potential for unity. His work offers glimpses of a future in which our societal tissues are balanced and restored to health.



10. CHRISTINA FERNANDEZ, *Lavanderia #1*, 2002, C-print, Museum purchase, Wachenheim Family Fund, M.2004.1



11. LATOYA RUBY FRAZIER, *Fifth Street Tavern and UPMC Braddock Hospital on Braddock Avenue*, 2011. Gelatin silver print, Museum purchase, Karl E. Weston Memorial Fund, M.2019.1



12. BRETT WESTON, *Lava, Hawai'i*, n.d., black and white photograph,  
Gift of the Christian Keese Collection, M.2018.18.25

## *Landmark: Feature*

### A DISTINGUISHING LANDSCAPE FEATURE.

Barbara Morgan is known for her images of dance that visualize the power of gesticulation. Beginning in the mid 1930s, she photographed more than forty choreographers and performers in New York City, including Martha Graham and Merce Cunningham. Capturing unanchored bodies in motion against empty fluid backgrounds, Morgan sought, in her own words, to “free the figure within space.” Treating the plant as she would a dancer, Morgan framed *Corn Stalk* (1945) with an ambiguous backdrop using high-contrast lighting and a soft-focus lens. The silky stem and supple leaves are portrayed as sensuous anatomical parts and the tactility of the corn stalk tempts the viewer to reach out and caress the botanical subject.

Morgan does not expose the awesome sublimity of vast countrysides, as do many photographers. Instead, she reveals the intimate particularity of landmark features by approaching nature at the level of her own body. In *Lava, Hawaii* (ca. 1980), Brett Weston also beholds the environment at close range. Training his viewfinder on voluptuous volcanic rock, Weston likens lava to flesh—as if tenderly portraying a figure with whom he is infatuated. Endowing flora and magma with touch, these images bask in topographical beauty and revel in sensorial contact with nature. Yet in doing so, the photographs also map human experience onto ecological surroundings. They express our difficulty in relating to and grasping our environs from a nonhuman perspective.

Other photographers capture direct, intimate encounters with earthly terrain. The three works by Elle Pérez explore the ellisions between the human body and topography, ecological fragility and human vulnerability, and the paradox in photography that the closer the camera to its subject, the more fragmented the image. *Waves Between Waves* (1977) by Robert Janz depicts a line drawing of an ocean swell that he scratched in wet sand using his finger. Positioned beside





the water's edge, this illustration disappeared immediately after his camera shuttered—wiped away by the next wave. With these ephemeral marks on the world, Janz points out the gulf between representation and reality as well as the transience of both art and life. His dematerialization of the traditional art object aligns him with the Conceptual Art movement of the 1960s and 1970s, yet his seashore sketch also points to the work of land artists like Nancy Holt and Robert Smithson, who recorded their own natural interventions in their respective films *Sun Tunnels* (1978) and *Spiral Jetty* (1970).



Ana Mendieta placed her artworks in the environment as a meditation on displacement. A Cuban exile, Mendieta was separated from her family and culture when deported to the United States in 1961. As an adult, she traveled to Mexico to visit pre-Columbian sites and studied native Central American and Afro-Caribbean religions. Pairing Santería spiritualism with contemporary art practices, Mendieta began making her *Siluetas* series in 1973. These works consist of silhouettes of her own figure carved into dirt, sand, and clay. She often photographed these earthworks, creating images that memorialize the return of her own dislocated body to the earth. Her works complicate a totalizing view of human-land entanglements as proprietary and harmful.

13. **ROBERT JANZ**, *Waves Between Waves*, from the portfolio, *Changing Lines*, negative 1977, printed 1979. Gelatin silver print, Museum purchase, Karl E. Weston Memorial Fund, 77.41.2

14. **ANA MENDIETA**, [Untitled], 1983, from the series, *Las Esculturas Rupestres*, 1981-84, C-print authorized by estate, 1997, Gift of Madeleine P. & Harvey R. Plonsker, Class of 1961, in honor of John R. Stomberg, M.2011.95.





## *Landmark: Impression*

A VISIBLE IMPRESSION OR STAIN ON LAND. A SMALL AREA ON A SURFACE HAVING A DIFFERENCE COLOR, TEXTURE, OR SHAPE FROM ITS SURROUNDINGS, TYPICALLY CAUSED BY ACCIDENT OR DAMAGE.

A pioneer of color street photography, Raghubir Singh's photographs translate India's dense urban milieu into complex friezelike impressions of life, teeming with incident, fractured by optical reflections, and pulsating with opulent color. Singh lived between Hong Kong, Paris, London, and New York most of his adult life; however, his eye was drawn again and again to his native India. Singh's work records migrations due to natural disasters and religious devotion, depicting the controlled chaos of movement in the built environment. Singh's classically composed *Monsoon Rains, Monghyr, Bihar* (1967) focuses on a cluster of four women on the banks of the Ganges, huddled against the monsoon winds. The image announces Singh's lifelong preoccupation with "the geographical culture of India" and the intricate intertwining of land, climate, sustainability of life, and tradition.

In the first image from the ongoing series, *The Prophecy*, Fabrice Monteiro gestures toward the environmental consequences and posthuman landscape spurred by the fashion industry in their portrayal of a mythic goddess rising from the contaminated wastes of Dakar, Senegal, trekking east toward Europe and the Americas. The exploitative relationship between first-world capital and third-world resources (and the resulting environmental pollution) are invoked in the figure's garish polychrome drape of refined plastics. Daniel Beltrá's *Oil Spill* images do similar work as they reframe something devastating as beautiful, leaving the viewer to realize that this "beauty" is caused by contamination and waste.



16. **FABRICE MONTEIRO**, #1, from the series, *The Prophecy*, 2014, Digital C-print, Museum purchase, Karl E. Weston Memorial Fund, M.2016.2



17. **DANIEL BELTRÁ**, *Oil Spill #4*, 2010, Digital chromogenic prints, Collection of Madeleine P. & Harvey R. Plonsker, Class of 1961

## ***Landmarks; Landfall; Landmass***

Horace D. Ballard

*Everything around them at this moment is unfamiliar –  
what lies behind them and what lies ahead of them . . .  
anxious just to get the picture  
and learn to work with the landscape and not against it . . .  
the process of getting there . . .  
: Toni Morrison, *Song of Solomon**

### I.

The Earth is unaffected by our national parks, our county lines, our demilitarized zones. Topography ignores borders. Atmospheric currents circulate and tectonic plates slip regardless of what humans build to mark and define space. It is human experience and anxiety that creates these recreational and political barriers between the wild and the civilized. Whether our fears are motivated by past aggressions, economic ideals of government and taxation, or worries that corporate entities will despoil great landmarks, these borders fortify the false dichotomy between nature and culture upon which humans have established nations and built the superstructures of prejudice and superstition. For all the Earth's disaffection, however, our planet bears the scars and effects of our presence.

It is in the space between the expansive magnitude of nature and the human invective to distill and exclude that photographs of natural and built environments do their work. In framing a narrow subset of the world for our attention, the camera invents a landscape. In the act of capturing an impression of that

which is uncapturable, the photographer addresses the fears and obfuscations in the Earth-human relationship by making the conversation between us and the planet intimate and difficult to ignore.

The painted landscape invites contemplation on the sublimity of nature. Photographs of natural and built environments convey slightly different sentiments. There is a famous parable in photography that if ten photographers are asked to make an image of the same subject—a horse, a car, a sky, a mountain—you will have ten very different images. Photographs of the natural and built environments tell us more about the photographer and their respective styles, histories, desires, and fears, than about the landmark being photographed. One could think of this as walking into a field with ten friends and asking each to bring you back a stone. Not only would the ten stones be quite different in size, age, type, and smoothness, each of them would convey more about the friend who chose it than the patch of earth it was lifted from.

American and European art historians—Konstantin Bazarov, Jill H. Casid, Kenneth Clark, and Barbara Novak chief among them—have noted how images of natural and built environments become more present and important in Western traditions at moments of environmental destruction. As human exploration, urban growth, industrial expansion, modern warfare, and pollution destroy landforms and natural spaces once presumed timeless and untouched, Western art traditions turn to pathos and nostalgia in their depiction of what was once extant, but is now lost. Photography's technological genesis within the *Zeit* of modernity ties photographic images of natural and built environments to individual and collective human concerns about our relationship with a changing world. While a painted landscape can be built from a memory, the photographic landscape is most often created through direct experience of a place by a person in real time. Photography is uniquely positioned to make big cultural and temporal shifts personal and politically relevant. In our contemporary lament for

endangered species and melting ice caps, photographs of natural and built environments hold their viewers accountable for this loss. This exhibition is designed to let the images speak for themselves, with full acknowledgement that the questions and themes various images engage might be unsettling for some.

*Landmarks* comes at a moment when the human toil on our planetary resources and systems rises to a critical juncture. Toni Morrison's words open this rumination as a reminder that our relationship to the planet will not change until we—as individuals, communities, regions, and nation-states—do the hard work of dismantling more than two centuries of Enlightenment reasoning that removed all of humanity from the center of nature's wonders and placed only a few with northern European ancestry above it. After centuries of building grids on the surface of a round world, we must evolve our collective thinking toward empathy and futurity. The exhibition acknowledges the necessity of a new and interdisciplinary visual grammar with which humans can confront what it means to inhabit the unfixable reality of climate change. And while the images on display cannot offer an ecological ethics of vision, they can hone and refine our visual literacy of how the photograph has framed the world, and how the photograph might be used to shift the conversation from nostalgia to responsibility.





*And I began to get pictures I didn't really understand.  
There was the bad stuff, but every once in a while,  
there was a kind of luminous radiance over this landscape of mistakes..."*  
: Robert Adams

*While rocks were photographed, the subject of the sequence is not rocks [...]"*  
: Minor White

## II.

As Rebecca Uchill reminds us, to use the term *landscape* is to imply and assume a subject position. Unlike the categories of nature, wilderness, vista, or ecology, a landscape, as Uchill attests, is something invented and experienced (or observed, or represented, or cultivated) solely by human agents. The term gets deployed in the service of a range of political and philosophical positions (Uchill, 2016). Thus, the very notion of an expanse or vista being "pictur-esque" and worthy of being recorded in a painting, photograph, or print has its basis in the Enlightenment-era patriotism that shaped the national ideologies of Great Britain and what is now Germany in the mid-eighteenth century.

Discussing a nation's landscape is indistinguishable from discussing that nation's conception of its sovereignty, endemic characteristics, and demographics in regard to other nations. And while there is no definition capacious enough to convey landscape across geological, geographic, and political boundaries, it is important to realize that the term serves as a fruitful agitation to the longstanding tradition of ascribing the superlatives of beauty, order, chaos, or the sublime on images of the natural and built environment. Exhibitions of "landscape

18. NASA / LUNAR RECONNAISSANCE ORBITER (LRO),  
Under command of Goddard Space Flight Center, Greenbelt,  
Maryland, GSFC\_20171208\_Archive\_e000496 [Earthrise: Dec. 8, 2017],  
Epson pigment print from digital image

*I often see the materials of photography as being a type of terrain.  
Emulsions, liquid developers, silver salts, and fixers interact,  
and I construct a landscape that I need to first explore in my mind's eye  
if I am to make it manifest as an artful image in silver.*

: Paul Caponigro

### III.

photography”—whether collection surveys or group shows—tend to focus on either a geographical location or stylistic similarities in the approach to the subject. We have decided to elect neither of these strategies; raising to the fore questions around the efficacy and long-term stratagems of what and how an art institution collects. The exhibition presents photographic prints from around the world and across time side-by-side to highlight both the plentitude and gaps of the WCMA collection.

One might assume that questions surrounding the cultural work of landscape photography would be central to the exhibition's intellectual core. I am sorry to disappoint. While one could (and should) ask, “How has landscape changed over the decades?” and “What is the role of landscape in our current moment?,” this exhibition's central question is one of subject: “What is a landscape photograph?” It's a good question. I have no interest, however, in answering it; though I believe that it is to be posed consistently before each photograph. And while the exhibition's multivalent interpretive lenses will offer individual visitors, classes, researchers, and photographers differentiated and diverse opportunities to explore this question, I feel it would be irresponsible for me as the organizing curator to set forth a definition. To my thinking, a landscape is not a genre; it is rather a technique, tool, or mode of envisioning the world and our relationship to it—with all the real and metaphorical sense of constancy and change that technological innovations to human sight would imply. Each photographer defines a landscape differently. In our role as viewers, each of us will take something unique from our communion with these objects. It would be foolhardy for me to define what it is we garner.

The photograph is precarious. It is a cohesive organization of space that provides a set of relationships and engagements, even entanglements, between a subject and the human eye. Yet the photograph cannot provide truth. Even the medium's modern “discovery” by two men, in two different countries, during the same year, lends the history of photography a kind of slippery relationship to chronology, place, and citation. There are some clear firsts, but the discourse around photographs is less about cause and effect and more about resonance and variation across time. There is also a difference between what a photograph *is of* and what a photograph *is about*. This is particularly true in photographs of natural and built environments, in which the vista, building, or open road we see is meant to convey not itself (or, not just itself) but anything from the awe-inspiring magnitude of nature to a poignant nostalgia for earlier times. This spectrum between sublimity and pathos is where most photographic surveys situate themselves. I would like to posit that there is something more at play—something sonic and tactile, something experiential and experimental, something radical and revolutionary about images of places.

At first glance, the photographic prints of Ana Mendieta and Barbara Morgan in the exhibition seem de rigueur. Respectively, the gentle earthwork totem and the blazoned, perfectly lit stalk of corn at the moment where broad leaf touches long, vertical stem conform to our sense of what the modern field of “landscape photography” encompasses. And yet, it is not landmass, landform, or landscape that these photographs choose as their encounter but the haptic sensation of tactility and the existential concerns of compromise, balance, home, and history that these photographers are aiming to express. For Mendieta, the photograph is a way of documenting private sculptural performances of connection between the artist's body and the loam. The root structures unseen by human eyes deep underneath the surface provide a psychic and metaphorical



Barbara Morgan

rumination on the sometimes inexpressible linkage between cultural displacement and self-reclamation. Mendieta's earthworks imbue the ways humans touch and take from the earth with a sacred reciprocity. The meaning of terms like *support*, *roots*, and *home* become (necessarily) double-exposed to our machinations. In not photographing the performance or event of making, but what remains, Mendieta draws our attention to the objecthood of photographs and the use of the camera in performance to situate ontology as a kind of modernist repertoire, and feminine instinct as a way of knowing.

Morgan's *Corn Stalk* (1945) is a rapture of broken form. The slight traversals of the grooved leaves eddy and ripple around the strong, bright vertical axis of the stalk. Have you ever seen a corn stalk that resembles a peace lily so emphatically? And what might it mean for Morgan, in the year of the unconditional surrender of the Axis powers, to return to the rural field, and, drawing inspiration from the cultivated family crop, make an image of universal peace? If these images have a single, or common sentiment—especially when grouped with Robert Janz's luscious finger drawing meant to be washed away, or Brett Weston's studies of light refracted off lava and ice—it is to highlight the paradox of photographic intimacy: the closer a camera lens is to the subject, the more intimate the photographer is with the subject; the more narrow the photographic field of vision, the more fragmented the image of the subject becomes.

James H. Karales's *Selma Marchers Approaching Montgomery, Alabama* (1965), employs a seemingly unending phylon of human bodies to give the visual illusion that all humanity could be included in this line of marchers. Active black bodies—both black in race and blackened by distance and silhouette—coalesce in a gentle, yet urgent curve moving right to left across the middle of the picture plane, mediating between a storm cloud's orb and the sloping earth. We know from history that the marchers sang,

cheered, prayed, and cried out. We know the flags were passed hand-to-hand, as were paper bags of fruit, fried chicken, melon, and slices of bread wrapped in foil. Framed from a distance, this cacophonous composition of human determination, intimacy, and atmospheric drama alludes to the first use of the curved phylon in war photographs: Alexander Gardner's stereograph images of the unburied Confederate dead at Antietam. In the echo of the phylon, one hundred years collapses; an image of war dead and an image of jubilant, hopeful nonviolent protest frame the interstitial spaces of indeterminate cultural upheaval. Neither "placed" in Alabama nor Maryland, neither the "space" of a battle scene nor a victory parade, these images implicate all Americans in the seemingly endless occurrence of sectarian violence surrounding the struggle for civil rights and the dismantling of prejudice in the United States. One image compels language; the other silences. One image demonstrates the power of the human will to move earth and heaven for what is right and just; the other upends the conventions of genre painting and theatrical tableau and innovatively uses the photographic medium to document a historical event. Both images articulate greater ambitions on the behalf of Gardner and Karales than the faithful rendering of human subjects in a "landscape."

The exhibition includes work that positions the human body within the cultural terrain of violence



and desire. In Erica Lennard's *Villa Rotunda* (1982), two aging statuary elements keep watch over a well-tended pleasure garden. The natural wear to the limestone forms is heightened by the regimented volute shape and height of the trees—cultivation clashes with naturalism, the effect of labor on the body clashes with beauty. The work is made all the more poignant when we recall that Palladio's La Rotonda villa was the model for Thomas Jefferson's design of the house and gardens at his Virginia plantation, Monticello.

The digital turn in the late 1990s allowed photographers to experiment with scale and photo editing software to create new worlds. Dionisio González stitches together digital images of the favelas in São Paulo, Brazil, with intermittent

pieces of sleek contemporary architecture in glossy horizontal panoramas. González's attentions are on view in *Ipiranga* (2006), in which the combination of documentary evidence and fictional interventions blur the definitions of photographic print, collage, and montage. In contrast to representations of the favelas that sensationalize the prolific violence and destitution of the slums, González sympathetically portrays them as a distinctive, vibrant, and fluid spatial model of human intimacy and cultural innovation.

The majority of the photographs selected for the exhibition focus on the human-altered landscape and the sublime dissonance of natural and built environments. Nonetheless, current conversations around climate change, space colonization, and the impact of technologies that have macro repercussions for our species are hinted at by the inclusion of Robert Misrach's haunting *Desert Croquet #1 (Deflated World)* of 1987 and evocative images from the archives of the National Aeronautics and Space Administration (NASA). In the midst of the Cold War, William Anders's photograph of the Earth "rising" above the surface of the moon gave humankind its first vision of the planet's rounded form. Many cultural historians and environmental scientists believe that this image—broadcast on television and reproduced in newspapers and magazines—changed human understanding of how important intergovernmental cooperation is for the protection of human rights and for climate science. Ecologist Eugene F. Stoermer and atmospheric chemist Paul J. Crutzen subsequently began using the term *anthropocene* to frame human modernity and its antecedents (i.e., industrialism and the rise of fossil fuel use) as being so significantly linked to climate change that it bears constituting a new geological epoch. In 2017, forty-nine years after Anders's groundbreaking photograph, NASA's Lunar Reconnaissance Orbiter took another image of the Earth from the surface of the moon; this time, intensifying the color contrast of the tidal valleys of the lunar surface with the "blue marble" of Earth to make a point about the fragile, singular nature of our planet and how critical worldwide cooperation is to delaying, if not preventing, a posthuman reality.





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The first photograph to enter the WCMA collection came in 1954 as a gift from Anne Waring (Mrs. Mills Bee Lane). It is an intimate portrait by the Canadian-born, New York- and Vermont-based artist Clara Sipprell. Eight years later, photogravure plates of Eadweard Muybridge's multivolume series *Animal Locomotion* (1877–78) entered the collection as a gift from the Philadelphia Commercial Museum (no longer extant). In 1968, John H. Rhodes, Class of 1934, gave to the museum three exterior views of Gallery 291 in Manhattan taken by its founder, Alfred Steieglitz. Over the past fifty years, the photography

collection has grown steadily, supported by a major gift in the early 1990s by Tennyson and Fern Schad, founders of the famed Light Gallery, a major showcase in the late twentieth century for the photographic arts. There are strengths and gaps in the collection, as there are in any collection. But that's the fun of a survey exhibition like this: to invite our various communities to see what their generosity and curiosity have encouraged WCMA to acquire.

For nearly two hundred years, human imagination and reason have returned to specific photographic images of certain places again and again, lending some the status of "landmark" works in the history of photography. WCMA has collected some of these great examples of nineteenth-, twentieth-, and twenty-first-century ingenuity in the framing of place by artists such as Berenice Abbott, Ansel Adams, Robert Adams, Manuel Álvarez Bravo, Edward Burtynsky, Harry Callahan, Gregory Crewdson, Walker Evans, Lee Friedlander, Andreas Gursky, Walter Rosenblum, Raghubir Singh, Aaron Siskind, Garry Winogrand, and Marion Post Wolcott. In our presentation, these luminaries are arranged in concert with contemporary voices building upon, and challenging, repertoires of site and sight such as Oliver Boberg, LaToya Ruby Frazier, Daniel Kukla, Susan Meiselas, and Alec Soth. Under the observant eyes of these thoughtful stewards of natural and built environs, photographs of landmasses and landforms offer few definitions, but express the wide expanse of human regard for the world around us. Historic resonances of war and innovation resolve in an allegro of new and imagined discourses in the present tense. And at this moment in our civilization's history, when the young are disparaging world leaders for their inertia in making bold, sweeping changes to the way we farm and fuel our lives, the visitor finds personal resonance and unsettled quietude as they traverse the images of frostbitten fields, urban streets at morning, and far-off seas.



22. EDWARD STEICHEN, *The Flatiron*, c. 1904, printed 1981, from the portfolio, *The Early Years: 1900-1927*, Photogravure by Talbot-Klic process, Collection of Madeleine P. & Harvey R. Plonsker, Class of 1961

## Works in the Exhibition

Alphabetical by artist's last name

Berenice Abbott

**NIGHT VIEW, NEW YORK**, 1932  
Silver gelatin print mounted to board  
Phyllis Tuchman collection  
TL.2007.74.1

Ansel Adams

**MOONRISE, HERNANDEZ, NEW MEXICO**, 1941  
Gelatin silver print  
Museum purchase,  
Ruth Sabin Weston Fund  
73.18

Ansel Adams

**WINTER SUNRISE, SIERRA NEVADA FROM LONE PINE**, 1943-44  
Gelatin silver print  
Museum purchase, Ruth Sabin Weston Fund  
73.16

Robert Adams

**QUARRIED MESA TOP, PUEBLO COUNTY, COLORADO**, NEGATIVE 1977  
Gelatin silver print, 1981  
Museum purchase, Karl E. Weston Memorial Fund  
81.5.2

Jane Fulton Alt

**between fire/smoke**, 2013  
Artist book  
Collection of Madeleine P. & Harvey R. Plonsker, Class of 1961  
TL.2020.7.8

Manuel Álvarez Bravo

**CRUCE DE CHALMA**, 1942  
Gelatin silver print  
Gift of Chester J. Straub  
81.33.11

Manuel Álvarez Bravo

**BICICLETAS EN DOMINGO**, 1968  
Gelatin silver print  
Gift of Chester J. Straub  
81.33.14

William Anders

**ASO8-14-2383 [EARTHRISE]**, DECEMBER 24, 1968  
Epson pigment print from digital image  
Courtesy of NASA

Eugène Atget

**CABARET DE L'ENFER [ET DU CIEL]**, 53 **BOULEVARD DE CLICHY**, 1910  
Vintage albumen print, from the portfolio, *Picturesque Paris, Part II*  
Museum purchase, Wachenheim Family Fund  
M.2002.7.1

Dmitri Baltermants

**UNTITLED FROM A DAY OF GRIEF, KERCH, CRIMEA**, NEGATIVE JANUARY 1942  
Gelatin silver print, ca. 1960  
Museum purchase, John B. Turner '24 Memorial Fund  
85.28.1

Dmitri Baltermants

**UNTITLED [TANK ATTACK AT NIGHT]**, JULY 1943  
Gelatin silver print, ca. 1960  
Museum purchase, John B. Turner '24 Memorial Fund  
85.28.3

Daniel Beltrá

**OIL SPILL #4**, 2010  
Digital C-print  
Collection of Madeleine P. & Harvey R. Plonsker, Class of 1961  
TL.2020.7.1

Daniel Beltrá

**OIL SPILL #8**, 2010  
Digital C-print  
Collection of Madeleine P. & Harvey R. Plonsker, Class of 1961  
TL.2020.7.2

Oliver Boberg

**WAYSIDE**, 2001  
C-print  
Collection of Rosalind and Walter S. Bernheimer II, Class of 1961  
TL.2020.6.1

Kevin Bubriski

**BATHER AND BIRD AT THE SANGAM, KUMBH MELA, ALLAHABAD, INDIA**, 1989  
Gelatin silver print  
Museum purchase, Kathryn Hurd Fund  
94.27.1

Edward Burtynsky,

**CARRARA MARBLE QUARRIES #12**, CA. 1993  
C-print  
Collection of Rosalind and Walter S. Bernheimer II, Class of 1961  
TL.2020.6.2

Harry Callahan

**UNTITLED [CAIRO]**, N.D.  
Dye transfer print  
Gift of David R. Schad  
84.18.1

Harry Callahan

**SIXTH AVENUE SKYSCRAPERS**, 1974  
Dye transfer print  
Gift of Tennyson and Fern Schad  
92.22.12

Paul Caponigro  
**AVEBURY STONE CIRCLE,**  
**WILTSHIRE, ENGLAND,** 1967  
Silver-toned print  
Museum purchase, Karl E. Weston  
Memorial Fund  
77.34

Hart Crane  
**WALKER EVANS, BROOKLYN BRIDGE,**  
CA. 1929  
Gelatin print, from the portfolio,  
*Walker Evans I*, 1977  
Museum purchase, Karl E. Weston  
Memorial Fund  
94.28.A

Gregory Crewdson  
**UNTITLED (DEAD COW DISCOVERY),**  
FROM THE SERIES, *TWILIGHT*, 1998  
Color coupler print  
Collection of Rosalind and Walter S.  
Bernheimer II, Class of 1961  
TL.2020.6.9

Jack Delano  
**A STARCH FACTORY ALONG THE**  
**AROOSTOOK RIVER, CARIBOU,**  
**MAINE,** 1940  
Dye transfer print  
Gift of Richard Jeffrey, Class of 1952  
85.36.9

Elliott Erwitt  
**MIES VAN DER ROHE BUILDING,**  
**CHICAGO,** 1969  
Gelatin silver print  
Gift of Mr. Martin F. Puris  
82.18.29

Walker Evans  
**ROADSIDE, LEWISBURG, ALABAMA,** 1936  
Black and white photograph, from the  
portfolio, *Walker Evans I*, 1977  
Museum purchase, Karl E. Weston  
Memorial Fund  
94.28.C

Walker Evans  
**WOODBRIIDGE MONUMENT, MAYFIELD,**  
**KENTUCKY,** CA. 1945  
Black and white photograph, from the  
portfolio, *Walker Evans I*, 1977  
Museum purchase, Karl E. Weston  
Memorial Fund  
94.28.L

Louis Faurer  
**STATEN ISLAND FERRY,** 1946  
Gelatin silver print, 1981  
Gift of Mr. and Mrs. Richard  
R. Jeffrey, Class of 1952  
92.21.49

Harold Feinstein  
**SOLDIERS WITH FROZEN WATER,** 1953  
Gelatin silver print, from the portfolio,  
*Photographer's Choice:*  
*Harold Feinstein / Decades Four, 1948–87,*  
1988  
Gift of Adam M. Sutner  
91.37.N

Christina Fernandez  
**LAVANDERIA #1,** 2002  
C-print  
Museum purchase,  
Wachenheim Family Fund  
M.2004.1

Franco Fontana  
**PAESAGGIO, BAIA DELLE ZAGARE,** 1970  
Cibachrome  
Gift of William L. Sydney  
84.30.D

Robert Frank  
**DETROIT,** 1955  
Gelatin silver print  
Gift of Paul Katz,  
98.15.5

Robert Frank  
**NEW MEXICO,** 1955  
Gelatin silver print  
Museum purchase, Karl E. Weston  
Memorial Fund  
91.33.2

LaToya Ruby Frazier  
**FIFTH STREET TAVERN AND UPMC**  
**BRADDOCK HOSPITAL ON BRADDOCK**  
**AVENUE,** 2011  
Gelatin silver print  
Museum purchase, Karl E. Weston  
Memorial Fund  
M.2019.1

Lee Friedlander  
**HOUSE, TRAILER, SIGN, CLOUD—**  
**KNOXVILLE, TENNESSEE, NEGATIVE** 1971  
Gelatin silver print, from the portfolio,  
*Fifteen Photographs by Lee Friedlander,*  
1973  
Gift of James L. Melcher  
80.46.84

Harry Gamboa Jr. / ASCO  
**DECOY GANG WAR VICTIM,** 1980  
Fujigloss Lightjet print, 2012  
Museum purchase, Kathryn Hurd Fund  
M.2012.7.4

Harry Gamboa Jr. / ASCO  
**SKYSCRAPER SKIN,** 1980  
Gelatin silver print, 2012  
Museum purchase, Kathryn Hurd Fund  
M.2012.7.10

William A. Garnett  
**MISSISSIPPI RIVER NEAR PRAIRIE**  
**DU CHIEN, WISCONSIN,** 1968  
Cibachrome  
Gift of William L. Sydney  
84.30.F

Anna Gaskell  
**UNTITLED # 62,** FROM THE SERIES,  
*BY PROXY*, 1999  
C-print  
Gift of Peter Norton  
M.2015.17.12

Frank Gohlke  
**GRAIN ELEVATORS, MINNESOTA,** 1974  
Gelatin silver print  
Gift of Tennyson and Fern Schad  
92.22.61

Dionisio González  
**IPIRANGA,** 2006  
C-print  
Museum purchase, with funds provided  
by A. Fenner Milton, Class of 1962  
M.2011.6

Andreas Gursky  
**BEAUGRENELLE,** 1988  
Color coupler print  
Collection of Rosalind and Walter S.  
Bernheimer II, Class of 1961  
TL.2020.6.3

Timothy Alistair Telemachus  
Hetherington  
**UNTITLED, LIBERIA**, FROM THE SERIES,  
*LONG STORY BIT BY BIT: LIBERIA RETOLD*,  
2005  
Digital C-print, n.d.  
Collection of Madeleine P. & Harvey  
R. Plonsker, Class of 1961  
TL.2020.7.3

Eikoh Hosoe  
**EMBRACE #8**, 1970  
Silver print  
Gift of Barbara S. Doty in honor  
of her father Henry Strong, Class  
of 1949  
96.30.2

Pieter Hugo  
**SAUNDERS ROCK, CAPE TOWN**,  
FROM THE SERIES, *KIN*, 2013  
Inkjet proof print  
Gift of the artist and the Yossi Milo  
Gallery  
A.39.2

Pieter Hugo  
**GREEN POINT COMMON, CAPE TOWN**,  
FROM THE SERIES, *KIN*, 2013  
Inkjet proof print  
Gift of the artist and the Yossi Milo  
Gallery  
A.39.15

Pieter Hugo  
**PLANTS FOR SALE ON THE CORNER  
OF OWEN AND SUTHERLAND STREETS,  
MTHATHA**, FROM THE SERIES, *KIN*, 2013  
Inkjet proof print  
Gift of the artist and the Yossi Milo  
Gallery  
A.39.70

Robert Janz  
**WAVES BETWEEN WAVES**,  
NEGATIVE 1977  
Gelatin silver print, from the portfolio,  
*Changing Lines*, 1979  
Museum purchase, Karl E. Weston  
Memorial Fund  
77.41.1

Robert Janz  
**60" RECTANGLE, NEGATIVE** 1977  
Gelatin silver print, from the portfolio,  
*Changing Lines*, 1979  
Museum purchase, Karl E. Weston  
Memorial Fund  
77.41.4

Clemens Kalischer  
**NORMANDIE**, 1963  
Gelatin silver print  
Museum purchase  
71.19

James H. Karales  
**SELMA MARCHERS APPROACHING  
MONTGOMERY, ALABAMA**, 1965  
Silver print  
Gift of the artist  
94.5

Michael Kolster  
**TREES AND ROOTS, PERCIVAL'S ISLAND,  
LYNCHBURG, VIRGINIA**, 2012  
Glass-plate ambrotype framed and  
mounted to plexiglass  
On extended loan from Karen Wells  
and Andrew Canning, Class of 1985  
TL.2018.15.3.A

Michael Kolster  
**SCHUYLKILL SOJOURN, TRINLEY PARK,  
LINFIELD, PENNSYLVANIA**, 2013  
Glass-plate ambrotype framed and  
mounted to plexiglass  
On extended loan from Karen Wells  
and Andrew Canning, Class of 1985  
TL.2018.15.2.A

Daniel Kukla  
**CHOLLA GARDEN**, FROM THE SERIES,  
*THE EDGE EFFECT*, 2012,  
Digital C-print, 2019  
Museum purchase  
M.2019.14

Dorothea Lange  
**POTATO TRUCK WITH FARMERS,  
CALIFORNIA**, 1940  
Vintage gelatin silver print  
Collection of Madeleine P. & Harvey R.  
Plonsker, Class of 1961  
TL.2020.7.9

Russell Lee  
**BILL STAGG, TURNING UP PINTO BEANS,  
PIE TOWN, NEW MEXICO**,  
OCTOBER, 1940  
Dye transfer print  
Gift of Richard R. Jeffrey,  
Class of 1952  
87.20.5

Erica Lennard  
**VILLA ROTUNDA**, 1982  
Gelatin silver print, from the portfolio,  
Classic Gardens  
Gift of Mr. and Mrs. Gerald S. Fine  
91.38.1

Ana Mendieta  
[**UNTITLED WORKS, 1983**], FROM  
THE SERIES, *LAS ESCULTURAS  
RUPESTRES*, 1981–84  
C-prints authorized by estate, 1997  
Gifts of Madeleine P. & Harvey R.  
Plonsker, Class of 1961 in honor  
of John R. Stomberg  
M.2011.9.1, M.2011.9.3, M.2011.95

Susan Meiselas  
**LOOKING FOR THE REMAINS OF  
THE MOZOTE MASSACRE, EL MOZOTE,  
EL SALVADOR**, NEGATIVE 1982  
Gelatin silver print, 2006  
Museum purchase, Wachenheim  
Family Fund  
M.2006.11.2

Susan Meiselas  
**EL SALVADOR, FORENSIC TEAM  
HOLDING PHOTOGRAPH OF EL MOZOTE  
MASSACRE, TAKEN IN JANUARY** 1982,  
Digital negative 2001  
Color print, 2007  
Museum purchase, Wachenheim  
Family Fund  
M.2006.11.1

Richard Misrach  
**UNTITLED [SAGUARO]**, 1976  
Silver print  
Gift of Barbara S. Doty in honor  
of her father, Henry Strong, Class  
of 1949  
96.30.6

Robert Misrach  
**DESERT CROQUET #1**, FROM THE  
SERIES, *DEFLATED EARTH*, 1987  
Dye coupler C-print  
Collection of Madeleine P. & Harvey R.  
Plonsker, Class of 1961  
TL.2020.7.4



Fabrice Monteiro  
**#1**, FROM THE SERIES, *THE PROPHECY*,  
 2014  
 Digital C-print  
 Museum purchase, Karl E. Weston  
 Memorial Fund  
 M.2016.2

Barbara Morgan  
**CORN STALK**, 1945  
 Gelatin silver print  
 Museum purchase, Wachenheim  
 Family Fund  
 M.2014.5.12

Grant Mudford  
**NEW YORK CITY, CA.** 1975  
 Gelatin silver print  
 Gift of Mr. and Mrs. Richard R. Jeffrey,  
 Class of 1952  
 92.21.9

Grant Mudford  
**SALTILLO, MEXICO, CA.** 1976  
 Gelatin silver print  
 Gift of Mr. and Mrs. Richard R. Jeffrey,  
 Class of 1952  
 92.21.10

Catherine Opie  
**[IMAGE]**, FROM THE SERIES,  
*ICE HOUSES*, 2001  
 C-print  
 Collection of Rosalind and Walter S.  
 Bernheimer II, Class of 1961  
 TL.2020.6.4

Rubén Ortiz-Torres  
**SOMBRERO TOWER, DILLON, SOUTH  
 CAROLINA**, FROM THE SERIES, *THE  
 HOUSE OF MIRRORS*, 1994  
 Cibachrome  
 Museum purchase, John B. Turner '24  
 Memorial Fund  
 M.2004.23.2

Gordon Parks  
**UNTITLED**, FROM *HARLEM  
 IS NOWHERE*, 1948  
 Silver print  
 Museum purchase, John B. Turner '24  
 Memorial Fund  
 M.2012.1.3.A

Gordon Parks  
**CONTACT SHEET**, FROM *HARLEM  
 IS NOWHERE*, 1948  
 Twelve film negatives  
 Museum purchase, John B. Turner '24  
 Memorial Fund  
 M.2012.1.3.B

Frank Paulin  
**BLACK MAN, WHITE MAN, TIMES  
 SQUARE**, 1956  
 Gelatin silver print  
 Gift of the artist and the Bruce Silver-  
 stein Gallery  
 M.2009.13.1

Elle Pérez  
**SOFT STONE**, 2015  
 Silver gelatin print, 2018  
 Museum purchase,  
 Wachenheim Family Fund  
 M.2019.21.2

Elle Pérez  
**STONE BLOOM**, 2018  
 Archival pigment print  
 Museum purchase,  
 Wachenheim Family Fund  
 M.2019.21.3

Elle Pérez  
**DICK**, 2018  
 Archival pigment print  
 Museum purchase,  
 Wachenheim Family Fund  
 M.2019.21.1

Stephen Petegorsky  
**DEAD CROW WITH FROST,  
 THE MEADOWS**, 2009  
 Pigment inkjet print, 2011  
 Gift of the artist  
 M.2012.3.1

Eliot Furness Porter  
**ROCK-ERODED STREAM BED. COYOTE  
 GULCH, UTAH. AUGUST 14, 1971**,  
 NEGATIVE 1971.  
 Dye transfer print,  
 from the portfolio, *Intimate  
 Landscapes*, 1979  
 Gift of Edgar Wachenheim III,  
 Class of 1959  
 M.2016.7.1.D

Neil Rappaport  
**FLOYD CHECKING MUSKRAT TRAPS**,  
 1978  
 Gelatin silver print  
 Museum purchase, Karl E. Weston  
 Memorial Fund  
 80.3.20

Walter Rosenblum  
**BOY ON ROOF, PITT STREET,  
 NEW YORK**, 1950  
 Silver print  
 Collection of Madeleine P. & Harvey R.  
 Plonsker, Class of 1961  
 TL.2020.7.5

Fazal Sheikh  
**ABDUL SHAKOUR'S FIRST WIFE NAJIBA,  
 AFGHANISTAN REFUGEE VILLAGE, NW  
 FRONTIER PROVINCE, PAKISTAN**, 1996  
 Gelatin silver print  
 Collection of Madeleine P. & Harvey R.  
 Plonsker, Class of 1961  
 TL.2020.7.6

Stephen Shore  
**GRAND PRAIRIE, TEXAS**, 1976  
 Color coupler print  
 Museum purchase, Karl E. Weston  
 Memorial Fund  
 77.43.7

Raghubir Singh  
**MONSOON RAINS, MONGHYR, BIHAR**,  
 1967  
 Dye transfer photograph, 1981  
 Museum purchase, Paige L'Hommedieu  
 Photography Fund, Ruth Sabin Weston  
 Fund  
 83.5.2

Raghubir Singh  
**SUMMER DUST, WELL SCENE,  
 JODHPUR DISTRICT, RAJASTHAN**, 1981  
 Dye transfer photograph  
 Museum purchase, Paige L'Hommedieu  
 Photography Fund, Ruth Sabin Weston  
 Fund  
 83.5.4

- Art Sinsabaugh  
**CHICAGO LANDSCAPE #85**, 1964  
Gelatin silver print  
Museum purchase, Karl E. Weston  
Memorial Fund  
73.45
- Aaron Siskind  
**FACADE, UNOCCUPIED BUILDING**, 1937  
Gelatin silver print, from the portfolio,  
*Harlem Document*  
Gift of Mr. and Mrs. Richard R. Jeffrey,  
Class of 1952  
92.21.27
- Aaron Siskind  
**MARTHA'S VINEYARD 108**, 1954  
Gelatin silver print  
Gift of Tennyson Schad, Class of 1952  
83.34.15.E
- W. Eugene Smith  
**STICKS AND STONES AND BITS OF  
HUMAN BONES, IWO JIMA**, 1945  
Gelatin silver print, ca. 1960–79  
Museum purchase, Wachenheim Family  
Fund  
M.2008.21
- Alec Soth  
**PETER'S HOUSEBOAT, WINONA,  
MINNESOTA**, 2002  
C-print  
Collection of Rosalind and Walter S.  
Bernheimer II, Class of 1961
- Edward Steichen  
**THE FLATIRON, CA.** 1904  
Triton photogravure by Talbot-  
Klic process, from the portfolio, *The  
Early Years: 1900–1927*, 1981  
Collection of Madeleine P. & Harvey R.  
Plonsker, Class of 1961  
TL.2020.7.7
- Alfred Stieglitz  
**THE STEERAGE**, 1907  
Photogravure on thin Japanese paper,  
1911  
Gift of Yale University Art Gallery in  
honor of Pamela Franks, Class of 1956  
Director, Williams College Museum  
of Art  
M.2018.17
- Alfred Stieglitz  
**FROM THE BACK WINDOW, '291'**, 1915  
Platinum print  
Gifts of John H. Rhoades, Class of 1934  
68.18
- Ezra Stoller  
**EERO SAARINEN, TWA TERMINAL,  
JFK AIRPORT, NY**, NEGATIVE 1962  
Silver gelatin print, from the portfolio,  
*Modern Architecture: Photographs by  
Ezra Stoller*, 2003  
Gift of Esto  
M.2004.16.H
- Ezra Stoller  
**SOM, KITT PEAK NATIONAL  
OBSERVATORY, AZ**, NEGATIVE 1962  
Silver gelatin print, from the portfolio,  
*Modern Architecture: Photographs by  
Ezra Stoller*, 2003  
Gift of Esto  
M.2004.16.I
- Hiroshi Sugimoto  
**VAN BUREN DRIVE-IN,  
VAN BUREN**, 1993  
Gelatin silver print  
Collection of Rosalind and Walter  
S. Bernheimer II, Class of 1961  
TL.2020.6.6
- Stephen Turlentes  
**TERRE HAUTE, INDIANA, FEDERAL  
DEATH HOUSE, CA.** 2000–2009  
Archival pigment print  
Collection of Rosalind and Walter  
S. Bernheimer II, Class of 1961  
TL.2020.6.7
- James Van Der Zee  
**HUBERT BUTLER (VAN DER ZEE'S  
NEPHEW) WITH A COW #1, LENOX,  
MASSACHUSETTS**, CA. 1940s  
Vintage print  
Karl E. Weston Memorial Fund  
M.2019.18.1
- Massimo Vitali  
**ROSIGNANO 3 WOMEN**, FROM THE  
SERIES, *LANDSCAPES WITH FIGURES*, 1995  
Chromogenic print, Diasac and  
flush-mounted, 2012  
Collection of Rosalind and Walter S.  
Bernheimer II, Class of 1961  
TL.2020.6.8
- Andy Warhol  
**BOAT, SOUTH STREET SEAPORT,  
MANHATTAN, CA.** 1977–83  
Black and white photograph  
Gift of the Andy Warhol Foundation  
for the Visual Arts, Inc.  
M.2008.2.153
- Carrie Mae Weems  
**COTTON PICKING**, FROM THE SERIES,  
*THE HAMPTON PROJECT*, 2000  
Digital photograph printed on muslin  
banner  
Museum purchase, Kathryn Hurd Fund  
M.2005.15.U
- Brett Weston  
**ICE AND ROCK, CA.** 1970  
Silver print  
Gift of the Christian Keese Collection  
M.2018.4.5
- Brett Weston  
**LAVA, HAWAII', CA.** 1980  
Silver print  
Gift of the Christian Keese Collection  
M.2018.18.25
- Edward Weston  
**ROCK EROSION, POINT LOBOS**, 1935  
Gelatin silver print  
Museum purchase, Wachenheim Fam-  
ily Fund  
M.2017.18
- Garry Winogrand  
**CASTLE ROCK, COLORADO,**  
NEGATIVE 1959  
Gelatin silver print, 1960  
Gift of Elizabeth and Frederick M.  
Myers, Class of 1943  
84.14.1.N
- Garry Winogrand  
**APOLLO 11 MOON SHOT, CAPE  
KENNEDY, FLORIDA**, 1969  
Gelatin silver print  
Gift of Elizabeth and Frederick M.  
Myers, Class of 1943  
84.14.1.A



Richard Winsor  
**UNTITLED [WIRES]**, 1976  
 Silver print  
 Gift of the artist  
 76.16

Marion Post Wolcott  
**BACKYARD OF A NEGRO TENANT'S HOME, MARCELLA PLANTATION, MILESTON, MISSISSIPPI**, 1939  
 Dye transfer print  
 Gift of Richard R. Jeffrey,  
 Class of 1952  
 86.13.10

Zalmaï (Zalmaï Ahad)  
**KANDAHAR, FROM THE SERIES, RETURN, AFGHANISTAN**, 2003  
 C-print, 2005  
 Museum purchase,  
 Wachenheim Family Fund  
 M.2006.5.1

Liu Zheng  
**QIANLING TOMBSTONE FIGURES, SHAANIX PROVINCE**, 1998  
 Gelatin silver print, from the portfolio,  
*The Chinese*, 2006  
 Museum purchase, Wachenheim  
 Family Fund  
 M.2006.5.1

Liu Zheng  
**COAL MINER, ARM LOST DURING WORK, DATONG**, 2002  
 Gelatin silver print, from the portfolio,  
*The Chinese* 2006  
 Gelatin silver print  
 Museum purchase,  
 Wachenheim Family Fund  
 M.2006.5.110

## *Annotated Bibliography*

*Prepared for Faculty Teaching with  
the Exhibition in Spring 2020*

### ARTICLES AND CHAPTERS

1: Bright, Deborah. "Photographing Landscape, Seeing Ourselves," in

*America In View: Landscape Photography 1865 to Now*, edited by Jennifer

Liese, 31–51. Providence: Rhode Island School of Design Museum of Art, 2012.

Bright links the invention of landscape photography to i) national ideologies of supremacy and ii) changing technological innovations in modern warfare. Bright argues that "Once continental expansion had reached its limits, however, and no existential threats to white settlement remained, American landscape images began to reflect a new criticality—at turns romantic and realistic—that persists to this day" (32).

2: DeLue, Rachel Ziady. "Elusive Landscapes and Shifting Grounds," in

*Landscape Theory*, edited by Rachel Ziady DeLue and James Elkins,

3–15. London: Routledge, 2008.

DeLue makes the case for landscape being apolitical, but instrumentalized for political ends that work to conscript or enable human activity. Thinking specifically about America and landscape, DeLue reminds us of how technologies of seeing have shifted since the camera enabled the wide circulation of images of natural wonders like Mount Ktaadn and Niagara Falls.

3: Hazlitt, William. "On the Picturesque and Ideal," in *Table Talk, Essays on Men and Manners*. London, 1821–22.

Drawn from Hazlitt's longer ruminations on civility and culture, this brief essay (what Hazlitt calls a "fragment") sutures the idealization of a subject to the picturesque. Hazlitt argues that pictures must be made of perfect or idealized subjects and scenes, and that an ideal (like whiteness) is heightened when put in direct comparison with its opposite (blackness). The ramifications of such a claim are far-reaching for depictions of animals, landscapes, and racialized bodies in modern painting and early photography. What is little noted is how much this "fragment" is intent on maneuvering an English audience away from the canvases of Rubens and Delacroix and toward British artists like Constable.

4: Said, Edward W. "Invention, Memory, and Place." *Critical Inquiry* 26,  
no. 2 (Winter, 2000): 175–92

Said thinks through the postmodern discourses of postcoloniality and intersectionality, examining the ways in which images define our reality by inscribing our "place" in culture.





24. BRETT WESTON, *Ice and Rock*, ca. 1970, Silver print, Gift of the Christian Keesee Collection, M.2018.4.5

## BOOKS

1: Bermingham, Ann. *Landscape and Ideology: The English Rustic Tradition, 1740–1860*. Berkeley: University of California Press, 1986

Bermingham explores the complex, ambiguous, and often contradictory relationship between English landscape painting and the socioeconomic changes that link conservation, painting, and the Industrial Revolution.

2: Carlson, Allen and Sheila Lintott, eds. *Nature, Aesthetics, and Environmentalism: from Beauty to Duty*. New York: Columbia University Press, 2008.

The field of Environmental aesthetics focuses on nature's aesthetic value as well as on its ethical and environmental implications. Drawing from philosophy, environmental and cultural studies, public policy and planning, social and political theory, landscape design, critical race theory, management, art and architecture, Carlson and Lintott present texts that address the evolution of the complex relationship between aesthetic appreciation and environmental conservation and in/justice. The first section of the volume begins with writings by Ralph Waldo Emerson, Henry Thoreau, John Muir, John Burroughs, and Aldo Leopold; as well as an essay by Eugene Hargrove that lays out the scientific, artistic, and aesthetic foundations of current environmental beliefs and attitudes. The second section addresses prevailing views on the conceptualization of nature and the various debates on how to properly and respectfully appreciate nature. The third section introduces positive aesthetics—the belief that everything in nature is essentially beautiful, even the devastation caused by earthquakes or floods. The essays in the fourth section bring together aesthetics, ethics, and environmentalism to explore the key questions for policy makers and scholars.

3: Casid, Jill H. *Sowing Empire: Landscape and Colonization*.

Minneapolis: University of Minnesota Press, 2005.

Casid examines how imperial landscaping defined and remade the “heart-lands” of nations as well as the contact zones and colonial peripheries in the West and East Indies in the seventeenth, eighteenth, and nineteenth centuries. Revealing how the colonial was a means of regulating national, sexual, and gender identities, Casid also traces how the circulation of plants and hybridity influenced agriculture and landscaping on European soil and how colonial contacts materially shaped much of what is now considered “European.”

4: Ewing, William A. *Landmark: The Fields of Landscape Photography*. New York: Thames & Hudson, 2014.

For Ewing, landscape photography exists at the liminalities of “art” and “documentary”—far removed or evolved from its origins in the picturesque. The first truly transnational bird’s-eye view of the genre, this survey includes 230 images by 100 photographers and is organized into ten themes: Sublime; Pastoral; Artefacts; Rupture; Playground; Scar; Control; Enigma; Hallucination; and Reverie. Intelligent, insightful, and quite poignant, the one failing of the volume is its lack of historical clarity (Ewing seems to suggest that the picturesque or pastoral were without politics, which is false).

5: Ferber, Linda S., and Nancy K. Anderson. *The American Pre-Raphaelites: Radical Realists*. Washington, D.C.: National Gallery of Art, 2019. Exhibition catalogue.

John Ruskin rejected traditional academic art and openly called for art that reflected a deep reverence for both the spiritual and scientific qualities of the natural world. The British author may have found his most sympathetic audience in the United States among a group of like-minded artists, architects, scientists, critics, and collectors. This groundbreaking volume reveals how the members of the Association for the Advancement of Truth in Art sought reform not only in the practice of art, but also in the broader political arena—most were abolitionists deeply engaged in the fight against slavery. Coded references to the Civil War are present in a number of exquisitely detailed landscape paintings that do not appear, at first glance, to carry symbolic meaning. Members of the group followed Ruskin’s dictum to record the natural world with strict fidelity, but they also created works that often include a rich political subtext.

6: Gilpin, William. *Three essays: on picturesque beauty, on picturesque travel and on sketching landscape*.” London: R. Blamire, 1792.

This is the founding document of landscape theory and the picturesque. Gilpin (a minister concerned with the growing English middle class traveling abroad), introduces the picturesque as a particularly English virtue vis-à-vis landscape architecture and the conception of vernacular, or “rough places.” (versus Burke’s theory that the beautiful must always be feminine and smooth).

7: Malpas, Jeff. *Place and Experience: A Philosophical Topography*. 2nd ed. London: Routledge 2018.

Malpas’s argument has three strands: that human being is inextricably bound to place; that place encompasses subjectivity and objectivity, being reducible to neither but foundational to both; and that place, which is distinct from but also related to space and time, is methodologically and ontologically fundamental. *Place and Experience* considers the nature of place and its relation to space and time; the character of “philosophical topography”; the nature of subjectivity and objectivity as interrelated concepts that also connect with intersubjectivity; and the way place is tied to memory, identity, and the self. Malpas draws on a rich array of writers and philosophers, including Wordsworth, Kant, Proust, Heidegger and Donald Davidson. This second edition is revised throughout and includes a new chapter on place and technological modernity that explores the loss of place in the contemporary world.

8: Mitchell, W. J. T. *Landscape and Power*. (Chicago: University of Chicago Press, 2002.

The first edition of this book, published in 1994, reshaped the direction of landscape studies by considering landscape not simply as an object to be seen or a text to be read, but as an instrument of cultural force and a central tool in the creation of national and social identities. This second edition includes not only a new preface that contemplates the digital turn, but five additional essays—from Edward Said, W. J. T. Mitchell, Jonathan Bordo, Michael Taussig, and Robert Pogue Harrison—extending the scope of the book in remarkable ways.

## VIDEO

Photographer Robert Adams speaking on landscape and process in SFMoMA’s “Artist Interviews” series

<https://www.sfmoma.org/watch/robert-adams-photographing-landscape-mistakes/>



25. ART SINSABAUGH, *Chicago Landscape #85*, 1964, Gelatin silver print, Museum purchase, Karl E. Weston Memorial Fund, 73.45