September at the Center for Creative Photography
1030 North Olive Road, Tucson, Arizona, 85721 (520) 621-7968
www.creativephotography.org

From the Director

What is an archive? The Center for Creative Photography is the largest institution in the world devoted to documenting the history of North American photography. At the heart of the Center are the archives of over 200 photographers, scholars, galleries, and organizations, comprised of 4.5 million items. Readers of OnCenter may be surprised to learn that the Center has archives of living artists, in addition to the archives of the founders. Let’s open some boxes. Every one of the 200+ archives in the Center’s collections is a treasure trove. Here’s an overview of just three.

The archive of Aaron Siskind (1903 - 1991), includes correspondence; handwritten and typed drafts of writings; exhibition and business files; publications files including book dummies, galleys, proof prints, etc.; photographic materials including contact sheets, negatives, work prints, and transparencies; audio/visual material including film, video, and audio interviews; and memorabilia relating to his career.

In the archive of Louise Dahl-Wolfe, (1895 - 1989) are contact prints and negatives of fashion illustrations for Harper’s Bazaar, Vogue, Sports Illustrated, and leading commercial stores, such as Saks Fifth Avenue and Bonwit Teller. There is also correspondence with other photographers, artists, and fashion personalities such as Irving Penn, Cecil Beaton, Carmel Snow, Diana Vreeland, Carson McCullers, and Edith Sitwell, plus biographical, exhibition, publication, and lecture materials; travel diaries; tear sheets, and volumes of Harper’s Bazaar (1938-1958).

Ralph Gibson’s archive documents his career as a photographer and musician. It includes correspondence with photographers, museums, universities, publishers, friends, and others relating to a wide variety of activities; plus biographical information, business receipts, clippings, date books, writings, interviews, lectures, and other printed materials on Gibson and his involvement with Lustrum Press and the Sex and Drugs Band. There are files containing announcements and catalogs of one-person and group shows; publication materials for published and unpublished books by Lustrum Press; negatives, contact sheets, work prints and transparencies by and of Gibson; and audiotapes of guitar improvisations and interviews between Gibson and other photographers. Ralph is still actively adding to his archive at the Center.

I hope this brief glimpse into three archives at the Center will help photographers, gallery owners, and writers on photography consider the range of documentation that they have created, produced, and collected over many years. Future scholars would be thrilled to have this material accessible together under one roof.

Katharine Martinez, Director
martinezk@ccp.library.arizona.edu
Research Fellowships at CCP
Deadline: November 15, 2011
The Center for Creative Photography, University of Arizona, invites applications for fellowships in support of research using the Center's archive, fine print, and rare book collections. Our goal is to promote new knowledge about photography, photographic history, and photographic theory. Fellowship applications are evaluated within this context.

The Center for Creative Photography is the largest institution in the world devoted to documenting the history of North American photography. At the heart of the Center are the archives of over 200 photographers, scholars, galleries, and organizations, comprised of 4.5 million items, complemented by an unparalleled collection of over 90,000 fine prints. In the new Laura Volkerding Study Center, researchers will be able to study items from the fine prints collection side-by-side with negatives, transparencies, correspondence, and other manuscript and visual materials.

Fellowships available
- Milton Rogovin Research Fellowship, which awards up to $5,000 to support research into the art and career of Milton Rogovin (1909-2011) and socially concerned photography.
- Josef Breitenbach Research Fellowship, which awards up to $5,000 to support research into the art and career of Josef Breitenbach (1896-1984) and as his work and archive relates to other works and archives in the Center’s collections.
- Edward Weston Family Research Fellowship, which awards up to $5,000 to support research on the art, career, and influence of Edward Weston (1886-1958), his family, models, and friends.
- Ansel Adams Research Fellowship, which awards up to $5,000 to promote new knowledge about photography and the history of photography.

Qualifications, Application process, and Selection Process
Fellowships are awarded for projects that require an extended period of research in the collections of the Center. Awards in amounts up to $5,000 will support two to four weeks of study at the Center.

Qualifications: Scholars from any discipline are encouraged to apply. Pre-doctoral applicants must have completed coursework and preliminary examinations for the doctoral degree, and must be engaged in dissertation research.

Application process: Send a cover letter, curriculum vitae of no more than four pages, and a brief statement detailing the candidate's research interests and how they will be advanced by study of CCP's archives and print collection. Attention will be given to the candidate's statement concerning the value of the Center's holdings in investigating those interests. Please visit the Center's website www.creativephotography.org for information about collections. Applicants may also address questions about the collections to the Head of the Laura Volkerding Study Center, Leslie Calmes calmesl@ccp.library.arizona.edu

Applications should be emailed to: Cass Fey, Curator of Education, cass@ccp.library.arizona.edu.

Applications must be sent via email by November 15th, 2011.

Selection process: Selection is based on the quality of the proposed research and its relationship to CCP collections. Decisions will be announced by email on or before December 31, 2011. Residencies must be scheduled with the Volkerding Study Center staff. Fellowships recipients and their research projects will be announced in CCP publicity.
Current 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.

**Photo Friday**

Our first Photo Friday was a huge success. Watch for your October issue from OnCenter for more information on our next Photo Friday, which will be held on October 7.

**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](http://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 super stars 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 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. 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; Panelist: 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
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
Current Exhibitions

The Bridge at Hoover Dam: Photographs by Jamey Stillings
Lewis Gallery, Phoenix Art Museum  
August 13 – 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 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.