

USING LANDSCAPE photography to reflect on broader notions of culture, the passage of time, and the construction of perception, photographers Mark Klett and Byron Wolfe spent five years exploring the Grand Canyon for their most recent project, *Reconstructing the View*. The team's landscape photographs are based on the practice of rephotography, in which they identify sites of historic photographs and make new photographs of those precise locations. Here, Klett and Wolfe expand upon that concept, referencing a wealth of images of the canyon, ranging from historical photographs and drawings by William Bell and William Henry Holmes, to well-known artworks by Edward Weston and Ansel Adams, and from souvenir postcards to contemporary digital images drawn from Flickr. The pair then employed digital postproduction methods to bring the original images into dialogue with their own. The result is this stunning volume, illustrated with a wealth of full-color illustrations that attest to the role photographers—both anonymous and great—have played in picturing this most iconic of American places.

Rebecca A. Senf's compelling essay traces the photographers' process and methodology, conveying the complexity of their collaboration. Stephen J. Pyne provides a conceptual framework for understanding the history of the canyon, offering an overview of its discovery by Europeans and its subsequent treatment in writing, photography, and graphic arts.

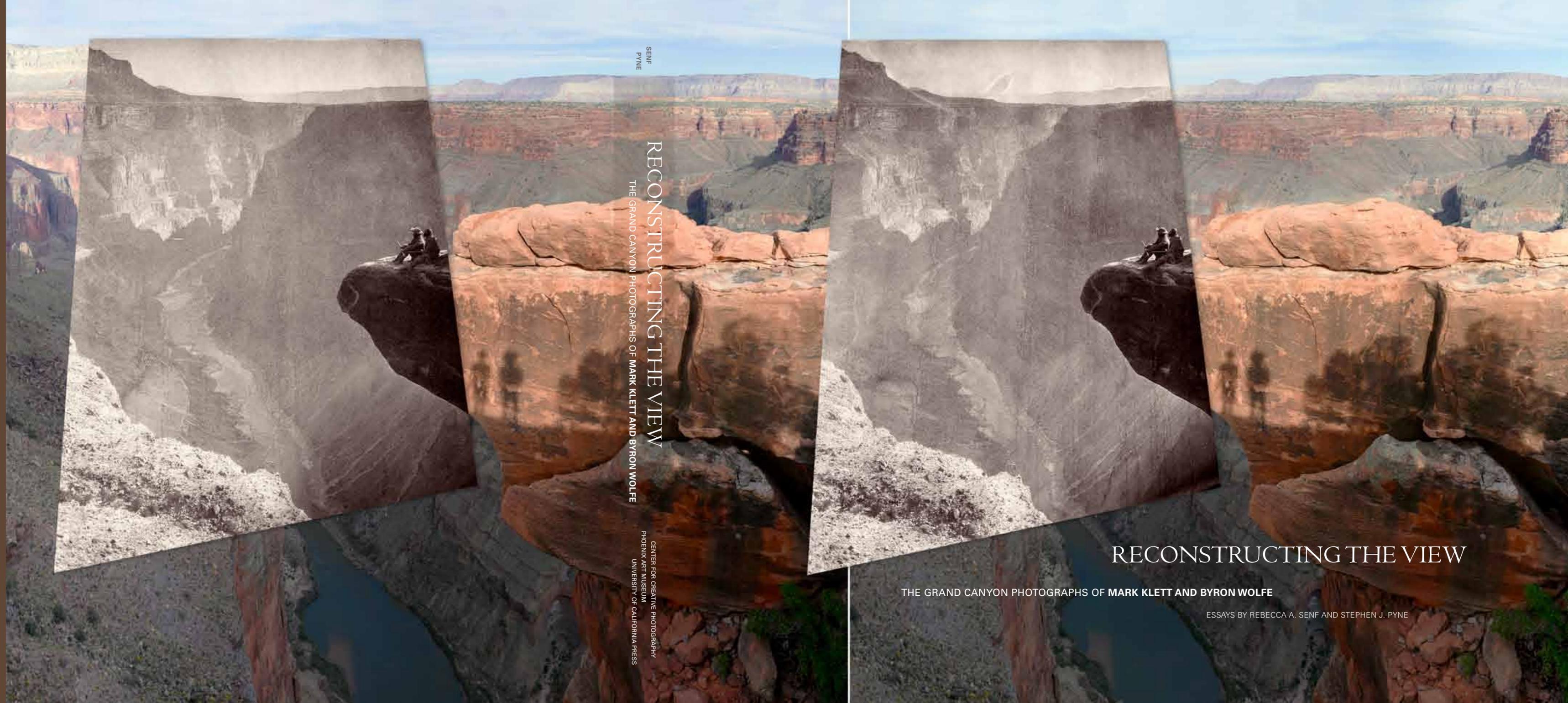
REBECCA A. SENF, PH.D, IS NORTON FAMILY CURATOR OF PHOTOGRAPHY AT THE CENTER FOR CREATIVE PHOTOGRAPHY, WITH A JOINT APPOINTMENT AT PHOENIX ART MUSEUM.

STEPHEN J. PYNE, PH.D, IS PROFESSOR, HUMAN DIMENSIONS FACULTY, SCHOOL OF LIFE SCIENCES, ARIZONA STATE UNIVERSITY.

University of California Press
Berkeley 94704
www.ucpress.edu



Manufactured in Singapore



SENF
PYNE

RECONSTRUCTING THE VIEW
THE GRAND CANYON PHOTOGRAPHS OF MARK KLETT AND BYRON WOLFE

CENTER FOR CREATIVE PHOTOGRAPHY
PHOENIX ART MUSEUM
UNIVERSITY OF CALIFORNIA PRESS

RECONSTRUCTING THE VIEW

THE GRAND CANYON PHOTOGRAPHS OF MARK KLETT AND BYRON WOLFE

ESSAYS BY REBECCA A. SENF AND STEPHEN J. PYNE

RECONSTRUCTING THE VIEW

THE GRAND CANYON PHOTOGRAPHS OF **MARK KLETT AND BYRON WOLFE**

ESSAYS BY REBECCA A. SENF AND STEPHEN J. PYNE



PHOENIX ART MUSEUM AND CENTER FOR CREATIVE PHOTOGRAPHY



UNIVERSITY OF CALIFORNIA PRESS
BERKELEY LOS ANGELES LONDON

CONTENTS

9 Directors' Forewords
JAMES K. BALLINGER
KATHARINE MARTINEZ

15 RECONSTRUCTING THE VIEW
An Illustrated Guide to Process and Method
REBECCA A. SENF

47 THE SHOCK OF THE NEW
STEPHEN J. PYNE

55 PLATES

203 Bibliography

205 Acknowledgments

208 About the Photographers





DIRECTORS' FOREWORDS

TITLE PAGE: Mark Klett and Byron Wolfe, 2011. *One hundred setting suns at the Grand Canyon arranged by hue; pictures from a popular image-sharing web site*

MEDIUM: Digital inkjet print

DIMENSIONS: 24"h x 118"w

TABLE OF CONTENTS: Mark Klett and Byron Wolfe, 2008.

Desert View: Postcard found to match the view from the Watchtower gift shop

INSET: Colored postcard, no date

MEDIUM: Digital inkjet print

DIMENSIONS: 18.5"h x 24"w

PAGES 6 AND 7: Mark Klett and Byron Wolfe, 2009.

Observing the view east from Dutton Point in stereo

BACK: J. K. Hillers, 1872. Size: 8.5" x 18" (combined images) (Courtesy National Archives, Washington, D.C., Washington, D.C.)

INSET: Klett and Wolfe, 2009. *Standing on the edge of Dutton Point*. Dimensions of each overlay image: 4.5" x 3.5"

MEDIUM: Digital inkjet print. Stereo pair made for Sokkia/Lietz stereo viewer

DIMENSIONS: 8.5"h x 18"w

RECONSTRUCTING THE VIEW: *The Grand Canyon Photographs of Mark Klett and Byron Wolfe* features the most recent completed project of the collaborative photographers Mark Klett and Byron Wolfe, and it explores anew a frequently depicted subject: the Grand Canyon. The Grand Canyon has been a major subject for artists since the middle of the nineteenth century. Phoenix Art Museum owns paintings of the Grand Canyon by Thomas Moran, Gunnar Widforss, Edward Potthast, Tony Foster, and others, in a range of styles. During this same period major photographers from Timothy O'Sullivan and J. K. Hillers to Ansel Adams and Edward Weston have explored the canyon's sublime nature. Klett and Wolfe build on that tradition in unexpected ways, revealing their perspectives on this natural wonder by merging cutting-edge photographic technology with historic images spanning nearly 150 years.

The exhibition includes photographs and videos produced by Klett and Wolfe over a five-year period, beginning in 2007 and continuing through 2011. Much as they did in their earlier projects, the pair approached the Grand Canyon with historic images they located and rephotographed. But in this project they departed from

earlier practice by incorporating a wide range of source material, including drawings and photographs, ranging from those made on nineteenth-century governmental surveys to those made for art or commercial purposes. These original pictures—such as William Henry Holmes's drawing of Point Sublime or Ansel Adams' numerous Canyon views made for the National Park Service in 1941—are treated with wonderfully diverse methods. The exhibition combines so many threads—technology, science, geography, humor, sociology, photographic and landscape history, and digital and traditional photographic processes—that when it was on view at Phoenix Art Museum, the gallery was lively with conversing visitors engaging with the large-scale photographs.

This book expands upon the 2009 exhibition with two key contributions. One is Dr. Rebecca Senf's essay, born of her direct experience with the photographers on one of their trips into the field, giving readers the sense they, too, are sitting alongside the artists. Senf, who beautifully curated the exhibition, uses this detailed explanation of the process and methods to explain the fascinating journey Mark Klett and Byron Wolfe take with each unique piece.

The second addition is a short essay by MacArthur award-winning historian Stephen J. Pyne, on the history of the canyon. It provides a useful cultural and historical anchor, treating the Grand Canyon as more than a geographic and geologic site.

It has been a pleasure to work with Mark Klett and Byron Wolfe; they are affable and intense, playful and professional, and above all, passionate about their art making. We were honored to be the first institution to show their work from the Grand Canyon, and we are honored to share the work more widely in this book.

JAMES K. BALLINGER
THE SYBIL HARRINGTON DIRECTOR
PHOENIX ART MUSEUM

THE CENTER FOR CREATIVE PHOTOGRAPHY at the University of Arizona is the world's largest archive and research center for the study and appreciation of modern American photography. The Center's collections—which include 100,000 photographs by over 2,000 artists; 5 million photographic archive objects (negatives, contact sheets, manuscripts, correspondence, and other documentation); oral history and other media materials; and a library of rare books, journals, artists' books, and exhibition catalogs—reach an international audience through an active exhibition and loan program. Some of the explicit goals of the Center are to promote the exploration of photography, especially in its relationship to contemporary society, to advocate freedom of expression, to encourage open-minded

inquiry and collaboration, and to support the creation of new knowledge about the photographic medium.

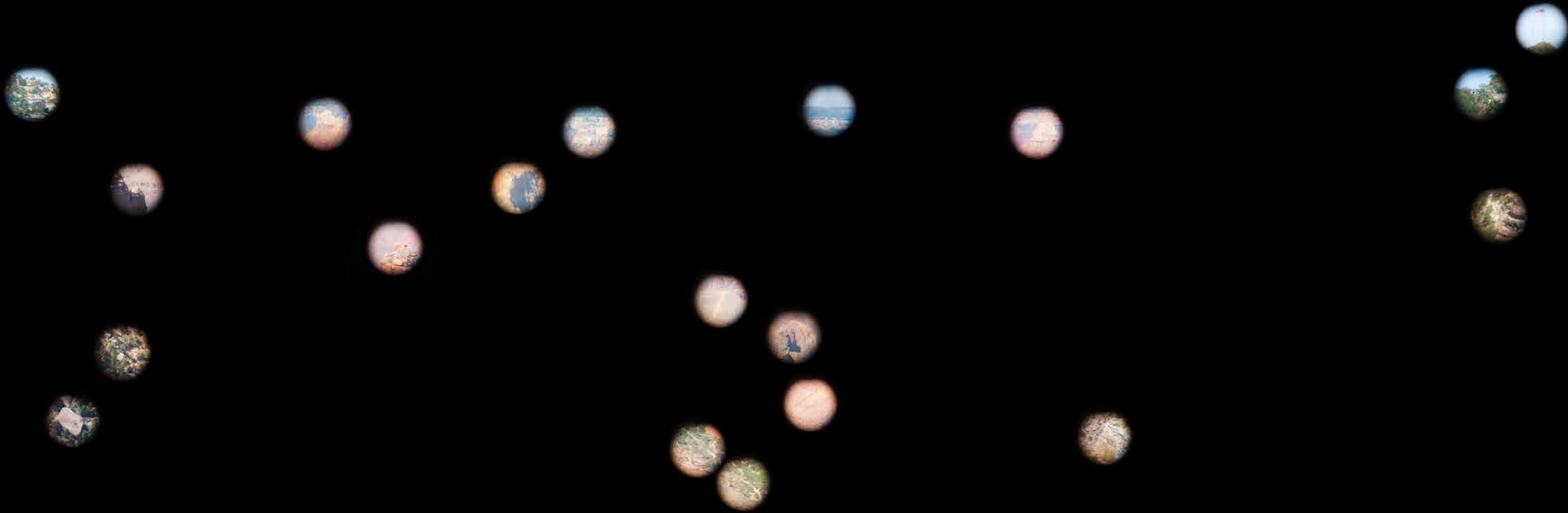
With those heady goals in mind, it is with great pleasure that the Center joins with the Phoenix Art Museum in support of *Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe*. Klett and Wolfe's dynamic exploration of the Grand Canyon relies on photographic archives, which preserve and make accessible images from our collective history, for the creation of their new works of art. Indeed, the artists have a long working relationship with the Center, using this collection of photographic images. In their artistic production, they bring existing images into a new dialogue. This way of working invigorates the archive and encourages continued investigation.

KATHARINE MARTINEZ
DIRECTOR
CENTER FOR CREATIVE PHOTOGRAPHY, UNIVERSITY OF ARIZONA

FOLLOWING PAGES: Mark Klett and Byron Wolfe, 2009. *\$1.00 worth of scenery (every picture made by putting four quarters in a pay-per-view telescope)*

MEDIUM: Digital inkjet print

DIMENSIONS: 24"h x 65"w



RECONSTRUCTING THE VIEW



PLATE 1

Mark Klett and Byron Wolfe, 2010. *Pinnacles on the Brink*. Book page and engraving: *Second Annual Report of the United States Geological Survey to the Secretary of the Interior, 1880-81; Tertiary History of the Grand Cañon District by Capt. C. E. Dutton*

INSET: Parts of half of stereo photograph by J. K. Hillers, 1873. *Grand Canyon. Muav Canyon, Colorado River* (Courtesy National Archives, Washington, D.C.) And *Hoodoo Rocks near Muav Saddle*, photographed on 8/12/09.

MEDIUM: Digital inkjet print

DIMENSIONS: 34.2" h x 45.6" w



PLATE 4
 Mark Klett and Byron Wolfe, 2010.
Twenty altered postcards
 Twenty postcards with insets (composite for illustration). Original photographers unknown, date unknown.
 MEDIUM: Digital inkjet prints. Each card separately printed, approximately 3.5" h x 5.5" w

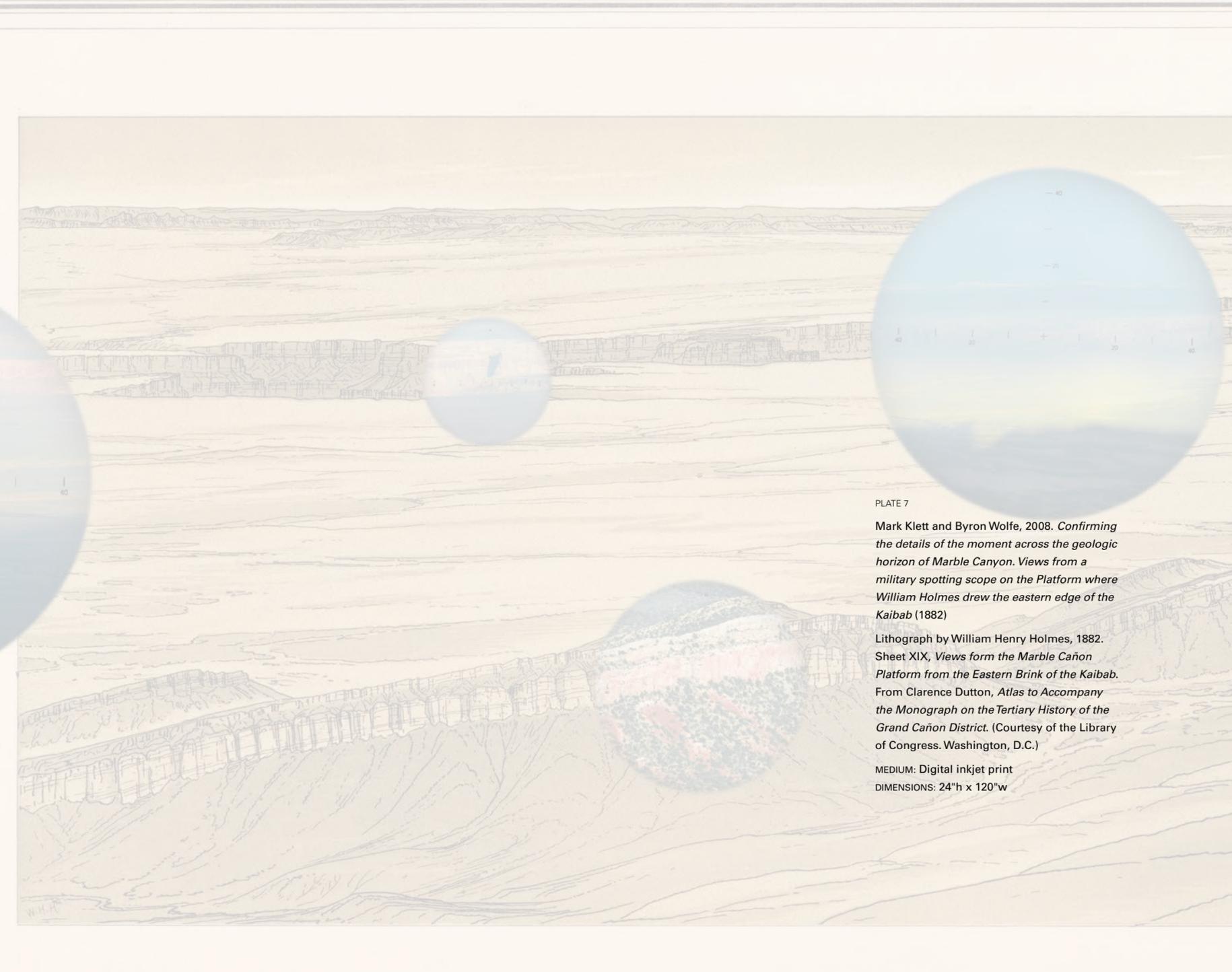
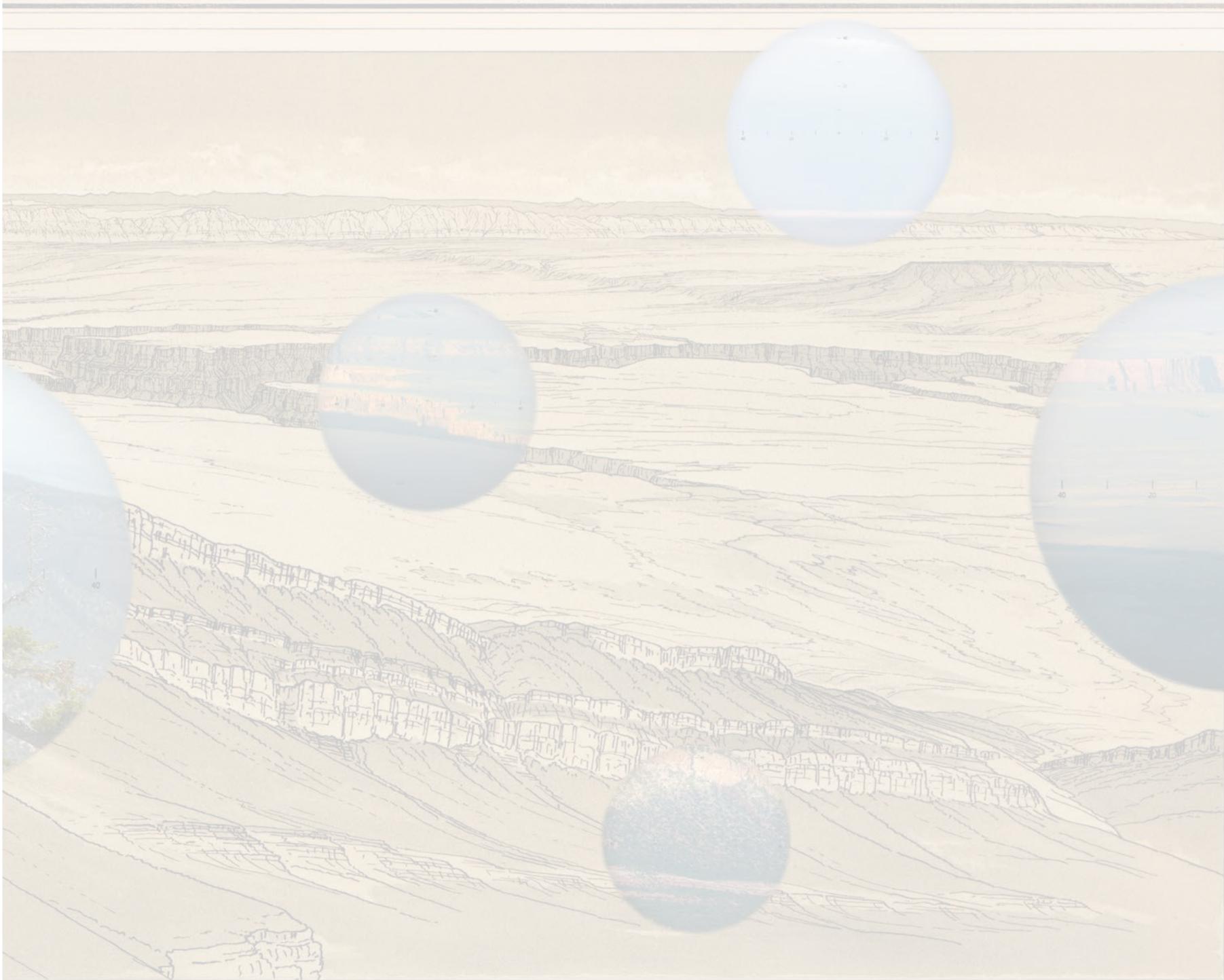
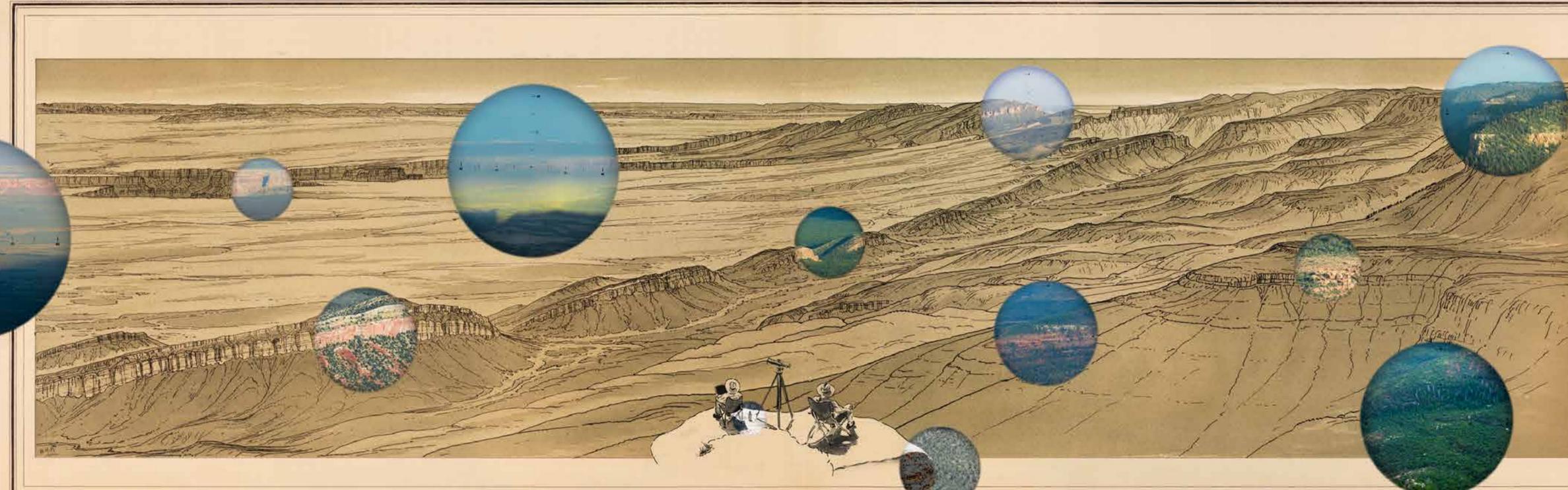


PLATE 7

Mark Klett and Byron Wolfe, 2008. *Confirming the details of the moment across the geologic horizon of Marble Canyon. Views from a military spotting scope on the Platform where William Holmes drew the eastern edge of the Kaibab (1882)*

Lithograph by William Henry Holmes, 1882. Sheet XIX, *Views from the Marble Cañon Platform from the Eastern Brink of the Kaibab.* From Clarence Dutton, *Atlas to Accompany the Monograph on the Tertiary History of the Grand Cañon District.* (Courtesy of the Library of Congress, Washington, D.C.)

MEDIUM: Digital inkjet print
DIMENSIONS: 24"h x 120"w



Upper View looking west-Lower View looking south-The two Views are continuous. The East Kaibab Mountain is immediately in front of the observer carrying the same geological horizon as which he stands down to the platform 200 to 300 feet below.

The Marble Cañon is seen in the middle distance and the Echo Cliffs in the background. The Trossen Cliffs terminating the Paria Plateau are seen in the background on the extreme left of the upper View.

Upper View looking west-Lower View looking south-The two Views are continuous. The East Kaibab Mountain is immediately in front of the observer carrying the same geological horizon as which he stands down to the platform 200 to 300 feet below.

The Marble Cañon is seen in the middle distance and the Echo Cliffs in the background. The Trossen Cliffs terminating the Paria Plateau are seen in the background on the extreme left of the upper View.

VIEWS OF THE MARBLE CAÑON PLATFORM FROM THE EASTERN BRINK OF THE KAIBAB

VIEWS OF THE MARBLE CAÑON PLATFORM FROM THE EASTERN BRINK OF THE KAIBAB

PLATE 8

Mark Klett and Byron Wolfe, 2007. *View from the south rim of the Grand Canyon with Thomas Moran and California Condor number 302*

RIGHT: Photographer unknown, ca. 1907. *Thomas Moran, America's greatest scenic artist, sketching at Bright Angel Cove, Arizona. Half of stereo view.* (Courtesy Keystone-Mast Collection, California Museum of Photography, Riverside)

MEDIUM: Digital inkjet print

DIMENSIONS: 24" h x 36" w





PLATE 10

Mark Klett and Byron Wolfe, 2009. *View from Yavapai Point with Frederick Sommer*

INSET: Frederick Sommer, 1942. *Untitled*
(Courtesy Frederick and Frances Sommer Foundation, Prescott, Arizona)

MEDIUM: Digital inkjet print

DIMENSIONS: 15"h x 28"w



PLATE 11

Mark Klett and Byron Wolfe, 2009. *View from Pima Point with Frederick Sommer*

INSET: Frederick Sommer, 1942. *Untitled*
(Courtesy Frederick and Frances Sommer Foundation, Prescott, Arizona)

MEDIUM: Digital inkjet print

DIMENSIONS: 15"h x 28"w

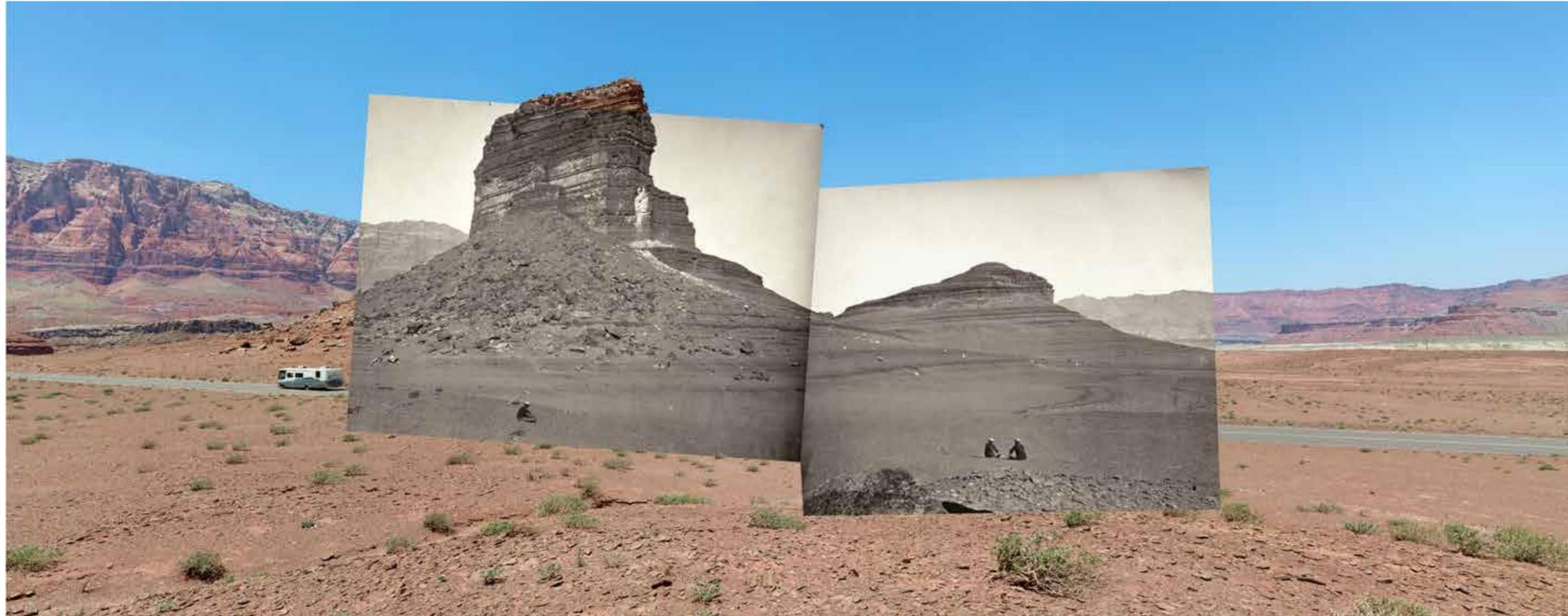


PLATE 15

Mark Klett and Byron Wolfe, 2008.
Rock formations on the road to Lee's Ferry, Arizona

LEFT INSET: William Bell, 1872. *Plateau North of the Colorado River near the Paria.* (Courtesy National Archives, Washington, D.C.)

RIGHT INSET: William Bell, 1872. *Headlands North of the Colorado River.* (Courtesy National Archives, Washington, D.C.)

MEDIUM: Digital inkjet print

DIMENSIONS: 36"h x 76"w

PLATE 17

Mark Klett and Byron Wolfe, 2010. *At the canyon's edge: figures on the Devil's Anvil overhang, 3000 feet above the Colorado River*

BACK: Klett and Wolfe, 2010. *Figures on the Devil's Anvil*

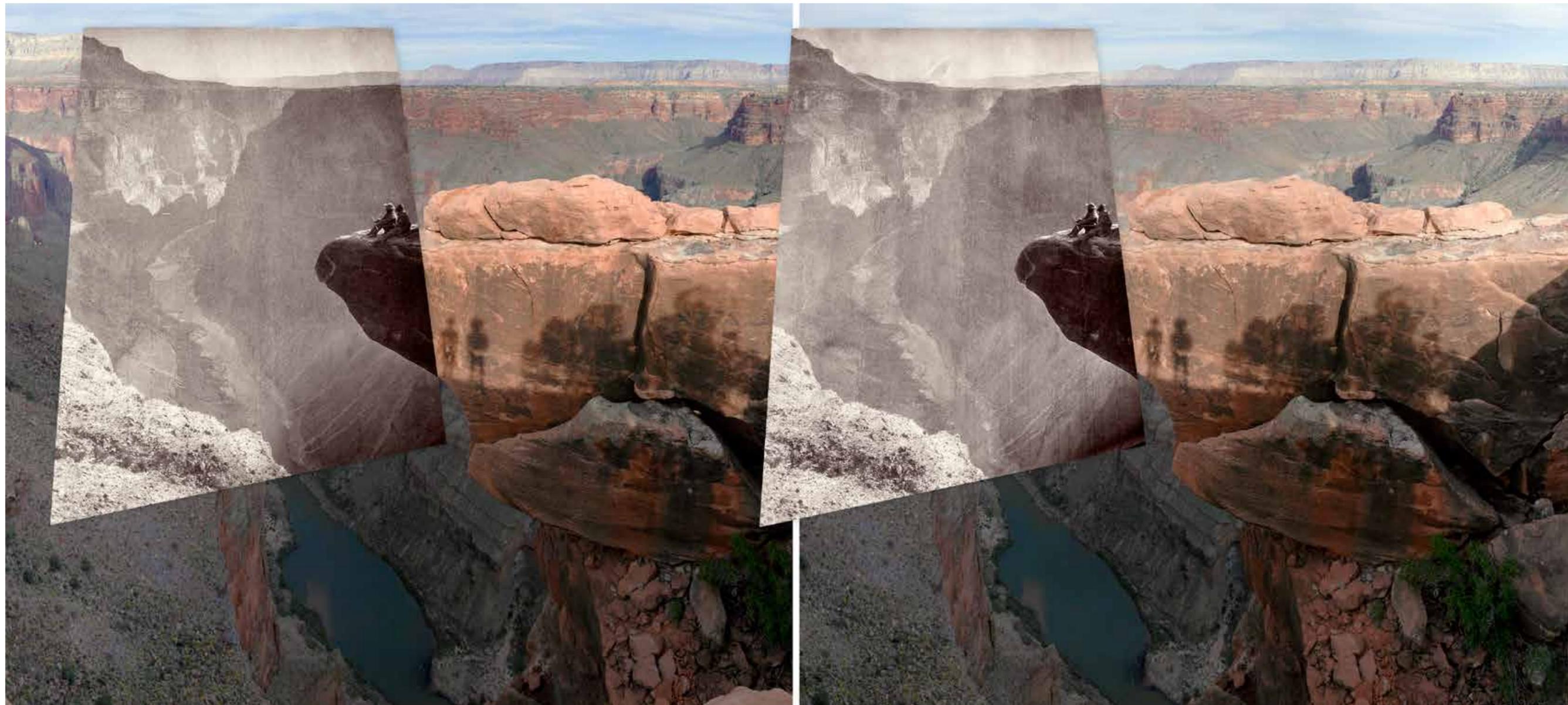
SIZE: 8.5" x 19"

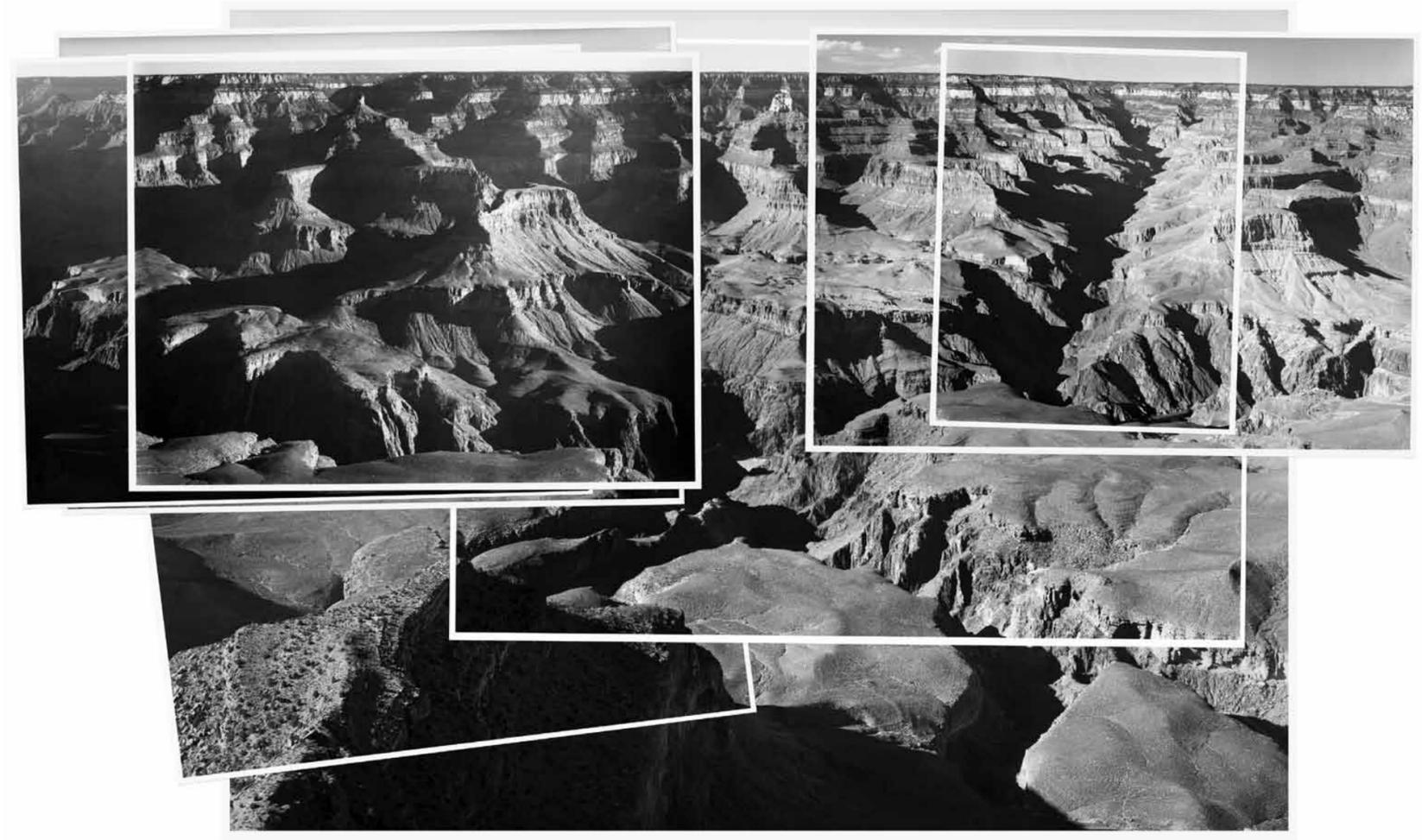
INSET: William Bell, 1872. *Devil's Anvil, Sheavwitz Crossing Near Foot of Toroweap Valley, River 3000 Feet Below, Colorado River*

Dimensions of each image: approximately 5" x 6". (Courtesy National Archives, Washington, D.C.)

MEDIUM: Digital inkjet print. Stereo pair made for Sokkia/Lietz stereo viewer

DIMENSIONS: 8.5"h x 19"w





duotone

PLATE 24

Mark Klett and Byron Wolfe, 2008. *Combined record of Ansel Adams' photographs made over the course of an entire day, Yavapai Point*

INSETS: Ansel Adams, 1941, *Grand Canyon National Park, Arizona*. (Courtesy of the Center for Creative Photography, Tucson, Arizona, and the National Archives, Washington, DC)

MEDIUM: Digital inkjet print

DIMENSIONS: 24"h x 37"w



PLATE 25

Mark Klett and Byron Wolfe, 2009. *Rectilinear composition of the south rim made from six photographs, four by Alvin Langdon Coburn, ca. 1911.*

INSETS: Alvin Langdon Coburn, ca. 1911.
(Courtesy George Eastman House,
Rochester, New York)

MEDIUM: Digital inkjet print

DIMENSIONS: 24"h x 44"w

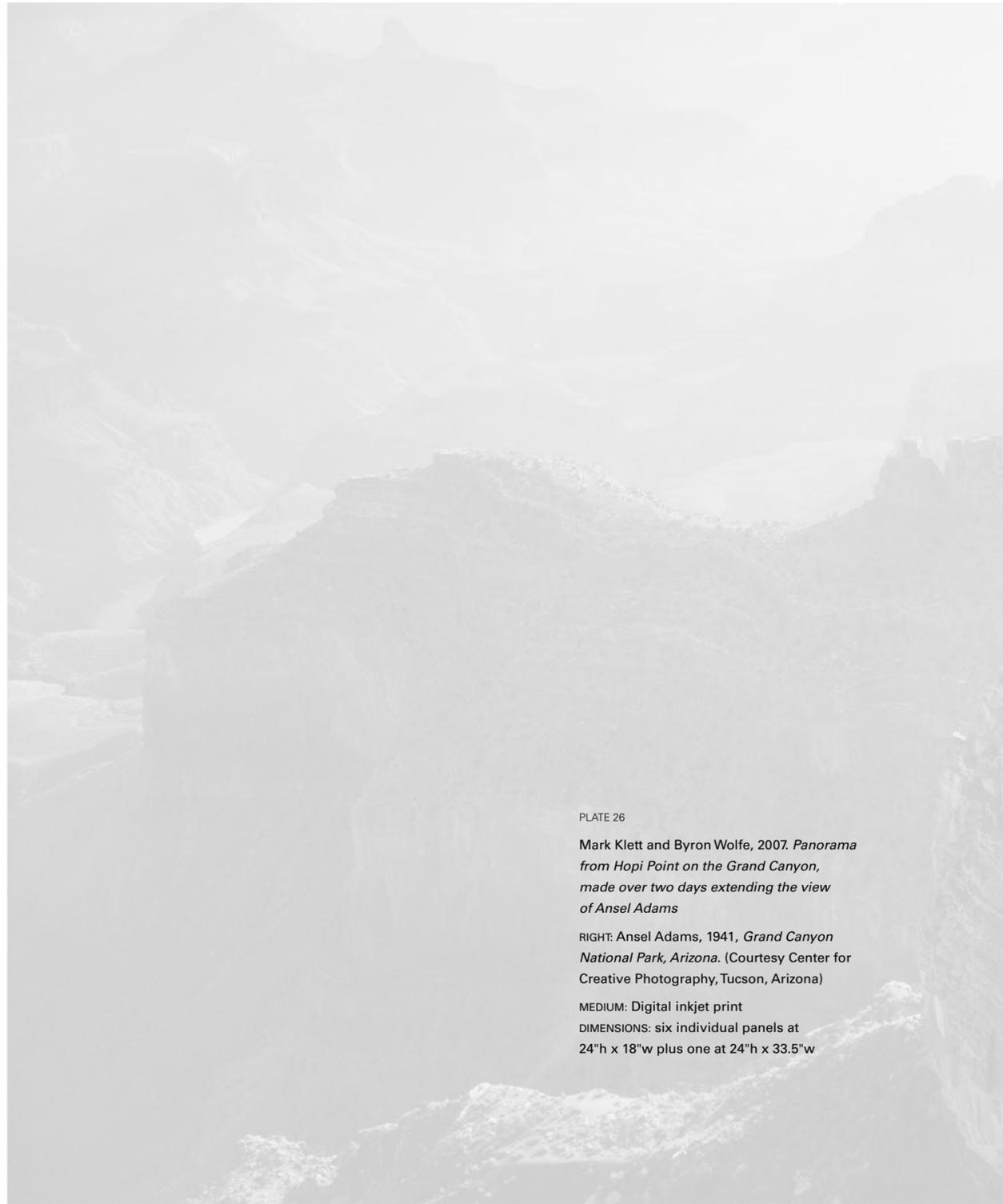
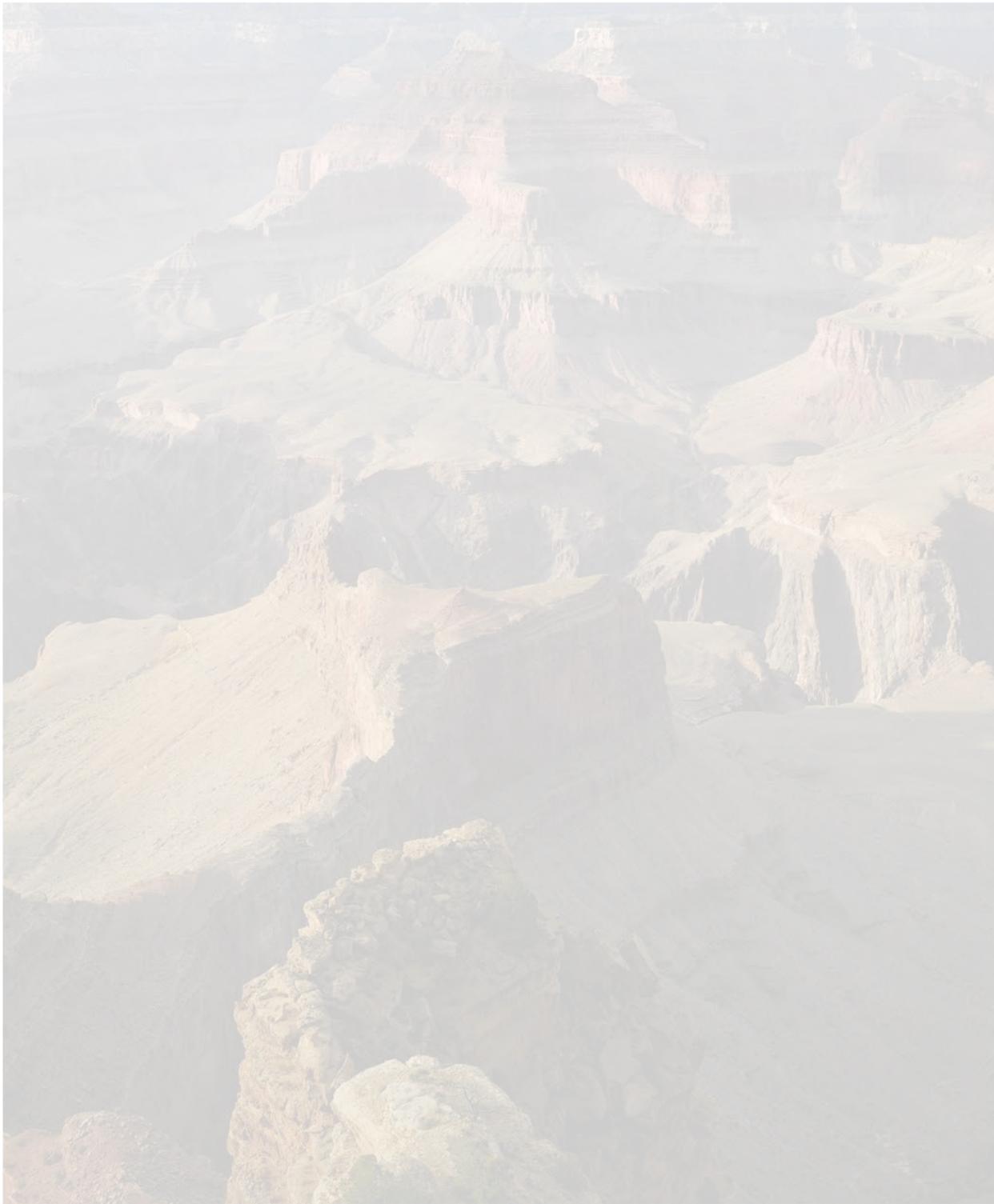


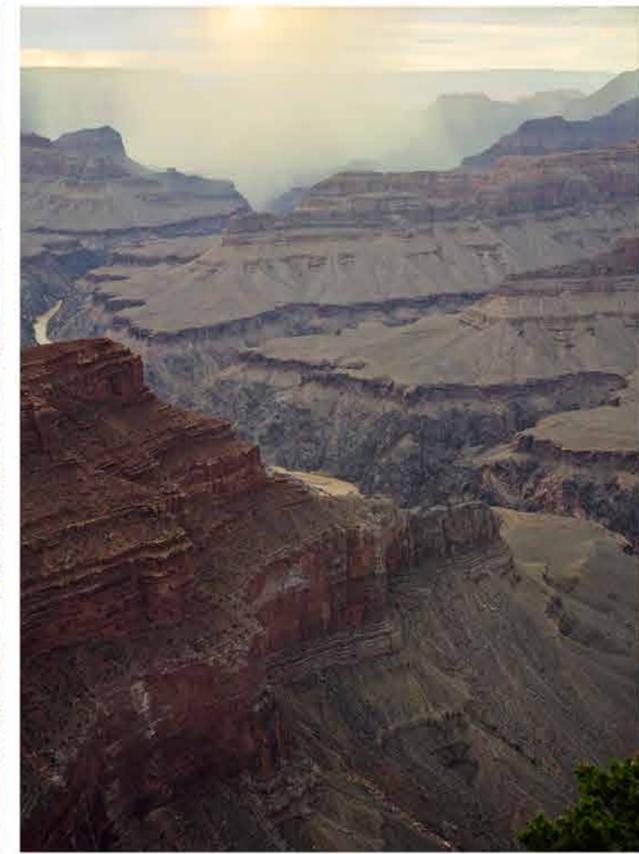
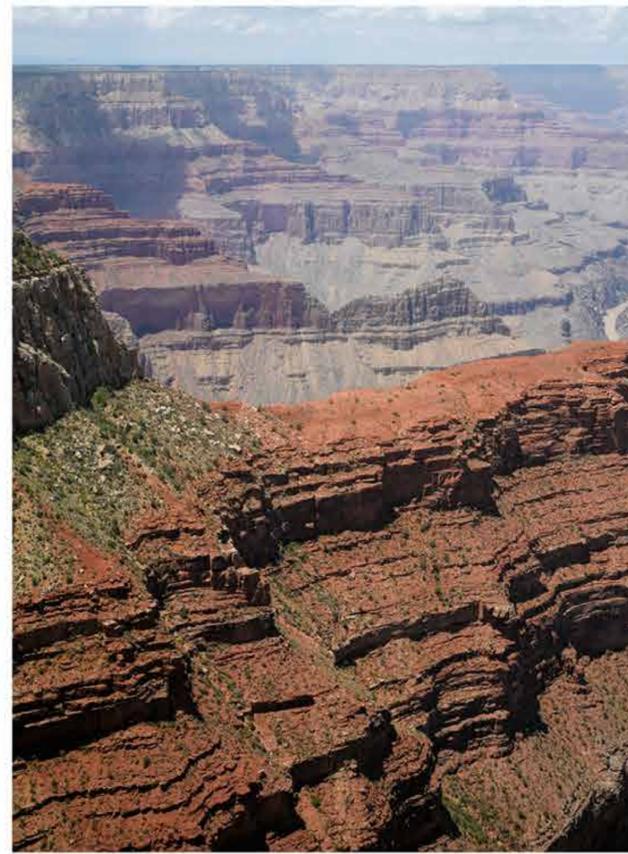
PLATE 26

Mark Klett and Byron Wolfe, 2007. *Panorama from Hopi Point on the Grand Canyon, made over two days extending the view of Ansel Adams*

RIGHT: Ansel Adams, 1941, *Grand Canyon National Park, Arizona*. (Courtesy Center for Creative Photography, Tucson, Arizona)

MEDIUM: Digital inkjet print

DIMENSIONS: six individual panels at 24" h x 18" w plus one at 24" h x 33.5" w



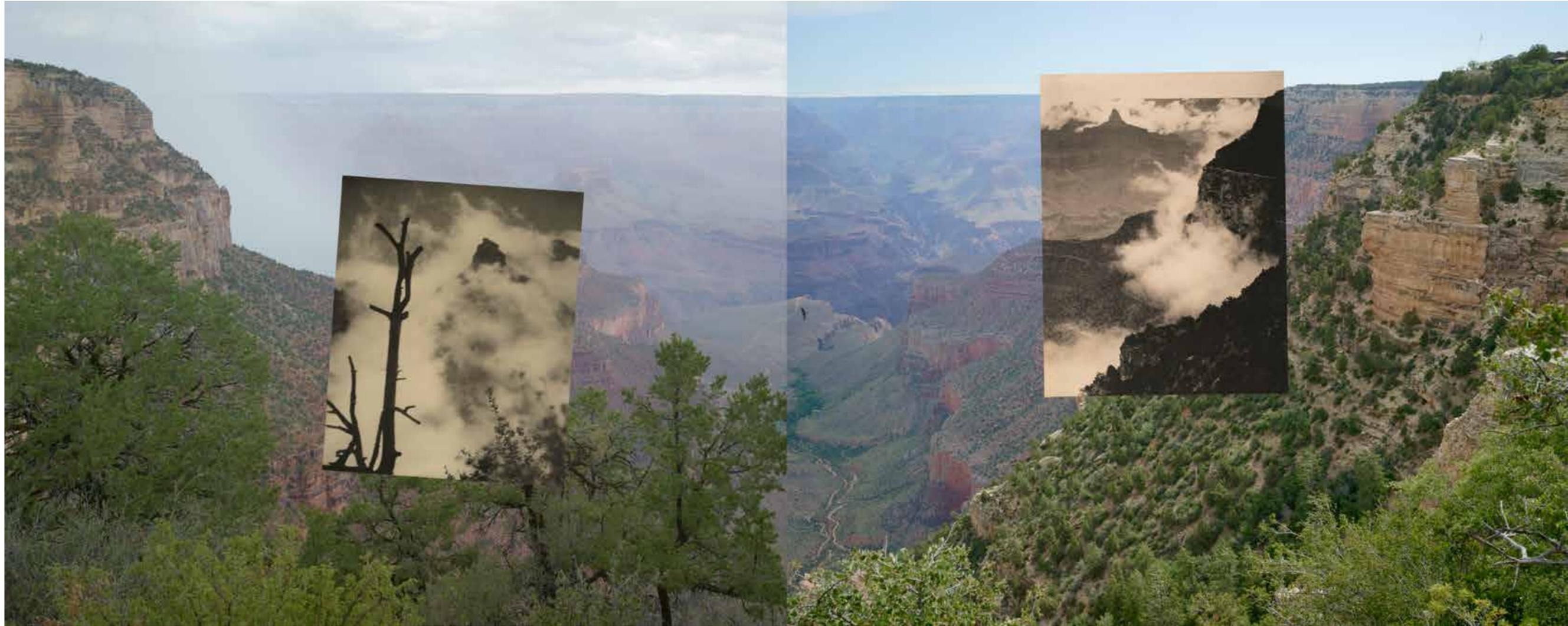


PLATE 28

Mark Klett and Byron Wolfe, 2009. *Alvin Langdon Coburn's Storm passing through three seasons and ninety-eight years (1911, 2007, and 2009)*

INSETS LEFT AND RIGHT: Alvin Langdon Coburn, ca. 1911. (Courtesy of the George Eastman House, Rochester, New York)

MEDIUM: Digital inkjet print.

DIMENSIONS: 24"h x 57"w

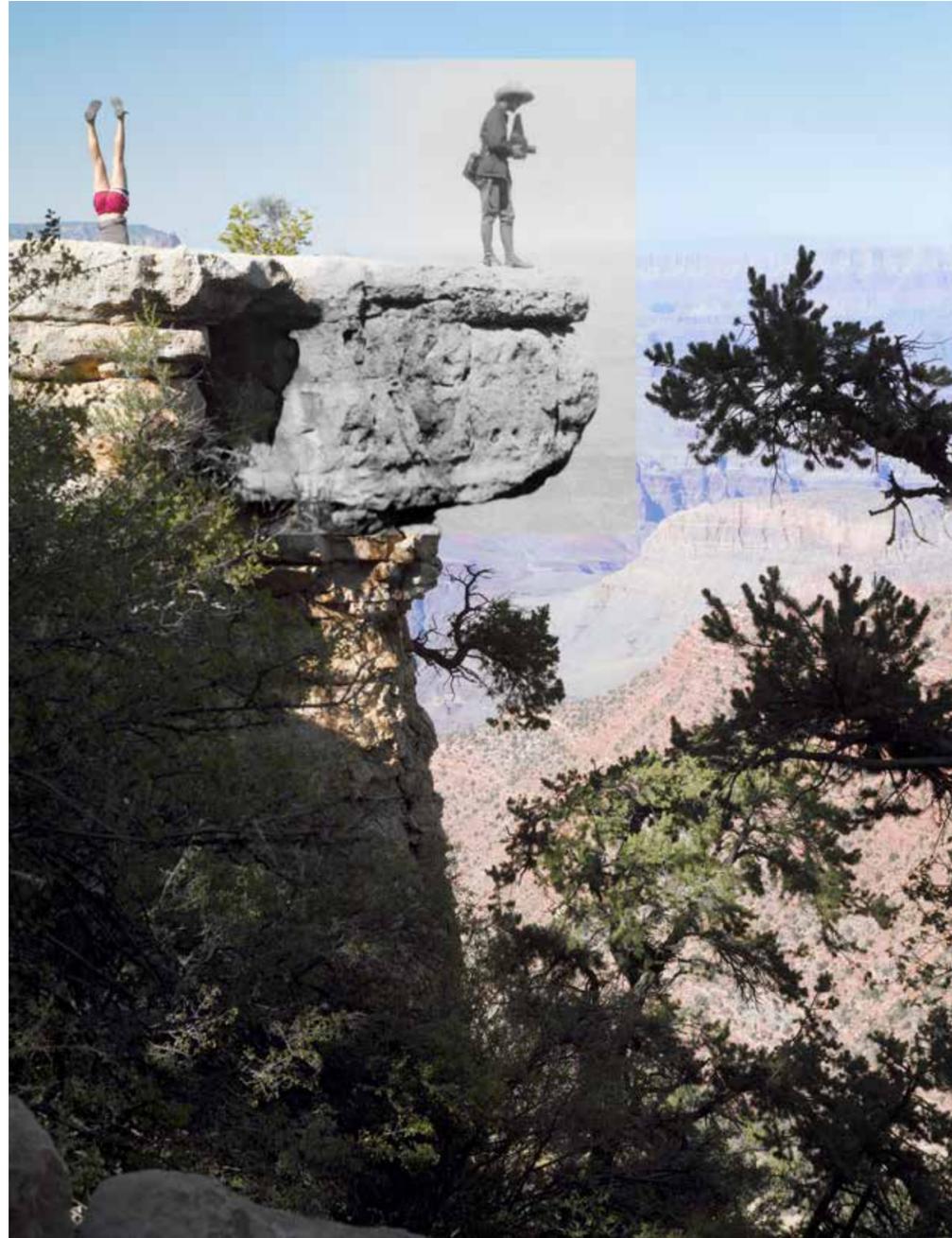


PLATE 29

Mark Klett and Byron Wolfe, 2009. *Woman on head and photographer with camera; unknown dancer and Alvin Langdon Coburn at Grand View Point*

INSET: Photographer Unknown, ca. 1911. *Alvin Langdon Coburn* (Courtesy of the George Eastman House, Rochester, New York)

MEDIUM: Digital inkjet print

DIMENSIONS: 17" h x 22" w

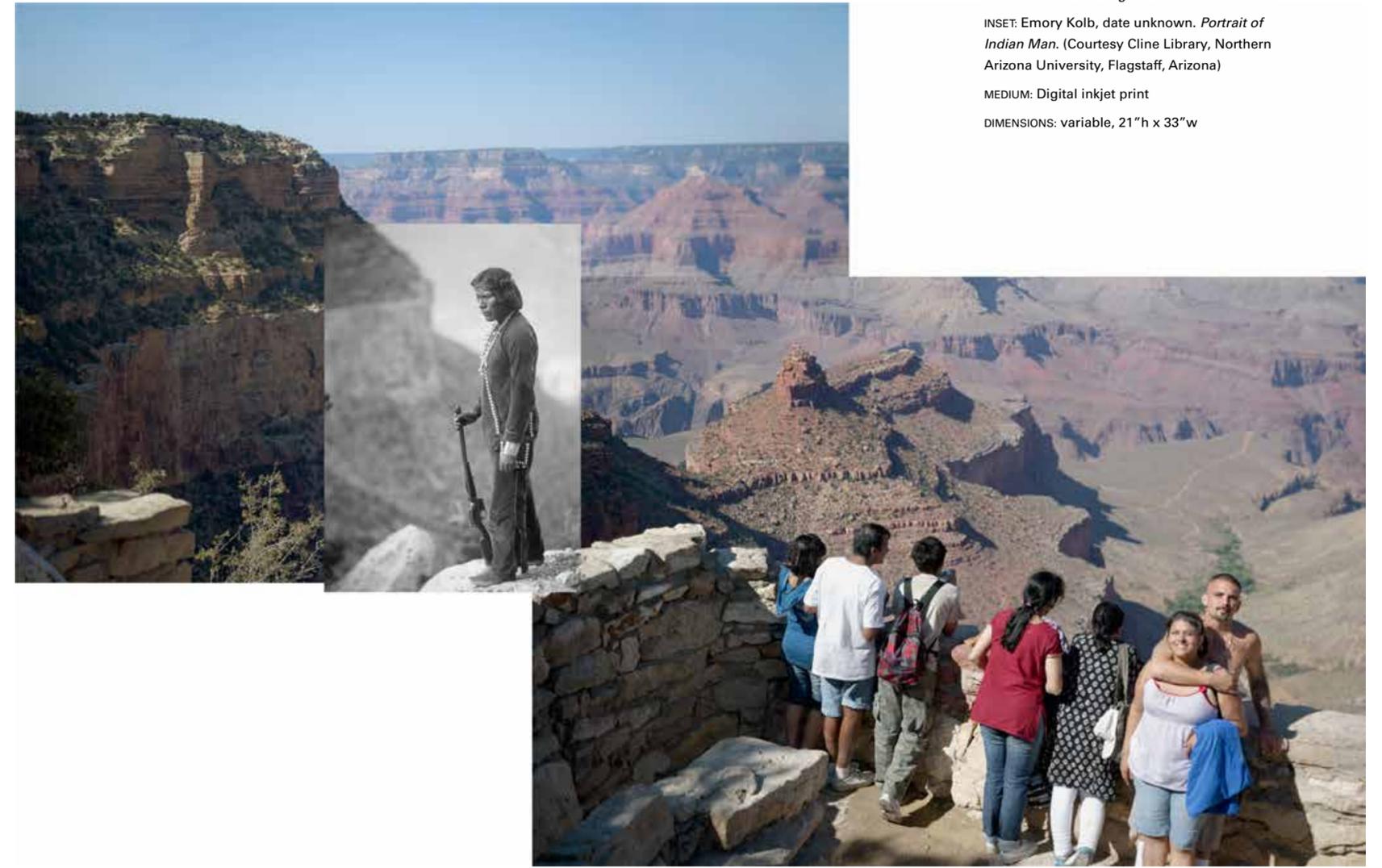


PLATE 30

Mark Klett and Byron Wolfe, 2009. *Posing for the camera on the edge of the Lookout Studio*

INSET: Emory Kolb, date unknown. *Portrait of Indian Man*. (Courtesy Cline Library, Northern Arizona University, Flagstaff, Arizona)

MEDIUM: Digital inkjet print

DIMENSIONS: variable, 21" h x 33" w



PLATE 31

Mark Klett and Byron Wolfe, 2010. *Arthur Wesley Dow, on the edge at Hopi Point, observed by 21st century tourists at a safe distance*

RIGHT IMAGE: Alvin Langdon Coburn, 1911. *Arthur Wesley Dow at Grand Canyon.* (Courtesy George Eastman House, Rochester, New York)

MEDIUM: Digital inkjet print

DIMENSIONS: 12.5"h x 41"w



PLATE 37

Mark Klett and Byron Wolfe, 2008. *People on the edge*

ALL: Composite of stereo views from unknown photographers, dates unknown. (Courtesy Keystone-Mast Collection, California Museum of Photography, Riverside)

MEDIUM: Digital inkjet print

DIMENSIONS: 10"h x 118"w

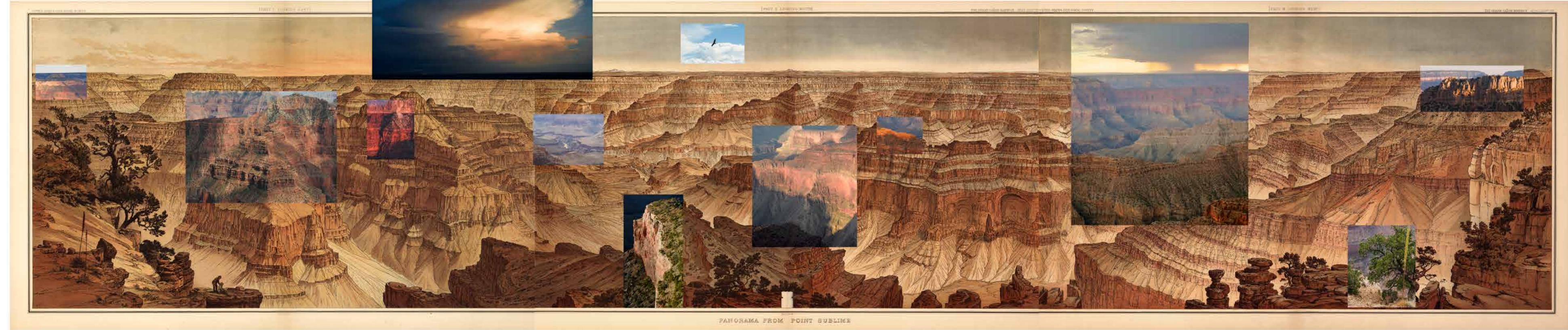
PLATE 43

Mark Klett and Byron Wolfe, 2007. *Details from the view at Point Sublime on the north rim of the Grand Canyon, based on the panoramic drawing by William Holmes (1882)*

William Henry Holmes, 1882. Sheets XV, XVI, XVII. *Panorama of Point Sublime*. From Clarence Dutton, *Atlas to Accompany the Monograph on the Tertiary History of the Grand Cañon District*. (Courtesy of the Library of Congress, Washington, D.C.)

MEDIUM: Digital inkjet print
DIMENSIONS: 24"h x 96"w





PAHORAHA FROM POINT SUBLIME



PLATE 45

Mark Klett and Byron Wolfe, 2008. *Descending into the canyon, mid-morning on the trail at Bright Angel. Composited from fifty-six different pictures made over twenty-five minutes.*

MEDIUM: Lightjet print (large version) or digital inkjet print (small version).

DIMENSIONS: large: 72" h x 100" w
small: 60" h x 84" w

DETAILS: Rider in red shirt. Telescopic views reproduced at the scale of the original print.





PLATE 46

Mark Klett and Byron Wolfe, 2008. *Site of a dangerous leap, now overgrown*

INSET: Colored postcard, date unknown.

MEDIUM: Digital inkjet print

DIMENSIONS: 10.5"h x 17.5"w

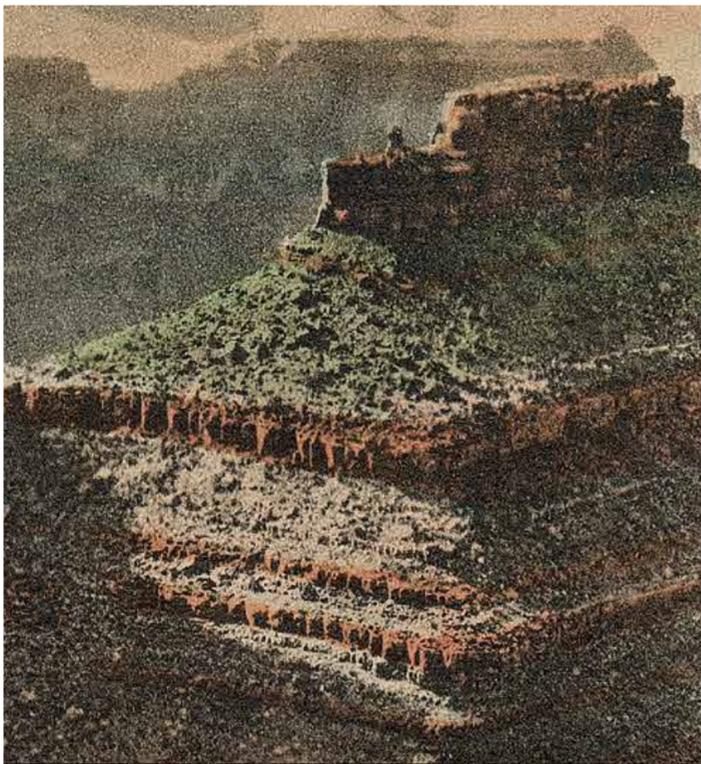




PLATE 50

Mark Klett and Byron Wolfe, 2008.
*Reconstructing the view from the El Tovar to
Yavapai Point using nineteen postcards*

MEDIUM: Digital inkjet print

DIMENSIONS: Left panel: 44" h x 76" w
right panel: 44" h x 68" w

DETAIL ON PREVIOUS PAGES



PLATE 52

Mark Klett and Byron Wolfe, 2007. *One hundred and five years of photographs and seventeen million years of landscapes; Panorama from Yavapai Point on the Grand Canyon connecting photographs by Ansel Adams, Alvin Langdon Coburn, and the Detroit Publishing Company.*

LEFT (TWO VIEWS): Ansel Adams, 1941, *Grand Canyon National Park, Arizona*. (Courtesy of the Center for Creative Photography, Tucson, Arizona).

MIDDLE VIEW: Alvin Langdon Coburn, ca. 1911, *Bright Angel Canyon*. (Courtesy George Eastman House, Rochester, New York)

RIGHT: Detroit Publishing Company, 1902, *The Grand Canyon of Arizona Across from O'Neil Point*. (Courtesy Library of Congress, Washington, D.C.)

MEDIUM: Digital inkjet print

DIMENSIONS: small version: 24"h x 60"w,
large version: 36"h x 88"w

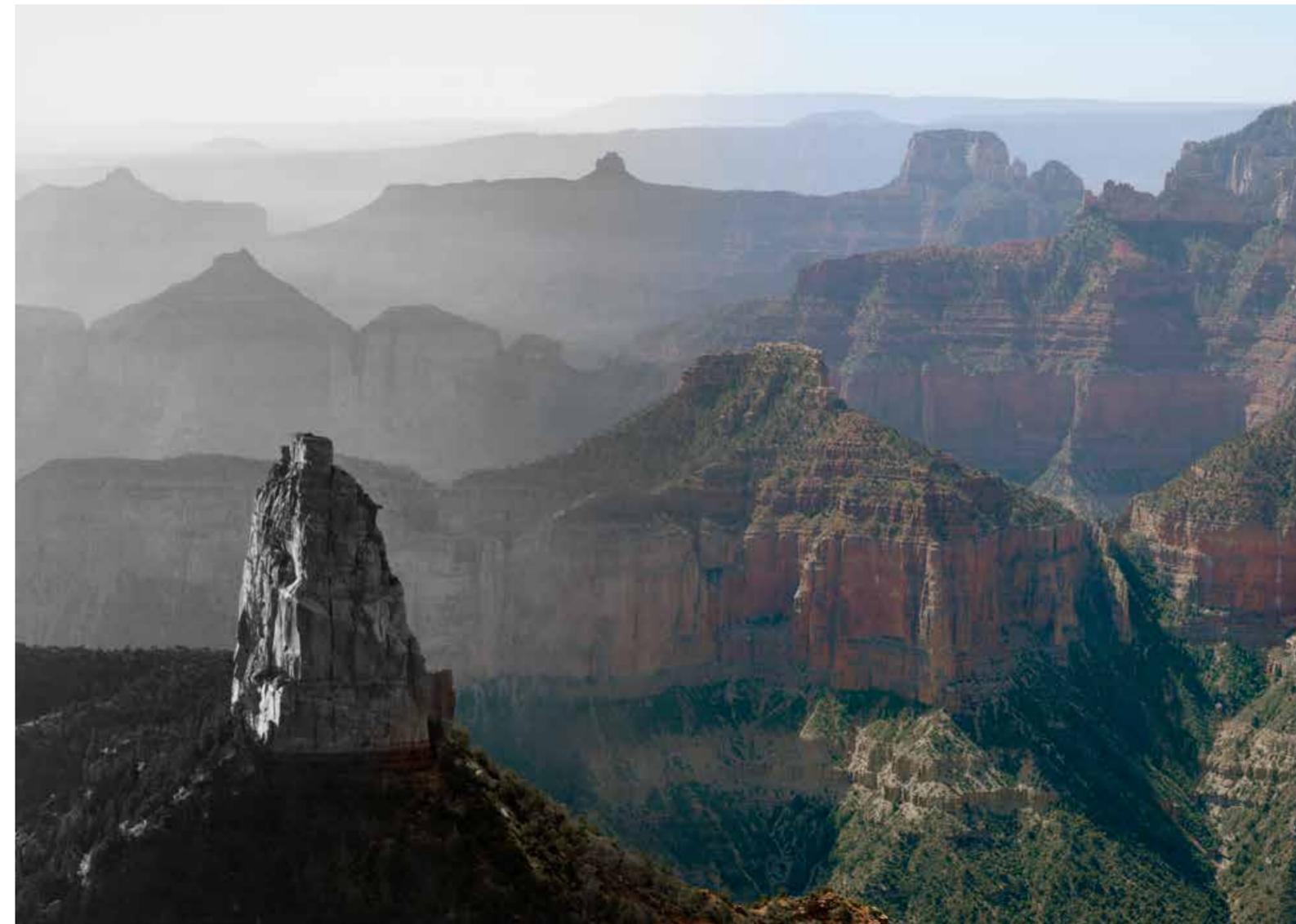
PLATE 56

Mark Klett and Byron Wolfe, 2008. *Point Imperial on the Grand Canyon, 50% Ansel Adams, 50% Red Wall Limestone*

LEFT: Ansel Adams, 1941, *Grand Canyon National Park, Arizona*. (Courtesy of the Center for Creative Photography, Tucson, Arizona)

MEDIUM: Digital inkjet print

DIMENSIONS: 24" h x 33" w





Thomas Moran, 1920. *Untitled*.
(Courtesy Grand Canyon National Park
Museum Collection)



PLATE 59

Mark Klett and Byron Wolfe, 2010. *If Thomas
Moran had an iPhone. Enlargement from an
iPhone (3G) photograph.*

MEDIUM: Digital inkjet print

DIMENSIONS: 34"h x 45.4"w



PLATE 60

Mark Klett and Byron Wolfe, 2007. *Sixty-six
years after Edward Weston's "Storm, Arizona"
from the Marble Canyon Trading Post*

LEFT: Edward Weston, 1941, *Storm, Arizona*.
(Courtesy Center for Creative Photography,
Tucson, Arizona)

MEDIUM: Digital inkjet print

DIMENSIONS: 16"h x 38.75"w



PLATE 62

Mark Klett and Byron Wolfe, 2010. *Scanning the other side, across the chasm from rim to rim*

FAR LEFT IMAGE: Photographer unknown, date unknown. Half of a stereo view. (Courtesy Keystone-Mast Collection, California Museum of Photography, Riverside)

FAR RIGHT IMAGE: A. J. Baker, 1922. *The Grand Canyon, Arizona, from Bright Angel Point.* (Courtesy Library of Congress, Washington, D.C.)

MEDIUM: Digital inkjet print

DIMENSIONS: 11"h x 118"w

FOLLOWING PAGES

PLATES 63 AND 64

Mark Klett and Byron Wolfe, 2011. *Reconstructing the view from a popular photo-sharing web site*

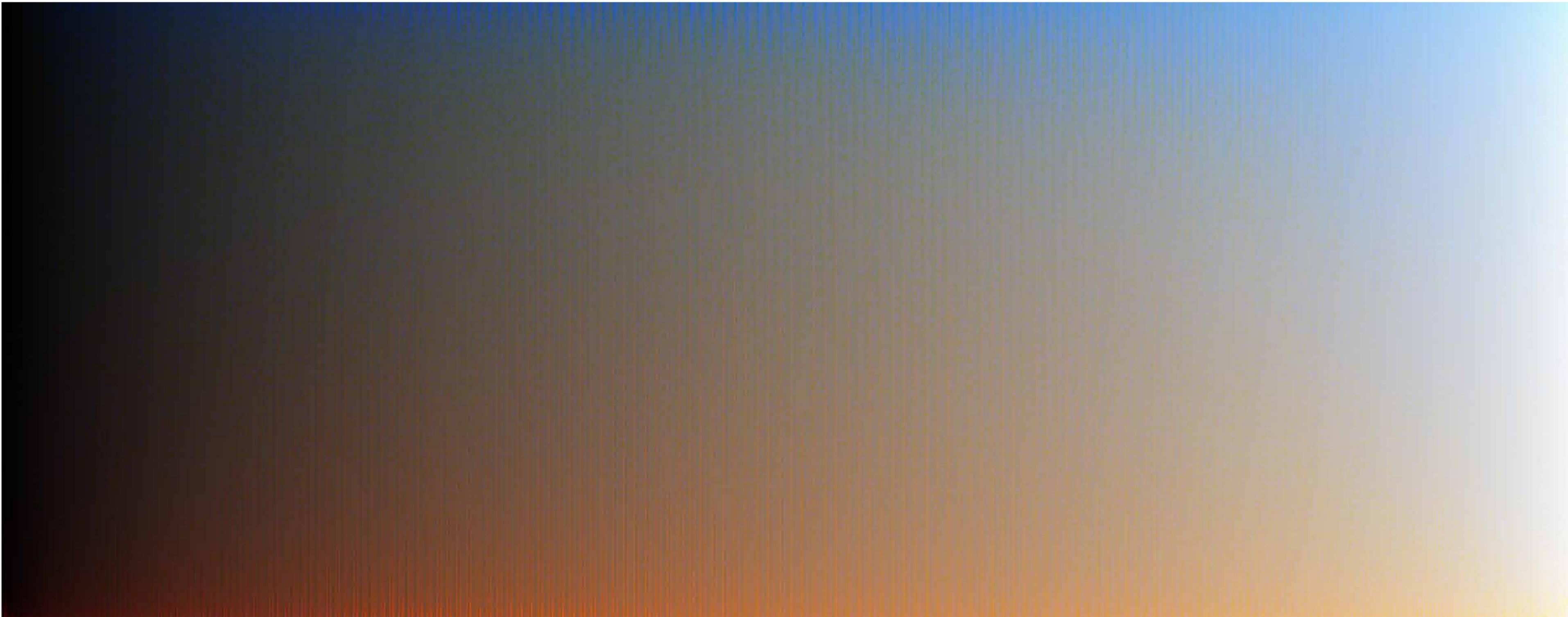
FIRST PAGES: The first 1000 photographs sampled from the image stream after searching for the terms "Grand" and "Canyon."

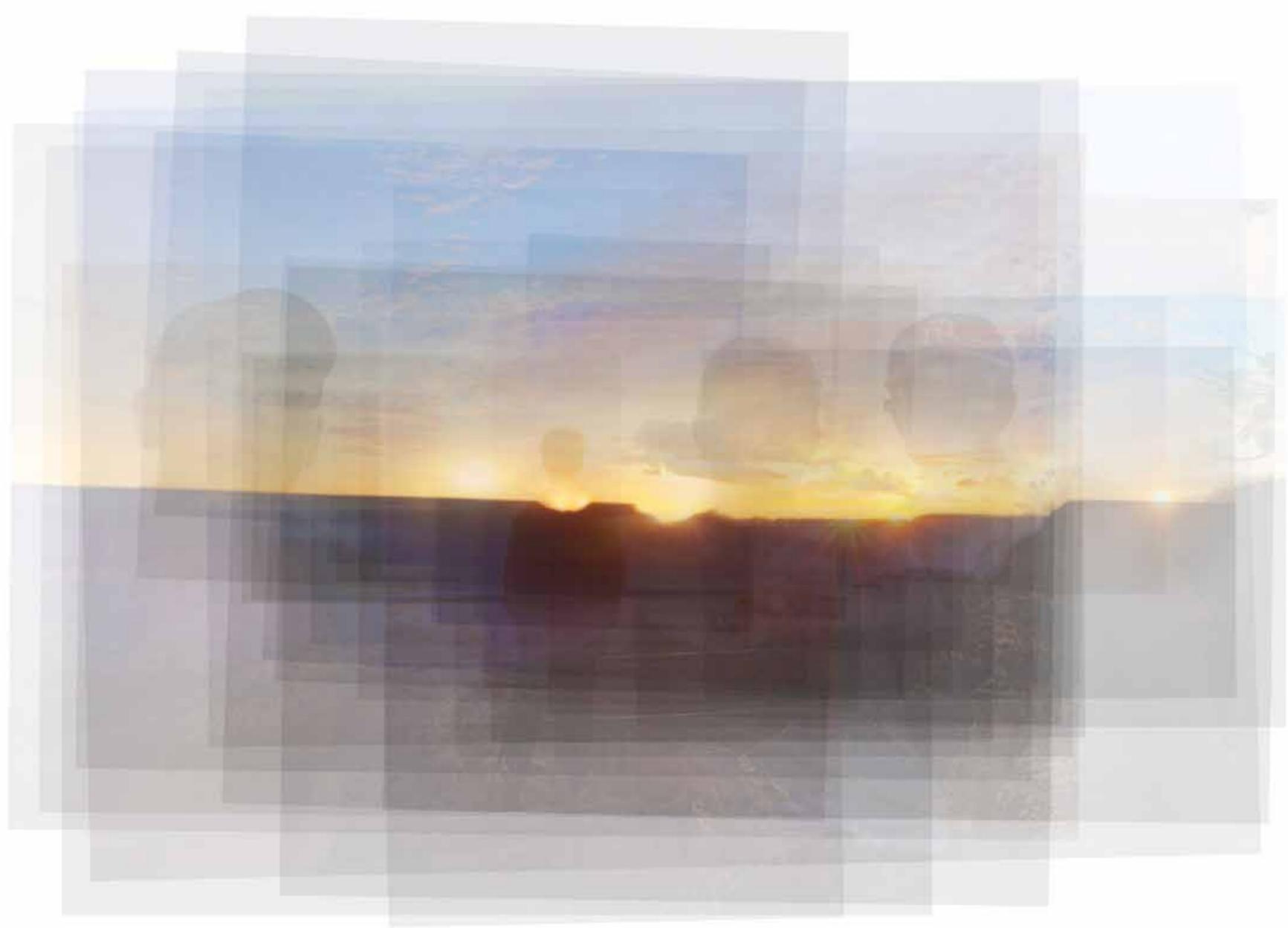
SECOND PAGES: The same 1000 photographs with their pixels rearranged to show their combined color palette.

MEDIUM: Digital inkjet print

DIMENSIONS FOR EACH IMAGE: 17"h x 38"w







BIBLIOGRAPHY

DeCoster, Miles. *Headlands: The Marin Coast at the Golden Gate. Albuquerque*. Published for Headlands Center for the Arts by the University of New Mexico Press, 1989.

Durland, Steven. "The Water in the West." *High Performance-Composites* 16 (2) (1993): 32–41.

Dutton, Clarence E. *Atlas to Accompany the Monograph on the Tertiary History of the Grand Cañon District*. Washington: U.S. Geological Survey, 1882.

Fox, William L. *View Finder: Mark Klett, Photography, and the Reinvention of Landscape*. Albuquerque: University of New Mexico Press, 2001.

Fox, William L., and Mark Klett. *The Black Rock Desert*. Tucson: University of Arizona Press, 2002.

Hales, Peter. "Landscape and Documentary: Questions of Rephotography." *Afterimage* (1987): 10–14.

Harrison, A. E. "Reoccupying Unmarked Camera Stations for Geological Observations." *Geology* 2 (9) (1974): 469–471.

Hastings, James Rodney, and R. M. Turner. 1965. *The Changing Mile: An Ecological Study of Vegetation Change with Time in the Lower Mile of an Arid and Semiarid Region*. Tucson: University of Arizona Press, 1965.

Himes, Darius. "Darius Himes on Mark Klett." *Bomb* no. 97 (2006): 8–9.

Jenkins, William. "Mark Klett: Touring Arizona." *Artspace* (1984): 12–15.

Klett, Mark. *Central Arizona Project Photographic Survey*. Tucson, AZ: Center for Creative Photography, 1986.

———. Correspondence with Rebecca Senf. February 2011.

———. Interview with Rebecca Senf. November 22, 2010.

———. "Nature and History at the Nation's Edge: Field Institute in Environmental and Borderlands History." Lecture for Katherine Morrissey's 2009 National Endowment for the Humanities Summer Institute for University and College Teachers, University of Arizona. June 14–July 11, 2009.

———. *Photographing Oklahoma, 1889/1991*. Oklahoma City: Oklahoma City Art Museum in collaboration with Portfolio Editions, 1991.

———. *Third Views, Second Sights: A Rephotographic Survey of the American West*. Santa Fe: Museum of New Mexico Press in association with the Center for American Places, 2004.

PLATE 65

Mark Klett and Byron Wolfe, 2011. *Fifty sunrises at Mather Point arranged by a shared horizon; pictures from a popular image-sharing web site*

MEDIUM: Digital inkjet print

DIMENSIONS: 36"h x 48"w