America in View: Landscape Photography 1865 to Now, September 21, 2012-January 13, 2013

America in View: Landscape Photography 1865 to Now offers a history of photographs of the American landscape primarily through the collection of the RISD Museum. The ever-evolving definition of landscape photography encompasses everything from seemingly pristine vistas captured with 19th century view cameras to the decaying urban streets composed today from Google Street View. The RISD Museum's collection of American landscape photography begins at the end of the Civil War in 1865, when photographers traveled west with government survey teams and railroad companies to record the country's extraordinary natural features and resources. Ever since, landscape has remained a compelling subject for photographers, who have revealed through their images this country's ambition and failings, beauty and degradation, politics and personal stories.

In this gallery you will find a variety of approaches to contemporary landscape photography. In the larger gallery, a chronological display takes us from the earliest images of dramatic wilderness through numerous shifts of style and context into the 21st century.

America in View was inspired by a generous gift of photographs to the RISD Museum from the collection of the late Joe Deal (RISD Provost 1999-2005; Professor of Photography, 2005-2009) and his widow, Betsy Ruppa, as well as gifts from friends and colleagues in Deal's honor.

CHECKLIST OF THE EXHIBITION

Leander Baker
American, 1841 - 1925
View of Providence Storefronts, Providence Views, ca.1895
Albumen print stereograph
Gift of Alice K. Miles  1986.035.11
These two photographs depicting the Columbia River in Oregon were taken about fifteen years apart. Cape Horn, Columbia River exemplifies not only the fine detail characteristic of Carleton Watkins’s images, but also his close attention to pictorial structure. Unlike many of the photographers represented in this gallery, Watkins worked independently of industrial concerns or government sponsorship. To make images that would appeal to an audience more familiar with traditional art forms, Watkins borrowed long-established conventions of landscape paintings, in particular carefully modulated lighting effects and harmonious compositions. Like the painters he emulated, Watkins depicts the West as a romantic wilderness and place of spiritual refuge. More than a decade later, the railroad tracks that cut through the frame in Tooth Bridge and Eagle Creek Crossing, Cascades are a reminder that, by 1883, even the most remote regions of the country displayed evidence of westward expansion.
Jerry Uelsmann  
American, b. 1934  
*Apocalypse II*, 1967  
Gelatin silver print  
Gift of Aaron Siskind  1987.103.15  

*Apocalypse II* unites a negative image of figures on a beach with a mirror image of a tree to create a likely allusion to the Cold War fear of nuclear annihilation. Pre-Photoshop, Jerry Uelsmann created this composite photographic tableau in the darkroom, meticulously printing a single image from multiple negatives. The landscape was a frequent setting for his seamless ethereal visions.

Barbara Crane  
American, b. 1928  
*Cloudscape*, 1969  
Gelatin silver print  
Gift of Aaron Siskind  1987.103.5

Paul Strand  
American, 1890-1976  
printer Richard Benson  
American, 1943-2017  
*Truckman’s House, New York, Paul Strand: Portfolio Three*, 1920  
Toned gelatin silver print  

David T. Hanson  
American, b. 1948  
*Coal Strip Mine, Power Plant and Waste Ponds, from the series Colstrip, Montana*, 1984  
Color chromogenic print  
Museum Purchase: Gift of the Artist's Development Fund of the Rhode Island Foundation  1988.015

David Hanson has examined the abandoned and still working coal strip mines near his hometown in Montana in work he calls “a document of a late stage in the exploration and development of the American continent.”
Seneca Ray Stoddard
American, 1843-1917
*The Adirondacks, Upper Au Sable Lake from Boreas Bay, 1887*
analbumen print
Gift of Professor Barton St. Armand  1988.077

Deborah Bright
American, b. 1950
*Bloody Lane, The Battle of Antietam, Battlefield Panoramas, 1983*
Six selenium-toned gelatin silver prints and text
Gift of the Artists' Development Fund of the Rhode Island Foundation 1991.065

In creating her battleground panoramas Deborah Bright contrasts the presentday beauty of Civil War sites with the violent actions that took place there in the past, noting, “I wanted to photograph historic battlefields in a manner that conveyed this dissonance between the material aspect of the contested terrain (as seen in the historic present) and the horrific destruction of human life that transpired there.” Her photographic lineage amid the history of 19th-century panoramic photography is emphasized by the incorporated descriptive text.

Edward Sheriff Curtis
American, 1868-1952
*An Inland Waterway, North American Indian Portfolio, vol. 10, 1914*
Photogravure
Gift of Mr. and Mrs. Erwin Strasmich  1992.130

Edward Curtis published the twenty-volume work The North American Indian to record the traditional lives and customs of Native Americans. By the time he began his project, Native Americans had endured decades of hostility, including federal policies of forced assimilation and relocation to reservations. Yet there is no trace of this historical context in Curtis’s photographs. Indeed, research has shown that Curtis retouched many of his photographs to remove modern artifacts. In this way, Curtis presents the Native American as untouched by the modern world, a “vanishing race” that could be preserved only in images, as in this scene of a canoe paddled by Kwakiutl Indians gliding through a narrow passage between two islands.
American
*Untitled, ca. 1930*
Gelatin silver print
Gift of Professor Barton St. Armand  1994.098.21

American
*Untitled (Rochester Falls), ca. 1900*
Cyanotype
Gift of Professor Barton St. Armand  1994.098.3

American
*Untitled (Rochester Falls), ca. 1900*
Cyanotype
Gift of Professor Barton St. Armand  1994.098.6

Ana Mendieta
American, 1948-1985
*Furrows, 1984*
Gelatin silver print
Mary B. Jackson Fund  1998.4.3

Ana Mendieta fused landscape and the female form (based on her own silhouette) to create emotionally resonant art that she called “earth-body works.” Furrows was created at RISD during a residency in the week of April 16, 1984. Her silhouette “drawing”—inscribed amid one ton of sod where the Museum’s Farago Wing now sits along Benefit Street—was eventually reabsorbed by the land through time and weather. Like most ephemeral land art from this period, it is now known only through photography.
Denny Moers  
American, b. 1953  
*Birds Over Riverbed*, 1993  
Gelatin silver print, selectively toned  
Gift of Dr. and Mrs. Joseph A. Chazan  1998.99.3

By utilizing various liquid and powder darkroom chemicals, Denny Moers creates photographic monoprints that allow for a surprising range of painterly color on traditional black-and-white paper. Here Moers captures not only the image of the birds overhead, but also the exhilarating experience of watching birds in flight.

Salvatore Mancini  
American, b.1947  
*Fisherville Mill, Grafton, Massachusetts, from the series "Nature to Profit: The Transformation of the Blackstone Valley", 1994*  
Gelatin silver print  
Gift of Dr. and Mrs. Joseph A. Chazan  2001.39.33

Uta Barth  
German, b. 1958  
*Field #14*, 1996  
Color chromogenic print  
Museum purchase: Gift of The Buddy Taub Foundation, Jill and Dennis Roach, Directors  2002.73

Uta Barth radically softens the camera’s focus to remove all signs of historical specificity and to saturate a flat industrial-looking non-place with a dream-like atmosphere. As such she creates a generic landscape as viewed through a heavily fogged window, with an uncanny sense that is deeply familiar.

Philip Jameson  
b.1930  
*Beavertail, Jamestown, RI*, 1999  
Gelatin silver print  
Gift of Dr. and Mrs. John Jameson  2002.84.1
Christopher Grant La Farge
American, 1862–1938
Wesquage Beach Inlet, ca. 1900
platinum print on gray mount
Gift of Mrs. Muriel A. La Farge  2002.98.24

Christopher Grant La Farge grew up in Newport, Rhode Island, where his father, the American painter, decorative artist, and writer John La Farge, came to study. Although Christopher was a noted New York–based architect, he made many photographs in Rhode Island, including those on view here. Little is known about his work as a photographer, but his gray mats with their historic hanging devices on the reverse suggest he exhibited in his lifetime. The strong contrasts of light and shadow and complex compositions indicate both his deep knowledge of art and a familiarity with the evocative landscapes and aesthetic theories of Pictorialist photographers. In particular, La Farge’s photographs resemble those of the influential artist and teacher Arthur Wesley Dow on view to the right. Dow drew upon Japanese art to create photographs that used light and dark to translate natural forms into flat and graphic patterns.

Christopher Grant La Farge
American, 1862–1938
Orchard, South County, ca. 1900
platinum print on gray mount
Gift of Mrs. Muriel A. La Farge  2002.98.28

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Christopher Grant La Farge  
American, 1862-1938  
*Untitled (Fall Landscape with Lake and Reeds), ca. 1900-1916*  
Autochrome  
Gift of Mrs. Muriel A. La Farge  2002.98.54

Joe Deal  
American, 1947-2010  
*Kite, Chino Hills, California, Subdividing the Inland Basin, 1984*  
Gelatin silver print  
Gift of the Artist  2003.104.2

Joe Deal often found his picture at the border between the built and unbuilt landscape. The driveway makes for a convenient spot to fly a kite, surrounded as it is here with a bit of open space remaining in a new development. In the distance to the right the residential growth that will soon cover this piece of land is visible through the atmospheric smog. In the distance to the left are still untouched hills. The inclusion of people—evidence of a rapidly exploding community near the intersection of the Pomona and Orange freeways—marked a shift in Deal’s photography to embracing the landscape as a site for narrative.

Oliver Gagliani  
American, 1917-2002  
*Untitled, 1966*  
Gelatin silver print  
Gift of Leland Rice  2003.152.2

Oliver Gagliani’s landscapes are disorienting. Through careful cropping, unexpected camera angles, and by intensifying colors and contrast, he reduces the landscape to an abstract pattern. Like his teacher Minor White, Gagliani believed that his photographs found within their subjects an essential emotional truth, a shared humanity that would resonate with the viewer.
Inspired by conceptual art, Joe Deal generally developed his work in series, choosing a particular location and adhering to a strict visual formula. As in *The Fault Zone*, his landscapes were typically square in format, viewed from above, lacking a horizon, and empty of people. Edges and divisions in nature and the landscape fascinated him, and the fault lines in California, though invisible on the surface, in many ways define that landscape. Using maps from the Los Angeles County engineering office that indicated where the fault lines were apt to be, Deal looked for sites that would metaphorically suggest volatility. The first image in the series is the only one that was actually taken on the San Andreas Fault; all others symbolically represent the fault lines with torn or disrupted terrain.
Joe Deal
American, 1947-2010
Santa Barbara, California, The Fault Zone, 1981, 1978
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.11

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Joe Deal
American, 1947-2010
Inglewood, California, The Fault Zone, 1981, 1979
Gold-toned gelatin silver print

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Joe Deal
American, 1947-2010
San Bernadino, California (II), The Fault Zone, 1981, 1978
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.13

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Joe Deal
American, 1947-2010
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.14

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Joe Deal
American, 1947-2010
*Monrovia, California, The Fault Zone, 1981, 1979*
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke 2003.76.15

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Joe Deal
American, 1947-2010
*Soboba Hot Springs, California (II), The Fault Zone, 1981, 1979*
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke 2003.76.16

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Joe Deal
American, 1947-2010
*Palm Springs, California, The Fault Zone, 1981*, 1979
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.17

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Joe Deal
American, 1947-2010
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.18

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Joe Deal
American, 1947-2010
*Colton, California, The Fault Zone, 1981, 1978*
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.19

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Joe Deal
American, 1947-2010
*San Bernardino, California (I), The Fault Zone, 1981, 1978*
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.2

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Joe Deal
American, 1947-2010

*Fontana, California, The Fault Zone, 1981, 1978*
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.3

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Joe Deal
American, 1947-2010

*Newport Beach, California, The Fault Zone, 1981, 1979*
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.4

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Joe Deal
American, 1947-2010

Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.5

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Joe Deal
American, 1947-2010

Brea, California, The Fault Zone, 1981, 1979
Gold-toned gelatin silver print
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.6

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Joe Deal  
American, 1947-2010  
*Hemet, California, The Fault Zone, 1981*  
Gold-toned gelatin silver print  
Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke  2003.76.9

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Scott Lapham  
American, b. 1968  
*Providence Cold Storage #1, Demolished 1999, 1999*  
Gelatin silver print  
Gift from the Collection of Dr. and Mrs. Joseph A. Chazan  2005.132.5

Scott Lapham, Salvatore Mancini, and Michael Cevoli train their cameras on former manufacturing landscapes, where mill buildings that could not be repurposed for the newer economy have been demolished or left to crumble. They capture the effects of capital flight, which has devastated local economies and once-thriving communities, in the urban landscapes of Rhode Island and Massachusetts, where the three photographers live and work. Lapham’s Providence Cold Storage No. 1, Demolished 1999 freezes an in-progress demolition.

American  
*Providence Panorama from Grosvenor or Banigan Building, ca. 1903*  
Six cyanotype prints  
Mary B. Jackson Fund  2005.35
Thomas Struth
German, b. 1954
Paradies, Paradies, 2004
Portfolio of six color inkjet prints
Mary B. Jackson Fund  2006.11

Yosemite is just one of the remaining old-growth forests around the world where Thomas Struth has set up his large view camera. His stated intention with these photographs is not to make an ecological, romantic, or socioeconomic statement but to immerse the viewer in a dense jungle of trunks, branches, and foliage and inspire feelings of being overwhelmed and confused, reminding us, perhaps, of how ignorant we have become about finding our way home—to nature or any other imagined paradise. Struth says of Paradies: “I didn’t want to portray a specific place, that specific forest. Rather I was trying to feel within its primeval branchings the moment of beginning that once was the world.”

Thomas Struth
German, b. 1954
Juqueh, Paradies, 2004
Color inkjet print
Mary B. Jackson Fund  2006.11.1

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Thomas Struth
German, b. 1954
Xi Shuang Banna, Paradies, 2004
Color inkjet print
Mary B. Jackson Fund 2006.11.5

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Thomas Struth
German, b. 1954
Yosemite National Park, From Paradies, 2004
Color inkjet print
Mary B. Jackson Fund 2006.11.6

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John Dowell  
American, b. 1941  
*Wacker Drive*, 2005  
Color inkjet print  
Mary B. Jackson Fund  2006.8

Ralston Crawford  
American, 1906-1978  
*High Tension Lines*, ca. 1950  
Gelatin silver print  
Gift of Neelon Crawford  2007.129.5

An-My Lê  
American, b. Vietnam, b. 1960  
*29 Palms: Captain Folsom*, 2003-2004  
Gelatin silver print  
Helen M. Danforth Acquisition Fund  2007.7.2

An-my Lê’s image appears to document soldiers deployed in the Middle East, but instead records staged maneuvers at the Marine training camp in California for which her series “29 Palms” is titled. The harshness of the intense light and mountainous desert terrain and the documentary style of her black-and-white prints all sustain the fiction that these soldiers are in Iraq and Afghanistan rather than California. Shooting with a large format camera from a height and remove that captures the vast theater of activity in the landscape, she describes the scene with remarkable yet cool and detached detail. Photographing staged combat, Lê ultimately stages a dialogue about a distant war with huge consequences for American culture and lives.

Brett Weston  
American, 1911-1993  
*Untitled (Brooklyn Bridge with Automobiles, New York)*, ca. 1945-47  
Gelatin silver print  
Gift of Dan Miller  2008.112.1

Brett Weston photographed the urban landscape of New York while working as an Army photographer. His images capture the visual incongruities brought about by the rapid expansion of New York City.
in the 1930s and 1940s. Competing advertising slogans seem to jostle with each other amidst the parked cars, while the Brooklyn Bridge stretches through the frame above.

Brett Weston
American, 1911-1993
Pond, 1950
Gelatin silver print
Gift of Dan Miller  2008.112.5

Oliver Gagliani
American, 1917-2002
Untitled, 1948
Gelatin silver print
Gift of Leland Rice  2008.116.6

Oliver Gagliani’s landscapes are disorienting. Through careful cropping, unexpected camera angles, and by intensifying colors and contrast, he reduces the landscape to an abstract pattern. Like his teacher Minor White, whose work is on view [direction], Gagliani believed that his photographs found within their subjects an essential emotional truth, a shared humanity that would resonate with the viewer.

Oliver Gagliani
American, 1917-2002
Untitled, 1962
Gelatin silver print
Gift of Leland Rice  2008.116.8

Oliver Gagliani’s landscapes are disorienting. Through careful cropping, unexpected camera angles, and by intensifying colors and contrast, he reduces the landscape to an abstract pattern. Like his teacher Minor White, whose work is on view [direction], Gagliani believed that his photographs found within their subjects an essential emotional truth, a shared humanity that would resonate with the viewer.
Laura McPhee  
American, b.1958  
*Judy Tracking Radio-Collared Wolves From Her Yard, Summer Range, H-Hook Ranch, Custer County, Idaho, from the series River of No Return*, 2004  
Color chromogenic print  
Purchased with funds donated by Donald Stanon and Helen M. Danforth Acquisition Fund  2008.54

The title of this image gives away its mystery, but on first encounter one still imagines that Laura McPhee must have invented this mystical woman in a white nightgown, standing alone in a golden field and raising an instrument to the expansive sky. Rather, Judy is entirely real, part of a family of scientists McPhee knew and photographed. The pictured ritual is Judy’s regular morning chore—it keeps the family and animals safe from wolves, which were controversially reintroduced to the area. While the image speaks to daily life in the Sawtooth Valley and to political issues surrounding the management of the land, it also suggests that our relationship to the land could still be sacred.

Peter Feresten  
American, 1945 - 2007  
*E. Hattie Street, Fort Worth, TX*, 1983  
Gelatin silver print  
Gift of the artist’s RISD colleagues, Kathie Florsheim, David Akiba, Henry Horenstein, Gus Kayafas, Susan Hacker Stang, Arno Minkkinen, Tom Tarnowski, Luther Smith, Mary Kay Simqu, Earl Iverson, and Alan Metnick in memory of the artist  2008.97.1

Emmet Gowin  
American, b. 1941  
*Aeration Pond, Toxic Water Treatment Facility, Pine Bluff, Arkansas*, 1989  
Toned gelatin silver print  
Mary B. Jackson Fund  2009.108.2

Emmet Gowin’s carefully constructed prints of man-made scars in the natural landscape seductively draw us in to examine what these lushly patterned and toned images represent. Predating Google Earth, these photographs are shot from the air and provide information about the environment that questions our role as stewards of the planet. A master darkroom printer, Gowin makes images come alive through hand-toning. Each print is transformed
from grayscale into hues ranging from warm highlights to cool shadows, emphasizing the illusion of three-dimensionality.

Emmet Gowin
American, b. 1941
*Erosion in a Dark Field, Pivot Agriculture Near the Grand Coulee Dam, Washington, 1991*
Toned gelatin silver print
Mary B. Jackson Fund  2009.108.4

Harry Callahan
American, 1912-1999
*Eleanor, Chicago, 1952*
Gelatin silver print
Gift of Wayne Miller  2009.121.1

Terry Evans
American, b. 1944
*Terraced plowing with a grass waterway, Inhabited Prairie, 1991*
Gelatin silver print
Gift of Jan Howard and Dennis Teepe in honor of Joe Deal  2009.125

Neither the striking abstract design of the terraced field nor the effectiveness of this type of farming are what interests Terry Evans. She is drawn to the specific place and how the marks on the land, as she has said, “contain contradictions and mysteries that raise questions about how we live on the prairie. All of these places are beautiful to me, perhaps because all land, like the human body, is beautiful.”
Robbert Flick
American, b. Netherlands, b. 1939
*S.V. 033/81, East of Lancaster, California, Sequential Views*, 1981
Gelatin silver print
Gift of Robbert Flick and Susan Rankaitis in honor of Joe Deal
Gift of Waldo Fielding, M.D. in memory of Suzanne Fielding
2009.126.1

For Robbert Flick the car and California’s sprawling freeways were key to seeing the landscape in a new way. “Sequential Views” provides a systematic frame-by-frame view of what is often perceived as a blur from the window of a moving vehicle. In this particular work, the perspective shifts, presumably from the side of the vehicle to the front. The grid format allows us to closely inspect and compare individual frames, but also to read them as a whole.

Sage Sohier
American, b. 1954
*British Red Coat Re-enactor, Battle of Concord and Lexington, Lexington, MA, Perfectible Worlds, The PRC Portfolio*, 2002
Color inkjet print
Helen M. Danforth Acquisition Fund  2009.47.16

Sage Sohier’s photograph from the series “Perfectible Worlds” provokes a sense of temporal dislocation. While the uniform of the British soldier locates him in a bygone age, the modern housing development in the background, complete with bright plastic toys strewn throughout the yard, anchors the picture firmly to the present. The photograph alludes to the famous story of Rip Van Winkle by Washington Irving. In Irving’s tale, the title character falls asleep on a remote mountaintop, waking to find that many years have passed and that the Revolutionary War is over. Rather than being transported into the future, the reenactor pictured in Sohier’s image seems to have gone back to a significant battle of the Revolutionary War. She has created his own “perfectible world”—and escaped the modern day—by carefully reconstructing the past in the present.

Linda Connor
American, b. 1944
*Stones, Kau Desert, Hawaii*, 1991
Gold-toned printing-out paper print
Gift of Douglas Nickel and Genoa Shepley  2009.51

Linda Connor’s image of the Hawaiian Kau Desert appears as if it was printed a hundred years ago or shot on a lunar field. Its evocative
allure arises from both her subject matter and her technique. For more than twenty-five years, Connor has traveled to spiritually resonant places, photographing them with a large-format camera that enables her to capture incredible detail. Her 8 x 10 inch negatives are pressed directly against photosensitive paper and exposed under sunlight. The print is then put into baths of chemical toner to generate the rich, deep purple-brown hues. This process is much the same as that of 19th-century works.

Lee Friedlander  
American, b. 1934  
Gelatin silver print  
Gift of Smith Glasson  2009.54

Alfred Stieglitz  
American, 1864-1946  
*Ploughing*, 1904  
Photogravure  
Gift of Mr. and Mrs. Alfred T. Morris, Jr.  2010.119

Alfred Stieglitz was the most prominent spokesperson for photographers who embraced the painterly style known as Pictorialism. The images here by Stieglitz, Clarence White, and Anne Brigman are from Camera Work, a journal founded by Stieglitz in 1903 as part of his larger campaign to establish photography as a fine art. Many of the images published within its pages, such as those on view here, are photogravures meticulously printed from the artists’ negatives on Japanese papers. In this early example of Stieglitz’s work, his heroic portrayal of a worker in the field recalls a subject popular in European painting since the mid-19th century.

Arthur Wesley Dow  
American, 1857-1922  
*Untitled*, 1906  
Gelatin silver print  
Walter H. Kimball Fund  2010.12
Oliver Gagliani
American, 1917-2002
*Untitled, Portfolio No. 1, Color* 1958
Color chromogenic print
Gift of Laurence Gagliani  2010.126.1

Oliver Gagliani’s landscapes are disorienting. Through careful cropping, unexpected camera angles, and by intensifying colors and contrast, he reduces the landscape to an abstract pattern. Like his teacher Minor White, whose work is on view [direction], Gagliani believed that his photographs found within their subjects an essential emotional truth, a shared humanity that would resonate with the viewer.

John Divola
American, b. 1949
*Zuma #28, 1978*
Color inkjet print
Gift of the artist in honor of Joe Deal  2010.16.1

These two works document the progressive destruction of a vandalized beachfront property on Zuma Beach in Malibu, California. John Divola used the place as a makeshift studio, often spray painting his own designs in the interior. The stunning view of the sunset over the ocean seen through the windows of this incongruously devastated and chaotic place suggests doubt about our ability to care for our environment.

John Divola
American, b. 1949
*Zuma #8, 1977*
Color inkjet print
Gift of John Divola in honor of Joe Deal
Gift of the artist in honor of Joe Deal  2010.16.2

These two works document the progressive destruction of a vandalized beachfront property on Zuma Beach in Malibu, California. John Divola used the place as a makeshift studio, often spray painting his own designs in the interior. The stunning view of the sunset over the ocean seen through the windows of this incongruously devastated and chaotic place suggests doubt about our ability to care for our environment.
Justin Kimball  
American, b. 1961  
*Greenfield, Massachusetts, Where We Find Ourselves*, 1996  
Color chromogenic print  
Phil Seibert Alumni Acquisition Fund  2010.41.1

Deep Hole, New Hampshire captures light filtering through the trees as a dozen young men and women distribute themselves among rocky outcroppings, poised for adventure in the water below. The composition recalls the quiet drama of Thomas Eakins’s 19th-century painting of nude swimmers. This reference drew Kimball to the picture as it played out in front of him, along with the palpable sense of elation in the youths’ encounter with the landscape, no matter the deteriorating state of the site due to its heavy use. Kimball’s series “Where We Find Ourselves” explores the fantasy of finding wilderness in state and national parks, where we only find other people looking for it, too.

Justin Kimball  
American, b. 1961  
*Deep Hole, New Hampshire, Where We Find Ourselves*, 2002  
Color chromogenic print  
Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005, Professor of Photography, 2005-2009  
See Preferred Credit Line  2010.41.2

Deep Hole, New Hampshire captures light filtering through the trees as a dozen young men and women distribute themselves among rocky outcroppings, poised for adventure in the water below. The composition recalls the quiet drama of Thomas Eakins’s 19th-century painting of nude swimmers. This reference drew Kimball to the picture as it played out in front of him, along with the palpable sense of elation in the youths’ encounter with the landscape, no matter the deteriorating state of the site due to its heavy use. Kimball’s series “Where We Find Ourselves” explores the fantasy of finding wilderness in state and national parks, where we only find other people looking for it, too.

Millee Tibbs  
American, b. 1976  
*Self-Portrait in the Fog, Self Portraits*, 2009  
Color inkjet print  
Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005, Professor of Photography, 2005-2009  2010.46.2
Neal Rantoul
American, b. 1946
Color inkjet print on two sheets

Mary Kocol
American, 1962
Unexpected Fireworks over Somerville, Massachusetts, 2006
Color chromogenic print
Gift of the artist in memory of Professor William E. Parker 2010.50

Harold Jones
American, b. 1940
Storm, Tucson Portfolio, 19861977
Selenium-toned gelatin silver print on Ilford Multigrade Fiber Based Matte paper
Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005, Professor of Photography, 2005-2009 2010.51.1

Harold Jones moved to Tucson sight unseen in 1974. The Tucson Portfolio documents his first years living in, exploring, and adapting to this unfamiliar landscape. In an accompanying text he relates his initial impressions of the Southwest, a landscape he had only seen in Westerns and “in the background of Roadrunner cartoons.” It was, he writes, “white bright and oven hot. Driving through the spiny leafless plants of the desert gave me the impression of being on an ocean floor—except someone had removed the water. A primordial landscape in a sea of light. Shocking and enchanting, at the same time.”

Harold Jones
American, b. 1940
With Emmet, Tucson Portfolio, 1978
Selinium toned gelatin silver print on Ilford Multigrade Fiber Based Matte paper
Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005, Professor of Photography, 2005-2009 2010.51.10

Harold Jones moved to Tucson sight unseen in 1974. The Tucson Portfolio documents his first years living in, exploring, and adapting to
Harold Jones
American, b. 1940

_Baptism, Sabino Canyon, Tucson Portfolio, 1978_
Selenium-toned gelatin silver print on Ilford Multigrade Fiber Based Matte paper

Harold Jones moved to Tucson sight unseen in 1974. The Tucson Portfolio documents his first years living in, exploring, and adapting to this unfamiliar landscape. In an accompanying text he relates his initial impressions of the Southwest, a landscape he had only seen in Westerns and “in the background of Roadrunner cartoons.” It was, he writes, “white bright and oven hot. Driving through the spiny leafless plants of the desert gave me the impression of being on an ocean floor—except someone had removed the water. A primordial landscape in a sea of light. Shocking and enchanting, at the same time.”

Harold Jones
Back Porch, 5:30 p.m., Tucson Portfolio, 1978
Selenium-toned gelatin silver print on Ilford Multigrade Fiber Based Matte paper
Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005, Professor of Photography, 2005-2009  2010.51.9

Harold Jones moved to Tucson sight unseen in 1974. The Tucson Portfolio documents his first years living in, exploring, and adapting to this unfamiliar landscape. In an accompanying text he relates his initial impressions of the Southwest, a landscape he had only seen in Westerns and “in the background of Roadrunner cartoons.” It was, he writes, “white bright and oven hot. Driving through the spiny leafless plants of the desert gave me the impression of being on an ocean floor—except someone had removed the water. A primordial landscape in a sea of light. Shocking and enchanting, at the same time.”
Laura McPhee
American, b.1958
Smoke from a Wildfire Ignited by Sparks from a Burn Barrel, Champion Creek, Custer County, Idaho, River of No Return, 2005
Color chromogenic print
Gift of the artist and Carroll and Sons (Boston, MA) in honor of Joe Deal, RISD Provost, 1999-2005, Professor of Photography, 2005-2009
Gift of the artist and Carroll and Sons, Boston, in honor of Joe Deal 2010.54

Frank Gohlke
American, b. 1942
Edge of landslide - debris flow, below Coldwater Lake containment dam - 8 miles NW of Mt. St. Helens, Washington, Mount St. Helens, 1981
Gelatin silver print
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.11

Frank Gohlke’s “Mount St. Helens” series was made following its eruption in 1980, as a continuation of several projects which focused on natural disasters and human response. Close inspection of these images reveals not only the devastation of the forest but the opportunistic response of the logging industry after the eruption.

Frank Gohlke
American, b. 1942
Aerial View: Fir and hardwood forest outside of blast zone - vicinity of Mt. St. Helens, Washington, Mount St. Helens, 1981
Gelatin silver print
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.12

Frank Gohlke’s “Mount St. Helens” series was made following its eruption in 1980, as a continuation of several projects which focused on natural disasters and human response. Close inspection of these images reveals not only the devastation of the forest but the opportunistic response of the logging industry after the eruption.
Frank Gohlke
American, b. 1942
*Near Crowley, Texas, 1978*
Gelatin silver print
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.13

Frank Gohlke
American, b. 1942
*Salvaging dead timber on Spud Mountain - looking NE at Coldwater Lake from a point 7.5 miles NW of Mt. St. Helens, Washington, Mount St. Helens, 1982*
Gelatin silver print
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.14

Frank Gohlke’s “Mount St. Helens” series was made following its eruption in 1980, as a continuation of several projects which focused on natural disasters and human response. Close inspection of these images reveals not only the devastation of the forest but the opportunistic response of the logging industry after the eruption.

Frank Gohlke
American, b. 1942
*Aerial View: Edge of eruption impact zone showing blown-down, standing dead and living trees. Salvage in progress. Approximately 14 miles NW of Mt. St. Helens, Washington, Mount St. Helens, 1981*
gelatin silver print
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.15

Frank Gohlke’s “Mount St. Helens” series was made following its eruption in 1980, as a continuation of several projects which focused on natural disasters and human response. Close inspection of these images reveals not only the devastation of the forest but the opportunistic response of the logging industry after the eruption.

Thomas Barrow
American, b. 1938
*f/t/s Cancellations - Horizon Rib, Cancellations, 1974*  
Toned gelatin silver print
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.2

Thomas Barrow, Barbara Crane, and Art Sinsabaugh were students of Aaron Siskind at the Institute of Design at the Illinois Institute of Technology in Chicago. The work of these three artists exemplifies the experimental approach to photography emphasized at the
Institute. Sinsabaugh’s view of Chicago [left], a city noted for its verticality, portrays instead the horizontality of the prairie on which it sits. Sinsabaugh could only capture this densely layered view by photographing from a newly opened expressway with a 12 x 20-inch banquet camera, a model that was widely used in the early 20th century for formal group portraits. Crane also plays with the traditional format of photography [far left]. Her serial photographs of clouds unfold like a cinematic strip. In contrast, Barrow scratched through his landscape negatives, calling attention to the materiality of the medium itself and the fact that regardless of how much information is given, reality remains an accumulation of belief, knowledge, and one’s own experience.

Anthony Hernandez
American, b. 1947
Angeles National Forest, 1987
Silver-dye-bleach print (Cibachrome)
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.24

With his camera pointed parallel to the ground Anthony Hernandez gives us little context with which to understand what we are seeing or its scale. Even the high gloss Cibachrome paper on which the image is printed disorients. What he portrays are the remains of target practice littering the Angeles National Forest, near the artist’s home in Los Angeles. Hernandez often finds his subjects on the outskirts of cities, where the utilization of land begins to shift toward clandestine activities.

Thomas Barrow
American, b. 1938
ft/s Cancellations (Brown) -- Field Star, Cancellations, 1975
Toned gelatin silver print
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.3

Thomas Barrow, Barbara Crane, and Art Sinsabaugh were students of Aaron Siskind at the Institute of Design at the Illinois Institute of Technology in Chicago. The work of these three artists exemplifies the experimental approach to photography emphasized at the Institute. Sinsabaugh’s view of Chicago [left], a city noted for its verticality, portrays instead the horizontality of the prairie on which it sits. Sinsabaugh could only capture this densely layered view by photographing from a newly opened expressway with a 12 x 20-inch banquet camera, a model that was widely used in the early 20th century for formal group portraits. Crane also plays with the traditional format of photography [far left]. Her serial photographs of clouds unfold like a cinematic strip. In contrast, Barrow scratched through his landscape
negatives, calling attention to the materiality of the medium itself and the fact that regardless of how much information is given, reality remains an accumulation of belief, knowledge, and one’s own experience.

Mark Klett
American, b. 1952
Gelatin silver print from dye diffusion negative (Polaroid)
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.30

Mark Klett’s “Rephotographic Survey Project” is an endeavor to discover how the landscape has changed by carefully remaking 19th-century expedition photography. Rather than replicate a specific historical view however, this image serves as a record of Klett’s journey, using 19th-century tropes such as the inclusion of the figure (the artist) for scale and the handwritten title. Klett’s materials and process are contrastingly modern: the border on this photograph reveals that it is an enlarged print from a Polaroid negative.

Lewis Baltz
American, 1945 - 2014
Reno - Sparks, Looking South, Nevada, 1977
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.35.1

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscapeas-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz
American, 1945 - 2014
Mill Street, Reno, Nevada, 1977
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.35.10
In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz
American, 1945 - 2014
*Lemmon Valley, Looking North, Nevada*, 1977
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.35.11

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz
American, 1945 - 2014
*Lemmon Valley, Looking Northwest, Nevada*, 1977
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.35.12

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.
Lewis Baltz
American, 1945 - 2014
**Lemmon Valley, Looking Northwest, Toward Stead, Nevada, 1977**
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.35.13

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz
American, 1945 - 2014
**Nevada 33, Looking West, Nevada, 1977**
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.35.14

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz
American, 1945 - 2014
**Mustang Bridge Exit, Interstate 80, Nevada, 1977**
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.35.15

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a
multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz  
American, 1945 - 2014  
*Hidden Valley, Looking South, Nevada*, 1977  
Gelatin silver print on Agfa paper  
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.35.2

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscapeas-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz  
American, 1945 - 2014  
*Hidden Valley, Looking Southwest, Nevada*, 1977  
Gelatin silver print on Agfa paper  
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.35.3

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscapeas-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz  
American, 1945 - 2014  
*Fluorescent Tube, Nevada*, 1977  
Gelatin silver print on Agfa paper  
Gift from the Collection of Joe Deal and Betsy Ruppa  2010.82.35.4
In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz
American, 1945 - 2014
US 50, East of Carson City, Nevada, 1977
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.35.5

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Lewis Baltz
American, 1945 - 2014
New Construction, Shadow Mountain, Nevada 1977
Gelatin silver print on Agfa paper
Gift from the Collection of Joe Deal and Betsy Ruppa 2010.82.35.6

In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscape-as-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.
In Nevada, Lewis Baltz alternates unbuilt views with home construction, trailer parks, and roads in a documentation of a rapidly changing landscape in the desert valleys surrounding Reno, an area he once described as “landscapeas-real-estate.” Baltz, like Joe Deal and Harold Jones, whose works are on view in this gallery, developed projects as portfolios, believing that a single photograph cannot capture a complete portrait of a place. In Baltz’s series, a multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.
multifaceted, occasionally contradictory image of Nevada emerges through the accumulation of photographs.

Steven B. Smith  
American, b. 1963  
*Coolers, Ivins, Utah, Irrational Exuberance*, 2007  
Color inkjet print  

Steven Smith’s subject matter follows in the tradition of the 1970s New Topographic artists. What differentiates Smith’s view of a recently suburbanized desert from his predecessors is the humor with which he captures the extravagant building in this arid place. In this image, from the aptly titled series “Irrational Exuberance,” fluorescent-colored coolers, like the red rocks, become part of the landscape, even creating their own waterfall.

Josephine Sittenfeld  
American, b.1980  
*Ethan, Puffer’s Pond*, 2010  
Color inkjet print  
Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005, Professor of Photography, 2005-2009  2010.87

Michael Cevoli  
American, b. 1982  
*Cottage Street Mill with Houses, Franklin, MA 2008*, 2008  
Color inkjet print  
American

*Westminster Street, from Market Square, Providence, RI, 1874*
Albumen print
Gift of Paula and Mack Lee  2010.94

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John Pfahl
American, b. 1939

*Red Setters in Red Field, Charlotte, North Carolina, 1976*
Color chromogenic print
Gift of Ellen Carey  2011.10.6

To create this image, John Pfahl placed two perfectly camouflaged Red Setters in a field of red dirt. Pfahl has also constructed green crosses from stakes and string, adjusting for perspective so that they appear identical in size and superimposed on the picture plane. The crosses recall the reticular lines that appear in NASA’s pictures of the moon’s surface. Pfahl uses the landscape as a site for constructing humorous and illusionistic tricks, photographically transporting the dogs to the moon.

Sol LeWitt
American, 1928-2007

*The Area of Manhattan Between the Places Where Sol LeWitt Has Lived! 115 E 34th St., 185 Ave.C, 42 Montgomery St., and 117 Hester St., 1977 - 1978*
Gelatin silver print
Gift of Glenn Gissler  2011.110.39

For a series of cut-out photographs in the 1970s, Sol LeWitt worked from commercially produced aerial photographs of New York City and cut geometric forms from them based on a group of related location points.
Annie Langan  
American, b. 1979  
*Growth, Connections in Solitude*, 2008  
Color inkjet print in three sheets  
Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005,  
Professor of Photography, 2005-2009  2011.99

Sally Mann  
American, b.1951  
*Untitled #27, Antietam*, 2001  
Gelatin silver print  
Helen M. Danforth Acquisition Fund  2012.109

For this work, Sally Mann used the 19th-century wet-plate collodion process. Her glass negatives were hand coated with light sensitive emulsion, exposed in a large, tripod-mounted camera while wet, and developed on site. Although this labor-intensive technique can be done flawlessly, as seen in the 19th century albumen prints on view earlier in this exhibition, Mann is more intrigued by the serendipitous flaws inherent in the process. Imperfections such as light leaks or problems with the coating for her echo the chaos of the historically significant locations. *Untitled #27, Antietam*, was taken at the site of the Civil War’s bloodiest battleground. Mann has stated that she “wanted to go right into the heart of the deep, dark South” in a personal pursuit of understanding her native landscape, and to make work that resonates with universal ideas of time and loss.

Eleanor Antin  
American, b. 1935  
*100 Boots Taking the Hill (1), Lomas Santa Fe, California, June 13, 1972, 100 Boots, 1972*  
Photo-offset lithograph postcard  
Walter H. Kimball Fund  2012.37.1

Eleanor Antin recorded a two-year journey of one hundred boots walking across various terrains from California to New York in photographic postcards that were mailed to a thousand art critics and other recipients. This strategy allowed her to bring narrative to her conceptual art practice and permitted her work to be seen outside the gallery system over a period of time that extended far beyond a typical exhibition period.
Eleanor Antin
American, b. 1935
100 Boots Taking the Hill (2), Lomas Santa Fe, California, June 13, 1972, 1972
Photo-offset lithograph postcard
Walter H. Kimball Fund  2012.37.2

Eleanor Antin recorded a two-year journey of one hundred boots walking across various terrains from California to New York in photographic postcards that were mailed to a thousand art critics and other recipients. This strategy allowed her to bring narrative to her conceptual art practice and permitted her work to be seen outside the gallery system over a period of time that extended far beyond a typical exhibition period.

Eleanor Antin
American, b. 1935
100 Boots Taking the Hill (3), Lomas Santa Fe, California, June 13, 1972, 1972
Photo-offset lithograph postcard
Walter H. Kimball Fund  2012.37.3

Eleanor Antin recorded a two-year journey of one hundred boots walking across various terrains from California to New York in photographic postcards that were mailed to a thousand art critics and other recipients. This strategy allowed her to bring narrative to her conceptual art practice and permitted her work to be seen outside the gallery system over a period of time that extended far beyond a typical exhibition period.

Eleanor Antin
American, b. 1935
100 Boots Taking the Hill (4), Lomas Santa Fe, California, June 13, 1972, 1972
Photo-offset lithograph postcard
Walter H. Kimball Fund  2012.37.4

Eleanor Antin recorded a two-year journey of one hundred boots walking across various terrains from California to New York in photographic postcards that were mailed to a thousand art critics and other recipients. This strategy allowed her to bring narrative to her conceptual art practice and permitted her work to be seen outside the gallery system over a period of time that extended far beyond a typical exhibition period.
Eleanor Antin
American, b. 1935

*100 Boots Taking the Hill (5), Lomas Santa Fe, California, June 13, 1972, 1972*
Photo-offset lithograph postcard
Walter H. Kimball Fund  2012.37.5

Eleanor Antin recorded a two-year journey of one hundred boots walking across various terrains from California to New York in photographic postcards that were mailed to a thousand art critics and other recipients. This strategy allowed her to bring narrative to her conceptual art practice and permitted her work to be seen outside the gallery system over a period of time that extended far beyond a typical exhibition period.

Henry Bosse
American, 1844 - 1903

*From Foot of Boulanger Slough Looking Downstream, Views on the Mississippi River, 1891*
Cyanotype
Helen M. Danforth Acquisition Fund  2012.38

Henry Bosse was a cartographer and draughtsman for the Army Corps of Engineers when he began photographing the Mississippi River in 1883 to map its course and to record feats of engineering. This cyanotype depicts jetties constructed to steer the current to the center, thus carving out deeper shipping lanes. Faster, cheaper, and easier than other photographic processes, cyanotypes were mainly used to copy technical drawings. It was an apt process for the industrial subject, but Bosse was equally mindful of how it could be used to create visually compelling imagery. He framed the river with trees to one side and shot from a vantage point that leads viewers into the picture. The oval vignetting—a device primarily used in portrait photography—further transforms the scene into a self-contained aesthetic object.

Alec Soth
American, b. 1969

*2008_08z10031, Broken Manual, 2008*
Color inkjet print
empty  2012.39

In this image, a figure silhouetted within a crudely made geodesic-like dome atop a boulder stands overlooking a vast surreal desert landscape of rock, cactus, and a bare tree. The eccentricity, harshness, and beauty of the California desert, where this man has
lived for many years, speak to the complexity of his alternative existence. Perhaps this brutal landscape is more reassuring than the “civilized” one he left behind.

Justine Kurland  
American, b. 1969  
*Smoke Bombs, Runaway Girls*, 2000  
Color chromogenic print  
Mary B. Jackson Fund  2012.40

The neglected space under a New Jersey highway overpass was an ideal spot for three girls to act out Justine Kurland’s fictive story about fugitive teenagers. The figurative grouping recalls pastoral scenes in historical paintings so that the danger of the girls’ pursuit in this dicey no-man’s land is temporarily suspended in the hazy romantic fantasy of escape. The strong light streaming across the scene and the overall beauty of the composition suggests a desire to pursue the sublime even in the most degraded landscapes.

Doug Rickard  
American, b. 1968  
#82.948842, *Detroit, MI, 2009, A New American Picture*, 2010  
Color inkjet print  
Mary B. Jackson Fund  2012.41

Today we can satisfy our curiosity to see what “America” looks like by roaming Google Maps as well as Interstate highways. In his series “A New American Picture” Doug Rickard selects and digitally enhances images taken by Google Street View’s automated cameras of blighted neighborhoods and impoverished communities across the United States. One can’t help but think that these urban landscapes were never intended for people, only cars.

Lucas Foglia  
American, b. 1983  
*Greg and Zane, After Horn Hunting, Wyoming, from the series “Frontcountry”*, 2011  
Digital color chromogenic print  
Museum purchase: gift of Joseph A. Chazan, MD  2012.43
Carleton Watkins
American, 1829-1916
Tooth Bridge and Eagle Creek Crossing, Cascades, "Watkins' New Series, Columbia River Scenery", ca. 1882
Albumen print
Gift of Douglas R. Nickel  2012.47

These two photographs depicting the Columbia River in Oregon were taken about fifteen years apart. Cape Horn, Columbia River exemplifies not only the fine detail characteristic of Carleton Watkins's images, but also his close attention to pictorial structure. Unlike many of the photographers represented in this gallery, Watkins worked independently of industrial concerns or government sponsorship. To make images that would appeal to an audience more familiar with traditional art forms, Watkins borrowed long-established conventions of landscape paintings, in particular carefully modulated lighting effects and harmonious compositions. Like the painters he emulated, Watkins depicts the West as a romantic wilderness and place of spiritual refuge. More than a decade later, the railroad tracks that cut through the frame in Tooth Bridge and Eagle Creek Crossing, Cascades are a reminder that, by 1883, even the most remote regions of the country displayed evidence of westward expansion.

Henry Wessel
American, b. 1942
Night Walk, Los Angeles, No. 28, Night Walk: LA, 1995
Gelatin silver print
Gift of Mark Pollack  2012.52

Jesse Burke
American, b. 1972
Bleachers, from the series "Intertidal", 2007
Digital color chromogenic print
Museum purchase: gift of Joseph A. Chazan, MD  2012.69.1

Having returned to his home in New England after spending his early adulthood away, Jesse Burke began to explore the relationship of this landscape to ideas of masculinity by staging his friends and family (and himself in Woodchuck) within it. His work is best understood when displayed as a constellation of images. This small grouping reveals a range of male archetypes, from the cocky beer drinker at the lake to the vulnerably posed athlete in training.
Jesse Burke
American, b. 1972
*Woodchuck, from the series “Intertidal”, 2005*
Digital color chromogenic print
Museum purchase: gift of Joseph A. Chazan, MD  2012.69.2

Having returned to his home in New England after spending his early adulthood away, Jesse Burke began to explore the relationship of this landscape to ideas of masculinity by staging his friends and family (and himself in Woodchuck) within it. His work is best understood when displayed as a constellation of images. This small grouping reveals a range of male archetypes, from the cocky beer drinker at the lake to the vulnerably posed athlete in training.

Jesse Burke
American, b. 1972
*Spring Training, Nils, from the series "Intertidal", 2005*
Digital color chromogenic print
Museum purchase: gift of Joseph A. Chazan, MD  2012.69.3

Having returned to his home in New England after spending his early adulthood away, Jesse Burke began to explore the relationship of this landscape to ideas of masculinity by staging his friends and family (and himself in Woodchuck) within it. His work is best understood when displayed as a constellation of images. This small grouping reveals a range of male archetypes, from the cocky beer drinker at the lake to the vulnerably posed athlete in training.

Willard Van Dyke
American, 1906-1986
*Death Valley Dunes, 1930*
Gelatin silver print
Mary B. Jackson Fund  2012.8
Koichiro Kurita
Japanese, b. 1943
*Weeping Beech V, Southold Long Island, NY, 2008*
Platinum print on gampi paper
Mary B. Jackson Fund  2013.25

Koichiro Kurita is noted for creating luminous platinum prints — a technique that delivers exceptional tonal range. The exquisite Japanese paper, made from the bark of the gampi bush, is known for its strength, stability, and lustrous surface. Inspired by Thoreau and other transcendentalists, Kurita’s landscape images hold a power and magic often found in the texts by these authors, and deliver a similar sense of the natural world as a place of the divine.

Walker Evans
American, 1903-1975
Jim Dow, printer
American, b. 1942
*View of Easton, Pennsylvania, American Photographs II, 1936*
Gelatin silver print
Gift of James Dow  71.043.40

By compressing distance and flattening perspective, Walker Evans collapses the two cityscapes of Easton, Pennsylvania, and Phillipsburg, New Jersey, into one plane. Evans’s aesthetically neutral style seems to depict the world without the intervention of the photographer’s point of view. At the same time, he forces the details of every building and smokestack to the surface of the image, making the plight of the cities and their inhabitants—the Depression had crippled the shipping and manufacturing industries that were the lifeblood of both towns—impossible to ignore.

Edward Weston
American, 1886-1958
printer Cole Weston
1919-2003
*Cliff with Seagull, Point Lobos, 1946*
Gelatin silver print
Museum Works of Art Fund  71.117.5

Edward Weston viewed the camera as an objective instrument that functioned without the photographer’s bias or intervention. Through photography, he believed, one could access deeper truths about nature. Six years before this photograph was taken, Weston explained that his philosophy of photographing the landscape was “to become identified with nature, to know things in their very essence, so that what I record is not an interpretation—my idea of what
nature should be—but a revelation or a piercing of the smokescreen artificially cast over life by irrelevant, humanly limited exigencies, into an absolute, impersonal recognition.”

Berenice Abbott  
American, 1898-1991  
*New York at Night*, 1932  
Gelatin silver print  
Museum purchase with funds from the National Endowment for the Arts  73.167

Minor White  
American, 1908-1976  
*Driftwood and Eye, The First Apeiron Portfolio*, 1951  
Gelatin silver print  
Gift of Dr. and Mrs. Marshall N. Fulton  74.097.18

Influenced by Alfred Steiglitz’s concept of photography as a means of translating the objective world into an emotionally symbolic idea, Minor White believed that this photograph of stones and driftwood had the power to transform, rather than simply record, the landscape. The photographer, White wrote, “recognizes an object or series of forms that, when photographed, would yield an image with specific suggestive powers that can direct the viewer into a specific and known feeling, state, or place within himself.”
Ansel Adams
American, 1902-1984
*Antelope House Ruin, Canyon de Chelly National Monument, Arizona, Portfolio VI, 1974, 1942*
Gelatin silver print
Gift of Mrs. Barnet Fain 75.009

Here Ansel Adams pays homage to Timothy O’Sullivan’s 19th-century photograph of the same subject, on view near the entrance of this exhibition. O’Sullivan’s photograph of the Antelope House Ruins includes the ancient structures, the cliff wall, the shrub trees, and several figures to give a sense of scale. In Adams’s photograph, the viewer’s attention is drawn not to the features of the locale, but to the cracks and striations of the imposing rock wall, which create a two-dimensional field of textures and tone.

Ansel Adams
American, 1902-1984
*Half Dome, Blowing Snow, Yosemite National Park, California, ca. 1955*
Gelatin silver print
Museum purchase with funds from the National Endowment for the Arts 75.097

This photograph depicts the iconic tourist destination of Yosemite as sublime and untouched. By removing any evidence of human impact, Ansel Adams allows us to escape (at least temporarily) from the intrusions of culture. High contrast adds visual drama to an already majestic view, capturing the textures of the rock wall and the light filtering through the blowing snow. Throughout his life, Adams embraced the notion that nature could provide the harried, urbanized citizen of the modern age with a place of spiritual refuge. A long-time member of the Sierra Club, he was a devoted and vocal advocate for wilderness conservation and his photographs were crucial to the conservation effort.
William Henry Jackson
American, 1843-1942

*Ogden Canon, Utah, U.S. Geological Survey of the Territories, 1872*
Albumen print
Jesse Metcalf Fund  76.099

William Henry Jackson, the official photographer for the U.S. Geological surveys between 1870 and 1878, took these images during expeditions through the Yellowstone Territory in Northwestern Wyoming. Jackson's views were not only printed in the annual survey reports, but also published commercially, giving Americans throughout the country the vicarious thrill of adventuring through the hot springs and geysers of Yellowstone for the first time. The photographs played a critical role in convincing Congress to preserve Yellowstone as the country's first national park in 1871.

In the bottom photograph Jackson captures the painter Thomas Moran, who was also part of the 1871 survey team. Shot from slightly below and at a distance, the photograph emphasizes the textures of the mineral deposits in the foreground, while Moran's figure seems dwarfed by the rock formations around him. Jackson often included figures in his photographs to impart a sense of scale. This inclusion of a single figure also heightens the impression that the photograph has captured a moment of discovery, the first contact between intrepid explorers and an uncharted land.
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Timothy O’Sullivan
American, 1840-1882
*Water Rhyolites, Near Logan Springs, Nevada, Explorations and Surveys West of the 100th Meridian, Explorations in Nevada and Arizona, 1871*
Albumen print
Jesse Metcalf Fund 77.022
William H. Bell  
American, 1830 - 1910  
*Perched Rock, Rocker Creek, Arizona, Explorations and Surveys West of the 100th Meridian, 1872*  
Albumen print  
Jesse Metcalf Fund  77.023

William Henry Jackson  
American, 1843-1942  
*Fountain Geyser Crater (Yellowstone National Park), U.S. Geological Survey of the Territories, 1871*  
Albumen print stereograph  
Mr. and Mrs. Julius Bloom Photography Fund  77.030

From the 1850s through the 1930s, stereographs (or “stereos”) were ubiquitous in the United States. Through the stereoscope, the armchair tourist could travel to Yellowstone or elsewhere without leaving his or her living room. Many of the photographers represented in this section produced stereographic images for commercial sale. William Henry Jackson, for example, repurposed his photographs of Yellowstone for government survey expeditions as stereos.

Frank Jay Haynes  
American, 1853 - 1921  
*Geyser Hill, Upper Basin, Scenery of the Yellowstone National Park, 1886*  
Albumen print  
Mr. and Mrs. Julius Bloom Photography Fund  77.031

George N. Barnard  
American, 1819-1902  
*Nashville from the Capitol, 1864-1865*  
Albumen print  
Walter H. Kimball Fund  77.059
Aaron Siskind
American, 1903-1991
*Martha’s Vineyard 114B*, 1954
Gelatin silver print
Gift of Mr. Robert B. Menschel  77.145.21

In Martha’s Vineyard 114B, Aaron Siskind focuses on two small rocks nestled in a stone wall. As Siskind explained, he “began to feel the importance of how these rocks hovered over each other, touched each other, pushed against each other.” He likened this contiguity to family relationships, especially that between mother and child. He believed that the pair of rocks pictured in the photograph would—consciously or not—evoke emotions in the viewer, and that these emotions were both deep-seated and universal. In his depiction of the landscape, he found metaphors for what he called “human drama.”

Harry Callahan
American, 1912-1999
*Cape Cod*, 1972
Gelatin silver print
Gift of Mr. and Mrs. Gilman Angier  78.039

Laura Gilpin
American, 1891-1979
*Footprints in the Sand*, ca. 1930s
Platinum print
Museum purchase with funds from the National Endowment for the Arts  79.053

Laura Gilpin portrays the Colorado sand dunes in the soft-focus style of the Pictorialists, but the reductive forms of her composition are strikingly modern. The sinuous lines of the wind-sculpted dunes are echoed in the subtle patterning of the figure’s footprints. His presence not only provides a sense of scale, but suggests that the human impact on the landscape can be small, fleeting, and beautiful.
Russell Lee
American, 1903–1986
*Box Elder County, Utah, 1940*
Gelatin silver print
Museum purchase with funds from the National Endowment for the Arts 79.055

Stephen Shore
American, b. 1947
*U.S. 10, Post Falls, Idaho, 1974*
Color chromogenic print
Museum purchase with the aid of funds from the National Endowment for the Arts 79.089

Stephen Shore crossed the country with his large-format view camera, capturing banal settings with acidic colors betraying a Pop sensibility left over from his youth working in Andy Warhol’s famed Factory. His use of color was revolutionary at a time when color photography was primarily associated with advertising or the snapshot. *U.S. 10, Post Falls, Idaho [bottom]* playfully comments on the landscape tradition. The waterfall on the fluorescent sign and the crates and bags of produce in the foreground allude to depictions of the landscape as either sublime or bountiful. In Shores’s photograph, however, nature exists only as a commodity or a kitschy roadside attraction.

Lee Friedlander
American, b. 1934
*Atlantic City, 1971*
Gelatin silver print
Museum purchase with funds from the National Endowment for the Arts 79.092

Roger Minick
American, b. 1944
*Untitled, New California Views, 1979, 1977*
Toned gelatin silver print
Walter H. Kimball Fund 79.134
Stephen Shore
American, b. 1947
*Untitled, New California Views, 1979, 1975*
Color chromogenic print
Walter H. Kimball Fund 79.138

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Arthur Rothstein
American, 1915 - 1985
*Father and Sons Walking in the Face of a Dust Storm, Cimarron County, Oklahoma,* 1936
Gelatin silver print
Gift of Mr. and Mrs. Gilman Angier 80.088

Henry Hamilton Bennett
American, 1843-1908
*In and About the Dells of the Wisconsin River: Looking out of Boat Cave, No. 150, Wanderings Among the Wonders and Beauties of Wisconsin Scenery,* ca. 1890
Albumen print stereograph
Anonymous gift 81.050

Stereographs feature two small photographs taken at nearly identical angles mounted side-by-side. When viewed through a special viewer called a stereoscope, the two photographs appear to form one image that gives the illusion of depth. Henry Hamilton Bennett, who made a niche for himself selling stereographs to tourists eager for mementos of their travels through “the wonders and beauties of Wisconsin scenery,” included objects in the foreground, middle ground, and background to both lead the viewer’s eye through the composition and enhance the illusion of depth. Bennett sold his stereographs in
sets meant to simulate a tour through a specific site, in this case the
dells of the Wisconsin River.

William Henry Jackson
American, 1843-1942
*Pike’s Peak from the Garden of the Gods, Colorado Midland Series,*
ca.1880
Albumen print
Jesse Metcalf Fund  81.074

Danny Lyon
American, b. 1942
*Truck in the Desert Near Yuma, Arizona, Danny Lyon, 1979, 1962*
Gelatin silver print
Anonymous gift  81.256.1

Possibly Julius T. Boysen
American, 1869 - 1939
*Untitled,* ca. 1903
Gelatin silver print
Gift of Mr. F. Steele Blackall III  82.064.4

This large-scale photograph, attributed to Julius T. Boysen, captures
the experience of standing in the middle of Yosemite’s Mariposa
Grove. The warm brown tone of the print not only mirrors the color
of the sequoias, but also emphasizes both the raking light shining
through the trees and the deep shadows of the forest floor. The
photograph’s oversize format—a rarity at the time—dramatizes the
sheer dimension and verticality of the trees.

Boysen was one of many photographers who opened studios in
Yosemite after it was preserved as a national park in 1890. It quickly
became one of the most popular tourist destinations in the United
States, and Boysen and others made a living by taking portraits and
selling photographs of famous sites within the park, such as the giant sequoias pictured here. This photograph was reportedly displayed on the walls of the Taft-Peirce Manufacturing Company factory in Woonsocket for many years until it was given to RISD in 1982.

Garry Winogrand
American, 1928-1984
*Castle Rock, Colorado, Garry Winogrand, 1960*
Gelatin silver print
Gift of Mr. Frederick J. Myerson  82.303.14

In the 1960s nature was apt to be viewed from a car window or in a rearview mirror rather than from a hilltop. The large-format magisterial views of Ansel Adams and Edward Weston were replaced by a 35mm “grab-shot” style that captured the flux and contradictions of modern life with a fresh immediacy. Photographers were among the restless peripatetics crisscrossing the continent on new interstates and side roads, retrieving evidence of the “Americas” they found. The grainy, gritty aesthetic matched the sensations and energy of this environment.

Garry Winogrand
American, 1928-1984
*Utah, Garry Winogrand, 1964*
Gelatin silver print
Gift of Mr. Frederick J. Myerson  82.303.3

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Mathew B. Brady
American, 1823-1896
*Flirtation Walk, West Point Views, ca. 1865*
Albumen print stereograph
Anonymous gift  83.166
J.N. (Jerome Nelson) Wilson
American, 1827 - 1897
*Untitled (Bonaventure Cemetery, Savannah, Georgia)*, ca. 1880
Albumen print stereograph
Anonymous gift  84.028.11

Henry Hamilton Bennett
American, 1843-1908
*In and about the Dells of the Wisconsin River: To Circle Bend, from the Navy Yard, No. 451, Wanderings Among the Wonders and Beauties of Wisconsin Scenery*, ca.1890
Albumen stereo card
Anonymous gift  84.028.8

Stereographs feature two small photographs taken at nearly identical angles mounted side-by-side. When viewed through a special viewer called a stereoscope, the two photographs appear to form one image that gives the illusion of depth. Henry Hamilton Bennett, who made a niche for himself selling stereographs to tourists eager for mementos of their travels through “the wonders and beauties of Wisconsin scenery,” included objects in the foreground, middle ground, and background to both lead the viewer’s eye through the composition and enhance the illusion of depth. Bennett sold his stereographs in sets meant to simulate a tour through a specific site, in this case the dells of the Wisconsin River.

Henry Hamilton Bennett
American, 1843-1908
*In and about the Dells of Wisconsin: Crooked Pillar near Sugar Bowl, No. 285, Wanderings Among the Wonders and Beauties of Wisconsin Scenery*, ca.1890
Albumen stereo card
Anonymous gift  84.028.9

Stereographs feature two small photographs taken at nearly identical angles mounted side-by-side. When viewed through a special viewer called a stereoscope, the two photographs appear to form one image that gives the illusion of depth. Henry Hamilton Bennett, who made a niche for himself selling stereographs to tourists eager for mementos of their travels through “the wonders and beauties of Wisconsin scenery,” included objects in the foreground, middle ground, and background to both lead the viewer’s eye through the composition and enhance the illusion of depth. Bennett sold his stereographs in
sets meant to simulate a tour through a specific site, in this case the
dells of the Wisconsin River.

James Douglas Hope
American, 1846 - 1929
*Piuio Falls, Watkins Glen, New York*, ca. 1875-1899
Albumen print
Transfer from the RISD Library  84.054.1

Gary Metz
American, 1941 - 2010
*Untitled, Silver Bullet Gallery Portfolio, Quaking Aspen (populus
  tremuloides)*, 1973
Gelatin silver print
Museum purchase: gift of Mr. and Mrs. Julius Bloom Photographic
Fund and bequest of Lyra Brown Nickerson, by exchange  84.152.10

Jack Welpott
American, b. 1923
*White Sands*, 1977
Gelatin silver print
Gift of Aaron Siskind  84.186.34

William Lamson
American, b. 1977
*Action for the Paiva*, 2010
HD Video
Courtesy of the Artist and Pierogi, Brooklyn, NY  TL100.2012
Lamson’s nearly still video records the artist standing on the surface of the Paiva in Portugal. He does this by floating on a submerged platform of his own devising. The artist was drawn to this sublime valley for its similarity to the American landscape as portrayed in 19th-century Hudson River school paintings such as those on view in the American Painting Galleries. His action seems a metaphor for the balancing act we aspire to in interactions with the environment.

Jesse Burke  
American, b. 1972  
*Upstate, Intertidal*, 2006  
Digital color chromogenic print  
Collection of Laura Stanton and Craig Hopkins  
TL104.2012

Having returned to his home in New England after spending his early adulthood away, Jesse Burke began to explore the relationship of this landscape to ideas of masculinity by staging his friends and family (and himself in Woodchuck) within it. His work is best understood when displayed as a constellation of images. This small grouping reveals a range of male archetypes, from the cocky beer drinker at the lake to the vulnerably posed athlete in training.

Frederick Sommer  
American, 1905 - 1999  
*Arizona Landscape*, 1943  
Gelatin silver print  
Promised Gift from the Collection of Marc Harrison  
TL106.2003.2

Frederick Sommer’s photographs of the Arizona desert, made between about 1939 and 1945, omit the horizon line to create an overall field of pattern where scale and orientation are confounded. The vast space of the desert is pulled to the surface of the image, making the work less a landscape and more an independent construction. Sommer intently considered much of his work before executing it. He might study an area of the desert for days before deciding how to take the picture and then spend weeks in the darkroom perfecting the print.

Edward Ruscha  
American, b. 1937  
*Every Building on the Sunset Strip*, 1966  
Photo-offset litho artist’s book  
Courtesy Fleet Library at RISD, Special Collections  
TL111.2012

In the 1960s many artists sought to create works that emphasized the communication of an idea over aesthetics. These Conceptual artists participated in a critique of art’s commodification and the channels
through which art reached the public. Ed Ruscha’s inexpensively produced artist’s books, including Every Building on the Sunset Strip, were especially influential in this regard. For this book, Ruscha mounted a motorized Nikon camera to the back of a pick-up truck and drove along the Sunset Strip, photographing each building as he passed. The resulting work, with the pictures printed in order and labeled with their street numbers, achieved a non-judgmental and almost anthropological record of the street, a style that many of the photographers represented in this gallery appreciated.

Sally Gall
American, b. 1956
_Monadnock_, 1990
Gelatin silver print
Collection Smith Glasson TL114.2012

Gregory Crewdson
American, b. 1962
_Untitled (Cement Canal), 2007_
Archival pigment print
Courtesy Gagosian Gallery, New York TL116.2012.1

Gregory Crewdson creates pictures with the characters, crew, and equipment typical on location for a major film. He scouts settings in which the physical characteristics of the landscape suggest psychological states. In this image, a beleaguered small town with its iconic New England church steeple has a trash-strewn storm culvert rather than a bucolic stream running through it. In the distance a couple holding hands walks through the canal, spotlit in an incongruously idyllic vignette. A man looks out from a balcony above them. Someone seems to have abandoned some work at the left of the picture. All the action takes place under a darkening sky, reflecting a disquieting narrative within once-thriving small-town America.

Edward Burtynsky
Canadian, b. 1955
_OMYA #51, Proctor, Vermont_, 1991
Chromogenic Colour print on Kodak Supra Endura Paper; printed 2003

While many of today’s landscape photographers trace their roots to the subjects of the New Topographics artists, photographers such as
Edward Burtynsky document industrially impacted landscapes reprising the magisterial view tradition. His series on Vermont’s flooded marble quarries (1991–1992), of which this image is a part, marked the beginning of his focus on the massive transformations of environments wrought by modern engineering, technology, and the demands of global commerce.

Catherine Opie
American, b. 1961
Football Landscape #12 (Alice vs. W.B. Ray, Corpus Christi, TX), 2008
Color chromogenic print

Long interested in the subject of landscape and its relationship to community, Catherine Opie chose one of most ubiquitous and recognizable landscape constructions in America for her series “Football Landscapes.” Seen through her eyes, the field becomes an outdoor public stage where communities gather and ideas of masculinity, camaraderie, teamwork, and leadership play out. Opie’s distant position behind the goalpost seems to emphasize the enormity of the stage and, accordingly, the expectations for and among these high school boys.

Richard Misrach
American, b. 1949
Battleground Point #20, 1999
Chromogenic dye coupler print
Collection Mr. and Mrs. J. Geddes Parsons  TL119.2012

In a commission from the Nature Conservancy, Richard Misrach traveled to the Carson Sink with his large format camera to photograph the once-a-decade occurrence of water in the Nevada desert. He withstood extreme conditions (high temperatures and sand gales) to create a series of remarkably serene images. The stillness of the image gives no evidence of the legendary battle fought by ancestors of the Toidikadi tribe at Battleground Point.

Robert Adams
American, b. 1937
Bulldozed Slash, Tillamook County, Oregon, 1976
Gelatin silver print
Private Collection  TL20.2012

Robert Adams’s photographs document the places where people and the natural environment intersect. Here he photographs a clearing cut through the forest. Uprooted trunks and broken tree limbs cover
the forest floor, while soft light filters through the still-standing trees. While Joe Deal and Lewis Baltz adopt the perspective of coolly objective observers, Adams’s image is emotionally charged. Tightly framed with stark white highlights, the photograph depicts the site of environmental destruction as though it were a crime scene or the aftermath of a bloody battle.

Barbara Bosworth
American, b. 1953
*Niagara Falls*, 1986
Gelatin silver print
Private collection  TL24.2012.2

Anne W. Brigman
American, 1869 - 1950
*Soul of the Blasted Pine, Camera Work, no 25, January 1909*, 1908
Photogravure
Courtesy of Susan Ehrens  TL66.2012

Clarence White’s composition of a white-gowned woman in a luminous, dreamy landscape [left] is typical of contemporaneous symbolist paintings and photographs in which women were equated with the purity of the landscape. In contrast, Anne Brigman’s women in the landscape defied both the cultural norms and the artistic conventions of the 19th century. Here she has photographed herself nude in the wilds of the Sierra Nevada in Northern California. Free from both the confines of society and its tightly corseted clothing, Brigman seems to emerge organically from the cleft stump of the pine tree, thus depicting the natural world as a place of freedom.

A.J. Russell
American, 1830 - 1902
*The Great West Illustrated in a Series of Photographic Views across the Continent; Taken along the Line of the Union Pacific Railroad, West from Omaha, Nebraska*, 1869
Bound album of albumen prints

In 1868 A. J. Russell began documenting the construction of the Union Pacific, the eastern half of the transcontinental railroad, and published The Great West Illustrated after the railroad’s completion the following year. Disrupted by an exceedingly violent and costly Civil War, transcontinental railroad-building refocused the nation’s identity and
purpose. Russell’s photographs portray the expansion of new railroad lines as a glorious march of civilization and the surrounding landscape as a bonanza of natural resources awaiting taming and exploitation.

William H. Bell  
American, 1830 - 1910  
_Cañon of Kanab Wash, Colorado River, Looking South, 1872_  
Albumen print  
Courtesy John Hay Library, Brown University  TL68.2012.1

Timothy O’Sullivan and William H. Bell, official photographers on survey expeditions through Nevada and Arizona from 1871 to 1873, disavowed the traditional conventions of landscape painting in favor of unadorned observation. Spare and anti-picturesque, O’Sullivan’s radical views—depicting the western territories as foreign-looking, even hostile—accorded perfectly with the interests of those invested in seeing these empty territories studied, secured, and settled. One scholar has postulated that O’Sullivan’s photographs were intentionally crafted to look like products of technology—optically precise, printed on glossy albumen papers—a look that stood for industrial progress within a milieu that valued the machine-made over the handmade. In Perched Rock, Rocker Creek, Arizona and Rock Carved by Drifting Sand, Below Fortification Rock, Arizona, the two photographers treat unusual rock formations like specimens, isolating them from the surrounding landscape to be examined and measured.

Timothy O’Sullivan  
American, 1840-1882  
_Ancient Ruins in the Cañon de Chelle, NM, 1873_  
Albumen print  
Courtesy John Hay Library, Brown University  TL68.2012.2
Timothy O'Sullivan
American, 1840-1882
*View on Apache lake, Sierra Blanca Range, Arizona*, 1873
Albumen print
Courtesy John Hay Library, Brown University  TL68.2012.3

Timothy O'Sullivan
American, 1840-1882
*Black Cañon, Colorado River, Looking Above from Camp*, 1871
Albumen print
Courtesy John Hay Library, Brown University  TL68.2012.4

Timothy O'Sullivan
American, 1840-1882
*Snow Peaks, Bull Run Mining District, Nevada*, 1871
Albumen print
Courtesy John Hay Library, Brown University  TL68.2012.5

Timothy O'Sullivan
American, 1840-1882
*Rock Carved by Drifting Sand, Below Fortification Rock, Arizona*, 1871
Albumen print
Courtesy John Hay Library, Brown University  TL68.2012.6

Emmet Gowin
American, b. 1941
*Old Hanford City Sites and the Columbia River, Hanford Nuclear Reservation near Richland, Washington*, 1986
Toned gelatin silver print
Promised gift of Dr. and Mrs. William G. Tsiaras  TL78.2012.1

Emmet Gowin’s carefully constructed prints of man-made scars in the natural landscape seductively draw us in to examine what these lushly patterned and toned images represent. Predating Google Earth, these photographs are shot from the air and provide information about the environment.
Emmet Gowin  
American, b. 1941  
*Alluvial Fan, Natural Drainage near Yuma Proving Ground and the California Arizona Border*, 1988  
Toned gelatin silver print  
Promised gift of Dr. and Mrs. William G. Tsiaras TL78.2012.2

Emmet Gowin’s carefully constructed prints of man-made scars in the natural landscape seductively draw us in to examine what these lushly patterned and toned images represent. Predating Google Earth, these photographs are shot from the air and provide information about the environment that questions our role as stewards of the planet. A master darkroom printer, Gowin makes images come alive through hand-toning. Each print is transformed from grayscale into hues ranging from warm highlights to cool shadows, emphasizing the illusion of three-dimensionality.