



EDUCATOR'S RESOURCE GUIDE

# WHO SHOT ROCK & ROLL

A PHOTOGRAPHIC HISTORY, 1955 TO THE PRESENT

© HENRY DILTZ



ANNENBERG SPACE  
FOR PHOTOGRAPHY



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## THE ANNENBERG SPACE FOR PHOTOGRAPHY

# HISTORY • EXHIBITS • DESIGN

**HISTORY** The Annenberg Space for Photography opened to the public on March 27, 2009. It is the first solely photographic cultural destination in the Los Angeles area. The Photography Space is an initiative of the Annenberg Foundation and its board of directors. Its creation builds upon the Foundation's long history of supporting visual arts.



**EXHIBITS** The Annenberg Space for Photography does not maintain a permanent collection of photographs; instead, exhibitions change every four to six months. The content of each show varies and appeals to a wide variety of audiences.

**DESIGN** The interior of the Space is influenced by the mechanics of a camera and its lens. The central, circular Digital Gallery is contained within the square building much as a convex lens is contained within a camera. The Digital Gallery's ceiling features an iris-like design reminiscent of the aperture of a lens. The aperture design also enhances the Gallery's acoustics.

The Print Gallery curves around the Digital Gallery, representing the way film scrolls within a camera. The curvature of the ceiling line in the Print Gallery mimics the design of a film canister.



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The gray color palette used in the Space was inspired by the standard gray scale card used by photographers for the quality control of colors on printed images and color matching. The beaded glass wall behind the entrance reception desk represents photographic film that has celluloid coating with haloid crystals.



## THE ANNENBERG SPACE FOR PHOTOGRAPHY

# FEATURES WITHIN THE SPACE

### FEATURES WITHIN THE SPACE

**DIGITAL GALLERY** Our custom 18' rear projection wall-sized screen is paired with the latest true 6K digital resolution to display photography and films with stunning clarity, brightness and contrast. The Digital Gallery allows for the display of thousands of images in a comparatively small location. In addition to showing images from the exhibiting photographers, the Digital Gallery screens short documentary films created to accompany the print exhibits.

**AUDIO TOUR** Audio tours are available via QR codes on display throughout the exhibit. Guests are encouraged to use smartphones and headphones to access additional information about images and photographers. For those who have not brought smartphones, a few iPod Touch devices are available for checkout at the front desk.





## THE CURRENT EXHIBIT : WHO SHOT ROCK & ROLL

# AGE RECOMMENDATION • OVERVIEW

## WHO SHOT ROCK & ROLL

**AGE RECOMMENDATION** Please be aware that some of the photographs and films in *Who Shot Rock & Roll* contain graphic imagery and language – including drug use, nudity, profanity, sexual content and violence – and may not be appropriate for all ages.

*Who Shot Rock & Roll* is recommended for ages 16 and older.

**OVERVIEW** *Who Shot Rock & Roll* is the first major museum exhibit to spotlight the creative and collaborative role that photographers played in the history of rock and roll music. A group show featuring 166 prints from over 100 photographers, *Who Shot Rock & Roll* was organized by the Brooklyn Museum with guest curator and author Gail Buckland.

Visitors will enjoy rare images that catch and define the energy, intoxication, rebellion and magic of rock and roll—a musician leaning into a crowd desperate to touch their idol, the chaos of a mosh pit, the moment before a guitar is smashed, a kiss stolen backstage, a star on the rise in a candid moment caught outside the venue. This exhibit provides a glimpse of the people behind the music—their vulnerability and passion—and demonstrates the collective talent of the photographers who captured these moments.

The photographs in the print gallery are presented in eight sections: behind the scenes; artists at the start of their careers; live performances; fans and crowds; conceptual collaborations between photographers and musicians; and stirring portraits of musical stars, with sections spotlighting images of Bob Dylan and Elvis Presley at age 21.

**WHO SHOT ROCK & ROLL THE FILM** The exhibit features an original short documentary film produced exclusively for the Annenberg Space for Photography. Shown in 4K resolution, the film presents new photographs, interviews and behind the scenes footage with exhibit photographers Ed Colver, Henry Diltz, Jill Furmanovsky, Lynn Goldsmith, Bob Gruen, Norman Seeff, Mark Seliger and Guy Webster. Included is a special segment on the photography of Linda McCartney, featuring images hand-picked by Paul McCartney and their daughter Mary McCartney, and a rare on-camera interview with Mary about her mother’s work. The film also includes appearances by music notables such as Alice Cooper, Noel Gallagher, Debbie Harry and Henry Rollins. The film provides unique insight into photography’s powerful influence on the ever-changing, but everlasting, culture of rock and roll.

In addition, visitors will see a slideshow of 80 images by Henry Diltz taken between 1966-1990 set to a soundtrack. Woven into the exhibit are music videos for artists including Björk, Grace Jones, Sonic Youth and U2, as well as a video of Elvis Presley performing “Heartbreak Hotel” on the TV program, *Stage Show*.



THE CURRENT EXHIBIT : WHO SHOT ROCK & ROLL

## BIOGRAPHIES OF THE FEATURED ARTISTS

## WHO SHOT ROCK & ROLL



### GAIL BUCKLAND

Gail Buckland is an author, educator, consultant, curator and authority on photography. She is the author or collaborator on fourteen books of photography and history, including *The American Century* and *They Made America* with Harold Evans.

Buckland is Distinguished Visiting Professor at The Cooper Union, NYC. She also held the Nobel Chair in Art and Cultural History at Sarah Lawrence College. She has taught at Pratt Institute and Columbia College, Chicago.

For 4 ½ years she traveled worldwide interviewing the photographers who gave rock and roll its image. The exhibition and accompanying book are based on her original research.



### ED COLVER

Ed Colver is a self-taught photographer who documented the inception of L.A.'s hard-core punk scene through his 35mm camera. His images were featured on over 400 record jackets for bands such as Black Flag, the Circle Jerks, Social Distortion, Christian Death, T.S.O.L., Aerosmith, R.E.M. and the Red Hot Chili Peppers. True to the punk ethos, during the 33 years that Colver has been shooting, he's never run an ad, he's never asked for work, he's never had a published phone number and he uses personalized funeral sympathy cards as business cards.



### HENRY DILTZ

Henry Diltz was first known as a musician and member of the Modern Folk Quartet. As Diltz documented his friends in California rock community in the 60s and 70s, he discovered a passion for photography, which turned into an occupation. Album covers he shot included names like The Doors; The Eagles; Crosby, Stills, Nash & Young and James Taylor. He was the official photographer at the Woodstock and Monterey festivals, and his work has appeared in *The New York Times*, the *Los Angeles Times*, *Life*, *Rolling Stone* and *Billboard*.



### JILL FURMANOVSKY

Brought up in Zimbabwe, Jill Furmanovsky moved to London in 1965. Her first rock shot was of Paul McCartney standing outside his house, taken on a Kodak Instamatic. After only two weeks training in photography, she had a lucky break of getting the unpaid job of official photographer at London's premier rock venue, The Rainbow Theatre, in 1972. Artists photographed in her 40-year career include Pink Floyd, Eric Clapton, Blondie, The Police, Led Zeppelin, Florence + the Machine and Noel Gallagher. She has published several books of photography and created Rockarchive.com.





### LYNN GOLDSMITH

Lynn Goldsmith has been a photographer for over 40 years. She has contributed to numerous books and has 11 books of her own on varied subjects. With over 100 album covers to her credit, she has been honored by The Rock and Roll Hall of Fame, as well as numerous awards. Her images have graced magazines including *Rolling Stone*, *Life*, *Sports Illustrated*, *Newsweek*, *Paris Match* and *Elle*. Her work has been exhibited internationally and is in the permanent collections of The National Portrait Gallery, MOMA, The Polaroid Collection, The Kodak Collection and more.



### BOB GRUEN

Bob Gruen has captured the music scene for over 40 years in photographs that have gained worldwide recognition. Shortly after John Lennon moved to New York in 1971, Gruen became Lennon and Yoko Ono's personal photographer, taking photos of their working life as well as private moments. Gruen has worked with acts such as Led Zeppelin, The Who, David Bowie, Tina Turner, Elton John, Aerosmith and KISS. He toured with emerging punk and new wave bands including the Sex Pistols, The Clash, The Ramones and Blondie, and currently works with Green Day.



### LINDA MCCARTNEY

Before Linda Eastman married Paul McCartney, she earned her living as a music photographer. She not only documented her generation, photographing almost all its rock and roll heroes; she brought her generation's sensibility to her work by insisting on seeing the world passionately from a multitude of perspectives.

Reminiscing about her early days in the field, she wrote, "People who later became icons were on the brink of their careers wondering whether anybody was ever going to notice them. That's what made it exciting to be taking photographs. It was before the self-consciousness set in. I wanted to record what was here—every blemish, every bit of beauty, every emotion. I wasn't interested in manufacturing a show business image."



### NORMAN SEEFF

Ex-medical doctor Norman Seeff emigrated from South Africa to New York in 1968 to pursue a career as a photographer, filmmaker and designer. Three years later he relocated to Los Angeles as Art Director at United Artists Records, where his album cover designs and photography received many Grammy nominations. He went independent in 1975 and has worked with hundreds of artists including Ray Charles, The Rolling Stones, Miles Davis, Ike and Tina Turner, Michael Jackson, Joni Mitchell and many others.





### MARK SELIGER

Mark Seliger's first love was the darkroom. He began experimenting with printing and developing in his family's bathroom. He started shooting assignments for *Rolling Stone* in 1987, and became their Chief Photographer in 1992. During his time at *Rolling Stone*, Seliger shot over 125 covers. In 2002, Seliger moved to Condé Nast, where he is currently under contract. He shoots frequently for *Italian Vogue*, *L'Uomo Vogue* and *German Vogue*. Seliger's photographs have been exhibited in museums and galleries around the world. He has published numerous books and has won countless awards.



### GUY WEBSTER

One of the early innovators of rock and roll photography, Guy Webster has spanned the worlds of music, film and politics in his 50-year career. His hundreds of album covers have included the Rolling Stones, the Mamas and the Papas, the Beach Boys, The Doors and Simon & Garfunkel. Photographer for the infamous Monterey Pop Concert, his images were used for the festival booklet and include concert photos of Janis Joplin, Jimi Hendrix, The Who and many others. He has photographed film legends such as Rita Hayworth, Dean Martin and Bob Hope as well as countless luminaries and celebrities such as Igor Stravinsky, Allen Ginsberg and Truman Capote for hundreds of worldwide magazines.







## EDUCATOR RESOURCE GUIDE

# RELATED CURRICULUM & CONTENT STANDARDS

## WHO SHOT ROCK & ROLL

### MUSIC CONTENT STANDARDS FOR CALIFORNIA

<https://www.cde.ca.gov/be/st/ss/documents/vapamusicstds.docx>

#### MCS 1.0 ARTISTIC PERCEPTION

Students read, notate, listen to, analyze and describe music and other aural information, using the terminology of music.

- Analyze the use of form in a varied repertoire of music representing diverse genres, styles and cultures.

#### MCS 3.0 HISTORICAL AND CULTURAL CONTEXT

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians and composers.

- Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.

#### MCS 4.0 AESTHETIC VALUING

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities and human responses.

- Explain how people in a particular culture use and respond to specific musical works from that culture.
- Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.





## VISUAL ARTS CONTENT STANDARDS FOR CALIFORNIA

<https://www.cde.ca.gov/be/st/ss/documents/vapavisualartsstds.docx>

### VACS 1.0 ARTISTIC PERCEPTION

Students respond to works of art, objects in nature, events and the environment. They use the vocabulary of the visual arts to express their observations.

- Analyze the use of the elements of art and the principles of design as they relate to meaning in video, film or electronic media.

### VACS 3.0 HISTORICAL AND CULTURAL CONTEXT

Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

- Describe how photography plays a role in reflecting life.
- Examine a work of art created to make a social comment or protest social conditions.
- Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.
- Discuss the purposes of art in selected contemporary cultures.
- Identify contemporary artists worldwide who have achieved regional, national or international recognition and discuss ways in which their work reflects, plays a role in and influences present-day culture.

### VACS 4.0 AESTHETIC VALUING

Students analyze, assess and derive meaning from works of art, including their own, according to the elements of art, the principles of design and aesthetic qualities.

- Identify and describe ways in which their culture is being reflected in current works of art.
- Select an artist's work and, using appropriate vocabulary of art, explain its compositional and communicative qualities.

### VACS 5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

Students apply what is learned in the visual arts to other art forms and subject areas and to careers.

- Demonstrate an understanding of the effects of visual communication media (e.g., television, music videos, film, Internet) on all aspects of society.



## NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES

<http://www.ncss.org/standards/strands>

### NCSSS THEME 1 CULTURE

- Human beings create, learn, share and adapt to culture.
- By recognizing various cultural perspectives, people acquire the potential to foster more positive relations and interactions with diverse people within our own nation and other nations.
- Cultures are dynamic and change over time.

### NCSSS THEME 2 TIME, CONTINUITY AND CHANGE

- Studying the past makes it possible for us to understand the human story across time.
- Historians use a variety of sources to support their interpretations of the history of societies, cultures and humankind.

### NCSSS THEME 4 INDIVIDUAL DEVELOPMENT AND IDENTITY

- Social, cultural and national norms influence individual identity.
- Complex and varied interactions among individuals, groups, cultures and nations contribute to the dynamic nature of personal identity.

### NCSSS THEME 8 SCIENCE, TECHNOLOGY AND SOCIETY

- Science and its practical application, technology, have had a major influence on social and cultural change, and on the ways people interact with the world.
- The world is media saturated and technologically dependent. How media is created and received depends on cultural contexts.





## EDUCATOR RESOURCE GUIDE

# SUGGESTED QUESTIONS

## WHO SHOT ROCK & ROLL

***“IF A PHOTOGRAPH IS WORTH A THOUSAND WORDS, THEN PHOTOGRAPHERS ARE WORTH A MILLION OF THEM.” – TUPAC SHAKUR, MUSICIAN***

- Before you came to this exhibit could you name any of the photographers who have work displayed in this show? Where have you seen their photographs? Do you think it is important that photographers of famous people be famous themselves?
- Explain how viewing the feature film and hearing the photographers describe their experiences changes how you view the images in the exhibition.
- Have you ever photographed musicians? Describe your experience. Did you know your subject(s)? How did that influence your work?

***“THE THING ABOUT ROCK N’ ROLL IS PEOPLE EXPECT IT TO BE REAL, SINCERE AND HEARTFELT, OR SOMETHING – IT’S NOT SUPPOSED TO BE MANUFACTURED.” - MICK JAGGER, MUSICIAN***

- Would you rather see a staged, stylized photograph of a musician or a candid photo? Why?
- Describe a candid photo in the exhibit. Is the photo flattering or unflattering to the musician. How does the photo influence your opinion about that musician? Do you think musicians should have final approval over their images that are published? Why?
- Which photograph conveys the most emotion from the musician? From the audience? Can you find a photograph where the emotion seems completely different between musician and audience?
- Do you think it is important for the photographer to have a relationship with the musician in order to get a good picture? Describe a photograph where this type of relationship seems likely. Why do you think this?







***“IT’S NOT JUST PUTTING A CELLPHONE OVER YOUR HEAD AND PUSHING A BUTTON. THERE ARE A LOT MORE PEOPLE TAKING PICTURES TODAY, BUT I DON’T THINK THERE ARE MORE PHOTOGRAPHERS.” – BOB GRUEN, PHOTOGRAPHER***

- Describe a picture that appears to have been altered or manipulated. How does the effect enhance or diminish the picture?
- Describe a picture where the photographer deliberately used unnatural lighting, focus or exposure techniques. Explain why you think the photographer made these choices.
- Compare color vs. black and white photography. Find an example where the choice worked or didn’t work for you. Which do you typically prefer?
- Describe a photograph using the elements of art (color; line, shape/form, space, texture) and principles of design (balance, emphasis, pattern, proportion, variety, harmony/unity). Which elements and principles are the most compelling for you as a viewer? For example, do you respond to color first or patterns?

***“MUSIC IS THE SOUNDTRACK OF OUR LIFE. MUSIC IS ONE OF THE PREDOMINANT WAYS IN WHICH PEOPLE DIVIDE THEMSELVES AND CLASSIFY THEMSELVES INTO SUBCULTURES.” - GAIL BUCKLAND, EXHIBIT CURATOR***

- Describe the importance of music videos and photography in a musician’s style. Do you think musicians would dress the way they do if they weren’t going to be photographed? Should a musician’s success or popularity be influenced by their style or solely as a result of their music?
- Is your style influenced by the style of a particular musician or a genre of music? Describe how your “look” is influenced by the music you listen to. Describe when and where you are most likely to dress in this style. Are there times and places when it doesn’t seem appropriate? Should there be?
- Have you ever changed your mind about liking a particular musician or band after having seen their photographs or videos? For better or worse? Describe.
- Find a photograph that surprised you when you saw when it was taken. Describe the time period in which you thought it was taken, compared to when it actually was taken. Does the choice of color or black and white influence your opinion? Are there certain elements in rock and roll that seem timeless? What styles have transcended time?



## EDUCATOR RESOURCE GUIDE

# SUGGESTED ACTIVITIES

## WHO SHOT ROCK & ROLL

- Create, name and describe your own exhibit theme using three or more photographs from the music world.
- Define “Rock & Roll”. Are there any images in this exhibit that don't seem to fit your definition? Why? What alternate title would you give this exhibition? Create a poster with the new title and images that fit your title.
- Compare photographs from the exhibit. List their similarities and differences.
- Create a collage of images that reflects the style of music you prefer. Include album or cd cover art, photographs of musicians, clothing, makeup and hair styles.
- Is there a musician that you really like but have never seen? Make a “before and after” poster. Describe what you think the musician will look like and then do a search for images and videos.
- Create a chart comparing Björk's *Big Time Sensuality* and Grace Jones' *One Man Show* music videos. Some suggested areas: color vs. black and white, femininity vs. masculinity, setting, etc.

