(Left to Right)

**Kerstin Enjoying the Wind, East of Keota, Colorado**, 1969, printed c. 1977
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

**North of Keota, Colorado**, 1973
Private collection, San Francisco

**Sally, Weld County, Colorado**
1984, printed 1990
National Gallery of Art, Washington
Gift of Mary and David Robinson
Poplars, Harney County, Oregon
1999
Photogravures

National Gallery of Art, Washington
Linda Hackett and Russell Munson Fund
and Alfred H. Moses and Fern M. Schad Fund

These images are photogravures, a printing process prized for its rich, subtle tonal range. At the turn of the 20th century, the photographer Alfred Stieglitz included photogravure reproductions in his acclaimed periodical Camera Work. When Adams first began to photograph in the 1960s, he studied Camera Work (all 50 issues) and embraced not only the case it made for photography as a powerful mode of pictorial expression but also the high standards it set for design and reproduction.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2063#
Weld County, Colorado, 1992

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Adams has a special affinity for trees. He believes, as others have noted, that we would achieve a more equitable balance with nature if we would occupy the land as trees do — taking nutrients from it but replenishing it as well. In 1994 he wrote: “Cottonwoods can seem human. They seem to rejoice, and they seem to suffer. But they also seem to know a stillness that we can’t experience, not for long. . . . The example of trees does suggest Ihoweverl a harmony for which it seems right to dream. A friend, a Native American, told me recently that the Lakota refer to cottonwoods as ‘the dreaming tree,’ a place for visions.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2060#
Garfield County, Colorado, 1987

Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund, and the Janet and Simeon Braguin Fund

In his book *Prayers in an American Church*, 2012, Adams equates respectful viewing of the landscape with religious experience and his act of photographing it with a prayer intended to focus our attention on a blessing. In it, he quoted this song from the Hopi people of northeastern Arizona:

*There!*

*There!*

*Beautiful white-rising has dawned.*

*Beautiful yellow-rising has dawned.*

*There!*

*There!*

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2062#

[DEX 153] [cat. 10]

[DEX 154] [cat. 11]
Boulder County, Colorado, 1987

Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund and the Janet and Simeon Braguin Fund

[DEX 155] [cat. 12]
[DEX 157] [cat. 13]
[DEX 156] [cat. 14]
Main Street, Chama, Colorado, 1972

Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund and the Janet and Simeon Braguin Fund

“Mystery is a certainty. There is everywhere silence — in the call of doves, in the flat, soft ring of sheep bells, even in the closing of a pickup door.” Robert Adams, 1978

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2064#
Arriba, Colorado
1966, printed 1981

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

[DEX 225] [cat. 30]
Clarkville, Colorado, 1972

Private collection, San Francisco

“Prairie buildings — spare, white, and isolated — testify to our hope and its vulnerability.” Robert Adams, 1978

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2068#
Presbyterian Mission School, Mogote, Colorado, 1967

Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund and the Janet and Simeon Braguin Fund

Log Addition to an Adobe House near San Luis, Colorado, 1972

Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund and the Janet and Simeon Braguin Fund

The caption for this picture in Adams’ book The Architecture and Art of Early Hispanic Colorado, 1974, describes in detail the log addition, with its timber “dressed with a broad ax and arranged in subtle rectangles,” its “course of stones” that “reinforces the impression of a powerful box,” and its “elegantly proportioned round steps” confirming “that nothing was achieved by accident.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2066#
Summer, Early Morning, Immigrant Cemetery, North of Bethune, Colorado, 1965

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams

[DEX 21] [cat. 38]
Boys in a Pickup, Simla, Colorado

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams
Schoolyard, Ramah, Colorado
1968

Private collection, San Francisco

[DEX III] [cat. 36]
Movie Theater, Otis, Colorado
1965, printed c. 1977

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

When Adams was a teenager, he discovered Edward Hopper’s paintings and etchings, which spoke strongly to him of the commonplace scenes he had experienced as a child in New Jersey. Just as Hopper recognized the expressive possibilities of everyday, often empty, urban vistas, so too did Adams come to see, as he later acknowledged, that all structures and “all places were interesting.” Hopper’s works also encouraged him to explore that “sense of quiet in American life.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2070#
Genoa, Colorado, 1970

Private collection, San Francisco

“Even architecture in town finds its reference point at the end of streets, at the horizon; we sense there an expanse so empty that it can almost seem to spin.”
Robert Adams, 1978

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2069#
Catholic Church, Summer, Ramah, Colorado, 1965, printed 1981

Catholic Church, Winter, Ramah, Colorado, 1965, printed 1982

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

[DEX128] [cat. 33]
[DEX 7] [cat. 32]
Store, Elizabeth, Colorado
1965, printed 1988

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

[DEX 8] [cat. 3]

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

[DEX 225] [cat. 30]
Boulder County, Colorado, 1983

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

[DEX 86] [cat. 54]
Highway 287, Larimer County, Colorado, 1977

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Lakewood, Jefferson County, Colorado, 1976

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

[DEX 135] [cat. 55]
[DEX 169] [cat. 57]
Interstate 25, Weld County, Colorado, 1983

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams
Larimer County, Colorado, 1977

National Gallery of Art, Washington
Gift of Jeffrey Fraenkel and Alan Mark

Garden of the Gods,
El Paso County, Colorado, 1976

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

A peaceful gathering place for centuries for many Native peoples, including the Apache, Cheyenne, Comanche, Kiowa, Lakota, Pawnee, Shoshone, and Ute, the Garden of the Gods was given its English name by white settlers in the 1850s. With towering red rock formations, the area was a spiritual site for the Ute, who also paid homage to the healing and holy powers of nearby Manitou Springs. By depicting bright headlights attempting — and failing — to illuminate this sacred, mysterious place, Adams exposed the limits of modern technology.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2071#
East from Flagstaff Mountain, Boulder County, Colorado, 1975

Fraenkel Gallery, San Francisco

Depicting a landscape that had changed utterly in only a few years, this picture shows a grove of trees in the foreground and, beyond, Boulder’s never-ending suburban sprawl.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2072#

Northeast from Flagstaff Mountain, Boulder County, Colorado, 1975

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

[DEX 167] [cat. 53]
[DEX 166] [cat. 52]
Wheat Stubble, South of Thurman, Colorado
1965, printed 1988

Collection of Jeffrey Fraenkel and Alan Mark

[DEX 170] [cat. 43]
Missouri River, Clay County, South Dakota, 1977

National Gallery of Art, Washington
Gift of Mary and Dan Solomon and Patrons’ Permanent Fund

Concrete and Ice, Missouri River, Clay County, South Dakota, 1977

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams
Along the Missouri River, North of Kansas City, Missouri, 1979

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Nebraska State Highway 2, Box Butte County, Nebraska 1978, printed 1991

National Gallery of Art, Washington
The Ahmanson Foundation and
Gift of Robert and Kerstin Adams

DEX 1081 [cat. 39]
DEX 131 [cat. 42]
Kerstin next to an Old-Growth Stump, Coos County, Oregon
1999

San Francisco Museum of Modern Art
Gift of Daniel Greenberg and Susan Steinhauer

Columbia County, Oregon
1999–2001

San Francisco Museum of Modern Art
Purchase through a gift of an anonymous donor

Clearcut, Coos County, Oregon
c. 2000

San Francisco Museum of Modern Art
Gift of Daniel Greenberg and Susan Steinhauer
Pacific County, Washington, 2012

Yale University Art Gallery
Janet and Simeon Bruguin Fund

Pacific County, Washington, 2011

Yale University Art Gallery
Janet and Simeon Bruguin Fund

Adams later recorded quiet pockets of beauty that could still be found in a few small parks and published them in his 2012 book Skogen, the Swedish word for forest. Adams wrote skogen was evocative by its sound “of shadowed depths, and of our awe.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2092#
Pacific County, Washington, 2011

Yale University Art Gallery
Janet and Simeon Braguin Fund

Adams later recorded quiet pockets of beauty that could still be found in a few small parks and published them in his 2012 book *Skogen*, the Swedish word for forest. Adams wrote skogen was evocative by its sound “of shadowed depths, and of our awe.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2092#
Ecola State Park,
Clatsop County, Oregon, c. 2001

Yale University Art Gallery, Purchased with a gift
from Saundra B. Lane, a grant from the Trellis Fund
and the Janet and Simeon Braguin Fund
Eucalyptus Branch, Redlands, California, 1983

Philadelphia Museum of Art, Gift of the Friends of the Philadelphia Museum of Art, 1986

Edge of San Timoteo Canyon, Redlands, California, 1977–1978

Philadelphia Museum of Art, Purchased with a grant from the National Endowment for the Arts and with matching funds contributed by Mr. and Mrs. Robert A. Hauslohner and Harvey S. Shipley Miller, 1980

Edge of San Timoteo Canyon, Redlands, California, 1978

National Gallery of Art, Washington
Gift of Mary and Dan Solomon and Patrons’ Permanent Fund
Remains of a Eucalyptus
Windbreak, Redlands, California,
1982, printed 1990

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Introduced in California in the 1850s, eucalyptus trees were prized as windbreaks, sheltering orange groves and farmlands. This tall, fast-growing tree became so integrated into the landscape that the Los Angeles Times asserted in 1927 that the eucalyptus “seems more essentially California than many a native plant; so completely has it adopted California, and so entirely has California adopted it.” Yet by the 1980s when Adams made this photograph, the trees were being squeezed out by the expanding suburbs.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2088#
Firebreak, above
East Highland, California, 1982

National Gallery of Art, Washington
The Ahmanson Foundation and
Gift of Robert and Kerstin Adams

[DEX 145] [cat. 125]
Old Estate Road, Redlands, California, 1983

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

[DEX 222] [cat. 123]
Dead Palms, Partially Uprooted,
Ontario, California, 1983

Collection of the Nevada Museum of Art
The Altered Landscape
Carol Franc Buck Collection
Fontana, California, 1983
National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Rialto, California, 1982
National Gallery of Art, Washington
The Ahmanson Foundation and
Gift of Robert and Kerstin Adams

Eucalyptus along Interstate 10, Redlands, California, 1978
Collection of Frish Brandt and August Fischer

[DEX 105] [cat. 140]
[DEX 146] [cat. 138]
[DEX 199] [cat. 141]
Development Road, San Timoteo Canyon, Redlands, California, 1977

Philadelphia Museum of Art, Purchased with a grant from the National Endowment for the Arts and with matching funds contributed by Mr. and Mrs. Robert A. Hauslohner and Harvey S. Shipley Miller, 1980
Santa Ana Wash,
Redlands, California, 1982

National Gallery of Art, Washington,
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

The largest river entirely within Southern California, the Santa Ana carries little water except during the rainy season, when it is prone to massive floods. Adams depicted the remnants of those floods in this picture, which shows a prehistoric boulder senselessly splattered with paint and surrounded by scrap metal, cardboard, a mattress, and a broom carelessly abandoned by a wasteful civilization.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2087#
On Top of the La Loma Hills,
Colton, California, 1983

Philadelphia Museum of Art
Purchased with the Alice Newton Osborn Fund, 1986

[DEX 116] [cat. 134]
New Development on a
Former Citrus-Growing
Estate, Highland, California, 1983

Andrew Szegedy-Maszak and Elizabeth Bobrick

For many years, Adams hung in his darkroom a poster
reproducing French documentary photographer Eugène
Atget’s Saint-Cloud. There, a statue seems to stand watch
over the decaying park in Paris. In his pictures of the Los
Angeles basin Adams depicted trees perched like sentries
that nobly but vainly seem to guard a decaying
civilization.

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2090#
New Housing, Reche Canyon, San Bernardino County, California
1983

Philadelphia Museum of Art, Purchased with funds contributed by Ann and Donald W. McPhail and the Atlantic Richfield Foundation, 1986

[DEX 77] [cat. 137]
Interstate 10, West Edge of Redlands, California, 1983

Christine and Michael J. Murray

[DEX 1981 cat. 139]
Basement for a Tract House, Colorado Springs, 1969

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

[DEX 173] [cat. 61]
Lakewood, Colorado

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

[DEX 16] [cat. 72]
Colorado Springs, 1969

Private collection, San Francisco

Pikes Peak Park, Colorado Springs
1969

Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund, and the Janet and Simeon Broughin Fund

North Denver Suburb
1973, printed 1981

Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1982

Tract House, Longmont, Colorado
1973

Collection of Frish Brandt and August Fischer
[DEX 71] [cat. 67]
[DEX 216] [cat. 68]
[DEX 119] [cat. 65]
[DEX 178] [cat. 66]
Boulder County, Colorado, 1974

Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1982

“I began making pictures because I wanted to record what supports hope: the untranslatable mystery and beauty of the world. Along the way, however, the camera also caught evidence against hope, and I eventually concluded that this too belonged in pictures if they were to be truthful and thus useful.” Robert Adams, 2010

[DEX 69] [cat. 63]
Lakewood, Colorado
1974, printed 1981

Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1982

[DEX 121] [cat. 64]
Longmont, Colorado
1973, printed 1988

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

[DEX 15] [cat. 62]
North Edge of Denver

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

[DEX 85] [cat. 83]
Mobile Home Park, North Edge of Denver, 1973, printed 2005

National Gallery of Art, Washington
Gift of Mary and Dan Solomon and Patrons’ Permanent Fund
Colorado Springs
1968–1971

Private collection, San Francisco

[DEX 73] [cat. 77]
From Interstate 25, North Edge of Denver, 1973

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams

DEX 171 [cat. 76]
Lakewood, Colorado
1970, printed 1981
Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1982

Longmont, Colorado
1973–1974
Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund, and the Janet and Simeon Braguin Fund

Longmont, Colorado
1973, printed 1981
Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1982

New Housing, Colorado Springs
1969, printed 2005
National Gallery of Art, Washington
Pepita Milmore Memorial Fund
Gift of Robert and Kerstin Adams
Backyard, Longmont, Colorado

Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund, and the Janet and Simeon Braguin Fund

[DEX 182] [cat. 75]
Longmont, Colorado, 1977

Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1982

[DEX 66] [cat. 70]
Longmont, Colorado, 1976

Private collection, San Francisco

Berthoud, Colorado, 1976

Philadelphia Museum of Art, Purchased with funds contributed by Marilyn L. Steinbright, 1985

[DEX 67] [cat. 89]
[DEX 165] [cat. 90]
North Edge of Denver, 1973–1974

Yale University Art Gallery
Janet and Simeon Braguin Fund

[DEX 220] [cat. 94]
Alameda Avenue, Denver
1968–1971

Private collection, San Francisco

[DEX 217] [cat. 93]
Highway, Northeast Denver, 1973

Stephen G. Stein Employee Benefit Trust

[DEX 101] [cat. 86]
Walking to a Shopping Center, North Edge of Denver, 1970–1974

Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1982


Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund and the Janet and Simeon Braguin Fund

Sunday School Class, Church in a New Tract, Colorado Springs, 1969

Collection of Jeffrey Fraenkel and Alan Mark

Arvada, Colorado, 1974

National Gallery of Art, Washington
The Ahmanson Foundation and Gift of Robert and Kerstin Adams
Sunday School Class, Church in a New Tract, Colorado Springs, 1969

Collection of Jeffrey Fraenkel and Alan Mark

[DEX 176] [cat. 82]
Outdoor Theater, North Edge of Denver, 1973–1974

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Adams’ work, wrote photography curator John Szarkowski in 1974, has a moral: “the landscape is . . . the place we live. If we have used it badly, we cannot therefore scorn it, without scorning ourselves. If we have abused it, broken its health, and erected upon it memorials to our ignorance, it is still our place, and before we can proceed we must learn to love it.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2079#

[DEX 207] [cat. 85]
North Edge of Denver

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Next to Interstate 25, Denver
1973, printed 1991

National Gallery of Art, Washington
The Ahmanson Foundation and
Gift of Robert and Kerstin Adams

By the time Adams made this photograph in 1973, the once brilliant light of Denver was often gray with the unmistakable heaviness of pollution and devoid of the radiance he had previously captured. Surrounded by trash, a fence, an overpass, and Interstate 25, the tree is almost humanlike in its steadfast determination to lay claim to this spot of ground.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2074#

[DEX 85] [cat. 83]
[DEX 10] [cat. 8]
Denver, 1980

Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

Adams included this excerpt from W. H. Auden’s The Shield of Achilles as the frontispiece to his book Our Lives and Our Children:

She looked over his shoulder
For vines and olive trees,
Marble well-governed cities
And ships upon untamed seas,
But there on the shining metal
His hands had put instead
An artificial wilderness
And a sky like lead.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2086#

Denver, 1980

Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund, and the Janet and Simeon Braguin Fund
Denver, 1980

Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

[DEX 192] [cat. 120]
Longmont, Colorado, 1980
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

Commerce City, Colorado, 1981
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

Denver, 1981
Fraenkel Gallery, San Francisco

Denver, 1981
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

Denver, 1980
Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund, and the Janet and Simeon Bрагuin Fund

Denver, 1981
Yale University Art Gallery, Purchased with a gift from Saundra B. Lane, a grant from the Trellis Fund, and the Janet and Simeon Bрагuin Fund

As Adams wrote in his afterword to Our Lives and Our Children, 1983, we can “find in ourselves the will to keep asking questions of politicians” only “after we have noticed the individuals with whom we live. How mysteriously absolute each is. How many achieve, in moments of reflection or joy or concern, a kind of heroism. Each refutes the idea of acceptable loss.”

Denver, 1980
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams

Denver, 1980
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

Denver, 1981
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco
Denver, 1980
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

Denver, 1981
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Longmont, Colorado, 1981
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Denver, 1980
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Denver, 1981
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

Denver, 1981
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco

Longmont, Colorado, 1979
Robert and Kerstin Adams
Courtesy Fraenkel Gallery, San Francisco
Shopping Mall and Parking Lot, Denver
1974, printed 1980s

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Lakewood, Colorado
1973

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Lakewood, Colorado
1973, printed 1979

National Gallery of Art, Washington,
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Strip Mall, Boulder, Colorado
1970–1974

Yale University Art Gallery
Janet and Simeon Braguin Fund
[DEX 183] [cat. 98]
Strip Mall, Boulder, Colorado
1970–1974

Yale University Art Gallery
Janet and Simeon Braguin Fund

[DEX 180] [cat. 97]
Longmont, Colorado, 1973

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams
Colorado Springs
1968, printed 1983

National Gallery of Art, Washington
Gift of Mary and Dan Solomon and
Patrons’ Permanent Fund

The duality between hope and despair, present in all of Adams’ work, is especially evident in this picture. He once said this scene shows “the saddest kind of isolation.” But he continued, “raining down . . . onto the roof and the lawn is glorious high-altitude light. . . . It’s a splendor that has no explanation [and is] a kind of forgiveness.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2077#

[DEX 140] [cat. 100]

Yale University Art Gallery
Janet and Simeon Braguin Fund

[DEX 179] [cat. 101]
Colorado, c. 1973

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams
Longmont, Colorado
1973, printed 1990

National Gallery of Art, Washington
The Ahmanson Foundation and
Gift of Robert and Kerstin Adams
Clearcut, Coos County, Oregon
1999
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Clearcut, Clatsop County, Oregon
c. 2000
San Francisco Museum of Modern Art
Gift of Daniel Greenberg and Susan Steinhauser
Clearcut, Clatsop County, Oregon,
c. 2000

San Francisco Museum of Modern Art
Gift of Daniel Greenberg and Susan Steinhauser

[DEX 2001] [cat. 145]
(Top row, left to right)

**Clearcut, Clatsop County, Oregon, 2001**

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

**Kerstin, Old-Growth Stump, the Last Evidence of the Original Forest, Clatsop County, Oregon c. 2001**

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

**Clearcut, Clatsop County Oregon, c. 2000**

San Francisco Museum of Modern Art
Purchase through a gift of an anonymous donor
Clearcut, Coos County, Oregon, 1999

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Clearcut, Clatsop County, Oregon, c. 2000

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Clearcut, Clatsop County Oregon, c. 2000

San Francisco Museum of Modern Art
Purchase through a gift of an anonymous donor

Clearcut, Clatsop County, Oregon, c. 2000

Yale University Art Gallery, Purchased with a gift from
Saundra B. Lane, a grant from the Trellis Fund, and the
Janet and Simeon Braguin Fund
[DEX 22] [cat. 151], 153, 155
The Sea Beach, 2015

National Gallery of Art, Washington
Gift of Stephen G. Stein

IDEX 451 [cat. 172]
The Sea Beach, 2015

National Gallery of Art, Washington
Gift of Stephen G. Stein

Tenancy ends with pictures of people walking and sitting on the beach, many quietly looking out to sea. “Their reasons for coming are personal,” Adams wrote, “but if one watches as they leave their cars and stare seaward it is a fair guess, I think, that many are looking to escape illusion and to be reconciled.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2093#
The Sea Beach, 2015
National Gallery of Art, Washington
Gift of Stephen G. Stein

This photograph is the last one in Tenancy. Adams placed these lines by the Russian poet Anna Akhmatova on the preceding page: . . . the sun goes down in waves of ether

in such a way that I can't tell
if the day is ending, or the world,
or if the secret of secrets is within me again.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2094#
The Interior of the Spit,  2015

National Gallery of Art, Washington
Gift of Stephen G. Stein

[DEX 60] cat. 163]
The Interior of the Spit, 2015

National Gallery of Art, Washington
Gift of Stephen G. Stein
The Interior of the Spit, 2015

National Gallery of Art, Washington
Gift of Stephen G. Stein

[DEX 58] [cat. 162]
The River’s Edge, 2015

National Gallery of Art, Washington
Gift of Stephen G. Stein

158, 160, 159, 156, 157
Longmont, Colorado
1979, printed 1985
National Gallery of Art, Washington
Gift of Mary and David Robinson

Longmont, Colorado
Private collection

Fort Collins, Colorado
1977, printed 1985
Philadelphia Museum of Art, Purchased with
funds contributed by Marilyn L. Steinbright, 1985

Pikes Peak, Colorado Springs, 1969
Private collection, San Francisco

Topping 14,000 feet, Pikes Peak has figured prominently in many people’s lives. The Ute, whose history says they were created there, call it Tavakie, the Sun Mountain, because it is the first summit to be illuminated by the dawn’s light. Katharine Lee Bates, a young college professor who rode to the top of the mountain in 1893, was so inspired by the view that she wrote the lines of a poem that would become one of the country’s unofficial anthems, “America the Beautiful.” Some 76 years later, Adams also drew inspiration from this mountain when he took this picture. Made at the beginning of the modern environmental movement, it contrasts the 19th-century myth of America as a pristine frontier promising renewal and redemption with the present-day reality, and it questions how we have cared for the beauty of this country.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2078#
Weld County, Colorado
1981, printed 1988
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Weld County, Colorado, 1984
National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Weld County, Colorado, 1984
National Gallery of Art, Washington
The Ahmanson Foundation and
Gift of Robert and Kerstin Adams

“It is a mistake to concentrate upon the earth when
describing the plains. The sky is what defines them.”
Robert Adams, 1978

Español: Para escuchar el texto en español, por favor marque
775.546.1464 y presione 2039#

Weld County, Colorado, 1984
National Gallery of Art, Washington
The Ahmanson Foundation and
Gift of Robert and Kerstin Adams

Northeast of Keota, Colorado
1969, printed 1981
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Weld County, Colorado
1981, printed 1987
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams
Irrigation Canal, Larimer County
Colorado, 1995

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

“Cottonwoods have been our friends for a while. The
Arapaho believed, for instance, that the stars come from
cottonwoods, from the glistening sap at the joints of twigs.
The Hidatsa believed that the shade from cottonwoods
was healing. Everything about the tree in fact struck
Native Americans as beneficent. They saw that even their
horses survived the winter by foraging its inner bark. As,
for that matter, did horses belonging to whites. And in
other seasons immigrant wagon trains followed along
from one grove to the next, with cottonwoods serving as
landmarks, shelter, and fuel. But the human side of this
friendship has weakened. Agribusiness now wages war
on cottonwoods because the trees compete for water,
and suburban developers replace them with conveniently
small but ecologically disruptive species like Russian
olive.” Robert Adams, 1994

Español: Para escuchar el texto en español, por favor marque
775.546.1664 y presione 2061#

Baker County, Oregon, 2000

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams
Sandstone Grave Marker,
Walsenburg, Colorado, 1972

National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

“This small lamb with big ears would have caused a
six-year-old to smile, as its maker must have wished.
To adults it offers a consolation; the direct gaze and
neatly folded legs suggest the peace of innocence.”
Robert Adams, 1974

Adobe Chapel, Medina Plaza,
along the Purgatory River, Colorado
1964, printed early 1970s

National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Adobe Chapel, Viejo San
Acacio, Colorado, 1972

Yale University Art Gallery, Purchased with a gift
from Saundra B. Lane, a grant from the Trellis Fund
and the Janet and Simeon Braguin Fund

“To visit this church in the brilliance and heat of a
July day is to discover stillness.” Robert Adams, 1974

Vegetable Garden and
San Raphael Chapel,
Paisaje, Colorado, 1972

Yale University Art Gallery, Purchased with a gift
from Saundra B. Lane, a grant from the Trellis Fund
and the Janet and Simeon Braguin Fund
Quarried Mesa Top, Pueblo County, Colorado 1978
National Gallery of Art, Washington, Patrons’ Permanent Fund

Umatilla County, Oregon, 1978
National Gallery of Art, Washington, Patrons’ Permanent Fund

South of the Rocky Flats Nuclear Weapons Plant, Jefferson County, Colorado, 1976
National Gallery of Art, Washington, Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams

Adams once said that he tried to create pictures that capture the past, present, and future — or as he phrased it, “ghosts and the daily news and prophesy.” This photograph does just that. Depicting tire tracks, a road, cars, and telephone poles, along with age-old geological formations, it records a landscape of the sort Adams once described as “disordered . . . confusing . . . discordant (and) drastically contradictory. If you walk out there, if you look down at the ground, you find fragments of vegetation and dirt and rock, but you also find plastic, scrap metal, grease, chemicals that you dare not speculate about . . . . The simplest walk can . . . induce a turmoil of emotions.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2073#

Abandoned Car, Carbon County, Wyoming 1977
National Gallery of Art, Washington, Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams

Looking toward the Mountains in Smog, Weld County, Colorado, 1983
National Gallery of Art, Washington, Gift of Robert and Kerstin Adams

Arkansas River Canyon, Colorado 1977
National Gallery of Art, Washington, Gift of Lou and Di Stovall
Newly Occupied Tract Houses, Colorado Springs, 1968

Private collection, San Francisco


Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1982

The intense light of the West was a constant source of inspiration to Adams. It was “like a surgical instrument,” he said, sculpting shadows with sharp precision while burning the detail off surfaces. When he was able to photograph this light, “it’s as though the whole world is alive.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2076#

Frame for a Tract House, Colorado Springs 1969, printed 1984

National Gallery of Art, Washington
Gift of Mary and David Robinson

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(Left)


Philadelphia Museum of Art, Purchased with a grant from the National Endowment for the Arts and with matching funds contributed by Mr. and Mrs. Robert A. Hauslohner and Harvey S. Shipley Miller, 1980

(Middle)

Broken Trees, East of Riverside, California, 1983

Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1986

Adams ended the powerful sequence of photographs in Los Angeles Spring with this picture. While the book as a whole indicts the mismanagement of the Southern California landscape, this image of a splayed tree with its verdant branches stretched out like the wings of an angel shows a beauty that cannot be destroyed.

Español: Para escuchar el texto en español, por favor marque 775.516.1464 y presione 2099#

(Right)

On Signal Hill, Overlooking Long Beach, California
1983, printed 1990

National Gallery of Art, Washington
Gift of Mary and Dan Solomon and Patrons’ Permanent Fund
Eroding Edge of a Former Citrus-Growing Estate, Highland, California, 1983

Philadelphia Museum of Art, Purchased with the Alice Newton Osborn Fund, 1986

Spanish missionaries planted the first orange groves in Southern California in the 1760s. They thrived in the warm climate and by the late 19th century encircled Los Angeles, giving it the nickname the Orange Empire. By the 1920s citrus was second only to oil as the region’s leading industry. Although many groves were lost as the population grew, some were still in operation when Adams was in college and graduate school there in the late 1950s and early 1960s. By the 1980s, they were all but gone.

Santa Ana Wash, Redlands, California, 1982

National Gallery of Art, Washington, Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams

The largest river entirely within Southern California, the Santa Ana carries little water except during the rainy season, when it is prone to massive floods. Adams depicted the remnants of those floods in this picture, which shows a prehistoric boulder senselessly splattered with paint and surrounded by scrap metal, cardboard, a mattress, and a broom carelessly abandoned by a wasteful civilization.

On Top of the La Loma Hills, Colton, California, 1983

Philadelphia Museum of Art
Purchased with the Alice Newton Osborn Fund, 1986
New Development on a Former Citrus-Growing Estate, Highland, California, 1983

Andrew Szegedy-Maszak and Elizabeth Bobrick

For many years, Adams hung in his darkroom a poster reproducing French documentary photographer Eugène Atget’s Saint-Cloud. There, a statue seems to stand watch over the decaying park in Paris. In his pictures of the Los Angeles basin Adams depicted trees perched like sentries that nobly but vainly seem to guard a decaying civilization.

Español: Para escuchar el texto en español, por favor marque 775.546.464 y presione 2090#

New Housing, Reche Canyon, San Bernardino County, California, 1983

Philadelphia Museum of Art, Purchased with funds contributed by Ann and Donald W. McPhail and the Atlantic Richfield Foundation, 1986

Interstate 10, West Edge of Redlands, California, 1983

Christine and Michael J. Murray

135, 137, 139
Clearcut, Clatsop County, Oregon, 2001
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Kerstin, Old-Growth Stump, the Last Evidence of the Original Forest, Clatsop County, Oregon, c. 2001
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Clearcut, Clatsop County, Oregon, c. 2000
San Francisco Museum of Modern Art
Purchase through a gift of an anonymous donor

Clearcut, Coos County, Oregon, 1999
National Gallery of Art, Washington
Pepita Milmore Memorial Fund and
Gift of Robert and Kerstin Adams

Clearcut, Clatsop County, Oregon, c. 2000
National Gallery of Art, Washington
Gift of Robert and Kerstin Adams

Clearcut, Clatsop County, Oregon, c. 2000
San Francisco Museum of Modern Art
Purchase through a gift of an anonymous donor

Clearcut, Clatsop County, Oregon, c. 2000
Yale University Art Gallery
Purchased with a gift from Saundra B. Lane
a grant from the Trellis Fund, and the Janet and Simeon Braguin Fund