

# CENTER FOR CREATIVE PHOTOGRAPHY

ANNUAL REPORT 2008



THE UNIVERSITY  
OF ARIZONA

Ansel Adams, *Tree and Clouds, Tucson, Arizona*, ca. 1944.  
Collection Center for Creative Photography, The University of Arizona.  
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## Board Co-Chairs' Statement

Preservation is a primary component in the mission of the Center for Creative Photography and is absolutely crucial to its commitment to its archive artists. The Center's preservation initiative is evolving and strategic, placing equal emphasis on the fine print and archive collections, while recognizing that these collections have different physical requirements. In 2006, the Center's Board of Fellows supported hiring a leading independent researcher and practitioner in the field of photograph conservation to visit the Center and make recommendations for developing a photograph conservation department. His report included specifications for renovating existing darkrooms into a conservation lab and for equipping and staffing the lab. Additionally, he made recommendations for renovation of the Center's Print Study Room; installation of cool and cold storage units for color photographs and film-based materials; and installation of compact shelving. Significant progress has already been made toward implementing these recommendations. A multi-year grant from the National Parks Foundation program Save America's Treasures included funding to renovate the Print Study Room and to purchase a free-standing, walk-in freezer equipped with sealed museum cabinetry for preservation of negatives. In fall 2007, the Center secured a loan from the University, and construction began to repurpose the darkrooms into a conservation lab. By utilizing existing space and HVAC systems to minimize engineering and electrical costs, this project was recently completed and came in under budget. The Center is now tasked with securing funding to repay the loan, equip and staff the lab, and purchase additional cool/cold storage and compact shelving. Generous contributed support is essential to realizing these critical objectives.

**David Knaus,**  
**CCP Board of Fellows Co-Chair**

**John P. Schaefer,**  
**Founder and CCP Board of Fellows Co-Chair**

## Dean's Statement

As a special collection in the University of Arizona Libraries since it was founded in 1975, the Center for Creative Photography is committed to acquiring , archiving, and curating unique photographic collections. These collections enhance the UA's reputation as a center for serious research and a local resource destined to serve future generations of scholars. As we build on this area of strength, we are mindful of keeping the archives "living," and constantly contributing to our ranking among the top 20 public university libraries in the nation. As our vision and strategic plan state, "The University of Arizona Libraries and Center for Creative Photography are a vital and exciting entry to a world of discovery and creativity for individuals and communities of scholars. We provide unlimited access to information in a customer-centered environment where traditional and emerging information services converge."

**Carla J. Stoffle,**  
**Dean, The University of Arizona Libraries and**  
**Center for Creative Photography**

## Director's Statement

The Center for Creative Photography is dedicated to collecting the archives of major photographers in order to facilitate a deeper understanding of the photographic medium as a key cultural expression of our time. Rather than seeking individual masterpieces, the Center acquires and makes accessible collections of objects and materials related to entire careers, thus contributing to building a more complete humanities collection devoted to artists' lives and their photographic works. The Center has a collection policy that is both true to its original mission and responsive to changing realities in the field of photographic production and consumption. The basic commitment is to collect the archives of significant photographers: those who have made, or are making, crucial contributions to the medium and its history; and those whose legacies—both fine prints and other working materials—will attract future scholarship.



**Britt Salvesen, PhD,**  
**Director and Chief Curator,**  
**Center for Creative Photography**

# Center News

## Naming of New Director

Dr. Britt Salvesen was named Director and Chief Curator for the Center for Creative Photography effective March 1, 2008. After an extensive search that generated a list of distinguished candidates, Salvesen emerged as the ideal candidate to lead the Center with her unique set of skills and focus on the archives, significant collections, and research mission of the Center.

Salvesen, who earned a PhD in Art History from the University of Chicago, is the recipient of several distinctions in the field of photography including a Rockefeller Foundation Scholarly Residence at the Bellagio Center and a Getty Curatorial Research Fellowship. After an interval as Associate Curator at the Milwaukee Art Museum, Salvesen joined the Center as Curator in October 2004, and has since been responsible for curating numerous exhibitions from the Center's collection. After the departure of Dr. Doug Nickel in June 2007, Salvesen was appointed Interim Director. Salvesen has successfully overseen the continued digitization of the print collection, reintroduced the Center's scholarly journal, *The Archive*, and guided ambitious exhibition programs for the Center's primary gallery at the University of Arizona in Tucson and for the new Doris and John Norton Gallery for the Center for Creative Photography at the Phoenix Art Museum.

## Save America's Treasures Grant

The Center for Creative Photography received a Save America's Treasures grant from the National Park Service Office of Legislative and Congressional Affairs to undertake a project to preserve its uniquely important Ansel Adams Archive. This seminal archive consists of fine prints, original negatives, transparencies, correspondence, personal papers and belongings, books, and other research materials. The project provided for matting of the fine prints, refolding and preservation rehousing of the archival research materials, and cold storage for the original negatives and transparencies, as well as environmental improvements and spatial redesign of the Center's public Print Study Room. Because the Adams prints are the most frequently requested photographs for viewing by the general public as well as large classes of students, upgrading this area was essential both for the prints' long-term well-being as well as visitors' access and ability to view prints and other items clearly. The project took a broad-based approach to preserving the legacy of Ansel Adams, one of America's and the world's most beloved, influential, and significant photographers.

## Conferences

In commemoration of its founding, CCP hosted the 25th annual Oracle conference in November 2007. This 4-day meeting of international photography curators drew 120 registrants from 15 different countries. This event led to subsequent research and increased loans of materials from the photographic and archival collections.

Also in November, the Center hosted the West/Southwest meeting of the Society for Photographic Education, with 158 registrants. CCP staff participated in a panel on the theme of collaboration, particularly about the process of working with artists and their representatives.





Ansel Adams, *Canyon de Chelly National Monument*,  
*from White House Overlook, Arizona*, 1942.

Collection Center for Creative Photography, The University of Arizona.

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## Exhibitions, 2007–2008

Three exhibitions are presented each year in the Center's galleries, along with rotating selections from the collection. The Center also presents three exhibitions per year in the Doris and John Norton Gallery at the Phoenix Art Museum. Since 2005, Center-organized traveling exhibitions have toured through 39 cities in six countries.

### **CENTER FOR CREATIVE PHOTOGRAPHY, TUCSON**

*Ralph Gibson and Lustrum Press, 1970–1985*  
June 16–September 30, 2007

*Making a Photograph: Iconic Images and Their Origins*  
October 20, 2007–January 26, 2008

*Lee Friedlander: American Monuments*  
May 17–August 3, 2008

### **NORTON GALLERY AT PHOENIX ART MUSEUM**

*Debating Modern Photography: The Triumph of Group f/64*  
September 15–December 20, 2007

*Richard Avedon: Photographer of Influence*  
January 12–April 3, 2008

*Human Nature: The Photographs of Barbara Bosworth*  
April 19–July 27, 2008

## Publications, 2007–2008

*The Archive 35: Harry Callahan Variations on a Theme*  
proceedings of a symposium held at the Center in March 2006

*Edward Weston's Book of Nudes*  
co-publication with The J. Paul Getty Museum

## Education and Research

The Center offers a range of free public programs, print study appointments, instruction sessions, tours, and educators' resources, along with offering opportunities for original research in the Print Study Room and Research Center.

This year the Center awarded fellowships to scholars from Canada (Claude Baillargeon, surveying the Center's collection of environmental photography), Great Britain (Jason Wicke, working on a project titled "Things Left Behind: The Auratic Fate of American Artifacts in the Photo-Texts of Wright Morris"), and the United States (Luke Batten and Jonathan Sadler, creating a visual roadmap to the work of Robert Heinecken).

The Ansel Adams Internship program, established in 1987, offers the opportunity for mentoring, work experience, and career development to University graduate students. This year, the award went to Catherine Marino, who is interning with Cass Fey, Curator of Education.

Dr. Alan Trachtenberg, Neil Gray Jr. Professor Emeritus of English and American Studies at Yale University, was CCP's first Visiting Scholar, in residence during the spring 2008 semester. In addition to meeting regularly with graduate students, Dr. Trachtenberg presented a public lecture on using photographs of the American Civil War as historical documents in April.

## Digitizing/Technology

New servers were purchased by the UA Libraries in the winter of 2008 and space was earmarked to house up to 26TB of data in support of the CCP collections digitization effort. All images were successfully migrated to the new servers in April 2008. Together with a mirrored server site at the University Information Technology Center (UITC), this upgrade improves the process of backing up and archiving digital assets. Estimates indicate sufficient space to hold scans of the entire fine print collection. Toward the Center's goal to make its resources available on-line, CCP has digitized 30% of its fine print collection to date.

## Notable Acquisitions

|                       |                 |                  |
|-----------------------|-----------------|------------------|
| Thomas Barrow         | Lee Friedlander | Helen Levitt     |
| Barbara Bosworth      | Oliver Gagliani | Joan Liftin      |
| Margaret Bourke-White | Ralph Gibson    | Patrick Nagatani |
| Marcelo Brodsky       | Frank Gohlke    | Arnold Newman    |
| Cornell Capa          | Betty Hahn      | Nicholas Nixon   |
| Larry Clark           | Tamarra Kaida   | Vicki Ragan      |
| Roger Fenton          | Les Krims       | Milton Rogovin   |
| Robert Fichter        | Saul Leiter     | Rosalind Solomon |

## Audiences Served

### Average annual

Gallery visitors = 30,000

Library visitors = 12,100

Gallery/building tours = 300 serving 5,200

Public programs = 20 serving 2,445

Number of print study sessions = 560 serving 4,180

Number of visiting researchers = 70



Alan Trachtenberg

## Exhibitions, 2008–2010

*Oh l'amour: Contemporary Photography from the Stéphane Janssen Collection*

November 22, 2008–March 8, 2009

*Odyssey: The Photographs of Linda Connor*

March 27–June 21, 2009

*Robert Mapplethorpe Portraits*

July 11–October 4, 2009

*John Gutmann: The Photographer at Work*

October 23, 2009–January 31, 2010

*New Topographics*

February 19–May 16, 2010

## Publications, 2008–2010

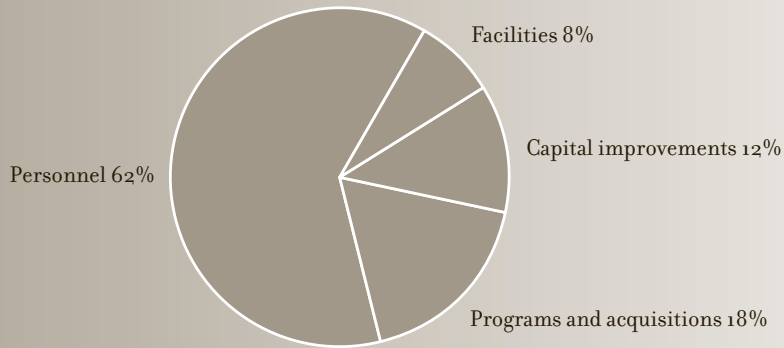
*John Gutmann: The Photographer at Work* (2009, Yale University Press)

*New Topographics* (2009, Steidl)

*Louise Dahl-Wolfe: The Photographer at Work* (2010/11)

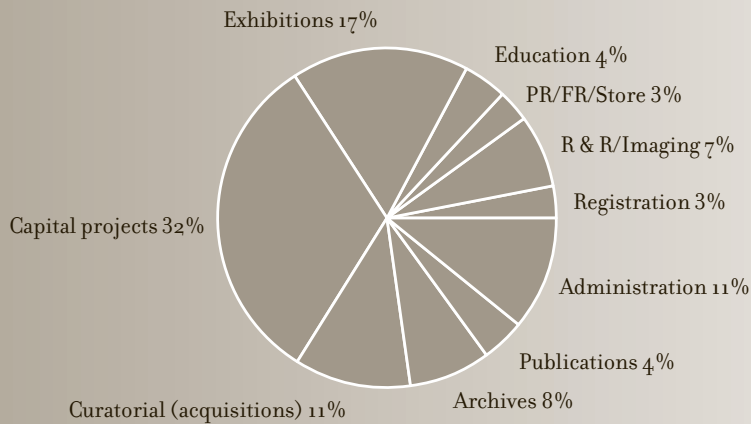
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## Expenses, 2007-2008



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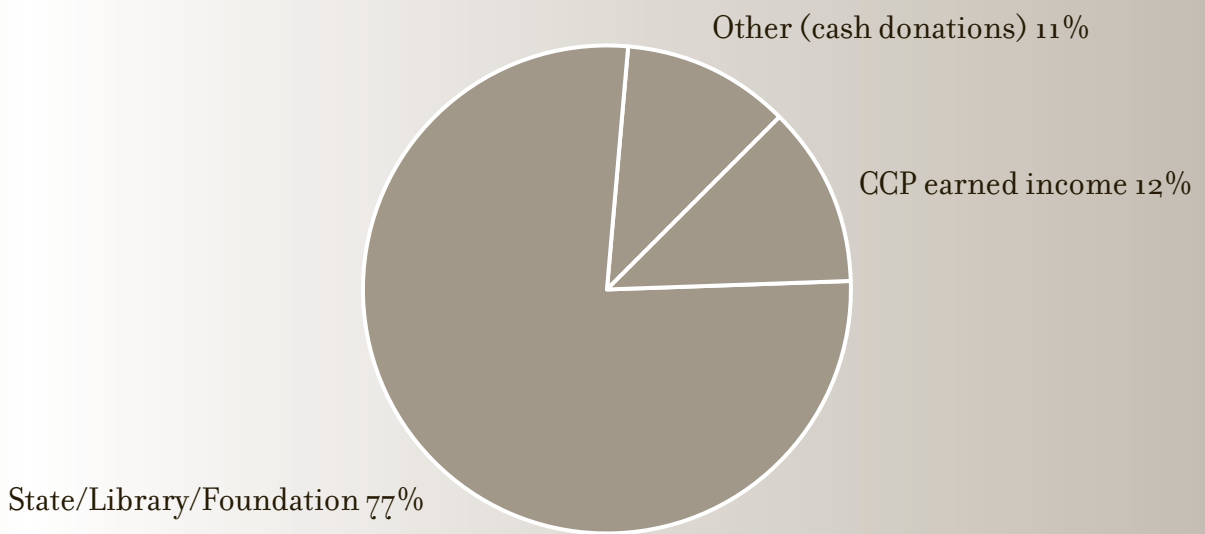
## Expenses by Area (excluding FTEs), 2007-2008





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## Income, 2007-2008



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Notes: In addition to cash contributions,  
CCP received \$936,650 in in-kind donations in FY2007/08.  
Fundraising expenses represent 4% of total expenses.



Milton Rogovin, *Lower West Side Triptychs*, 1973.

Collection Center for Creative Photography, The University of Arizona.

© 1952-2002 The Rogovin Collection/Courtesy

Center for Creative Photography, The University of Arizona Foundation.

## Goals for 2008–2009

The primary strategic goals of the Center for Creative Photography comprise three overlapping areas: conservation and preservation, accessibility of the Center and its images, and acquisitions. Existing commitments will be fulfilled with a focus on processing and maintaining archives via the Center's conservation/preservation program.

### CONSERVATION AND PRESERVATION

CCP has undertaken an ambitious long-term collection stabilization and preservation plan, already underway, that includes renovation of the Center's gallery and Print Study Room; construction, equipping, and staffing of a conservation lab; installation of compact shelving; and installation of cool and cold storage units for color photographs and film-based materials. Concurrent with research, education, acquisition, and exhibition programs, stabilization and preservation are important, ongoing institutional responsibilities.

### ACCESSIBILITY

Central to CCP's mission is ensuring the accessibility of its collections through exhibitions and loans, education, and publications programs. In addition to mounting three exhibitions in the next year at the University of Arizona and the Norton Gallery/Phoenix Art Museum respectively, as well as administering exhibitions of the works of Richard Avedon in Washington, D.C., Paris, Berlin, San Diego, and New York, the Center will travel major exhibitions throughout the U.S. and abroad. Serving university, community, national, and international audiences of all ages, CCP's educational programs encompass exhibition-related speaker series, guided educational and class print viewing sessions. On average, 70 scholars conduct in-depth research using CCP's library, fine print, and archive collections; and Center staff respond to hundreds of collections-related questions each year. CCP will continue to seek strategic collaborations within the University and with outside institutions, and to leverage those relationships to reach ever broader academic and non-academic audiences.

### ACQUISITIONS

A fundamental challenge for CCP is how it continues to be a living archive and not a static repository, despite its lack of a dedicated acquisitions endowment (those funds designated for acquisitions in this report are finite and committed to be expended on a contractual schedule). It is imperative CCP devise creative ways for acquiring new collections. In negotiations with artists/their families/representatives, several issues are stressed: their option to sell masterworks to other institutions; the prestige of having one's archive at CCP and the opportunities the Center provides for scholarly research; as well as the inherent expense CCP assumes in perpetuity when accepting an archive to process and preserve the materials. Ideally, artists or their representatives are encouraged to make outright donations of their archives, and options for securing funds for processing the collection discussed.



Milton Rogovin, *Lower West Side Triptychs*,  
1985 and 1992.

On loan courtesy of The Rogovin Collection  
©1952–2002 The Rogovin Collection/  
Courtesy Center for Creative Photography,  
The University of Arizona Foundation.





## Mission

The Center for Creative Photography actively collects, preserves, interprets, manages, and makes available materials that are essential to understanding photography and its history. Through its archives, collections, education programs, exhibitions, and publications, the Center promotes research into and appreciation of the photographic medium while safeguarding original objects for posterity.

## Vision

The Center for Creative Photography is a unique site for exploration into and debate about photography and its role in modern society. We advocate freedom of expression and responsible stewardship of our photographic heritage, encourage open-minded inquiry and collaboration, and lead by example in the creation of new knowledge about lens-based culture.

## Values

The Center for Creative Photography embraces the ideal that both knowledge and art are intrinsically valuable to society and people's lives, and that photography as a medium offers special insights into the nature of reality, the human condition, and our place in history. In the service of this ideal, we are dedicated to intellectual freedom, professional integrity, respect for a diversity of viewpoints, and learning as a life-long project.

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## CCP Board of Fellows, 2008–2009

Dr. Michael Adams

Henry Buhl

James J. Glasser

David Knaus, Co-Chair

John R. Norton III

Kenneth J. Riskind

Dr. Peter Salomon

Dr. John P. Schaefer, Co-Chair

Christine Toretta

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