From the Director

July 1st was the anniversary of my first year at the Center, and the staff surprised me with a party that featured a fabulous chocolate cake. We actually had an excellent reason to celebrate, having just signed the contract for a new collection management system, TMS from Gallery Systems Inc., a company whose clients include many of the major art museums in North America and Europe. Subscribers to OnCenter in the museum community will appreciate how much this new system will mean for CCP. We are eagerly looking forward to using TMS to manage our collection records, organize exhibitions, coordinate loans to other institutions, and keep track of the movement of collection items in the building. The new system will be particularly helpful in preparing the necessary documentation for conservation and travelling exhibitions.

Speaking of travelling...If you are vacationing this summer at the beach on either Long Island or in San Diego and need something for a rainy day, you'll have a wonderful opportunity to see works from the Center’s collections in two exhibitions. Richard Avedon Photographer of Influence, is on view through September 4th at the Nassau County Museum of Art in Roslyn Harbor, New York. The Jazz Loft Project: Photographs and Tapes of W. Eugene Smith is on view at the Museum of Photographic Arts in San Diego through October 7th. For those who dilly-dallied and missed New Topographics during its American tour, now you have an excuse to get out your passport and go to Europe see the exhibit at the Nederland Fotomuseum in Rotterdam, where it will be on view through September 11th.

Katharine Martinez, Director
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Center News

New Acquisitions

Every year the Center’s collection is enriched by an active acquisitions program, which adds hundreds – and sometimes thousands – of prints to our already rich holdings. In August we will open an exhibition that looks at the Center’s development, called “Creative Continuum: The History of the Center for Creative Photography.” A special feature will be about 40 acquisition highlights from 2010 from the more than 1100 new works that came into the collection last year. For those of you who can’t make it to Tucson to see these new acquisitions we wanted to describe a few of our newest prints below.

Rebecca Senf, Norton Family Curator

Nicholas Nixon (b. 1947), whose work was included in the New Topographics exhibition of 1975, has continued to make compelling portraits and landscapes with a large format camera. In his 2009 book “Live Love Look Last” he brought cityscapes of his native Boston together with intimate pictures of couples, portraits of his family, and of severely ill children. The Center recently acquired a set of sumptuous contact prints from this project – one representing each of the four facets of the book. Nixon donated an additional print – a close up of his daughter Clementine as an infant – in memory of Robbie Boalch, who died this year at the age of five.

Jerry Uelsmann (b. 1934), master of using multiple negatives with multiple enlargers to create seamless combination prints, has produced puzzling accounts of the world that depend on the supposed veracity of photography for their dramatic visual impact. This year the Center added one of his more iconic prints (Untitled [Sky Box] of 1980) to our large, and growing, collection of his work.

Image credit: Jerry N. Uelsmann, Untitled (Sky Box), 1980 © 1980 Jerry N. Uelsmann

When Don Worth (1924-2009) and Ansel Adams met in the mid-1950s they quickly connected over their shared loves of music and photography. In 1956 Adams hired Worth as an assistant, a position he held for four years. Although both Adams and Worth made stunning prints with great care and sensitivity, Worth developed a unique aesthetic and is known for his serene landscapes and geometric plant studies. The Center recently brought four Don Worth prints into the collection that reflect a relatively unknown and yet powerful body of work – self-portrait nudes in the landscape.

Image credit: Don Worth, White Sands, National Monument, New Mexico, 1974 © Don Worth Photography Trust

In his series “Sunburned” Chris McCaw (b. 1969) creates unique gelatin silver paper negatives that trace the path of the sun across the sky. The long exposures concentrate heat on the paper leaving a burned streak in the delicate surface. Two of these prints were recently added to the Center’s collection – one a dark, otherworldly, and mountainous landscape where the arc of the sun meets the horizon; the other a shimmery view where the sun’s trail moves from behind the San Francisco Bay Bridge over the moving water.

Image credit: Chris McCaw, Sunburned GSP #340 (SF Bay Bridge), 2009 © 2011 Chris McCaw

UAiR Search Update

CCP’s collection at the University of Arizona Institutional Repository, or UAiR (http://ccp.uair.arizona.edu/), now has an incredible new search function. Searches look the same to begin with, but once you do a search, a side bar appears with new and useful ways to narrow the results. Please try it out and let us know what you think!
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 p.m.
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.

Panel Discussion, Print Viewing and Book Signing

Water in the West Project and Archive
Thursday, October 27, 4:00-5:20 p.m., Viewing of selected Water in the West photographs from the Center’s collection, 2nd floor Print Study Room.
Thursday, October 27, 5:30 p.m., 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 Stewart 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. Over 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 p.m.
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

**John Gutmann: The Photographer at Work**
Sala Rekalde, Bilbao, Spain, October 27, 2011 – January 8, 2012
[http://www.salarekalde.bizkaia.net/Inicio/](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
Museum of Fine Arts, Bilbao, Spain, October 17, 2011 – January 8, 2012

**The Jazz Loft Project: Photographs and Tapes of W. Eugene Smith**
Nasher Museum of Art, Durham, NC, February 3 – July 10, 2011
Museum of Photographic Arts in San Diego, May 19-October 7, 2011

**July at the Doris and John Norton Gallery, Phoenix Art Museum**
[www.PhxArt.org](http://www.PhxArt.org)

**Current Exhibition**
**Pure Photography, Post Production and Mixed Media**
Norton Photography Gallery, Phoenix Art Museum
April 23 – August 14, 2011
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.