

Andrew Smith Gallery, Inc.

## Arizona and the West: Surveys, Landscapes, and Portraits, 1858-2018



John K. Hillers. The Mesa. Site of Zuni, 1880 c., 9.75x12.8" Albumen Print (JKH/1280).

Andrew Smith Gallery Grand Opening Exhibition  
November 17, 2018 – January 2, 2019

Special Opening November 17, 2018 3 – 7 p.m.  
In our spacious new Gallery at:

439 N. 6<sup>th</sup> Ave., Suite 179  
Tucson, Az. 85705

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[www.andrewsmithgallery.com](http://www.andrewsmithgallery.com)

The Andrew Smith Gallery, the leading gallery in the world specializing in buying and selling historic, classic, and contemporary Western American photography is pleased to announce it has relocated from Santa Fe, NM and is now at home in its new gallery in Tucson, AZ.

The first exhibition, *Arizona and the West: Surveys, Landscapes, and Portraits, 1858-2018*; will open November 17, 2018 with a special reception from 3-7 p.m. in the old Firestone Tire building at 439 N. 6th Ave., Suite 179, Tucson, AZ 85705 (corner of 6<sup>th</sup> Ave. and 6<sup>th</sup> St.). Free Sonoran Dogs and Mexican Cokes from Tucson favorite Ruiz Sonoran Dogs will be available at the opening. Regular gallery hours will be Tuesday through Saturday 11-4:00 pm or by appointment.

*Arizona and the West* will be the first in a series of exhibitions highlighting areas in which the Andrew Smith Gallery is the internationally recognized source for such photographs. Since 1974 the Gallery has specialized in work by the legendary 19<sup>th</sup> and 20<sup>th</sup> Century Western American Photographers. This exhibition will also introduce work from some of the stable of regional, international, contemporary, Hispano, and Native American photographers the Gallery has been working with since the 1970s.

Andrew Smith embarked on his passion for collecting artistic and historic Western American photography in 1972 while still in college. His business was guided by the wisdom and consensus of historians, antiquarian book dealers and the small group of curators, collectors, dealers, artists, and auction houses who became the center of discovering and placing artistic and collectable photography. Parallel to this was the rise of collectors, institutions, curators and dealers in Western Art and Contemporary Art, that is the modern art market. Photography's relationship to the larger artistic movements of the 19<sup>th</sup> and 20<sup>th</sup> century as well as its differences were described and

incorporated into all the important institutional collections and many private collections.

In New Mexico the prominent photographic historian Beaumont Newhall and Van Deren Coke one of the leading curators and art and photographic historians in the country were in residence as well as such legendary artists as Laura Gilpin, Eliot Porter and Georgia O'Keeffe and many of the older Taos and Santa Fe Colony artists. They attracted a younger generation of artists, curators, collectors, and dealers in a wide range of art. Santa Fe claimed to have the third largest art market in the 1990s. In practical terms this resulted in tremendous collections of important art and cultural material landing in Santa Fe.

In this region Smith was the singular international expert and source for all the important collections of artistic, landscape, and exploration Photography, Portraits and documentary work of Native American Culture, collections by such legendary photographers as Carleton Watkins, Timothy O'Sullivan, John Hillers, William Henry Jackson, F. Jay Haynes, Adam Clark Vroman, Edward S. Curtis, Edward Weston, Laura Gilpin and Ansel Adams. As Smith amassed masterworks made by the trailblazers who shaped our vision of the American West, his collection grew to include landscape, architecture, people, geological surveys, ethnographic and documentary pictures, and icons of photography with a focus on the Southwest. At the same time his Santa Fe gallery, Andrew Smith Gallery, Inc., represented contemporary regional and international photographers, professional and aspiring alike.

Smith and his wife Claire Lozier built a small survey collection of Landscape highlights of the west by leading national and regional artists. It includes a variety of photographic media like albumen, gelatin silver, platinum, and cyanotype prints that were made by photographers in their studios and in the field. There is also a small

quirky group, such as pictures of photographers working with large cameras, their burros loaded down with photo equipment, portraits of photographers, Indians, settlers and artists, pioneer settlers. Styles range from the painterly pictorial imagery championed by Alfred Stieglitz and the Photo-Secession in the late 19th century to straightforward modernist style of the 20<sup>th</sup> century.

Numerous narratives are woven through the collection showing how various interests, careers and media intersected and influenced each other in Western art and aesthetics, settlement and exploration in the West, photography as science, photography and ethnography, the history of photography and architecture.

As America was formed and expanded in the 19<sup>th</sup> century its land was the center, a new land, a chosen land, with characteristics quite different from the European homelands. As the American lands were explored and discovered the artistic renditions, first in paintings and then in photography heralded the recognition of landscape art as American Art, a National Art that was based on dramatic views of the singularly dramatic American lands such as Yosemite and Yellowstone and images showing abundant opportunities and resources for development of the West. By the late 19<sup>th</sup> century the art and photography was about vacant land and vanishing traditions. The land belonged to the new Americans and the Natives and their customs who would be lost to history were worthy of preservation through painting and photography. In 1822 Charles Bird King made a series of paintings of Native American diplomats at the behest of the Government. Preserving the vanishing customs of the Indians was one of the goals.

In the early 1860s Albert Bierstadt's grandiose scenes from his 1859 trip to Colorado and 1863 trip to Yosemite and Carleton Watkins Internationally award winning mammoth views of Yosemite from visits beginning in 1859 elevated the recognition of this



American Art. Watkins work from 1861 done for the California Geological Society led to Yosemite becoming a California State Park and eventually a National Park.

In 1865 the Smithsonian burned down and all the Indian paintings perished. The director, Joseph Henry decided photography would be the best media for this documentation moving forward. The other patrons who joined in this were Ferdinand V. Hayden, who budgeted U.S Geologic Survey money for photography for the Hayden Survey and William Henry Blackmore a British speculator and collector who commissioned photographers to photograph Indians, bought older prints and purchased negatives from which to make more prints. Alexander Gardner, famous for his photographs of Lincoln and the Civil War was the primary portraitist of the American Indian in the 19<sup>th</sup> century. The goal again was cultural salvage to preserve the customs of the vanishing race.

At the end of the Civil War America's attention turned to development of the West. Construction of the Transcontinental Railroad, beginning with the Central Pacific building West in 1864 from Sacramento east to Promontory Point. Painter and photographer Alfred A. Hart made a series of Stereocard views documenting the construction through the rugged Sierra Nevada Mountains then through the desert of the Great Basin of Nevada and Utah. Carleton Watkins worked along the route of the Oregon Steam Navigation line along the Columbia River in 1867 making some of his most famous views there.

The four Geological Surveys led by Clarence King the King Survey (Timothy O'Sullivan photographer), Wheeler Survey (Timothy O'Sullivan and William Bell photographers), Hayden Survey (William Henry Jackson photographer) and Powell Survey (John Hillers Photographer) used photography as the primary visual medium of the west.

Here the photographs were the first views, views of discovery and description. Images ranged from scenic geologic landmarks (now national and state parks), rivers, lakes, mountains, archeological ruins, canyons, deserts, birds eye and panoramic views. But while being descriptive they purposely shared many elements of the vastness and beauty of the new American land and the vanishing traditions of the Native peoples with the painters of the period.

### Part 1 - Early Landscapes 1865-1895

Carleton Watkins (1829-1916) created balanced, dramatic compositions of the American wilderness that mark him as the most artistic and influential 19<sup>th</sup> century American landscape photographer. When he set out to photograph Yosemite in 1859, it was an unexplored wilderness that was only just beginning to attract a handful of artists and photographers willing to make the difficult journey. Watkins is best known for his mammoth plate views (approx. 16 x 21") of Yosemite, and the Columbia River area in Oregon. Emily Neff in *The Modern West* p. 36 calls his views an "allegory of American Space" in which open land simply awaits settlement...a pastoral vision of perfect harmony

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Carleton Watkins, Rooster Rock, Columbia River, Oregon, 1867, 15.6 x.20.5”  
albumen print (CW/1782)

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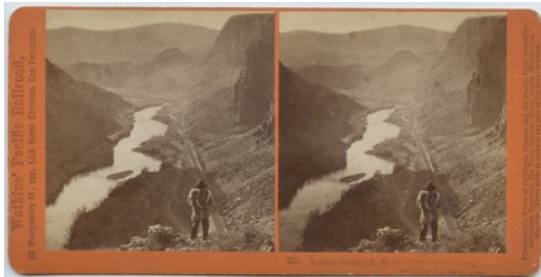
Carleton Watkins, Yosemite Valley from Mariposa Grove, 1865-66, 15.5x20.5", Albumen Print (CW/1948). Watkins was a photographers' photographer being sought out for the secrets of his technical mastery, much as Edward Weston and Ansel Adams were in the 20<sup>th</sup> Century.



Painter and photographer Alfred Hart (1816-1908) documented the construction of the Central Pacific Railroad from 1865 to 1869 in Stereocard views. The photograph “Indian Viewing R.R. From Top Of Palisades. 435 Miles From Sacramento, 1869 c.” describes the end of the aboriginal era in the West, as a lone Indian surveys his traditional lands now crossed by railroad tracks. Hart sold his negatives to Carlton Watkins who continued to publish them under his own imprint.



Alfred Hart (Carleton Watkins Stereocard) 340. Indian Viewing R.R. From Top Of Palisades, 435 Miles From Sacramento, 1865 c. 3x6” Albumen Stereocard View. (HW/1198) full view below



Eadweard Muybridge (1830-1904) was an English photographer who immigrated to New York in 1851 moving to San Francisco in 1856, he worked during this time as a book dealer and print distributor. Taking up photography in the 1860s, he became world famous for his photographs of Yosemite. He is best known as one of the fathers of motion pictures for his views of horses, animals and people in motion. Like Carleton Watkins, Muybridge made sublime mammoth plate views in Yosemite in 1872.



Eadweard Muybridge, Monastery Peaks [Cathedral Peaks, Yosemite National Park] No. 50, 1872, 16.6x21.25" Albumen Print (EM/1371)

Legendary Civil War photographer Timothy O'Sullivan (1840-1882) was hired to photograph the American West by Clarence King, King Survey in 1867-1869, and by Lt. George Wheeler, Wheeler Survey in the 1871, 1873-1874. His photographs of western scenes are distinguished by bold, spare compositions and vast empty spaces.



Timothy O'Sullivan, Looking Across the Colorado River to Mouth of Paria Creek, 1873, 8x10.75" Albumen Print on Wheeler Survey Mount (THO/1473). Full view below.





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Timothy O'Sullivan, Group of Pah-Ute Indians, Nevada, 1871, 8 x 10.8" albumen print on Survey Mount (THO/1480)



William Henry Jackson (1843-1942) trained as an illustrator and painter before picking up the camera shortly after the Civil War. He worked as a bullwhacker before setting up his first photography studio in Omaha. By 1867 he was taking pictures of the local Pawnee Indians. In 1869 he was taking landscape views along the route of the Union Pacific Railroad. The scientist and Geologic Survey leader, F.V. Hayden, met Jackson at this time and hired him to be the official photographer of the Hayden Survey. Jackson's photographs of Yellowstone from the early 1870s aided in its becoming the nation's first National Park.



William Henry Jackson, Cascade, Middle Fork of the Gallatin, M.T., 1872, 9x12.5" albumen print (WHJ/2522) William Henry Jackson the pioneer photographer of Yellowstone and the Rocky Mountains worked alongside Thomas Moran as part of the Hayden Survey in 1872





William Henry Jackson, Hot Springs On Gardiners River, Lower Basin, Hot Springs Series, Yellowstone, 1871, 6.7x8.7" albumen print on Survey Mount (WHJ/2529)





William Henry Jackson, Basin of Hot Springs, on Yellowstone Lake, Hot Springs Series, 1871, 6.7x8.7" albumen print on Survey Mount (WHJ/2544)

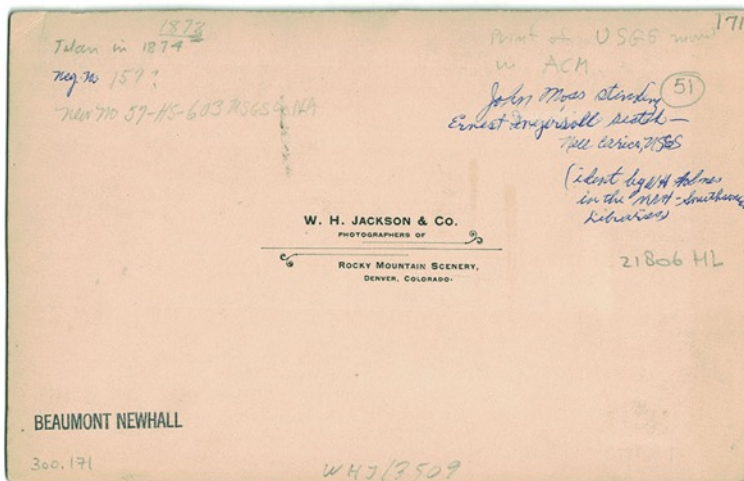




In 1874 Jackson made this legendary first view of Mesa Verde. This print was a favorite and came from the collection of Beaumont Newhall, the leading photographic historian of the 20<sup>th</sup> century.



William Henry Jackson, 3801. Cliff Ruin, Mancos Canon [Mesa Verde], 1874  
4x7" albumen print Cabinet Card (WHJ/3509)



In 1874 Jackson also made one of his most famous views in the Grand Canyon.



William Henry Jackson, Canon of the Colorado Near Peach Springs, 1874, Silver Collodion print Detroit Publishing c. 1905 (WHJ/1883). Jackson tended to photograph across narrow valleys and small hills in order to capture the more intimate views of cliffs and forests.



In 1879, his work for the Hayden survey ended and he opened a studio in Denver.



William Henry Jackson, 1880. Cumbres Mountain, Pinos – Chama Divide, 1883 c. 16.75x21” albumen print (WHJ/1902), Between Chama, NM and Antonito Colorado. This Narrow Gauge route the Cumbres & Toltec Scenic Railroad is still in operation.

Jackson’s landscape/railroad work made in Colorado for the railroad companies was the primary source of the views he distributed from his Denver studio in the 1880s. By then Jackson had become the most famous photographer in America and like Watkins and Muybridge, one of a handful of artists who used mammoth plate negatives.



From his origins as an illustrator Jackson liked color and often hand painted his albumen prints in the 19<sup>th</sup> century. Jackson's photographic business in Denver was the most successful photographic enterprise in the West during the 1880s and 1890s except for Haynes Yellowstone franchise. His next enterprise was the Detroit Photographic Company that made and distributed photographically generated color views called Photocroms. From 1900 to 1920 the company made and distributed tens of millions of postcards and larger color prints.

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William Henry Jackson, Ute Pass, 1883 c, 21x16.75" Hand Colored Albumen Print (WHJ/1962)

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William Henry Jackson, 119. Green Lake. Near Georgetown. [Co.], 1882 c.  
9.75x12.8" Albumen print. (WHJ/2847)



John Hillers (1843-1925) photographed the Grand Canyon with John Wesley Powell and the Powell Survey in the early 1870s, before being appointed chief photographer for the Bureau of American Ethnology in 1879. One remarkable series he made was of architectural views taken among the Native American Tribes of the Southwest. Made on a trip to the Southwest Hillers took with Frank Hamilton Cushing and James Stevenson, Hillers' magnificent photographs capture the organic relationship between the ancient Indian communities and the desert landscape.



John K. Hillers, A Zuni Maiden, 1880 c., 9x7.2" Albumen Print (JKH/1416)

Photographer's outfits – A Western photographer's artistry and craftsmanship were matched by extraordinary physical stamina and technical virtuosity. Along with food, water and tents, they designed special equipment to transport cameras, lenses, chemicals, and fragile negatives over miles of rough country on the back of mules or inside wagons.



William Henry Jackson, Loading a Pack Mule, Hayden Survey 1874 c. (½ of Stereocard View) WHJ/2223





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Paintings and photographs of American Indian architecture affirmed the concept of an American antiquity that supplemented the theme of geologic antiquity found in the landscape photographs. Neff 36



John K. Hillers, Pueblo de Santo Domingo, 1880 c., 9x11.5" Albumen print (JKH/1161).

## Part 2 - Native American Portraiture 1858-1892

The Native people were simultaneously being displaced in constant forced migrations, their populations ravaged by smallpox and other ills due to the encroachments and military actions against them. Ironically, they were both celebrated and reviled by the white immigrant, who claimed all the land and resources as their manifest destiny, while also celebrating the mythological figures whose ancient societies soon would be mere memories, The Vanishing Race trope was officially born.



Alexander Gardner, Red Cloud & William Henry Blackmore, Washington D.C.  
1872, 16 X 12" Albumen print (AG/1486)



The U.S Government was interested in a preservation effort beginning in 1818 when Thomas McKenney, the Commissioner of Indian Affairs, began collecting paintings by Charles Bird King, to form an “Archives of the American Indian”. In the 1850s Joseph Henry, the director of the Smithsonian Institution, and Ferdinand Hayden, later leader of the Hayden Geologic Expedition, began discussing commissioning photographers for this effort. When all the paintings were destroyed at a fire at the Smithsonian in 1865, Henry, Hayden and the British speculator and ethnographic collector William Henry Blackmore became the patrons of American Indian portraiture.



David F. Barry - Sitting Bull – Sioux by D.F. Barry c. 1883-1885, 13 x 10” albumen print (DFB/1124)



Alexander Gardner, Ogallala Sioux Indian with his wife -listed as: l-r: " unid., Peter Richard ("Reeshaw"), Mrs. Peter, Richards, unid. Indian, unid., unid. (below), John D. Howland (clerk to Peace Commission, standing), Baptiste Garnier ("Little Bat")." Ft Laramie, Wyoming, 1868, Albumen print (AG/1218)



Alexander Gardner, Little \_\_, Roman Nose, Man Afraid Of His Horses, Lone Hand, Whistling Bull, Pipe, Ft Laramie, Wyoming, 1868, Albumen Print (AG/1544)

They commissioned photographers to make copies of the earliest photographic views made by Thomas Easterly in St. Louis in 1847, and fully supported the two leading photographic studios in Washington D.C., Alexander Gardner and Charles Bell, to photograph Native American Diplomats when they came to Washington.

The Andrew Smith Gallery first began selling this work in 1974 and published its first 1980 catalog of early photographs of the American West. The exhibition “Arizona and West” will feature rare and magnificent examples of these important photographs.

From early salt print examples of Sioux delegates in Washington in 1858, to Gardner’s rare and straightforward outdoor views at the 1868 Fort Laramie (Wyoming) Peace Treaty (now remembered as the most famous broken treaty) to views in South Dakota and Washington before and in the aftermath of the Massacre at Wounded Knee.



H.C. Grabill 3640. "Capt. Taylor And 70 Indian Scouts" At Hostile Camp. "Young Man Afraid Of His Horses," 1891 camp in background. 9.4 x 10.7" albumen print (JCG/1128)





J.C. Grabill, Home of Mrs. American Horse, after Wounded Knee, 1891 (JCG/1138)



J. C. Grabill No. 3604 At the Dance "Big foots Band at grass dance on Cheyenne River Aug. 9, 1890 copyright 1890 by Grabill. Deadwood S.D. Dec 29th or 30th, Nearly the entire number were killed at the Battle of Wounded Knee, S.D. (JCG/1139)





J. C. Grabill No. 3608 INDIAN CHIEFS Who counseled with Gen. Miles and settled the Indian War 1. Standing Bull. 2. Bear who looks back running. 3. Had the Big white horse. 4 White Tail. 5. Liver Bear. 6. Little Thunder. 7 Bull Dog. 8. High Hawk. 9. Lane. 10. Eagle Pipe, Photo and copyright by Grabill '91, Deadwood, S.D. (JCG/1141)



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James McClees Studio, Julian Vannerson and Samuel Cohner operators , Wa-sa-hi-ya-hi-dan. [The Passing Hail], Traveling Hail A Chief Of The Mdewakanton Sioux. 1857-58, salt print, 7.75x5.875" (JV/1007)

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Charles M. Bell, U. S. Commissioners and Sioux Delegation Visit Washington  
October 15, 1888, (CMB/1156)

In 1898, New York photographer Gertrude Käsebier watched the grand parade of Buffalo Bill's Wild West show, which was on its way to Madison Square Garden. Inspired by what she saw in the parade, Käsebier began a special project photographing the Lakota (Sioux) travelling with the show in her studio on Fifth Avenue.

William "Buffalo Bill" Cody selected nine Indians from his touring show to have their portraits made after receiving a letter of inquiry from Kasebier. The photographer maintained long friendships with a few of the Wild West Show's Indians, corresponding with them from 1898 to about 1912. Examples of these letters were published in Everybody's Magazine in January 1901. [http://americanhistory.si.edu/collections/search/object/nmah\\_1004524](http://americanhistory.si.edu/collections/search/object/nmah_1004524)





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Gertrude Kasebier, First Kills – Sioux, 1898, (GSK-1111)

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Charles Bell, The Fox Indians, WASHINGTON, D. C. 1890., OSH U TON. (Winding Stream.), POSH O TU NIC. (Bear Scratching Tree.), SHO WON. (South Wind.), CHIEF ON ON A WAT. (Can't Do It.), WA PA LU CA. (Shining River.) (CMB/1089)

## Part 3 - Landscape and Ethnographic photography, 1895-1915

By the 1890s advances in photographic technology allowed for faster exposures and smaller cameras. Hand-held cameras offered photographers opportunities to make intimate, as well as action-oriented views. As professional and artistic photographers flocked to western states, certain regions became magnets for photography. In eastern Montana Evelyn Cameron, Laton Huffman, Fred Miller and Richard Throssell worked independently, photographing ranchers, cowboys and Indians, primarily the Crow. In Oklahoma Territory, around the Ft. Sill area, a dozen or more photographers documented the Kiowa, Comanche, Apache, Wichita and other tribes of the area. There were smaller groups in Colorado, Salt Lake City and Southern Arizona.

The largest and most influential of these regional groups was based in Pasadena, California with Charles Lummis (1859-1928) as its intellectual luminary. An avid writer, journalist, explorer, publisher and photographer, Lummis was interested in preserving Indian and Hispano cultures of the Southwest. He not only founded Sunset Magazine and the Southwest Museum, but from 1890 to 1915 he was the leader of a circle of writers, ethnographers and photographers known as the “Arroyo Culture” that included Adam Clark Vroman and George Wharton James.

Frederick Monsen (b. 1865, Bergen Norway; d. 1929) moved to Salt Lake City with his family in 1868. His father was a photographer and he trained as a painter. By 1886 Monsen was avidly if unofficially photographing in the Southwest with the U.S.

Geological (Mexican American Boundary) Survey. He photographed with Generals Crook and Miles at the end of the campaign against the Apaches in 1886, the Brown Stanton Survey (1889-1890), the Salton Sea Expedition (1891), Death Valley and other California Deserts (1893), Southwestern Indians (1894 - 1911), the Yosemite National Park Boundary Survey (1896). A colleague of Adam Clark Vroman and Arnold Genthe, Monsen favored a handheld Kodak camera, which allowed him to photograph his subjects in candid rather than posed pictures. In 1906, his studio and negatives were destroyed in the San Francisco earthquake. To reconstruct his images after the loss he made copy negatives and borrowed negatives from Vroman and others.



Frederick Monsen, The Old Mormon Trail from Salt Lake City to San Bernardino [Picture shows bit of trail between Death Valley and Las Vegas], 1891, Silver Gelatin Print, 11.75x17" print 1905 c. (FM/1254)



Bookseller Adam Clark Vroman (1856-1916) was the leading photographer of the Pasadena, California Arroyo Culture. He was the first important American photographer to use platinum prints to emphasize modernist tones and abstraction. His straightforward portraits of Native Americans, views of ceremonies, architecture, lands and clouds bridge the ethnographic traditions of the 19<sup>th</sup> century with the objective vision of the 20<sup>th</sup>. He was the key Western American photographer using modern techniques and materials on living tribes and current traditions, rather than working in cultural preservation of a vanishing race.



Adam Clark Vroman, Our Outfit in the Desert, 1902 6.125x8.125" platinum print (ACV/1319)

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George Wharton James (1858-1923) was an Englishman who immigrated to the United States as a young man and eventually settled in Pasadena. A photographer, journalist and writer, James wrote more than 40 books on California and the Southwest.



George Wharton James, The Way the Author Looks when Climbing the High Mesa of Arizona to Photographing the Moki, 1899 c., 5,7x8" Silver Collodion Print Collage (GWJ/1049)





George Wharton James, Joe With 20 X 24 Photographic Plates On His Back, 1899, 6x8" Silver Collodion Print (GWJ/1047)

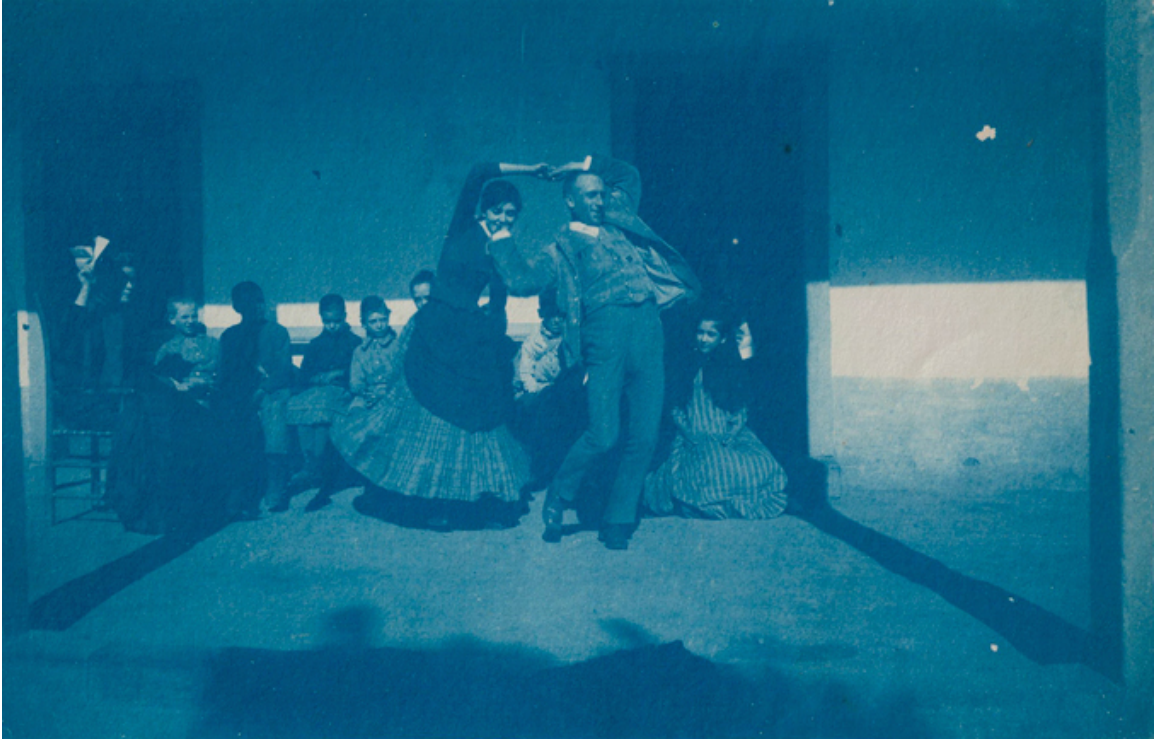


George Wharton James, [G. W. James on horse with boxes of equipment in Canyon], 3.75x4.7" Silver Collodion Print (GWJ/1051)



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Below is a self-portrait of the flamboyant Lummis dancing the Cuna. Lummis was the first great promoter of “Culture” in the Southwest. Modernist styles incorporated the ideas of cultural preservation as well as economic boosterism.



Charles Lummis, Dancing the Cuna with Nina del Valle [at the del Valle family home Rancho], Camulos, Cal. 1910 c. 4.5x6.6” Cyanotype print (CL/1742).

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Vroman primarily photographed from 1895 to 1904. His landscape work is every bit as emotional as the later landscape work of Ansel Adams, Laura Gilpin and Paul Strand. Vroman himself was a favorite subject of his own images



Adam Clark Vroman, Self Portrait, 1899, 6 x 4.125" Platinum Print (ACV/1311)





Adams Clark Vroman, NO. 1081. "00" Around The Petrified Forest [Adam Hanna], 1900 6.2x8.2" Platinum Print, (ACV/1238) Hanna was the guide and custodian of The Petrified Forest at the time. Interstate Exit 303 on I-40 in Arizona is named for him. (Adamama Exit)



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Adam Clark Vroman, [Portrait of Navajo Man] 1904, 7.8x5.8", Platinum Print (ACV/1272)

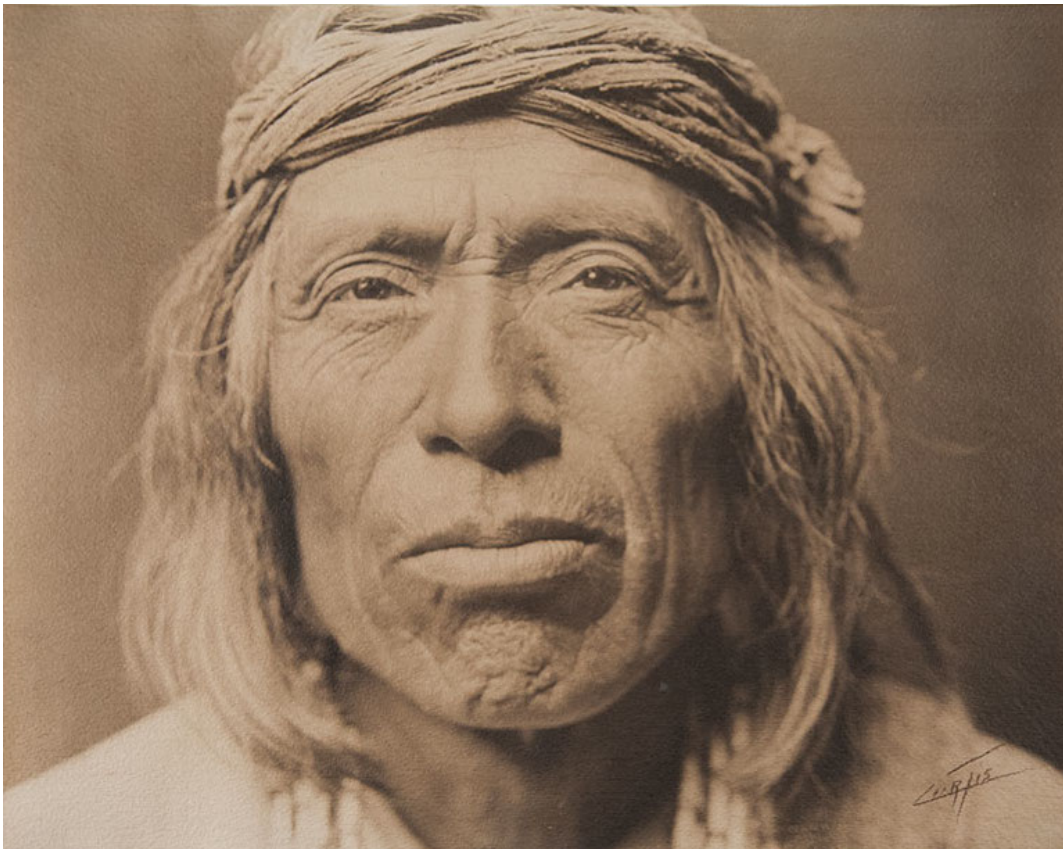
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Adam Clark Vroman, Navajo Family, Keams Canon, 1901, 8.375x6.3” Platinum Print (ACV/1303). Vroman like the Taos Founders wanted to depict living cultures.



Edward S. Curtis (1868-1952) was the foremost photographer of the American Indian in the 20<sup>th</sup> Century. Curtis is celebrated for his publication, The North American Indian, a grand and comprehensive 30 year photographic project documenting the people and customs of “The Vanishing Race”. Influenced by the romantic portraiture of Julia Margaret Cameron, Curtis created timeless portraits that revealed the powerful personalities of Indian chiefs. He also created ennobling pictorial archetypes of Indians --warriors, chiefs and princesses. Curtis delved into the minutia of ethnography, photographing ceremonies, arts and crafts, daily activities, utilitarian and religious objects while working in a variety of photographic media. This collection contains magnificent examples of his original prints.



Edward S. Curtis, Shiwawatlwa – Zuni, 1903. 12.625x15.75” Platinum Print c. 1905 (ESC/7557)



Curtis created softly focused images of a highly constructed preindustrial Native past p. 58, creating a narrative of the Indian before the white man came. Constructing photographs was a groundbreaking late 20<sup>th</sup> Century art movement.



Edward S. Curtis, B109X (Young Man in Star Pattern Blanket, Nez Perce, Yakima, Spokane area) 1910 c. (ESC/8482)



Edward S. Curtis, A Kutenai Maiden, 1910. 7.3x5.3", Cyanotype Print (ESC/7386). Cyanotypes were Curtis' field prints, the first prints he would make from a negative.

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Hopi became a photographic center because of its dramatic setting combined with the Snake Dance which was the most sensational ritual event in the media published in countless publications at the time.



Edward S. Curtis, Evening in Hopi Land, 1906, 6x8" Gelatin Silver Print (ESC/8604)





Adam Clark Vroman, [Hopi Girl – Sichomovi,] 1901, 7.9x5.9” Platinum print (ACV/1280). Using black and white when others still used sepia tones Vroman’s unadorned straight-forward portraits were of living tribes not romantic vanishing races; he was the first Modern photographer in the West. presaging the work and technique of Edward Weston, Ansel Adams and Laura Gilpin.



Charles Lummis, 1406. The Moqui Pueblos, Maid and Matron of Hualpi, 1891 x.  
6.8x4.25 Cyanotype Print (CL/1306)





George Wharton James, 104. A Moki Maiden at Mashongnavi, Arizona [Tai-wa-lets-ti-wa], 1895 c, 8x6" Silver Collodion Print (GWJ/1045)





Frederick Mosen, Hopi Indians. Young Hopi Matron. "A most efficient housekeeper, basket maker and potter. She represents the better class of her people, the conservatives, who have had very little contact with the whites." 1886-1911 16.5x12" Gelatin Silver print c. 1911 (FM-1228)

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Karl Moon, The Wolf (Má-Itso). Navaho, 1904, 9.8x7.8" silver print (KM/1296)

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Karl Moon, Biyazh. Navaho Boy, 1904, 13.75x10.5" silver print (KM/1299)

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In the 19<sup>th</sup> Century artists created the notions of romanticism and the noble savage where the American Indian is cast as uncorrupted, serene, simple and doomed to extinction. It was a romance of Cultural Primitivism. Curtis embraced this artistic view like Remington, Farney and N.C. Wyeth that focused on vanishing traditions, cowboys, pioneers, Indians, settlement and exploration.



Edward S. Curtis, Dressing the Flute Maiden, 1901, 7.6x6" Silver Gelatin Print (ESC/8730) this is from Curtis' first trip to Hopi.



Adam Clark Vroman, No. 109 ½ "00" Around Moki Towns, Flute Dance, 1900, 6.1x6.1" Platinum Print (AVI/039)

Images of hidden cliff dwellings and villages built atop mesas in the desert Southwest galvanized romantic notions of a primordial past, one that...was often perceived to be unrelated to an American Indian present. Neff 36



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Edward S. Curtis, [Evening in Hopi Land] Kiva, 1906 c. 5.75x6.25” Platinum Print (ESC/8604)



Edward S. Curtis, Flute Dancers Returning to Walpi, 6x8” 1905 c. Gelatin Silver Print (ESC/8613)

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Frederick Mosen, The Sand Trail to Acoma. “The trail leads over sand dunes for two thirds of the distance to the village. In this picture, the desert with its rock monuments spreads out below.” 1886-1911, 17.5x22”, Gelatin Silver Print (FMC/034)

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Interpreting the landscape was an critical notion of the Modern west not just describing it, this was done with tone, shadow, weather and emotion.



Frederick Monsen, Chinle near the Mouth of Canyon de Chelly in N.E. Arizona, c. 1905 17.5x22" Gelatin Silver print (FMC/005)



Adam Clark Vroman, In The Jetty-ti 75 Miles North Of Holbrook, Arizona, 1902, 6.125x8” Platinum Print (ACV/1400)

Vroman “articulates a relationship that characterized the fascination that the Southwest has held for generations and that is evident in photographs and paintings in the early Modernist period... Vroman shows the seeming static, relentless landscape that stretches endlessly into the distance and serves as a counterpoint to the dynamic movement of the fluffy clouds...Vroman indicates that the line between where the land ends and the theater of the sky is slim to non-existent...Neff 132



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Adam Clark Vroman, On The Way to Moki Towns, Twin Buttes, "95", 6.1x8.1",  
1895 Platinum print c. 1900 (AVI/025)



Adam Clark Vroman, On the Way to Acoma (Katzimo From Acoma) 1900, 6x8"  
Platinum Print (ACV/1214)

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Adam Clark Vroman, 186. Eagle Rock, Petrified Forest, 1897, 6.1x8.1" Platinum Print (ACV/1287)



Adam Clark Vroman, Looking Up Valley from Mummy Cave. The Arch is overhanging Rock [Canon del Muerto], 1904, 6.125x8.125" Platinum Print (ACV/1297)



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Adam Clark Vroman, 793. Clouds Near Enchanted Mesa, 1899, 6.1x8.1”  
Platinum Print (ACV/1285)



Adam Clark Vroman, Clouds Near Enchanted Mesa, 1899, 6.125x8.125”  
Platinum Print (ACV/1398)

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## New World Archeological Ruins



Adam Clark Vroman, [In Mummy Cave, Canon del Muerto], 1906, 8.125x6.125",  
Platinum Print (ACV/1458)

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Adam Clark Vroman, Canon De Chelly, Antelope Room. 1904. 6x8.1" Platinum Print (ACV/1466)



## Part 4, Arizona and the West, The Land and people 1915-1970

Following her interests in architecture, sculptural form and cultural artifacts, Laura Gilpin made three trips to the ruins of Yucatan where the monumental ruins rose above the jungle to the dramatic clouds incorporating the Modern Sense of place.

By 1890 photography and painting styles had changed. The tonalist style in painting became Pictorialism in photography.



Ansel Adams, North House, Kiva Poles and Thunder Clouds, Taos, 1929 7x8.25”  
Gelatin Silver Print 1929 c. (AA/2434)



Edward Steichen (1879-1983), along with Alfred Stieglitz, led an aesthetic revolution that helped shift photography from being merely a documentary record to an art form capable of interpretation and expression. Steichen was a successful artist, recognized for his elegant pictorial photographs and tonalist studies of moonlit landscapes. Influenced by the abstract concerns of Modernism, by the 1910s he shifted to a straight style of photography that was concerned with pure design and strong compositions. Yet his early pictorial photographs filled with soft focused, painterly effects are his masterpieces.



Edward J. Steichen, Road into the Valley, Moonrise, 1903 c., 6.3x8.1" Hand tinted Gelatin Silver Print, 1906 (EJS/1232)

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Gertrude Käsebier (1852-1934) part of Alfred Stieglitz New York circle, her favorite subjects included mothers and children, as in this picture where the road stretching into the distance seems to symbolize the child's future. Käsebier, Alvin Langdon Coburn and Georgia O'Keeffe learned this compositional device from their teacher Arthur Wesley Dow. In the early 1900s,



Gertrude Kasebier, Hermine Kasebier Turner & Her Nephew Charles, 1903, 5.75"x8.25" Platinum Print (GSK/1099)

Alvin Langdon Coburn (1882-1966) was a member of Stieglitz's circle in the 1900s. Known first for his pictorial views of New York and London, his work had already evolved into a modernist view by 1910.



Alvin Langdon Coburn, Arizona Desert, 1911-12, 3x4" Gelatin Silver Print (ALC/1125)

Following the 1913 Armory Art Show in New York, an evolution took place in the aesthetics of black and white photography paper. As the long admired, soft-focus, painterly style of photography gave way to bold, hard edged, abstract notions of Modernism, new papers were developed to accommodate that vision. By the mid-1920s, Edward Weston and Ansel Adams were embracing modernist tenets, as they championed the new vision in their writings and among members of their Group f-64 founded in the early 1930s.



Laura Gilpin (1891-1979) grew up, worked and lived in Colorado and New Mexico. After studying with Clarence White in New York, who was a holdover advocate of painterly photography, Gilpin adopted a pictorial style of photography in the 1910s similar to Edward Weston's soft focus platinum prints of that era. Like Weston and Adams, she changed her style in the mid-1920s in favor of a more documentary modern approach in her gelatin silver prints, emphasizing clarity over softness. Gilpin was a pioneer of environmental portraiture.

Gilpin photographed the American Southwest for more than sixty years, creating an extraordinary document of the land and its people. A contemporary of Mary Austin, Willa Cather, and Georgia O'Keeffe, she was unique among the women chroniclers of the Southwest in that photography was her medium of expression.



Laura Gilpin, Elizabeth Spalding [Colorado Springs], 1929 c. 7.6x9.6" Gelatin Silver Print on Gavelux Paper (LG/1387)

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Laura Gilpin, The Ute Woman, Red Rock, Arizona, 1935, 13.5x10.75" Gelatin Silver Print (LG/1520)



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Gilpin's most successful and historically important work was her documentation of the Navaho people published in 1968 as *The Enduring Navaho*.



Laura Gilpin, *Cook Shelter For Enemy Way Ceremony [Squaw Dance]*, 1951, 15x19", Gelatin Silver Exhibition print, 1968. (LGM/33)



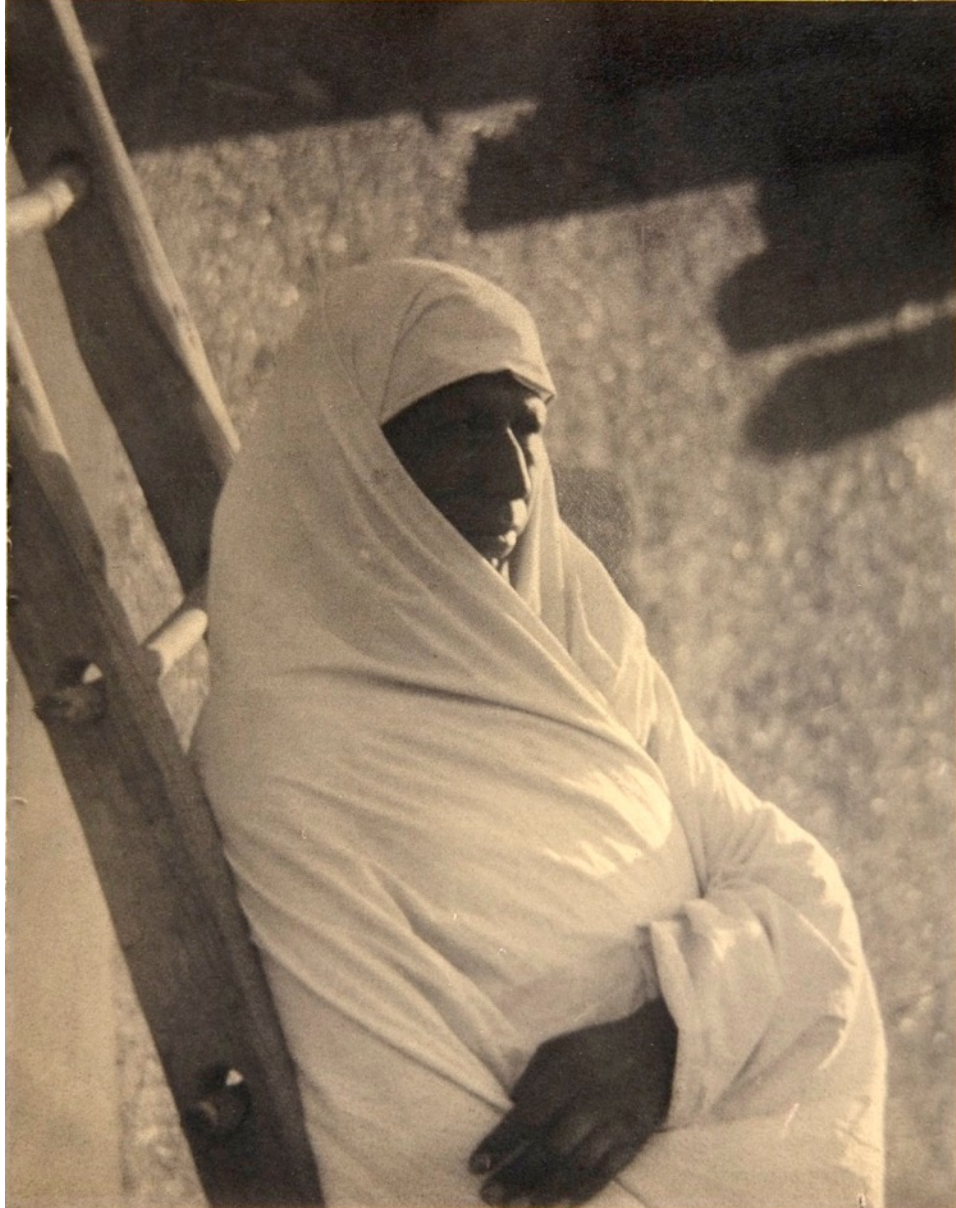
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Gilpin and O'Keeffe both called on the landscape to express silence, space and freedom and emptiness. Neff p. 91



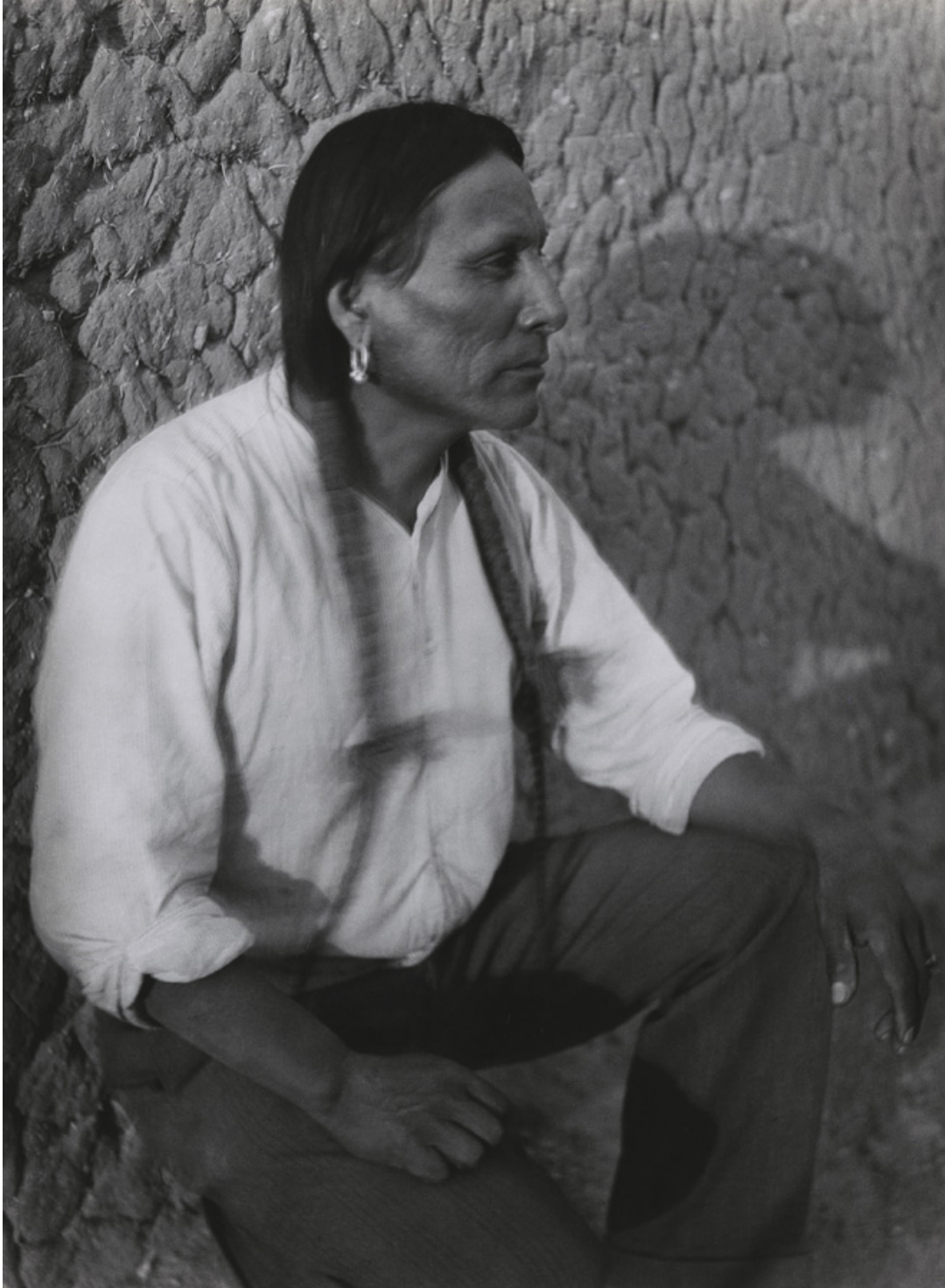
Laura Gilpin, Sunrise from Lukachukai Mountains, Arizona, 1934, 16x20”  
Exhibition Print, 1968 (LG/1488)

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Laura Gilpin, An Indian of Taos, 1924, 9x7" Signed Vintage Gelatin Silver Print  
(LG/1491)

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Ansel Adams, Julian Martinez, San Ildefonso Pueblo, New Mexico, 1929, 13x9.5”  
Gelatin Silver print 1967 c. (AA/3212)

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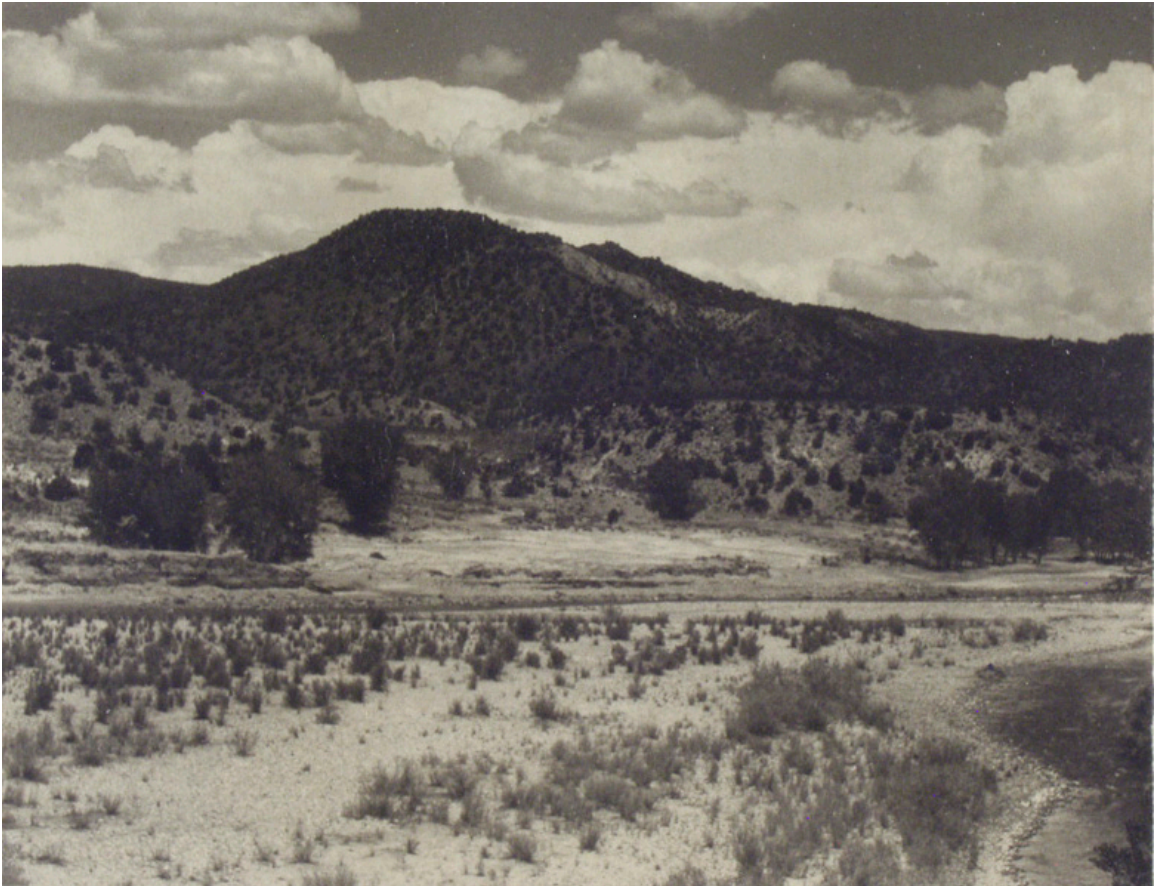
Ansel Adams (1902-1984) is the leading figure in twentieth century photography and the creator of the most famous art photographs in it's history. He considered New Mexico to be his second home, and after California it was his favorite place to photograph and mingle with artists living in Santa Fe and Taos.



Ansel Adams, The Enchanted Mesa [Acoma, New Mexico], 1930 c. 5.125x7.3”  
Gelatin Silver Print (Parmelian Print) (AA/2875)

Here Adams' image emphasizes mass and sculptural qualities, not the idea of the romance of prehistoric ruins on the top of the butte.

Paul Strand (1890-1976) moved to Taos for a short period in the early 1930s where he made a series of 4x5" and 8x10" landscapes of the desert, regional architecture and his wife Rebecca. As the first modernist photographer in the Stieglitz circle, he was attracted to the abstract shapes and masses in the desert landscape viewing shadow and light as time and change, tenants of Modernism. He also joined with others in removing a basketball hoop from the back of the Ranchos de Taos Church so its forms could be seen without modern culture intruding.



Paul Strand, Landscape, New Mexico, 1931 c., 3.5x4.7" Platinum Print (PS/1170)

Throughout his life, Edward Weston (1886-1958) crisscrossed America by car, covering tens of thousands of miles, propelled by his belief that “The camera should be used for recording of life, for rendering the very substance and quintessence of the thing itself . . . “

Weston was sensitive to open landscape and also emphasized detail in shadows and light with his effortless superior technique allowing him to create a career of masterpieces many on his in 1941 in the desert regions; in general, he made the strangeness of the West, especially the Southwest, feel as natural as home (California]. Neff 187



Edward Weston, Houserock, Arizona 1941, 7.6x9.5” Gelatin Silver Print (EW/1249)



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“As opposed to nineteenth-century landscape photographers seeking unclaimed subject matter, twentieth-century photographers such as Weston sought nothing less than to mine the already identified landscape for new meaning.

Weston always had an eye for the uncanny...” Neff 186



Edward Weston, Cameron, Arizona, 1941, 7.6x9.6” Gelatin Silver Print  
(EW/1233)

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Ansel Adams, Hollenback House, II Santa Fe, NM, 1932 c., 6.875x9.5", Gelatin Silver Print (AA/3078)



Ansel Adams, Hollenback House I, Santa Fe, NM, 1932, 7.375x9.5" Gelatin Silver Print (AA/3079)

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Ansel Adams, Detail Adobe Wall, Abiquiu, New Mexico, 1928 c. 15.5x19.5”  
Gelatin Silver Print 1970-75 (AA/2311)



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Laura Gilpin moved to Santa Fe in 1945 where she made the masterpiece Storm over La Bajada as part of a series on the Rio Grande. She lived in Santa Fe until her death at age 88.



Laura Gilpin, Storm over La Bajada, NM, 1946, 40 x 50" Gelatin Silver Print  
1976 (LG/1590)

Gilpin and Adams tie together light and "spirit" also at times called American soil, spirit of place as articulated by Mabel Dodge Luhan and D.H. Lawrence in the 1920s. Neff p. 134



Ansel Adams, Autumn Storm, Las Trampas, Near Penasco, NM 1958, 10.5x13”  
Gelatin Silver Print (AA/3228)

In its broadest sense, the collection represents the history of photography in the western United States, tracking the changes that occurred in aesthetics and materials. While each photograph is a work of art in and of itself, the collection as a whole, documents the fascinating process of artistic transformation as 19<sup>th</sup> century pictorial, painterly sensibilities conveyed by albumen and sepia-toned prints, shifted toward hard-edge, black and white Modernist expressions of the 20<sup>th</sup> century. Weston’s Dunes and Surf scenes are epiphanies of this vision in the West.

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Edward Weston, Dunes, Oceano, 1936, 7.5x9.25" Gelatin Silver Print, unsigned, titled 1947 c. (EW/1237)



Edward Weston, Surf, Point Lobos, 1947, 7.5x9.5" Vintage Gelatin Silver Print (EW/1239)

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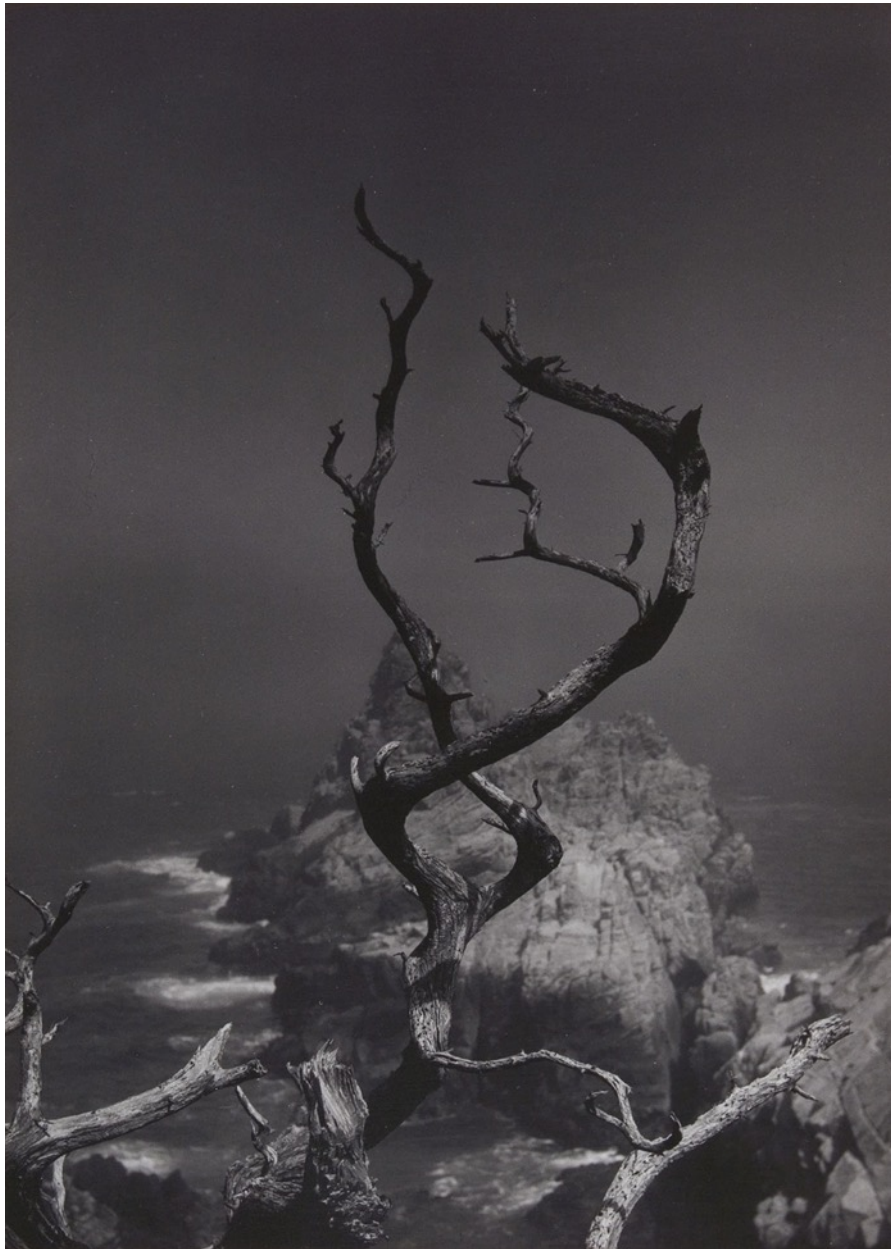
Frederick Sommer (1905-1999) created masterworks of photography that encompassed a wide variety of disarmingly commonplace, often close-up subjects that he referred to as 'constellations'. After Thomas Hart Benton and Morris Graves Sommer created a surrealist view or one a heightened reality by focusing on the strange and perception-altering aspects of the western desert. He created flattened evenly exposed landscapes of light and dark. Neff 246



Frederick Sommer, Arizona, 1947, 7.5x9.5" Gelatin Silver Print (FS/1027)

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Minor White (1908-1976) is known for his quiet, Zen-like vision, an alternative to the Zone pre-visualization system invented by Ansel Adams. His "Twisted Cypress, 1950" was the cover picture for White's 1989 posthumous retrospective exhibition at the Museum of Modern art, "Minor White: The Eye that Shapes".



Minor White, Twisted Cypress, Point Lobos, California, 1950, 9.5x6.75" Gelatin Silver Print (MW/1057)

Part 5 - Contemporary Western 1970-2018

Lastly the Gallery will sample the work made in the west by contemporary photographers whom they have represented over the last 40 years.



Victor Masayesva, Touma (Singing), 1996 (VM/1104)





Victor Masayesva, Jr., Monumental Navajo Woman, 1990 (VMC/005)

Among them will be photographs of the land, drought, people and the desert by legendary Native American artists Victor Masayesva Jr., Larry McNeil, Zig Jackson and Hulleah Tsinhnahjinnie.

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Hulleah Tsinhnahjinnie, *The Three Graces*, 2003, (HJT/1061)

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Hulleah Tsinhahjinnie, Dad, 2003, (HJT/1036)



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Hulleah Tsinhnahjinnie, Hoke-tee, 2003, (HJT/1046)

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Zig Jackson, Indian Photographing Tourist Photographing Indian, 1992 (ZIG/1363)



Zig Jackson, Hutchinson Island, Georgia, 1992 (ZIG/1230)

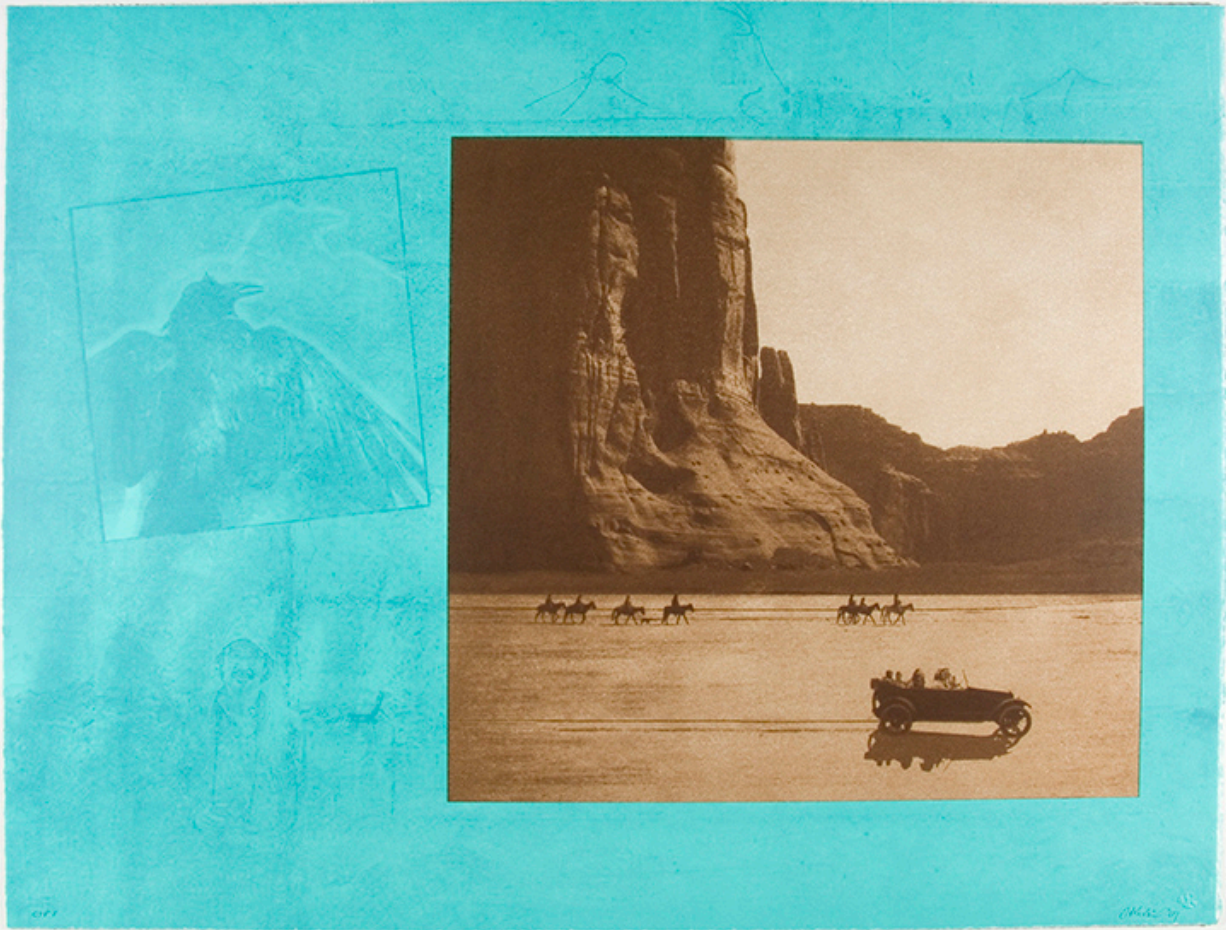




Zig, Jackson, Buffalo Enclosure, Golden Gate Park (Entering Zig's Indian Reservation), (ZIG/1291)



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Larry McNeil, Diacritical Formline, Chilkat Style, 2007 (LM3/1046)



Miguel Gandert, Teresa Gutiérrez, Juárez, Mexico, 1992, (MG/1463)

Leading American Hispano photographer Miguel Gandert documents Indo-Hispanic culture in the Rio Grande corridor and explores Mestizo cultural identity in the Southwest, Latin America and American West. He had his first show with the gallery in 1984.



Joan Myers, Geronimo 2017

New Mexico based Joan Myers works explores the relationship between people and the land and how land shapes culture.





Joan Myers, John Wayne, 2018



Joan Myers, Marilyn Monroe, 2018



Jody Forster, Hail Maker, 2007

Among the long time gallery favorites are Arizona based Jody Forster, whose grand landscapes and exquisite prints carry on the traditions of the iconic Southwest photographers.



Barbara Van Cleve, Glorious Commotion, 2008 (BVC/2189)



Barbara Van Cleve, Horse Whispering: Carol, A Woman's Touch, 1996 (BVC/2173)

Montana Based Barbara Van Cleve's work explores the ranching and horseman cultures of the great American West. Her stunning photographs highlight both the people of the ranches and the incredible light and landscapes of the Western Ranch.





Christopher Burkett, Radiant Mountain Aspens, Co. 1997 (CB3/2525)

Oregon based Christopher Burkett uses large format cameras and meticulous color printing techniques to create his masterful images of resplendent nature.

Arizona and the Southwest has been a destination for inspiration for generations of famed photographers. East and West Coast photographers have made frequent road trips through the Desert Southwest to explore their particular photographic interests. Arizona and the West features work from modern and contemporary masters of photography; Lee Friedlander, Elliot Erwitt, Patrick Nagatani, Annie Leibovitz, Paul Caponigro, Edward Weston, Paul Strand, and Ansel Adams, among others.

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Paul Caponigro, San Sebastian, New Mexico, 1982 (PC/2490)

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Elliot Erwit, Wyoming, 1954 (EE/1259)



Lee Friedlander, Albuquerque, NM, 1972 (LF/1219)



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Annie Leibovitz, Sam Shepard, Santa Fe, New Mexico, 1984 (AL/1604)

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Bill Witliff, Lonesome Dove: Gus On Porch, 1988 (BWP/960)





Patrick Nagatani, 'Lysistratus', National Atomic Museum, 1989-1993 (PN/1764)



Patrick Nagatani, 'Koshare clowns Missile Park', 1989-1993 (PN/1767)





Patrick Nagatani, BMW, Chetro Ketl Kiva, Chaco Canyon, New Mexico, U.S.A.  
1997 (PN/1731)

Andrew Smith Gallery is located at 439 N. 6th Ave., Suite 179, Tucson, AZ 85705. Open gallery hours will be Tuesday through Saturday 11-4 p.m. and by appointment. For more information please call Andrew Smith Gallery at (505) 984-1234. Visit us online at <http://www.andrewsmithgallery.com>. Our e-mail address is [info@AndrewSmithGallery.com](mailto:info@AndrewSmithGallery.com).

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