



## Group f.64: Edward Weston, Ansel Adams, Imogen Cunningham, and the Community of Artists Who Revolutionized American Photography

By Mary Street Alinder

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**Group f.64: Edward Weston, Ansel Adams, Imogen Cunningham, and the Community of Artists Who Revolutionized American Photography** By Mary Street Alinder

Group *f.64* is perhaps the most famous movement in the history of photography, counting among its members Ansel Adams, Imogen Cunningham, Dorothea Lange, Willard Van Dyke, and Edward Weston. Revolutionary in their day, Group *f.64* was one of the first modern art movements equally defined by women. From the San Francisco Bay Area, its influence extended internationally, contributing significantly to the recognition of photography as a fine art.

The group—first identified as such in a 1932 exhibition—was comprised of strongly individualist artists, brought together by a common philosophy, and held together in a tangle of dynamic relationships. They shared a conviction that photography must emphasize its unique capabilities—those that distinguished it from other arts—in order to establish the medium's identity. Their name, *f.64*, they took from a very small lens aperture used with their large format cameras, a pinprick that allowed them to capture the greatest possible depth of field in their lustrous, sharply detailed prints. In today's digital world, these “straight” photography champions are increasingly revered.

Mary Alinder is uniquely positioned to write this first group biography. A former assistant to Ansel Adams, she knew most of the artists featured. Just as importantly, she understands the art. Featuring fifty photographs by and of its members, *Group f.64* details a transformative period in art with narrative flair.

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