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The year was 1975. Gerald R. Ford was president, a little company named Microsoft was founded, A Chorus Line opened on Broadway and Jaws was making a big splash in movie theaters. And in Tucson, a lifelong dream was realized.

Founded by legendary photographer Ansel Adams and then University of Arizona President John P. Schaefer, The Center for Creative Photography at the University of Arizona was the vision of two men who wanted to create an institution dedicated to collecting, preserving, interpreting and managing all materials that are essential to understanding photography and its history. Today, 35 years later, the Center has acquired more archives and individual works by 20th century North American photographers than any other museum in the nation.

Creative Continuum charts the Center's dynamic evolution, beginning with the inaugural exhibition of works by Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind and Frederick Sommer through today's contemporary artists that are reinventing the medium. This special look at the Center's history is an exciting and engaging "who's who" of American photography and features works by Richard Avedon, Lola Alvarez Bravo, Louis Carlos Bernal, Tseng Kwong Chi, Imogen Cunningham, Louise Dahl-Wolfe, Roy DeCarava, Andy Warhol and Edward Weston.

In addition to nearly ninety photographs, Creative Continuum also includes a sampling from the Center's Voices of Photography video oral history project, rare archival objects from the vault and examples of past exhibition catalogues.

As the Center for Creative Photography celebrates its thirty-fifth anniversary in 2010, it is poised to look back on past accomplishments and forward to embrace new technologies to reach ever greater audiences. Established with the archives of five major American photographers – Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, and Frederick Sommer – the Center now holds more than 90,000 photographs by more than 2,000 artists. The archival collection, essential to the Center's mission of exploring the medium's history and the creative process, boasts more than four million items, from cameras and negatives to journals and personal letters.

The Center presents original exhibitions in its galleries in Tucson, in the Norton Gallery at the Phoenix Art Museum, and at venues around the world. Students, scholars, and members of the public view photographs and archival materials in the Center's print study room and take guided tours of special exhibitions. The Center upholds an active publications program, producing exhibition catalogues, books, and illustrated gallery guides. Acquisitions of new archival materials, fine photographic prints, and video oral histories join the Center's holdings each year.

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Please call (602) 307.2079 or go online at www.infocus-phxart.org for information on becoming a member of INFOCUS. Phoenix Art Museum membership is a prerequisite.

Editor, Graphic Design and Photography
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Dr. Michael Adams, son of Ansel Adams, speaks about his father's work in Whiteman Hall at the Phoenix Art Museum.

It is our goal to build a community of people who share a passion for photography – join us!

Norton Family Curator, Rebecca Senf, and the new Director of the Center for Creative Photography, Katharine Martinez, at the Creative Continuum exhibit opening at the Phoenix Art Museum.

Curator's Corner

The first year for the INFOCUS support group was an exciting one! The membership got to participate in many exciting programs including a brunch with Ansel Adams's son Michael Adams, a presentation of fine prints by Alan Ross, openings for all three of the year's exhibitions, a behind-the-scenes trip to the Center for Creative Photography, and an artist-guided experience of Julie Anand's itinerant camera obscura. It was a pleasure getting to know many of the members during this inaugural year, and I look forward to getting to know people even better over the coming months. In particular, I want to thank those of you who have joined INFOCUS, for your support of the Phoenix Art Museum could not have come at a better time. The economic downturn of the last few years has impacted everyone, and the financial contributions of INFOCUS made possible the illustrated gallery guides for Face to Face: 150 Years of Photographic Portraiture and Exposing Time: Capturing Change with Photography. Additionally, INFOCUS underwriting of the Ansel Adams: Discoveries exhibition added to that show's success. [By the way, we should all be very proud of just how successful the Adams show was – we had nearly 100,000 visitors, which was almost twice the projected attendance.]

The program, membership, travel and fundraising committees have exciting things in store for the 2010-2011 year and I look forward to sharing new exhibitions with the members. We have already put Creative Continuum: The History of the Center for Creative Photography on the walls – it celebrates the Center's 35th anniversary with over 90 photographs show the breath and diversity of the collection, including archival objects. Next comes a show about two Group f/64 members, Sonya Noskowiak and Brett Weston. It promises to be an incredibly beautiful exploration of both photographers' work. Keep your eyes open for upcoming events – and I'll look forward to seeing you there!

Rebecca Senf
Norton Family Curator



Creative Continuum: Continued

Though many of these programs are longstanding, having begun in nascent form the year the Center was founded, the institution is also creating a new online presence. Each photograph will be digitized in the Center's state-of-the-art studio, creating a rich reference collection that parallels the fine prints housed in the vault. As they become available, groups of photographs will be presented on the Center's website in an illustrated and searchable database.

The original vision for the Center depended on it fostering study of photographic history, investing in present practice, and engendering dialogue about the road ahead. The sense that, at any moment in time, we are part of a creative continuum that stretches back to the medium's invention and toward an exciting and indefinite future allows the Center to look back while focusing forward.

The Founding of the CCP

The Center for Creative Photography was founded by the photographer Ansel Adams and then-University president, John P. Schaefer. Schaefer, an avid amateur photographer, had a deep appreciation for the way photography influences contemporary society. In 1974, he invited Ansel Adams to exhibit his work at the University of Arizona Art Museum. When the photographer visited the campus, Schaefer approached Adams about donating his collection and archive to the University. Adams, then 72 years old, had considered a contribution of these materials to a university library in California – but Schaefer's proposal intrigued him.

For more than forty years Adams had hoped to create a "center" for the study of photography, a place where new and historic practice could be collected and exhibited, a place where artists and scholars could view fine prints and discuss the unique qualities of the medium, a place where access to the materials would be a cornerstone. Soon Adams had invited four of his peers, others with firmly established reputations, to join this new institution. In 1975, mere months after Schaefer and Adams's initial conversation, the Center for Creative Photography was born with an inaugural exhibition of the five founders' work: Ansel Adams, Wynn Bullock, Harry CaCallahan, Aaron Siskind, and Frederick Sommer.

That original exhibition also included a handful of prints by other photographers. On our thirty-fifth anniversary, we again pair the pictures from the founding archives with additional works to demonstrate the depth, breadth, and diversity of the holdings in this ever-expanding, world-class collection.

Upcoming Events...

20/20: Two Photography Dealers' Visions

September 29, 7pm

Lisa Sette and Terry Etherton – two internationally known photography dealers based in Arizona for over 20 years – engage in a lively discussion about how their passion for photography led them to opening and sustaining galleries, their favorite photographs, the photography market then and now, the art-fair experience from the dealer's point of view, and advice for building a collection. *Presented by the Museum's INFOCUS*

Photographic Fantasies

October 9, 2pm

Robert and Shana Parke Harrison construct fantasies in the guise of environmental performances for the protagonists of their photographic images. Join the artists as they discuss how they combine elaborate sets with vast landscapes to address issues surrounding man's relationship to the earth, technology and the human condition. Included with Museum admission or free for Museum Members.

Presented by the Museum's INFOCUS, ASU's Student Photographers' Association and ASU's Northlight Gallery

Join INFOCUS

Your tax-deductible membership helps support the wonderful photography programs sponsored by INFOCUS, including major exhibits, in-depth discussions and lectures, films, and trips. Why not sign up today.

Directors on Directing

November 17, 7pm

Directors set direction. In museums, directors wield great influence on what is collected, how it is presented, the building it lives in and how the museum interacts with its community. Join a moderated discussion between Jim Enyeart, former director of the Center for Creative Photography, and Jim Ballinger, director of Phoenix Art Museum, as they reveal the tough decisions, goals, challenges, disappointments and quirks of setting direction for cultural institutions.

From the Center

At the CCP, we have a traveling exhibition from Aperture called **Edge of Vision**, that explores the various modes of contemporary abstract photography – it opens Sept. 4th and the opening event with the curator, Lyle Rexer, is Friday, Sept. 10th. It is on view until November 28.

At the **University of Arizona Art Museum**, they have an exhibition that explores the imagery and influence of Fritz Lang's film *Metropolis*. The Center loaned 11 photographs to the exhibition, and the whole show looks really wonderful. It was curated by Lauren Rabb. It is on view until Sunday, October 31.



Judy Zuber and Terry Etherton at the Etherton Gallery in Tucson.

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Recent Events...



1. INFOCUS trip to the Center for Creative Photography; 2. Becky Senf and Judy Zuber at the INFOCUS Print Share; 3. INFOCUS Print Share; 4. INFOCUS Members Photography Exhibit at Photomark; 5. Alan Ross at Bentley Projects; 6. Werner Segarra Exhibit.

Photographs courtesy of Rich Coda and Ed Mertz.



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Dear INFOCUS members:

Our first year has been an unqualified success. We went from zero to 130 members who have fully participated in our many exciting events.

Programs and travel were highlights of our year. We began in September with a salon at the home of Ken Ross where members were able to see an extraordinary collection of mid-century portraits by Irving Penn and a large group of photogravure plates from Alfred Steiglitz's Camera Works. In November, we toured the law offices of Snell and Wilmer to see their excellent collection of work by Arizona photographers. In February, INFOCUS members thoroughly enjoyed a trip to Tucson for a behind the scenes tour of the Center for Creative Photography's current exhibition and archives.

Thanks to your enthusiasm, attendance at openings in the Phoenix Art Museum's Norton Gallery of Photography has exceeded our expectations. INFOCUS now hosts lively receptions prior to these exhibitions, while brief introductory talks by our curator, Rebecca Senf, PhD, set the tone for informed viewing. They have become standing room only events. INFOCUS members also enjoyed an exclusive preview of the groundbreaking Ansel Adams: Discoveries due to our significant financial contribution to that exhibition.

Whiteman Hall is now the place to hear fascinating lectures about photography whether it's about nineteenth, twentieth, or twenty first-century uses of the medium. For example, ASU photography professor Julie Anand recently discussed historical and new uses of the very old technology of the camera obscura. After the lecture, participants crawled inside Anand's camera obscura tent on the museum's lawn to discover its workings and delights. Earlier this spring, Rebecca Senf gave a terrific lecture about ten exciting photographers she learned about last year providing insight into how she finds and learns about new work. This lecture had something to offer every one of our members whether they are photographers, collectors, educators, or historians.

These are just a few examples of what INFOCUS has offered our members in its first year and there is much more to come.

If you are already a member of INFOCUS, bring a friend to our next event at a Wednesday lecture when the museum is open to all. Then encourage them to join as well. If you are not, please join INFOCUS today and let your membership fees assist us now in our efforts to support photography exhibitions at the Phoenix Art Museum.

It is our goal to build a community of people who share a passion for photography – join us!

Sincerely,

Judy Zuber