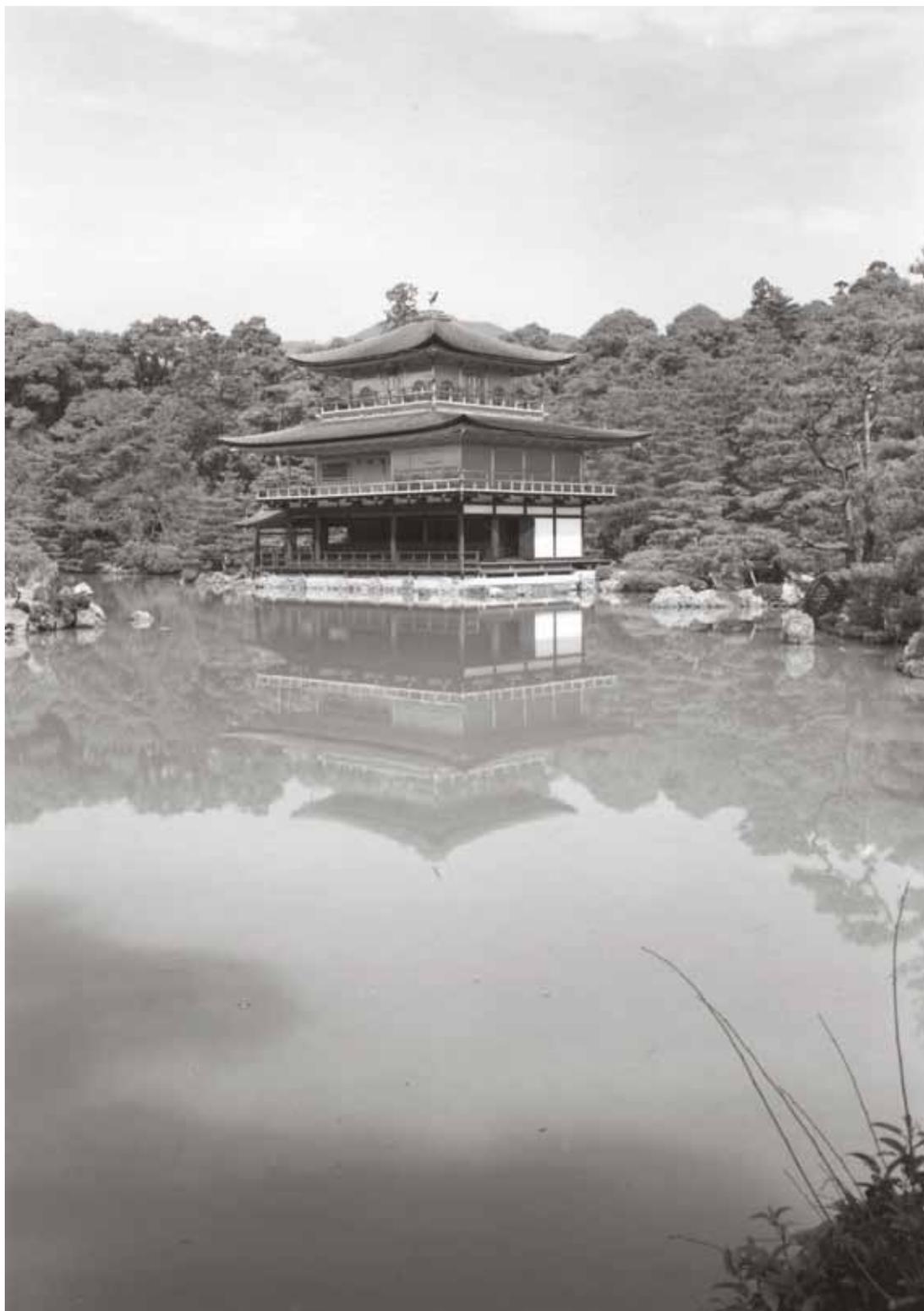


Japan & Beyond

PHOTOGRAPHS BY
Paul Caponigro



PUCKER GALLERY | BOSTON



Sand Garden, Tofukuji Temple, Kyoto, Japan, 1976
10 x 13"
PC39

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PHOTOGRAPHS BY
Paul Caponigro

BORN IN BOSTON IN 1932, PAUL CAPONIGRO IS RENOWNED as one of America's most significant master photographers. When he was thirteen, he began to explore the world around him with his camera and subsequently sustained a career spanning nearly sixty years.

His first solo exhibition opened in 1958 at the George Eastman House in Rochester, New York and his reputation for uncompromising skill with the large-format camera was established. Caponigro was a student of Minor White (1908–1976) and a young contemporary of west coast photographers Ansel Adams (1902–1984) and Brett Weston (1911–1993). He is currently regarded as one of America's foremost landscape photographers.

Acclaimed for his spiritually moving images of Stonehenge and other Celtic structures of England and Ireland, Caponigro has also photographed the temples, shrines and sacred gardens of Japan. Caponigro's other photos inspire viewers with glimpses of the deep woodlands of New England, grand landscape of the American West,

and captivating still life arrangements.

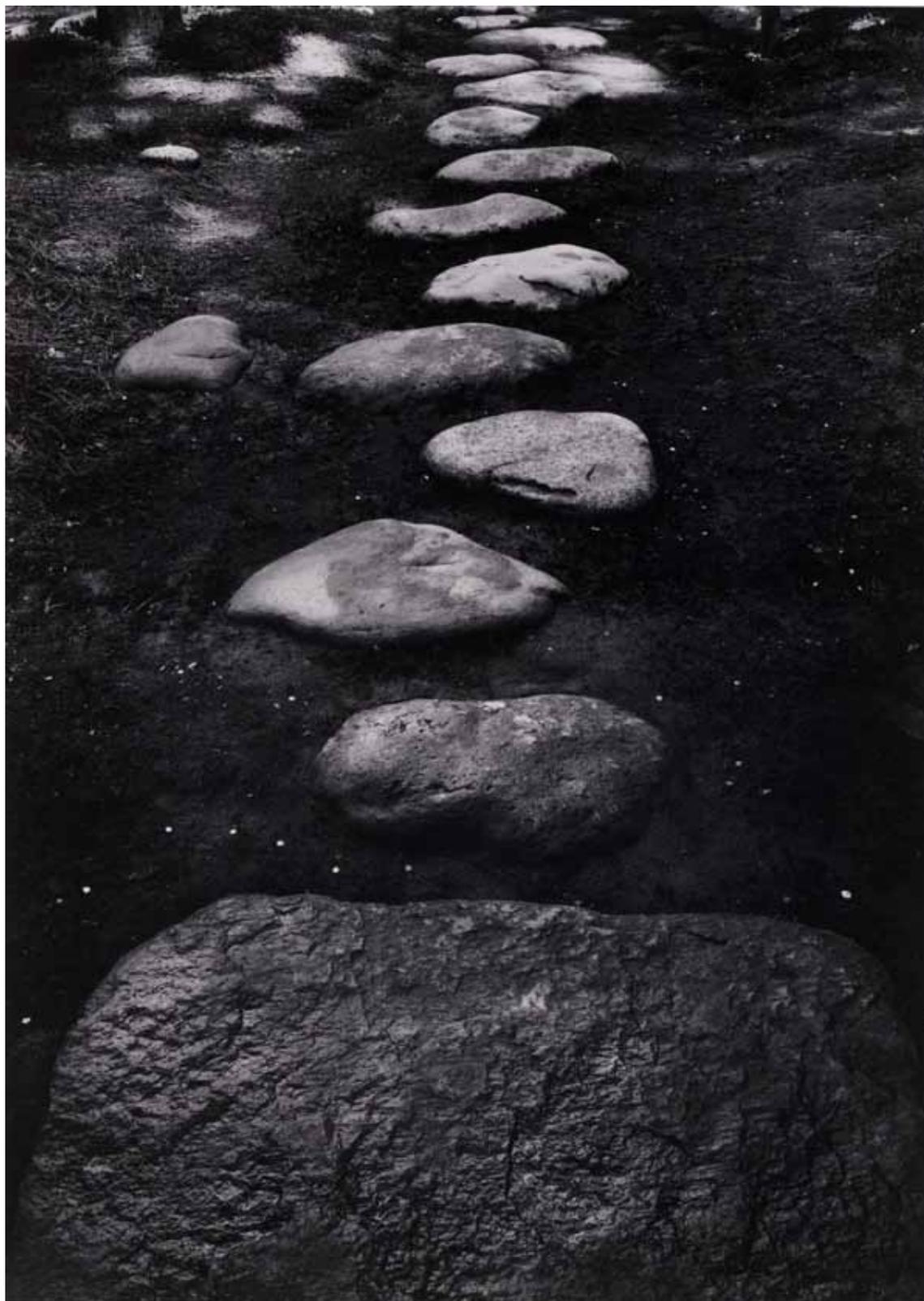
He approaches nature receptively, preferring to utilize an intuitive focus rather than merely arranging or recording forms and surface details. Caponigro's lasting contribution to photography is not limited to the rare and classical beauty of his compositions or masterful printing, but more importantly his unparalleled ability to engage the viewer in the mystical presence concealed in nature.

Music has always been an essential aspect of his life. Although he shifted from the piano to photography early in his artistic career, he remains a dedicated pianist and believes his musical training and insight contributes significantly to his photographic imagery. In his photographs the visual 'silence' becomes as tangible as 'sound.'

Paul Caponigro has exhibited and taught throughout the United States and abroad. A recipient of two Guggenheim fellowships and three National Endowment for the Arts (NEA) grants, Caponigro's images are included in most history of photography texts and contemporary art museums.

All works are silver gelatin prints.

“Paul Caponigro’s fresh eyes were made for Japan. The two have the instinctive attraction of a natural bond, drawn together like moths to light.”¹



Stone Path, Ayabe, Japan, 1976
13 ¼ x 9 ¾"
PC86

Sand Garden #2, Tofukuji Temple, Kyoto, Japan, 1976
13 ¼ x 19 ¼"
PC93



River Shrine, Kameoka, Japan, 1976
12 ½ x 19 ¼"
PC95

"I don't want to repeat the formula over and over again. I want to be free enough to see every day, with fresh eyes." ²

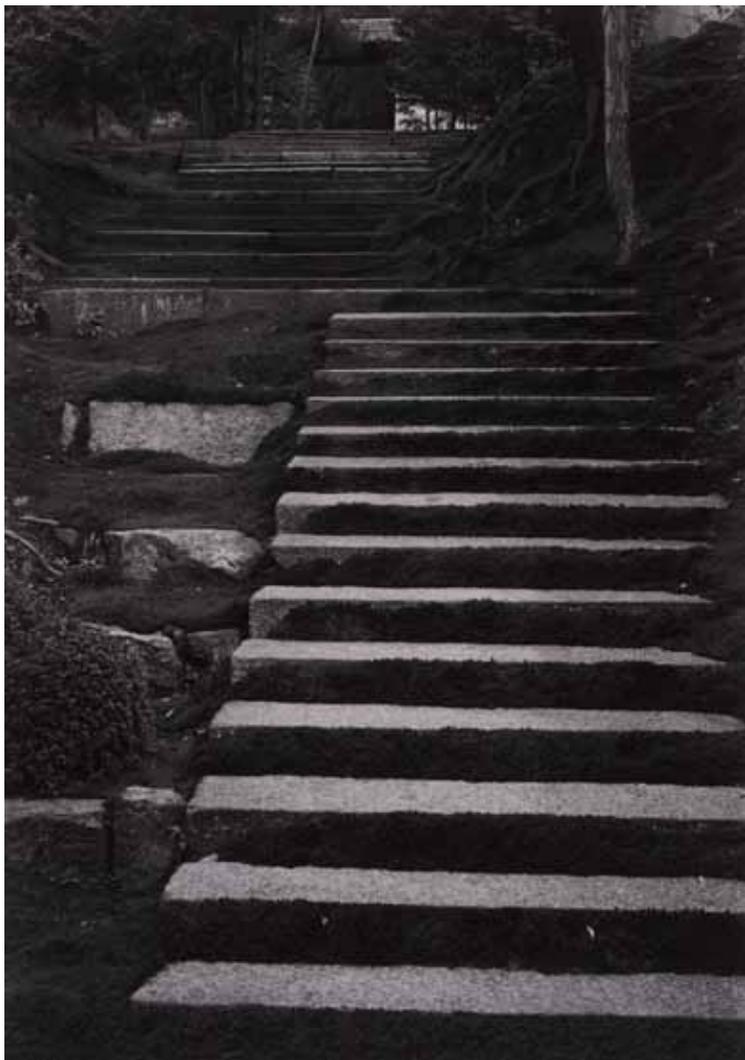


Wood Pavilion, Tofukuji Temple,
Kyoto, 1976
18 ½ x 13 ½"
PC94



Hiei-san Temple, Kyoto, Japan, 1976
13 ½ x 19"
PC40

“Caponigro’s image of the Hiei-san Temple in Kyoto is beautifully observed, both as a spatial composition and as a two-dimensional design. The curving of the dark tree and its division of the picture plane give life and strength to an image whose essential feeling is hushed solitude. As they reach away from us into the courtyard, the delicate branches diminish until they become merely dewdrops at their tips. Caponigro has given the drops, tiny yet bearing the weight of the whole picture, a haiku-like poignancy as they form from the fog that draws a veil between tree and temple.”³



Stone Steps, Tofukuji Temple, Kyoto, 1958
18 ½ x 13"
PC63



Temple Grounds, Rioanji,
Kyoto, Japan, 1976
13 x 18 ¼"
PC92

Shinto Shrine, Izumo-Tai, Japan, 1976
9 1/2 x 13 1/4"
PC83



Byodo-In, Kyoto, Japan, 1976
9 1/2 x 13 1/4"
PC82



Carved Wood, Izumo-Tai, Japan, 1976
8 ¾ x 13"
PC90



“At the root of creativity is an impulse to understand, to make sense of random and often unrelated details. For me, photography provides an intersection of time, space, light, and emotional stance. One needs to be still enough, observant enough, and aware enough to recognize the life of the materials, to be able to ‘hear through the eyes.’”⁴

Moto-Ise, Ayabe, Japan, 1976
13 ¼ x 9 ½"
PC85

Drummer, Izumo-Tai, Japan, 1976
 13 ½ x 9 ½"
 PC88

“All that I have achieved are these dreams locked in silver. Through this work it was possible, if only for brief moments, to sense the thread which holds all things together.

The world, the unity of force and movement, could be seen in nature – in a face, a stone, or a patch of sunlight.

The subtle suggestions generated by configurations of cloud and stone, of shape and tone, made of the photograph a meeting place, from which to continue on a even more adventurous journey through a landscape of reflection, of introspection.”⁵



Ayabe, Moto-Ise, Bamboo, Japan, 1976
 9 ½ x 13"
 PC87

Shimanawa Rope, Izumo Tai, Japan, 1976
13 ½ x 18 ¾"
PC64

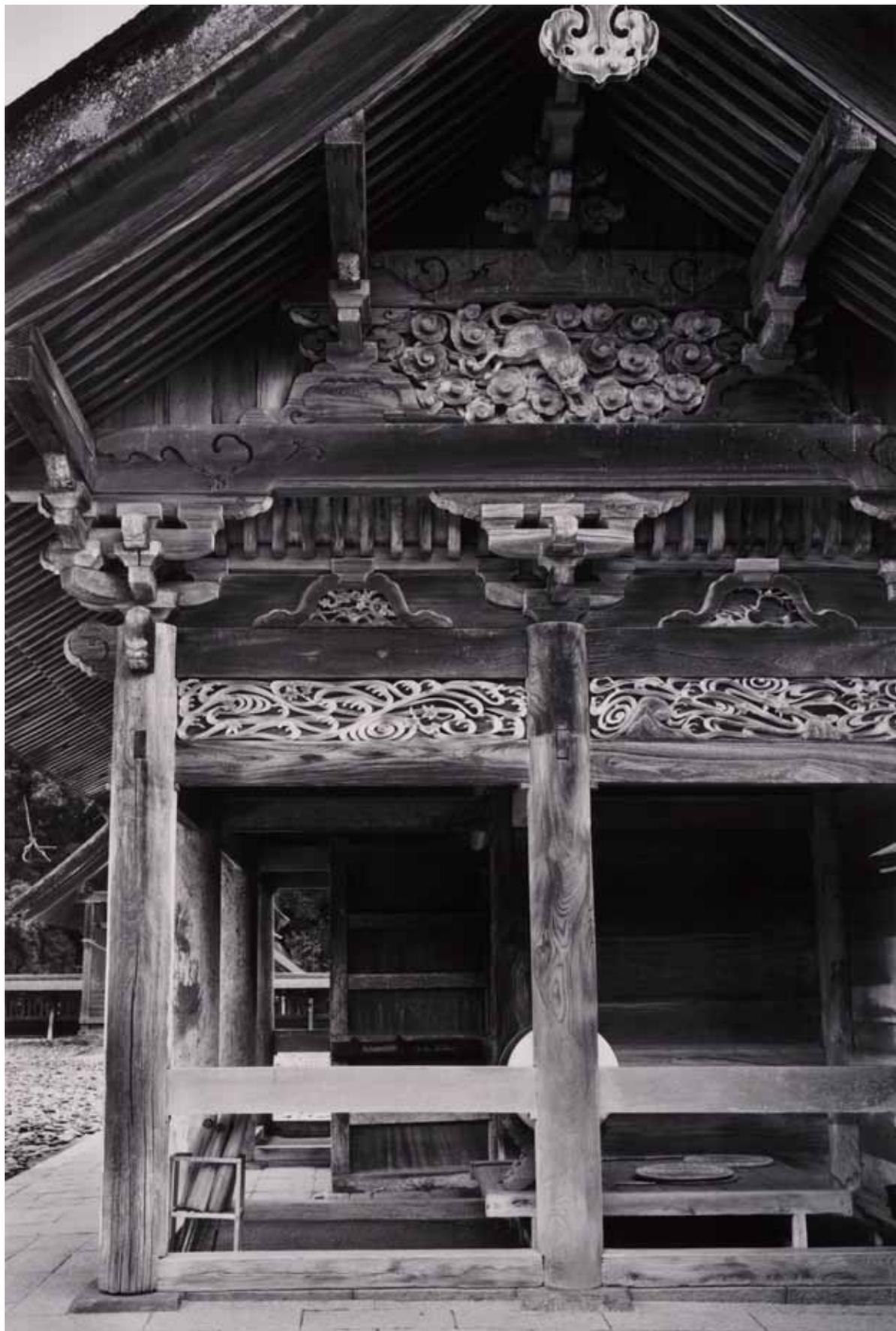


Temple Grounds, Honen-In, Kyoto, Japan, 1976
9 ½ x 13"
PC89

“My seeing’s no good unless
the eye and the center of
the heart join what the eyes
are taking in.”⁶



Fern, Renge-Ji, Kyoto, Japan, 1976
8 ¼ x 11 ¾"
PC84



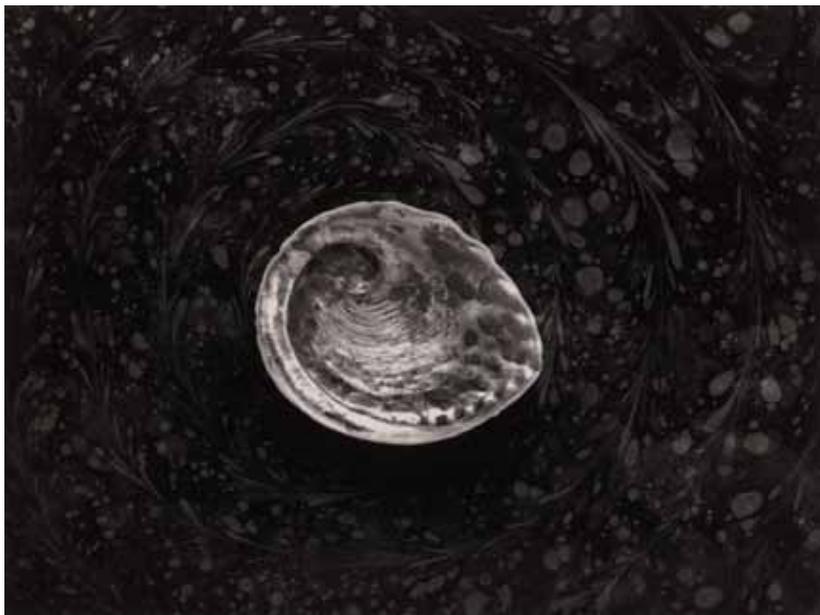
Within the Honden,
Izumo-Tai, Shinto
Shrine, Japan, 1976
18 ¾ x 12 ½"
PC96

Montauk Point, Long Island, NY, 1972
11 ¼ x 9"
PC54

“In order to be a good
photographer, you
need to work more
on your emotions
than you do on your
technique.” 7



Nautilus Halves, Cushing, ME, 2009
8 x 10 ¾"
PC60

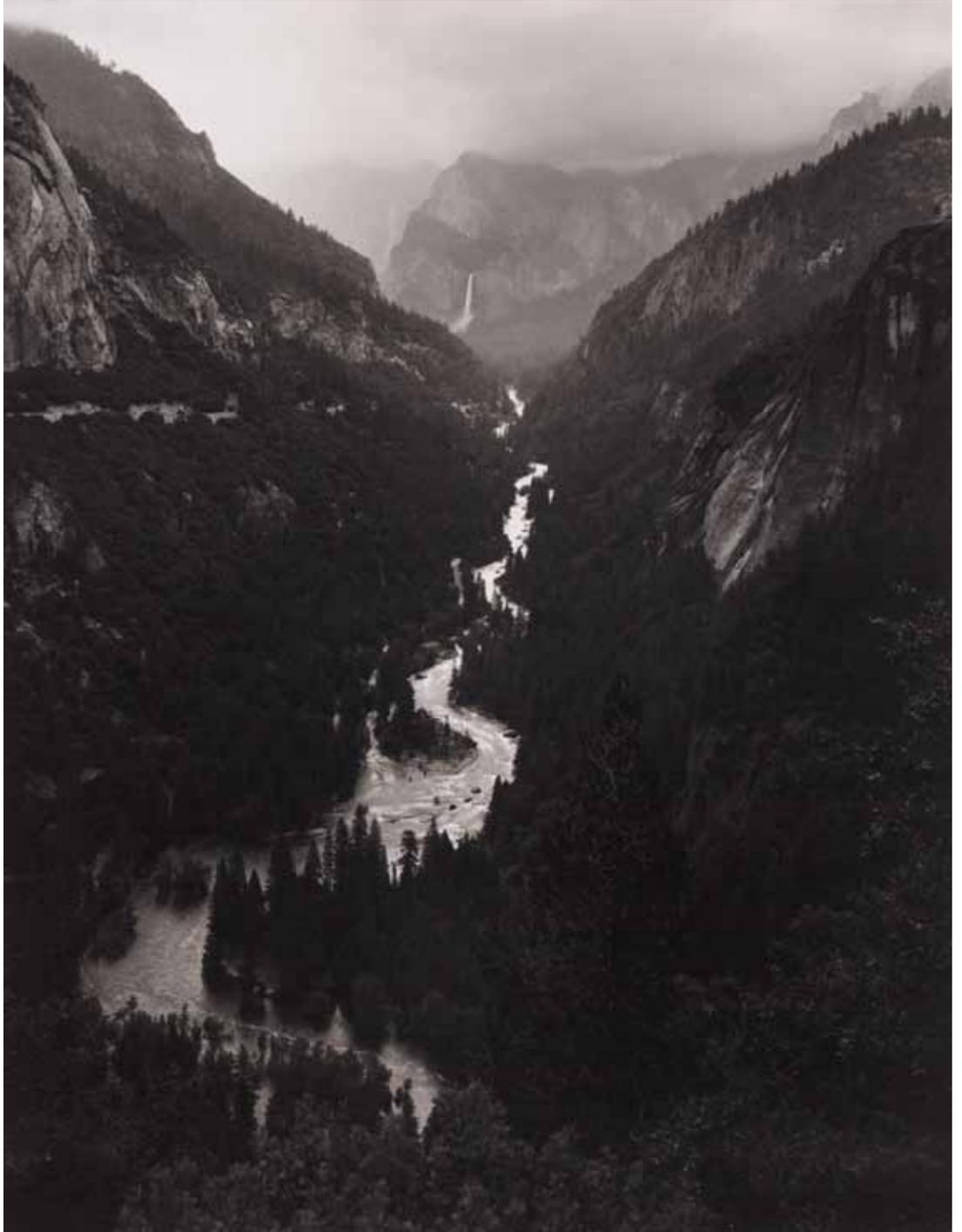


Abalone Shell on Paper, Cushing, ME, 2009
8 ½ x 11 ¼"
PC59

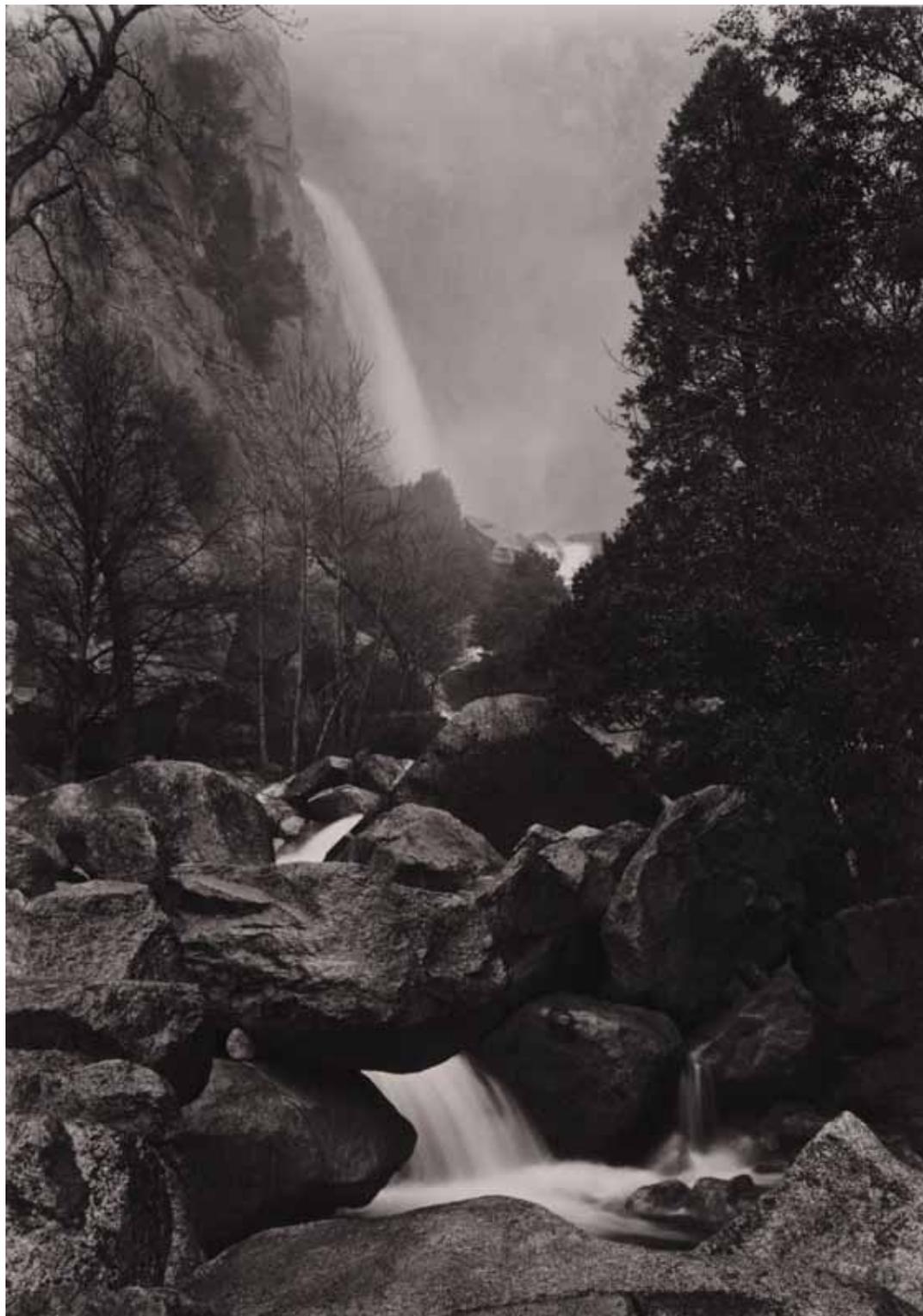


Sea View, Acadia National Park, ME, 1958
9 ¼ x 13 ½"
PC57

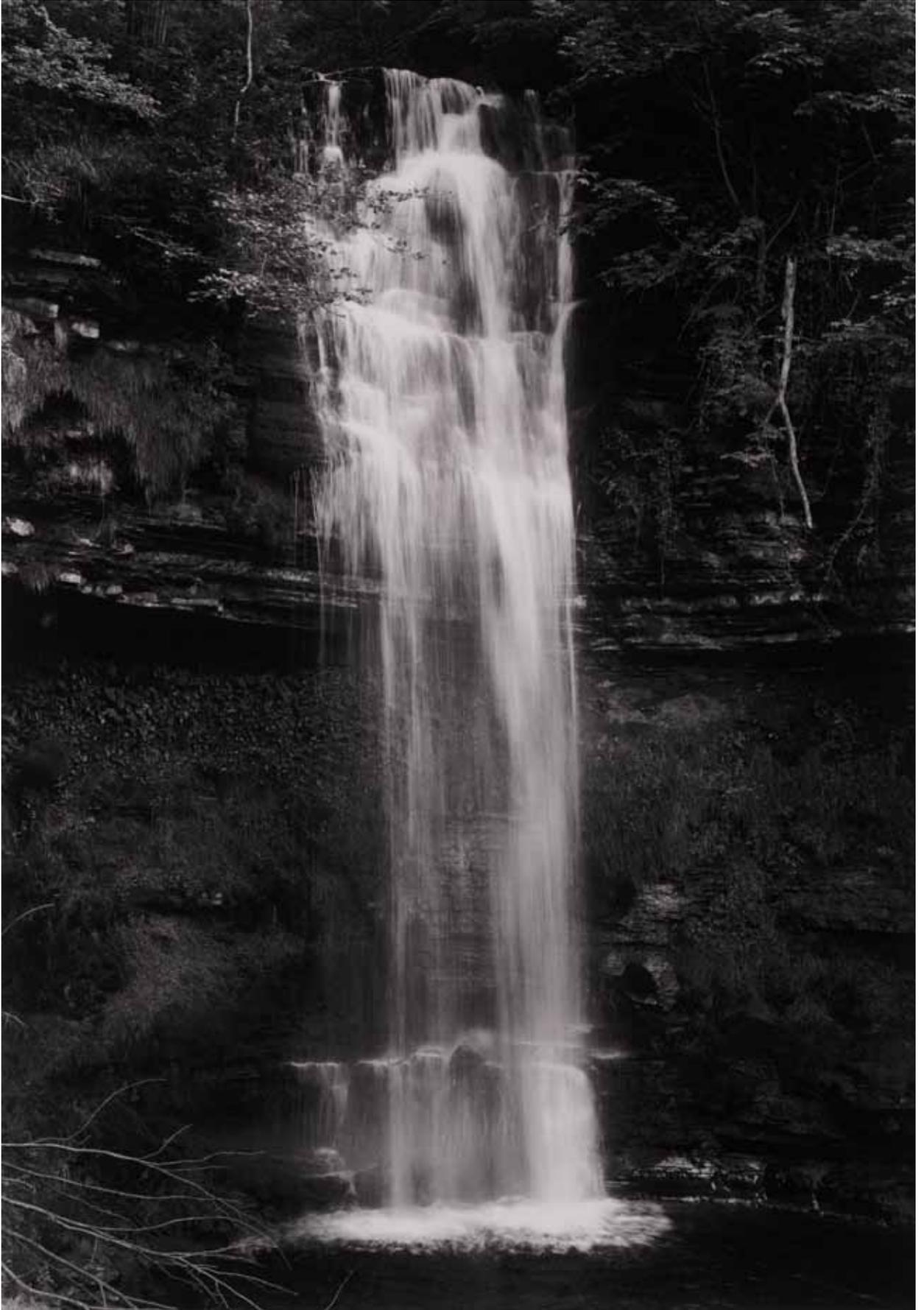
Merced River, Yosemite, CA, 1969
12 x 9 1/2"
PC55



“To listen is to be brought to oneness. To listen is to awaken the greater love and gently part the barriers to true seeing — the eye of truth providing the wedge for the barriers to break and the inner ear to listen.”⁸



Yosemite Falls, CA, 1973
13 ½ x 9 ½"
PC72



Glencar Falls, Sligo, Ireland, 1967
19 x 13"
PC70



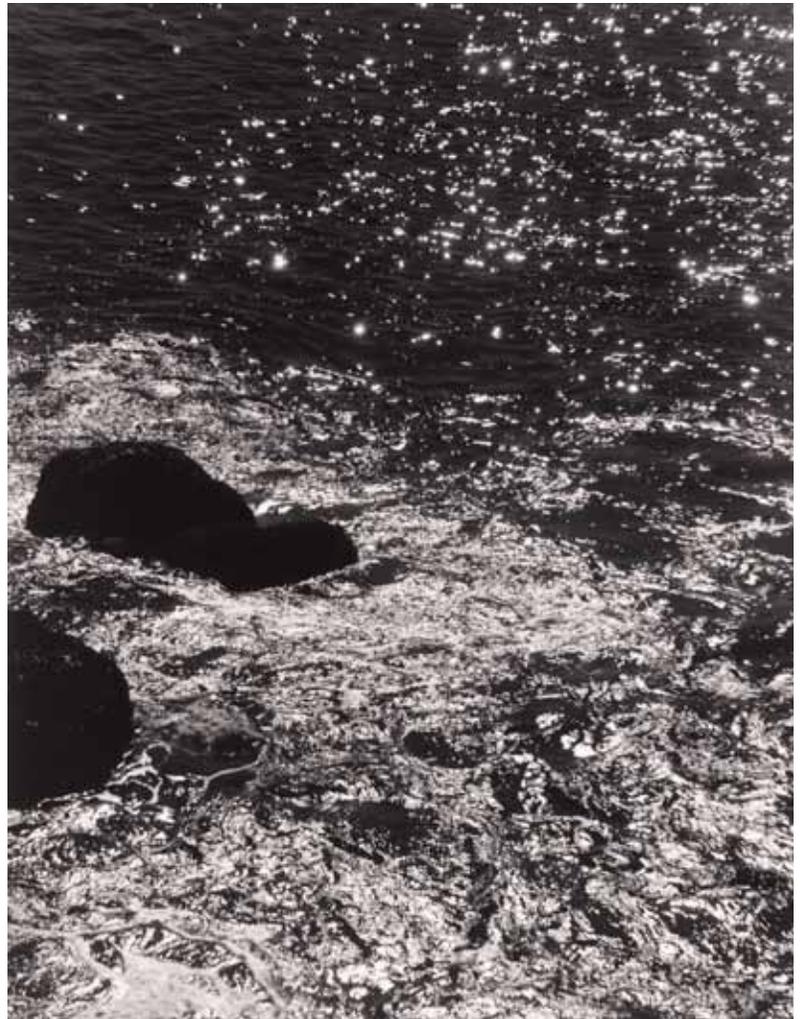
Faery Light and Stone Ruin, Donegal, Ireland, 1967
12 x 17"
PC69

“Part of Caponigro’s remarkable gift is imaging the miracles of our natural world. Rocks, trees, fruit and vegetables, gravel and ice are closely observed and documented with an eye to the spiritual elements that surround us. He records with a cosmic perspective. His images elevate a paper medium to spiritual iconography. His meticulous eye for detail and compositional balance are evident in the emotional spirituality of each deep, remarkably rich print.”⁹

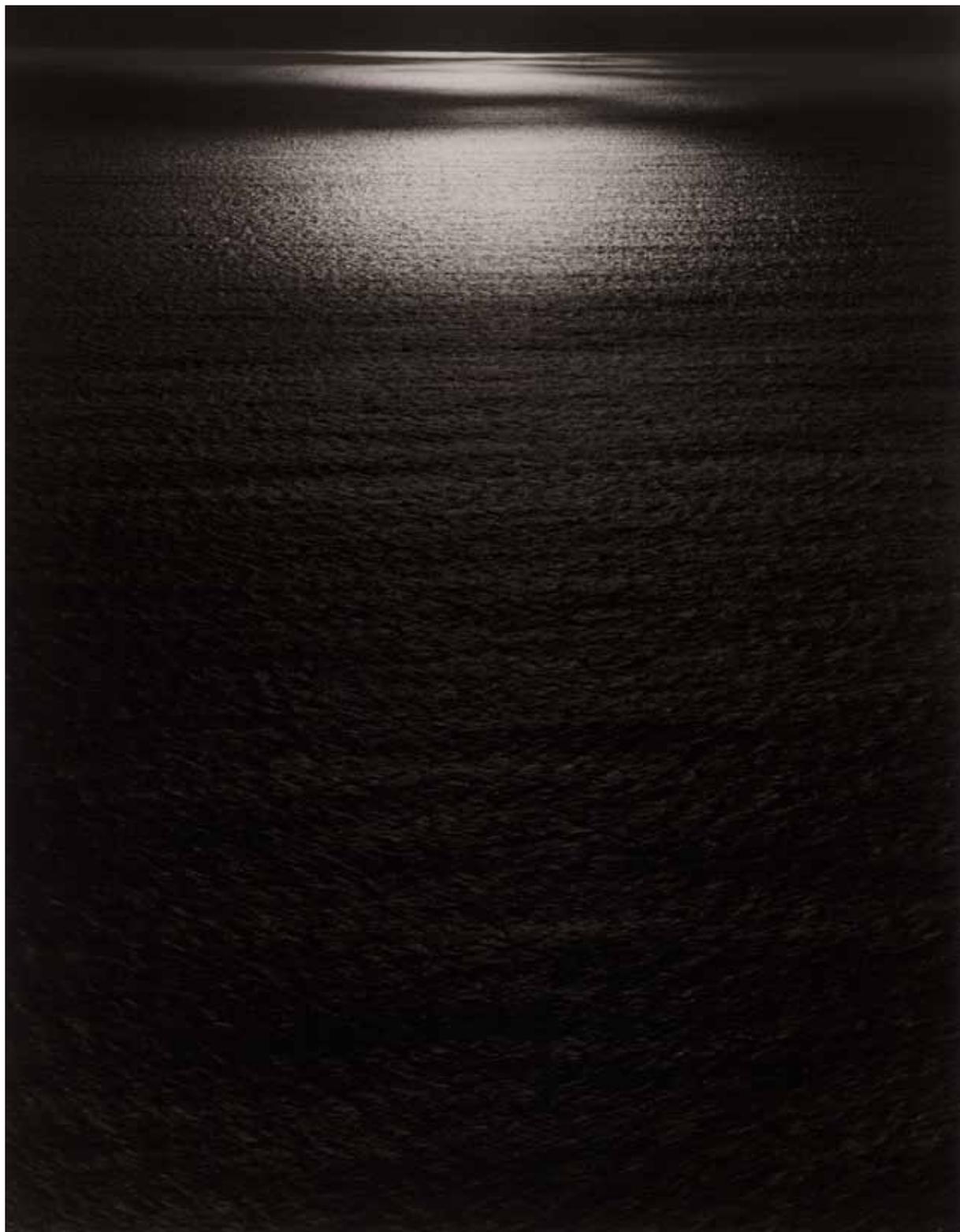
Nahant Beach, MA 1958
 7 x 8 ¾"
 PC75x



“In my years of photography I have learned that many things can be sensed, seen, shaped or resolved in a realm of quiet, well in advance of, or between, the actual clicking of shutters and the sloshing of films and papers in chemical solutions. I work to attain a ‘state of heart,’ a gentle space offering inspirational substance that could purify one’s vision. Photography, like music, must be born in the unmanifest world of spirit.”¹⁰



Seaside, Nahant, MA, 1958
 9 ¼ x 7 ½"
 PC52



Pacific Overview,
CA, 1969
13 x 10 ¼"
PC56

Landscape, Kalamazoo, MI, 1970
7 ½ x 9 ½"
PC78x

“Paul Caponigro’s prints are clearly some of the finest ever created in photography. They awaken us to the beauty of objects, the moods of a landscape, and sensitize our vision to the subtleties of light.”¹¹



Scottish Thistle, Rochester, NY, 1958
13 ½ x 10 ¾"
PC62



Olson House, Cushing, ME, 1990
9 ½ x 13"
PC58



Van Gogh's Passion, Cushing, ME, 1990
9 x 10 ½"
PC68

“I don’t talk or figure out my pictures before I make them. That would interfere with my stance of silence.”¹²



Storm, Monument Valley, UT, 1970
9 x 12 ½"
PC73



Monument Valley, UT, 1970
6 3/4 x 8 1/2"
PC77x



Monument Valley, UT, 1970
9 3/4 x 13 3/4"
PC71

Winterwoods,
Redding, CT, 1970
9 1/2 x 13"
PC79

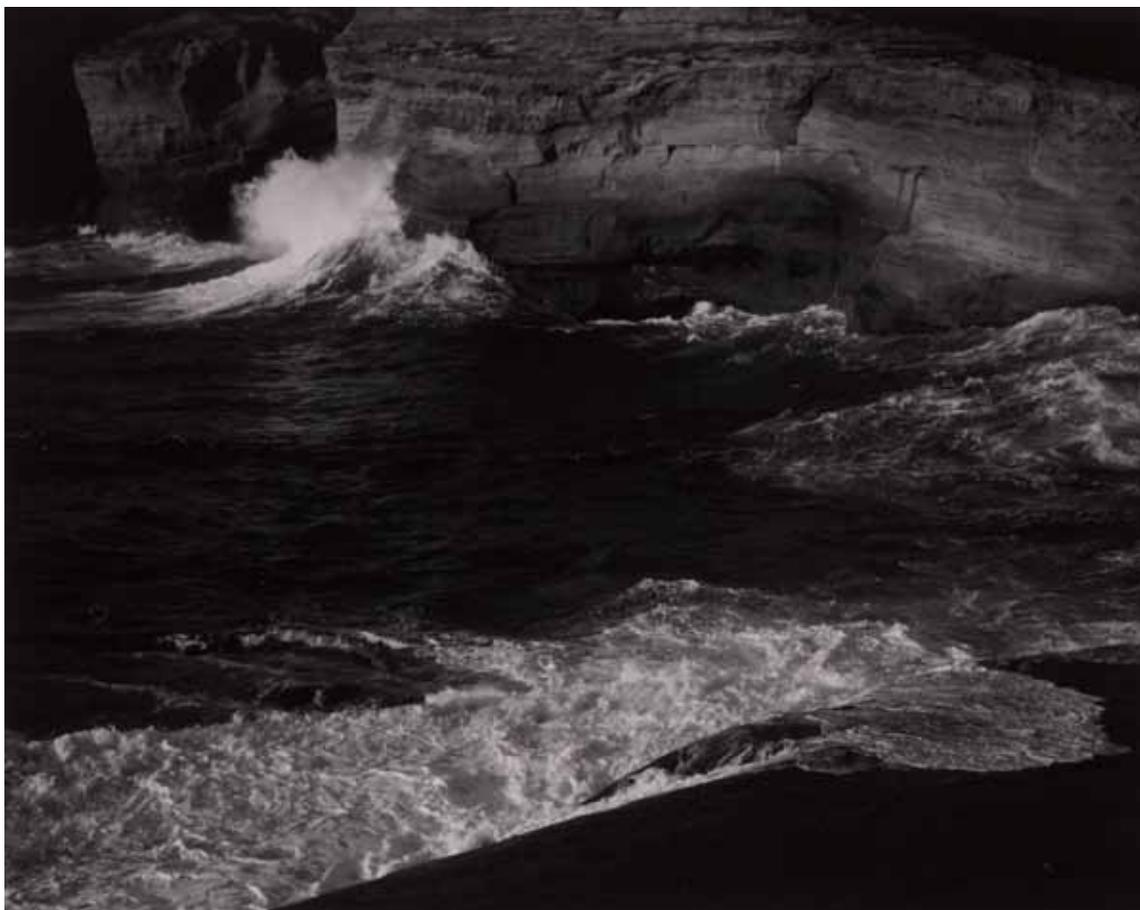


Wyoming,
Geyser National
Park, 1980
10 x 13 1/4"
PC66



Light Message, Gloucester Harbor, MA, 1972
8 x 6 ½"
PC53

“Images are made from the heart. You have to be pretty quiet in the brain to apprehend what the emotions are finding. You partly see it with your eyes; mostly you see it with your heart. You have to sense that and keep that alive.”¹³



Cape Kiwanda Coastline,
OR, 1959
7 ½ x 9 ¾"
PC74 (BW)

“As humanity ages, illusions about the world fade and wonder is withdrawn. With a rare delicacy, Caponigro’s work restores wonder to us. At a time when much art delivers an assertive critique of politics, society and even art itself, his quiet photographs return us to our senses, and affirm our existence in a higher sphere. Modern technology forces us to seek a new relationship with the world; Caponigro’s vision of nature as animated by spirit allows us to participate in the realization of our most sacred human purpose.”¹⁴

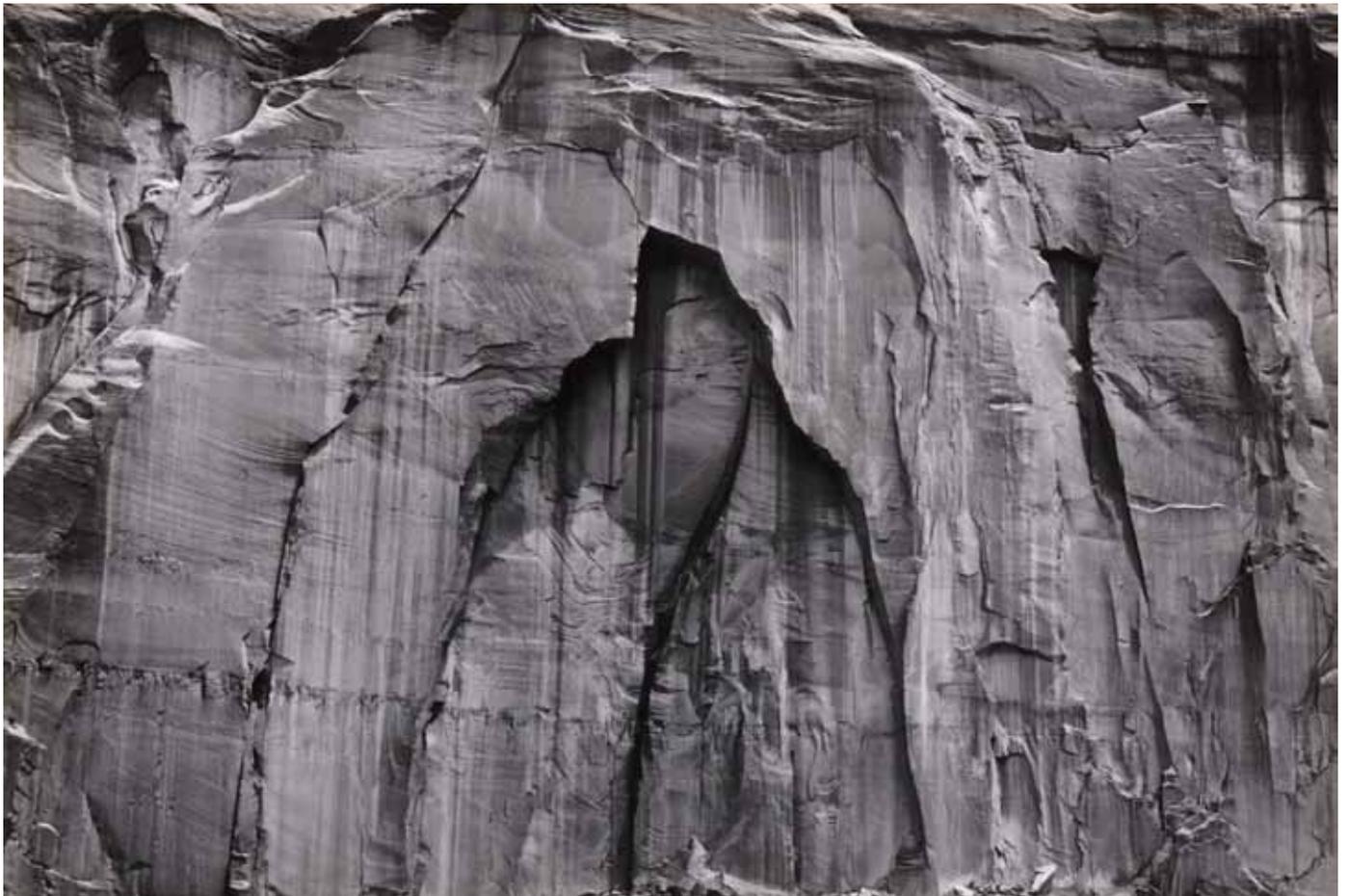
Giant Redwood, Pacific Coast, CA, 1975
13 ¼ x 9 ½"
PC65



Rose Bowl, Cushing, ME, 2002
9 ¾ x 11 ½"
PC61



Frosted Window, Revere, MA, 1957
7 3/4 x 9 1/4"
PC67x
9 3/4 x 12"
PC67



Pebble Beach, CA 1969
8 1/2 x 12 1/4"
PC76x

Paul Caponigro BIOGRAPHY

- 1932** Born in Boston, Massachusetts.
- 1944** His parents, Italian immigrants, purchase a piano, initiating his lifelong love for music.
- 1946** Begins fostering his interest in photography as a public high school student in Boston, where he learns to develop and print his work.
- 1950–51** Enrolls at Boston University to study piano, leaving shortly thereafter to pursue private studies.
- 1952** Accepts his first position as a commercial photographer, but is then drafted by the U.S. Army. The war ends before he is sent to Korea.
- 1953** While in the Army, he works in the photography darkroom for the Signal Corps in San Francisco. Here, he studies with the photographer Benjamin Chin, a former student of Minor White and Ansel Adams. Through Chin, Caponigro meets Adams, White, Imogen Cunningham, Dorothea Lange, and Oliver Gagliani.
- 1954** Receives an honorable mention award at the Fifth Interservice Photography Contest while at an army post in Yuma, Arizona. Ansel Adams is a judge on the panel.
- 1955–56** Upon his release from the Army, Caponigro works as a freelance photographer and a part-time employee of his father's furniture and floor company in Massachusetts. He soon returns to California, where he works in the darkroom of an advertising company and continues studies with Benjamin Chin and Alfred W. Richter.
- 1957** Returns to Boston, and sets up own photography business. Studies with Minor White.
- 1958** First solo exhibition at George Eastman House, titled *In the Presence Of*. His photographs appear in *Aperture* for the first time.
- 1959** Travels with White to Badlands, Glacier National Park, the Grand Tetons, Columbia River, Bodie, Stinson Beach, and Mono Lake, and conducts workshops with White in San Francisco and Portland.
- 1960** Begins teaching photojournalism at Boston University, and works as a consultant for Polaroid's photo-research department in Cambridge, Massachusetts.
- 1964** Marries Eleanor Morris and moves to Winthrop, Massachusetts. They have one son, John Paul, and later divorce in 1976.
- 1966** Awarded Guggenheim Foundation Fellowship. Visits Ireland, England, and France to photograph ancient monuments.
- 1967** Teaches at New York University School of the Arts. First book is published by *Aperture*.
- 1968** Solo exhibition at Museum of Modern Art, New York.
- 1970** Continues to teach at New York University, and begins teaching at Yale University.
- 1974** Teaches at Ansel Adams' Yosemite Workshop.
- 1975** Awarded a second Guggenheim Fellowship and visits Japan to photograph gardens and temples.
- 1978** Receives a grant from the Arts Council of Great Britain. Conducts workshops and photographs in northern England.
- 1979–81** Holds residence at Maine Photographic Workshops.
- 1982** Receives grant from the National Endowment for the Arts.
- 1992** Moves to Cushing, Maine to be closer to his son, after sustaining injuries from a fall while staying in southern California.
- 1993** Makes last trip to Ireland to photograph. Afterwards, he does not photograph again for six years, yet continues to print from earlier negatives.
- 1999** After a six-year hiatus, he begins to photograph still lifes. Interviewed for Archives of American Art.
- 2001** Receives Centenary Medal from the Royal Photographic Society, in recognition of his significant contribution to the art of photography.
- 2002** *New England Days* exhibition at Portland Museum of Art, Maine.
- 2008** *Meditations in Silver: Photographic Studies by Paul Caponigro* at Santa Barbara Museum of Art, California.
- 2011** *The Hidden Presence of Places* exhibition at the Farnsworth Art Museum in Rockland, Maine.



Running White Deer, County Wicklow, Ireland, 1967
7 ½ x 19"
PC51

Selected Public Collections

Art Institute of Chicago, Chicago, Illinois
The Art Museum, Princeton University, Princeton, New Jersey
Bibliothèque Nationale, Paris, France
The Boston Athenaeum, Massachusetts
Boston Museum of Fine Arts, Massachusetts
Center for Creative Photography, University of Arizona, Tucson, Arizona
Cincinnati Art Museum, Cincinnati, Ohio
Cleveland Museum of Art, Cleveland, Ohio
Currier Museum of Art, Manchester, New Hampshire
Farnsworth Art Museum, Rockland, Maine
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
George Eastman House, International Museum of Photography and Film,
Rochester, New York
John Simon Guggenheim Memorial Foundation, New York, New York
High Museum of Art, Atlanta, Georgia
Indianapolis Museum of Art, Indianapolis, Indiana
International Center of Photography, New York, New York
Los Angeles County Museum of Art, Los Angeles, California
The Metropolitan Museum of Art, New York, New York
The Museum of Fine Arts, Houston, Texas
Museum of Modern Art, New York, New York
Museum of New Mexico, Santa Fe, New Mexico
National Endowment for the Arts, Washington, DC
National Gallery of Canada, Ottawa, Canada
National Gallery of Victoria, Melbourne, Australia
Portland Museum of Art, Portland, Maine
San Francisco Museum of Modern Art, San Francisco, California
Smithsonian American Art Museum, Washington, DC
Victoria and Albert Museum, London, England
Yale University Art Gallery, New Haven, Connecticut



Tournous Abbey, France, 1987
13 x 9 1/4"
PC80

CITATIONS:

- ^{1, 9} Mark Sandrof, 2013.
- ^{2, 7, 12} *An interview with Paul Caponigro, photographer of the West School of Photography*, Maine, 2005, Uploaded by Beatrice Dina on January, 14, 2009, <http://www.youtube.com/watch?v=iQYeKmmJA4>.
- ^{3, 8, 11, 14} David Stroud, *Paul Caponigro: Masterworks From Forty Years*, (Carmel, CA: Photography West Graphics, 1993).
- ⁴ Paul Caponigro, *New England Days*, (Boston: David R Godine, 2002).
- ⁵ Paul Caponigro, *Landscape*, (New York: McGraw-Hill, 1975).
- ^{6, 13} *An interview with Paul Caponigro*, 2006, Center for Photographic Art, Carmel, CA, <http://www.photography.org/interviews/caponigro.php>.
- ¹⁰ Paul Caponigro, *The Wise Silence*, (New York: New York Graphic Society, 1983).

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PUCKER GALLERY

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Gallery Hours:

Monday through Saturday 10:00 AM to 5:30 PM
Sunday 10:30 AM to 5:00 PM

We offer one free hour of validated parking at the 200 Newbury Street Garage. The garage driving entrance is located on Exeter Street between Newbury and Boylston Streets. The nearest MBTA stop is Copley Station on the Green Line.

Pucker Gallery is a member of the Boston Art Dealers Association and the New England Appraisers Association.

Japan & Beyond

PHOTOGRAPHS BY
Paul Caponigro



Temple Roof, Hiei-San, Kyoto,
Japan, 1976
12 ½ x 19 ¼"
PC91

Cover: Golden Pavilion,
Kinkakuji, Kyoto, Japan, 1976
13 ¼ x 9 ½"
PC81

Dates: 31 August through 6 October 2013

Opening Reception: 31 August, 3:00 PM to 6:00 PM

The public is invited to attend.