

RISD MUSEUM

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 Rupp, 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



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Carleton Watkins
American, 1829-1916
Cape Horn, Columbia River, 1867
Albumen print
Helen M. Danforth Acquisition Fund 1987.010

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.

publisher H.C. White Co.
American, 1899 - 1915
The American Falls from the Steamer "Maid of the Mist," Niagara Falls, U.S.A., ca. 1903
Albumen print stereograph mounted on board
Anonymous gift 1987.074.2

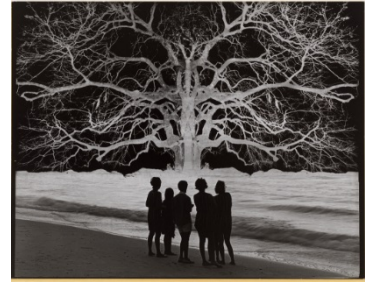
Art Sinsabaugh
American, 1924-1983
Chicago Landscape #24, 1964
Gelatin silver print
Gift of Aaron Siskind 1987.103.13



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Jerry Uelsmann
American, b. 1934
Apocalypse II, 1967
Gelatin silver print
Gift of Aaron Siskind 1987.103.15

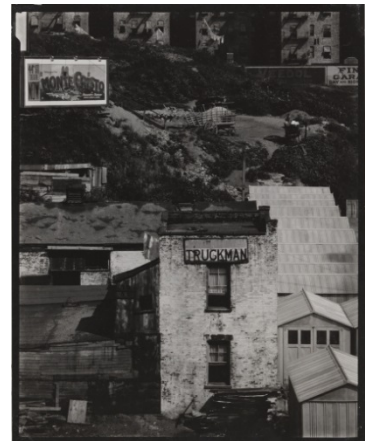
Apocalypse II unites a negative image of figures on a beach with a mirror image of a tree to create a likely allusion to the Cold War fear of nuclear annihilation. Pre-Photoshop, Jerry Uelsmann created this composite photographic tableau in the darkroom, meticulously printing a single image from multiple 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
Gift of Peter C. Jones, RISD 1974 1987.107.3



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.”

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Seneca Ray Stoddard

American, 1843-1917

The Adirondacks, Upper Au Sable Lake from Boreas Bay, 1887

albumen 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.

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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.



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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



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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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RISD MUSEUM

Christopher Grant La Farge
American, 1862-1938
Fields, South County, ca. 1900
platinum print on gray mount
Gift of Mrs. Muriel A. La Farge 2002.98.30

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Christopher Grant La Farge
American, 1862-1938
Bay at Sunset, ca. 1900
Platinum print on gray mount
Gift of Mrs. Muriel A. La Farge 2002.98.43

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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.

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Joe Deal

American, 1947-2010

Indio, 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 2003.76.1

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

Soboba Hot Springs, California (I), 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 2003.76.10

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RISD MUSEUM

Joe Deal

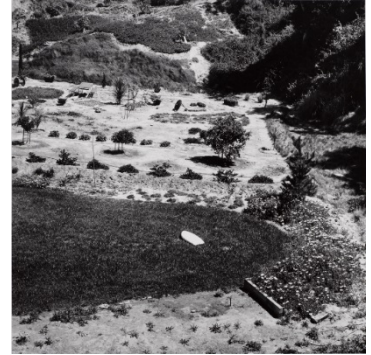
American, 1947-2010

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

Museum Purchase: Georgianna Sayles Aldrich Fund and Gift of James D. and Diane D. Burke 2003.76.12

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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

San Fernando, 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 2003.76.14

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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

Chatsworth, California, The Fault Zone, 1981, 1980

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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RISD MUSEUM

Joe Deal

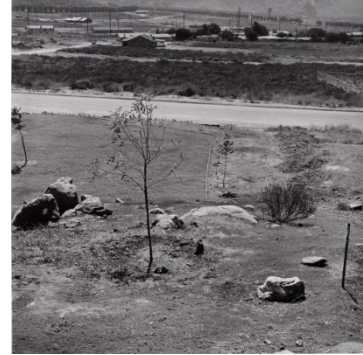
American, 1947-2010

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

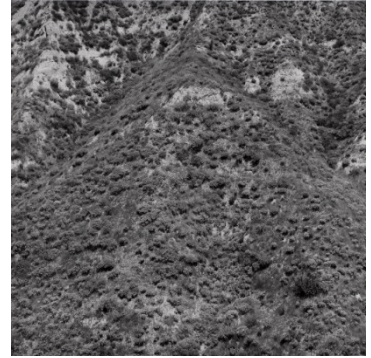
American, 1947-2010

Near Beaumont, 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 2003.76.5

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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

Baldwin Hills, 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 2003.76.7

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Joe Deal

American, 1947-2010

Glendale, 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 2003.76.8

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Joe Deal

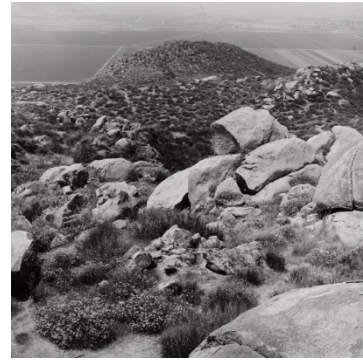
American, 1947-2010

Hemet, 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 2003.76.9

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.



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



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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

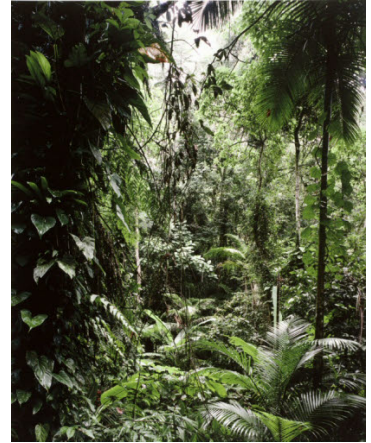
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Thomas Struth
German, b. 1954
San Francisco de Xavier, Paradies, 2004
Color inkjet print
Mary B. Jackson Fund 2006.11.2

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
Yakushima, Paradies, 2004
Color inkjet print
Mary B. Jackson Fund 2006.11.3

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
Daintree, Paradies, 2004
Color inkjet print
Mary B. Jackson Fund 2006.11.4

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



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



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
Yosemite National Park, From Paradies, 2004
Color inkjet print
Mary B. Jackson Fund 2006.11.6



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.”

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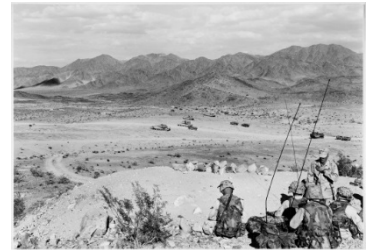
John Dowell
American, b. 1941
Wacker Drive, 2005
Color inkjet print
Mary B. Jackson Fund 2006.8



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

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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.

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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 Minkinen, 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

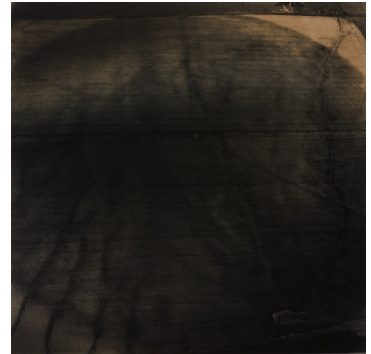


Emmet Gowin's carefully constructed prints of man-made scars in the natural landscape seductively draw us in to examine what these lushly patterned and toned images represent. Predating Google Earth, these photographs are shot from the air and provide information about the environment that questions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

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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.”



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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.

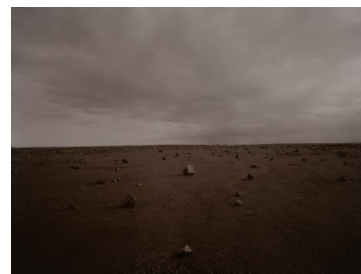
Linda Connor

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

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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

Mechanics' Monument, San Francisco, California, The American Monument, 1972

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



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Oliver Gagliani

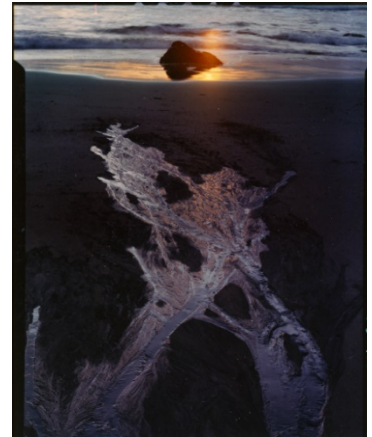
American, 1917-2002

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.



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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

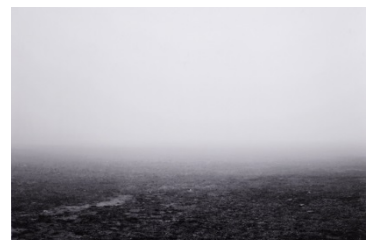
American, b. 1976

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



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Neal Rantoul

American, b. 1946

Near Pullman, Washington, 2009, Wheat, 2009

Color inkjet print on two sheets

Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005,
Professor of Photography, 2005-2009 2010.47



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, 1986/1977

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 spiney 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

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 2010.51.10

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



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Harold Jones

American, b. 1940

Baptism, Sabino Canyon, 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 2010.51.5



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 spiney 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

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 spiney 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.”

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Laura McPhee

American, b.1958

*Smoke from a Wildfire Ignited by Sparks from a Burn Barrell,
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 Rupp 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.

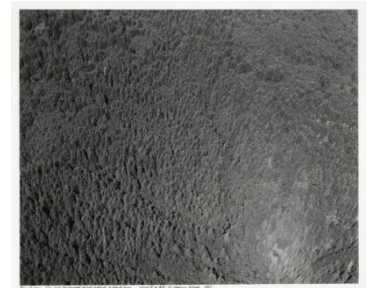
Frank Gohlke

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 Rupp 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.

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Frank Gohlke

American, b. 1942

Near Crowley, Texas, 1978

Gelatin silver print

Gift from the Collection of Joe Deal and Betsy Rupp 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 Rupp 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 Rupp 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 Rupp 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

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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 Ruppia 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

f/t/s Cancellations (Brown) -- *Field Star, Cancellations*, 1975

Toned gelatin silver print

Gift from the Collection of Joe Deal and Betsy Ruppia 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.



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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

First Camp of the Season: June 29/30 1979, "Bread Loaf Rock" City of Rocks, Idaho, The Rephotographic Survey Project, 1979

Gelatin silver print from dye diffusion negative (Polaroid)

Gift from the Collection of Joe Deal and Betsy Rupp 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 Rupp 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 "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

Mill Street, Reno, Nevada, 1977

Gelatin silver print on Agfa paper

Gift from the Collection of Joe Deal and Betsy Rupp 2010.82.35.10



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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 Rupp 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 Rupp 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.

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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 Rupp 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 "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

Nevada 33, Looking West, Nevada, 1977

Gelatin silver print on Agfa paper

Gift from the Collection of Joe Deal and Betsy Rupp 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 "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

Mustang Bridge Exit, Interstate 80, Nevada, 1977

Gelatin silver print on Agfa paper

Gift from the Collection of Joe Deal and Betsy Rupp 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 "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



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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 Rupp 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 Rupp 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 Rupp 2010.82.35.4



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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

US 50, East of Carson City, Nevada, 1977

Gelatin silver print on Agfa paper

Gift from the Collection of Joe Deal and Betsy Rupp 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 “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

New Construction, Shadow Mountain, Nevada 1977

Gelatin silver print on Agfa paper

Gift from the Collection of Joe Deal and Betsy Rupp 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 “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.

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Lewis Baltz

American, 1945 - 2014

Night Construction, Reno, Nevada, 1977

Gelatin silver print on Agfa paper

Gift from the Collection of Joe Deal and Betsy Rupp 2010.82.35.7

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

Model Home, Shadow Mountain, Nevada, 1977

Gelatin silver print on Agfa paper

Gift from the Collection of Joe Deal and Betsy Rupp 2010.82.35.8

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

B Street, Sparks, Nevada, 1977

Gelatin silver print on Agfa paper

Gift from the Collection of Joe Deal and Betsy Rupp 2010.82.35.9

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



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Steven B. Smith

American, b. 1963

Coolers, Ivins, Utah, Irrational Exuberance, 2007

Color inkjet print

Gift of Heather Smith in honor of Joe Deal, RISD Provost, 1999-2005,
Professor of Photography, 2005-2009 2010.86



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

Gift of the artist in honor of Joe Deal, RISD Provost, 1999-2005,
Professor of Photography, 2005-2009 2010.90



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American

Westminster Street, from Market Square, Providence, RI, 1874

Albumen print

Gift of Paula and Mack Lee 2010.94



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.

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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.

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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.

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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

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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.

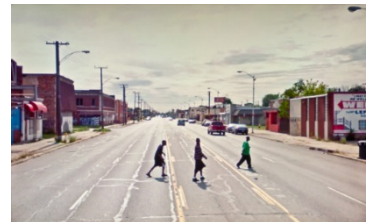
Justine Kurland
American, b. 1969
Smoke Bombs, Runaway Girls, 2000
Color chromogenic print
Mary B. Jackson Fund 2012.40

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



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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



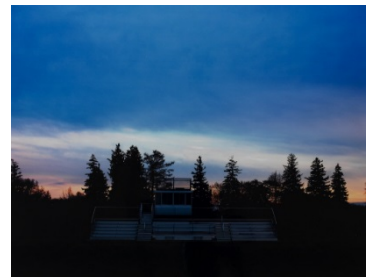
Jesse Burke

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.

RISD MUSEUM

Jesse Burke

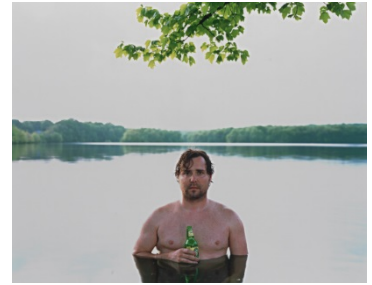
American, b. 1972

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



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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

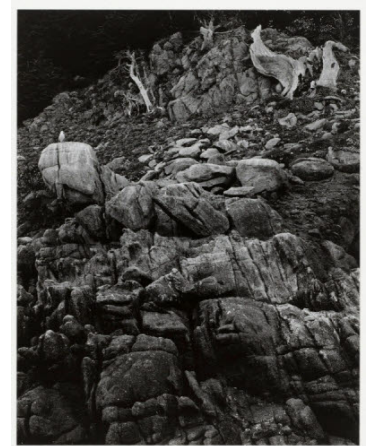
1919-2003

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



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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.”

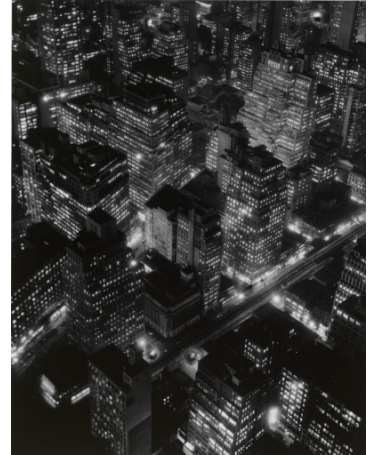
Berenice Abbott

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.”



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Ansel Adams

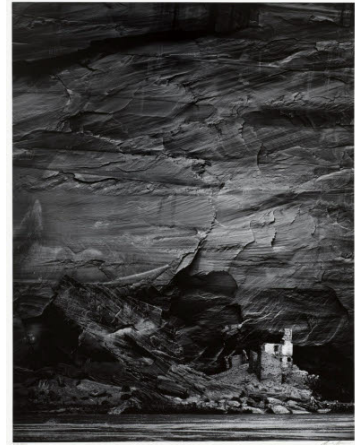
American, 1902-1984

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

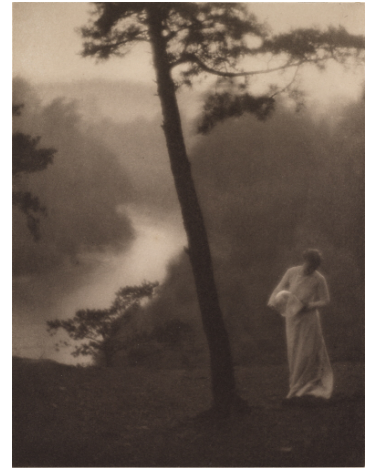
Museum purchase with funds from the National Endowment for the Arts 75.097

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.



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Clarence H. White
American, 1871-1925
Morning, 1905
Photogravure
Walter H. Kimball Fund 76.093



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.

RISD MUSEUM

William Henry Jackson

American, 1843-1942

Gardiners River Hot Springs, Diana's Baths, U.S. Geological Survey of the Territories, 1871

Albumen print

Jesse Metcalf Fund 76.100



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.

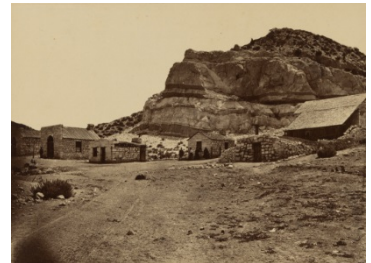
Timothy O'Sullivan

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



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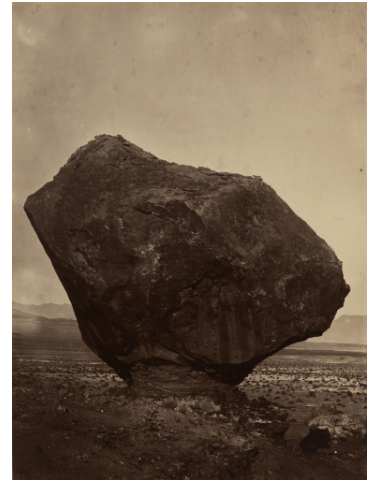
William H. Bell

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

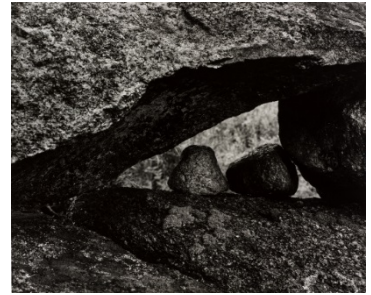
Walter H. Kimball Fund 77.059



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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.



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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 Shore'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



RISD MUSEUM

Stephen Shore

American, b. 1947

Untitled, New California Views, 1979, 1975

Color chromogenic print

Walter H. Kimball Fund 79.138

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 Shore's photograph, however, nature exists only as a commodity or a kitschy roadside attraction.



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

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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



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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

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.



Mathew B. Brady
American, 1823-1896
Flirtation Walk, West Point Views, ca. 1865
Albumen print stereograph
Anonymous gift 83.166



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J.N. (Jerome Nelson) Wilson

American, 1827 - 1897

Untitled (Bonaventure Cemetery, Savannah, Georgia), ca. 1880

Albumen print stereograph

Anonymous gift 84.028.11



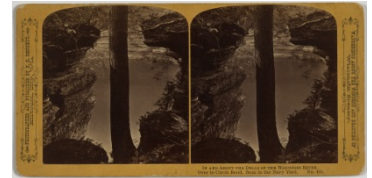
Henry Hamilton Bennett

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

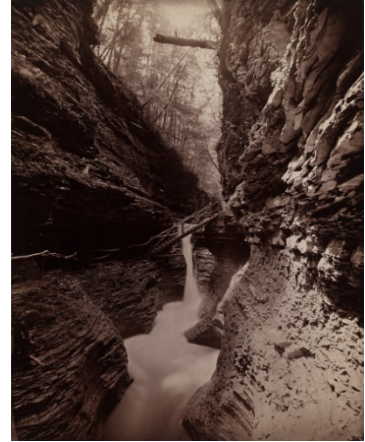


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dells of the Wisconsin River.

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

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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

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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, spotlighted 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

Courtesy Howard Greenberg Gallery, New York TL117.2012

While many of today's landscape photographers trace their roots to the subjects of the New Topographics artists, photographers such as

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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

Courtesy the Artist and Mitchell-Innes & Nash, New York TL118.2012

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



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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
Courtesy John Hay Library, Brown University TL67.2012



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

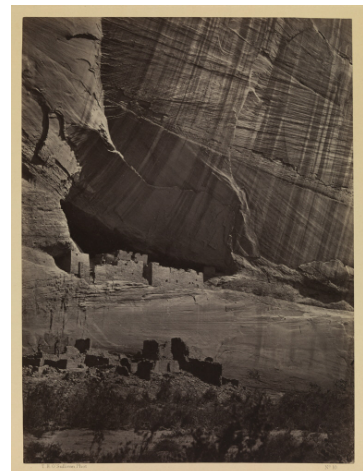
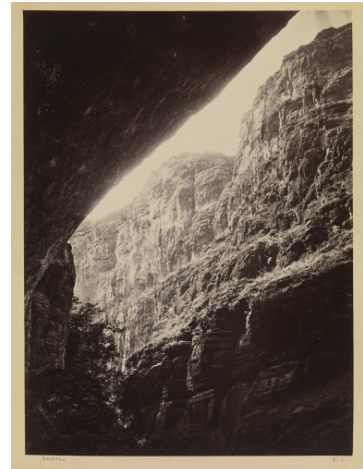
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purpose. Russell's photographs portray the expansion of new railroad lines as a glorious march of civilization and the surrounding landscape as a bonanza of natural resources awaiting taming and exploitation.

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



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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

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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

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

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