

(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

(All images in grid)

# **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#

[DEX 213] [cat. 19]

[DEX 212] [cat. 21]

[DEX 210] [cat. 18]

[DEX 211] [cat. 20]

# **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 [however] 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#

(Left and right)

## **Garfield County, Colorado, 1987**

**Yale University Art Gallery, Purchased with  
a gift from Sandra 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]

(All images)

## **Boulder County, Colorado, 1987**

**Yale University Art Gallery, Purchased with a gift  
from Sandra 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#

[DEX 113] [cat. 29]

## **Presbyterian Mission School, Mogote, Colorado, 1967**

Yale University Art Gallery, Purchased with a gift from Sandra 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 Sandra 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#

[DEX 214] [cat. 25]

[DEX 215] [cat. 26]

# **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 2] [cat. 38]

# **Boys in a Pickup, Simla, Colorado**

1970, printed, 1991

National Gallery of Art, Washington

Pepita Milmore Memorial Fund and

Gift of Robert and Kerstin Adams

[DEX 6] [cat. 37]

# **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#

[DEX II] [cat. 35]

# **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#

[DEX 112] [cat. 34]

**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

[DEX 128] [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. 31]

# **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]

# **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

[DEX 107] [cat. 56]

## **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#

[DEX 134] [cat. 46]

[DEX 132] [cat. 47]

# **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]

(Left)

**Missouri River, Clay County,  
South Dakota, 1977**

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

(Right)

**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

[DEX 129] [cat. 40]

[DEX 130] [cat. 41]

# **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 108] [cat. 39]

[DEX 131] [cat. 42]

(Left, top)

**Kerstin next to an Old-Growth  
Stump, Coos County, Oregon  
1999**

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

(Left, bottom)

**Columbia County, Oregon  
1999–2001**

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

(Right)

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

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

[DEX 209] [cat. 152], 150, 147

(Left)

## **Pacific County, Washington, 2012**

Yale University Art Gallery  
Janet and Simeon Braguin Fund

(Right)

## **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#

# **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#**

**[DEX 158] [cat. 143]**

**Ecola State Park,  
Clatsop County, Oregon, c. 2001**

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

[DEX 223] [cat. 142]

(Left)

**Eucalyptus Branch,  
Redlands, California, 1983**

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

(Right, top)

**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

(Right, bottom)

**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

NMA

## **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**

[DEX 118] [cat. 136]

# **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#**

[DEX 34] [cat. I33]

# **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#

[DEX 196] [cat. 135]

**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 198] [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**

**1973–1974, printed 2008**

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

[DEX 16] [cat. 72]

(Clockwise from top left)

## **Colorado Springs, 1969**

Private collection, San Francisco

## **Pikes Peak Park, Colorado Springs**

1969

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

**1973–1974, printed 2008**

**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

[DEX 5] [cat. 78]

# **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 17] [cat. 76]

(Clockwise from top left)

## **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 Sandra 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**

1973–1974, printed 2007

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]

(clockwise from top left)

## **Walking to a Shopping Center, North Edge of Denver, 1970–1974**

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

## **New Apartments, Arvada, Colorado 1973–1974, printed 2007**

Yale University Art Gallery, Purchased with a gift  
from Sandra 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**

1973–1974, printed 2008

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]

(Top row, left to right)

## **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 Braguin 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 Braguin 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.”

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2085#

## **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



(Bottom row, left to right)

## **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



(Clockwise from top left)

## **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] [cot. 97]

# **Longmont, Colorado, 1973**

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

[DEX 14] [cat. 99]

# **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]

# **Denver, 1970–1974**

**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**

[DEX 136] [cat. 102]

# **Longmont, Colorado**

1973, printed 1990

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

[DEX 33] [cat. 103]

## **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 200] [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

(Bottom row, left to right)

**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

**[DEX 204] [cat. 155]**

# **The Sea Beach, 2015**

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

[DEX 45] [cat. 172]

(Top row, all images)

## **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#

[DEX 52] [cat. 177]

(Bottom row, left to right)

## **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 Sea Beach, 2015**

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

## **The Sea Beach, 2015**

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

## **The Sea Beach, 2015**

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

## **The Sea Beach, Albatross, 2015**

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

## **The Sea Beach, 2015**

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

(All images)

## **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**

[DEX 59] [cat. 161]

# **The Interior of the Spit, 2015**

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

[DEX 58] [cat. 162]

(All images in grid)

## **The River's Edge, 2015**

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

158, 160, 159, 156, 157

(Clockwise from top)

## **Longmont, Colorado**

1979, printed 1985

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

## **Longmont, Colorado**

1973–1974, printed 2001

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 Tavakiev, 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#

[DEX 138] [cat. 92]  
[DEX 181] [cat. 88]  
[DEX 218] [cat. 91]  
[DEX 68] [cat. 87]

(Left - Right)

## **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

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775.546.1464 y presione 2059#

## **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

(Left)

## **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  
775.546.1464 y presione 2061#

(Right)

## **Baker County, Oregon, 2000**

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

(Clockwise from top left)

## **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

Español: Para escuchar el texto en español, por favor marque  
775.546.1464 y presione 2067#

## **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 Sandra 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

Español: Para escuchar el texto en español, por favor marque  
775.546.1464 y presione 2065#

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

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

(Top row, left to right)

**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#

(Bottom row, left to right)

**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

[DEX 25] [cat. 49]

[DEX 150] [cat. 44]

[DEX 226] [cat. 48]

[DEX 133] [cat. 50]

[DEX 103] [cat. 45]

[DEX 83] [cat. 51]

(Right)

**Newly Occupied Tract Houses,  
Colorado Springs, 1968**

Private collection, San Francisco

(Left, top)

**New Tract Housing,  
Colorado Springs,  
1968, printed 1981**

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#

(Left, bottom)

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

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

[DEX 76] [cat. 58], 59, 60

(Left)

**Santa Ana Wash, Norton Air  
Force Base, San Bernardino  
County, 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

(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 775.546.1464 y presione 2089#

(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



(Top row, left to right)

## **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.

Español: Para escuchar el texto en español, por favor marque  
775.546.1464 y presione 2091#

## **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

(Bottom row, left to right)

## **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

## **Interstate 10, West Edge of Redlands, California, 1983**

Christine and Michael J. Murray

(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

(Bottom row, left to right)

**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 Sandra B. Lane  
a grant from the Trellis Fund, and the  
Janet and Simeon Braguin Fund



