



**Smithsonian Institution**

*Archives of American Art*

## **Interview with Ansel Adams, 1976 December**

Extracted on Apr-19-2024 06:33:48

**The Smithsonian Institution thanks all digital volunteers that transcribed and reviewed this material. Your work enriches Smithsonian collections, making them available to anyone with an interest in using them.**

The Smithsonian Institution (the "Smithsonian") provides the content on this website ([transcription.si.edu](https://transcription.si.edu)), other Smithsonian websites, and third-party sites on which it maintains a presence ("SI Websites") in support of its mission for the "increase and diffusion of knowledge." The Smithsonian invites visitors to use its online content for personal, educational and other non-commercial purposes. By using this website, you accept and agree to abide by the [following terms](#).

- If sharing the material in personal and educational contexts, please cite the Archives of American Art as source of the content and the project title as provided at the top of the document. Include the accession number or collection name; when possible, link to the Archives of American Art website.
- If you wish to use this material in a for-profit publication, exhibition, or online project, please contact Archives of American Art or [transcribe@si.edu](mailto:transcribe@si.edu)

For more information on this project and related material, contact the Archives of American Art. [See this project](#) and other collections in the Smithsonian Transcription Center.

WEBVTT

00:15:58.000 --> 00:16:02.000

<i>ANSEL ADAMS</i>: Still keeping within the medium. I mean, in the sense that you can control it.

00:16:02.000 --> 00:16:09.000

<i>JAN BUTTERFIELD</i>: Are you happy with what they are doing now? Are you familiar with, with uh, how photography is being taught at the Institute now? Do you have a-

00:16:09.000 --> 00:16:24.000

<i>ANSEL ADAMS</i>: I have seen very little of that I thought was any good and I haven't been there for quite a while. I remember, was it [[?]] Richard

<i>JAN BUTTERFIELD</i>: You mean, Jerry Richard, yeah.

<i>ANSEL ADAMS</i>: Richard. Now, is he in the, he in the Endowment, the director of the Endowment?

00:16:24.000 --> 00:16:41.000

<i>JAN BUTTERFIELD</i>: No. Of the photographic part? The red head? No, Jim Melchart is newly the Head of the Endowment.

<i>ANSEL ADAMS</i>: Oh.

<i>JAN BUTTERFIELD</i>: --If that is what you are asking?

<i>ANSEL ADAMS</i>: Yes, yes yes, somebody said...

<i>JAN BUTTERFIELD</i>: He is the young man, youngish, not so young, from Berkeley.

00:16:41.000 --> 00:16:47.000

<i>JAN BUTTERFIELD</i>: [cross talk] --who's newly appointed.

<i>ANSEL ADAMS</i>: --Oh. One of the best people we got is uh--Bill Garnett.

00:16:47.000 --> 00:16:51.000

<i>JAN BUTTERFIELD</i>: I understand that.

<i>ANSEL ADAMS</i>: Marvelous, and a great inspirer of students.

00:16:51.000 --> 00:16:58.000

<i>ANSEL ADAMS</i>: Well, let me carry on for just a minute about the other photographers. There's Putzker, who is painting comes from

<i>JAN BUTTERFIELD</i>: Pritzker?

00:16:58.000 --> 00:17:00.000

<i>ANSEL ADAMS</i>: Putzker.

<i>JAN BUTTERFIELD</i>: Putzker, oh right.

00:17:00.000 --> 00:17:09.000

<i>ANSEL ADAMS</i>: He's, I think, primarily a painter [[?]]. He's awful good in the sense that he sort of makes people see.

00:17:09.000 --> 00:17:30.000

You know, observing something you may never saw before whereas he just pointed something out, like some kind of, Emit Keminsky [[?]] style. Then you move on up into the Mendocino area with [[Dora?]] Bathbaill who's always helped us tremendously, [[another fantastic?]] person. I'm bypassing Peter, by the way. There is another photographer but I can't remember his name.

00:17:30.000 --> 00:17:36.000

Then there is a group up at the Arcata, Eureka, [[?]] area.

00:17:36.000 --> 00:17:37.000

<i>JAN BUTTERFIELD</i>: I understand that. I don't know them.

00:17:37.000 --> 00:17:39.000

<i>ANSEL ADAMS</i>: Very good. Pretty straight.

00:17:39.000 --> 00:17:53.000

<i>JAN BUTTERFIELD</i>: Uh-huh, uh-huh?

<i>ANSEL ADAMS</i>: And then you go on right up to Freemesser's group in Eugene, Oregon, Portland... And that's all I know. It should be a desert if you go East.

00:17:53.000 --> 00:18:16.000

<i>JAN BUTTERFIELD</i>: What about, there's a whole movement of conceptual photography that is beginning to take place, now, there is a loft gallery, called La Mammelle here, which is new, which is performing an interesting service in that it shows unsaleable works of a contemporary nature that are experimental, and so and so, and doing a great deal with conceptual photography.

00:18:16.000 --> 00:18:20.400

Um, which seems to me to be a bastardization.



## Smithsonian Institution

*Archives of American Art*

The mission of the Smithsonian is the increase and diffusion of knowledge - shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world. Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and nine research facilities. Become an active part of our mission through the Transcription Center. Together, we are discovering secrets hidden deep inside our collections that illuminate our history and our world.

Join us!

The Transcription Center: <https://transcription.si.edu>

On Facebook: <https://www.facebook.com/SmithsonianTranscriptionCenter>

On Twitter: [@TranscribeSI](https://twitter.com/TranscribeSI)

Connect with the Smithsonian

Smithsonian Institution: [www.si.edu](http://www.si.edu)

On Facebook: <https://www.facebook.com/Smithsonian>

On Twitter: [@smithsonian](https://twitter.com/smithsonian)