

# CREATIVE CONTINUUM

The History of the Center for Creative Photography



July 24–November 28, 2010

Doris and John Norton Gallery for the Center for Creative Photography, Phoenix Art Museum

April 1–July 10, 2011

Center for Creative Photography, University of Arizona, Tucson

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As the Center for Creative Photography celebrates its thirty-fifth anniversary in 2010, it is poised to look back on past accomplishments and forward to embrace new technologies to reach ever greater audiences. Established with the archives of five major American photographers—Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, and Frederick Sommer—the Center now holds more than 90,000 photographs by more than 2,000 artists. The archival collection, essential to the Center’s mission of exploring the medium’s history and the creative process, boasts more than four million items, from cameras and negatives to journals and personal letters.

The Center presents original exhibitions in its galleries in Tucson, in the Norton Gallery at the Phoenix Art Museum, and at venues around the world. Students, scholars, and members of the public view photographs and archival materials in the Center’s print study room and take guided tours of special exhibitions. The Center upholds an active publications program, producing exhibition catalogues, books, and illustrated gallery guides. Acquisitions of new archival materials, fine photographic prints, and video oral histories join the Center’s holdings each year.

Though many of these programs are longstanding, having begun in nascent form the year the Center was founded, the institution is also creating a new online presence. Each photograph will be digitized in the Center’s state-of-the-art studio, creating a rich reference collection that parallels the fine prints housed in the vault. As they become available, groups of photographs will be presented on the Center’s website in an illustrated and searchable database.

The original vision for the Center depended on it fostering study of photographic history, investing in present practice, and engendering dialogue about the road ahead. The sense that, at any moment in time, we are part of a creative continuum that stretches back to the medium’s invention and toward an exciting and indefinite future allows the Center to look back while focusing forward.

Rebecca Senf  
Norton Family Curator

# THE FOUNDING OF THE CENTER FOR CREATIVE PHOTOGRAPHY

The Center for Creative Photography was founded by the photographer **ANSEL ADAMS** and then-University president, **JOHN P. SCHAEFER**. Schaefer, an avid amateur photographer, had a deep appreciation for the way photography influences contemporary society. In 1974, he invited Ansel Adams to exhibit his work at the University of Arizona Art Museum. When the photographer visited the campus, Schaefer approached Adams about donating his collection and archive to the University. Adams, then 72 years old, had considered a contribution of these materials to a university library in California—but Schaefer’s proposal intrigued him. For more than forty years Adams had hoped to create a “center” for the study of photography, a place where new and historic practice could be collected and exhibited, a place where artists and scholars could view fine prints and discuss the unique qualities of the medium, a place where access to the materials would be a cornerstone. Soon Adams had invited four of his peers, others with firmly established reputations, to join this new institution. In 1975, mere months after Schaefer and Adams’s initial conversation, the Center for Creative Photography was born with an inaugural exhibition of the five founders’ work: Ansel Adams, **WYNN BULLOCK**, **HARRY CALLAHAN**, **AARON SISKIND**, and **FREDERICK SOMMER**. Though no listing of the specific prints shown in that exhibition remains, the local newspaper’s review commented about each of the five founders, and provides wonderful clues to the work shown:

Adams’ earlier examples are distinguished by their sparkling clarity married to a selective eye

[Siskind] did a splendid series in Jerome, Ariz. and currently seems intrigued with figures in levitation

Sommer’s sensitive eye sees the visual possibilities in, for example, a well worn piece of wall.

[Bullock] adds a dimension beyond clarity often suggesting a spirit deeper than what is there.

...as [Callahan] grew as an artist he brought artistry to his work; [such as] the evocative fragment in a series of women’s heads.

That original exhibition also included a handful of prints by other photographers. On our thirty-fifth anniversary, we again pair the pictures from the founding archives with additional works to demonstrate the depth, breadth, and diversity of the holdings in this ever-expanding, world-class collection.

## PARTIAL EXHIBITION CHECKLIST

78.152.27  
Ansel Adams, *Winter Sunrise, the Sierra Nevada from Lone Pine, California*, 1944  
Gelatin silver print



76.51.1  
Wynn Bullock, *Child in Forest*, 1951  
Gelatin silver print  
© 2010 Bullock Family Photography LLC. All Rights Reserved, Courtesy of Archive Consulting and Management Services LLC, New York, NY

92.104.22  
Harry Callahan, *Chicago*, 1950  
Gelatin silver print



76.62.9  
Aaron Siskind, *Terrors & Pleasures of Levitation, No. 99*, 1961  
Gelatin silver print  
© The Aaron Siskind Foundation

2000.75.7  
Frederick Sommer, *Colorado River Landscape*, 1942

# THIRTY-FIVE YEARS OF ACQUISITIONS

Although there are archives that come to the Center after a photographer has died, the institution prefers to work with living artists, to engage in a give-and-take process that allows the artist to shape the resulting archive. **RALPH GIBSON** is a key example of this kind of close-knit relationship. As the photographer recounted, "My relationship with the Center started in 1975 when Harold Jones came to visit me in my studio. He was founding director. He said he would like to make an archive. I said, 'I'm only thirty. I'm so young to have an archive.' He said, 'Well, the reason we're inviting you to have an archive is that we don't know anything about the creative process in living art photographers. Most archives are of dead masters. We want to start with living masters.'" Gibson's continuously growing archive includes photographic prints, oral history interviews, handwritten notes and diaries, and extensive material relating to his book publishing company, Lustrum Press.

Throughout its history, the Center has continued to enhance its holdings of work by members of **GROUP F/64**, a loose association of like-minded California photographers who wanted to promote their modernist vision. Together they exhibited their prints at the M. H. DeYoung Memorial Museum in 1932, with a manifesto that declared the qualities they felt were necessary for a successful photograph: sharp focus, great depth of field, and large-format negatives contact-printed on glossy paper to best show the wealth of detail and rich texture the mechanistic camera could capture. Beginning with Ansel Adams's inaugural archive, and the addition of works by **EDWARD WESTON**—one of the twentieth century's most influential photographers—in 1981, the Center's holdings were greatly enriched by the donation of **SONYA NOSKOWIAK**'s archive in 1976. Noskowiak, a protégé of Edward Weston and a member of Group f/64, went on to have a prolific and successful career as a portrait photographer. It was through Ansel Adams's urging that Noskowiak's brother placed her archive in Tucson alongside those of fellow f/64 members. Today the Center's holdings of Group f/64 members also include the work of Alma Lavenson, Brett Weston, and Willard Van Dyke.



## ACQUIRED SINCE 1975

76.9.110  
Sonya Noskowiak, *Patricia Benkman*,  
ca. 1930s  
Gelatin silver print

76.21.5  
Edward Weston, *Nude*, 1936  
Gelatin silver print

76.60.55  
Imogen Cunningham, *Two Callas*, 1929  
Gelatin silver print

76.217.3  
Linda Connor, untitled, 1974  
Gelatin silver printing-out paper print

77.71.7  
Laura Gilpin, *Ranchos de Taos Church*, 1930  
Platinum print

78.123.64  
Félix Bonfils, *Statue colossale de Ramsesses II à Memphis*, ca. 1870  
Albumen print

Along with the donation of his archive, **ANSEL ADAMS** and his wife **VIRGINIA** gave the Center the Ansel and Virginia Adams Collection of photographic prints, including over 2,000 objects by more than 500 photographers. Ansel's great interest in photographic history, and specifically in his own Western landscape predecessors, led him to collect a fine group of nineteenth-century views. One exceptional print is George Fiske's view of El Capitan in Yosemite Valley. Adams once commented that he admired Fiske's work above all of Yosemite's many photographers.

Founded in 1989 by eight photographers, the **WATER IN THE WEST PROJECT** sought to create an archive of contemporary photographs about the relationship between water and landscape in the American West. In 1995, one of the group's cofounders, Robert Dawson, expressed three reasons for choosing the Center: the project wanted an institution that would provide access to the materials for study, would be able to accommodate both exhibition quality photographs and related research materials under one roof, and would allow for future additions to the archive. This type of acquisition—bringing together a group of works, produced by individual artists, bound by a common theme—was unprecedented, but through dedicated negotiations the photographs came to Tucson.



Although the Center's collection includes examples from around the globe, its greatest strength is North American photography. The Center's placement in Tucson, Arizona, also allows it to develop important relationships with local photographers. One such artist is **LOUIS CARLOS BERNAL**, who was a beloved instructor of photography at Tucson's Pima Community College. His career was cut short, however, when his bicycle was struck by a car, leaving him in a coma. His death in 1993 marked a dramatic loss for Tucson's photographic community. However, his photographs, both those in color and black-and-white, will continue to reveal his Latino community to viewers for decades to come.

79.17.3  
Margrethe Mather, *Florence Deshon*,  
1920  
Platinum print



79.24.1  
Max Yavno, *Cable Car, San Francisco*, 1947  
Gelatin silver print  
© 1998 Center for Creative Photography,  
The University of Arizona Foundation

79.127.38  
George Fiske, *El Capitan. 3300 Feet*,  
ca. 1880  
Albumen print

80.11.126  
Jerry N. Uelsmann, untitled, 1976  
Gelatin silver print



80.45.2  
Louis Carlos Bernal, *Dos Mujeres*,  
Douglas, Arizona, 1978  
Chromogenic print  
© Lisa Bernal Brethour and  
Katrina Bernal



Though the general collecting practice of the Center is to acquire work in great depth, there are times when the work of a specific photographer is so important, that to be sure he is represented in the collection, the Center purchases individual prints. Twice in our history, we have bought photographs from **ROY DeCARAVA** (1919–2009). In 1952, he became the first African-American photographer to receive the distinguished Guggenheim Fellowship and the resulting *Sweet Flypaper of Life*, which featured a text by poet Langston Hughes, is one of the most important photographic books of the twentieth century. DeCarava’s creation of a gallery in his Manhattan home in the mid-1950s and his work on community arts organizations shows his dedication to the medium and its practitioners. DeCarava also made a profound mark as a teacher of photography, providing thirty-four years of dedicated service at Hunter College in Manhattan, New York. Throughout it all, he produced photographs that reflect deep insight into humanity, a powerful compositional sense, a distinctive approach to using the gelatin silver print’s tonal range, and impeccable standards for printing.

Beginning with works by two Japanese photographers, acquired as part of the W. Eugene Smith archive, the Center has continued to develop a focused collection of Japanese photography. It was dramatically expanded with a pair of acquisition grants from Hitachi America Inc. in 1988 and 1990, which allowed the Center to purchase more than eighty works by eighteen living Japanese photographers. Hitachi had a special connection to W. Eugene Smith, who photographed at the Japanese corporation in 1961, and the Center was lucky to benefit from the extension of this relationship. Spanning a wide range of photographic subject matter, the **HITACHI COLLECTION OF CONTEMPORARY JAPANESE PHOTOGRAPHY** includes portraits, natural and built landscapes, conceptual works, and documentary projects.

81.95.7  
Roy DeCarava, *Haynes, Jones and Benjamin, Ellenville, New York*, 1956  
Gelatin silver print

81.149.3  
Ralph Gibson, *Sardinia*, 1980  
Gelatin silver print

81.191.9  
Todd Walker, *Mesa III*, 1981  
Offset lithograph

82.27.7  
Don Worth, *Succulent: Echeveria "Morning Light," Mill Valley, California*, 1972  
Gelatin silver print  
© The Don Worth Photographic Trust

82.81.3  
Richard Misrach, *Sounion*, 1979  
Dye transfer print

82.102.438  
W. Eugene Smith, *Frontline Soldier with Canteen*, 1944  
Gelatin silver print

83.106.4  
Marion Palfi, *Charlottesville, Virginia*, 1951  
Gelatin silver print

## ARCHIVAL OBJECTS FOR RESEARCH AND EDUCATION

Though the Center has an exemplary collection of fine photographic prints, what sets it apart from other museums that collect photography is the vast archival holding. These collections include materials that support the study of photography, and that were produced and retained by photographers, photographic commercial galleries, pivotal organizations, and key researchers. The archives hold many types of objects, totaling more than four million pieces.

**W. EUGENE SMITH CONTACT SHEET** Just as we might look at preparatory sketches to understand the methods of great painters, the contact sheets of photo-essayist W. Eugene Smith reveal his practice. After Smith shot a roll of 35mm film, he would develop the negatives and then lay strips of them together in direct contact with a sheet of light-sensitive photographic paper. These “contact sheets” allowed him to see the shots he had made and readily choose the single frames he felt were most promising for enlargement. For viewers they provide a chance to see what shots preceded and followed the one Smith finally selected. As you read the sequence of images, you can imagine how Smith moved in close to record the action and then pulled back to survey the scene. As he switched his camera from a horizontal to a vertical orientation, he experimented with different arrangements of components within the frame.

**LIGHT GALLERY MEMORABILIA** Today’s photographic market is firmly established, with high-profile auctions, high-end galleries, and photographers charging five-digit prices for a single print. But in 1971, when LIGHT Gallery was founded in New York City, it was the first to sell exclusively the work of living photographers. Though a few photographic galleries had preceded LIGHT (notably Helen Gee’s Limelight and the Lee Witkin Gallery—whose archives are also at the CCP), they needed income from a café (at Limelight) or from historic photographs (at Witkin) to get by. From the LIGHT archive, we see three related items from the gallery’s Los Angeles branch—the announcement from a Larry Sultan and Robert Frank exhibition, the descriptive panel posted on the gallery wall, and a review of the exhibition from the *Los Angeles Times*—that allow us to imagine a moment when the world of commercial photography was young.

83.112.7  
Garry Winogrand, *New York*, ca. 1972  
Gelatin silver print



85.45.3  
Robert Heinecken, *Untitled News-women, Composite of 3, Asian/Black/Chicana*, 1983  
Polaroid Polacolor  
© The Heinecken Trust and Pace/MacGill Gallery, New York

88.52.3  
William Mortensen, *Sheherazade and the Sultan*, 1926  
Gelatin silver print

90.3.11  
Richard Avedon, *The Young Lords*, left to right Unidentified Man; Gloria Gonzalez, Field Marshal; Juan Gonzalez, Minister of Defense; Unidentified Woman, New York City, February 8, 1971  
Gelatin silver print

90.10.1  
Masahisa Fukase, *Ishikawamon, Kanazawa*, 1977  
Gelatin silver print

93.6.43  
Lola Alvarez Bravo, *Untitled*, 1940s  
Gelatin silver print



**LOUISE DAHL-WOLFE'S CAMERA** Cameras have become so small, many people always have one with them—incorporated into telephones, into hand-held computers, or in slim devices that tuck neatly into pocket, backpack, or purse. Their digital nature allows for this progressive shrinking, despite increasing file size and quality. There was, however, a time when the size of the negative (and therefore the camera) was intrinsically related to how much information could be captured in the photographic process. If you wanted a large print, or an exquisitely detailed and sharp one, you needed a large negative and an even larger camera. Big view cameras required a tripod, and sheets of film that were loaded individually. Handheld cameras used roll film—they could be rapidly advanced and were highly portable. Seeing a photographer's actual piece of equipment, the one they touched, the one they relied upon, the one they knew intimately, creates a connection between the here-and-now and the moments of a photographer's creation.

**CHARIS WILSON MANUSCRIPT** In 1937, Charis and Edward Weston began an unparalleled adventure as they travelled to make photographs in fulfillment of Edward's Guggenheim Fellowship. They purchased a new black station wagon and named it Heimy (a good nickname for Guggenheim, they thought) and set out on an extended road trip. Charis was the note-taker, and ultimately the writer for the resulting illustrated book, *California and the West*. Her notations about the people they met, the itinerary, and procuring supplies gave detail and color to the final work, transforming Weston's pictures into a rich collection supported by an accessible and warm narrative. The original diary resides at the Huntington Library in Pasadena, California, but the book's manuscript is housed at the Center.



93.71.187  
Josef Breitenbach, untitled, ca. 1934  
Gelatin silver print

93.73.40  
Louise Dahl-Wolfe, *Natalie Paine, Tunisia*, 1950  
Gelatin silver print

94.52.27  
Tseng Kwong Chi, *Paris, France*, 1983  
Gelatin silver print

94.57.53  
Mickey Pallas, *Hula Hoopers, Chicago*, 1958  
Gelatin silver print

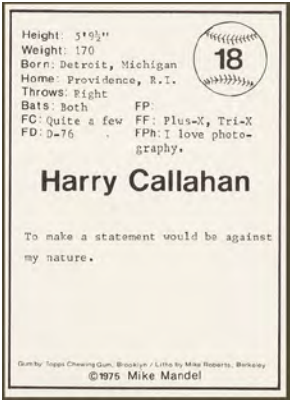
95.19.3  
Graciela Iturbide, *Doña Guadalupe, Juchitán*, 1988  
Gelatin silver print

95.36.65  
William Christenberry, *Green Warehouse, Newbern, Alabama*, 1978  
Chromogenic print

96.96.82  
Laura Volkerding, *Airstream Trailers, Lake Quinalt, Washington*, 1978  
Gelatin silver print  
© 1996 Center for Creative Photography,  
The University of Arizona Foundation

**FAMILY OF MAN EXHIBITION PLANNING DOCUMENTATION** The Museum of Modern Art's 1955 exhibition *The Family of Man* stands apart from all other photographic presentations for its vast exposure, its immense popularity, and its unique methods of display. The exhibition's curator, Edward Steichen, and his assistant Wayne Miller, surveyed millions of photographs before selecting the 503 photographs that were printed at varying scales, organized by theme, and arranged dynamically throughout the maze-like exhibition space. With the acquisition of Wayne Miller's archive, the Center can now share documents that offer insight to the exhibition's look and planning. A set of installation views indicate how innovative Steichen's arrangement was and notes from the planning stages show that the curator thought first about the themes he wanted to illustrate and then sought images to support them.

**MIKE MANDEL'S PHOTOGRAPHER BASEBALL CARDS** In 1975 Mike Mandel made a set of monochrome cards featuring photographers and others related to the field, dressed up as baseball players. The conceptual project humorously satirized photography's role in the larger art market, but one of its legacies is as a who's who of creative photography in the Center's founding year. The 134 cards include all five of the Center's founding archive artists (Adams, Bullock, Callahan, Siskind, and Sommer), founding director Harold Jones, as well as photographers whose archives have been added recently, such as Joe Deal and Tom Barrow.



97.55.79  
Charles Harbutt, *Romantic Postcard*, 1990  
Gelatin silver print

2000.40.12  
Dawoud Bey, *Dowua, Greater Lawn Community Youth Network*, 1999  
Gelatin silver print

2000.50.16  
Robert Dawson, *Aerial view of new homes on former Central Valley farmland, Discovery Bay, California*, 1996  
Chromogenic print  
© 1996 Robert Dawson

2000.126.21  
John Gutmann, *The Artist Lives Dangerously. San Francisco*, 1938  
Gelatin silver print

2002.38.7  
Thomas F. Barrow, *Bluff*, 1975  
Gelatin silver print

2003.7.232  
Wright Morris, *Straightback Chair, Home Place, Norfolk, Nebraska*, 1947  
Gelatin silver print

2004.7.10  
Hans Namuth, *Felix Jerónimo, age 47, farmer*, 1978/2003  
Gelatin silver print

Mike Mandel, baseball photographer trading cards: *Harry Callahan*, 1975  
9 x 6.5 cm. Harry Callahan Archive  
© 1975 Mike Mandel

# VOICES OF PHOTOGRAPHY

The Center for Creative Photography is home to **VOICES OF PHOTOGRAPHY**, an oral history project started in 1975 by the Center’s first director, Harold Jones. The interviews are with photographers whose archives are at the Center; those who have knowledge and experience with the lives and work of archive photographers; photographers and historians who can speak about photography’s evolution since 1970; and past and present Center for Creative Photography directors, curators, and staff who provide insight into the institution’s establishment and development. Each interview is researched, planned, and conducted by graduate students from the University of Arizona’s studio photography and art history programs under the direction of Program Coordinator Harold Jones, Professor Emeritus. All the videotaped interviews are available to scholars at the Center. In the future, videos will be made available on Center’s website.

Please explore the Center’s website for more information about the collections, programs, exhibitions, and archives.  
[WWW.CREATIVEPHOTOGRAPHY.ORG](http://WWW.CREATIVEPHOTOGRAPHY.ORG)

# ACKNOWLEDGMENTS

The Center recognizes the contributions of the former directors Harold Jones, James L. Enyeart, Terence Pitts, Douglas Nickel, and Britt Salvesen and the many former staff members who contributed to the institution’s success. Thanks also go to the current staff—Leslie Calmes, Tammy Carter, Kari Dahlgren, Cass Fey, Denise Gosé, Joan Klose, Alan Lavery, Betsi Meissner, Tim Mosman, Sarah Newby, Nova O’Brien, Trinity Parker, Rebecca Senf, Sue Spence, and James Uhrig—whose dedication and hard work continue to make the Center’s world-class collection protected, accessible, and understood. Finally, a heartfelt welcome to Dr. Katharine Martinez, the Center’s newest director, who begins work in July 2010—the middle of this thirty-fifth anniversary year.



2007.7.1.13  
Rosalind Solomon, *Bananas, Salvador, Bahia, Brazil*, 1980  
Gelatin silver print  
© 1980 Rosalind Solomon

2008.89.154  
Andy Warhol, *Statue of Liberty*, 1982  
Gelatin silver print



2009.12.3.45  
Rosalie Thorne McKenna, *Dame Edith Sitwell, Poet, New York*, 1953  
Gelatin silver print  
© Rosalie Thorne McKenna Foundation  
Courtesy Center for Creative Photography,  
The University of Arizona

2009.28.26  
Alma Lavenson, *San Francisco Acatapec, Cholula*, 1926  
Gelatin silver print

2010.1.104  
Joe Deal, *325.84—Near Alexandria, Minnesota*, 1984  
Gelatin silver print

# PHOENIX ART MUSEUM EDUCATION PROGRAMS

## Try It Yourself Workshop

There WILL be a Quiz  
10:30 a.m.—noon, Saturday, October 9  
Fee: \$15 Museum members/\$20 non-members

Why does one photograph look different from another? Learn to identify and understand a variety of photographic processes – historic and contemporary – and know what you’re seeing! Experts Jeremy Rowe and Rebecca Senf lead you through a hands-on workshop of close-up observation and explanation of original photographs, from tintypes to Polaroids. The morning culminates in a fun quiz to test your eye!

## Lecture

Directors on Directing  
7 p.m., Wednesday, November 17  
Free

In museums, directors wield great influence on what is collected, how it is presented, the building it lives in, and how the museum interacts with its community. Join in a moderated discussion between Jim Enyeart, a former director of the Center for Creative Photography, and Jim Ballinger, director of Phoenix Art Museum, as they reveal the tough decisions, goals, challenges, disappointments, and quirks of setting direction for cultural institutions.

For information on these programs, please visit [phxart.org](http://phxart.org).

# CENTER FOR CREATIVE PHOTOGRAPHY EDUCATION PROGRAMS

Please visit [www.creativephotography.org/events](http://www.creativephotography.org/events).

# A LANDMARK PHOTOGRAPHY PARTNERSHIP

In 2006, Phoenix Art Museum and the Center for Creative Photography at the University of Arizona in Tucson inaugurated a highly innovative and unprecedented collaboration to bring the finest in photography to Phoenix Art Museum visitors. It established a vibrant new photography exhibition program at the Museum, while bringing the Center's world-renowned collections to new and larger audiences.

The Center for Creative Photography is one of the world's largest repositories of materials chronicling photography. Founded in 1975, it now houses 4 million archival items and 90,000 fine prints by photographers including Ansel Adams, Edward Weston, Harry Callahan, Aaron Siskind, Frederick Sommer, W. Eugene Smith, Louise Dahl-Wolfe, and Garry Winogrand.

One of the nation's leading art museums, Phoenix Art Museum presents international exhibitions of the world's greatest art and features a collection that spans the centuries and the globe—American, Asian, contemporary, European, Latin American, and Western American art, and fashion design. Not to be missed are the Thorne Miniature Rooms, the interactive family gallery PhxArtKids, great shopping and dining, and a variety of public events.

Now, through the combined efforts of these two organizations, Phoenix Art Museum visitors will experience unparalleled excellence in the field of photography in the Museum's Doris and John Norton Gallery for the Center for Creative Photography.

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Phoenix Art Museum

CENTER FOR CREATIVE PHOTOGRAPHY

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[www.infocus-phxart.org](http://www.infocus-phxart.org)

INFOCUS

**COVER** Wynn Bullock. *Dandelion Seeds, Photogram*, 1969. Gelatin silver print 76.546.2.

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