

Ansel Adams

A Legacy

Looking at the New West

Contemporary Landscape Photography



Sponsored by

OpenGrounds

and

The Fralin Museum of Art

About the lender

and the legacy of the collection

Lynn and Tom Meredith have loaned their extraordinary collection to support the arts and environmental understanding at UVa

We are deeply indebted to Lynn and Tom Meredith for the loan of their storied collection of Ansel Adams photographs. Widely considered the finest collection of his works, it was originally gathered by The Friends of Photography under Adams's leadership.

Ansel Adams co-founded The Friends of Photography in 1967, shortly after his move to Carmel Highlands, California; the group's goal was to support and promote creative photography. Adams served as president of the board of the nascent, not-for-profit visual arts organization, with Brett Weston, son of noted photographer Edward Weston, as vice president. In addition to organizing numerous photographic exhibitions and workshops, The Friends of Photography published a series of highly regarded books and, over the years, received several significant donations of Adams's work. Adams printed these images in his Carmel Highlands studio darkroom during the 1960s and 1970s, at the height of his printmaking prowess. Following his death in 1984, The Friends relocated to San Francisco and established the Ansel Adams Center for Photography. Plagued by financial issues, this group disbanded in October 2001 and its holdings were marked for dispersal.

In 2002, collector Tom Meredith of Austin, Texas, discovered the availability of the Ansel Adams Collection through The Friends of Photography. Meredith originally wanted to purchase four prints as a four-part gift to his wife, Lynn, for Valentine's Day, her birthday, Christmas, and their anniversary. When he presented her instead with the possibility of purchasing the entire collection, Lynn was very excited by the opportunity to steward and preserve it for future generations to enjoy. The Merediths purchased all 138 works by Adams in The Friends of Photography's holdings, a collection that comprises Ansel Adams: A Legacy. Sadly, Tom was still on the hook for a gift, as Lynn pointed out that the purchase was too large for the intended occasions, and she would have to travel in order to view the collection in different venues.

Since becoming the Meredith Collection, the works have been shown at the Harry Ransom Center of the University of Texas at Austin; in Pennsylvania at the Southern Alleghenies

Museum of Art at St. Francis University; at the Missoula Art Museum and the Holter Museum of Art, in Montana; at Arizona's Tucson Museum of Art; at Georgia's Booth Western Art Museum, a Smithsonian Institution Affiliate; and in Ohio at the Cleveland Institute of Art's Reinberger Galleries. The Merediths' generous loan of this collection to the University of Virginia's Fralin Museum of Art furthers the connection between their love of these photographs and their commitment to the environment. Longtime supporters of The Nature Conservancy, Lynn and Tom Meredith share Ansel Adams's passion for the preservation of our common natural inheritance.



Ansel Adams American, 1902-1984 Self-Portrait, Monument Valley, Utah, 1958 Gelatin silver print, 13 3/8 x 10 in, 34.61 x 25.40 cm Collection of Lynn and Tom Meredith, 1.78.110 Photograph courtesy of Center for Creative Photography © 2013 The Ansel Adams Publishing Rights Trust

about the collection

Ansel Adams

A Legacy

June 7 - August 4 | Rotation I

August 16 - October 13 | Rotation II

Curated by William Sherman, Founding Director, OpenGrounds, and William Wylie, Adjunct Curator of Photography, The Fralin Museum of Art, and Associate Chair for Studio Art, McIntire Department of Art

Ansel Adams: A Legacy represents the personal vision of one of America's greatest photographers, Ansel Adams (1902-1984). Applying the technical precision of his training as a concert pianist to his growing love of photography, Adams emerged as a major photographer in the early 1930s. His monumental black-and-white works over the next fifty years combined an extraordinary craft in the control of

light and abstract formal composition with a palpable passion for the wilderness of the American West. This body of work both transformed the discipline of landscape photography and contributed to the emerging conservation movement to which Adams was deeply committed. Ansel Adams: A Legacy represents the most important collection of his work; presented through the generosity of its owners, Lynn and Tom Meredith, it appears in two rotations during the summer and fall, providing a stunning and

comprehensive view of this celebrated photographer's career.

The Fralin Museum of Art's programming is made possible by the generous support of The Joseph and Robert Cornell Memorial Foundation.

The exhibition is made possible through the generous support of the Jefferson Trust, an initiative of the U.Va. Alumni Association, the Office of the Vice President for Research, the PBR Lecture Series at U.Va., Albemarle Magazine, Ivy Publications LLC's Charlottesville Welcome Book, OpenGrounds, and Lynn and Tom Meredith.



Lois Conner American, b. 1951 Bluff, Utah, Navajo Reservation, 1996 Platinum print, edition 3/10 Courtesy of the artist, NR96107

Looking at the New West

Contemporary Landscape Photography

June 7 - December 15

Curated by William Wylie, Adjunct Curator of Photography, The Fralin Museum of Art, and Associate Chair for Studio Art, McIntire Department of Art

This exhibition features the works of six contemporary photographers: Joni Sternbach, Mike Osborne, Lois Conner, Mark Ruwedel, Robert Adams, and Michael Lundgren. All of these artists work within the landscape of the American West, having come to this subject matter many years after Ansel Adams created the seminal work that comprises Ansel Adams: A Legacy. While the process of making photographs remains much the same as in Adams's time, both the view and the motivation have changed. Following the grand display of wildness and pristine nature that Adams's best known works so often convey, these artists have discovered another America, one that is full of human interventions and follies. Their work invites us to look at this new West as if for the first time, and to view even those marginal places—from small-town backyards to abandoned industrial sites—with a sense of discernment, approaching what Wallace Stegner called "the geography of hope."

The Fralin Museum of Art's programming is made possible by the generous support of The Joseph and Robert Cornell Memorial Foundation.

The exhibition is made possible through the generous support of the PBR Lecture Series at U.Va., Albemarle Magazine, and Ivy Publications LLC's Charlottesville Welcome Book.

about the exhibitions

Reunions Weekend Special Tour
of *Ansel Adams: A Legacy*

June 8, 2013 | 2-3 pm
The Fralin Museum of Art

Opening Reception
for *Ansel Adams: A Legacy* and *Looking at the New West*

June 15, 2013 | 6-9 pm
The Fralin Museum of Art

In collaboration with LOOK3 Charlottesville Festival of the Photograph, The Fralin Museum of Art welcomes the public to the opening reception.

Photography Challenge
Changing Views:
Looking at Charlottesville

August - October 2013

Ansel Adams's passion for the American West was the driving force behind his photography, as he sought to document and commemorate the place he loved so dearly. Applying the same passion and commitment to this place, we invite students, faculty, alumni, and community members to capture the creative, unique character of the University, the city of Charlottesville, and their environment. Photographs of the people, places, programs, and events that define this city and its landscape will be collected in an online public exhibition.

For more information—
opengrounds.virginia.edu/changing-views/challenge/

OpenGrounds Forum
Changing Views:
Photography and Environmental Action

September 27, 2013
10 am - 1 pm at the Rotunda,
with lunch to follow at OpenGrounds

The Changing Views forum brings together scholars and practitioners from multiple disciplines to address how representations of the environment influence ideas and attitudes toward conservation. In the process of examining the ways in which Ansel Adams's work opened the door for successive generations of artists, environmental activists, designers, and scientists, this forum will challenge and deepen our understanding of the environment. We will consider not only the pristine landscapes that have been conserved in our national parks, but also an array of marginalized and damaged sites, as well as the productive landscapes that people occupy today.

Finis Dunaway, a cultural philosopher from Trent University, will join artists Mike Osborne, whose work is featured in the *Looking at the New West* exhibit, and Terri Wiefenbach, as well as Brian Richter, the Director of Global Freshwater Strategies for The Nature Conservancy, and Julie Bargmann, an internationally recognized landscape architect, designer, and UVa faculty member. The discussion will focus on the connections between perception and action, and the complexity of multiple demands on the landscape.

For more information and to register—
opengrounds.virginia.edu/changing-views/forum/

Final Friday Reception
September 27, 2013 | 5:30-7:30 pm
The Fralin Museum of Art

Lecture
1870/1970:
The Landscape Survey and American Photography

October 29, 2013 | 6 pm
Campbell 158

Join us for a lecture by Toby Jurovics, chief curator of the Joslyn Art Museum in Omaha, Nebraska. Jurovics was previously the curator of photography at the Smithsonian American Art Museum and a curator at the Princeton University Art Museum. His professional focus is nineteenth- and twentieth-century art of the American West. This talk is sponsored by the Studio Art Department.

related programs

About the publication

Changing Views
Photography and Environmental Action

Essays by Finis Dunaway,
William Sherman, Brian Richter,
Julie Bargmann

Co-Edited by William Sherman,
William Wylie, and Lindsey Hepler

ISBN 978-0-9893995-0-0
University of Virginia,
Available August 2013
\$30

The OpenGrounds Forum publication complements and expands on the ideas presented by the forum participants, an impressive array of artists and scholars from diverse disciplines. Their essays, both verbal and visual, reflect upon the connections between perception and action.

Weaving together the personal experiences and professional work of its contributors, the forum publication explores the impact of representations of the landscape, and the ways in which these images can change the dynamics of our work, often opening our eyes to a new set of possibilities. The publication's essays and images address abstract themes and unite them with concrete examples of the ways in which artists, scholars, and practitioners apply new perceptions and public understandings of the landscape to their own work.

To order complete form on reverse >



about the forum publication

Forum publication preorder form

To order, visit online: opengrounds.virginia.edu/changing-views. Or complete the form below and return to:

OpenGrounds
 University of Virginia
 Attn: Lindsey Hepler
 PO Box 800317
 Charlottesville VA 22908-0317

For further information about the forum publication or OpenGrounds, please email Lindsey Hepler at lhepler@virginia.edu or phone 434.243.4889

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About OpenGrounds

and the larger significance of this collaboration

This exhibition is presented in a collaborative partnership between OpenGrounds and The Fralin Museum of Art at the University of Virginia. OpenGrounds was created by the Office of the Vice President for Research to gather the University and global community to imagine, create and implement ideas that shape the future. OpenGrounds is accelerating a growing culture at the University—one that promotes and celebrates boundary-crossing interactions through multiple media, including the arts, scholarship, and research. Founded in 2011, OpenGrounds is building partnerships with institutions, corporations, and extraordinary individuals to open new pathways for collaboration. OpenGrounds stimulates fresh conversations across traditional boundaries, seeks new approaches to persistent and emerging societal challenges, and gathers the intellectual resources of the

University to inspire action with impact. The OpenGrounds Corner Studio has created a space in a distinctive building, located at the historic link between the University and Charlottesville, as a visible, catalytic meeting place. OpenGrounds creates a lateral network of student, faculty, and community relationships that transcend traditional institutional boundaries.

In this crucible for fresh ideas, the arts, sciences, humanities, and professions inspire each other to seek new answers and put them into action.

In keeping with Lynn and Tom Meredith's engagement with environmental conservation, OpenGrounds extends the reach of the *Ansel Adams: A Legacy* and the *Looking at the New West* exhibits into the University, the community, and beyond. This outreach includes the forum, the publication, and the participatory photography exhibition, and will culminate with the Arts and Environmental Action

scholarships for 2014. Funded by the Jefferson Trust, these scholarships will support student projects that are a concrete demonstration of this new culture of collaboration. They will serve as a model for future cross-disciplinary projects that develop ongoing dialogues around the most pressing challenges we face today.

These programs are made possible through the generous support of the Jefferson Trust, an initiative of the UVA Alumni Association; the PBR Lecture Series at UVA; The Fralin Museum of Art; the Office of the Vice President for Research; and Lynn and Tom Meredith.

Front cover, left to right

Mike Osborne, American, b. 1978
Vertellus (Peak), 2012
 Archival inkjet print,
 28 x 35 in, 71.12 x 88.9 cm
 Courtesy of the artist
 © Mike Osborne

Joni Sternbach, American, b. 1953
10.09.30 #1 Tracks, c. 2010
 Unique wet collodion tintype on steel,
 8 x 10 in, 20.32 x 25.4 cm
 Courtesy of the artist
 © Joni Sternbach

Ansel Adams, American, 1902-1984
Clearing Winter Storm, Yosemite National Park, California, 1940
 Gelatin silver print,
 15⁵/₈ x 19 in, 14.29 x 48.26 cm
 Collection of Lynn and Tom Meredith,
 1.78.024
 Photograph courtesy of Center for Creative Photography
 © 2013 The Ansel Adams Publishing Rights Trust

Back cover, left to right

Ansel Adams, American, 1902-1984
Golden Gate Headlands from Lincoln Park, San Francisco, California, 1952
 Gelatin silver print,
 15 x 18³/₄ in, 38.1 x 47.63 cm
 Collection of Lynn and Tom Meredith,
 1.78.005
 Photograph courtesy of Center for Creative Photography
 © 2013 The Ansel Adams Publishing Rights Trust

Ansel Adams, American, 1902-1984
Pine Forest in Snow, Yosemite National Park, California, 1933
 Gelatin silver print,
 13 x 10³/₈ in, 33.02 x 26.35 cm
 Collection of Lynn and Tom Meredith,
 1.78.027
 Photograph courtesy of Center for Creative Photography
 © 2013 The Ansel Adams Publishing Rights Trust

Robert Adams, American, b. 1937
Overlooking Long Beach, on Signal Hill, 1978-83
 Gelatin silver print,
 16 x 20 in, 40.64 x 50.8 cm
 Collection of William Wylie
 © Robert Adams, courtesy Fraenkel Gallery, San Francisco and Matthew Marks Gallery, New York

opengrounds + the fralin



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