



EXHIBITING PHOTOGRAPHY

*Twenty Years at the
Center for Creative Photography*



Thomas F. Barrow
Holbrook, Arizona (Last Home of the Red Man), 1979-80
 Spray-paint, caulk, reassembled gelatin silver print, 49.0 x 39.0 cm
 81:016:001
 Exhibited in *Altered Images*
 © 1981 Thomas F. Barrow



Joyce Neimanas

Untitled #3, 1980

Polaroid SX-70 print collage, 80 x 101 cm (irregular)

82:013.002

Exhibited in *Joyce Neimanas*

© 1980 Joyce Neimanas

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*Twenty Years
at the
Center for Creative Photography*

Center for Creative Photography • The University of Arizona

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on exhibition in *Art Museum*
by Dianne Nilsen
BACK COVER: poster/announcement for the first exhibition
at the Center for Creative Photography

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is supported in part by Polaroid Corporation.

The Center for Creative Photography is a research museum devoted
to twentieth-century photography. Among its collections are archives
of photographers who have made significant contributions to
photography as an art form. Each issue of *The Archive* is drawn from
the Center's extensive collections and archives.

Join the Center. Memberships help to support the public pro-
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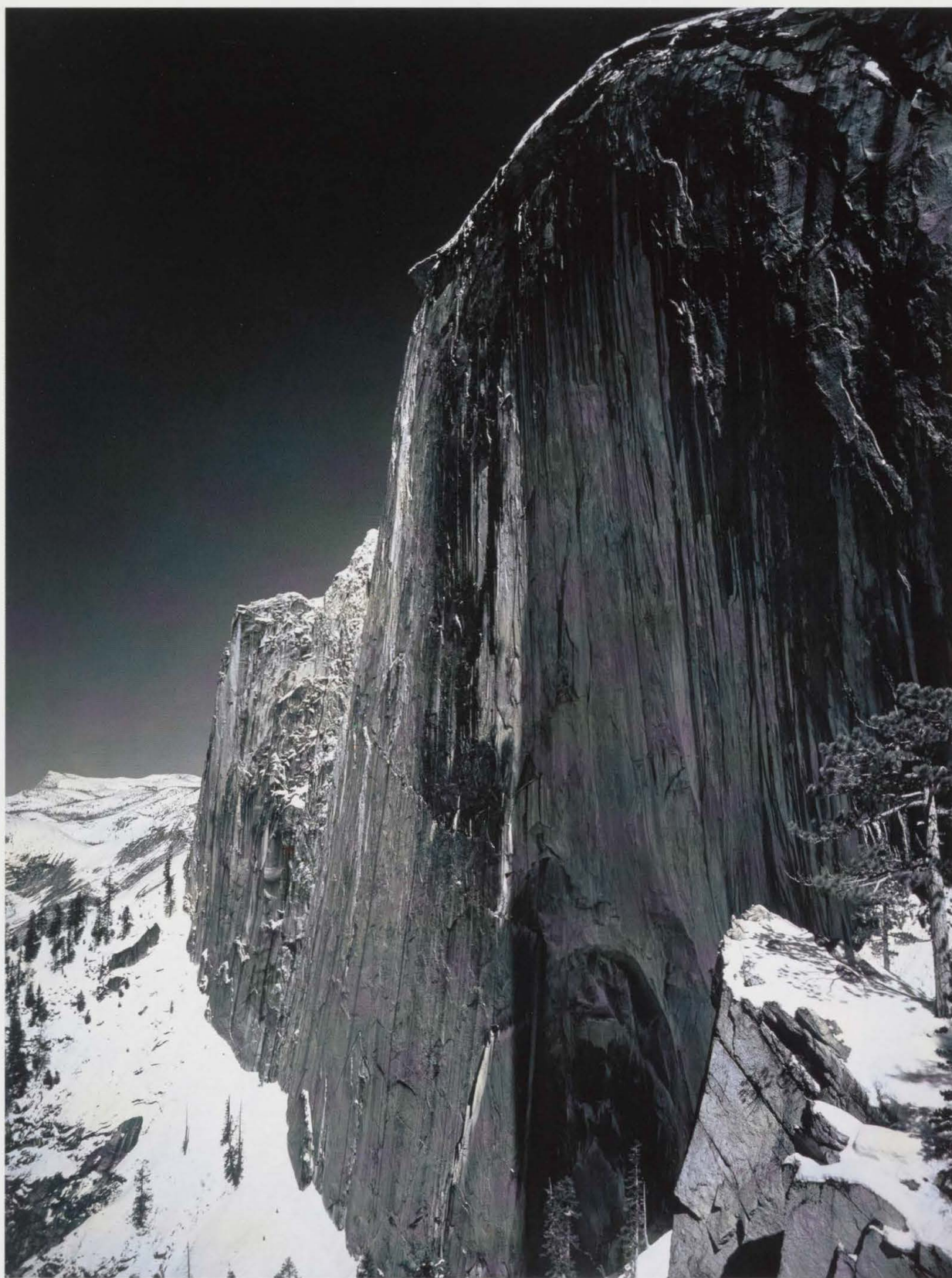


Laurie Klingensmith
Light Cosmogony, March 11, 1984
Gelatin silver print, 59.8 x 59.7 cm
85:002:001
© Laurie Klingensmith

This issue is dedicated to
the first two Directors
of the Center for Creative Photography

Harold Jones, 1975–1977
and
James L. Enyeart, 1977–1989

and the many staff and student employees
who contributed so much during the past twenty years.



Ansel Adams
Monolith, the Face of Half Dome, Yosemite National Park, 1927
Gelatin silver print, 48.9 x 36.5 cm
Ansel Adams Archive
76:083:077
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Foreword

IN MAY 1975, the University of Arizona's Center for Creative Photography was launched with a press conference and, significantly, an exhibition. Five major American photographers—Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, and Frederick Sommer—had decided to entrust their complete photographic archives to a Center that was then little more than an idea. The first public act of this nascent institution was to organize an exhibition of the work of these founding photographers at the University of Arizona Museum of Art.

The goal for the Center was ambitious. It was to change the very nature of research in and appreciation of the history of photography by doing something no other institution had attempted—the Center would collect, preserve, and make accessible the complete archives of photographers who had made significant contributions to the art of photography in this country. It would build a collection that would place the achievements of these photographers in context and provide the materials to support a program in the practice and history of photography in the university's Department of Art. The Center would encourage and support research, develop a publishing program, organize exhibitions, create a strong library, and engage in a

variety of programs designed to educate students and local and international audiences about contemporary photography and the history of the medium.

On the occasion of the Center's twentieth anniversary, this issue of *The Archive* looks back across two decades of exhibiting photography. We compiled a record of the Center's own exhibitions, beginning with the inaugural event of 1975 and ending, appropriately, with our 1995 exhibition *Art Museum*.

To provide a framework for our own exhibition history, we asked a select group of photographers who have exhibited at the Center, along with curators, teachers, historians, critics, and gallery owners who had been involved in photography for the past twenty years, to reflect on the nature and role of photography exhibitions. We challenged them to write provocative thoughts on what does or should transpire at the place where the public comes face to face with the photographer's art. The responses to this challenge follow, and through them we hope to initiate a dialogue on the impact of photography's increasingly significant place within the larger domain of art exhibitions.

Terence Pitts, Director



VOICES

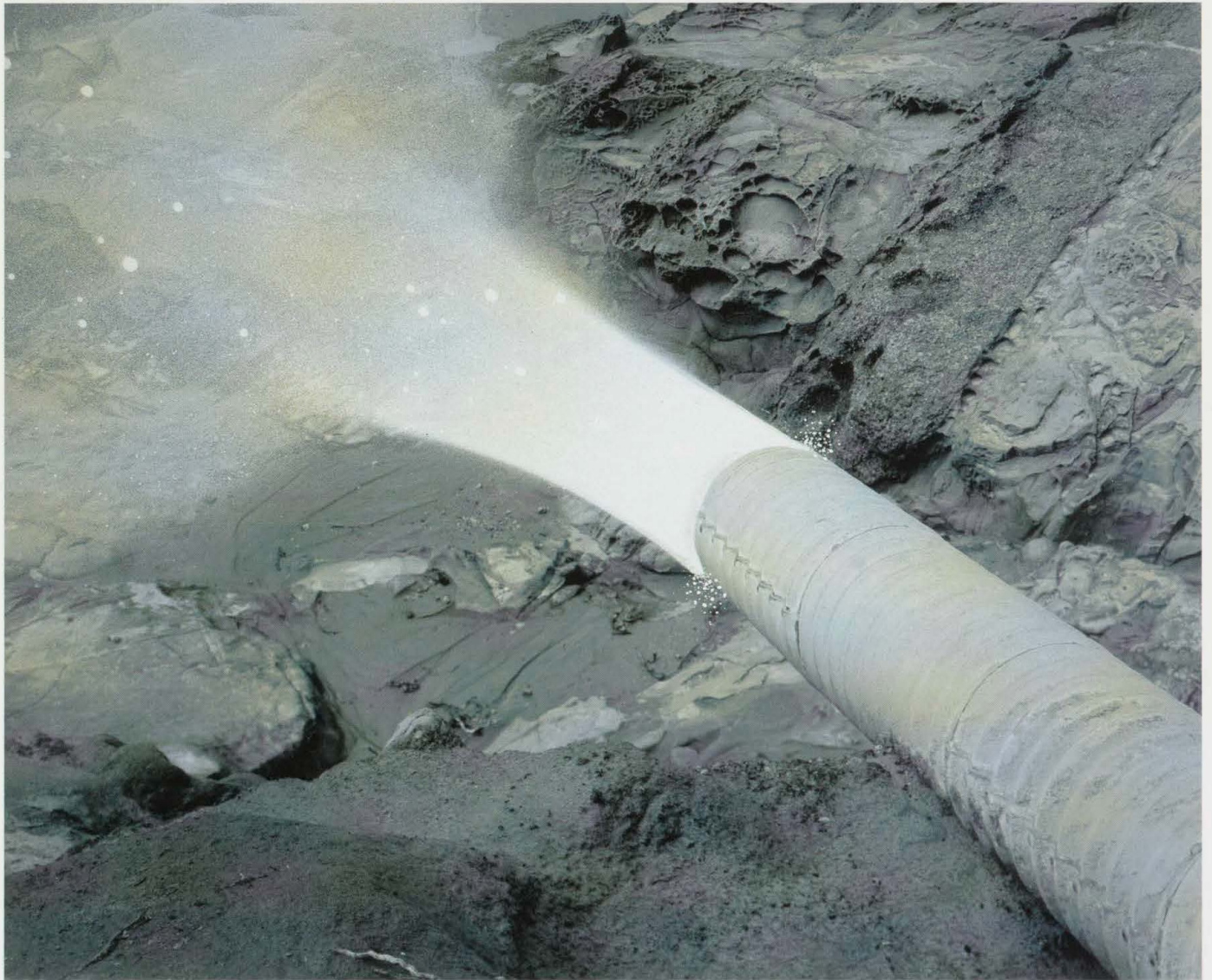
artists, curators, and critics on





photography in the last twenty years





Harold Jones

The Edward Weston Memorial Photograph, 1978

Spray-painted gelatin silver print, 36.5 x 45.2 cm

Gift of the artist

80:026:001

© 1981 Harold Jones

ABUNDANT BOOKS, SWIMMING POOL ENTRIES, bus billboards, CD-ROMS, CD covers, television, rave flyers, magazines, MTV—*exhibition by media*—the modern evolution of the gallery is abundant with exquisite and diverse photography. So many get their ideas and information about photography from these sources that it is a small wonder that today's gallery system can hold the attention and minds of today's audience. It wasn't long ago—when a new photography book was a rare event, photography for magazine ads was usually pretty dull, long before hypomercials—when a gallery exhibition actually could hold unique surprise.

As a photography student in the pre-photo-explosion days, I was taught that serious photographers were those who worked in series that repeated the same subject over and over, *exhibition by tautology* to evidence intelligence. In March 1965, along with some other undergraduate painting and photography students from the Maryland Institute, we took a field trip to Washington, D.C. The Washington Gallery of Modern Art was a brownstone turned gallery. It was not fancy but displayed the work in a clean, respectful way in the white rooms and staircase walls.

What I found at the Washington Gallery were photographs that were an exception to that rule of redundancy. The mind represented on the walls was interested in unidentifiable objects, toy parts, smoke on glass, dead animals, foreign landscapes, out-of-focus figures, and a legato of relationships among them all. The work was rich in craft and precision yet diverse in nature and intent. Full yet spare. Very unredundant. An *exhibition of intellect and poetic curiosity*. A mind on the wall. The work was the product of Frederick Sommer's mind. That display was to be one of those moments that actually did change my life—a kind of liberation for a young nascent eclectic. This work is still unfolding to me now. Thirty years later.

This experience permanently altered my ideas of what photography is and what it can do. The photograph is to the experience that triggered it as the fossil is to the original animal. Most exhibitions show the fossils—a rare few come close to shining the light on the original animal.

Harold Jones

As far as exhibitions are concerned, to me they are only of any meaning whatever if they are a public demonstration of a positive advance in or a summing up of the really genuine that has been done in any field of work. Exhibitions, as exhibition, to me, have always been an abomination, for, as a rule, they are nothing more than a marketplace for the mediocre or the parading-ground for the stupid vanities of the small mind.

Alfred Stieglitz
August 1, 1910*

BECAUSE I SERVED AS DIRECTOR of the Center for Creative Photography for more than a decade and was directly responsible for its exhibitions during that time, it may surprise some to learn that I share the above views expressed by Stieglitz. While I would not express myself in such brutal language, who can argue with “a positive advance in or summing up of the really genuine” as the guiding motivation behind any exhibition, whether for the contemporary artist or for interpretation of history? And who can deny that far too many exhibitions are driven by the market or vanities of self-promotion, whether of the curator or artist? But it is the higher ground of “public demonstration” as a shared experience that Stieglitz yields to in the organization of multiple works of art on a wall, and it is this aspect of exhibitions that should grace museum galleries. If the point of an exhibition is to share the value of things seen and created, then the curator should be invisible. If history is used solely to invoke *authority* as a means of justifying interpretation, then opinion replaces fact as the product of observation. The opportunity for “summing up” falls victim to personal interest, rather than factual demonstration.

Museum exhibitions are the public classrooms where vision is taught as a language and where the poets of that language are given an opportunity to share the richness of their ideas, albeit, too often from the grave. The exhibitions I have seen and remember in detail did not have to be explained, were not substitutes for books, and invited the whole of the public to engage in various levels of visual pleasure. Exhibitions are essential because they have the potential to extend the range of our knowledge and experience in a uniquely symbiotic way.

James Enyeart

*From a letter to Mr. Walter Zimmermann, Philadelphia, published in a pamphlet for circulation.

THE EXHIBITION OF ARTIFACTS OF ANY KIND has always had an irresistible attraction for me. And, to experience them in the dramatic spaces most museums provide only enhances that attraction. When twenty or so years ago photography began to have its place in the museum, it only confirmed the importance that I knew was inherent in the medium. This phenomenon did not go unnoticed, and in a very short time what appeared to be a validation of photography's value as an art form was seen as a liability. One of the reasons for this is described by Douglas Crimp in *On the Museum's Ruins*:

So long as photography was merely a vehicle by which art objects entered the museum, a certain coherence obtained. But once photography itself enters, an art object among others, heterogeneity is reestablished at the heart of the museum; its pretensions to knowledge are doomed. Even photography cannot hypostatize style from a photograph.

Crimp, John Berger, and many others have raised questions and seeded doubt regarding the museum's perpetuation and glorification of society's myriad ills. And if photography is exhibited in these institutions, it is guilty by association. These humorless and ungenerous pieces fit well with the general sense of apocalypse at the end of the millennium, and they cause one to contemplate our often blind adoration of these institutions. My own love of these spaces and what I see and feel in them is too ingrained to expunge, so what may be the closest description of my current museum experience is in the short story *Museums and Women*, by John Updike. The narrator has just said goodbye (in a museum) to his great, but lost, love:

Before pushing through the revolving doors, I looked back, and it came to me that nothing about museums is as splendid as their entrances—the sudden vault, the shapely cornices, the motionless uniformed guard like a wittily disguised archangel, the broad stairs leading upward into heaven knows what mansions of expectantly hushed treasure. And it appeared to me that now I was condemned, in my search for the radiance that had faded behind me, to enter more and more museums, and to be a little less exalted by each new entrance, and a little more quickly disenchanted by the familiar contents beyond.

Thomas Barrow

THE CONVENTIONS OF MUSEUM AND GALLERY DISPLAY have of course affected photography, yet it could easily be argued that the predominant influence has been the other way around. Stieglitz's spare, clean, meditative installation style served as the archetype for the quasi-sacral environment of the contemporary art gallery, which Brian O'Doherty has named "The White Cube." Steichen's installation of *The Family of Man* (and such previous extravaganzas of his as *Power in the Pacific* and *The Blue Ghost*), conversely, violated the somnolence and decorum of the traditional museum and established another paradigm. Certainly, within the context of museum and gallery exhibition practices, photography exhibitions have long been on the cutting edge of experimentation, from Minor White's extended sequences of his own and other people's imagery to Christian Boltanski's elegiac memorials.

One key question underlying my activity as a working critic concerns the relationship of the form in which the work in question is being presented to the picture-maker's original purpose and method. What was his/her choice of primary vehicle for the public presentation—whether that's the printed page or the gelatin-silver print or whatever—and where did the other options fall on his/her scale of priorities? One primary value of exhibitions is that they provide an opportunity to encounter directly the actual physical form(s) chosen to embody the creative impulse and the ways in which those materials were manipulated. This provides insight not only into the creative process but into the work's meaning(s) as well.

When, in designing an exhibit, a gallery director or curator uses specific artifacts to make clear a working method and a choice of vehicle, our awareness of a picture-maker's strategies and purposes is enhanced. When objects are indiscriminately valorized—as when Weegee's "original prints" are hung side by side with Frederick Sommer's as if they were equally weighted within each man's *oeuvre*—then our comprehension of the medium, and of those bodies of work, becomes subverted. These are issues that I raise regularly in my writings; for the form in which something comes to us is inseparable from its content, and the choice of one form or another is one of the ways in which those who create using photography transmit their messages. By the same token, the ways in which gallery directors and curators choose among those forms and present them has much to tell us about their comprehension of and relationship to the picture-maker's own vision and about their understanding of photography itself.

A.D. Coleman

THE ACT OF PHOTOGRAPHING is a most compelling and absorbing involvement. For me it is very personal and immediate, and has virtually nothing to do with audience. That's how the work begins but not necessarily how it proceeds. That act of perception and reaction necessitates a material form. It's at that point when the stuff wants to get out of the box. The images need to be given back to the world, at least the ones that seemed worthy. The thrill of photographing with a camera that had no film would wear thin quickly.

In good part, it is about sharing what and how one sees and hoping to share as well those meanings that emerge from the work. There is also what can be learned from seeing your work put into another context, another arrangement, even just seeing it displayed handsomely in a public space. It's essential to see the work as it exists beyond you. I have not always liked the way my work has been shown, but with few exceptions I have always been happy that the work was exhibited. So often, though, you send off a show and a couple months later it is returned to you with you never having seen the exhibition, and it becomes just one more line on the resume.

In recent years I have had a growing involvement with the entire exhibition design when my work is exhibited, trying to create in a given gallery an environment and ambiance in accord with the symbolic and emotional aspects of my work. This type of installation has allowed me to go more deeply into sequencing and presentation. These shows feel as if they are directly connected to my creative expression and not just something that happens to the work after the fact.

Linda Connor

IT HAS BEEN MY IMPRESSION THAT PEOPLE generally don't consider a creative piece as a work of art until it is ensconced on a wall with all the accoutrements such as matting, framing, and lighting. A museum or gallery wall, in particular, validates the work through the implication that a curator has studied this work and believes it to be worthy of critical attention. Whether a one-person exhibition confirming an artist's position in the canon or a group exhibition examining historic, social, or visual trends, the exhibiting institution provides a nurturing environment for the exchange of new ideas. Consequently, photography exhibits have given status to a comparatively new creative medium, and this has been most important.

In addition to the exhibiting institution's educational role, one-person exhibitions allow artists to finalize a concept and project. The knowledge that an institution has confidence and interest in an artist's work can strengthen an artist's belief in him/herself. The exhibit enables an artist to add the finishing touches to the work, and most often it is an incentive to be even more creative. Once installed, a completed body of work reflects more than the sum of its parts. Acts of editing, sequencing, and presentation used to emphasize and enhance the concepts employed in the work can bring new views and perspectives to the artist and to the viewing public.

The support and belief in my creative efforts by the Center for Creative Photography helped to advance my career in numerous ways. Not only did the curators at the Center work with me in designing a retrospective traveling exhibition in 1980, but they produced my first major publication. Without this traveling exhibition and book to promote my work, my experimental ideas would not have been brought to a wider public. Such exhibition opportunities and sites are an absolute necessity so that the artist-photographer's concepts can expand the general public's visual vocabulary. The Center for Creative Photography allowed me this privilege for which I will be forever grateful.

Barbara Crane

DEATH AND EXHAUSTION, FOLLOWED BY RELIEF and excitement, are the words that immediately come to mind in recalling my experience of assembling the two major retrospective exhibitions of my work.

The first such experience was my 1986 exhibition, *Judy Dater: Twenty Years*, curated by James Enyeart, former director of the Center for Creative Photography. The second siege was an exhibition titled *Cycles*, curated by Donna Stein, which opened in Tokyo in 1992. The enormous task of sorting through all of one's old work—vintage prints, contact sheets, and work prints—is both physically and emotionally draining. It is as if your life is laid out before you, all the memories, good and bad, and the pictures, both failures and successes, are staring you in the face. There is no escape. I found myself having to constantly lie down on the floor, drained, sighing and moaning.

You review all of your work and ideas with the curator. You stand naked and vulnerable in front of these people and discuss and defend your choices, your favorites, your babies. They, of course, have a very different relationship to the photographs. They do not have the emotional attachments that you do to these images. They bring their own ideas, concepts, meanings, and relationships to the work. You respect them, of course, otherwise you would not have chosen them to be the curator, but they don't seem to like X as much as you do, and what on earth do they see in Y? Now what? It is a lot of deep breaths, give and take, compromise, discussion, standing firm and letting go.

Ultimately you both arrive at something that satisfies and feels complete. The day finally comes when all of the work is framed and leaning up against the freshly painted walls of the museum, ready to be installed. You walk around and look at everything. Relief! Then you go back after the hanging, and it has been choreographed, sequenced, paired, relationships are made clear, ideas are visible. You are filled with pleasure and excitement. The exhibition has woven the threads and clarified the paths.

Judy Dater

AS FAR AS PHOTOGRAPHY IS CONCERNED, the value of any exhibition is that it gives the viewer a chance to see what other people have done in the respective field (portraiture, landscapes, advertising, etc.), to compare the exhibited work with his own and, hopefully, to stir his imagination which, and I want to make this quite clear, has nothing to do with imitation.

As an example I like to mention the photograph of a helicopter equipped with lamps at the tips of its rotor blades taking off at night that Wilson Hicks, then editor at *Life*, had seen in a newspaper. It showed the helicopter going straight up and down several times, as a result of which the light of its rotor lamps overlapped vertically, creating a meaningless blur. He asked me whether I thought I could do better and I said "yes." Stimulated by the pointless picture I then went out, asked the copter pilot to fly a specific pattern and got an image that subsequently made a double-page in *Life*. In this case, a useless picture had inspired me to make a useful one.

Although any photograph is nothing but a mechanical reproduction of something in front of the lens, how this "something" will appear in picture form depends on the imagination of the person who made the picture. Its potential appearance is infinitely variable because the same subject, say, an outdoor portrait, can be rendered in hundreds of different ways depending on how the photographer handled the basic elements of any photograph: angle of view, scale, background, color, contrast, lightness/darkness, extension of sharpness in depth, blur used as symbol of motion, overall degree of sharpness or softness of rendition, and so on. Each of these factors can be varied to almost any degree, and each in turn can be combined with any one of the other picture aspects. It is here that a photographer's creative faculty (or lack of it) shows itself, because it is this quality that decides whether the final image will be bad, average, good, or outstanding, and this so regardless of technical quality because even a technically perfect photograph can be the world's most boring picture.

In short, to show the viewer what can be done with a camera—to stimulate his creativity and activate his imagination—that is the purpose and the value of any photographic exhibition.

Andreas Feininger

I DISTINCTLY REMEMBER SEEING *The Family of Man* photography exhibition in Amsterdam when I was 12 or 13 years old. Regardless of how Steichen's activities are framed, the exhibition had a strong enough pull for me to orchestrate and finance my first independent journey into the big city for a solely visual purpose. What I recall most from that journey was the scale of the photographs and the press of the endless line of people who, like me, had come to see photography. I was astounded to find that I shared an interest and passion with so many.

In the early 1960s in Vancouver, Canada, I remember holding Paul Strand's *White Picket Fence* and visually savoring its textures and ambiguities. The print, part of a George Eastman House traveling exhibition, was about to be installed in the Fine Arts Gallery of the University of British Columbia. My first encounters with a photographic canon and with photographic possibilities occurred in the low-ceilinged basement of that institution. On those walls I was able to study and react to work in series, bodies of photographic work over time, and a number of one-person exhibits. I got to see directly and scrutinize closely the visual decisions that had been made. In a way I found a standard against which I could measure myself. And of course, there grew the wish of seeing my own work considered on those walls.

This "photographic" work was not seen in a vacuum. By good fortune the gallery had a forward-looking director, Alvin Balkind, who inserted these photographic encounters into an array of specialized and current art exhibits. There was a sense of discourse, curiosity, and seriousness of intent. Here was the evidence that people could make a life in Art. And in return this demanded that intelligent and informed viewing habits were developed and then applied. A context was created for a sense of various possible histories, all operating with a high level of expectation.

Robbert Flick

PHOTOGRAPHY CONCEIVED AS AN ART FORM has had two "natural" territories throughout history: the printed page and the wall. As a matter of fact, what the French call *mise en page* and *mise en espace* have not only been acting as display systems but also as conditions and stimulus for the photographers' creative activity. Both the gallery and the book have allowed the configuration of rather specific works, and their inherent qualities justify their persistence. In an exhibition an original photograph can be perceived more as itself, in terms of format, texture, genuine tones or colors, the surface, etc. The exhibition invites us to balance image and object as indivisible sides of the same coin. That is, to focus on the objective qualities of the photograph and on the physical presence of the work.

Furthermore, we should consider the current emergence of "installations" as a special artistic manifestation. The concept of "installation" is a special category of what we usually understand by exhibition: the occupation of a space, the interactivity of the different pieces, etc. In the installation the individual pieces are just fragments of a whole and what is important is the sense created by their global articulation. This approach has expanded to all sorts of exhibitions. The artists are paying more and more attention to the installation aspects in exhibitions (layout, control of the visiting itinerary, signage, intervention in the space, etc.). As an example of this increasing attention, notice that in catalogues and publications installation shots may be as prominent as the work reproductions themselves.

Finally, in my work the museum has played two roles: one regards the idea of the container or showcase; the second regards it as an institutional platform. Some of my projects have attempted to critically reflect on the authority that emanates from museums, whether they deal with science, history, or art. Thus museums are the heart of my artistic investigation and the presentation of my work within them becomes a challenging dialogue, not exempt from criticism and complicity.

Joan Fontcuberta

MY FIRST SERIOUS VISITS TO PHOTOGRAPHY exhibitions, as a university student in the early 1970s, had a definite and unmistakable influence on what I'm doing today. I clearly remember exhibitions of Weston, Arbus, and Penn's cigarettes at MoMA, Man Ray in San Francisco, Strand and Friedlander in London, the Bechers at Sonnabend and Callahan at Light; and seeing photographs on the walls was an entirely different experience from studying pictures in books. Nineteenth-century photography exhibitions were mounted less frequently then, but *Era of Exploration* at the Met, Cameron at the National Portrait Gallery in London, and of course the permanent collection at MoMA, always there to revisit, effectively awakened me to the relevance of history.

Now, as a "dealer" (what an awful word, with "gallerist" not far behind), I have little interest in simply buying and selling photographs privately, without the gallery. The chief satisfaction comes from conceiving and shaping these dozen or so exhibitions a year and in making them available to any interested soul, free of charge. Ninety-nine percent of our "clients" simply come to see the exhibitions, with no intention of buying, which is probably just as it should be. By some blessed alchemy, the one percent who actually acquire pictures subsidize the exhibitions for those who don't. Observing the visitors of all ages who come to our shows, I sometimes remember myself as a student, and recall the way my view of the world was shaped by those exhibitions twenty years ago. And even now, when we can reproduce photographs with astounding fidelity—witness Richard Benson's epic album of the Gilman Paper Company collection—exhibitions serve as essential reminders that there are still no substitutes for the real thing.

Jeffrey Fraenkel

MY ROMANCE WITH PHOTOGRAPHY BEGAN, as romances often do, by accident. I had gone to the Museum of Modern Art to see a foreign film, and while waiting at the entrance to the auditorium (an area adjacent to the women's rest room) where the photography exhibitions were held at the time, I became fascinated with the work on the walls. The exhibition opened my eyes to the creative possibilities of the camera, and I continued to seek out Steichen's shows, becoming more enamored of photography with each visit.

These exhibitions were part of one's visual education, not only for me, but for many photographers, both professional and non-professional, interested in the creative aspects of the medium. What we saw was no single approach but a wide range of style, subject, and period—it was here that I saw my first Stieglitz, my first Robert Frank—and it was the exposure to this work that inspired me (as it did others) to study photography. My own route was somewhat circuitous, however. After a brief period of study with three teachers—Alexey Brodovitch, Lisette Model, and Sid Grossman—I decided to open a gallery instead. The world did not lose a great photographer. Limelight gave me the opportunity of presenting the work of others, and to provide New York with a place (the only place) where photography could be seen on a continuing basis—from 1954 to 1961.

This experience, though highly personal, is but one example of the influence of photography exhibitions, particularly in museums, where work can be seen, free of the vagaries and pressures of the marketplace. Who would have imagined in the 1950s that photography would achieve the status that it has today? Certainly not I. That prospect seemed as remote at the time as sending a man to the moon. Both, it appears, have been realized.

Helen Gee

I HAVE VIVID RECOLLECTIONS of the first time I exhibited my photographs. It was in 1961 at the Photographer's Roundtable in San Francisco. I recall thinking then (and now) that the role of that and all my subsequent exhibitions is to display my relationship to the medium in its various aspects. To be specific I refer to such ideas as camera handling, craft, and perhaps the most important, perception. By perception I mean perception of how photography works. My motivation in exhibitions has been to manifest my relationship to the medium of photography. At such times I think of scale, viewing distance, lighting and atmosphere of the gallery, etc. I have also discovered that the curators and gallery directors with whom I've worked almost always had a better understanding of their exhibition spaces than I. For this reason I will often acquiesce to their suggestions.

The museum represents a preservation of objects, and a museum exhibition is a collaboration between the artist who creates the objects and the directors and curators and trustees and interns who consecrate their efforts to keep the flame alive. One immediately divines a symbiosis and proportion at work and it is a great pleasure to report that things have drastically improved. In 1961 there were very few such museums.

On the other hand, I am highly enamored of books and continue to pursue the *mise en page* on a daily basis, often working on several book maquettes at once. When I place my photographs on the page I attempt to express how I feel about the function of my *photographs*, not photography. I also think that the book reaches a much vaster audience. After all, these words appear in this catalog.

Ralph Gibson

IT IS A MISTAKE, I BELIEVE, TO THINK OF PHOTOGRAPHY exhibitions as distinct or different. Exhibitions are exhibitions. They can be either inspired or dull, brilliant or misbegotten, brimming with the evidence of connoisseurship or lacking in vision and selectivity. In the hands of curators, photographs fare neither better nor worse than other works of art.

Because our culture is saturated with photographic images, it is safe to say that museum audiences find photographs less alien than art from other cultures and other times. However, because so many images are deeply embedded in the vernacular, rarely does an exhibition of photographs inspire the awe or elicit the profound emotional response more typically reserved for things like paintings by the Old Masters.

If photographs are playing a larger role in the world of exhibitions today, it is in part because they now have the potential to command any scale, undergo any manipulation, occupy any surface, grapple with any content. It is also because the exhibitions that have succeeded, against all odds, in rising above the mundane and striking a special chord, have also prepared an increasingly wide audience to savor the joy of an exquisite print or recognize a transcendent image. The last is the job that the Center for Creative Photography has done and continues to do each day, with distinction.

Constance W. Glenn

IN THE PRESENTATION OF PHOTOGRAPHS the space-time element is of great importance. An exhibition of photographs offers the simultaneous exposure of many images, significantly in contrast to the exposure in books from page to page. Books, therefore, are time-bound, depending on size restrictions and quality of reproduction, while the exhibition is space-bound, showing the work in its original size and print quality, with the cinematic results of serial photography, specific lighting, etc.

An exhibition can digress from the conventional, equally sized and equally mounted, matted, framed, and distanced images found in books into rhythmically interesting groupings—of closer or distant hangings, different sizes and rhythmic movements—throughout the fixed available space.

An important unifying element in solo shows and group exhibitions can introduce a theme of interactive subject matter, or an emphasis on visual-stylistic characteristics.

Contrast and affinity, dominating all of our life experiences, is of greatest importance in regard to visual and subject matter choices. The editing and mounting of an exhibition demands a great amount of time and thought to become a truly creative act.

In mounting such shows a curator must respect the intentions of a photographer still available or not alive anymore. Ideally, any exhibition, particularly a solo show, should be a collaboration of the curator and the photographer. The exhibition of photography should celebrate the marvelous uniqueness of this medium in contrast to others. It should not have to emphasize a photographer's imitation of other media in an embarrassing and unnecessary attempt to prove photography as Art with a capital "A," similar to the inferiority complex of earlier pictorialists or pre-pictorialists.

The really great exhibition reveals the understanding and the intuitive discovery of photographic work in a medium that ideally projects the message of truth and fantasy, and the marvelous ambiguities of life that are found in the wealth of a great photographer's vision.

A great exhibition shows the photographer as an inventor, explorer, discoverer, and skillful operator of his potent machine relating to his own images or the images of other photographers.

My own solo shows—*As I Saw It, Talking Pictures, By My Choice, The Restless Decade, Beyond the Document*, etc.—have given me an understanding of myself as a person using photography to make state-

ments of inner and outer life experiences, revealing what excites me and touches me in life and how I deliberately and intuitively presented this through my use of photography.

Also important were great photography exhibitions in the recent past, i.e., solo shows of important photographers and the various great shows celebrating 150 years of photography. When I was included in such group shows it gave me much insight about my specific attitudes in using photography to make my statements of all inner and outer aspects of life. It revealed my work to be related to other visual, non-photographic statements such as expressionism, constructivism, and surrealism.

John Gutmann

UNTIL THE FIFTIES, PHOTOGRAPHY MOSTLY GREW untended, like wildflowers in a meadow; some said like crabgrass on art's lawn. I loved the freedom and the wildness. The neglect allowed photographers to slowly build a fragile understanding of the medium's unique possibilities.

Exhibitions have been something of a Pandora's box. The blockbuster shows—*The Family of Man, Diane Arbus, Mapplethorpe*—demonstrated enormous popular enthusiasm for the medium, at least when subject matter hit a contemporary nerve. But at the same time, it exposed it to contemporary critical and curatorial confusions. There was a welcome for anything that had a whiff of hypo about it, or maybe hype.

Exhibit going has been a little like watching a child skip off to school: muggers on the way, nutty teachers, cleansed libraries. Will the baby have to pray? But then every art faces perilous fortunes: poetry and dance most obviously. And the children do prevail. So too, I'm sure, will photography.

Charles Harbutt

THE FIRST PHOTOGRAPHY SHOW I SAW was Bill Brandt's retrospective at the Hayward Gallery in 1970. I was not ready for the book *Shadow of Light*, which summed up his career in 1966, nor would I have paid much attention to a photography book in 1970. But an exhibition, especially in the then-new, brutalist and genuinely abrasive Hayward was something else. The show, on tour from the Museum of Modern Art, New York, was not only an excellent selection but the first exhibition devoted to a photographic artist by the Arts Council of Great Britain. Along with the retrospectives of Henri Cartier-Bresson and Cecil Beaton, held in 1968 at the Victoria and Albert Museum and the National Portrait Gallery respectively, the Brandt exhibition changed the climate of opinion about photography as an art in my country. Shows can do that.

The first international photography exhibition held at the South Kensington Museum, ancestor of the Victoria and Albert, took place in 1858. A photograph of the installation survives, as does the catalogue, plus prints that can be identified from the catalogue or the photograph. There has been surprisingly little research on these early shows. Documents and correspondence concerning the exhibitions of the Photographic Society of Scotland survive in the Scottish Record Office, Edinburgh. These demonstrate the ways in which photographic exhibitions followed the fine-art model and give details of print sales, heating and lighting bills, advertising, angst over retouching, and many other topics.¹

Hanging exhibitions is a skill. One way to teach students about fine photographic prints is to invite them to hang a show. I liked watching my Sussex University students walking around a white cube, carrying a picture under each arm and simultaneously trying to scratch their heads.

The best photography show I have seen was Helen Chadwick's *Of Mutability* at the Institute of Contemporary Arts, London, in 1986: nothing was framed and most of the works were photocopies. There was a wonderful odour—at least to begin with—from a glass column of compost that bubbled and mutated in the Regency room. Exhibitioneering is a minor but wonderful art form in itself. I have been delighted by some great achievements by curators, startled by the efforts of the dramatically ignorant, and tested by the experiments of artists.²

Mark Haworth-Booth

¹ See "Early Scottish Photographic Exhibitions," by the present writer, in *History of Photography* 18:3 (Autumn 1994), pp. 286–87.

² The full story of her exhibition *Of Mutability* is told by Chadwick in an extended interview (5 and 12 August 1994) with the present writer for the Oral History of British Photography, National Sound Archive, British Library.

FOR ME, CREATIVE EXPRESSION through exhibitions begins with looking at pictures and with research. This discovery stage, I have found, often provides the crucial element that reveals an original approach to exhibitions. An example may suffice to demonstrate this.

In the 1960s, I made a pilgrimage to Carmel, to Edward Weston's Wildcat Hill home. On foot, in the company of his sons Cole and Brett Weston, we paused at each spot we recognized from Weston's already famous file. Much of our walking brought back the contrast between scenes we knew so well in black and white. But to suddenly see them in the brilliant color of California's light was the day's surprise. This light was to be a singular element described in our frequent California exhibitions. As the sun warmed and shaped everything around us, I asked the brothers about their continuing work printing their father's negatives. A long conversation ensued as we tried to understand the visible differences between prints Weston had made himself during the 1930s and those made later with assistance. As a result, I scan exhibition labels carefully, noting printer, photographer, and estate productions.

Cole then remarked that Weston's directions for printing were actually still available, kept with the negatives. Moreover, he asked us if we would like to see the negatives. He offered to let us see the negative storage area and an example of Weston's instructions. I was delighted to follow him to that treasure. But I was astonished to see Weston's prized negatives in a wheeled cart, freestanding in the yard, rather like a pretzel vendor's or campus lunch wagon. As exciting as it was to see the Weston negatives with his own notes, the lasting memory of that visit was the improbable depository. No doubt the Westons were planning to change that circumstance very soon, but I returned to the Oakland Museum where we were caring for the Dorothea Lange Collection (20,000 negatives, 1918–1965) determined to find a way to place Weston negatives where they would be available to the family but in archival conditions. Try as I would, I was not able to raise the funds needed but I did watch carefully the condition of any works I saw in future exhibitions.

Although I never found the means to preserve Weston's negatives in California, I was thankful that the Center for Creative Photography eventually became the home of this splendid archive. More recently, when I searched for landmark vintage prints that were in the Group f.64 exhibition of 1932, Amy Rule, CCP archivist, and her research staff located

fascinating letters and notes by Group f.64 members, which touched on photographic and frankly personal matters. The exhibition catalog preserved Cole and Brett's views on Edward's printing methods and the resulting tint of vintage prints, as well as the spontaneous tone of their handwritten letters.

Salutations to the Center for Creative Photography from one curator whose understanding of photography exhibitions was influenced by looking at pictures in exhibitions, and as directly by research.

Therese Heyman

EXHIBITIONS ARE EPHEMERAL: THEY'RE UP and then they're down. Sometimes there's a catalogue, but more often the show must be either seen and then remembered, or not seen at all. Even if a given exhibition is within physical reach, the logistics of negotiating the galleries can present formidable obstacles for someone approaching the work from historical or scholarly perspectives. Among other things, there is *dormi-syndrome*, a conditioned reflex probably known only to myself in which fits of yawning commence forty minutes after entering any gallery space, no matter how captivating (*mea culpa*). In my own scholarship, I find it more productive to work with archives or books, where I can study the materials at my own pace, letting the images seep in and the ideas come as they will.

The development of new technologies that can disseminate exhibitions more broadly is a very hopeful sign for future scholarship. To conjure on my computer, while barefoot and listening to jazz, exhibitions in Paris, Belgrade, or Los Angeles, and then to communicate with other scholars on the Internet, is a vision of a not-too-distant future that is truly exciting.

But, back to the present. Exhibition checklists and installation photographs are invaluable means for studying many issues. My research at the CCP in the development of the Edward Weston canon, for example, relied heavily on those "ancillary" materials along with the prints that the Newhalls and others chose to include in Weston's major retrospectives. In any exhibition, the prints are only the visible signs of formative decisions that are driven by a wide variety of aesthetic, social, political, and economic criteria. These embedded issues are every bit as interesting and important as the images that end up on the walls.

David L. Jacobs

I BECAME AN ART HISTORIAN BECAUSE my father dragged me to the British Museum when I was eighteen and planted me among the Elgin Marbles. Isadora Duncan discovered dance in the same place. I became a historian of French photography because I was dumbstruck before Le Gray's seascapes in the exhibition *French Primitive Photography*. I knew then what my work would be.

Much of my writing on photography has accompanied exhibitions, and is better for the fact. My book on Le Secq accompanied the first exhibition of his work at the Bibliothèque des Arts Décoratifs in Paris. My monograph on Le Gray appeared with the first exhibition of his work at the Art Institute of Chicago. *The Art of French Calotype* appeared with an exhibition at Princeton and at Wellesley.

I can hardly think of photographs without thinking of how I might arrange them on a wall. When I curated *The Flowering of French Photography* for the Getty, I went through thousands of prints, selecting them by envisioning their relationships. The pleasure is less intellectual than sensual. You fall in love with the pictures by imagining them in groups and sequences. You calculate viewers' reactions like a hunter with a snare, anticipating their joy, creating strategies to amaze, humble, and instruct.

The form is antiquated, but there is hardly another that does the job so well. Looking this way works on the soul like music. Emulating a tradition of fine arts, daguerreotypes were exhibited. The first calotypists mounted their negatives on the wall with the positives. Early French photographers handed their prints around in small club meetings and then collected the work. "Our albums will be our Salons," they crowed. But soon they succumbed to the pressures of progress and submitted their work to the universal expositions in order to be counted in the great march of progress.

This march is photography's story. Nonetheless, the first photographers knew that there is nothing like holding a photograph in your hands. When I first picked up a daguerreotype it was like holding a small star. It burned through me like a stigmata. Nothing has been the same since.

Eugenia Parry Janis

INDIVIDUAL PHOTOGRAPHIC OBJECTS incorporate a logic of display based on simultaneous syntax. Photography exhibitions configure individual two-dimensional images into three-dimensional systems of logic that function as complex computing devices in which the viewers' physical movement can yield a large number of predetermined recombinations of sequences and thus of different perceptions. In the hands of a living artist who accepts this responsibility for the presentation of their work in public spaces, this larger function is itself the culmination of the creative process. In exhibitions arranged by museum personnel, the expanded meaning becomes a collaboration between the curator and the exhibition designer. Exhibitions are then always subjective and always something other than the sum of the individual objects. Our expectations of works presented in exhibition spaces is elevated, serious, and demands accessible themes and well-crafted installations that are expected to attract large numbers of public visitors. The CCP has certainly fulfilled that function with ever-increasing sophistication in each of its three locations.

Exhibitions at the Center for Creative Photography have experimented with numerous alternative formats. Of particular interest to me have been the small informal presentations of materials in the library area of each location, and in the small hallway spaces with limited access. Free from the expectations borne by exhibitions in the main galleries, these small-scale presentations have been freer to experiment with thematic materials and to address more immediate concerns. They often highlight little-known pockets of holdings not usually associated with the collections. The close proximity of such clusters of original works to the available literature and to the staff's professional work areas reinforces the principal mission of the Center to facilitate and encourage the serious interdisciplinary study of photography. While the principal galleries functioned as "shows" much like other museums, the presentations in the library and passages fostered individual investigation and the conception of photographic objects as documents and sources.

Keith McElroy

DURING MY CAREER AS A CURATOR, starting in the mid-1970s, printed reproductions of photographs became so good that the book challenged the exhibition as an accurate rendition of the work. I will compare the two.

A book is a private experience. The photographs can be studied slowly, one at a time, and looked at over and over again. A book allows you to see the work when you want to; an exhibition may be far away. A book exists long after the exhibition has disappeared. Many of us who teach photography are totally dependent on the use of books.

The book is especially well suited to the work of traditional art photographers. These artists have been conservative—accepting the “givens” of camera formats, of photographic paper, of scale, while ignoring how context and culture affect the meaning of their work. Their photographs can be reproduced in books with beauty and precision. But books are expensive—too costly for many who have been delighted by the exhibit.

Exhibitions, however, can still do some things a book cannot do. A carefully hung exhibition surrounds you and creates a total immersion experience. All the work is visible as you turn your head and walk around. Somehow the pictures interact in your mind, often giving insight that would not occur in the page-after-page process.

Also, an exhibition is in a public space. It has a social dimension. You are sharing the collective experience of seeing with others who are as involved as you are with photography. It is an event for exchanging ideas and enlarging understanding—often with friends and colleagues.

In recent years artists using the medium of photography, not as an end in itself, but as just one of the available means to explore the psychological and sociological underpinnings of our society, have broken all the traditional rules of what is or is not a photograph. This work, with its emphasis on context, installation, scale, and texture, is often difficult to reproduce. It has given new life to the exhibition.

Artists like exhibitions because these are spectacles; they like books because these seem to make them immortal.

Barbara Norfleet

A LARGE WELL-LIT ROOM, READY FOR HANGING, is a great prod to the ambitious artist, as it influences her or him to work to its scale, in size and number of images. The gallery allows its own accent to infuse the product and, of course, its dignified voice strongly announces to the visitor, “This is no normal photograph, this is important, look upon it and be nourished.” That is, after all, why we in the field like the format so well. It elevates anything it touches, us included.

Exhibitions encourage the photographer to think of himself as an “artist.” His work might be defined by the pristine walls, the hushed dignity of the building, and the polished verbiage of the curator, rather than the noise of the newspaper stand and the daily obsolescence of the gutter. This allows a manifestation of photography that had previously not been conceived. The photograph might not be quite as illustrative as those that are required to be printed on the backside of advertisements. It might, in fact, be quite abstract; it might speak in tongues, or refer to highly personal issues unknown to anyone but the photographer.

An exhibition allows the photographer to see his/her work (which generally was made in staccato, identifiable, individual moments) as a continuum, a flow through the decades. The assumption is that if a person achieves 150 extraordinary 1/125th of a second epiphanies, then he or she will not be judged on the basis of that cumulative 1.16 seconds of his/her life; but we will assume that the seventy years in which that 1.16 seconds was variously embedded must also have been extraordinary and worthy of study as a model for young photographers. Astoundingly this proposition seems, often enough, to be as accurate as any regarding humane characteristics. The exhibition allows for the fullest viewing, in one sweep, of such a life in pictures.

It took our finest dialecticians, our most prestigious institutions, and something like eight generations to persuade the public that photographs belong on these walls. The audience now seems ready to cave in on this point—now that so much art is sited specifically in so many places that the public never anticipated. By comparison, with so much that is being done in the world of art, photography in its conservative, flat, rectangular clarity finally appears comforting, familiar, and classically appropriate for the large public museum.

The exhibition medium has had many fine moments, but perhaps it has succeeded by its short-

comings. It has more often than not shown us that the brilliantly seen moment is not something often repeated, in even the finest practitioners' lives, that the seemingly simple act of seeing is among the most improbably difficult of human endeavors, and that like other heavily-flavored religious places, the gallery's magic is more of location, lighting and liturgy than transcendence, wisdom and wonder.

Arthur Ollman

MUCH OF A WORKING ARTIST'S TIME is spent simply looking, spending visual time with things, internalizing the surrounding world and seeking out and studying the work of other artists. In my particular case, I spend weeks and months staring at each piece on my studio wall as it evolves, falls or hangs in limbo. I have a spacious studio, but at most I can hang three to four works at any given time. In most gallery exhibitions, only five to ten pieces from a specific body of work can be accommodated.

It is in the spaciousness and luxury of a solo museum exhibition that an artist can confront her or his own history of work. Pictures, objects, or installations of our own making can become so transformed when presented through the vision of a team of museum professionals that they often take on new meaning. Coming face to face with fifteen years or more of one's own work is an immensely satisfying and intensely terrifying experience. We see through sequencing, placement, or juxtaposition of images that an intended clarity may be missing or enhanced.

With a museum exhibition, there is a sense of amazement that one has survived as an artist after many years of struggle. Scores of wonderful artists will never have the opportunity of a museum exhibition. Many artists have stopped working because it is so difficult, economically, intellectually, emotionally, and even physically to keep going into the studio day after day. A museum show is a badge of survival and an extraordinary gift.

Yet, for me, the most valuable aspect of a museum exhibition is that it tests my own belief in my work. What does it all mean? Why am I so committed to continuing? What does it mean in relation to everything that is happening in the world around us? A good museum exhibition puts me on the precipice of doubt. I return to the studio hungry to try to make the next work better.

Susan Rankaitis

TO WRITE VISUAL HISTORY ONE MUST BE familiar with visual works, but the relationship between the written histories of photography and what has been publicly available in the way of exhibitions of camera images has received little attention. Whether exhibitions have played a crucial role in understanding the many aspects of the medium's development is not at all clear because photographs have appeared in so many other guises and contexts.

In looking at the past, one can see similar vectors at work in both the histories and the grand exhibitions of the nineteenth century. Histories, which began to appear in the 1860s, were chronological recitals (at times legendary) of personalities and events responsible for advances in the medium. During the same years, exhibitions mounted by photographic societies and others (for example, at the American and European Centennial Expositions) were catholic in their selections of material. Images of all kinds—commercial documentations, landscapes, narrative and genre scenes, portraits, stereotypes—were hung in profusion above and below the sight-lines (invoking suggestions that the photograph album might be a sensible alternative to indiscernible wall displays).

In the late nineteenth century, as photography showed itself to be a growing tool of visual communication in print media, for documentation, and for recording family life, a movement to emphasize its role in artistic expression developed. For the next twenty-five or so years, defenders of pictorialist photography sought separate exhibition venues for the more refined ways of displaying images made as personal expression. Writings emphasizing the artistic value of camera images also appeared.

Such distinct categories did not last, although photography as art became an area of enduring interest to critics and curators. During the 1920s and 1930s, commercially commissioned and personally generated works were considered equally important in the large exhibitions that took place (such as the 1929 *Film und Foto*). This encompassing view—still characteristic of museum exhibition policy—influenced the histories produced by Robert Taft and Beaumont Newhall, which included references to social and political developments. Currently, both exhibitions and written history reflect the predominant interest in the cultural, political, and social context in which visual images function.

Naomi Rosenblum

FOR SOME PHOTOGRAPHERS, exhibiting their work is the final stage of the creative process. The ideas involved and the problems solved are as nothing unless the photographs are properly presented. It is here that one needs a friendly curator who understands that photographs on a museum wall can have added life or can die because of their juxtaposition. In 1950, a small retrospective of my work at the Brooklyn Museum was saved by Paul Strand, who arranged the photographs, seeing which prints made the best match to create a special visual rhythm. It was a lesson I never forgot.

Strand and curator Nancy Newhall designed an exhibition of his work at the Museum of Modern Art in 1945 stipulating the wall colors. When the color on one of the walls did not adhere to the original plan, Strand refused to continue with the exhibition, forcing the museum to repaint the space. How many contemporary photographers would be willing to give up a one-person show at MoMA over the choice of a wall color?

In 1977, Naomi and I were asked to co-curate a Lewis Hine retrospective for the Brooklyn Museum. Since we felt that the designer's immediate reaction, which was to paint the wall white in true Bauhaus tradition, was inappropriate, we suggested the colors that were finally used. Those selected helped the viewer move easily from one grouping to another, thereby effectively paying homage to Hine's achievement.

There is one problem in contemporary photography exhibits that cries out for solution: the level of illumination for photographs, which generally is predicated upon that suggested for works on paper, in spite of the fact that contemporary silver prints have completely different lighting needs than watercolors, drawings, and ink prints. No one seems brave enough to challenge this erroneous assumption, resulting in light levels so low as to make viewing camera images almost impossible. Sometime ago, when I brought a friend eager for more knowledge of photography to an exhibition, I had to use a flashlight to illuminate the images so I could explain the artists' intentions. At a one-man show of my Haitian photographs at a major museum, which I was allowed to install myself, the light level was abysmal. My offer to be completely responsible if the work suffered any damage from too much illumination was rejected, and my photographs, printed to be seen under better lighting, suffered.

Photographers share the blame for some of the problems regarding exhibitions. Images by gifted contemporary photographers (Bresson, Salgado, etc.), whose work is printed by commercial laboratories, often are lifeless, seemingly stamped out of a mold. By ignoring the choices available in printing papers and chemicals, these photographers add to the sense that print quality doesn't matter.

Will any of this change? I have my doubts. In fact, many contemporary photographers prefer books as an outlet for their work. Since their images are meant to be seen on the printed page, it seems natural not to bother with the photographic print. But book reproduction also has its problems. While the work may be seen by a far larger audience than will visit an exhibition, the reproduced images in ink cannot match the quality of an original, carefully made print because the signature sheet imposes compromises of a different nature. In an exhibition, each individual print can be seen in all of its richness, and it is unfortunate that more photographers do not take advantage of this aspect of the photographic medium.

Walter Rosenblum

THE USE OF THE PHOTOGRAPH IS AN OUTGROWTH of its inherent characteristics. Much has been written about *the photograph*, in the single picture format. Far less is understood of photographs meant to be seen as a unit—the multiple picture format. Display is manifested by the stack, the portfolio, the exhibition, or the book.

The stack and portfolio tend to be compilations of islands, created in the single picture format. Only the exhibition and the book lend themselves to a fixed order of images, presented through space, in time. When either the book or the exhibition is orchestrated from the source of preëxisting pictures, possibilities are severely limited. Only when the book or exhibition is conceived as a totality by the picture-maker can the full extent of the inherent properties of the multiple picture format be accessed.

The artist must then ask, what can be achieved through the display in a book or an exhibition that cannot be done in the single photograph, or even in the compilation of many photographs? How can the display be more than the sum of its parts? How does composition expand from the individual pictures to the compound image that is the book or the site-specific exhibition? Eye movement throughout, but necessarily contained within, the single picture serves a minor role in composition.

Movement expands in the multiple picture format to primary importance, equal to or surpassing that of photography itself. Only then can the artist speak on several levels, interweaving subplots, relating back and forth through motif. Pacing is not added on but emanates from the formal elements and subject matter as mood. What is music, poetry, or cinema without pacing? The multiple picture format exists in time, through space, and must be paced.

At its ultimate, the display of the multiple picture format is more a concern for movement than the “still” photographs it might contain. That may sound like heresy to lovers of photography, but only in giving up the autonomy of the single picture can the multiple picture format form a union of states. A book or exhibition is more related to poetry, music, or cinema than to the single picture format. Perceiving that was a shock to me, thirty years ago. It is the initial shock to anyone beginning to work in the multiple picture format, but it is the beginning point in understanding the potentials of display as an exhibition, or as a book.

Keith A. Smith

THE EXHIBITION, AS A FORMAT for the presentation of objects and ideas, should be a visual narrative within which the curator makes visible some of the reasons why a particular group of artworks—be they paintings, photographs, sculptures, videos, or installation pieces—have been collected, or simply assembled. It is probably the most revealing statement that a curator can make about his or her relationship to the works of art, and it provides us the opportunity to reach our largest and most diverse audience.

The art exhibition, a construct like the work of art itself, invites the viewer to experience as fully as possible the physical qualities of the art object. It encourages examination of the works' manufacture, and as such, it allows a more immediate appreciation of their specific meanings. While the purported intention of the museum exhibition is to provide viewers with a direct experience of the art, a routine practice in North American museums is to mediate between viewer and exhibit object with a battery of textual and technological aids to understanding, ranging from introductory panel text and laminated sheets to extended labels and chronologies, as well as interactive imaging programmes, Acoustiguides, and videos.

In its basic form the exhibition format is a delivery system used by museums and archives, as well as by trade fairs and department stores. Work of art, specimen, document, artifact, fetish, commodity—each item has traditionally been prepared in a specific way to reach its own audience. With the present climate of economic uncertainty and intellectual hesitancy, boundaries are dissolving between modes of display as museums adopt the seductive display techniques and theatrical lighting of department stores, while up-scale fashion salons of department stores opt for the isolated and discrete display of wares reminiscent of museum exhibition presentation.

Although photographs started to be exhibited relatively early in the history of the medium, they have not been easily incorporated into this practice. For reasons that relate as much to their physical nature as to their ambiguous place in Western culture and philosophical tradition, photographs have been subjected to a variety of curious exhibition treatments, ranging from exaggerated enlargement to being installed along with the actual objects that form their subject matter: techniques that serve to reduce the presence of the original photographic image.

The changes that have occurred over the past thirty years in the exhibiting of photographs in North America have been appreciable, and influenced by not only scholarly and theoretical factors but also by the advancement of knowledge in conservation techniques. The move from prints routinely and indifferently taped into black *passe-partouts* or flush-mounted on masonite towards the variety of housings used today constitutes an important rite of passage. Primitive housings for daguerreotype installations have been replaced by more discrete cases or frames with sophisticated and conservationally sound lighting systems. All of these changes have led to an exhibition environment that increasingly focuses on the individual work and the viewing experience.

Reflecting on two exhibitions of Nadar's photographs held thirty years apart (Bibliothèque National, 1965, and *Nadar, Les années créatrices: 1854–1860*, which opened June 1994 at the Musée D'Orsay), André Jammes sees the current approach to curating exhibitions, which he considers livelier and more aesthetic, as a result of a number of changes. Curators today, he believes, enjoy a greater autonomy within institutional settings; international collaboration among curators has led to a more global vision, and a more sophisticated viewing audience has evolved during the past three decades:

Thirty years ago photography was an aesthetic curiosity, a controversial event or an accessory to history. Today it is an accepted art form with knowledgeable viewers taking the place of the merely curious.

One of the most exciting challenges that face curators of photography exhibitions today is how to engage the viewer in the variety of processes, formats, and intentions that constitute "photography" without overwhelming the unique object with its subtle and distinctive properties. To do service to a medium of such a ubiquitous nature and complex history requires imaginative and sensitive forms of presentation, which are now gradually being explored.

In the light of present-day electronic imaging technologies, contemporary definitions of the photographic medium will undoubtedly be revived, leaving the area of exhibition organization more open, perhaps, to increasing integration of all visual media.

Ann Thomas

OVER THE PAST THIRTY YEARS, THE EXPANSION of venues for photographic exhibitions has, to some extent, affected my personal style of presentation.

My first exhibits were in college corridors, espresso cafes, and the reception areas of film processing labs. In the sixties, one's way of communicating with the public was through the pictorial magazine and the photographic annual—*U.S. Camera*, *Popular* and *Modern Photography*—and very rarely, if you were lucky, with the occasional book.

In the seventies, with the growth of small for-profit photo galleries that sold “real” photographs, one's attitude changed towards one's own work and how it held up within a broader historical overview. The presence of the actual print—its surface, tone, paper, condition—became equally important conveyers of expression as content had previously been. You also began to process and frame archivally and, more importantly, to “edition” (the smaller, the better) to protect your work's investment potential for future clients.

During the art boom of the eighties, as commercial fine art galleries—with their enormous white cubes to fill, with their stables of willing young artists ready to grab a camera to fill that void—“discovered” photography, the scale, price, and even color of photographic imagery exploded with a new and often liberating dynamic.

To survive in this brave new world of gratuitous interest with its hype, competition, and market manipulation, the photographer had to add to his skills the art of the effective press release, the comprehensive mailing list, and the ability to “work” a reception full of lawyers, doctors, “entertainment” people, and art critics.

In the nineties, with the disappearance of the yuppie investor and the subsequent collapse of the art market, since nothing was selling anyhow, social and political issues submerged since the sixties began to resurface. The new engagement with the confrontational favored the format of the large multimedia installation, where photos, text, and often sound were combined in a totally embracing experience for the viewer.

My own most recent exhibit, *Requiem for a Paperweight*, is the narrative tale of a universal “salaryman,” from youth to retirement, after a lifetime of institutionalized overwork. It consists of 108 large laminated

glassy Cibachromes arranged in twelve grids of nine each in a darkened room, theatrically lit to give the effect of stained glass windows in a chapel. It has an evocative electronic score by R. Weis. The *L.A. Times* critic called it “as rewarding to listen to as to look at.” It's a great hit with the MTV generation, and I find it the most exciting thing I have done in years.

So perhaps we of the photo world have all traveled down a certain road, not necessarily one of our own choosing, from 5x7s taped to a brick wall with a background of live folk music to didactic computer-driven extravaganzas with digital stereos blaring away. Let's hope it was a road well taken and will still produce the kind of adventure of fortuitous surprise that is the essence of the creative journey.

Arthur Tress

THE VISUAL WORLD WAS A MAJOR PART of my growing up. My father was a designer in the Art Department at Universal Studios in California. Photographs to me were the rotogravure section of the Sunday *L.A. Times*, snapshots of family, and 8x10 still photographs of set construction Dad brought home to use for reference as he worked at his drawing board, a permanent installation on half of our dining room table.

While I was out of school, as an apprentice on the painter's gang at RKO Studio in 1936, the first issue of *Life* showed up. Even before, I had tried to finagle working on a stage while the "best boys" and electricians were lighting sets, sometimes lucky to be there while camera setup and shooting was in progress. I bought a minicam and learned all I could. For me, at age twenty, portraits hung on the wall, and photographs were held in my own hot little hands.

At the L.A. County Museum, I saw the *Camera Pictorialist Society of Los Angeles* 1937 annual salon. In 1939, at Jake Zeitlin's bookshop, near Westlake Park in L.A., in the back room I saw eight of Edward Weston's photographs lit by a bare bulb, supported on bookshelves by thumbtacks with no glass to interfere. I was impressed.

Places for an exhibition are more available now. With adequate publicity more folks see the work, often well displayed. Also, for those willing to look, there is an opportunity perhaps to even comprehend the attitudes expressed by the photograph.

The presence of museum/gallery as endpoint for work has strongly affected many photographers. For such display, a photograph must be larger to compete with the environment itself. For support from the required broad audience, it is often more fashionable for the work to be about issues instead of creative expression of the individual as an artist. To protect the work, the viewer must be kept at a distance or it must be displayed behind glass. I often must try to see into places where my own shadow falls and see through the reflections.

But then our entire society has changed. Uses for the lens and of the photograph are certainly a major, most vigorous cause of the changes.

Todd Walker

THE CONTRIBUTORS

JUDY DATER. Photographer and educator. Born 1941, Hollywood, California. Resides in Palo Alto, California.

JAMES ENYEART. Museum director, curator, educator, historian, photographer. Born 1943, Auburn, Washington. Resides in Santa Fe, New Mexico.

ANDREAS FEININGER. Photographer and educator. Born 1906, Paris. Resides in New York.

ROBBERT FLICK. Photographer and educator. Born 1939, Amersfoort, The Netherlands. Resides in Los Angeles.

JOAN FONTCUBERTA. Photographer, curator, educator, historian. Born 1955, Barcelona, Spain. Resides in Barcelona.

JEFFREY FRAENKEL. Gallery owner and writer. Born 1955, Shreveport, Louisiana. Resides in San Francisco.

HELEN GEE. Gallery owner and writer. Resides in New York.

RALPH GIBSON. Photographer. Born 1939, Los Angeles. Resides in New York.

CONSTANCE GLENN. Museum director, curator, writer. Born 1933, Topeka, Kansas. Resides in Long Beach, California.

JOHN GUTMANN. Photographer, painter, educator. Born 1903, Breslau, Germany. Resides in San Francisco.

CHARLES HARBUTT. Photographer and educator. Born 1935, Camden, New Jersey. Resides in New York.

MARK HAWORTH-BOOTH. Curator and writer. Born 1944, Westow, Yorkshire, England. Resides in London.

THERESE HEYMAN. Curator and writer. Resides in Washington, D.C.

DAVID JACOBS. Critic, educator, historian. Resides in Houston, Texas.

EUGENIA PARRY JANIS. Educator, historian, writer. Born 1940, Chicago. Resides in Santa Fe, New Mexico.

HAROLD JONES. Photographer, curator, educator, museum director. Born 1940, Morristown, New Jersey. Resides in Tucson, Arizona.

KEITH MCELROY. Artist, educator, historian, writer. Born 1943, Dallas, Texas. Resides in Tucson, Arizona.

BARBARA NORFLEET. Curator, educator, sociologist, photographer. Born 1926, Lakewood, New Jersey. Resides in Cambridge, Massachusetts.

ARTHUR OLLMAN. Museum director, curator, educator, photographer. Born 1947, Milwaukee, Wisconsin. Resides in San Diego, California.

SUSAN RANKAITIS. Photographer and educator. Born 1949, Cambridge, Massachusetts. Resides in Pomona, California.

NAOMI ROSENBLUM. Historian and educator. Resides in Long Island City, New York.

WALTER ROSENBLUM. Photographer and educator. Born 1919, New York. Resides in Long Island City, New York.

KEITH SMITH. Book artist, educator, printmaker, photographer, writer. Born 1938, Tipton, Indiana. Resides in Rochester, New York.

ANN THOMAS. Museum director and curator. Resides in Ottawa, Canada.

ARTHUR TRESS. Photographer. Born 1940, Brooklyn, New York. Resides in Cambria, California.

TODD WALKER. Photographer and educator. Born 1917, Salt Lake City, Utah. Resides in Tucson, Arizona.

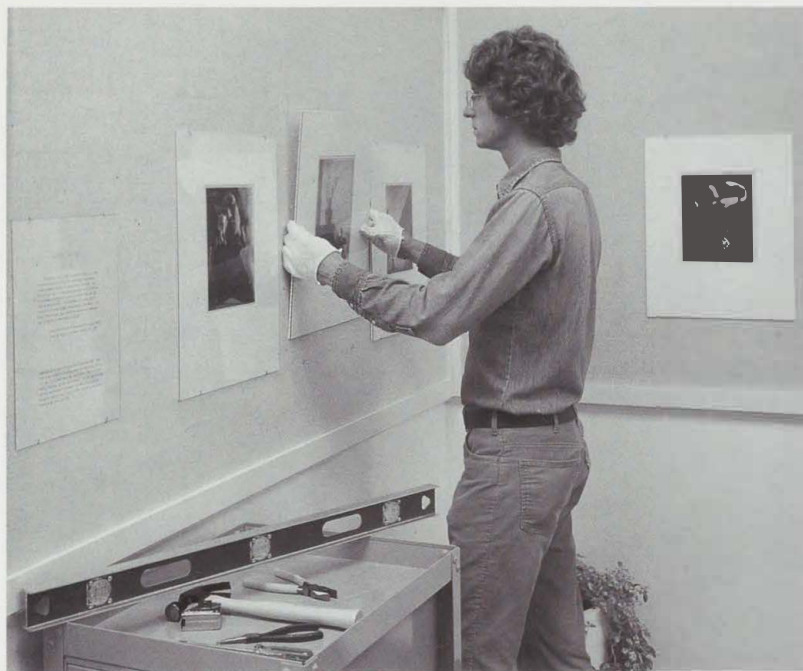


EXHIBITION HISTO

at the Center for Creative Photography

CEBRATION.....

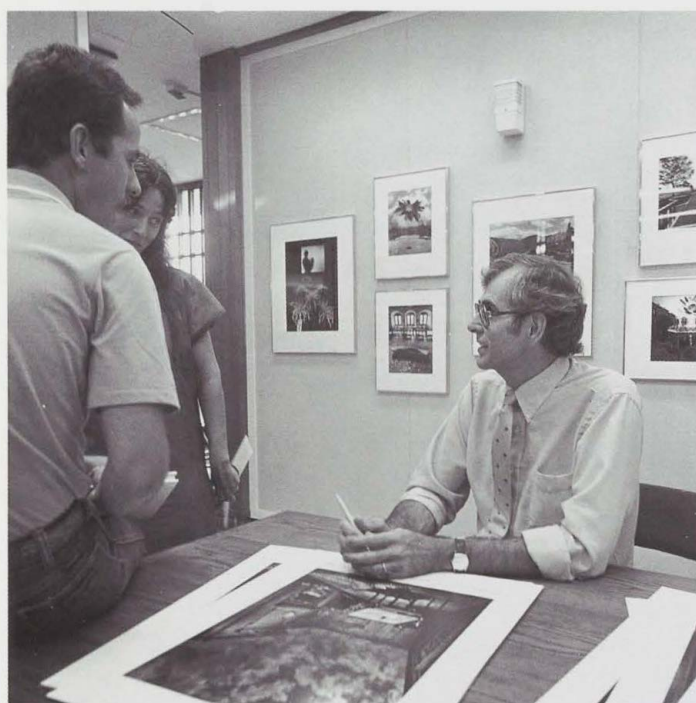
RY 1975-1995



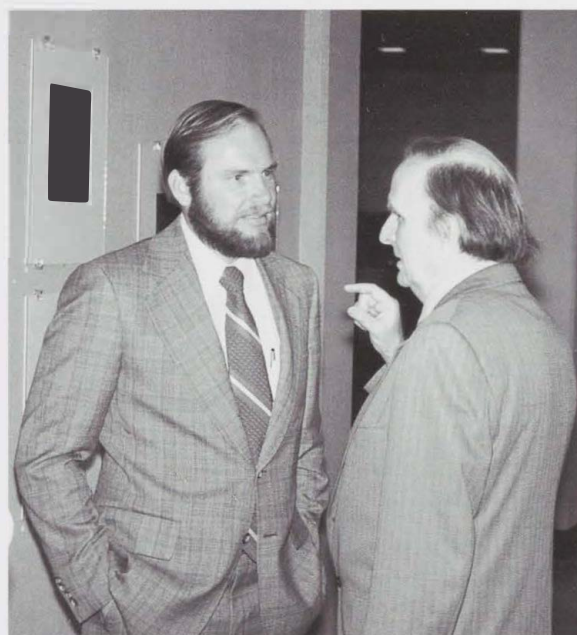
Peter MacGill, 1976
hanging the exhibition *Edward Weston*



Susan Ruff and James Enyeart, 1982
planning *Aaron Siskind, Fifty Years*



Jerry Uelsmann signing posters, 1982
Jerry Uelsmann: A Retrospective 1956-1981



John P. Schaefer and Frederick Sommer, 1975
From the Center for Creative Photography



Frederick Sommer, Ansel Adams, Harold Jones, Wynn Bullock, and Harry Callahan, 1975
From the Center for Creative Photography

WHEN THE CENTER FOR CREATIVE PHOTOGRAPHY officially opened under the direction of Harold Jones in November 1975, the walls could display changing exhibitions of thirty or forty photographs at most. Located in a refurbished storefront at 845 North Park Avenue, the first Center facility had one public room which housed the tiny library, a staff desk, and a table that served as a printviewing area for students, visitors, and scholars—and the exhibition space.

Less than two years later, in May 1977, the Center moved one block to a 5,000-square-foot bank building at 843 East University Boulevard. The exhibition space was slightly larger—at first it could hold up to fifty photographs in a pinch—and was partially separated from office spaces and the growing library. That summer Harold Jones left the Center to create the studio program in photography at the university's Department of Art, and James Enyeart became director in December.

In 1980 several additional walls were added to the overall exhibition space. This slightly enlarged the original gallery, which was then called the Main Gallery, and created the Contemporary Gallery, which could hold another twenty to thirty photographs. The two galleries were sometimes combined for larger exhibitions.

The size limitation on exhibitions during the Center's first fifteen years was periodically overcome through the hospitality of the University of Arizona Museum of Art, which allowed the Center to hold one or two large exhibitions there annually between 1975 and 1988. In addition, from 1977 through 1988, the Arizona Bank (now the Bank of America) annually offered the Center a month-long exhibition in the Galleria of its Phoenix corporate headquarters. The Center's collections could thus be seen in the state's capital and largest city.

In 1989, after years of planning and fundraising, the Center opened its current 55,000-square-foot building on the campus of the university in the heart of the fine arts complex. During that same year, James Enyeart departed as director and I moved from my position as curator to director. Three years later the building was named for former University of Arizona president and Center founder John P. Schaefer, and Trudy Wilner Stack was named Curator of Exhibitions and Collections.

The new building provided a much larger, better equipped, and more flexible exhibition space. Here the Center could mount one large exhibition or several smaller ones. Two exhibition series were inaugurated: The *Encounters* series showcases the work of photographers who redefine the boundaries of photography



Lew Thomas, Harold Jones,
James Enyeart, Judith
Golden, Keith McElroy, and
Terence Pitts viewing plans
for the new facility



Terence Pitts and
Beaumont Newhall, 1990
*Supreme Instants:
The Photography of Edward Weston*

or employ nontraditional approaches to the medium; *Selections from the Permanent Collection* allows our curatorial staff to probe the collection in challenging ways through the organization of small thematic exhibitions that illuminate the main exhibition.

The Center has always offered a unique printviewing program, giving museum visitors the opportunity to curate their own “exhibitions” of prints from the permanent collection. Last year more than 4,400 people visited our printviewing room and saw photographs that they or their group selected from the collection.

Symbolically, we began our twentieth year with the exhibition *Art Museum*. Curated by Trudy Wilner Stack, *Art Museum* presented the work of six artists who use photography to examine the syntax and meaning of museum exhibition spaces. We remain committed to the significant role that exhibitions play in research, education, and the nurturing of culture. As we enter an era increasingly dominated by new technologies that alter the very nature of photography, the Center anticipates changes in photographic exhibitions while continuing our established tradition of directly presenting important and challenging evidence of the medium’s creative force.



For twenty years, the exhibitions of the Center for Creative Photography have enabled our diverse and expanding audiences to experience the remarkable range of photography firsthand. Viewers have seen the work of masters of twentieth-century classical

modernism, such as Edward Weston, Ansel Adams, and Barbara Morgan; of radical innovators, such as Frederick Sommer and Henry Holmes Smith; and leading contemporary practitioners, such as Robert Heinecken, Barbara Crane, Vernon Fisher, and Louis Carlos Bernal.

For a collection-oriented institution like the Center, which serves as both a museum and research facility, the exhibitions support and link the collection and our educational mission. Our goal is to present the art of photography to the widest possible audience. Exhibitions construct a broad aesthetic and historical context for photography, including interdisciplinary and cross-media approaches.

To this end, the Center has mounted 237 exhibitions in its first two decades. Nearly two-thirds were solo exhibitions, reflecting the Center’s practice of collecting entire archives and the work of individual photographers in depth. Because of our commitment to artists who have placed their work here and our desire to support ongoing research in the collections and archives, nearly half of the exhibitions were drawn from Center holdings.

Organizing and installing exhibitions at the Center has always been a strong collaborative effort, involving the director, the curator, the principal curatorial staff, archivists and other staff members, interns, and guest curators. The Center’s exhibition program has benefited from the energy and insight of a number of students, including those who received Polaroid Fellowships donated by Polaroid Corporation or Ansel Adams Fellowships sponsored by the University of Arizona’s Office of the Provost.



Terry Etherton, Trudy Wilner Stack, and Flor Garduño, 1993
Flor Garduño: Witnesses of Time

Thus, looking back to the early years, it is sometimes impossible to sort out the specific curatorial roles that various staff and students contributed to certain exhibitions; and even when one individual is identified as the principal curator of an exhibition, it should be assumed that a strong element of teamwork forms the foundation for the entire exhibition program.

Traveling exhibitions organized by other museums have been presented, and exhibitions of recent work by living artists have been organized by the Center. These contemporary and traveling exhibitions bring a new context to the Center's collections and help us begin relationships with living artists, while exposing our audience to new directions in photography. Although most exhibitions featured the work of American photographers, reflecting the Center's collection emphasis, solo and survey exhibitions have presented photographs by artists from more than a dozen other countries, with many from neighboring Mexico.

The traveling exhibitions program that existed sporadically in the seventies and eighties became a formal program through the foresight and generosity of the Horace W. Goldsmith Foundation, which facilitated the hiring of a coordinator in 1991. With additional support from the National Endowment for the Arts, we have been able to offer exhibitions to several hundred thousand additional people every year at museums in nearly every corner of the United States, as well as in Canada, Denmark, England, Germany, Italy, Mexico, the Netherlands, Portugal, Spain, and Sweden.

As a museum within a university, the Center contributes to the University of Arizona's educational

and research missions. Through the exhibition program we bring the collection to the attention of students and faculty in various academic disciplines as a resource for their research and teaching. In turn, we invite faculty and students from those disciplines to broaden the discourse about photography and our collection from their perspective.

As a museum dedicated to a specific art medium, the Center serves local, national, and international audiences who look to our exhibition program to serve an astonishing variety of needs. Exhibitions provide the necessary connection between artist and audience upon which all art depends. Presenting nearly a thousand original art works every year, the Center's exhibitions inform, give pleasure, provoke opinions, foster dialogue and understanding, and encourage art-making and new scholarly research.



ACKNOWLEDGMENTS: The research for this history of the Center's exhibition program was conducted by Pat Evans, Curatorial Assistant, with the assistance of April Watson, the Center's National Endowment for the Arts Curatorial Intern. Research in the Center's archives was greatly facilitated by Assistant Archivist Leslie Calmes and Archivist Amy Rule. This history was edited by Terence Pitts and Trudy Wilner Stack. The publication was completed by Nancy Solomon, Michael Eilers, Dianne Nilsen, Keith Schreiber, and Kimberly Stammer.

T.P.



Weegee (Arthur Fellig)

The Critic, 1943

Gelatin silver print, 26.4 x 32.4 cm

76:067.008

© 1994 International Center of Photography, New York

Bequest of Wilma Wilcox

Unless otherwise noted:

Exhibitions were held at the Center for Creative Photography

Exhibitions were organized by the Center for Creative Photography

Prints are gelatin silver prints

Legend:

- ✓ Checklist
- ☞ Gallery notes
- Wall text
- P Poster

1975

From the Center for Creative Photography University of Arizona Museum of Art

May 15–August

Inaugural exhibition. Prints from the permanent collection, including works by founding archive photographers Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, Frederick Sommer, and several nineteenth-century photographers.

Curated by Harold Jones. EVENTS: Opening reception and dedication attended by Adams, Bullock, Callahan, Sommer, and Brett Weston. VIDEO: Dedication, interviews with Adams and Sommer by Jones.

Weegee

November 17–December 19

First exhibition in the new location at 845 North Park Avenue. Featured prints from the permanent collection.

Curated by Harold Jones and Peter MacGill. ☞

Timothy O'Sullivan: *Photographs from the Geological and Geographical* *Explorations and Surveys West of the 100th Meridian*

December 22, 1975–February 6, 1976

Albumen prints made from 1871 to 1875 as part of the Wheeler Expedition.

ORGANIZER: Special Collections Department, the University of Arizona Library. ☞

1976

Photographs from the Farm Security Administration College of Agriculture

Date uncertain

Prints from the permanent collection.

Curated by Peter MacGill. □

John Divola: Recent Work

February 9–27

Manipulated prints, including works from the series *Vandalism*.

Curated by Henri Man Barendse. ☞ □

Civil War Photographs by the Mathew Brady Group University of Arizona Museum of Art

February 12–21

Thirty prints, featuring subjects from the Civil War period (including five printed by Ansel Adams from Brady's negatives) and works by Timothy O'Sullivan and George N. Barnard.

Organized with the University of Arizona Drama Department in conjunction with *An Evening With Lincoln*, a performance of two plays: *Prologue to Glory* by E.P. Conkle and *Abe Lincoln in Illinois* by Robert E. Sherwood. □

Albert Renger-Patzsch

March 1–19

Twenty-nine prints.

ORGANIZER: The Friends of Photography. ☞

Selections from the Center for Creative Photography Tucson Museum of Art

March 20–April 25

Thirty-five prints from archive collections. Works by Ansel Adams, Wynn Bullock, Harry Callahan, Aaron Siskind, Frederick Sommer, and Edward Weston.

Curated by Harold Jones and Peter MacGill.

Benno Friedman

March 22–April 9

Eighteen prints manipulated through hand coloring, staining, and drawing. ☞ □

Neal Slavin:
When Two or More Are Gathered Together
April 12–30

Twenty-four incorporated color coupler prints.
Curated by Terence Pitts. EVENTS: Lecture by Slavin.
PUBLICATION: Neal Slavin, *When Two or More Are Gathered Together* (New York: Farrar, Straus and Giroux, 1976). ✓ ◻

Bill Dane
May 3–21

Seventy-two postcards made by the artist.
Curated by Henri Man Barendse. ◻ ◻

Jerry Uelsmann
University of Arizona Museum of Art
May 8–June 25

Eighty-four prints from the permanent collection.
◻ ◻

The American Landscape
May 24–July 16

Prints from the permanent collection. Included works by Wynn Bullock, Paul Caponigro, Paul Strand, Aaron Siskind, Edward Steichen, Laura Gilpin, Brett Weston, and Alvin Langdon Coburn.
Curated by Terence Pitts. ◻ ◻

William DeLappa: Portraits of Violet and Al
July 19–August 20

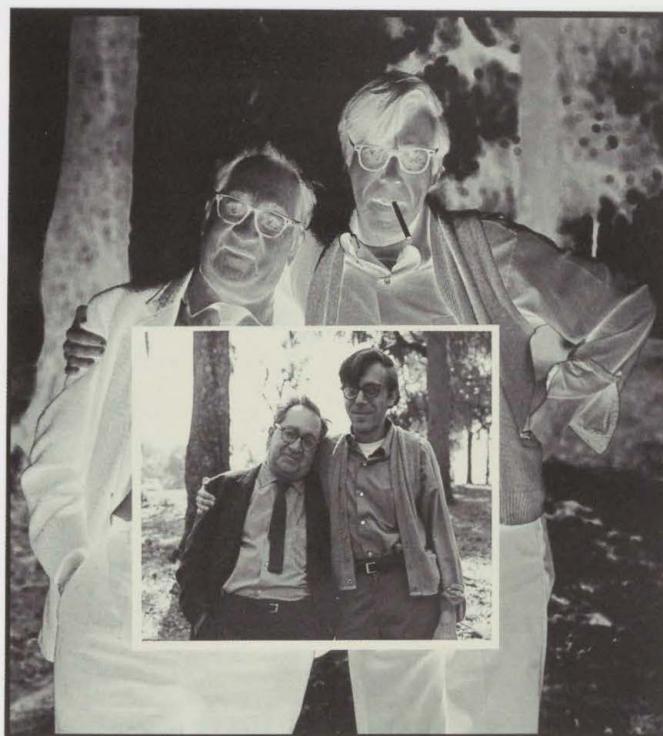
Twenty-eight prints simulating a “typical” 1950s family snapshot album.
Curated by Harold Jones. ◻ ◻

Minor White
August 23–September 10

Prints from the permanent collection. Featured works from 1942 to 1976, including a selection from his series of *Sequence* portfolios.

Edward Weston
September 13–October 1

Thirty-nine gelatin silver, platinum, and palladium prints from the Edward Weston Archive. Related correspondence between Weston, Ansel Adams, and Johan Hagemeyer. ◻



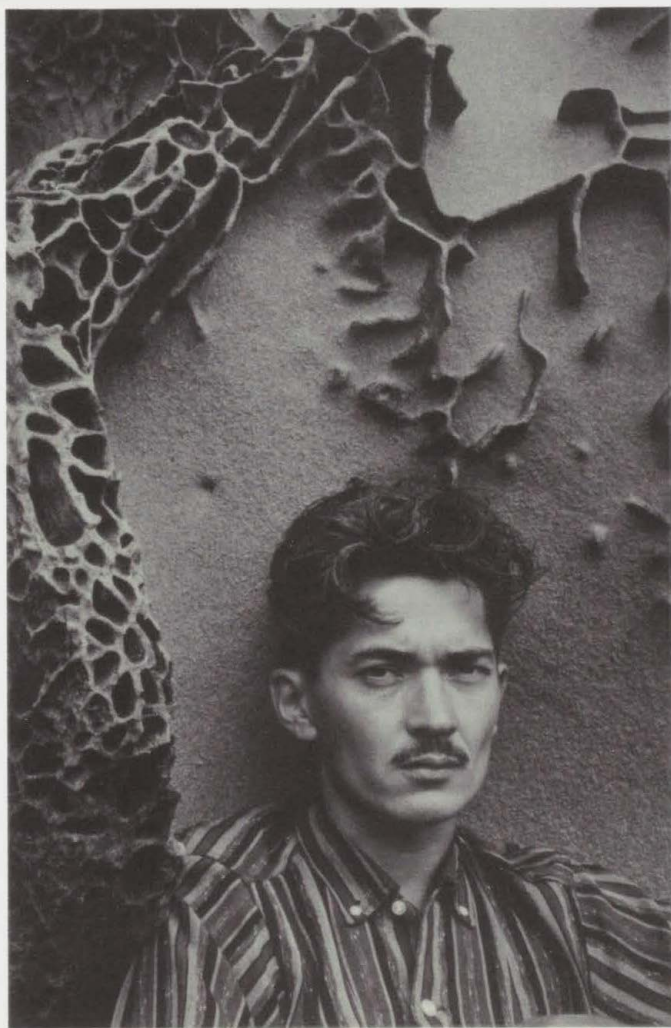
Jerry Uelsmann
Aaron & Nathan, 1969
Gelatin silver print, 28.3 x 26.0 cm
76:007:034
© 1981 Jerry Uelsmann

William Lesch
October 4–22

First exhibition in a series recognizing Arizona photographers. Works featured the artist's family and friends as subjects. ◻

Ansel Adams:
Photographs of the Southwest, 1928–1968
University of Arizona Museum of Art
October 8–November 24

One hundred prints from the Ansel Adams Archive, featuring subjects in Arizona, California, Colorado, New Mexico, Texas, and Utah. EVENTS: Opening reception with lecture by Adams. EXHIBITION TOUR: Huntington Galleries, Park Hills, West Virginia; Louisiana Arts and Science Center, Baton Rouge; Oklahoma Museum of Art, Oklahoma City; Natural History Museum of San Diego; Photography at Oregon Gallery, Museum of Art, University of Oregon, Eugene; Edison Community College Gallery of Fine Art, Fort Myers, Florida; Denver Museum of Natural History; Mary and Leigh Block Gallery, Northwestern



Minor White
Bill La Rue, Shore Acres, Oregon, 1960
 from *Sequence 17* portfolio, 1963
 Gelatin silver print, 23.1 x 15.3 cm
 Gift of Arnold Rustin, M.D.
 76:008:016

Reproduction courtesy The Minor White Archive,
 Princeton University
 © 1982 The Trustees of Princeton University

University, Evanston, Illinois; Amon Carter Museum of Western Art, Fort Worth; Beaumont Art Museum, Texas; Yuma Fine Arts Association, Arizona; Festival of the Arts at Muhlenberg College, Allentown, Pennsylvania; Museum of New Mexico, Santa Fe; Nicolaysen Art Museum, Casper, Wyoming; Photography Southwest Gallery, Scottsdale, Arizona; Memorial Student Center at Texas A & M University, College Station. PUBLICATION: Ansel Adams, *Photographs of the Southwest* (Boston: N.Y. Graphic Society, 1976). VIDEO: Interview with Adams by Harold Jones and Dave Gallegher. ✓ ♡ □

The Photo-Secession

October 25–November 30

Prints from the permanent collection. Letters, photo-gravures, and textual excerpts from *Camera Work* and other publications.

Curated by Peter MacGill. ♡

Medical Illustration Photography

December 1–31

Selection of dye transfer prints made by the staff of Medical Audiovisual Services, Arizona Health Sciences Center.

ORGANIZER: Arizona Health Sciences Center.

Curated by Harold Jones. ♡

1977

Lee Friedlander

January 1–31

Prints from the permanent collection, including works from four published portfolios. ♡

Larry Fink

February 1–28

Prints from his *Black Tie* series, featuring parties and social gatherings of the upper class.

Curated by Peter MacGill. ♡ □

Paul Strand

University of Arizona Museum of Art

February 12–March 10

Over 125 gelatin silver and platinum prints from the Paul Strand Collection and correspondence between Strand, Alfred Stieglitz, and their circle. First major retrospective of the artist in the Southwest.

EVENTS: Lectures by Naomi Rosenblum and screenings of Strand's films *The Plow that Broke the Plains*, *The Wave*, and *Native Land*. ♡

Paul Outerbridge

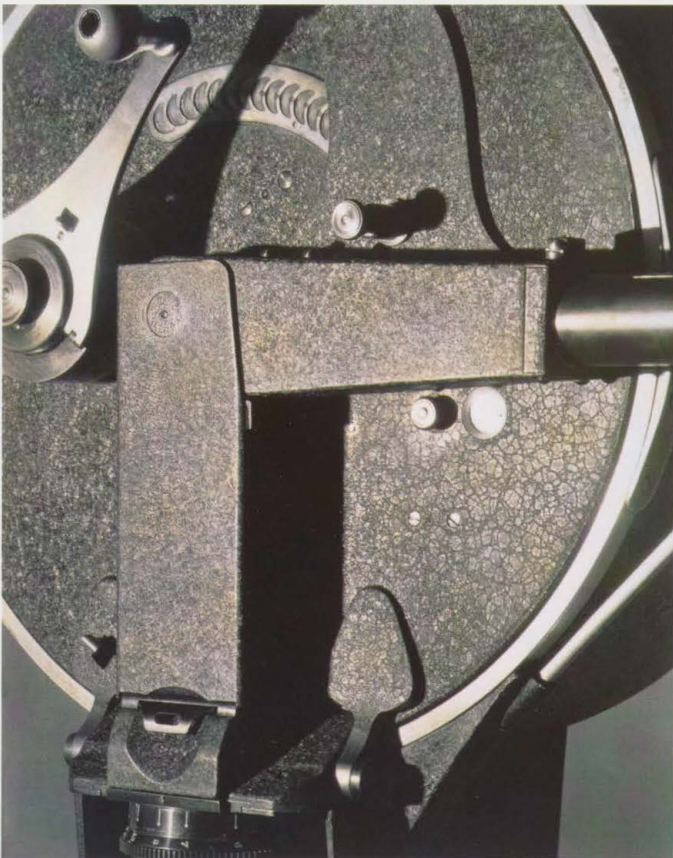
March 1–31

Eighty-five carbro color, platinum, and gelatin silver prints.

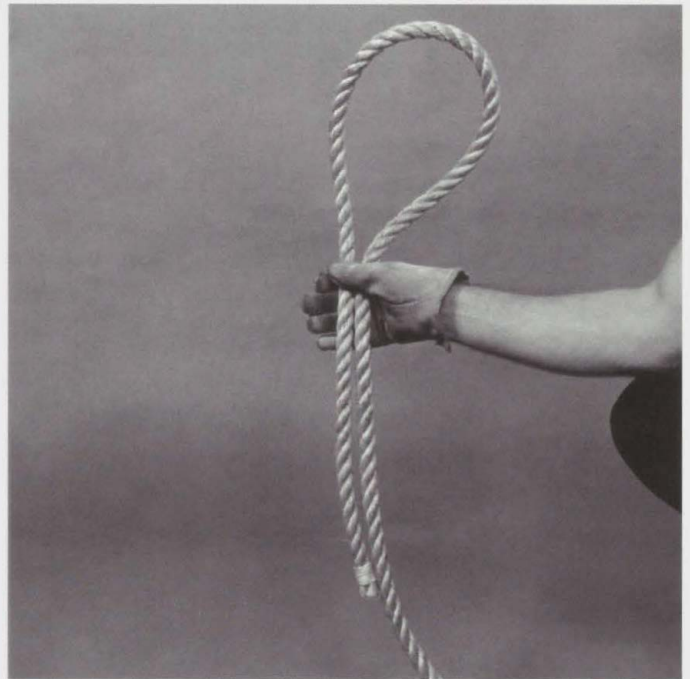
ORGANIZER: Los Angeles Center for Photographic Studies. PUBLICATION: *Paul Outerbridge, Jr.* (Los Angeles: The Center, 1976).



Todd Walker
 Untitled, 1974
 Photosilk screen, 26.0 x 37.6 cm
 78:055:005
 © 1974 Todd Walker



Paul Strand
Akeley Camera, New York, ca. 1922
 Gelatin silver print, 24.4 x 19.4 cm
 76:011:028
 © 1983 Aperture Foundation Inc., Paul Strand Archive



Anonymous
 Untitled, n.d.
 Gelatin silver print, 19.2 x 19.3 cm
 77:072:029
 From the exhibition *Evidence*

Bonnie Lambert

April 1–May 15

Featured works from the series *Mean to Me*.

VIDEO: Interview with Lambert.

Aaron Siskind

July 1–15

Prints from the Aaron Siskind Archive, representing a small retrospective survey of the artist's career. ♣ □

Norman Locks

July 18–August 31

Polaroid SX-70 photomanipulations.

Curated by Marnie Gillett. VIDEO. ♣ □

Todd Walker

September 1–30

Small retrospective survey of works exhibited when Walker joined the University Art Department faculty. ♣ □

*Center: Photographs from the Collection of the
Center for Creative Photography
University of Arizona Museum of Art*

September 25–October 30

Over two hundred prints from the permanent collection spanning the history of photography, with an emphasis on twentieth-century American works.

VIDEO: *Journey to the Center—The Center for Creative Photography*. ✓

Evidence

October 1–31

Seventy-nine works selected from the files of government agencies, educational institutions, and corporations. Supported in part by the National Endowment for the Arts.

Curated by Mike Mandel and Larry Sultan. EVENTS: Lecture by Mandel and Sultan. EXHIBITION TOUR: Gallery of Art, University of Northern Iowa, Cedar Falls; Museum of Contemporary Art, Chicago; University Gallery, University of Florida, Gainesville; William Hayes Fogg Museum, Harvard University, Cambridge. PUBLICATION: Mike Mandel and Larry Sultan, *Evidence* (Greenbraue, California: Clatworthy Colorvues, 1977). VIDEO: Lecture. ✓ ♣

Arizona: Ansel Adams and Frederick Sommer
Galleria, Arizona Bank, Phoenix

October 6–November 4

First exhibition from the Center's collection at the Galleria. Twenty-three prints from the Ansel Adams and Frederick Sommer Archives. ✓ P

Laura Gilpin

November 1–30

Forty platinum and gelatin silver prints from the permanent collection.

EVENTS: Lecture by Gilpin. VIDEO: Lecture and interview with Gilpin. ♣ □ P



Ralph Gibson
Untitled, from *Quadrants* series, 1975
Gelatin silver print, 45.9 x 30.3 cm
77:016:008
© 1981 Ralph Gibson

David Scharf: Magnifications

December 1–31

Twenty-five microscopic views of flora and fauna.

PUBLICATION: David Scharf, *Magnifications: Photography with the Scanning Electron Microscope* (New York: Schocken Books, 1977). ✓ ♣

1978

Ralph Gibson

January 3–February 10

Twenty-six prints from the permanent collection from 1972 to 1975.

EXHIBITION TOUR: Museum of Fine Arts, St. Petersburg, Florida. VIDEO: Workshop discussion. ✓ ♣

Timo Pajunen

February 13–March 31

Gelatin silver and Van Dyke prints made using wide-angle and panoramic lenses. ♣

Kathryn Schooley-Robins

April 3–May 13

Hand-colored cyanotypes. Second exhibition in a series recognizing outstanding Arizona photographers. ♣

Francis J. Bruguière:

A Retrospective Exhibition, 1879-1945

University of Arizona Museum of Art

April 23–May 30

One hundred prints spanning 1915 through 1945, with selected original publications, documentation of previous exhibitions, and personal letters. First major retrospective of the artist.

ORGANIZER: The Friends of Photography. Curated by James Enyeart. EVENTS: Lecture by Enyeart. PUBLICATION: James Enyeart, *Bruguière: His Photographs and His Life* (New York: Alfred A. Knopf, 1977). VIDEO: Enyeart lecture. □ P

American Snapshots

May 15–July 7

Featured enlargements of snapshots selected by Ken Graves and Mitchell Payne from family albums. Supported in part by the National Endowment for the Arts.

EVENTS: Slide show of snapshots collected by University students. PUBLICATION: Ken Graves and Mitchell Payne, *American Snapshots* (Oakland: Scrimshaw Press, 1977). ♣ □

Sonya Noskowiak, 1900–1975

July 10–August 18

Prints from the Sonya Noskowiak Archive, featuring works from 1930 to 1940. ♣ □

Contemporary Photography in Mexico

August 21–September 29

Selected works by nine Mexico City photographers: Manuel Alvarez Bravo, Lázaro Blanco, Rafael Doniz, Graciela Iturbide, Pedro Meyer, Antonio Reynoso Castañeda, José Angel Rodríguez, Colette Alvarez Urbajtel, and Jesús Sánchez Uribe. Supported in part by the Arizona Commission on the Arts and Humanities, Northlight Gallery at Arizona State University, and the Friends of Mexican Art, Phoenix.



Pedro Meyer

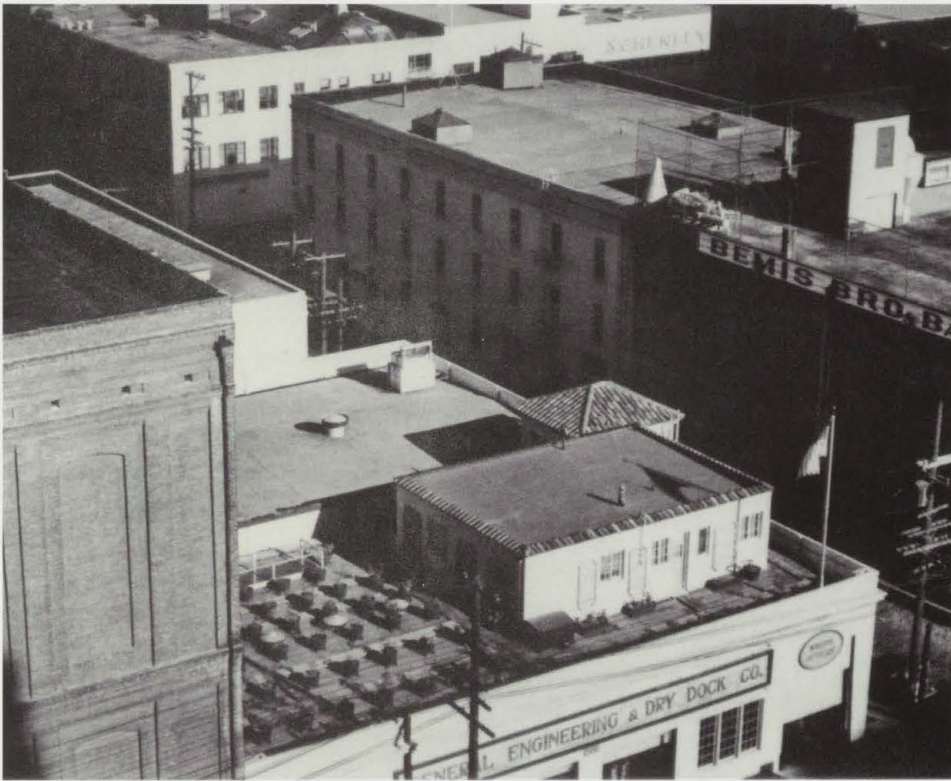
Untitled, 1970s

Gelatin silver print, 29.4 x 24.0 cm

78:141:006

Exhibited in *Contemporary Photography in Mexico*

© 1983 Pedro Meyer



Sonya Noskowiak
Roofs—San Francisco Wharfs, 1940
 Gelatin silver print, 19.0 x 24.0 cm
 Sonya Noskowiak Archive/Gift of
 Arthur Noskowiak
 76:009:239



Wynn Bullock
Navigation without Numbers, 1957
 Gelatin silver print, 17.3 x 22.7 cm
 Wynn Bullock Archive
 76:051:051
 © 1971 Wynn and Edna Bullock
 Trust

Curated by René Verdugo and Terence Pitts. EXHIBITION TOUR: Northlight Gallery, Arizona State University, Tempe. PUBLICATION: Terence Pitts and René Verdugo, *Contemporary Photography in Mexico: 9 Photographers* (Tucson: Center for Creative Photography, 1978). □

Harry Callahan

University of Arizona Museum of Art

September 10–October 15

Over two hundred prints, some from the Harry Callahan Archive. Major retrospective exhibition spanning 1943 to 1978.

ORGANIZER: The Museum of Modern Art, New York. Curated by John Szarkowski. EVENTS: Opening reception attended by Callahan. VIDEO: Lecture and interview of Callahan by James Enyeart, William Johnson, and Terence Pitts. P

Wynn Bullock

October 2–November 10

Prints from the Wynn Bullock Archive. Retrospective survey.

EVENTS: Screening of two films about the photographer. EXHIBITION TOUR: Albrecht Art Museum, St. Joseph, Missouri; Blue Mountain Community College, Pendleton, Oregon; El Paso National Bank; Texas; Hunter Museum of Art, Chattanooga, Tennessee; Middle Tennessee State University, Murfreesboro; Port Washington Public Library, New York; Photography Southwest Gallery, Scottsdale, Arizona; Ulrich Museum of Art, Wichita State University, Kansas. □

A Memorial Exhibition in Honor of W. Eugene Smith

November 12, 1978–January 5, 1979

Seventy-four prints from the W. Eugene Smith Archive, selected by the artist and James Enyeart in preparation for establishment of the archive.

Curated by James Enyeart. VIDEO: News reports of Smith's death. ✓ ♣ P

1979

Robert Frank

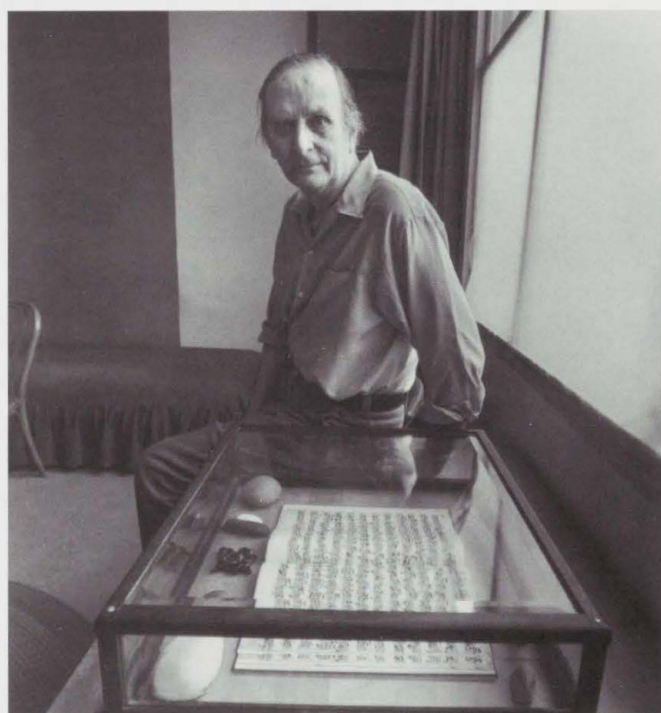
Date uncertain

Fifteen prints from the permanent collection, including works from three series: *The Ten Bus Photographs*, *The Americans*, and *The Lines of My Hand*. ♣

Clarence John Laughlin

Date uncertain

Twelve prints from the permanent collection. ♣ □



Jack Welpott

Frederick Sommer, 1977

Gelatin silver print, 24.7 x 22.8 cm

Gift of the artist

77:047:001

© Jack Welpott

Jack Welpott: An Exhibition of Photographs

January 9–February 9

Sixty prints from the permanent collection, spanning 1950 to 1979. Sponsored by the Arizona Commission on the Arts and Humanities.

Curated by James Enyeart. EVENTS: Lecture by Welpott, *From Nude to Naked*. EXHIBITION TOUR:

Photography Southwest Gallery, Scottsdale. VIDEO:
Lecture, gallery discussion, and interview with Welpott
by Harold Jones and James Enyeart. ✓ ✎

Antarctica

Student Union Exhibition Hall

January 27–February 25

Forty-five color prints by Eliot Porter and sixteen oil paintings by Daniel Lang. The artists worked in Antarctica from December 1974 through January 1975 on a project funded by the National Science Foundation's Office of Polar Programs. Included excerpts from Porter's diary.

ORGANIZER: The National Science Foundation's Office of Polar Programs and circulated by the Smithsonian Institution Traveling Exhibition Service. Supported by Lawrence Gould. EVENTS: Lecture by Lawrence Gould.

Joel Levinson: California Flea Markets

February 12–March 23

Forty prints. ✓ ✎ □

New Acquisitions

March 28–May 3

Prints from the permanent collection highlighting a broad range of works from this century acquired since 1977.

Curated by Marnie Gillett, Bonnie Ford Schenkenberg, and Lorne Greenberg. ✓ ✎

Lee Friedlander: Photographs
University of Arizona Museum of Art

April 22–May 27

150 prints, some from the permanent collection spanning 1964 to 1979, including works selected by the artist from the portfolio *The American Monument*. Supported in part by the National Endowment for the Arts.

ORGANIZER: Center for Creative Photography and Hudson River Museum, Yonkers, New York. PUBLICATION: Lee Friedlander, *Lee Friedlander: Photographs* (New York: Haywire Press, 1978).

Manuel Alvarez Bravo

Tucson Museum of Art

May 5–June 17

A survey exhibition of the artist's career.

ORGANIZER: Corcoran Gallery of Art, Washington, D.C.

EVENTS: Opening reception attended by the artist.

VIDEO: Interview with the artist by René Verdugo.

Herbert Bayer: Photographic Works

May 6–June 17

Seventy-four photographic works, including gelatin silver prints, photomontages, and "Fotoplastiken" assemblages.

ORGANIZER: Arco Center for Visual Art, Los Angeles. Curated by Leland Rice. PUBLICATION: Herbert Bayer, *Herbert Bayer: Photographic Works* (Los Angeles: Arco Center for Visual Art, 1977). ✓ ✎ □ P



Herbert Bayer
Garden Restaurant, 1929
Gelatin silver print, 19.3 x 30.5 cm
Gift of the Herbert Bayer Estate
86:105:019
© 1982 Herbert Bayer

Ernest Bloch: Photographer and Composer

June 17–July 27

Sixty-three prints from the permanent collection. Vintage prints by Bloch and contemporary prints by Eric Johnson, Linda Fry Poverman, and Center staff members.

Curated by Bonnie Ford Schenkenberg. EVENTS: Musical concert featuring works by Bloch and his contemporaries, performed by the Theater for the Performing Arts, Inc., and conducted by Edward Garza.

EXHIBITION TOUR: School of Music, University of Oregon. VIDEO: Opening performance. ✓ ♣ □



Ernest Bloch

Untitled, 1931

Gelatin silver print, 15.0 x 10.0 cm

78:167:017

© Ernest Bloch Archive, Center for Creative Photography

Louis Carlos Bernal: Photographs

July 29–September 6

Thirty-six incorporated color coupler and thirteen gelatin silver prints from the permanent collection, featuring works from *The Benitez Suite* and *Espejo*.

Curated by Marnie Gillett. ✓ ♣ □

One of a Kind

Student Union Exhibition Hall

August 27–September 30

114 color Polaroid prints by thirty-two artists.

ORGANIZER: The Polaroid Corporation. Curated by Belinda Rathbone. PUBLICATION: Eugenia Parry Janis, *One of a Kind: Recent Polaroid Color Photography* (Boston: David R. Godine, 1979). ♣ □

Michael Bishop: Tones and Chromes

September 9–October 11

Seventy-five gelatin silver and color prints made between 1972 and 1979, using a 35mm camera with a perspective control lens.

ORGANIZER: Chicago Center for Contemporary Photography, Columbia College. PUBLICATION: *Michael Bishop* (Chicago: Chicago Center for Contemporary Photography, Columbia College, 1979). ♣

*Harry Callahan: Photographs in Color:
The Years 1946–1978*

October 14–November 8

Fifty dye transfer prints made from slides in the Harry Callahan Archive. First retrospective of the artist's color works. Supported in part by the National Endowment for the Arts, with additional cooperation and support from Berkey K & L Services, New York.

Curated by Sally Stein and Terence Pitts. EXHIBITION TOUR: Akron Art Institute, Ohio; Hudson River Museum, Yonkers; Krannert Art Museum, University of Illinois at Urbana-Champaign; Museum of New Mexico, Santa Fe; Port Washington Public Library. PUBLICATION: Harry M. Callahan, *Harry Callahan: Photographs in Color: The Years 1946–1978* (Tucson: Center for Creative Photography, 1980). ✓



Harry Callahan
Detroit, 1951
 Dye transfer print, 22.4 x 34.1 cm
 Harry Callahan Archive
 79:082:007
 © 1980 Harry Callahan

Court House: A Photographic Document

November 11–December 12

Works by twenty-four photographers, resulting from a three-year project that highlighted nearly one-third of the county court houses across the United States. Commissioned by Joseph E. Seagram & Sons, Inc., and presented under the auspices of the National Trust for Historical Preservation and the American Federation of Arts. PUBLICATION: Richard Pare, Phyllis Lambert, and Harold Allen, *Court House, A Photographic Document* (New York: Horizon Press, 1978). 📖

Edward Weston

Galleria, Arizona Bank, Phoenix

November 15–December 27

Prints from the Edward Weston Archive. 📖

Cape Light: Color Photographs by Joel Meyerowitz

University of Arizona Museum of Art and
 Center for Creative Photography

December 19, 1979–January 12, 1980

Over one hundred incorporated color coupler prints, including works from the series *Bay/Sky* and *Provincetown Porches*.

ORGANIZER: Museum of Fine Arts, Boston. Curated by Clifford S. Ackley. PUBLICATION: Joel Meyerowitz, *Cape Light: Color Photographs by Joel Meyerowitz* (Boston: Museum of Fine Arts, 1978). 📖

1980

George Fiske: Yosemite Photographer

January 27–February 28

Albumen prints from the collection of Virginia Adams, donated to the Center in 1979.

Curated by Terence Pitts. EVENTS: Reception for Virginia Adams. PUBLICATION: Paul Hickman and Terence Pitts, *George Fiske: Yosemite Photographer* (Flagstaff, Arizona: Northland Press, 1980). ✓ 📖 📺

Ansel Adams

January 27–February 28

Small selection of works from the Ansel Adams Archive displayed in conjunction with the George Fiske exhibition.

EVENTS: Lecture by Adams. VIDEO: Lecture. 📖

NEA Purchase Award Artists

March 2–April 10

Sixty-six prints from the permanent collection by seventeen artists. Purchased through a matching grant from the National Endowment for the Arts for the acquisition of works by living American artists.

Curated by James Enyeart. EVENTS: Lecture by Jo Ann Callis, exhibition artist. VIDEO: Lecture. ✓ 📖 📺



George Fiske
*El Capitan and Bridal Veil, from
 Madera Road, ca. 1880*
 Albumen print, 10.8 x 17.9 cm
 Gift of Virginia Adams
 79:127:172



Anton Bruehl
Marlene Dietrich, 1937
 Gelatin silver print, 34.1 x 27.2 cm
 79:023:014
 © Estate of Anton Bruehl; Courtesy Howard Greenberg
 Gallery, New York



Bruce Berman
Yosemite, May 1980
 Silver dye bleach print, 23.8 x 18.6 cm
 80:086:002
 © 1980 Bruce Berman



John Pfahl
Australian Pines, Fort DeSoto, Florida,
 1977 from *Altered Landscapes*
 Dye transfer print, 20.0 x 25.6 cm
 Gift of Carol and Arthur Goldberg
 83:117:021
 Exhibited in *Reasoned Space*
 © 1981 John Pfahl

Reasoned Space

April 13–May 22

Photography, prints, drawings, and collages by eleven artists: Agnes Denes, from her portfolio *Study of Distortions—Isometric Systems in Isotropic Space*; Jan Dibbets; Douglas Huebler; Barbara Kasten; Barry Le Va; Sol LeWitt; Dennis Oppenheim, from his work *Identity Sketch* (1970–1975); John Pfahl; Robert Smithson; Alan Sonfist; Bill Vazan. Supported in part by the National Endowment for the Arts.

Curated by Timothy Druckery and Marnie Gillett.
 EXHIBITION TOUR: The Art Galleries, California State University, Long Beach. PUBLICATION: Timothy Druckery and Marnie Gillett, *Reasoned Space* (Tucson: Center for Creative Photography, 1980). □

Ferenc Berko/Anton Bruehl

May 25–June 26

Gelatin silver and incorporated color coupler prints. Featured early works Berko made in London and Paris (1936–1937), India (1939–1945), New York and Chicago (1947–1949), and Rome (1955); and prints by Bruehl from 1924 to 1937. ✓ ♡ □

Bruce Berman

May 25–June 26

Silver dye bleach prints of still lifes incorporating photo-mechanically altered and enlarged postage stamps.

French Photographers from the Collection

June 29–August 21

Sixty-six prints from the permanent collection representing a diverse selection of 19th- and 20th-century French photographs by Eugène Atget, Brassai, Lucien Clergue, Pierre Cordier, Robert Doisneau, André Kertész, Jacques Henri Lartigue, Bernard Plossu, Philippe Salaün and Jean-Pierre Sudre.

Curated by Jeanne C. Finley. ✓ ♡

Robbert Flick

June 28–August 21

Prints from three series: *Inglewood Diary*, *Arena Series*, and *L.A. Doubles*.

Curated by Terence Pitts.

Frederick Sommer at Seventy-Five: A Retrospective

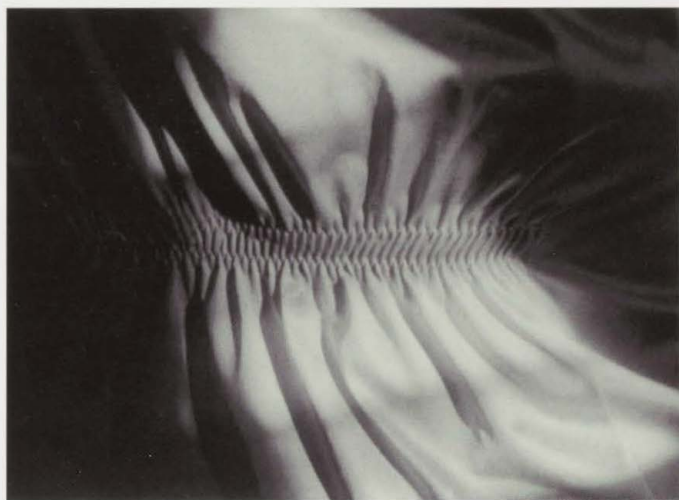
August 24–September 25

Fifty-three prints, including six “musical scores.” First retrospective of works by the artist.

ORGANIZER: The Art Museum, California State University, Long Beach. Curated by Leland Rice.

EVENTS: Lecture by Timothy Druckery.

PUBLICATION: Frederick Sommer, *Frederick Sommer at Seventy-Five: A Retrospective* (Long Beach: Art Museum and Galleries, California State University, 1980). VIDEO: Sommer skipreading, being interviewed by Druckery, and Druckery’s lecture. ✓ ♡ □



Robbert Flick
 Untitled, 1980 from *L.A. Doubles* series
 Gelatin silver prints, diptych, 36.2 x 25.3 cm
 80:129:003
 © 1980 Robbert Flick

Photography of the Fifties: An American Perspective

September 28–November 13

Eighty-eight prints by thirty-one artists. Supported by the Ford Motor Company and the National Endowment for the Arts.

Curated by Helen Gee. EVENTS: Lecture by Roy DeCarava, exhibition artist. EXHIBITION TOUR: The Art Museum and Galleries, California State University, Long Beach; Delaware Art Museum, Wilmington; International Center of Photography, New York; The Minneapolis Institute of Arts; William Rockhill Nelson Gallery of Art, Kansas City, Kansas. PUBLICATION:



W. Eugene Smith
Loading a Helldiver with 50-Caliber Shells, 1943
 from *A Carrier at Work* essay
 Gelatin silver print, 28.8 x 26.4 cm
 W. Eugene Smith Archive
 82:102:013
 © 1981 The Heirs of W. Eugene Smith

Helen Gee, *Photography of the Fifties: An American Perspective* (Tucson: Center for Creative Photography, 1980). VIDEO: DeCarava's lecture and interview with Jim Alinder; interview of Gee by William Johnson. ✓



Laura Gilpin: Platinum Prints
 Galleria, Arizona Bank, Phoenix

November 6–December 31

Thirty-three platinum prints from the permanent collection, featuring many previously unseen prints made between 1917 and 1932.

Curated by Marnie Gillett. ✓

W. Eugene Smith: Early Work, 1937-1948

November 16–December 18

One hundred prints from the permanent collection from 1937 to 1948.

Curated by William Johnson. PUBLICATION: *The Archive* 12, titled *W. Eugene Smith: Early Work* (Tucson: Center for Creative Photography, 1980). ✓



Laura Gilpin
Rancho de Taos Church, 1930
 Platinum print, 19.1 x 24.1 cm
 77:071:007
 © 1981 Laura Gilpin Collection;
 Amon Carter Museum,
 Fort Worth, Texas

Lew Thomas: Reproductions of Reproductions

November 16–December 18

Included works from the series *Bibliography 1*, *Bibliography 2*, and *Bibliography 3*, and documentation of the installation piece *Photography and Language*.

EVENTS: Lecture by Thomas. VIDEO: Artist's lecture. 🗣️

American Images:

New Work by Twenty Contemporary Photographers

University of Arizona Museum of Art

December 14, 1980–January 25, 1981

Commissioned prints by twenty American photographers.

ORGANIZER: Bell System, Community Relations Program. Curated by Renato Danese. PUBLICATION: Renato Danese, *American Images: New Work by Twenty Contemporary Photographers* (New York: McGraw-Hill, 1979).

A Community of Artists:

California Portraits, 1910–1945

December 21, 1980–January 29, 1981

Fifty gelatin silver and platinum prints from the permanent collection. Portraits by Ansel Adams, Imogen

Cunningham, Johan Hagemeyer, Sonya Noskowiak, Margrethe Mather, and Edward Weston.

Curated by Terence Pitts. VIDEO: Interview of William Justema about Mather by William Johnson. ✓ 🗣️ 📺

Yulla

December 21, 1980–January 29, 1981

Polaroid SX-70 prints, some from the permanent collection.

1981

Weegee the Famous

February 1–March 19

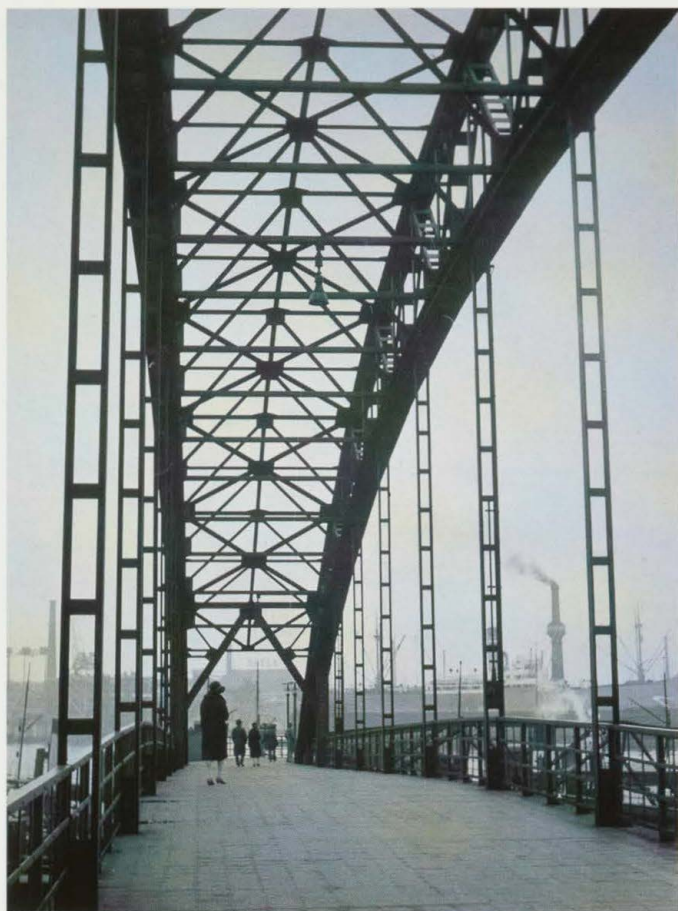
Sixty-seven prints from the permanent collection spanning the photographer's career, including early night shots and manipulated images of Marilyn Monroe.

EVENTS: Screening of two films, *Weegee's New York* and *The Naked Eye*. ✓ 🗣️

Carl Toth

February 1–March 19

Incorporated color coupler prints about 1970s culture.



Andreas Feininger
 Untitled from *Hamburg* portfolio, 1930-1931
 Gelatin silver print, 23.4 x 17.4 cm
 Andreas Feininger Archive
 81:046:024
 © 1995 Andreas Feininger

Altered Images

March 22–May 7

Thirty-four manipulated and photomechanical images by ten artists. Prints by Thomas Barrow (caulked and spray painted gelatin silver print), Bonnie Gordon (cyanotype), Betty Hahn (offset prints), Robert Heineken (photo-lithograph and hand-colored prints), Catherine Jansen (Xerox prints on cloth), Bill Kane (prints on masonite), Barbara Kasten (photogenic painting on paper), William Larson (electro-carbon prints), Bea Nettles (Kwik prints), and Todd Walker (offset prints).

Curated by Jeanne Finley. EVENTS: Lecture by Hahn. VIDEO: Lecture. ✓



Gisèle Freund
 Henry Moore, 1964
 Gelatin silver print, 20.0 x 30.0 cm
 80:043:071
 © 1981 Gisèle Freund

Keith Smith

March 22–May 7

Photographs altered through drawing, sewing, and photoetching. Featured works from 1971 to 1981, including the series *Memories Through an Empty Room*. Curated by James Enyeart. ✓

Foto: Andreas Feininger, 1927–1939

May 10–June 18

Prints from the permanent collection, featuring early European works organized in three parts: overview (1927–1939), the *Hamburg* portfolio (1931), and observations from Stockholm (after 1933). Exhibition also included publication tearsheets.

Curated by Stuart Alexander. ✓

Doug Holleley

May 10–June 18

Polaroid landscapes and collages by this Australian photographer.

Curated by James Enyeart.

The Portfolio as Object

June 21–August 13

Featured works from ten collection portfolios: *American Pictorial Photography, Series Two*, 1901; Edward Weston, *Fiftieth Anniversary Portfolio*, 1952; Paul Strand, *The Mexican Portfolio*, 1967 (reissue of *Photographs of Mexico*, 1940); *Photographs: Institute of Design, Portfolio 6*, 1969; *New California Views*, 1979; James Van Der Zee: *Eighteen Photographs*, 1974; Lee Friedlander and Jim Dine, *Photographs and Etchings*, 1969; Nubar Alexanian and Stephen Gersh, *Peruvian Portfolio*, 1975; Ansel Adams, *Parmelian Prints of the High Sierras*, 1927; and Danny Lyon, 1979.

Curated by Jeanne Finley. ✓

Dick Arentz

June 21–August 13

Large format photographs featuring landscapes, parks, and gardens in Great Britain.

Gisèle Freund

August 16–September 24

Fifty-six gelatin silver and dye transfer prints from the permanent collection. Subjects included Paris street scenes, portraits of Parisian literary figures in the 1930s, and journalistic essays.

Curated by Jeanne Finley. VIDEO: Artist interviewed by Terence Pitts. ✓

Betty Hahn

August 16–September 24

Photodocumentation of imaginary crime scenes, made using a police Olympus XA with text appropriated from police reports.

EVENTS: Lecture by Hahn, *The Strange Case of the Still Lives*. VIDEO: Lecture.

Barbara Crane

September 27–November 5

Seventy-four gelatin silver and Polaroid Polacolor 2 prints. First retrospective of the artist spanning 1948 to 1980, including works from numerous series. Supported in part by the National Endowment for the Arts, Polaroid Corporation, and private donors.

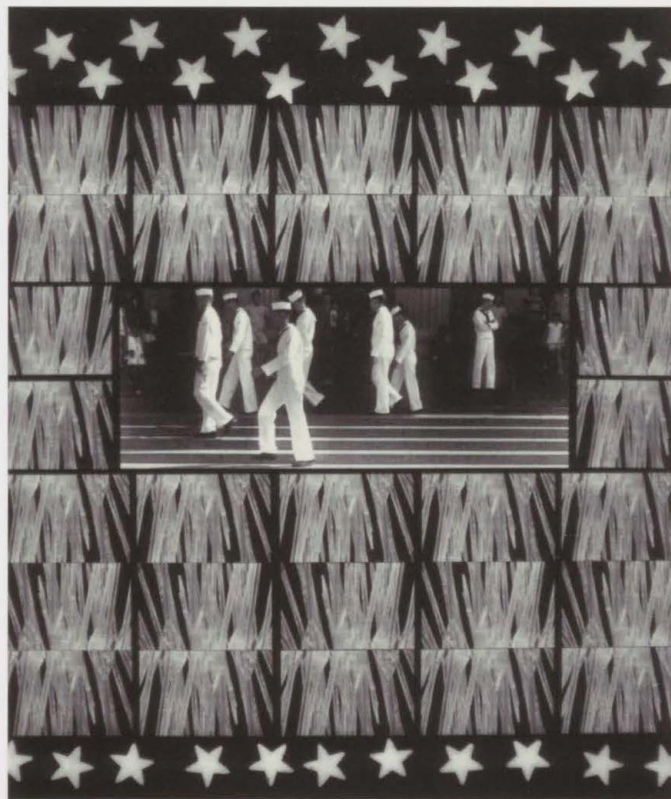
Curated by James Enyeart. EXHIBITION TOUR: The Chicago Center for Contemporary Photography at Columbia College; The Mulvane Art Center of Topeka, Kansas. PUBLICATION: *Barbara Crane: Photographs 1948–1980* (Tucson: Center for Creative Photography, 1981). ✓ □

Minamata by W. Eugene and Aileen M. Smith

November 8–December 17

Sixty prints from the permanent collection selected from *Minamata*. One of three related exhibitions (see next two entries) organized in collaboration with the Galleria, Arizona Bank, Phoenix, and Photography Southwest Gallery, Scottsdale.

EXHIBITION TOUR: California Museum of Photography, University of California, Riverside; Sesnon Gallery, University of California, Santa Cruz. PUBLICATION: W. Eugene Smith and Aileen M. Smith, *Minamata* (Tucson: Center for Creative Photography, 1981).



Barbara Crane
Bicentennial Polka from *Baxter/Tiavenol Labs* series, 1975
Gelatin silver print, 44.0 x 40.4 cm
81:195:011
© 1982 Barbara Crane



Dean Brown
Navajo Reservation, Arizona,
Giddy Sky, Oct. 1972
 Dye transfer print, 10.6 x 25.5 cm
 Dean Brown Archive/Gift of
 Carol Brown
 78:200:024
 © 1973 Carol Brown



Linda Connor
Ceremony, Sri Lanka, 1979
 Gelatin silver printing-out paper
 print, 19.4 x 24.4 cm
 82:047:006
 © 1982 Linda Connor

*W. Eugene Smith: Master Prints
from the Center for Creative Photography*
Galleria, Arizona Bank, Phoenix

December 8, 1981–January 6, 1982

Thirty-nine prints from the permanent collection; also original correspondence, manuscripts, tear sheets, and study prints.

Curated by Lawrence M. Fong. P

W. Eugene Smith: 1918–1978
Photography Southwest Gallery, Scottsdale
November 19–December 31

Prints from the permanent collection drawn from several photographic essays.

Dean Brown

December 20, 1981–January 28, 1982

111 gelatin silver and dye transfer prints from the Dean Brown Archive.

Curated by Susan Ruff. EVENTS: Opening reception, featuring taped music by the Waverly Consort, a chamber music group with which Brown played viola de gamba. ✓ ✎ □ P

1982

Moholy-Nagy

January 31–March 11

Thirty-four vintage prints by Moholy-Nagy and seventeen contemporary photograms and prints made by Helmut Franke. ✓

William Larson

January 31–March 11

Color photographs from the series *Tucson Urban Landscape* (now *Tucson Gardens*), made during his year as visiting professor at the University of Arizona Art Department.

Cubism and American Photography

March 14–April 18

Seventy prints by twenty-one early twentieth-century photographers.

ORGANIZER: Sterling and Francine Clark Art Institute. Curated by John Pultz and Catherine Scallen.

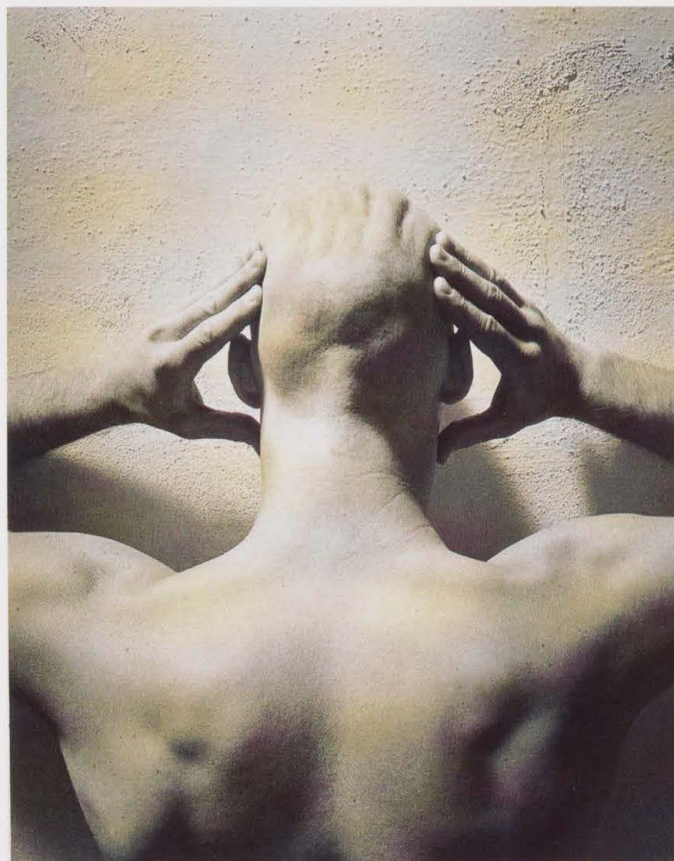
PUBLICATION: John Pultz, *Cubism and American Photography, 1910–1930* (Williamstown, Massachusetts: Sterling and Francine Clark Art Institute, 1981). ✎

Linda Connor

March 14–April 18

Ten gelatin silver printing-out paper prints of India and Nepal from the permanent collection.

Curated by Terence Pitts.



Tom Millea
Death Valley Junction, 1981
Platinum/palladium print, 24.3 x 19.2 cm
82:075:004
© 1981 Tom Millea

Photo-Pictorialists of Buffalo

April 25–June 3

Prints made between 1888 and 1938.

ORGANIZER: Albright-Knox Art Gallery, in cooperation with Media Study/Buffalo. Curated by Anthony Bannon and Douglas G. Schultz. PUBLICATION: Anthony Bannon, *The Photo-Pictorialists of Buffalo* (Buffalo: Media/Study Buffalo, 1981). ✎ □



Johan Hagemeyer
On Deck of the Metagama, 1920
 Palladium, 23.6 x 18.1 cm
 81:111:046

Tom Millea

April 25–June 3

Platinum–palladium prints of Death Valley, California.

Curated by Jeanne Finley. ♣

Johan Hagemeyer

June 13–July 29

Forty-seven gelatin silver and platinum prints from the Johan Hagemeyer Archive. First retrospective since the death of the artist in 1962.

Curated by Terence Pitts. PUBLICATION: *Guide Series 11*, titled *Johan Hagemeyer Collection* (Tucson: Center for Creative Photography, 1985). ✓ ♣

New Acquisitions: Contemporary Photography

June 9–July 29

Twenty prints by fourteen artists acquired from January 1980 to 1982.

Curated by Susan Ruff. □

Margrethe Mather

August 1–September 9

Fifty gelatin silver and platinum prints from the permanent collection from 1920 to 1934.



Margrethe Mather
Semi-Nude, ca. 1923
 Gelatin silver print, 9.3 x 11.9 cm
 78:150:001

Curated by Mary Ellen McGoldrick (now Marén Vertoch). ✓ ✎

Harold Jones

August 1–September 9

Photodrawings.

Jerry Uelsmann: A Retrospective, 1956–1981

September 12–October 14

Prints from the Jerry Uelsmann Archive.

Curated by James Enyeart. EVENTS: Opening reception attended by the artist. Lecture by Uelsmann, *Process and Perception*. Poster and book signing party.

PUBLICATION: *Jerry Uelsmann: Twenty-Five Years: A Retrospective* (Boston: Little, Brown, 1982). VIDEO: Uelsmann's lecture. ✓ □ P

Ansel Adams: An American Place, 1936

October 17–December 1

Forty-five prints, some from the Ansel Adams Archive. Re-creation of the first major exhibition of the artist in 1936 at Alfred Stieglitz's gallery, An American Place. Supported in part by BankAmerica Foundation.

Curated by Andrea Gray (now Andrea Stillman). PUBLICATION: Andrea Gray, *Ansel Adams: An American Place, 1936* (Tucson: Center for Creative Photography, 1982). ✎ P

Ansel Adams Collection: 1925–1940

October 17–December 1

Prints from the permanent collection given by Ansel Adams. Including works by Imogen Cunningham, Walker Evans, Edward Weston, and Paul Strand.

Curated by Sarah J. Moore.

Aaron Siskind: Fifty Years

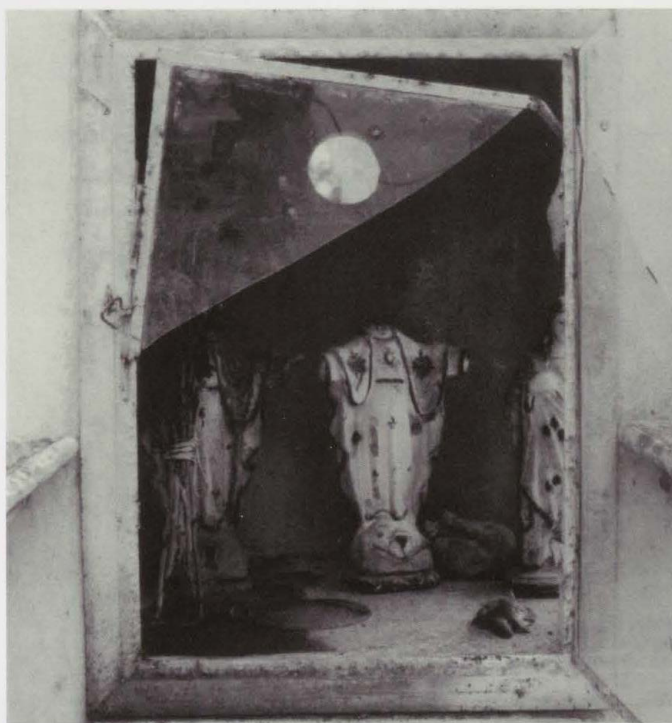
University of Arizona Museum of Art

December 5, 1982–January 13, 1983

Prints from the permanent collection. Retrospective spanning 1931 through 1981. Supported in part by the National Endowment for the Arts.

Curated by James Enyeart. EVENTS: Opening reception attended by the artist, including poster and book signing. EXHIBITION TOUR: Cincinnati Art Museum; Dallas Museum of Art; Des Moines Art Center; International Center of Photography, New York; Interna-

tional Museum of Photography at George Eastman House, Rochester, New York; Minneapolis Institute of Arts; Museum of Fine Arts, Boston; New Orleans Museum of Art; San Francisco Museum of Modern Art. PUBLICATION: Carl Chiarenza, *Aaron Siskind: Pleasures and Terrors* (Boston: Little, Brown, 1982). ✓ P



Aaron Siskind
Remembering Joseph Cornell in Merida 23, 1974
Gelatin silver print, 27.7 x 26.4 cm
Aaron Siskind Archive
80:165:047
© The Aaron Siskind Foundation

Work of Former Students of Aaron Siskind

December 5, 1982–January 13, 1983

Prints from the permanent collection by fifteen of Siskind's students.

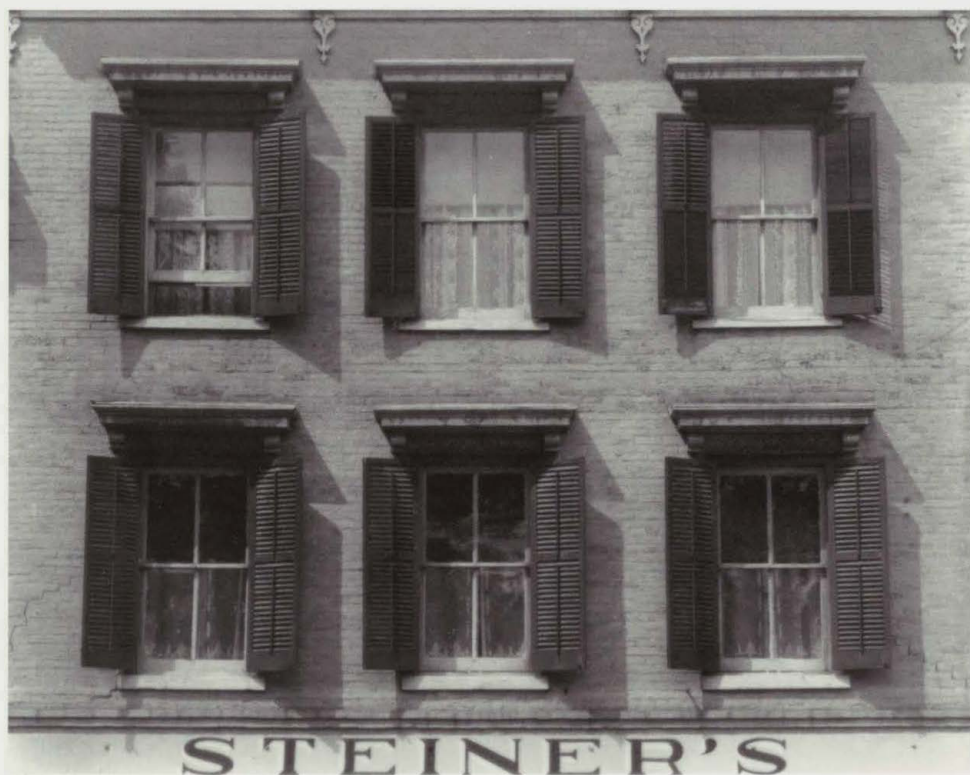
Curated by Susan Ruff. ✎

Nancy Rexroth

December 5, 1982–January 13, 1983

Twenty-five prints from two bodies of work, including photographs from the series *Diana*, made using a Diana camera and SX-70 transfer prints.

Curated by Susan Ruff. □



Ralph Steiner
Steiner's, 1929
 Gelatin silver print, 19.3 x 24.7 cm
 82:063:003
 © 1981 Ralph Steiner

Herbert Bayer: Photographic Works

Galleria, Arizona Bank, Phoenix

December 14, 1982–January 14, 1983

Second showing of exhibition originally displayed at the Center in 1979. ✓ □ P

1983

Ralph Steiner: Works from the Collection

January 16–February 24

Fifty-six prints from the permanent collection from the 1920s through the 1970s.

Curated by Susan Ruff. ✓ ♣

Judith Golden

January 16–February 24

Silver dye bleach print studio portraits of costumed women.

Curated by Susan Ruff.

Sewing Space:

A Soft Photographic Environment by Catherine Jansen

University of Arizona Museum of Art

February 23–March 20

A life-size photographic environment constructed of color Xerox transfers on cloth.

Curated by Susan Ruff. EVENTS: Lecture by Jansen.

VIDEO: Lecture. ♣

Stefan Moses

February 27–April 7

Fifty-three prints from the permanent collection, featuring formal portraits of German workers from 1963 to 1964 along with contextual images documenting the portrait process.

Curated by Sharon Denton (now Sharon Alexandra).

✓ ♣ □

Meridel Rubenstein

February 27–April 7

Platinum-palladium prints from the *Lifelines* series, in which the artist arranged objects and photographs and used a copy camera to make the image.

Instant Variations: Selected Artists/Polaroid Collection

April 10–May 19

Included diverse Polaroid works by Steve Collins, Sandi Fellman, Barbara Kasten, Kenda North, Olivia Parker, and Rosamund Wolff Purcell.

ORGANIZER: Polaroid Corporation. Curated by Susan Ruff. □

John Divola: Recent Work

April 10–May 19

Ten dye transfer, incorporated color coupler, and silver dye bleach prints, including works "from a series about the things you see when you press your eyes with the palms of your hands." □



Stefan Moses
Servicerin, Cafe Kranzler, Berlin, from *Deutsche series*,
 1963-64
 Gelatin silver print, 32.9 x 27.3 cm
 82:018:017
 © 1982 Stefan Moses



William Mortensen
Thunder, 1934, from *Pictorial Photography* portfolio,
 ca. 1935
 Gelatin silver print, 19.3 x 15.6 cm
 Gift of Fritz Kaeser
 76:251:017
 © 1980 William Mortensen Estate Collection

Paul Anderson & William Mortensen

May 22–July 14

Fifty-eight prints of various processes from the permanent collection by these two pictorialists.
 Curated by Terence Pitts. PUBLICATION: *The Archive* 18, titled *Paul Anderson* (Tucson: Center for Creative Photography, 1983). ✓

Thomas Joshua Cooper

May 22–July 14

Prints from the permanent collection, featuring ceremonial and ritual sites in New Mexico and Great Britain.

Curated by James Enyeart.

Espejo

July 17–August 25

Fifty gelatin silver and incorporated color coupler prints from the permanent collection by four artists: Louis Carlos Bernal, Morrie Camhi, Abigail Heyman,



Morrie Camhi
 Untitled, ca. 1981
 Gelatin silver print, 21.5 x 33.5 cm
 Gift of the Mexican American Legal Defense Education Fund
 82:077:121
 Exhibited in *Espejo*
 © 1981 Morrie Camhi



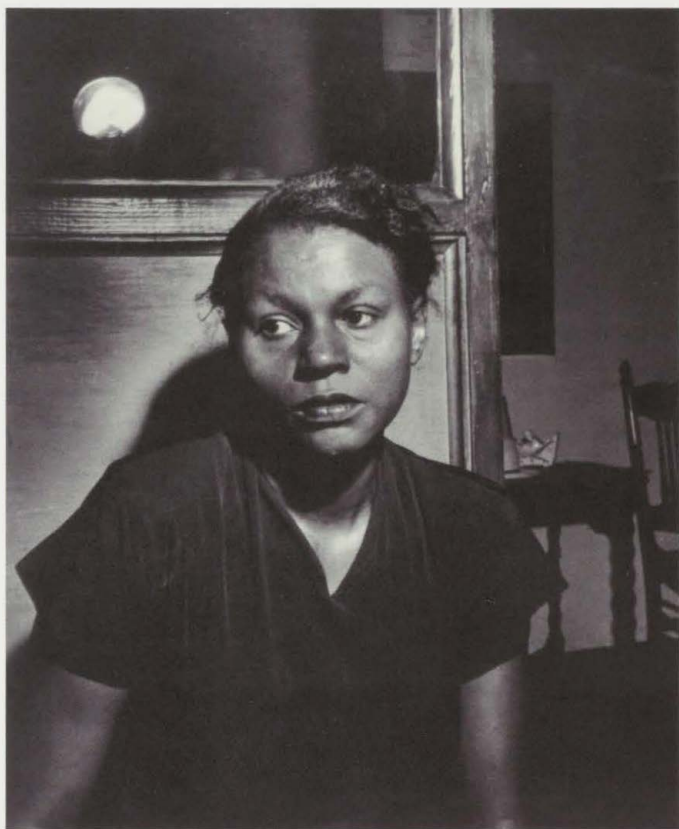
Robert Fichter
Distress Signal, 1982
 Silver dye bleach print,
 74.2 x 92.0 cm
 85:010:001
 © 1985 Robert Fichter



Stephen Strom
Hogan and Red Hills, Southern Utah, 1982
 Silver dye bleach print, 10.2 x 10.5 cm
 83:100:001
 © 1982 Stephen Strom



Joe Deal
San Fernando, California, 1978,
 from *The Fault Zone* portfolio, 1981
 Gelatin silver print, 28.5 x 28.1 cm
 82:074:014
 © Joe Deal



Marion Palfi
Wife of a Lynch Victim, Irwinton, Georgia,
 from *There Is No More Time* series, 1949
 Gelatin silver print, 34.4 x 26.9 cm
 Marion Palfi Archive/Gift of the Menninger Foundation
 and Martin Magner, © Martin Magner
 83:105:002

and Roger Minick. Commissioned by the Mexican American Legal Defense and Educational Fund.

ORGANIZER: The Oakland Museum. PUBLICATION: *Espejo: Reflections of the Mexican American* (Oakland: The Museum, 1978). ✓

Stephen Strom

July 17–August 25

Small silver dye bleach prints of landscapes by the artist, also an astronomer.

Marion Palfi

August 28–October 6

Forty prints from the Marion Palfi Archive, including commercial works from the 1930s and selections from her major photographic essays. ✓

Robert Fichter

August 28–October 6

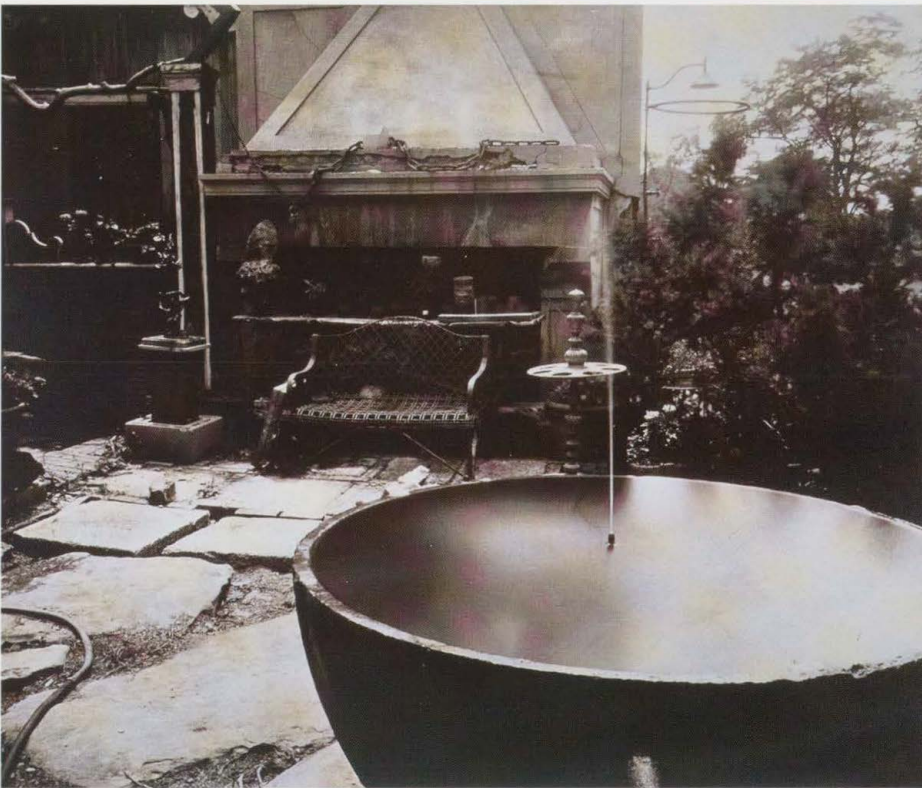
Nine silver dye bleach prints and Polaroid Polacolor ER large format prints. □



Brett Weston
Three Fingers and an Ear, 1929
 Gelatin silver print, 18.1 x 24.3 cm
 Sonya Noskowiak Collection
 Gift of Arthur Noskowiak
 76:045:001
 © The Estate of Brett Weston



Graciela Iturbide
"Mujer angel," Desierto de Sonora,
 México, 1980
 Gelatin silver print, 20.4 x 30.3 cm
 83:015:004
 © 1983 Graciela Iturbide



Joan Lyons
Patio, Fountain / Pavilion, NY, 1982
 Van Dyke print, 40.4 x 48.0 cm
 84:013:001
 © Joan Lyons

*Aspects of Family: Photographs from the
Permanent Collection*

October 9–November 17

Forty-six prints from the permanent collection by
five artists: Harry Callahan, Emmet Gowin, W.
Eugene Smith, Alex Traube, and Edward Weston.
Curated by Sharon Denton (now Sharon Alexandra). ☞

Joe Deal: The Fault Zone

October 9–November 17

Nineteen prints from the permanent collection. ✓

Brett Weston: Photographs 1927–1983

November 20, 1983–January 12, 1984

Thirty-nine prints from the permanent collection,
representing a survey of his career.

Curated by Terence Pitts. EVENTS: Artist attended the
reception. ✓

Graciela Iturbide

November 20, 1983–January 12, 1984

Eighteen prints from the permanent collection.
Selected survey of the artist's career, including works
from South America and Europe.

PUBLICATION: Brochure by Raquel Tibol, "The Visual
Lyric of Graciela Iturbide." ✓

1984

*Two New Archives: Mitchell Payne
and Stephen Sprague*

January 15–March 1

Twenty-six prints from the permanent collection,
including selections from two photographic essays by
Payne, *Neurosurgery in Action* (1973) and *Tammy*. Works
by Sprague included his documentation of the
Maxwell Street Flea Market in Chicago (1970) and
his essay on the photographic studios of the Yoruba in
Nigeria, entitled *How I See the Yoruba See Themselves*
(1975).

Curated by Amy Stark (now Amy Rule) and Sarah J.
Moore. ✓ ☞ □

Joan Lyons

January 15–March 1

Twelve Van Dyke and hand-coated palladium large



Edward Steichen

Miguel Covarrubias, n.d.

Gelatin silver print, 24.0 x 19.2 cm

Bequest of Edward Steichen by direction of Joanna T. Steichen
and International Museum of Photography at the George
Eastman House

82:069:016

format prints. Included images of the Bill Gratwick
estate grounds in Pavilion, New York, and portraits of
friends.

Curated by Terence Pitts. ✓

Edward Steichen:

Portraits from the Joanna Steichen Bequest

March 4–April 19

Seventeen collection prints from the 1920s and
1930s. Included portraits of John Barrymore, Lillian
Gish, and Al Jolson.

Curated by Terence Pitts. ✓



Sandra Haber
Alice at the Empire Diner, 1982
 Incorporated color coupler print, 33.0 x 90.0 cm
 84:053:001
 © Sandra Haber

Sandra Haber

March 4–April 19

Eight incorporated color coupler prints of Hawaii, Haiti, and India.

Curated by Terence Pitts. ✓ □

Paul Caponigro:
Photographs from the Polaroid Collection
 Galleria, Arizona Bank, Phoenix

March 22–May 11

Color prints. Featured subjects in Asia, the Southwest, and Great Britain.

Curated by Terence Pitts. EVENTS: Lecture by artist. Reception attended by artist. □ P

Édouard Boubat: Hindsights

April 22–June 14

Thirty-one prints made in China, France, India, Portugal, Mexico, and Japan.

ORGANIZER: French Cultural Services. ✓

Denny Moers

April 22–June 14

Fourteen manipulated prints of walls and dilapidated interiors by the former assistant of Aaron Siskind.

Curated by Terence Pitts. ✓

Rodchenko, Bauhaus, Umbo

June 17–August 16

Forty-five prints by Umbo from the permanent collection that span his career. Twenty-seven collection prints of Bauhaus architecture, portraits, and activities by several Bauhaus students. Twenty-four prints by Rodchenko.

Curated by Terence Pitts. ✓ P

Edward Weston in Mexico

August 19–September 12

Twenty prints from the Edward Weston Archive included in this larger loan exhibition.

ORGANIZER: San Francisco Museum of Modern Art. Curated by Amy Conger. EVENTS: Lecture by Conger. PUBLICATION: Amy Conger, *Edward Weston in Mexico* (Albuquerque and San Francisco: University of New Mexico Press and San Francisco Museum of Modern Art, 1983). VIDEO: Conger lecture. ✓

Joyce Neimanas

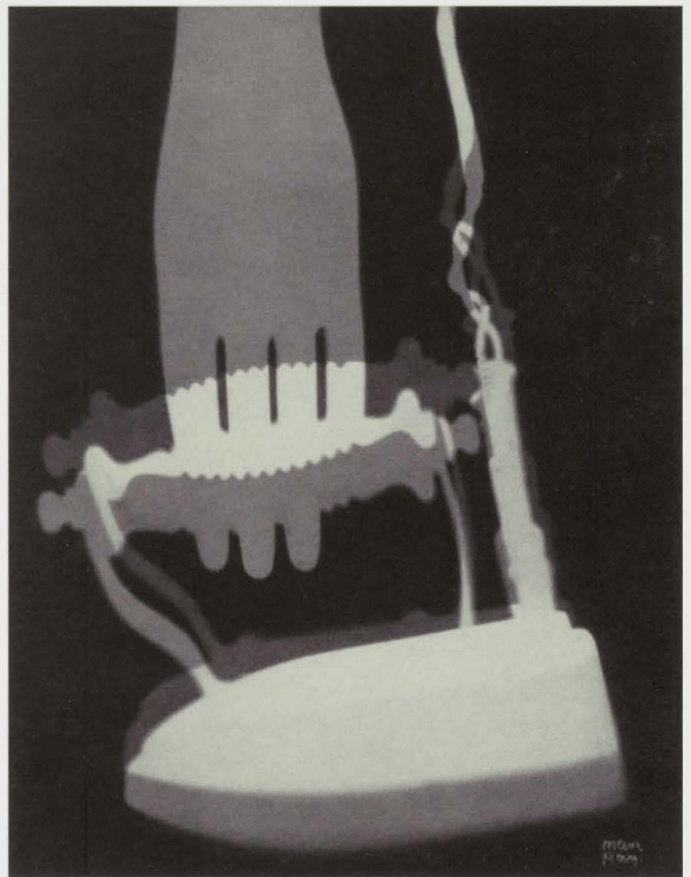
September 23–November 1

Twenty-three gelatin silver and mixed media prints representing a ten-year survey of the artist's career.

Curated by Sarah J. Moore. PUBLICATION: Sarah J.



Umbo
Pantoffeln, 1928–29,
 from *Umbo, Portfolio of Ten Silver Prints*, 1980
 Gelatin silver print, 23.8 x 17.3 cm
 83:055:010
 Courtesy: Gallery R. Kicken, Cologne, Germany



Man Ray
Électricité—Lingerie, from *Électricité* portfolio, 1931
 Photogravure, 26.1 x 20.5 cm
 82:141:010
 © 1996 Artists Rights Society (ARS), New York
 /ADAGP/Man Ray Trust, Paris

Moore, Joyce Neimanas (Tucson: Center for Creative Photography, 1984). VIDEO: Interview of the artist by Moore. ✓

Man Ray: Électricité

September 23–November 1

Ten photogravures from the permanent collection from the portfolio *Électricité* (1931). ✓

Jay Mather

November 4–28

Included works from the two series *Living the Cambodian Nightmare*, for which he won the Pulitzer Prize for International Reporting, and *Praying Their Work*. Supported in part by the *Arizona Daily Star*.

EVENTS: Lecture by Mather. VIDEO: Lecture and interview of Mather by Charles Freestone.

Cecile Abish: Say When

November 4–December 13

Eight mosaics of overlapping photographs from *Say When*.

Curated by Terence Pitts. EVENTS: Lecture by Abish. VIDEO: Lecture. ✓

Recent Acquisitions

December 20, 1984–January 10, 1985

Eighteen prints from the permanent collection by seven artists: Barbara Crane, Jim Dow, Jay Dusard, Walter Gutman, Robert Mapplethorpe, Ruthe Morand, and John Pfahl.

Curated by Terence Pitts. ✓

1985

Henri Cartier-Bresson: Photographs from Mexico

January 13–February 14

ORGANIZER: Mexican Cultural Center, Paris.
American tour arranged by The Art Museum of
South Texas.

Curated by Jim Edwards. ♡

Lucas Samaras:

Polaroid Photographs, 1969–1983

University of Arizona Museum of Art

January 13–February 10

Included work from the essays *Auto-Polaroids*
(1969–1971); *Splits* (1973); *Photo-Transitions*
(1973–1976); *Still-Lives and Figures* (1978–1982);
Sittings (1978–1980); *Photo-Polaroid Photographs*
(1969–1983).

ORGANIZER: Musée National d'Art Moderne and
the Polaroid Corporation. Curated by Alain
Sayag. ♡ □

*Lewis Hine: Photographs from the National
Research Project, 1936–1937*

February 17–March 29

Prints selected from over five hundred Project works.

ORGANIZER: International Center of Photography.
Curated by Miles Barth and Gina Medcalf. PUBLICA-
TION: Brochure. ✓

*Eleanor and Barbara:
Photographs by Harry Callahan*

March 31–April 25

Figure studies and portraits of the artist's wife
Eleanor and daughter Barbara. ✓ P

Bradford Washburn
Galleria, Arizona Bank, Phoenix

April 25–May 15

Prints from the permanent collection. Featured
Alaskan subjects, including aerial views of Mount
McKinley. P



Marion Post Wolcott

Agricultural migrants from Missouri camping out in canebrush.

*One of the women said, "We ain't never lived like hogs before
but we sure does now," near Homestead, Florida, 1939*

Gelatin silver print, 27.2 x 25.2 cm

Gift of Grace Rothstein

85:078:004

© 1988 Marion Post Wolcott

Barbara Kasten

April 28–June 20

Silver dye bleach prints and Polaroid prints of sculp-
tural subjects fabricated by the artist. Made possible
in part by the AT&T Foundation.

Laurie Klingensmith

June 23–August 22

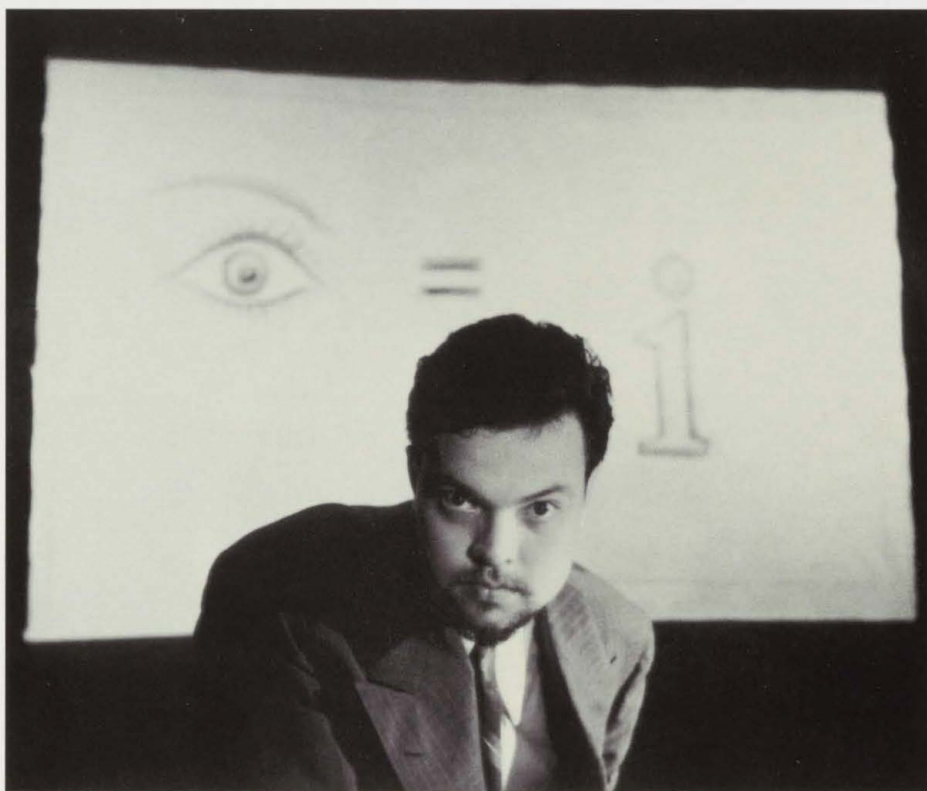
Included images of the desert and works made using
vegetable cross-sections as "negatives." Supported in
part by the AT&T Foundation.

Curated by Terence Pitts.

New Acquisitions

June 23–August 22

Twenty-one prints by Dick Arentz, Edward Curtis,
Louise Dahl-Wolfe, Van Deren Coke, Terry Etherton,



Louise Dahl-Wolfe
Orson Welles, 1938
 Gelatin silver print, 24.0 x 27.5 cm
 Louise Dahl-Wolfe Archive / Gift of
 the Louise Dahl-Wolfe Trust
 85:102:011
 © 1989 Center for Creative Photography
 Arizona Board of Regents

Lee Friedlander, Jan Groover, Tamarra Kaida, Samuel Lock and George Whitfield, Paul Outerbridge, Willard Van Dyke, and Phil Zimmermann.

Curated by Terence Pitts. ✓

Robert Buitrón and Louis Carlos Bernal

August 25–October 10

Fifteen silver dye bleach prints by Bernal and sixteen gelatin silver prints by Buitrón. Selected images from the 1984 Los Angeles Olympics commissioned by the Los Angeles Center for Photographic Studies, the Museum of Contemporary Art, and the Los Angeles Olympic Organizing Committee.

EVENTS: Opening reception attended by the artists.

Stephen Shore: The Montana Suite

October 13–November 21

Color prints of Montana from the series *The Montana Suite*. Supported in part by the AT&T Foundation.

Curated by Terence Pitts. □

European Portfolios I and II

October 13–November 21

Twenty prints from the permanent collection from two portfolios, each featuring ten European artists. ✓

Marion Post Wolcott

November 24, 1985–January 9, 1986

Thirty-eight prints from the permanent collection from the late 1930s and early 1940s by this FSA photographer. Supported in part by the *Arizona Daily Star*.

Curated by Terence Pitts. EVENTS: Lecture by the artist. ✓

1986

Louise Dahl-Wolfe

January 12–February 20

Thirty-seven prints from the Louise Dahl-Wolfe Archive. Selected portraits made during her twenty-two year association with *Harper's Bazaar* magazine. Made possible by AT&T Foundation.

VIDEO: KUAT-TV interview with Terence Pitts about Dahl-Wolfe. ✓



Gwen Akin and Allen I. Ludwig
Goat, 1985
 Platinum/palladium print, 50.5 x 60.5 cm
 86:047:002
 © 1986 Allen Ludwig and Gwen Akin



Bobbe Besold
Solar Eclipse I, 1984
 Van Dyke print, hand-colored with
 watercolor, gouache, pastel and
 pencils, 38.0 x 56.6 cm
 86:060:001
 © 1986 Bobbe Besold

Paul Caponigro: Color Photographs

February 23–April 3

Thirty silver dye bleach prints. First museum exhibition of the artist's color work made in Great Britain, Asia, and the Southwest (1965–1985). Made possible by the AT&T Foundation.

Curated by Terence Pitts. EVENTS: Reception for the artist. ✓

Gwen Akin/Allen Ludwig

April 6–May 22

Twenty-five platinum/palladium prints of dead animals.

Curated by Terence Pitts. ✓

*State of the State: An Exhibition of
Arizona Photography*

State Capitol Museum, Phoenix

May 1–16

Works by nine photographers: Louis Carlos Bernal, Robert Buitrón, Jeffrey Kida, Mark Klett, Jim McNeely, Tina Romano, Doyle Sanders, Peter Schwepker, and Sandra Starkins.

Sponsored by The Governor's Office, the Center for Creative Photography, and the Arizona State Capitol Museum. Curated by James Enyeart.

Central Arizona Project Photographic Survey
University of Arizona Museum of Art

May 25–June 22

Works by four photographers: Lawrence McFarland, Ruthe Morand, Mark Klett, and Ann Simmons-Myers. Supported in part by the Arizona Commission on the Arts and the University of Arizona Foundation.

EVENTS: Slide presentation and reception for the artists. PUBLICATION: *Central Arizona Project Photographic Survey* (Tucson: Center for Creative Photography, 1986). VIDEO: Documentary about the artists and project. ✓

Bobbe Besold

May 25–July 17

Twenty-four hand-colored gelatin silver and Van Dyke prints of domestic and everyday subjects.

Curated by Terence Pitts. ✓

Marc Gaede

July 18–August 28

Twenty-two prints of Southwest landscapes.

EVENTS: Book signing party with author David Lavender. PUBLICATION: Marc Gaede and David Lavender, *Images from the Southwest* (Flagstaff, Arizona: Northland Press, 1986). ✓

Judy Dater: Twenty Years

University of Arizona Museum of Art

August 10–September 7

Retrospective of works beginning with 1960s theatrical portraits. Also included self-portraits, portraits of men and women, and subjects in Egypt.

ORGANIZER: De Saisset Museum, University of Santa



Ann Simmons-Meyers

Sandblasters on the Canal near Little Harquahala Pumping Plant,
1985

Gelatin silver print, 38.2 x 36.7 cm

86:045:020

© 1986 Ann Simmons-Myers

Clara. Curated by James Enyeart. EVENTS: Lecture and book signing by Dater. PUBLICATION: Judy Dater and James Enyeart, *Judy Dater: Twenty Years* (Tucson: Center for Creative Photography, 1986). VIDEO: *Judy Dater: Twenty Years*, produced by Sam Samore. ✓

Robert Heinecken

August 31–October 9

Prints from several series about television.

Curated by Terence Pitts. EVENTS: Reception for the artist.

Karen Strom

October 12–November 13

Prints made using multiple negatives to re-create the landscape.

Jim Richardson

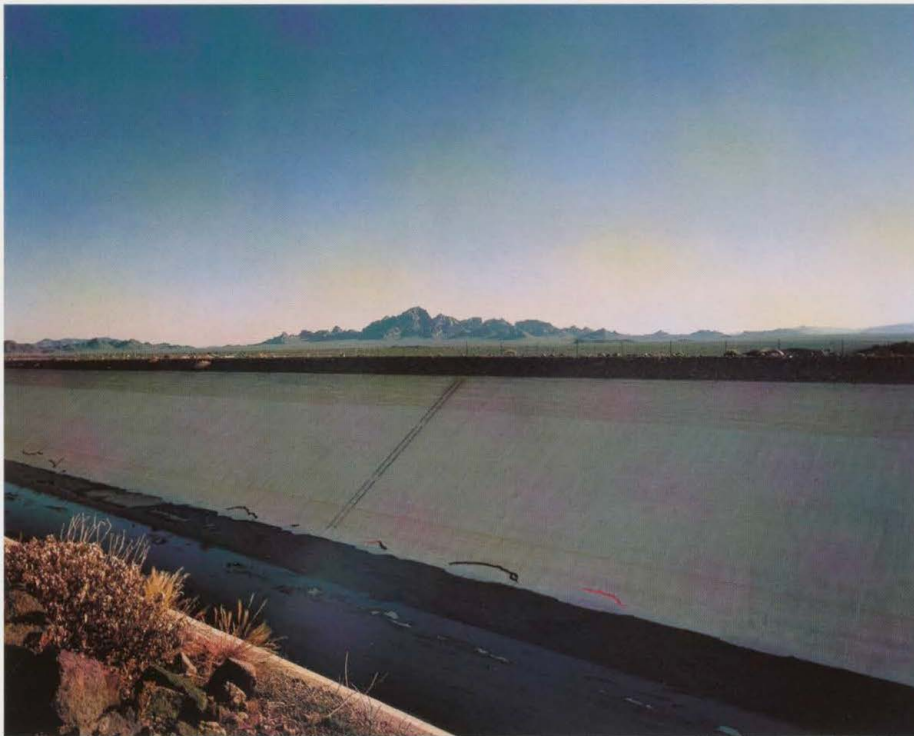
November 16–December 11

Included selections from two photographic essays, *High School* and *Cuba, Texas*. Supported in part by the *Arizona Daily Star*. Richardson was the special projects photographer for the *Denver Post*.

EVENTS: Reception for the artist. Lecture by the artist. □



Robert Heinecken
Untitled Newswomen (Connie Chung),
 1987
 Computer generated print,
 54.0 x 67.0 cm
 Robert Heinecken Archive
 Gift of the Artist
 88:027:002
 © 1988 Robert Heinecken



Mark Klett
*Canal with Sealed Cracks, East of
 Burnt Mountain Tunnel,
 Looking South, 1/15/85*
 Incorporated color coupler print,
 38.1 x 48.1 cm
 Gift of the artist
 86:044:007
 Exhibited in *Central Arizona Project
 Photographic Survey*
 © 1986 Mark Klett

Edward Weston: Color Photography

December 14, 1986–January 22, 1987

Thirty-two contemporary prints from 8x10-inch color transparencies in the Edward Weston Archive, printed by William Anderson under the supervision of Cole Weston and Center staff. First exhibition of Weston's color photography. Supported in part by the National Endowment for the Arts.

Curated by Terence Pitts and Stuart Alexander.
 EXHIBITION TOUR: Elvehjem Museum of Art, University of Wisconsin, Madison; Lang Art Gallery, Scripps College, Claremont, California. PUBLICATION: Terence Pitts, *Edward Weston: Color Photography* (Tucson: Center for Creative Photography, 1986). ✓



Kenneth Shorr
Palästina, 1983
 Scorched, spray-painted gelatin silver print, 102 x 76 cm
 87:003:001
 © Kenneth Shorr



Joan Myers
Spoon and China, 1984 from *Japanese Camp Series*
 Palladium print, 20.7 x 14.8 cm
 Purchase, Lee Witkin Memorial Fund
 87:005:001
 © 1980 Joan Myers

1987

I Have a Dream:
An Exhibition in Honor of Martin Luther King, Jr.
 January 19–February 26

Included prints from the permanent collection by Dean Brown, Marion Palfi, W. Eugene Smith, and Garry Winogrand.

Vandalized: Photographs by Kenneth Shorr
 January 25–February 24

Featured works from 1983 that were enlargements of found photographs spray-painted and burned with torches.

Curated by Terence Pitts. EVENTS: Lecture and performance by Shorr. VIDEO: Lecture and performance.

Joan Myers

March 1–April 2

Platinum prints from the series *Sites and Artifacts*. Works explored Japanese Relocation Camps more than forty years after their abandonment. Supported in part by the Arizona Commission on the Arts. Curated by Terence Pitts. EVENTS: Lecture by Myers. □

Five International Photographers:
Chris Killip, Philippe Salaün, Eikoh Hosoe,
Elio Ciol, Graciela Iturbide

April 5–May 21

Thirty-three prints from the permanent collection, featuring six works by Killip, nine by Iturbide, five by Ciol, seven by Salaün, and six by Hosoe. Exhibition held in conjunction with the University's International Cultural Festival, *Borders and Bridges*.

Curated by Terence Pitts. ✓ □



Todd Webb
Chatham Square El Station, New York, 1946
 Gelatin silver print, 24.1 x 31.2 cm
 Todd Webb Archive
 85:123:023
 © 1946 Todd Webb

*Aspects of the New West:
 Photographs from the Permanent Collection*
 May 22–September 17

Twenty-nine prints from the permanent collection by sixteen photographers.

Curated by Terence Pitts. ✓

Todd Webb
 Galleria, Arizona Bank, Phoenix
 May 22–September 17

Prints from the permanent collection.

Curated by Terence Pitts. □ P

*Extending the Boundaries of Photography:
 Works from the Collection, 1965–1986*
 September 20, 1987–January 21, 1988

Thirty-three prints from the permanent collection in various processes, including silver dye bleach prints, electro-carbon prints, and dye transfer.

Curated by Terence Pitts. ✓ □

An Enduring Grace: The Photographs of Laura Gilpin
 University of Arizona Museum of Art
 December 9, 1987–January 10, 1988

Platinum and gelatin silver prints. A retrospective exhibition organized by the museum housing her archive.



Koldo Chamorro
 Untitled, 1980s
 from *España Mágica*
 series
 Gelatin silver print,
 19.6 x 29.3 cm
 Gift of the artist
 90:018:002
 © Koldo Chamorro

ORGANIZER: Amon Carter Museum. Curated by Martha Sandweiss. EVENTS: Lecture by Sandweiss. PUBLICATION: Martha A. Sandweiss, *Laura Gilpin: An Enduring Grace* (Fort Worth: Amon Carter Museum, 1986).

1988

*Photography in the American Grain:
 Discovering a Native American Aesthetic, 1923–1941*

January 24–May 19

Prints from the permanent collection by Ansel Adams, Walker Evans, Barbara Morgan, and Edward Weston. Supported in part by the National Endowment for the Arts.

Curated by Terence Pitts. PUBLICATION: Terence Pitts, *Photography in the American Grain: Discovering a Native American Aesthetic, 1923–1941* (Tucson: Center for Creative Photography, 1988). □ P

Aaron Siskind

Galleria, Arizona Bank, Phoenix

April 7–May 20

Prints from the Aaron Siskind Archive.

Curated by Terence Pitts. P

Photography in the Eighties: New Acquisitions

Last exhibition at the 842 East University location

July 31–October 14

Twenty-seven photographs by twenty-one photographers.

Curated by Terence Pitts. ✓

Four Spanish Photographers:

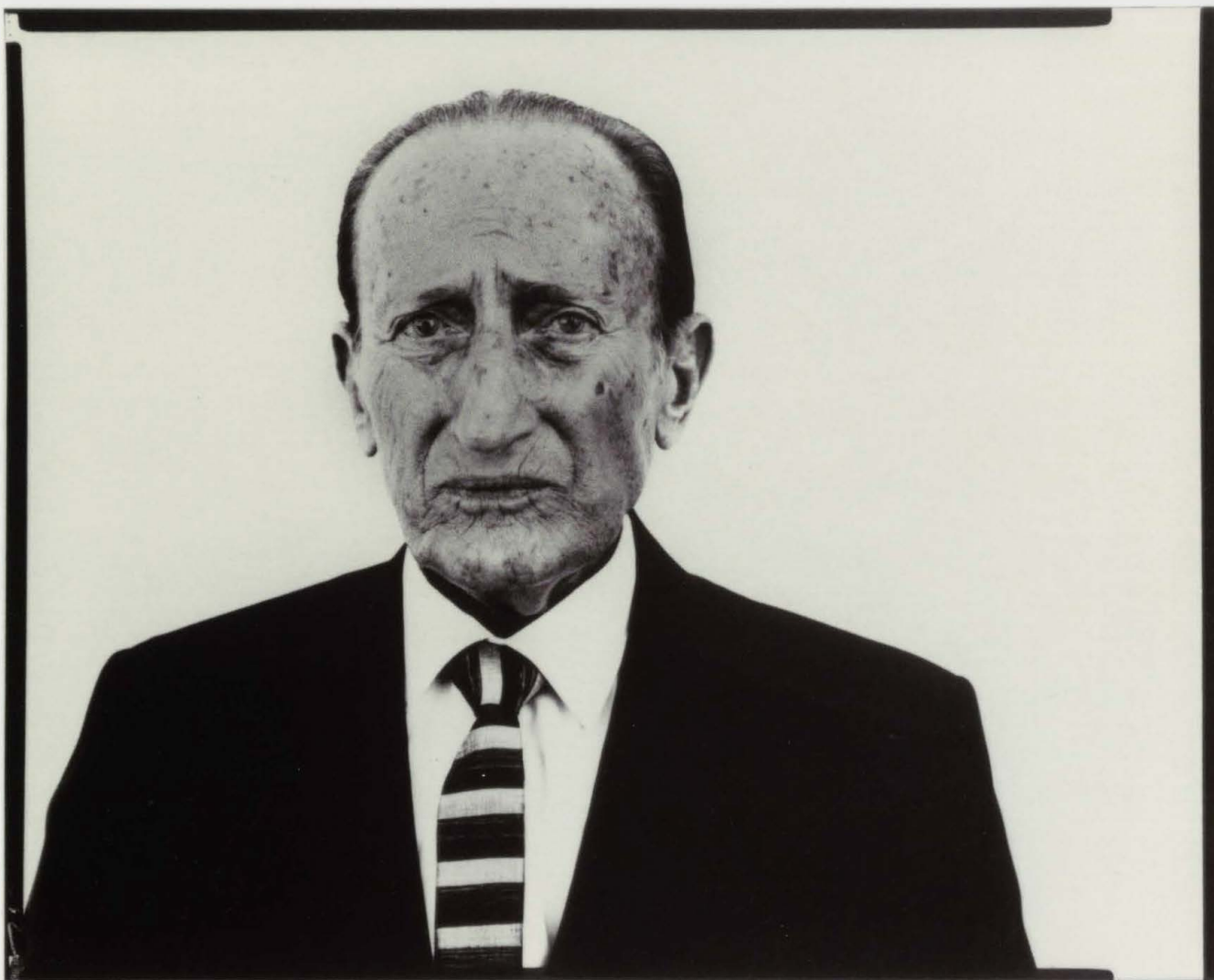
*Koldo Chamorro, Joan Fontcuberta,
 Cristina García Rodero, Marta Sentís*

Tucson Museum of Art

August 22–October 8

Included forty to fifty prints by each of the four artists, spanning 1978 through 1988. One of the first exhibitions of post-Franco Spanish photography in the United States. Supported in part by the United States–Spanish Joint Committee for Cultural and Educational Cooperation.

Curated by Terence Pitts with the assistance of Rosalind Williams. EVENTS: Symposium with the four photographers and Lee Fontanella, Terence Pitts, and Rosalind Williams. Lecture by Fontanella on Spanish photography prior to the death of Franco. PUBLICATION: Terence Pitts, *Four Spanish Photographers: Koldo Chamorro, Joan Fontcuberta, Cristina García Rodero, Marta Sentís* (Tucson: Center for Creative Photography, 1988). P



Richard Avedon

Jacob Israel Avedon, Father of Richard Avedon, Sarasota, Florida, March 27, 1969

Gelatin silver print, 122.5 x 97.2 cm.

90:052:001

© Richard Avedon

1989

Decade by Decade:

Twentieth Century American Photography from the Collection of the Center for Creative Photography

February 10–June 9

Inaugural exhibition of the new building, in celebration of the 150-year anniversary of photography. Included more than 150 prints from the permanent collection by nearly one hundred photographers. Supported in part by the National Endowment for the Arts.

Curated by James Enyeart and Terence Pitts. EVENTS: Symposium with James Enyeart, Van Deren Coke,

Martha Sandweiss, Naomi Rosenblum, Helen Gee, Terence Pitts, Charles Desmarais, and Nathan Lyons. EXHIBITION TOUR: Phoenix Art Museum. PUBLICATION: James Enyeart, ed., *Decade by Decade: Twentieth Century American Photography from the Collection of the Center for Creative Photography* (Boston: Little, Brown, 1989). VIDEOS: Building dedication. Symposium. ✓

Ansel Adams: Rare and Classic Works from the Ansel Adams Archive

February 10–April 2

Seventy-five prints from the Ansel Adams Archive. Curated by James Enyeart. ✓



Barbara Morgan
Doris Humphrey---Shakers, 1938
 Gelatin silver print, 35.1 x 48.0 cm
 Exhibited in *Photography in the American Grain: Discovering a Native American Aesthetic, 1923-1941*
 87:048:003
 © Barbara Morgan, Willard and Barbara Morgan Archives

Jacob Israel Avedon:
Photographs by Richard Avedon, 1967-1973

February 10-April 14

Seven portraits of the artist's father. Re-created the 1974 Avedon exhibition at the Museum of Modern Art, New York, and commemorated the establishment of the Richard Avedon Archive.

The Hitachi Collection of Contemporary Japanese Photography

April 10-June 9

Fifty-four prints from the collection by ten photographers: Miyako Ishiuchi, Hiroh Kikai, Norio Kobayashi, Michiko Kon, Ittetsu Morishita, Toshio Shibata, Issei Suda, Yoshiyasu Suzuka, Shomei Tomatsu, and Hiroshi Yamazaki. Supported by the Hitachi Foundation and Hitachi America, Ltd. ✓ P

Kaiso: Photographs by Mihoko Yamagata

April 10-June 9

Twenty dye transfer prints and accompanying text from the permanent collection from the portfolio *Kaiso*. Curated by Terence Pitts. EVENTS: Reception for the artist. ✓

Let Truth Be the Prejudice:
The Photographs of W. Eugene Smith

June 19-September 1

Prints from the permanent collection. Closing venue of a three-year touring retrospective.

ORGANIZER: Philadelphia Museum of Art.

EVENTS: Lecture by Jacqueline Sharkey. PUBLICATION: *Let Truth Be the Prejudice: W. Eugene Smith, His Life and Photographs* (New York: Aperture, 1985) P

Like A One-Eyed Cat:
Twenty-Five Years of Photography

September 10-October 27

Exhibition of Lee Friedlander's prints, featuring images of jazz musicians; works made in Minnesota, Japan, and Boston; work commissioned by the Cray Computer Company; and work from the essays *Self Portrait*, *American Monuments*, *Factory Valleys*, *Portraits*, and *Gardens*. Funding from the National Endowment for the Arts and PONCHO (Patrons of Northwest Civic, Cultural, and Charitable Organizations).

ORGANIZER: Seattle Art Museum. Curated by Rod Slemmons. EVENTS: Reception with hot dog stand. Gallery talk by Arnold Gassan, "Friedlander's Dogs," lecture by Rod Slemmons. PUBLICATION: Rod Slemmons, *Like a One-Eyed Cat: Photographs by Lee Friedlander* (New York: Abrams, 1989). □



Ron Kelley
*Reza Shah Pahlavi II, the Late Shah's
 Son and Heir to the Peacock Throne,
 Entering the Los Angeles Sports
 Arena to Address Followers.*
 February 1989
 Gelatin silver print, 22.3 x 33.3 cm
 89:053:004
 © Ron Kelley



Garry Winogrand
 Untitled, ca. 1954-55
 Gelatin silver print, 21.6 x 33.1 cm
 Gift of the artist
 83:192:501
 Courtesy Fraenkel Gallery,
 San Francisco
 © The Estate of Garry Winogrand

Ron Kelley: Sojourners and Exiles

September 10–October 27

Sixty prints from two photographic essays documenting immigrant culture in California. Sponsored by the Center for Near Eastern Studies and the Office of International Studies and Overseas Programs at UCLA and the California Council for the Humanities.

Curated by Terence Pitts and Jonathan Friedlander.
 EVENTS: Symposium with the artist and speakers Anne Betteridge, Medhi Bozorgmehr, Jonathan Friedlander, Jerrold Green, Terence Pitts, Georges Sabagh. Gallery talk by Mohammad Ghanoonpavar. ✓

David Peterson: Three Photographic Essays

October 4–27

Forty-seven works from three photographic essays, *Iowa Vietnam Memorial* (1984), *Shattered Dreams* (1985–1986), and *Our Homeless* (1988–1989). Supported in part by the *Arizona Daily Star*.

Curated by Terence Pitts. EVENTS: Lecture by Peterson. VIDEO: Lecture. ✓

Garry Winogrand

November 5–December 3

Retrospective featuring more than two hundred

prints, organized chronologically in nine sections: *Eisenhower Years, The Street, Women, The Zoo, On the Road, The Sixties, The Fort Worth Fat Stock Show and Rodeo, Airport, and Unfinished Work*, plus oversize reproductions of contact sheets.

ORGANIZER: The Museum of Modern Art, New York. Curated by John Szarkowski. EVENTS: Lecture by William Jenkins. PUBLICATION: John Szarkowski, *Winogrand: Figments from the Real World* (New York: The Museum of Modern Art, New York, 1988). VIDEO: Jenkins lecture.

*Barbara Morgan:
Prints, Drawings, Watercolors & Photographs*

December 10, 1989–January 14, 1990

Ninety-three works. Retrospective exhibition spanning nearly fifty years.

ORGANIZER: Haggerty Museum of Art at Marquette University. Curated by Curtis L. Carter. EVENTS: Reception for the artist. ✓ □

Recent Acquisitions

December 10, 1989–January 14, 1990

Thirty-five prints by fifteen artists.

Curated by Lucy Capehart. ✓

1990

Supreme Instants: The Photography of Edward Weston
January 14–March 4

Over 250 gelatin silver and platinum prints from the Edward Weston Archive. Closing venue of a touring retrospective organized to honor the centennial of Edward Weston's 1886 birth. Included letters, personal artifacts, portraits of Weston, and original pages from his *Daybooks*. Supported in part by BankAmerica Foundation, San Francisco.

Curated by Beaumont Newhall. EVENTS: Lecture by Newhall. EXHIBITION TOUR: Amon Carter Museum, Fort Worth; Cincinnati Art Museum; Denver Art Museum; High Museum of Art, Atlanta; Los Angeles County Museum of Art; Mary and Leigh Block Gallery at Northwestern University, Evanston; Metropolitan Museum of Art, New York; Museum of New Mexico, Santa Fe; Museum of Photographic Arts, San Diego; National Museum of American Art, Washington, D.C.; San Francisco Museum of Modern Art; Seattle Art Museum. PUBLICATION: Beaumont Newhall, *Supreme Instants: The Photography of Edward Weston* (Boston: Little, Brown, 1986). ✓ □ P



Edward Weston

José Clemente ●rozco, 1930

Gelatin silver print, 24.2 x 18.6 cm

Sonya Noskowiak Collection / Gift of Arthur Noskowiak

76:010:027

© 1981 Center for Creative Photography, Arizona Board of Regents

Arizona Photographers: The Snell & Wilmer Collection
March 11–April 15

Forty-seven Arizona artists selected from the collection of the Snell & Wilmer law firm. Funded by a grant from the Arizona Commission on the Arts.

ORGANIZER: Snell & Wilmer and the Center for Creative Photography. Curated by Edward Jacobson. EVENTS: Lectures by Frances Murray and Robert Buitrón. Symposium with Dick Arentz, Terry Etherton, Bill Jay, Harold Jones, Tamarra Kaida, Pamela Portwood. EXHIBITION TOUR: Phoenix Museum of Art; Coconino Center for the Arts; Houston Center for Photography; Yuma Arts Center. PUBLICATION: Edward Jacobson and Terence Pitts, *Arizona Photographers: The Snell & Wilmer Collection* (Tucson: Center for Creative Photography, 1990). VIDEO: Lectures. ✓ P

*Paul Strand and Ansel Adams:
Native Land and Natural Scene*

April 22–June 17

124 prints from the Ansel Adams Archive and the Paul Strand Collection. Exhibition highlighted shared artistic concerns of these two photographers, as they examined the relationship between people and their environments.

Curated by Anne Hammond and Mike Weaver.

EVENTS: Symposium with curators, Keith McElroy and Harold Jones. PUBLICATION: Anne Hammond and Mike Weaver, *The Archive 27*, titled *Paul Strand and Ansel Adams: Native Land and Natural Scene* (Tucson: Center for Creative Photography, 1990). VIDEO: Symposium. ✓ □

Eikoh Hosoe: Meta

June 24–September 1990

Thirty-year retrospective featuring 191 photographs representing ten series, including *Man and Woman* (1959–1960) and *Embrace* (1969–1971).

ORGANIZER: Curatorial Assistance, Pasadena.

EVENTS: Lecture by artist. Butoh performance by Koichi Tamano with Harupin-Ha, *Dewdrops on a Cactus Needle*. VIDEO: Lecture and Butoh performance. ✓ □ P

Raghubir Singh: India Along the Ganges

September 16–October 28

Seventy-one color photographs.

ORGANIZER: Sackler Gallery, Smithsonian Institution. Curated by Milo C. Beach. EVENTS: An Evening in India fundraising dinner. Gallery talk by the artist and music by Sruti. ✓ P

India: Photographs from the Collection

September 9–October 21

Twenty-six albumen, gelatin silver, and printing-out paper prints by fifteen artists from the permanent collection.

Curated by Lucy Capehart. ✓

Harry Callahan: Early Work/Recent Work

October 28, 1990–January 6, 1991

Prints from the permanent collection representing three series from different periods of his fifty-year career. Included portraits of women on the streets of Detroit, color works from the *Peachtree Series*, and prints from the *Georgia Mountain Series*.

Curated by John Pultz. EVENTS: Reception for the artist and his wife, Eleanor Callahan.

Irving Penn: Test Material

November 4, 1990–January 13, 1991

Seventeen experimental platinum and palladium collages.

Curated by the artist.

1991

*Black Photographers Bear Witness:
100 Years of Social Protest*

January 13–March 17

Seventy-two prints by thirteen artists. Works by James Presley Ball, C.M. Battey, Brent Jones, Ozier Muhammad, Gordon Parks, James Van Der Zee, Robert Sengstacke, Moneta Sleet, Jr., Marvin and Morgan Smith, Christian Walker, Pat Ward Williams, and Carrie Mae Weems. Funded by the Office of the Provost, The University of Arizona.

ORGANIZER: Williams College Museum of Art.

Curated by Deborah Willis. EVENTS: Lectures and gallery talks by Carrie Mae Weems, Pat Ward Williams, and Christian Walker. Opening reception featured three choirs: African American Gospel Choir, Trinity Missionary Baptist Church, and Gospel Music Workshop of America, Tucson Chapter; and talks by Laura Pendleton-Miller, Dr. Henry Koffler, Terence Pitts, and Deborah Willis. VIDEO: Lectures by Willis, Weems, Williams, and Walker.

Louis Carlos Bernal

January 20–March 17

Thirty-eight gelatin silver and incorporated color coupler prints from the permanent collection. Selections from the series *The Benitez Suite* and the exhibition *Espejo*. Exhibition paid tribute to the Tucson artist, then comatose following a bicycle

accident. The artist died in 1993.

Curated by Lucy Capehart. EVENTS: Candlelight ceremony at El Tiradito Shrine. Lecture by Holly Roberts at Old Pueblo Museum. VIDEO: Roberts lecture. ✓

Encounters 1: María Martínez-Cañas

March 24–April 21

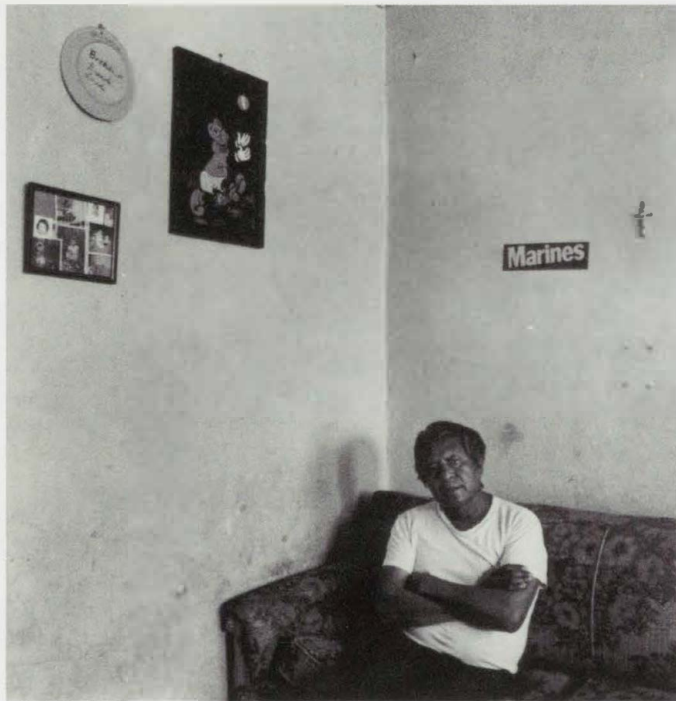
The first in a continuing exhibition series devoted to technically and aesthetically innovative contemporary photography. Thirty-seven photographic constructs exploring the Cuban-born artist's personal and cultural heritage. Supported in part by the National Endowment for the Arts.

Curated by Terence Pitts. EVENTS: Gallery talk by the artist. PUBLICATION: *Encounters* brochure. VIDEO: Gallery talk. ✓

Grace Knowlton: Platinum Photographs and a Sculpture

March 24–April 21

Platinum prints on vellum, and a sculpture constructed by the artist.



Louis Carlos Bernal
Juan Mejia, Marines, Douglas, Arizona, 1979
Gelatin silver print, 23.0 x 22.7 cm
82:051:001
© 1980 Louis Carlos Bernal

Curated by Terence Pitts. EVENTS: Gallery talk by artist. VIDEO: Gallery talk. ✓

*Why I Got into TV and Other Stories:
The Art of Ilene Segalove*

April 28–June 23

Thirty mixed media prints and a broad survey of video, audio, and text pieces. Videos included *The Mom Tapes*, *I Remember Beverly Hills*, *The Riot Tape*, *My Puberty*, and *Whatever Happened to the Future*.

ORGANIZER: Laguna Art Museum. Curated by Charles Desmarais. EVENTS: Lecture by the artist and gallery talk by Joyan Saunders. PUBLICATION: Charles Desmarais and Ilene Segalove, *Why I Got into TV and Other Stories* (Laguna Beach: Laguna Art Museum, 1990). VIDEO: Artist's lecture and performance tapes. □ ✓

"A Portrait Is Not a Likeness"

June 30–August 18

Thirty-six prints from the permanent collection by twenty-three artists. Exhibition featured a broad spectrum of contemporary portraiture, highlighting artists who explore issues of personal and social identity using a variety of photographic techniques.

Curated by Terence Pitts. PUBLICATION: *The Archive* 29, titled "A Portrait Is Not a Likeness" (Tucson: Center for Creative Photography, 1991). ✓

Four Czech Photographers: A Reflexion of Events

June 30–August 18

Thirty-three silver dye bleach prints and gelatin silver prints by Pavel Banka, Milota Havránková, Rudo Prekop, and Miro Švolík. Included works made prior to the 1989 democratic reform in Czechoslovakia.

ORGANIZER: Light Work, Syracuse University. ✓

Danny Lyon: Photo–Film, 1959–1990

August 25–October 13

173 prints and seven films. Thirty-year retrospective exhibition included prints never before exhibited. Selections from photographic essays including *Bikeriders*, *Destruction of Lower Manhattan*, *Conversations with the Dead*, and *Haiti*. Supported in part by the National Endowment for the Arts.

ORGANIZER: Center for Creative Photography and



María Martínez-Cañas

Hablando para ti, 1990

Gelatin silver print, 103.7 x 103.2 cm

Purchase, with funds provided by Security Pacific Bank Arizona Foundation

91:017:001

© 1990 María Martínez-Cañas

Museum Folkwang, Essen, Germany. Curated by Ute Eskildsen and Terence Pitts. EVENTS: Opening reception for the artist. Film series: *Llanito* (1971), *Little Boy* (1977), *Dear Mark* (1981), *Willie* (1985), *Social Science 127* (1969), *Born to Film* (1982), *Niños Abandonados* (1975). Noontime Talk Series featuring seven lecturers: Dr. Albert Bergeson, Susan Briggs, Dr. James W. Clarke, Dr. Joan Daya, Sumaya Frick, Jacqueline Sharkey, and Dr. Donna Swaim. EXHIBITION TOUR: Corcoran Gallery of Art, Washington, D.C.; Fotografiska Museet, Stockholm; Fundació la Caixa, Barcelona; International Museum of Photography at George Eastman House, Rochester; Middlebury College, Vermont; Museet for Fotokunst, Odense, Denmark; Museum Folkwang, Essen, Germany; The Photographers' Gallery, London. PUBLICATION: Danny Lyon, *Photo-Film* (Heidelberg: Braus Editions, 1991). □ P

Encounters 2: Susan Rankaitis

October 20–December 8

Seventeen large-scale works that integrate photography and painting as a means for exploring the complex relationship among technology, science, and humanity in late twentieth century industrial society. Supported in part by the National Endowment for the Arts.

Curated by Terence Pitts. EVENTS: Opening reception attended by the artist and buffet dinner fundraiser with Rankaitis and Robert Sobieszek, who presented a slide lecture on contemporary Los Angeles photography. Gallery talk with Barbara Rogers, *In and Out of*

Control, Putting Edges on Nature. PUBLICATION: *Encounters* brochure. VIDEO: Artist's lecture. ✓

Patterns of Influence: Teacher/Student Relationships in American Photography Since 1945

December 15, 1991–February 9, 1992

Ninety-five prints by thirty-two artists. The concept for the exhibition was generated and curated by University of Arizona art history students working with professor Keith McElroy.

Curated by Pamela Bosch, Keith McElroy, Colleen Mullins, Louise Stover, Leon Zimlich. EVENTS: Gallery talks by Pamela Bosch, Colleen Mullins, Louise Stover, Leon Zimlich. Symposium with Sheryl Conkelton, Betty Hahn, Robert Fichter, Joseph Jachna, and Harold Jones. VIDEO: Symposium. ✓

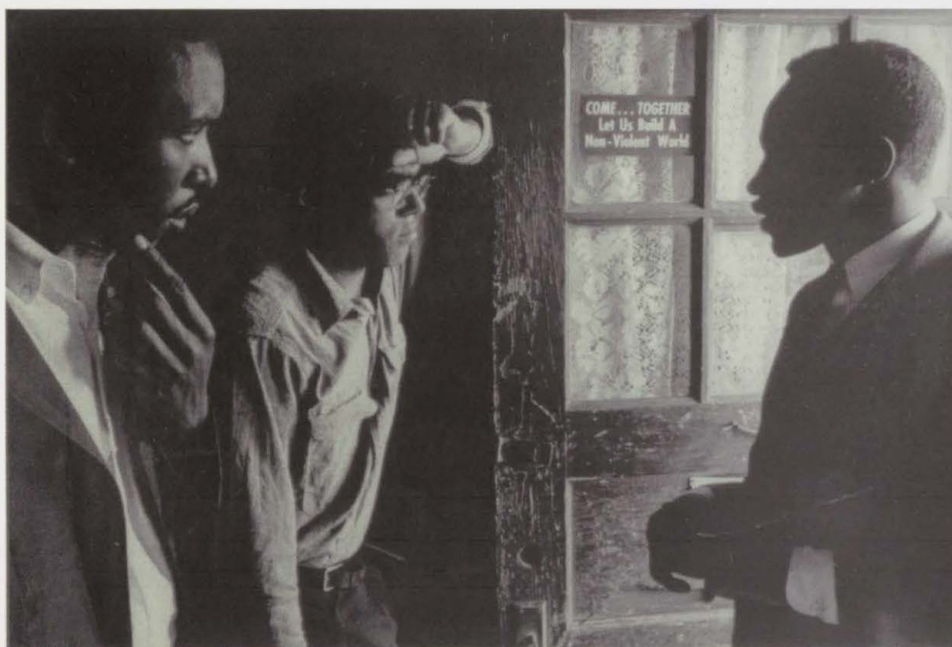
1992

Constructing Images: Synapse Between Photography and Sculpture

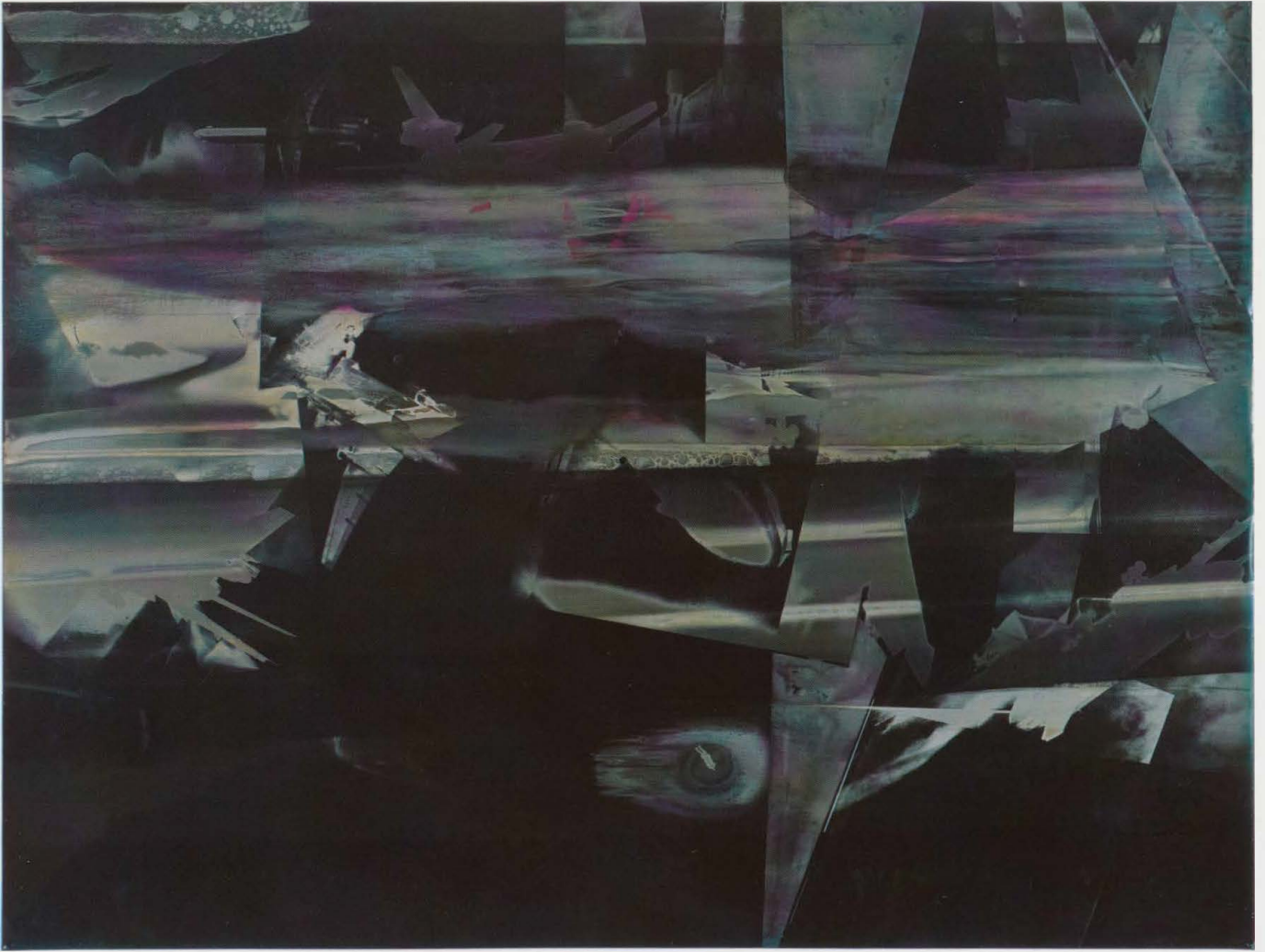
February 16–April 11

Featured works by seventeen artists who incorporate photography and sculpture.

ORGANIZER: Lieberman/Saul Gallery, New York. Curated by Ingrid Schaffner. EVENTS: Gallery talks by Ingrid Schaffner; James Casebere; Victor LaViola, *The Myth*; Trudy Wilner Stack, *It's a Bird; It's a Plane: Can We Give Up Defining Art by Medium?*



Danny Lyon
Frank Smith, Bob Moses, and Willie Peacock at the SNCC Office, Greenwood, Mississippi, March 1963
 from *Memories of the Southern Civil Rights Movement* series
 Gelatin silver print, 22.6 x 33.7 cm
 92:001:003
 © 1963, 1964, 1993 Danny Lyon



Susan Rankaitis

Recluse, 1985

Chemically altered, spray-painted gelatin silver print,
138.0 x 182.5 cm

91:041:001

© Susan Rankaitis



Charles Pratt
Cow, Roxbury, 1964
 Gelatin silver print, 22.5 x 34.1 cm
 Charles Pratt Archive
 92:079:014
 © Julie Shattuck

Charles Pratt

April 19–June 14

Prints from the Charles Pratt Archive.

Curated by John Gossage. EVENTS: Lecture by John Gossage. ✓

The Charles Pratt Memorial Award, 1988–1992

April 19–June 14

Featured works by recipients of The Charles Pratt Memorial Award administered by the CCP: Robert Adams, Lewis Baltz, Linda Connor, Volker Heinze, and Judith Joy Ross.

*Picture Relations: Photo Essays from the South by
 Debbie Fleming Caffery and Birney Imes*

June 21–August 30

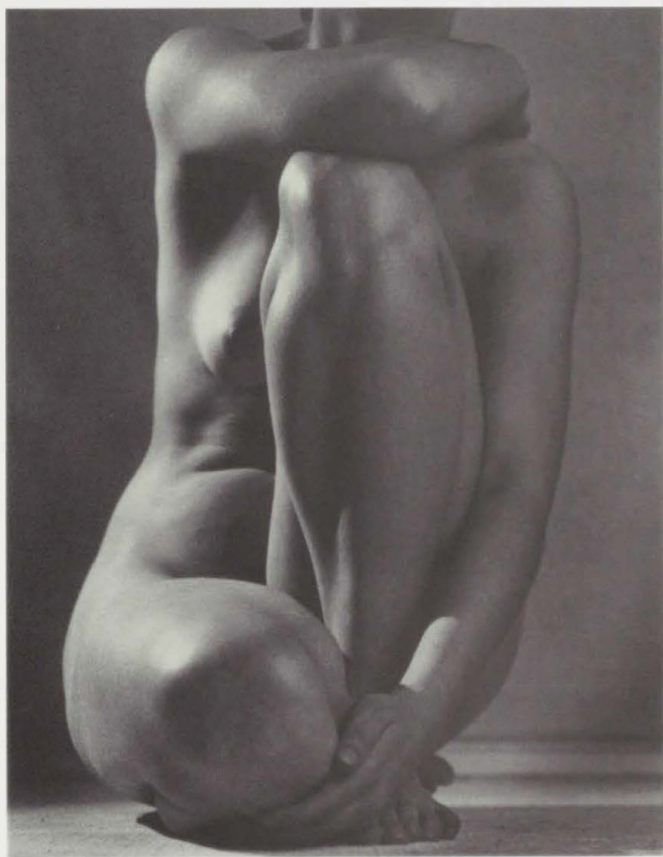
Prints from the series *Polly* by Caffery and gelatin silver and incorporated color coupler prints from Birney Imes's project, *Whispering Pines*.

ORGANIZER: Birmingham Museum of Art. Curated by Trudy Wilner Stack. EVENTS: Gallery talks by the artists, Trudy Wilner Stack, and Lucy Capehart.

PUBLICATION: Brochure. VIDEO: Artists' gallery talks.



Debbie Fleming Caffery
Polly, May 28, 1986 from *Polly* series
 Gelatin silver print, 48.0 x 48.0 cm
 Gift of the artist
 92:157:016
 © Debbie Fleming Caffery



Ruth Bernhard
Classic Torso, 1952
 Gelatin silver print, 32.6 x 25.5 cm
 Gift of Ansel and Virginia Adams
 76:378:001
 Exhibited in *The Essential Art: 140 Years of American Photography from the Ansel and Virginia Adams Donation*
 © Ruth Bernhard

***Representatives: Women Photographers
 from the Permanent Collection***

September 6–October 18

One hundred prints from the permanent collection spanning the history of photography. Supported in part by the Kaye Family—Joan, Selma, and Walter. Curated by Trudy Wilner Stack and Marcia Tiede. EVENTS: Gallery talks by Diana Emery Hulick, *A League of Their Own*, and Keith McElroy, *On the Exhibition*. Lectures by Mary Warner Marien, *Mixed Blessings: Some Unsettling Thoughts on Historical and Contemporary Definitions of Women's Photography*. Held in conjunction with the *Third National Women In Photography Conference: Creativity, Body Image and Biography*, October 16–18, which featured twenty-five speakers participating in various lectures, performances, and artists' presentations. VIDEO: Selected proceedings. ✓ □

***Some Art and Some Furniture:
 Photographs by Judy Fiskin***

September 6–October 18

Thirty-one prints from the series *Portraits of Furniture* (1988), *Some Art* (1990), and *More Art* (1991).

ORGANIZER: Birmingham Museum of Art. Curated by Trudy Wilner Stack. EVENTS: Slide lecture by the artist. Gallery talk by Trudy Wilner Stack, *Deadpan & Delight: The Art of Judy Fiskin*. PUBLICATION: Brochure. VIDEO: Artist's lecture. ✓



Judy Fiskin
 Untitled, 1988 from *Portraits of Furniture* series
 Gelatin silver print, 6.0 x 5.9 cm
 90:051:001
 © Judy Fiskin

***Enthusiasm Strengthens:
 The University of Arizona MFA Alumni Exhibition***

October 25, 1992–January 3, 1993

Works by twenty-one graduates of the University of Arizona Master of Fine Arts Photography Program as part of its fifteenth-anniversary celebration.

Curated by Harold Jones, Marnie Gillett, and Peter MacGill. ORGANIZER: The Photography Program of the University of Arizona Department of Art. EVENTS: Reception for the artists. Gallery talks by Judith Golden, Michael Herrmann, Harold Jones, Kenneth Shorr, Ann Simmons-Myers, and Todd Walker. PUBLICATION: Calendar, sold for fundraising.

Encounters 3:

Moonrise, Hernandez, N.M., 1951: Vernon Fisher

October 25, 1992–February 28, 1993

Site-specific installation: fictional and narrative text and two incorporated color coupler prints in response to Ansel Adams's famous work *Moonrise, Hernandez, New Mexico*. Included two prints of the original Adams photograph from the collection. Designed for and shown in both the lobby and mezzanine. Supported in part by the National Endowment for the Arts.

Curated by Trudy Wilner Stack. EVENTS: Slide lecture by the artist. PUBLICATION: *Encounters* brochure.

VIDEO: Lecture. ✓

1993

Photographic Book Art in the United States

January 10–February 28

An interactive exhibition that featured the works of over eighty artists, including Arizona photographers Judith Golden, Tamarra Kaida, Dan Mayer, Nancy Solomon, and Todd Walker.

ORGANIZER: Texas State Women's College. Curated by Susan kae Grant. EVENTS: Gallery talks by Theresa Salazar, *How the Book as Object Means*; Charles Alexander, *Visual and Verbal Collaboration in the Book Arts*; and Nancy Solomon, *Bookworks: An Artist's Perspective*. Opening slide lecture by Susan kae Grant. VIDEO: Grant's lecture.

Selections from the Collection: Image and Text

January 10–February 28

First in a continuing series highlighting the depth and breadth of the collection with selections that thematically complement the accompanying exhibition; included forty-three prints from the permanent collection and bookworks. Featured works that explore the interaction of the visual and verbal in conceptual and documentary photography. Organized to accompany *Photographic Book Art in the United States*.

Curated by Trudy Wilner Stack and Stephanie Lipscomb. ✓ □

Revealing Territory:

Photographs of the Southwest by Mark Klett

March 7–May 2

Over eighty prints by the Arizona photographer.

ORGANIZER: Amon Carter Museum. Curated by

Thomas W. Southall. EVENTS: Lecture by the artist. Gallery talk by Gary Paul Nabhan, *Blemished Landscape or Habitat: The Desert of Mark Klett*. PUBLICATION: Mark Klett and Thomas W. Southall, *Revealing Territory: Photographs of the Southwest* (Albuquerque: University of New Mexico Press, 1992). VIDEO: Lecture. ✓

Selections from the Permanent Collection: Landscape

March 7–May 2

Featured forty-three prints offering diverse interpretations of the representation of landscape in photography. Organized to complement *Revealing Territory*.

Curated by Trudy Wilner Stack and Stephanie Lipscomb. ✓

The Legacy of W. Eugene Smith:

Twelve Photographers in the Humanist Tradition

May 9–July 11

Featured works by recipients of the W. Eugene Smith Grant in Humanistic Photography, given to impassioned documentary photographers. Featured works by Jane Evelyn Atwood, Letizia Battaglia, Donna Ferrato, Cristina García Roderó, Paul Grant, Graciela Iturbide, Carl de Keyser, Gilles Peress, Eugene Richards, Milton Rogovin, Sebastião Salgado, and John Vink. Also included were collection prints from the W. Eugene Smith Archive.

ORGANIZER: International Center of Photography, New York, and the Bibliothèque Publique d'Information, Centres Georges Pompidou, Paris. EVENTS: Gallery talks by John Morris and Trudy Wilner Stack (see *Encounters 4*).

Encounters 4:

Cindy Bernard: Security Envelope Grid

May 9–September 12

Photographic enlargements of security envelope patterns, recast as one hundred gelatin silver prints and installed as a 9 x 35-foot grid. First exhibition of installation in its final form. Supported in part by the Lannan Foundation.

Curated by Trudy Wilner Stack. EVENTS: Gallery talks by the artist and Trudy Wilner Stack, *Open to Scrutiny: Cindy Bernard, W. Eugene Smith, and the Documentary Tradition*. PUBLICATION: *Encounters* brochure. VIDEO: Artist's gallery talk.



Al McWilliams: *Talk*, 1993
Glass, metal and silver dye bleach print assemblage,
26.0 x 227.5 cm; 93:034:001
© 1993 Al McWilliams

Flor Garduño: Witnesses of Time

July 18–September 12

Sixty-eight gelatin silver prints taken in Mexico, Guatemala, Bolivia, and Ecuador. Supported in part by the DeGrazia Art & Cultural Foundation.

ORGANIZER: Center for Creative Photography and Eureka y Eureka, Mexico City. Curated by Laura Gonzalez. EVENTS: Gallery talks by Ellen Basso, Jim Griffith, and Sarah Moore. EXHIBITION TOUR: Americas Society, New York; Art Institute of Chicago; Fotofest, Houston; Meadows Museum, Dallas; Museum of Photographic Arts, San Diego. PUBLICATION: *Witnesses of Time* (New York: Thames and Hudson, 1992). ✓

*Seeing Straight:
The f.64 Revolution in Photography*

September 19–November 14

Prints by members and associates of the California Photography Group: Ansel Adams, Imogen Cunningham, John Paul Edwards, Preston Holder, Consuelo Kanaga, Alma Lavenson, Sonya Noskowiak, Henry Swift, Willard Van Dyke, Brett Weston, and Edward Weston.

ORGANIZER: Oakland Museum. Curated by Therese Thau Heyman. EVENTS: Gallery talks by Therese Thau Heyman, *The Curator's Eye View*; and Terence Pitts. PUBLICATION: Therese Thau Heyman, Mary Street Alinder, and Naomi Rosenblum, *Seeing Straight: The f.64 Revolution in Photography* (Oakland: Oakland Museum, 1992). ✓

Selections from the Permanent Collection: Pictorialism

September 19–November 14

Thirty-three collection prints by over twenty artists. Exhibition featured works by artists who worked with soft-focus, non-silver processes to express the romantic, painterly visions that characterized Pictorialist photography. Offered as a basis for comparison with *Seeing Straight: The f.64 Revolution in Photography*. Included facsimile pages from *Camera Craft*, documenting conversations between Ansel Adams and William Mortensen relevant to the debate between the two aesthetic movements.

Curated by Trudy Wilner Stack, Mark Williams, and Stephanie Lipscomb. EVENTS: Gallery talk by Matt Cook, *Opposing Philosophies: William Mortensen and Ansel Adams*. ✓ □

Encounters 5: Al McWilliams

September 19–November 14

Seven wall sculptures incorporating photographic imagery of classical sculpture fragments with aluminum, lead, and beeswax.

Curated by Trudy Wilner Stack. EVENTS: Gallery talks by the artist and Trudy Wilner Stack. PUBLICATION: *Encounters* brochure. VIDEO: Artist's gallery talk. ✓



*The Essential Art: 140 Years of American Photography
from the Ansel & Virginia Adams Donation*

November 21, 1993–February 27, 1994

One hundred prints from the permanent collection by sixty-five artists. Supported in part by the National Endowment for the Arts.

Curated by Terence Pitts, with assistance from Pamela Bosch and Leon Zimlich. EVENTS: Gallery talks by Terence Pitts, *Why Call it "Essential Art"*; Bill Jay, *Photographer as Historian*. Lecture by Ruth Bernhard. PUBLICATION: Miniature portfolio sets with essay by Terence Pitts. VIDEO: Bill Jay's talk; Ruth Bernhard's lecture. ✓

*Truly Did My Camera Record Their Faces:
Spoon River Anthology and Nineteenth-Century
Photographs from the Collection of John P. Schaefer*

November 21, 1993–February 27, 1994

Nineteenth-century cabinet card portraits paired with selections from the Spoon River Anthology by Edgar Lee Masters. Supported in part by the Kaye Family—Joan, Selma, and Walter.

Curated by John P. Schaefer. EVENTS: Gallery talk by John P. Schaefer, *Cabinet Cards and the Spoon River Anthology*. PUBLICATION: *Truly Did My Camera Record Their Faces: Spoon River Anthology and Nineteenth-Century Photographs from the Collection of John P. Schaefer* (Tucson: Center for Creative Photography, 1993). ✓ □

1994

*Wendy Ewald: Retratos y Sueños /
Portraits and Dreams*

March 6–April 17

Enlarged prints from Polaroid negatives made by Mexican children from Chiapas under the guidance of Wendy Ewald.

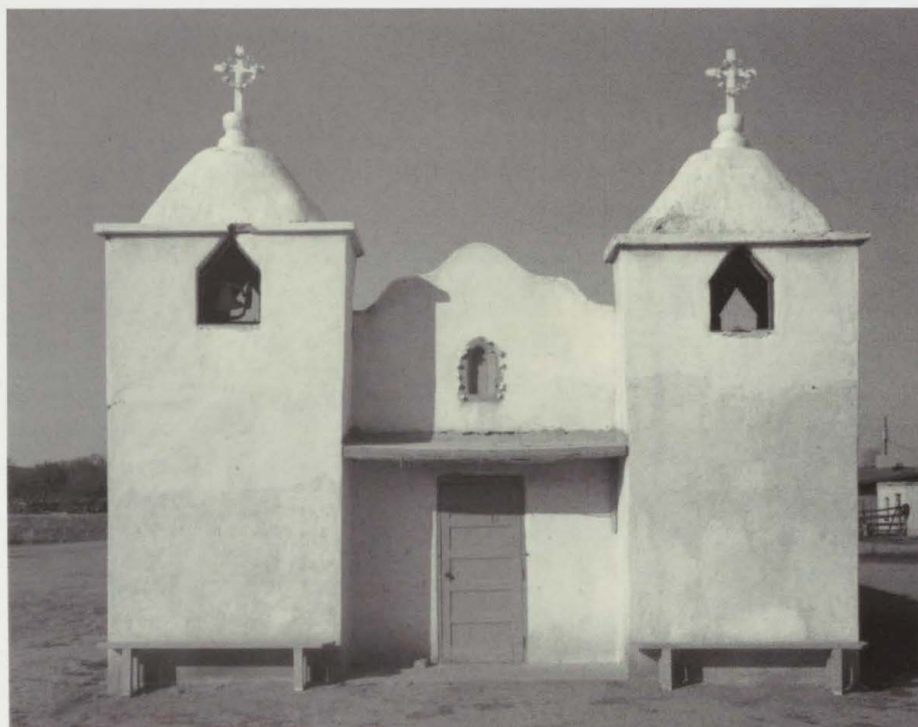
ORGANIZER: Curatorial Assistance, Pasadena. Curated by Wendy Ewald. EVENTS: Lecture by Ewald and Barry Norris. PUBLICATION: Wendy Ewald, *Retratos y Sueños/Portraits and Dreams: Photographs by Mexican Children* (1993). VIDEO: Lectures.

Selections from the Permanent Collection: Mexico

March 6–April 17

Forty-one prints from the permanent collection by twenty-nine photographers, offering diverse responses to Mexico and Mexican culture by both Mexican and non-Mexican photographers. Organized to complement *Wendy Ewald: Retratos y Sueños/Portraits and Dreams*.

Curated by Trudy Wilner Stack and Cherise Smith. ✓



Kozo Miyoshi
San Pedro, Arizona, 1992
 from *Chapel* series
 Gelatin silver print, 49.9 x 55.1 cm
 93:061:032
 © Kozo Miyoshi

*Far East and Southwest:
 The Photography of Kozo Miyoshi*

April 24–July 3

Sixty-four gelatin silver prints from several series taken in the southwestern United States and Japan. Exhibition focused on the coherence of the artist's vision in both locales, rather than contrasting his views of the two cultures. Supported in part by DEPT. Co., Ltd, Tokyo; Tsudani Oil Company, Tokyo; and Nippon Polaroid.

Curated by Trudy Wilner Stack and the artist. EVENTS: Opening reception. Lecture by the artist in English and Japanese. Gallery talks: Ofelia Zepeda, *Kozo Miyoshi's Chapel Series*; Trudy Wilner Stack, *The Uncommon Places of Kozo Miyoshi*. Tours available in English and Japanese. PUBLICATION: *Kozo Miyoshi: Far East and Southwest* (Tucson: Center for Creative Photography, 1994). T-Shirt. VIDEO: Artist's lecture. ✓ □

*Roots and Cacti:
 Two Photographic Studies by Kozo Miyoshi*

April 24–July 3

Thirty-four gelatin silver prints from two series of botanical formal studies; subjects include the Japanese white radish and the Saguaro cactus. Complementary to *Far East and Southwest*.

Curated by Trudy Wilner Stack and the artist. ✓

The Wild West: Photographs by David Levinthal

July 10–September 11

Twenty-nine 20x24-inch Polaroid prints from the artist's series *The Wild West*.

Organized and curated by David Levinthal. EVENTS: Lecture by the artist. Gallery talks by Paul Rossi, *The Wild West: Myth and Reality*; David Pagel, *David Levinthal and Little Worlds*. VIDEO: Artist's lecture. ✓ □

Selections from the Permanent Collection: Fictions

July 10–September 11

Forty-two prints from the permanent collection by thirty-three artists who investigate themes of fantasy, fiction, and illusion through photographic imagery. Offered in conjunction with *The Wild West*.

Curated by Trudy Wilner Stack and Cherise Smith. ✓



Lola Alvarez Bravo
*El sueño (Isabel Villaseñor en
 Tenacatita, Jalisco)*, 1941
 Gelatin silver print, 18.0 x 23.5 cm
 93:006:020
 © 1993 Center for Creative
 Photography, Arizona Board of
 Regents

Home and Other Stories
Photographs by Catherine Wagner

September 18–November 6

Twenty-eight gelatin silver print triptychs of domestic interiors.

ORGANIZER: Los Angeles County Museum of Art. Curated by Sheryl Conkelton. EVENTS: Opening reception for Catherine Wagner and Deborah Willis, with lectures by the artists. Gallery talks: William Jenkins, *Wagner's Stories and Other Landscapes*; Abigail Van Slyke, *Looking Homeward with Catherine Wagner*. PUBLICATION: Sheryl Conkelton and Catherine Wagner, *Home and Other Stories* (Albuquerque: University of New Mexico Press, 1993). VIDEO: Artist's lectures, Jenkins's talk. ✓

Encounters 6:

Deborah Willis: African American Extended Family

September 18–November 6

Fifteen quiltworks incorporating photographic imagery. First solo exhibition for the artist, who is also a published cultural historian and museum curator. Curated by Trudy Wilner Stack. EVENTS: Opening

reception for Deborah Willis and Catherine Wagner, with lectures by the artists. Gallery talks by Jesse Hargrove, *African American Quilts: Uncovering the Hidden Meaning*. Storytelling program: *An Afternoon of Stories for People of All Ages* by professional storytellers from Tellers of Tales. PUBLICATION: *Encounters* brochure.

VIDEO: Artist's lecture. ✓ □

Lola Alvarez Bravo: In Her Own Light

November 13, 1994–January 22, 1995

Sixty-eight prints from the permanent collection and bound journals featuring published photographs by the artist. First retrospective exhibition outside Mexico. Supported in part by the DeGrazia Art & Cultural Foundation and the National Endowment for the Arts.

Curated by James Oles and Trudy Wilner Stack. EVENTS: Opening reception honoring Manuel Alvarez Bravo Martínez, son of Manuel and Lola Alvarez Bravo. Lecture by Olivier Debrouse, *Portraits of Mexico: Lola Alvarez Bravo in Context, 1900–1960*. Gallery talks by Raquel Rubio-Goldsmith, *Revolution Institutionalized: New Roles for Mexican Women, 1920–1950*; and James Oles, *An Inside Look at Lola Alvarez Bravo*.



Deborah Willis

Daddy's Ties II, 1992

Photo linen, fabric, metal accessories, 74.0 x 91.5 cm

94:022:001

© 1992 Deborah Willis

EXHIBITION TOUR: The Americas Society, New York; Albany Museum of Art; Nelson-Atkins Museum of Art, Kansas City. PUBLICATION: *The Archive* 31, titled *Lola Alvarez Bravo: In Her Own Light* (Tucson: Center for Creative Photography, 1994). VIDEO: Oles's gallery talk, Debroise's lecture. ✓ □

*Selections from the Permanent Collection:
The Personal Documentary*

November 13, 1994–January 22, 1995

Thirty-seven prints from the permanent collection. Featured thirty-six artists who use photography to both document and express individual vision. Organized to complement *Lola Alvarez Bravo: In Her Own Light*.

Curated by Trudy Wilner Stack and April Watson. ✓ □

1995

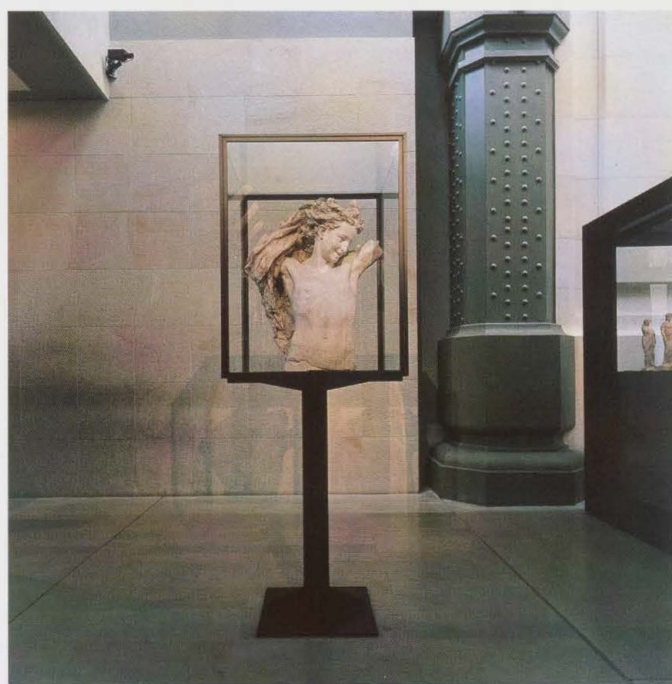
Art Museum

January 29–March 26

Seventy-four works by six artists who use photography to examine the dialectics of traditional art museum space: Sophie Calle, Louise Lawler, Richard Misrach, Diane Neumaier, Richard Ross, and Thomas Struth. Supported in part by Lannan Foundation, the National Endowment for the Arts, and the Arizona Commission on the Arts.

Curated by Trudy Wilner Stack. EVENTS: Artists' talks by Richard Misrach and Diane Neumaier. Lectures by Dave Hickey, *Remaking Art History*; and Paul E. Ivey, *The Postmodernist Critique of Institutions: Deconstruction and the Museum*. Gallery talks by Peter

Birmingham, *Reflections on Art Museum: How I See What They See*; and Trudy Wilner Stack, *The Museum Photograph: Renegotiating Art and the Institution*. PUBLICATION: Trudy Wilner Stack, *Art Museum: Sophie Calle, Louise Lawler, Richard Misrach, Diane Neumaier, Richard Ross, Thomas Struth* (Tucson: Center for Creative Photography, 1995). VIDEO: Lectures by Misrach, Neumaier, and Hickey. ✓ □



Richard Ross
Musée d'Orsay, Paris, France, 1990
Incorporated color coupler print,
39.2 x 39.1 cm
95:003:001
Exhibited in *Art Museum*
© Richard Ross

Cindy Bernard ➡
1-50 Security Envelope Grid: Michael Kohn Gallery (April 1988);
1-75 Security Envelope Grid: Whitney Museum of American Art (April 1989);
1-100 Security Envelope Grid: Center for Creative Photography (May 1993), 1987-1993
[installation view]
Gelatin silver prints
30.5 x 35.6 cm each, 8.5' x 35' overall.



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WEEGEE



AN EXHIBITION of photographs by Arthur Fellig AKA WEEGEE at the Center for Creative Photography, University of Arizona, 845 North Park Avenue, November 17-December 19, 1975. "Weegee had all the faults of vulgarity and sentimentality, but they didn't prevent him from making a great many strong and true photographs during his desperate years as a hot-shot newspaper free-lance." David Vestal, "Weegee, A Lens on Life," *POPULAR PHOTOGRAPHY*, April 1969.