From the Director

We are thrilled to launch a new opportunity for CCP visitors and the Tucson community to connect with our collections during a free public print viewing the first Friday of each month.

Photo Friday is an exclusive look at the Center’s world renowned fine art photograph collection. The first Friday of every month from 11:30 AM to 3:30 PM the public will be able to view original works of photographic art in our Print Viewing Room on the second floor. The works selected for Photo Friday will change every month, so we hope visitors will want to come back for Photo Fridays throughout the year. Photo Friday will present unframed photographs for close inspection. Without frame or glass, visitors can examine each photograph’s surface, see detail otherwise obscured by protective glass, and connect with the works on an intimate level. This is an extraordinary opportunity typically enjoyed by specialists.

The idea for Photo Friday grew out of our desire to open up the collection, now numbering over 90,000 photographs, beyond what is on view in three curated exhibitions in the Center’s first-floor gallery. Since its founding 35 years ago the Center’s collection has grown to include works of photographic art by leading North American photographers. Photo Friday is the chance for close study of black-and-white and color prints, including the broad spectrum of photographic media in the collection, and a wide range of collection subjects from portraits to landscapes and from still lives to figure studies and documentary projects.

You can expect to see collection highlights as well as surprising, lesser-known treasures that will help inform your knowledge of the history of photography, its techniques, and its practitioners. We are happy to invite you to take part in this exploration of our photographic collection.

The first of our free monthly Photo Fridays is on September 2nd. Campus location and parking information are available online at www.creativephotography.org/information/index.

Katharine Martinez, Director
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Center News
2011/12 Ansel Adams Intern Selected
The recipient of this year’s Ansel Adams Internship is River Bullock, a graduate student in the School of Art pursuing her MA in Art History and the history of photography. During her Internship with the Center’s curatorial department, she will curate an exhibition from CCP’s permanent collection of 1970s Los Angeles photography. This gallery rotation will coincide with the traveling exhibition of Robert Heinecken’s work, Speaking in Tongues, which will be exhibited here February 25 – May 20, 2012. Bullock’s project will intentionally provide complimentary material, creating a more complex picture of LA’s photographic trends and will include artists such as Ed Ruscha, Larry Sultan, Joann Callis, Barbara Kasten and Patrick Nagatani.
Upcoming Exhibition

Creative Continuum: The History of the Center for Creative Photography
Center for Creative Photography, August 20 – November 27, 2011

The Center for Creative Photography at the University of Arizona celebrated its 35th anniversary in 2010, presenting a prime opportunity to look back at this world-class institution’s evolution. Creative Continuum presents just a fraction of the materials housed at the Center: about 90,000 fine prints, nearly four million archival objects and hundreds of interviews in the Voices of Photography oral-history collection.

The exhibit highlights the work of the five founding archive artists – Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind and Frederick Sommer – to show where the Center started and how these core collections provided a foundation on which it built its broader holdings. It also includes photographs and objects acquired by the Center since 1975 that demonstrate the diversity of its collection and range of archival materials.

Upcoming Events at CCP
All lectures, print viewings and book signings are free and open to the public.

Public Gallery Walk
Composing in A Creative Continuum
Thursday, October 13, 5:30 PM

The University of Arizona English Honors Composition students, under the guidance of course director Patrick Baliani, have studied the exhibition extensively, and will be leading this gallery walk. Their tour will be highlighted by original writings, readings, and performances inspired by the exhibition.

Rock the Date - Lecture and Book Signing
Who Shot Rock and Roll: A Photographic History 1955 to the Present
Saturday, October 22, 1:00-3:00 PM, CCP Auditorium

In collaboration with the Tucson Museum of Art and their fall exhibition, Who Shot Rock and Roll: A Photographic History 1955 to the Present, the Center will be hosting two lectures. These events, and the TMA exhibition, are part of Tucson Rocks!, a city-wide line-up of fall events focusing on Rock and Roll and the arts. Please note: CCP’s doors will open early for these events on October 22 – at 12:30 PM – and parking behind the Center is always free on weekends. For more information about other related Tucson Rocks! events, see www.tucsonrocks.org.

1:00 PM Lecture by Exhibiting Artist Lynn Goldsmith

Goldsmith plunged into the music scene in the late 1960s, filming concerts, directing documentaries, songwriting, photographing, and befriending some of the artists she photographed. Goldsmith gives us the insider’s view of the musicians at the center of punk, alternative, commercial pop and the exclusive world of the superstars of rock. Her portraits of music legends including The Police, Led Zeppelin, Bob Dylan, Patti Smith, Kiss, Keith Richards, and Bruce Springsteen, reflect her personal experiences and are notable for their intimacy and humor.

2:00 PM Lecture by Exhibition Curator Gail Buckland

Distinguished Visiting Professor Gail Buckland is the former Olympus Visiting Professor of the History of
Photography at The Cooper Union, New York City where she has taught since 1979. In 1991 she held the Nobel Chair in Art and Cultural History at Sarah Lawrence College. She has also taught at Columbia College, Chicago and Pratt Institute, Brooklyn. These lectures will be followed by a book signing.

Panel Discussion, Print Viewing and Book Signing
**Water in the West Project and Archive**
Thursday, October 27, 4:00-5:20 PM, Viewing of selected Water in the West photographs from the Center’s collection, 2nd floor Print Study Room
Thursday, October 27, 5:30 PM, Panel discussion, main auditorium, followed by book signings of, among other books by participants, *Arid Waters*, text by Ellen Manchester, edited by Peter Goin, University of Nevada Press, 1992

The Water in the West project began in 1989 as a collaborative photographic response to growing concerns over water use and allocation in the American West. This broad-based group of 12 artists included Laurie Brown, Greg Coniff, Robert Dawson, Terry Evans, Geoffrey Fricker, Peter Goin, Wanda Hammerbeck, Sant Khalsa, Mark Klett, Ellen Land-Weber, Sharon Steward and Martin Stupich, and historian/curator, Ellen Manchester. They recognized that photography, beyond its capacity as art, could also contribute to public debate on water issues. More than 30 years later, the challenge of living with scarce water resources in the West has become a crisis. Selections from the project comprise the Water in the West Archive at the Center for Creative Photography.

Panel Moderator: Robert Dawson, photographer, photo-educator, and co-director of the Water in the West project
Panelists: Ellen Manchester, photographic historian, curator, and co-director of the Water in the West project; Sant Khalsa, artist, educator, activist, and member of the Water in the West project; and Rebecca Solnit, San Francisco activist, writer, historian, and author of thirteen books, many dealing with place, environment, community, California and the West

**Lecture and Book Signing**
**Randy Efros on Brett Weston**
Wednesday, November 9, 5:30 PM
Photographer Randy Efros was Brett Weston’s last field assistant. His new book recounting his time with Brett Weston will be available this fall in celebration of what would be Weston’s 100th birthday. Efros will discuss Weston’s working strategy, vision and influences and will show images from his book. The lecture will be followed by a book signing.

**From the CCP Collection – Traveling Exhibitions**

**Richard Avedon: Photographer of Influence**
Nassau County Museum of Art, Roslyn Harbor, NY, May 21 - September 4, 2011
http://www.nassaumuseum.com/exhibits_special_richard_avedon.php

**John Gutmann: The Photographer at Work**
Sala Rekalde, Bilbao, Spain, October 27, 2011 – January 8, 2012
http://www.salarekalde.bizkaia.net/Inicio/

**W. Eugene Smith: More Real than Reality**
Martin-Gropius-Bau, Berlin, Germany September 22 – November 27, 2011
New Topographics
Nederlands Fotomuseum Rotterdam, The Netherlands, June 25 – September 11, 2011
http://www.nederlandsfotomuseum.nl/index.php?option=com_nfm_agenda&task=view&id=289&Itemid=593
Museum of Fine Arts, Bilbao, Spain, October 17, 2011 – January 8, 2012
http://www.museobilbao.com/in/exposiciones/new-topographics-167

The Jazz Loft Project: Photographs and Tapes of W. Eugene Smith
Museum of Photographic Arts in San Diego, May 19-October 7, 2012
http://www.mopa.org/

August at the Doris and John Norton Gallery, Phoenix Art Museum
www.PhxArt.org

Current Exhibitions
Last Chance
Pure Photography, Post Production and Mixed Media
Norton Photography Gallery, Phoenix Art Museum
April 23 – August 14, 2011
Co-curated by Rebecca Senf, Norton Family Curator of Photography and University of Arizona MA-candidate, River Bullock
Since the beginning of the twentieth century, photographers’ approaches to the photographic negative (or digital capture) have varied dramatically. For some, that initial source has a sanctity, so that the negative is printed “faithfully,” with little or no manipulation or cropping. Other photographers have seen the negative as a starting point, and do extensive post-production work in the darkroom or on the computer, to produce an object that looks photographic, but reflects the artist’s hand in the resulting print. At the other end of the spectrum are those photographers who set out to intentionally challenge the sanctity of the photographic negative or print, by gouging, cutting, tearing, painting upon, printing over, or otherwise undermining the “pure photograph.” Featuring about 50 photographs drawn almost exclusively from the collection of the Center for Creative Photography, this exhibition explores the complexities within each of these categories and the maker’s thoughts about how they engage with their materials.

Opening This Month
The Bridge at Hoover Dam: Photographs by Jamey Stillings
Lewis G. Gallery, Phoenix Art Museum
August 13, 2011 – December 4, 2011
From the moment photographer Jamey Stillings first encountered the bridge at Hoover Dam he knew it was a subject he couldn’t ignore. Over the next two years, he visited the bridge 16 times documenting the progress and completion of the enormous structure that would eventually span the Colorado River. The resulting photo essay is the focus of The Bridge at Hoover Dam: Photographs by Jamey Stillings which features more than 40 large format color photographs chronicling the creation of North America’s longest single-span concrete arch bridge.

Bare Witness: Photographs by Gordon Parks
Norton Photography Gallery, Phoenix Art Museum
August 20 – November 6, 2011
This exhibition is one of a series of exhibitions organized by the Cantor Arts Center at Stanford University from the photographic collection of the Los Angeles-based Capital Group. Bare Witness: Photographs by Gordon Parks
*Parks* features 73 works chosen specifically by Parks for The Capital Group as examples of his most potent imagery. Born in 1912 in Fort Scott, Kansas, Gordon Parks, who died in 2006 at age 93, documented the extremes of the world around him: crime, poverty, and glamour. An African American photographer who began working professionally in the 1940s, Parks tackled the harsh truth and dignity of the black urban and rural poor in the United States. He photographed aspects of the Civil Rights movements and individuals associated with the Black Panthers and Black Muslims. Parks also established himself as a leading fashion photographer, providing spreads for respected magazines such as *Vogue*. For 25 years, from 1945 to 1970, he served as staff photographer for *Life*, the magazine that mirrored mid-century American society. In addition to his documentary and fashion photography, Parks was a filmmaker, author, musician, and publisher, whose career embodied the American ideal of equality.

*Bare Witness* includes many of Parks's iconic images, such as those made for the Farm Security Administration, the Office of War Information, and the Standard Oil (New Jersey) photography project. Whether he was photographing celebrities or common folk, Harlem gang leaders or intellectuals, children or the elderly, individuals who were well or barely dressed, Parks brought his straightforward, sympathetic eye and mind to bear witness to late-20th century civilization.