

Data sheet of the exhibition

Portraits of America

William Albert Allard

Portraits of America
William Albert Allard

Exhibition produced by
Cultural Association ONTHEMOVE
for the international festival
of photography
Cortona On The Move 2014

Curated by
Arianna Rinaldo

Printed by
Bottega Antonio Manta
Digigraphie By Epson



Frames
Studio Rufus Cavalli & Poli



Photography is all about light. Color photography is about light, but I've never developed the proper vocabulary to be articulate about it. I just feel it. When I started as a professional photographer, at National Geographic, color was not mentioned on my résumé. That day in 1964, I was in Washington, D.C., office of Bob Gilka, the magazine's director of photography, who was considering me for a possible internship. He asked, "How do you feel about color?" "Doesn't bother me," I answered. I still don't consider my answer anything less than totally honest. How could it bother me? I'd never loaded a roll of color film into my camera. But as soon as I got home to Minneapolis, I did. And I came to love color film fairly soon, and since then, although I enjoy looking at beautiful black-and-white prints, I've wanted to work only in color. I still have that first roll of color film.

[CORTONA ON THE MOVE – photography in travel, Scalpendi Edition 2014]

Data sheet

Title	Portrait of America
Photographer	William Albert Allard
Number of photographs	44 images
Type	color
Print size	cm [70 x 50]; cm [70 x 100]; cm [100 x 150] (see details in print list attached)
Frame Size	cm [75 x 55]; cm [75 x 105]; cm [105 x 155] (see details in frame list attached)
Linear development	45 meters, minimum required linear space.
Set up	<p>Photos are printed on Digigraphie Canson Photographique paper, assembled on artisan dark brown lime wood frames (8,5 cm) with pane (2mm).</p> <p>Panels: intro, bio (text in appendix) and title, must be printed at the expense of the hosting organization.</p>
Set up mode	<div style="display: flex; justify-content: space-around; align-items: center;">   </div>
Shipping crates	N° 9
Transport and insurance	Transport and nail to nail insurance, at the expense of the hosting institution.

Photos

	<i>Title</i>	<i>Size print and frame (height x base) cm</i>
1	Acosia Red Elk, Indian princess, at rodeo, Pendleton, Oregon, 1998.	100 x 150 105 x 155
2	Stan Kendall, in the Miner's Club, Mountain City, Nevada, 1979.	100 x 150 105 x 155
3	Smoke Daddy blues bar, Jimmy Lee Robinson foreground, Chicago, 1997.	100 x 150 105 x 155
4	Madsen Grove Resort, Little Floyd Lake, 1995.	100 x 150 105 x 155
5	Stephanie Stahl at bar, Surprise Creek Colony, Stanford, Montana, 2005.	100 x 150 105 x 155

6



Barn rising.
Lancaster County,
Pennsylvania, 1964.

100 x 150
105 x 155

7



Cattle drive, Quarter Circle
A Ranch, Nevada, 1971.

100 x 150
105 x 155

8



Calf branding, Padlock
Ranch, Wyoming, 1972.

70 x 100
75 x 105

9



Cow camp at dawn, IL
Ranch, Nevada, 1979.

70 x 100
75 x 105

10



Henry Gray, rancher,
Arizona, 1970.

70 x 100
75 x 105

11



Dianne and Scandalicious
on the Bubby Rush bus,
Greenville, Mississippi,
1997.

70 x 100
75 x 105

12



Snow goose hunter, Iowa,
2007.

70 x 100
75 x 105

13



Girls on the swings,
Surprise Creek Colony,
Stanford, Montana, 2005.

70 x 100
75 x 105

14



Canning strawberries,
Surprise Creek Colony,
Stanford.
Montana, 1969

70 x 100
75 x 105

15



Cohen Stadium, Class AA
Texas League, El Paso,
Texas.
1990

70 x 100
75 x 105

16



Tucson, Arizona.

1998

50 x 70
55 x 75

17



Charlie "Choo-Choo"
Montoyo of El Paso Diablos
and Dana Espinosa, married
before the game, leave the
field after the game, Texas
League, Cohen Stadium, El
Paso, Texas.

50 x 70
55 x 75

18



Eric Mouton, world
champion bareback rider,
Tucson, Arizona.
1998

50 x 70
55 x 75

19



Shon Ashley and Dean
Freeman (right) count home
run money, Dudley Field,
Class AA Texas League, El
Paso, Texas.
1990

50 x 70
55 x 75

20



Sam Lynn Ballpark,
Backersfield Dodgers, Class
A California League,
Backersfield, California.
1990

50 x 70
55 x 75

21



El Paso Diablos pitcher
Steve Monson in dressing
room after bad outing.
Cohen Stadium, Class AA
Texas League, El Paso,
Texas.

50 x 70
55 x 75

22



Family of Big Jack Johnson,
Memphis in May Festival.
1997

50 x 70
55 x 75

23



Amish fields.
Lancaster County,
Pennsylvania, 1964.

50 x 70
55 x 75

24



Amish boy with guinea pig.
Lancaster County,
Pennsylvania, 1964.

50 x 70
75 x 55

25



Milwaukee Brewers spring
training, Arizona, 1990.

50 x 70
55 x 75

26



Texas, 1974.

50 x 70
55 x 75

27



Paula Kimbrough in her
Easter dress, Junior
Kimbrough's house, near
Holly Springs.
Mississippi 1986-1987

50 x 70
55 x 75

28



Junior Welle's funeral,
Chicago, JANUARY, 1998.

50 x 70
55 x 75

29



Bird hunters, Coffee Creek,
Montana, 2006.

50 x 70
55 x 75

30



Pheasant hunters, South
Dakota, 2006.

50 x 70
55 x 75

31



Kathy Walter braiding her
hair, Spring Creek Colony,
Lewistown.

50 x 70
75 x 55

Montana, 1969.

32



Kelley Hofer and Cactus,
Surprise Creek Colony,
Stanford, Montana, 2005.

50 x 70
55 x 75

33



One-room school.

Lancaster County,
Pennsylvania, 1964.

50 x 70
55 x 75

34



Ole Miss fraternity party,
Oxford, Mississippi, 1986.

50 x 70
55 x 75

35



Checking in a bass, Marv
Koeps bait shop, Nisswa,
1995.

50 x 70
55 x 75

36



Luther Allison, B. B. King's
on Beale Street, Memphis.

50 x 70
55 x 75

1997

37



Joe Stahl, boss, Surprise
Creek Colony, Stanford.
Montana, 1969.

50 x 70
75 x 55

38



Mule Auction, New Albany.
Mississippi 1986-1987

50 x 70
55 x 75

39



Deer-hunting camp,
Mississippi Delta, 1987.

50 x 70
55 x 75

40



B. B. King, Pickens,
Mississippi.
1997

50 x 70
55 x 75

41



Pecos, Texas.
1997

50 x 70
55 x 75

42



Wild horse race, Wolf Point,
Montana.
1997

50 x 70
55 x 75

43



Ricky Morris wrangling
horses, IL Ranch, Nevada,
1979.

50 x 70
55 x 75

44



T.J. Symonds closing the
wire gate, IL Ranch, Nevada,
1979.

50 x 70
55 x 75

APPENDIX A - Text

INTRO

WILLIAM ALBERT ALLARD

PORTRAITS OF AMERICA

In my childhood, words written in books and spoken on the radio nurtured my imagination; they created pictures in my mind. Radio was powerful, a kind of magic that could keep me focused on the voice of someone I couldn't see but willingly surrendered my attention to. In story or song, radio could bring great comedy or drama into my home. We didn't have a television until after it had become quite popular with our friends and neighbors.

That ability to visualize radio broadcasts was a trait that presented itself in my love of art, especially drawing, and eventually led me as a young married man, to study at the Minneapolis School of Fine Arts. There, before the end of the first year, instead of wanting to draw or paint, a desire to write flowered and became my primary creative ambition. Then, after transferring to the school of journalism at the University of Minnesota, I discovered photojournalism, the bringing together of words and pictures to create something potentially more powerful than either of the two by itself. It was a personal revelation that would shortly and fortunately lead to a long career contributing to National Geographic and other magazines both as a photographer and a writer. Early in my career of doing stories for the National Geographic Society, I gravitated for subject matter to people who represented parts of American society just outside of the common. In my first five years as a photojournalist I photographed both the Amish and the Hutterites, two Anabaptist groups that, with their Old World clothing and rigid religious dictates, are certainly examples of lifestyles apart from the more typical American way.

The subject of the cowboy and the American West captured my attention and my heart for better than a decade, from the late 1960s through the '70s, and even though I worked in other countries on other stories during those years, I returned whenever possible to the West. The American cowboy - the kind who has the skills to work with a horse and a rope in any kind of weather and knows how cows think - has been around since before the Civil War but remains somewhat outside the increasingly automated and computerized American workforce.

Moving away from the West as subject matter, in the 1980s I visually explored the subject of William Faulkner's Mississippi for National Geographic magazine, working in a part of the South steeped in its particular culture, mythology, and racial history, a place my northern born and raised mind didn't attempt to decipher in order to produce pictures that might illustrate the work of a genius. I simply responded to what I saw, hoping to make a connection. In the end, it was really pictures of my Mississippi, the one I saw while thinking about Faulkner, that found their way into the magazine.

BIO

WILLIAM ALBERT ALLARD

The son of a Swedish immigrant, photographer and writer William Albert Allard was born in 1937 in Minneapolis, Minnesota. He studied at the Minneapolis School of Fine Arts and the University of Minnesota. Allard is a photographer of people. One of the few photographers of his generation whose entire professional body of work is in color, he has contributed to National Geographic Society publications as a staff, freelance, and contract photographer and writer since 1964.

Over the course of his career at National Geographic, Allard has contributed as a photographer to some 40 National Geographic magazine articles, as well as to a number of National Geographic books. His stories for the magazine have included "Rodeos: Behind the Chutes," "Untouchables," "Bohemian Rhapsody," "Welcome to Bollywood," "Thailand's Urban Giants," and "Hutterite Sojourn." He has also been published in most major United States and European publications and has photographed around the world. Allard has published six critically acclaimed books, including *Vanishing Breed*; *The Photographic Essay*; *A Time We Knew: Images of Yesterday in the Basque Homeland*; *Time at the Lake: A Minnesota Album*; and *Portraits of America, William Albert Allard: Five Decades*.

A former contributor to Magnum Photos, Allard's prints appear in many private and museum collections. Allard divides his time between homes in Missoula, Montana, and in the foothills of the Blue Ridge Mountains near Charlottesville, Virginia, with his wife, Ani, and their son Anthony.

APPENDIX B – Press review

July 18th 2014 Nationalgeographic.it



NATIONAL GEOGRAPHIC ITALIA

HOME FOTOGRAFIA ANIMALI AMBIENTE CULTURE VIAGGI E AVVENTURE SCIENZA

125 ANNI NAT GEO CONCORSO 2014 FOTO DESKTOP IL MIO VIAGGIO 2014 LE FOTO DEI L

GUARDA IL TRAILER **ANIME NERE** UN FILM DI FRA

Bill Allard e l'America, 50 anni d'amore

Il leggendario fotografo di National Geographic si racconta in occasione della sua mostra *Portraits of America*, fino a settembre al festival di Cortona

di Marco Pinna

« PRECEDENTE Foto 1 di 12 SUCCESSIVO »



"Non ho uno stile che amo particolarmente, sono intuitivo. Arrivo in un posto, mi guardo attorno e reagisco di conseguenza".

Nato soprattutto per i suoi ritratti pittoreschi ed evocativi degli abitanti del West americano, William Albert Allard è un fotografo con 50 anni di carriera alle spalle che, con oltre 30 servizi realizzati per il magazine, ha rappresentato uno dei capisaldi fotografici di National Geographic degli anni Sessanta a oggi.

Il festival Cortona on the move a Cortona (AR) celebra la sua carriera con una retrospettiva intitolata *Portraits of America*, ritratti d'America, aperta al pubblico dal 17 luglio al 28 settembre.

Approfitando dell'occasione, lo abbiamo intervistato per fare il punto sulla sua carriera e per fare quattro chiacchiere sulla mostra, sul suo approccio alla fotografia e sull'Italia. Nelle pagine successive, le nostre domande e le sue risposte.

nella foto: il giovane hutterite Stephanie Stahl si mette in posizione di battuta con una mazza da baseball durante un ritratto. "Mi sono sempre chiesto cosa stesse pensando", commenta Allard a proposito di questa immagine.

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Senna, amore e altri guai

Una casa nella prateria

I cespugli rotolanti e la conquista del West

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