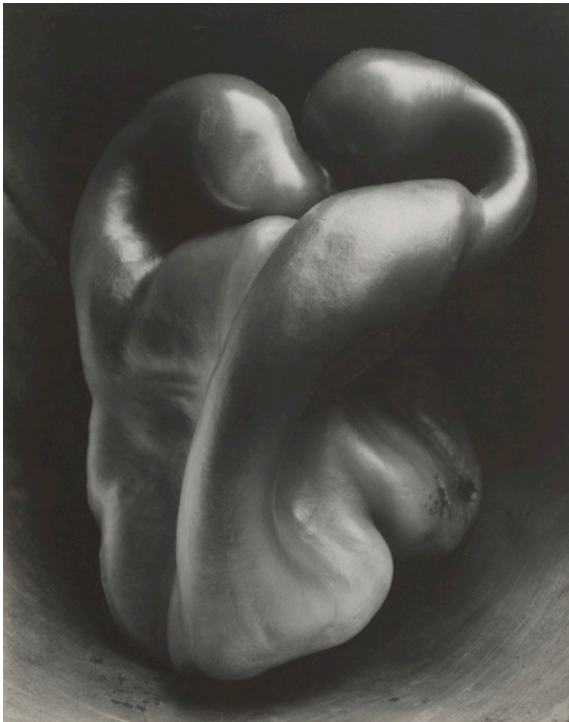


MAKING A PHOTOGRAPH

ICONIC IMAGES AND THEIR ORIGINS



many years, but our paths never crossed before. With him I spent the whole evening willingly, for he gained in the seeing, - took something away, and I gained in the giving, - he left something behind.

Those last new peppers!

They are powerful! I actually have added to my former work with them, and am all set to go on!

Aug. 8.

I could wait no longer to print them, - my new peppers, so I put aside several orders, and yesterday afternoon had an exciting time with seven new negatives.

First I printed my favorite, the one made last Saturday, Aug. 2, just as the light was fading, - quickly made, but with a weeks previous effort

CENTER FOR CREATIVE PHOTOGRAPHY

THE UNIVERSITY OF ARIZONA

MAKING A PHOTOGRAPH

ICONIC IMAGES AND THEIR ORIGINS

2 Figures Easter 1970
Photographed June 1972
1 very flat light.
1 strong side light at 3 A.M.

The Center for Creative Photography houses many masterpieces, such as Edward Weston's *Pepper No. 30* and Ansel Adams's *Moonrise, Hernandez, New Mexico*. Seen from a historical distance, these landmarks appear in splendid isolation. Yet this perspective neglects the lived experience—the artist's, the subject's, and the viewer's—that is essential to photography. Each individual photograph is part of a process, the result of experimentation, persistence, research, accident, and luck. *Making a Photograph* presents evidence of this process—negatives, field

notes, contact sheets, source material—casting iconic images in a new light and expanding our sense of photography's expressive potential. In addition, the exhibition suggests the breadth and depth of the Center's archival collections and their value as essential resources for the study of photography.

The exhibition's title comes from Ansel Adams, who used it in 1935 for the first of many books outlining his conviction that a photograph is crafted and designed by an artist rather than simply taken or recorded by a machine. *Making a Photograph* does not present a chronological history of photography but instead examines photographic creativity. Seven thematic sections identify different arenas, either physical or conceptual, where decisions are made and meanings are determined. While perhaps we cannot definitively chart the path from idea to object, the signs left along the way can instruct and even inspire.

Frederick Sommer (United States, 1905–1999). *Cut Paper*, 1970. Gelatin silver print. Frederick Sommer Archive. © 1970 Frederick and Frances Sommer Foundation.

Notes on verso of cut paper original, 1972. Pencil on brown Kraft paper. Frederick Sommer Archive. © 1970 Frederick and Frances Sommer Foundation.



In the Studio

Asserting the fine-art status of photography in the 1930s, Edward Weston emphasized imagination as well as execution with his influential doctrine of previsualization. *Pepper No. 30* exemplifies this process. Weston's notes, negative log, and prints reveal his initial reaction to the "excitingly individual" object, discovered at the market by his apprentice Sonya Noskowiak; then, his experiments with different backgrounds for it; and, finally, the resulting prints: "Quickly made, but with a week's previous effort back of my immediate, unhesitating decision. A week?—Yes, on this certain pepper,—but twenty-eight years of effort, starting with a youth on a farm in Michigan."

Robert Heinecken, working a generation after Weston, devised quite different studio-based methods, focusing on photography's reproductive capacities over the singular fine print. His subjects and materials came from mass culture. The leitmotif in this provocative group of works—the figure of a grinning Viet Cong soldier holding aloft two severed heads—came from a magazine. Using screenprint and offset lithography, Heinecken replicated the image in combination with a variety of advertisements, later reinserting the pages into periodicals on newsstands for unsuspecting consumers to discover. Through relentless repetition and surreptitious delivery, Heinecken intensified his message about the role of the media in our understanding of the larger forces of history.



Above and left

Robert Heinecken (United States, 1932–2006). Offset lithographic plate, 1971. Metal on wood block. Robert Heinecken Archive. © The Heinecken Trust and Pace/MacGill Gallery, New York.

Offset lithography on magazine pages, 1971. Robert Heinecken Archive. © The Heinecken Trust and Pace/MacGill Gallery, New York.

Cover

Edward Weston (United States, 1886–1958). *Pepper No. 30*, 1930. Gelatin silver print. Edward Weston Archive /

Gift of the Heirs of Edward Weston. © 1981 Center for Creative Photography, Arizona Board of Regents.

Excerpt from original daybook manuscript, August 7–8, 1930. Edward Weston Archive. © 1981 Center for Creative Photography, Arizona Board of Regents.

In the Field

Photography's embeddedness in the world accounts for its infinite variety and enduring fascination. The camera can be regarded as a metaphor for sight, even for perception itself. As such it not only records objects and scenes, but also the operator's unique perspective. The three photographers seen here—Wynn Bullock, W. Eugene Smith, and Garry Winogrand—demonstrate different ways in which the image reflects an individual's direct encounter with the world.

Bullock became well known in the 1950s for his mystical renditions of natural settings. Creating his iconic picture of a child, pale and glowing on a bed of ferns, he aimed to transcend description: "When I am in the forest with a model I work to have my camera record not only what I see but what I feel."

Letter discussing Bullock's approach to photographing the nude in nature, n.d. Ink on writing paper. © 2007 Bullock Family Photography LLC, All Rights Reserved, Courtesy of Archive Consulting and Management Services LLC, New York.

Dear George —

As usual you are thorough and to the point in your questions for the *Shorehill* article. I'll try to be the same in my answer. I'll take your questions one at a time

1) How I choose my viewpoint and angle and what are my criteria on this:

Before I go out with a model I usually take my camera and search for areas with photographic possibilities

The country here as you know has a great variety of scenic beauty. There are mountains, valleys, ~~with~~ forests ~~and~~ running streams as well as coastal areas ~~of~~ with ocean, sand and great rocks. As I search I may take photographs of what interests me, but my main purpose



Wynn Bullock (United States, 1902–1975). *Child in Forest*, 1951. Gelatin silver print. Wynn Bullock Archive. © 2007 Bullock Family Photography LLC, All Rights Reserved, Courtesy of Archive Consulting and Management Services LLC, New York.



Winogrand famously declared that he took pictures not to express his sentiments or tell a story, but to “see what things look like photographed.” His contact sheets show how his instincts lead him to certain subjects, notably women as glimpsed in the flow of urban traffic. The images he selected for his 1975 book *Women Are Beautiful* are among his best known. In a statement written for this book, Winogrand explained: “In the end, the photographs are descriptions of poses or attitudes that give an idea, a hint of their energies. After all, I do not know the women in these photographs. Not their names, work, or lives.”

Above

Garry Winogrand (United States, 1928–1984). Contact sheet of 35mm negatives including *New York World's Fair*, 1964. Garry Winogrand Archive. © 1984 The Estate of Garry Winogrand.

New York World's Fair, 1964. Gelatin silver print. Garry Winogrand Archive/ Gift of the artist. © 1984 The Estate of Garry Winogrand.



Smith, working in the context of a *Life* magazine assignment in 1954, told a more concrete story about Dr. Albert Schweitzer's work at a leper colony in Lambarene, West Africa. Painstaking research and continual self-reflection allowed Smith to gain proximity to his subject, but his personal investment also caused conflict with his employers. After *Life*'s publication of “A Man of Mercy,” Smith resigned from the magazine, infuriated by the editors' failure to portray the complexity he had discovered in Dr. Schweitzer and the village.



W. Eugene Smith (United States, 1918–1978). [Schweitzer reading by lamp], 1954. Gelatin silver print. W. Eugene Smith Archive.

In Dialogue

Artists learn by looking—they scrutinize not only the world but also pictures of it, their own and those made by others. The Center's collections include many instances of photographers in dialogue with one another. In some cases, as with Harry Callahan and Aaron Siskind, the conversation was both personal and professional, extending over the many years they taught together, first at the Institute of Design in Chicago and then at the Rhode Island School of Design. They often made pictures in the same location, but comparison shows how each honed his distinctive point of view and ultimately respected the other's difference.

Harry Callahan. *Cuzco*, 1974. Gelatin silver print.

Harry Callahan Archive. © The Estate of Harry M. Callahan.

Aaron Siskind. *Cusco Wall 24*, 1975. Gelatin silver print.

Aaron Siskind Archive. © The Aaron Siskind Foundation.

Another kind of dialogue takes place across time. Frank Gohlke, emerging as a young artist in the mid-1970s, found inspiration in the work of elder photographer Wright Morris, notably his photo-text depictions of the midwestern landscape. Describing Morris's pictures as "icons inscribed at a glance, naked facts, singular and dangerous," Gohlke went on to forge his own vision of the Midwest. Finally, a dialogue can be indirect, inferred later through a coincidence of subject or sensibility. This kind of correspondence is found between Rosalind Solomon and Hans Namuth, who shared the subject of Guatemala but pursued it independently.

In the Archive

Although photography is a relatively young medium, it has a rich history. Within just a few decades of its invention, practitioners began to write about their influential predecessors. For many artists working today, the history of photography is both source and subject. The creative process thus can include archival research, whether the goal is

to seek precedents, make new discoveries, or explore an old process. Conceptual artist Jim Pomeroy built a whimsical three-dimensional version of the classic Arthur Rothstein dustbowl photograph (1936)—complete with a variety of interchangeable disks with different patterns of parched earth—perhaps a commentary on the fact that Rothstein

Mark Klett (United States, b. 1952) and Byron Wolfe (United States, b. 1967)

Above Lake Tenaya, Connecting Views from Edward Weston to

Eadweard Muybridge, 2002. Gift of Mark Klett. © Mark Klett and Byron Wolfe.





placed, rather than found, the skull to achieve maximum effect in an image that purported to be documentary. Mark Klett, as a founder of the Rephotographic Survey Project in 1977, staked out the precise locations of the photographers who first explored the West a century earlier. He and his collaborator Byron Wolfe remain engaged with

rephotography, now using advanced technology in combination with the historical imagery to investigate the notion of time as manifested in the landscape.





Ansel Adams (United States, 1902–1984). *Moonrise, Hernandez, New Mexico*, 1941. Gelatin silver print. Ansel Adams Archive.
© The Ansel Adams Publishing Rights Trust.

Contact print for *Moonrise, Hernandez, New Mexico*, ca. 1990–92.
Ansel Adams Archive. © The Ansel Adams Publishing Rights Trust.



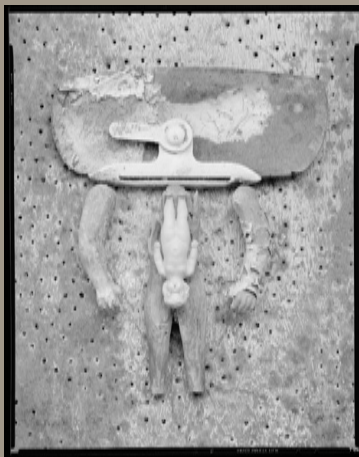
In the Darkroom

In the darkroom, the agency of light and chemicals transforms exposed and developed film into a print. The process has many solid rules, but is open to unlimited nuance based on experience, intuition, and chance. For some photographers, darkroom work is a necessary evil; for others, the site of interpretation and invention. Ansel Adams said, "The negative is comparable to the composer's score and the print to its performance. Each performance differs in subtle ways." Following his famous Zone system, he could achieve a long range of tones in his negatives, which guided but did not guarantee a correspondingly subtle print. The selection and control of materials was paramount. Comparing prints of his famous *Moonrise* made over the span of many years—alongside the negative, printing notes, and other materials—we can follow Adams into the darkroom as he makes adjustments to bring out the crosses in the foreground or to darken the sky.

Frederick Sommer (United States, 1905–1999). *Valise d'Adam*, 1949.

Gelatin silver print. Frederick Sommer Archive. © 1949 Fredrick and Frances Sommer Foundation.

One of two positive transparencies made for *Valise d'Adam*, 1949. Frederick Sommer Archive. © 1949 Fredrick and Frances Sommer Foundation.

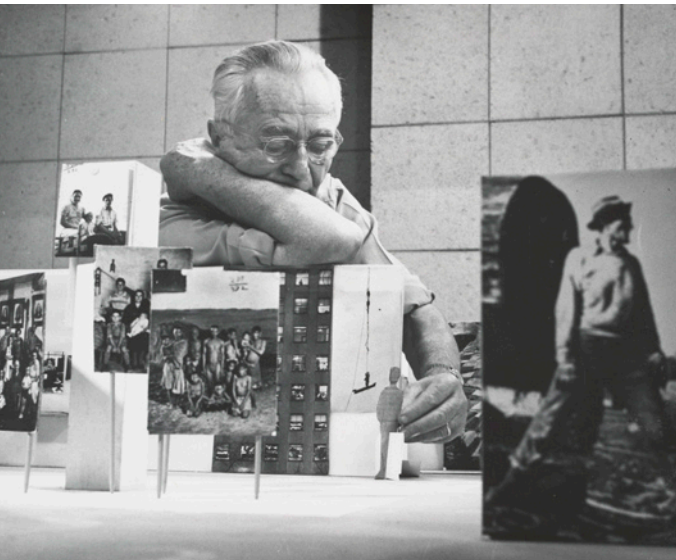


Frederick Sommer's darkroom practice was quite different from Adams's but equally dedicated. In two versions of *Valise d'Adam* (1949), a surrealist-inspired still-life, he used both negatives and positives. First, he painted Agfa Crocein Scarlet dye directly on the emulsions of the negatives, adding density where required. He then made thin positives. When suspended about an inch above the negative being printed by contact, the positive served as a mask, directing the flow of light from the enlarger more accurately than conventional burning and dodging. Sommer considered applying for a patent for this unique system. Keenly interested in other media, including traditional printmaking, he took a highly experimental approach to the idea of the negative and its interpretation in the darkroom. Reflecting on this issue in 1984, he wrote: "I have ceased thinking that all prints from the same negative should look alike.... I'm lucky to get two or three prints that in their differences serve other aspects of their possibilities.... I tend to favor variety between prints. Beautiful variations between prints are assets, not discrepancies."



On the Wall

Public display, in museums and galleries, provides a significant context for interpreting photographs. Edward Steichen's landmark exhibition *The Family of Man*, which opened at the Museum of Modern Art, New York, in 1955, is evoked here through floorplans, installation views, and selected photographs. Many people around the world had their first significant encounter with photography through this monumental, humanistic display of over 500 photographs and through the accompanying book, which remains in print today.



Wayne Miller (United States, b. 1918). Edward Steichen working on model for *The Family of Man* exhibition, 1954. Gelatin silver print. Gift of the artist.
© Wayne F. Miller.



Harold Jones in his office at **LIGHT** gallery, ca. 1973. Photographer unknown.

Helen Gee hanging the first exhibition at her gallery Limelight, New York, May 1954. Gelatin silver print. Helen Gee/Limelight Gallery Archive. Photo by Arthur Lavine.
© Arthur Lavine.



Lee in First Gallery/Office, 1970. Gelatin silver print. Lee Witkin/Witkin Gallery Archive.
Photo by Jacob Deschin.

Three of the first commercial galleries dedicated to photography—Limelight, the Witkin Gallery, and **LIGHT**, all in New York City—are represented with ephemera, documentary views, and other materials. Each gallery had its own personality, reflecting the backgrounds and aims of their directors. Helen Gee's Limelight, established in 1954, was both a gallery and a café; she and the artists were "subsidized by coffee beans." Lee Witkin helped establish a market for fine-art photography, describing the gallery he launched in 1969 as a "personal crusade." Harold Jones, founding director of **LIGHT** (in 1971) and a photographer himself, distinguished his gallery by focusing exclusively on the work of living photographers.

On the Page

Several of the Center's archives provide insight into the process of publication, revealing the creative potential that can exist in commercial assignments. This section of the exhibition features two photographers noted for their work in the fashion industry, Louise Dahl-Wolfe and Richard Avedon. Both worked for *Harper's Bazaar* under the legendary editor Carmel Snow, Dahl-Wolfe from 1936 to 1958 and Avedon from 1945 to 1965. Scrapbooks, tearsheets, and other documents bearing the signs of editorial adjustment show how the photographs were first staged and then refined for a particular purpose. Working with a team of assistants, an art director, and a retoucher, Dahl-Wolfe nonetheless established an individual style, notable for its exploitation of natural light and exotic locations. This in turn influenced the younger Avedon, who achieved early fame for intricately staged scenarios before adopting the white background that became the expressive foundation of his personal work. In a later conversation with Dahl-Wolfe, Avedon recalled: "I always remember... when I was very young and just beginning, you invited me to lunch at your studio.... And I had never had a soufflé in my life. So I had my first soufflé with you and I learned about how nice life can be. How civilized it can be."

Louise Dahl-Wolfe (United States, 1895–1989).

Page from visual index to photographs in May 1950 issue of *Harper's Bazaar* magazine. Twelve gelatin silver prints glued on card stock. Louise Dahl-Wolfe Archive. © 1989 Center for Creative Photography, Arizona Board of Regents.

Kairouan-Tunisia, North Africa, Grès Linen Coat, 1950.

Gelatin silver print. Louise Dahl-Wolfe Archive. © 1989 Center for Creative Photography, Arizona Board of Regents.



Highlights in the Center's History



Sommer, Adams, Jones, Bullock, and Callahan at the Center's opening exhibition, May 15, 1975. CCP Archive. Photo by Roy Manley.

1975 Center founded by then–University of Arizona President John P. Schaefer and Ansel Adams, who envisioned an institution that would house Adams's life work along with that of other significant photographic artists and serve as a repository of historical materials, a research center, and an exhibition space. Established temporarily at 845 North Park Avenue, adjacent to the University of Arizona campus, with Harold Jones as its first director. Landmark acquisition of five founding archives: Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, and Frederick Sommer.

1976 Initiated publishing program with *Alfred Stieglitz: A Talk*, the first issue of the journal *Center for Creative Photography* (renamed *The Archive* in 1981)

1977 Moved to a former bank building at 843 East University Boulevard; launched traveling exhibitions program with *Ansel Adams: Photographs of the Southwest, 1928–1968* and *Ansel Adams: A Survey*

1978 Acquired the W. Eugene Smith and the Henry Holmes Smith Archives

1979 Loaned over 100 photographs to various institutions, including the Whitney Museum of American Art and the Los Angeles Center for Photographic Studies

1980 Invited Helen Gee, founder of Limelight Gallery in New York, to curate *Photography of the Fifties: An American Perspective*

1981 Acquired the Edward Weston Archive

1983 Acquired the Garry Winogrand Archive

1985 Acquired the Louise Dahl-Wolfe Archive

1988 Published the twenty-fifth issue of *The Archive*, featuring previously unpublished work from Lee Friedlander's series *The American Monument*

1989 Opened the John P. Schaefer Building, at 1030 North Olive Road, a 55,000-square-foot facility with extensive storage, exhibition, and research space

Acquired the Josef Breitenbach Archive

1990 Opened the Research Center

1992 John Szarkowski named the first Ansel and Virginia Adams Distinguished Scholar-in-Residence

1993 Acquired the Charles Harbutt Archive

1995 Robert Heinecken taught seminar for graduate students

1997 Established the Ansel Adams Research Fellowship to support the scholarly study of collections

2000 Received a Preservation Grant from the National Endowment for the Arts to continue conserving the Edward Weston Archive and to mount the exhibition *Edward Weston, A Vision Conserved*

2001 Organized the Garry Winogrand *Game of Photography* symposium and exhibitions *Part I: The Known*; and *Part II: The New*

2002 Received a Henry Luce Foundation grant to publish the collection guide *Original Sources: Art and Archives at the Center for Creative Photography*

2005 Awarded a Save America's Treasures grant from the National Park Service to preserve the Ansel Adams Archive

2006 Began collaboration with Phoenix Art Museum, including inauguration of the 3,000-square-foot Doris and John Norton Gallery for the Center for Creative Photography

2007 Acquired the Rosalind Solomon Archive, bringing the number of research archives and collections to over 200



The John P. Schaefer building on the University of Arizona campus.

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