

NOVEMBER 12, 2011 – MARCH 4, 2012

Iconic ARIZONA



ARIZONA CENTENNIAL

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CELEBRATING THE CENTENNIAL WITH
PHOTOGRAPHS FROM THE CENTER FOR
CREATIVE PHOTOGRAPHY

November 12, 2011–March 4, 2012

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

On February 14, 1912, Arizona became the 48th state to join the nation. Phoenix Art Museum is celebrating the centennial with **Iconic Arizona**, a photographic tour of the state's iconic sites and symbols. Although leading industries include manufacturing (everything from food to microchips) and mining (especially copper, with nearly 2/3rds of the nation's supply coming from Arizona soil), tourism remains one of the state's most important enterprises with about 35 million visitors annually. This exhibition, drawn from the Center for Creative Photography's collection, combines art and travel by highlighting 13 Arizona landmarks with 70 photographs that span the last 100 years. —Rebecca Senf, Norton Family Curator

For program information and to upload a photograph of your own that answers the question, "What is your iconic Arizona?" visit: phxart.org/IconicAZ.



SAGUARO

Saguaro Giants, 1970, David Muench.
Ink jet print, 50.6 x 40.5 cm. David
Muench Master Set, Classical Collection.
© David Muench.

The saguaro (pronounced sah-WHAR-oh) is perhaps the most iconic symbol of Arizona. Native to the Sonoran Desert, saguaros exist almost exclusively within Arizona and Northern Mexico, with small numbers in California.

The giant cactus grows slowly: it may take 25 years for the first two feet of height, surviving the harsh desert sun in the shade of protective nurse trees, like ironwood, palo verdes, and mesquites. The characteristic saguaro shape, with main trunk and upraised arms, is not achieved for more than 75 years. These well-adapted plants, with their shallow root structures and capacity for expansion to hold the desert's seasonal rain, can live more than 200 years, reaching a height of fifty feet. The saguaro's white blossoms, found atop arms between April and June, is Arizona's state flower.

The saguaro's imposing size and bold silhouette have made it irresistible to photographers. Lee Friedlander, Aaron Siskind, Brett Weston, Fritz Kaeser, David Muench, and Andreas Feininger have all studied the great cactus, often emphasizing the remarkable form it traces against the desert's big sky.



THE PAINTED DESERT

Examining a Petrified Stump: Along the Painted Desert, Arizona, 9/6/82. Mark Klett. Dye transfer print, 37.8 x 48.9 cm. Purchase. © Mark Klett.

The Petrified Forest National Park, with its world famous petrified wood and fossils, also includes the 43,020-acre Painted Desert. This vast landscape of mesas, buttes, and badlands, whose soil is stained by iron, manganese, and other minerals, is particularly impressive early and late in the day, when the sun's low rays highlight the dynamic range of the earth's colors. The Painted Desert, added to the Petrified Forest National Park in 1932, is the largest part of the park, and can be reached by taking the 28.6 mile scenic drive, with opportunities to stop for hiking trails, scenic overlooks, and a couple of visitor centers with interpretive displays. Contemporary photographers working in color, such as Mark Klett and Bremner Benedict, have seen the Painted Desert as an opportunity to picture a uniquely Arizona location.



BISBEE, AZ

Bisbee, 95 miles southeast of Tucson, was a tiny mining camp in 1877, but grew to a wealthy mining town by 1910. The steeply sloped hills still feature Victorian houses built during the boom years. Now the town celebrates artists, craftspeople, and writers rather than miners, saloon-owners, and investors.

Bisbee, Arizona, 1979, Dick Arentz. Platinum or palladium print, 11.6 x 16.6 cm. Gift of the artist. © Dick Arentz.

Bisbee's fortune was built primarily on the success of two copper mines—the underground Copper Queen (which later merged with Phelps-Dodge and Company) and the Lavender Open Pit mine. At the copper mining peak, around 1900, Bisbee's population was 35,000 strong, making it Arizona's largest town and the largest mining camp in the world. By the time the mines closed in 1974 and 1975, eight billion pounds of copper had been extracted. Today, the much smaller town of Bisbee is sustained by its temperate climate and a steady stream of tourists. This Dick Arentz platinum print hints at Bisbee's historic importance by featuring a vintage vehicle.



GRAND CANYON NATIONAL PARK

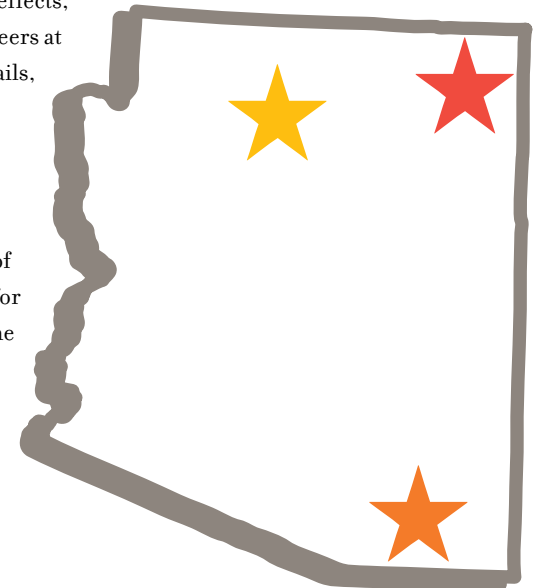
The Grand Canyon National Park in northern Arizona is the state's most popular attraction, drawing nearly five million visitors a year. The Canyon's immense size – 277 river-miles long, up to 18 miles wide, and a mile deep – is the result of millions of years of slow natural forces: the uplifting of the Colorado Plateau and the downcutting of the Colorado River. This action reveals two billion years of geologic history, as 21 sedimentary layers of sandstone, limestone, shale and schist are made visible.

Visitors may expect snow from November to May, due to the 7000 foot elevation at the Canyon's South Rim. Wintery conditions in the fir and aspen forests at the rim give way to hot cactus lands on the Canyon's floor, where summer temperatures can reach 100 degrees Fahrenheit.

Difficult to describe with words or images, the Canyon's varied colors and textures inspire contemplation and exploration. As light shifts over the course of the day, or with weather effects, the visual experience is magnified. Sight-seers at the Canyon can hike or ride mules down trails, raft the river, or hire a helicopter or small plane for an aerial perspective.

In the 1930s and 1940s, modernist photographers, such as Ansel Adams and Edward Weston, approached the romance of the canyon subject with a serious concern for making photographs as art, regardless of the subject matter. Later photographers, such as John Pfahl, leveraged the iconic nature of the canyon to comment on the act of viewing and tourist consumption.

The Grand Canyon, Arizona, ca. 1942, Ansel Adams. Gelatin silver print, 99.3 x 132.7 cm. Ansel Adams Archive. © The Ansel Adams Publishing Rights Trust Collection, Center for Creative Photography, University of Arizona.



THE NAVAJO NATION

The Navajo Nation, 260 miles northeast of Phoenix, is the largest Indian reservation in the United States. Created in 1878, Diné Bikéyah, or Navajoland, is roughly the size of West Virginia and includes more than 27,000 square miles in Arizona, New Mexico, and Utah. Many of the 175,000 Diné (which means “The People,” and is the term the Navajos use to refer to themselves) live a pastoral life, herding sheep, goats, cattle and horses. The traditional homes of the Diné are hogans,



hexagonal or octagonal buildings made of earth and wood with an east-facing door to meet the rising sun.

The Navajo Nation includes many parks, sacred monuments, natural wonders (such as Monument Valley, Antelope Canyon, and Canyon de Chelly), museums, and ancient Indian ruins, and the Diné encourage visitors to experience their land.

Though most photographers focus on the specific natural features, the Navajo people and vistas of Navajoland have caught the eye of color landscape photographer Dean Brown and culturally attuned Skeet McAuley.



JEROME, AZ

The town of Jerome, 33 miles northeast of Prescott, sits atop Cleopatra Hill, above the Verde Valley. Prehistoric Indians collected blue azurite and other copper minerals for paint and jewelry in the area, long before Anglos staked claims. Established in 1876 and incorporated in 1899, Jerome’s copper, silver and gold mines produced more than half a billion dollars in ore during their seven decades of production. Growth during the wild west era garnered Jerome the title of “wickedest town in the west” with saloons and other recreations for the hard-living

miners. By the 1920s, the population had increased to 15,000, making it the second largest city in Arizona. But the boom came to a quick end when the Depression temporarily closed the mines and smelter, and an uptick in demand during World War II did not last. Now this once-bustling copper-mining town is promoted as the largest ghost town in America, with a population of less than 500.

Aaron Siskind, who created abstract compositions from the details of the world around him, photographed Jerome, Arizona. With little context and no reference to Jerome as a unique locale, Siskind’s picture reflects his artistic aims rather than a desire to illustrate Arizona.

Interior of Navajo Weaver’s Hogan, Monument Valley Tribal Park, Arizona, 1985, Skeet McAuley. Silver dye bleach print, 39.7 x 49.7 cm. Purchase. © Skeet McAuley.

Jerome, Arizona 21, 1949, Aaron Siskind. Gelatin silver print, 45.2 x 33.7 cm. Gift of Isabella Brandt. © The Aaron Siskind Foundation.



CANYON DE CHELLY NATIONAL MONUMENT

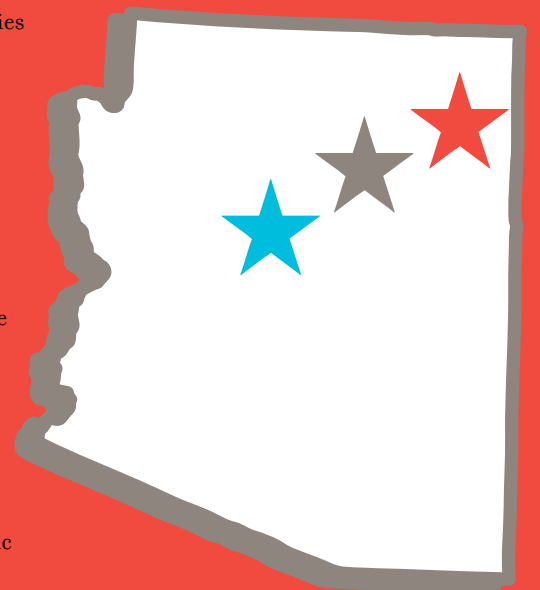
Canyon de Chelly National Monument, in the northeastern corner of the state, features two main canyons: the 26-mile-long Canyon de Chelly (pronounced d’SHAY) and the 35-mile Canyon del Muerto, with sandstone cliff walls extending as much as 1000 feet in height. Although evidence of Anasazi (Navajo for “Ancient Ones”) habitation exists from 2000 years ago, most of the cliff houses currently visible are from AD 1100 to 1300 when 1000 people are thought to have lived in small villages in the canyons.

Around 1700, the Navajo came into the Canyon. Between 1800 and 1864, attacks and counter-attacks among the Navajo, Spanish, and Anglo people created much conflict. In 1863 and 1864, Colonel Kit Carson led the U.S. Cavalry into the canyons, where they destroyed Navajo livestock, orchards, food stores, and homes, forcing the Indians to surrender and endure a four-year exile in eastern New Mexico. Since returning to Canyon de Chelly in 1868, the Navajo have grazed sheep, farmed, and lived within the canyons and upon the rims, with about a dozen families resident on the valley floor today.

Both Canyon de Chelly and Canyon del Muerto have paved scenic rim drives, and the most popular trail in the monument for hiking is the White House Ruins Trail. Any other exploration within the canyons—on foot, horseback, or by four-wheel drive vehicle—requires an authorized Navajo guide or a monument ranger.

Twentieth century photographers have chronicled White House Ruins and ancient petroglyphs for archeological and aesthetic reasons. The canyon’s rocks, rivers, and cliff walls are prized photographic subjects as well.

Canyon de Chelly, White House Ruins, 1904, Adam Clark Vroman. Gelatin silver print, 15.7 x 19.5 cm. Gift of Mission San Xavier del Bac.



HOOVER DAM

Hoover Dam, originally called Boulder Dam, is situated just southeast of Las Vegas, Nevada, and was the first major dam on the Colorado River. Completed in 1935, the Hoover Dam represented an unequalled feat of engineering – it contains 3,250,000 cubic yards of concrete, measures 726 feet in height from bedrock to roadway, and is 660 feet thick at the bottom, narrowing to 45 feet thick at the top. The four billion kilowatt hours of energy it produces every year helped support the region's dramatic development. At the time of its construction, Hoover Dam was the tallest dam in the world, and it remains the western hemisphere's highest concrete dam. The 110-mile-long Lake Mead, which Hoover Dam created, is the largest reservoir by volume in the United States.

In addition to impressive statistics, Hoover Dam features art deco design elements. Sleek *Winged Figure of the Republic* statues, copper doors, fluted intake columns, and ornate grill work deserve special notice. Guided tours of the dam are available, and a sidewalk allows for pedestrian access to the dam.



Naturally, a technological accomplishment of such immense scale attracted photographers. In the years immediately following its completion, artists Edward Weston and Charles Sheeler photographed then-Boulder Dam with an interest in its form, simplifying the scene to focus on its clean lines and powerful appearance. Andreas Feininger, of *Life* magazine, created context by showing the dam in its canyon setting, helping illustrate the scene for his national audience. In the late 20th century, photographers such as Robert Dawson and Martin Stupich came to the site with an interest in environmental concerns, land use, and water policy, and trained their lenses on the cables and wires that are part of the dam's electrical infrastructure.

Hoover Dam, Cable Pulley Tower from Nevada Side, 1988, Martin Stupich. Gelatin silver print, 24.4 x 31.6 cm. [Water in the West Archive.](#) © Martin Stupich.

METEOR CRATER

Thirty-six miles east of Flagstaff, Meteor Crater is the best preserved impact crater on the Earth's surface. At 570 feet deep and 4,100 feet across, it could accommodate 20 football fields within the perimeter. The crater, created 49,000 years ago by millions of tons of falling iron and nickel, was only conclusively declared the product of a meteorite's impact in 1929. Today, hundreds of thousands of international tourists explore exhibits in the visitor's center, walk the 3.5 mile trail around the rim, and peer into the crater's depths. Marilyn Bridges's aerial view of the crater, with raking sunlight throwing half the depth into darkness, heightens the sense of its massive scale, with surrounding roads appearing as narrow lines at the picture's bottom edge.



Meteor Crater, Winslow, Arizona, 1998, Marilyn Bridges. Gelatin silver print, 37.7 x 47.3 cm. Purchase. © Marilyn Bridges 1998.



LAKE POWELL

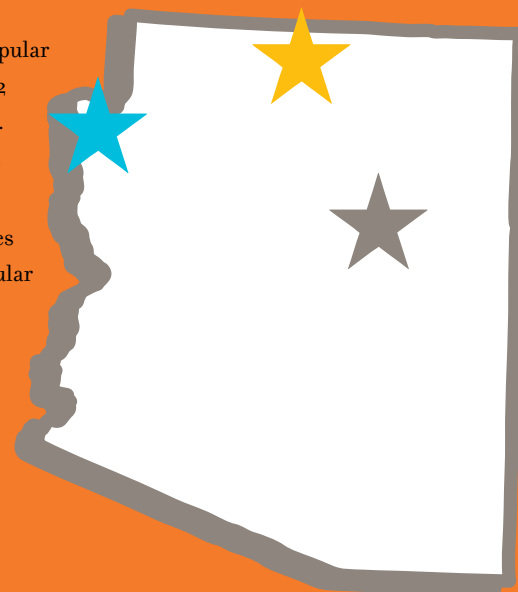
Lake Powell is the second-largest man-made reservoir in the United States; located on the Colorado River, it extends across the border between Utah and Arizona. The reservoir is named for explorer John Wesley Powell, an American Civil War veteran whose early explorations of the Colorado River in 1869 dramatically expanded the nation's understanding and appreciation of the Grand Canyon.

The dam's construction extended from the initial demolition blast on October 1, 1956, to the last bucket of concrete poured September 13, 1963. Though three additional years were needed to install hydroelectric turbines and generators, the flooding of Glen Canyon, and the creation of Lake Powell, began in late 1963. It took nearly 17 years for the lake to rise to its high water mark, on June 22nd of 1980. Lake levels now fluctuate according to precipitation and seasonal snow runoff.

Glen Canyon National Recreation Area, a popular summer destination, was established in 1972 and is operated by the National Park Service. Visitors can boat, fish, kayak, ride mountain bikes, hike, and swim in the lake.

Joel Sternfeld's view of Lake Powell combines the mundane (a pile of dirt) and the spectacular (a distant lightning strike), while the lake provides a minimal swath of dark water at the picture's mid-ground. Sternfeld hints at Arizona's dramatic scenery but avoids romanticism by foregrounding the least visually appealing elements of the landscape before him.

Lake Powell, Arizona, August 1982, Joel Sternfeld. Chromogenic print, 34.2 x 43.2 cm. Gift of Terry Etherton. © 1982 Joel Sternfeld; image courtesy of Joel Sternfeld and Luhning Augustine, New York.



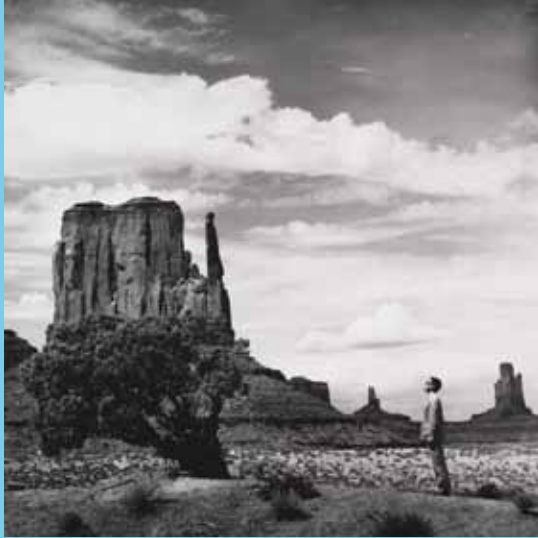
MONUMENT VALLEY

Monument Valley, on the state's northern border, is operated by the Navajo people as a tribal park. The distinctive landscape is known worldwide as a backdrop for Hollywood productions, beginning with John Ford's 1938 *Stagecoach*. Most of the colorful buttes and pinnacles that characterize the valley are eroded sandstone; the darker formations are ancient volcano remains.

Monument Valley was a place of refuge for the Navajo. In 1863 and 1864, when Colonel Kit Carson was besieging the Navajo people in Canyon de Chelly, a group successfully escaped and sheltered there. Today, the

Navajo share their Valley with visitors, who can take a scenic drive, camp, or explore the visitor's center.

Because Monument Valley is such an iconic landscape, established by motion pictures, clarified in the still frames of Ansel Adams, and elaborated by the photographers of *Arizona Highways*, it has provided a useful foil for conceptual artists like Chinese-born Canadian photographer Tseng Kwong Chi, who frequently embedded himself into his landscape views to raise questions about tourism, identity, stereotypes, and cultural difference.



ROSE PAUSON HOUSE

Internationally acclaimed architect Frank Lloyd Wright (1867–1959) first visited Arizona in 1927 to collaborate on Arizona Biltmore hotel designs. In 1937, Wright concluded that a permanent winter residence in Arizona would allow him to mentor his students away from Wisconsin's harsh winters. He and the Taliesin Fellowship constructed Taliesin West in Scottsdale, which currently acts as international headquarters to the Frank Lloyd Wright Foundation.

The Rose Pauson House was designed by Frank Lloyd Wright in 1939 and constructed in 1940 in the desert in what is now eastern Phoenix. The house's owners, Rose Pauson and her sister, Gertrude, only lived there one season. When the Pausons returned to San Francisco, they rented the Arizona house, and in 1943, it burned down when a fireplace ember ignited a hand-woven curtain. Only ruins of foundation and walls remained, becoming a local landmark known as "Shiprock," due to their prominent shape atop a hill. In 1942, the photographer Louise Dahl-Wolfe used the Pauson House as an exotic background during a fashion shoot for *Harper's Bazaar*.

Monument Valley, Arizona, 1987.
Photograph by TSENG KWONG CHI, from the Expeditionary Self-Portrait Series 1979–1989. Gelatin silver print, 91.5 x 91.5 cm. Purchase. © 1979 Muna Tseng Dance Projects, Inc. New York. www.tsengkwongchi.com

untitled, ca. 1942, Louise Dahl-Wolfe.
Gelatin silver print, 19.8 x 19.2 cm. Louise Dahl-Wolfe Archive. © 1989 Center for Creative Photography, Arizona Board of Regents.



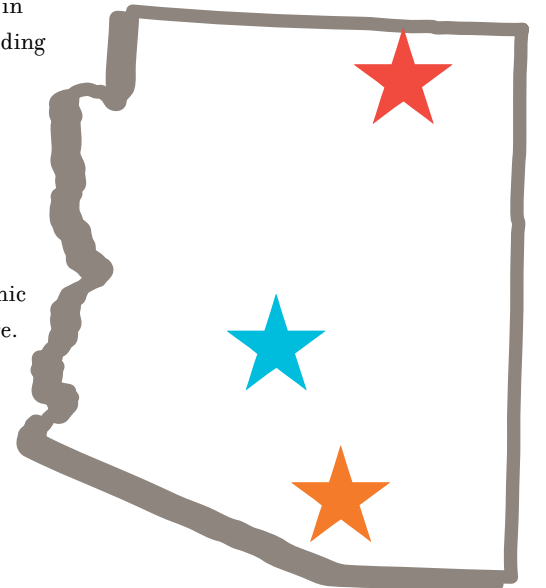
MISSION SAN XAVIER DEL BAC

Mission San Xavier del Bac, nine miles south of downtown Tucson, is one of the finest examples of Spanish colonial architecture in the United States. Father Eusebio Francisco Kino founded the San Xavier Mission (pronounced Sahn Ha-VEER) in 1700 and named it for his patron saint, St. Francis Xavier. The mission continues to serve as a spiritual center for the Tohono O'odham people (formerly referred to as Papago).

The early decades in the mission's history were marked with conflict and Indian revolt, with Apache raids and Pima uprisings challenging the Spanish missionaries. By 1783, Spanish Franciscans took over from the Jesuits, and began construction on the current building. A Mexican architect, Ignacio Gaona, backed by a large Tohono O'odham workforce, built a two-towered, European-inspired baroque church from local materials. When marble and glazed tiles typical in Spain were not available, trompe l'oeil painted effects simulated the desired look. Even chandeliers were painted onto the walls!

Ansel Adams photographed Mission San Xavier del Bac, also known as the White Dove of the Desert, in the 1940s and 1950s. He chronicled the building and its vibrant community of clergy and parishioners, for *Arizona Highways* as well as a book dedicated to the Mission church. Subsequently, Dr. John Schaefer, former University of Arizona President and co-founder of the Center for Creative Photography, undertook his own photographic study of San Xavier's spectacular architecture. Many photographers have trained their lens on this remarkable church, each bringing a distinct point of view to the Spanish mission in the Arizona desert.

San Xavier del Bac, Tucson, Arizona, 1981, William Fuller. Gelatin silver print, 26.5 x 33.7 cm. Gift of the artist. © William Fuller.



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 the Museum's 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 is one of the world's largest repositories of materials chronicling photography. Founded in 1975, it now houses four 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, the Museum's visitors experience unparalleled excellence in the field of photography in the Doris and John Norton Gallery for the Center for Creative Photography.

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