

BRITT SALVESEN joined the Los Angeles County Museum of Art (LACMA) in 2009 as curator and head of the Wallis Annenberg Photography Department and the Prints and Drawings Department. Previously, she was director and chief curator at the Center for Creative Photography, University of Arizona. Recent exhibitions have focused on German Expressionist cinema, Robert Mapplethorpe, and Ed Ruscha.

KATHLEEN STEWART HOWE joined Pomona College in 2004 as the Sarah Rempel and Herbert S. Rempel '23 Director of the Pomona College Art Museum and Professor of Art History. Previously, she served as Associate Director and Curator of Prints and Photographs at the University of New Mexico Art Museum. At Pomona College she's curated exhibitions featuring contemporary artists across media as well as exhibitions drawn from the permanent collection.

KAREN SINSHEIMER has served as Curator of Photography at the Santa Barbara Museum of Art for the past twenty years. During that time, she has organized eighteen exhibitions with publications that have traveled to more than forty venues, both national and international.

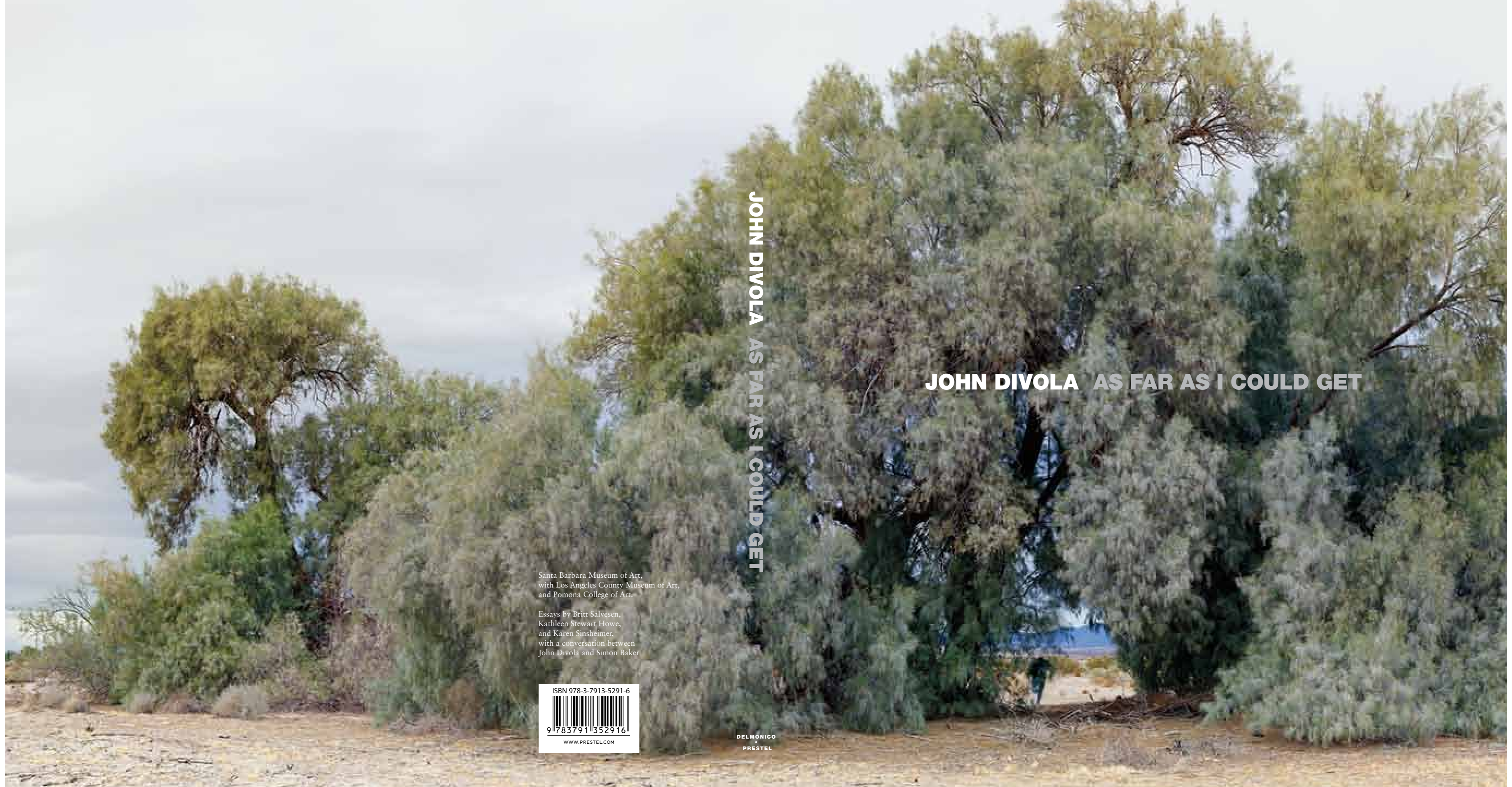
SIMON BAKER is Curator of Photography and International Art, Tate, where he has curated exhibitions including: *Exposed: Voyeurism, Surveillance and the Camera* (2010); *Taryn Simon: A Living Man Declared Dead and Other Chapters* (2011); and *William Klein + Daïdo Moriyama* (2012). Recent publications include *Chris Shaw: Before and After Night Porter, Kehr: Heidelberg* (2012).

The exhibition *John Divola: As Far As I Could Get* is being shown concurrently at the Santa Barbara Museum of Art, Los Angeles County Museum of Art, and Pomona College Art Museum.

Published by DelMonico Books • Prestel and the Santa Barbara Art Museum.

Design: Dung Ngo and Franklin Vandiver

Front cover: *As Far As I Could Get, 10 Seconds, 12_15_2010, 3:29 PM to 3:42 PM PST, 34.166301,-116.033714*, (detail) 2010.



**JOHN DIVOLA
AS FAR AS I COULD GET**

JOHN DIVOLA AS FAR AS I COULD GET

Santa Barbara Museum of Art,
with Los Angeles County Museum of Art,
and Pomona College of Art.

Essays by Britt Salvesen,
Kathleen Stewart Howe,
and Karen Sinsheimer,
with a conversation between
John Divola and Simon Baker



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ENCOMPASSING FOUR DECADES of work in the field of photography, this publication examines the work of John Divola, one of the most admired photographers working today.

Those interested in contemporary photography will welcome this volume exploring ten major series by John Divola. From *Vandalism*, his iconic look at Southern California in the 1970s, through his most recent series, the *Theodore Street* project, this collection of beautifully-reproduced images articulates how Divola moves between concept, medium, and technique. Essays by the accompanying exhibitions' curators explore themes such as existentialism, California and photography in the 1970s, and natural and built environments. Divola's most recent project is discussed in an interview between the artist and Simon Baker.