

● **Stylish cover**—with an '80s twist, magazine page. A long ponytail slung by a pair of barrettes. From Jack Rhodes for the Bergamini salon. Hair spray's still the way to sleekness. Try Revlon Fixe Net Cream Hold Hairspray. Jetty black leather jacket, about \$450. By Alexander. Makeup for Nour Beaulieu. Leather. Eight A '30s influence—black-lined eyes, sherry-red lips. From Fable Label's All-Season Colors collection. Black Pearl Eye Contouring. Patent Shine Cherry Polished Performance Lipstick. These four pages: Hair, Sandra Bocca for the Bergamini salon, makeup, Angelica Novati. See Fashion Guide for details and prices, next to last page.

# Pure Photography, Post Production and Mixed Media

April 23–August 14, 2011

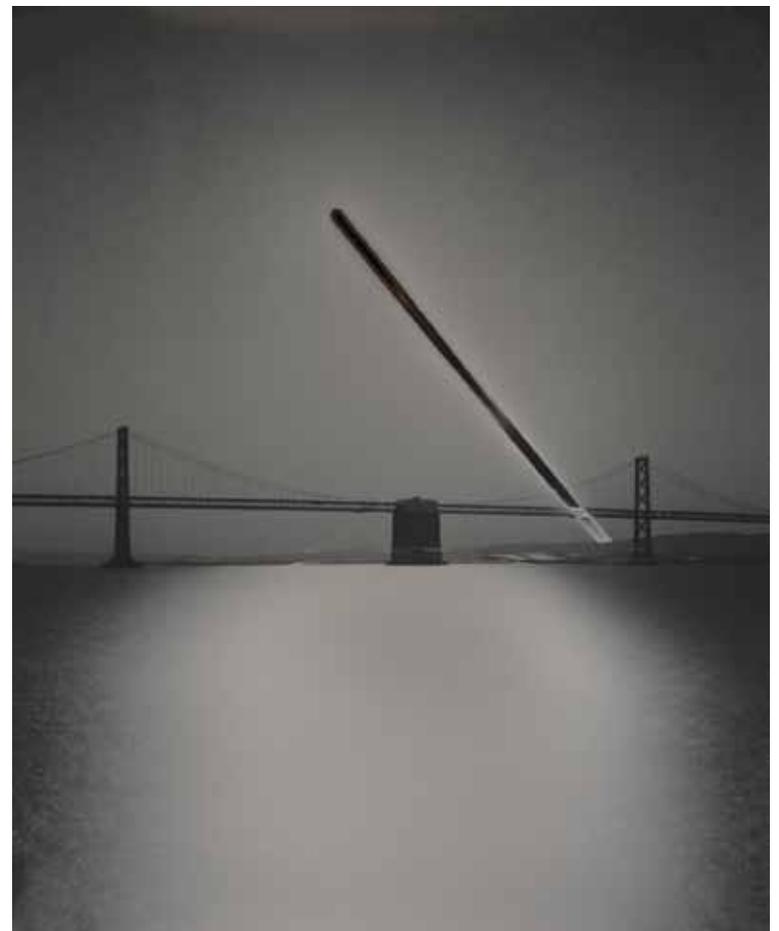
# Pure Photography, Post Production and Mixed Media

April 23–August 14, 2011

Doris and John Norton Gallery for the  
Center for Creative Photography, Phoenix Art Museum

A survey of the Center for Creative Photography's collection reveals the many paths photographers have pursued to achieve their artistic intentions: twentieth century practices engage a dynamic range of philosophical approaches. An examination of these diverse methods offers a vibrant exploration of photographic expression. *Pure Photography, Post Production and Mixed Media* presents examples to suggest disparate and competing viewpoints that do not represent a chronological, hierarchical, or linear progression. Using a variety of media and techniques, these artists interrogate traditional expectations—and limitations—of photography. Some photographers afford the negative sanctity, seeking to create a print that faithfully corresponds to the negative; others consider the negative a starting point from which to create their subject during post-production; while still others combine the photographic with the artist's mark, painting upon, gouging into or otherwise stretching conventional understanding of the photographic form. Here, in their own words, the exhibition photographers speak about their practice.

River Bullock, Curatorial Research Assistant, and  
Rebecca Senf, Norton Family Curator  
*Exhibition co-curators*



## PURE PHOTOGRAPHY

Chris McCaw (b. 1971)

"Making these images takes the ideas of what photography is all about to a very primal level. The sun is both the subject of the image and an active participant in the printing process. It goes back to the basics of what photography is: writing with light." (*interview, Los Angeles Times, May 25, 2008*)

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ABOVE: Sunburned GSP #340 (SF Bay Bridge), 2009. Unique gelatin silver paper negative, 24.5 x 19.4 cm. Center for Creative Photography, University of Arizona: Purchase. © 2011 Chris McCaw.

COVER: MIXED MEDIA—Robert Heinecken (1931–2006)

"The magazine page is the actual matrix for the picture and no alterations are made except to select a particular magazine page... there's very little intervention or very little mechanical work involved between the seeing, or the vision, and the actual object, which is a premise that I'm very interested in." (*lecture, Phoenix College, 1988*)  
*Recto/Verso #7*, 1989. Cibachrome print, 27.5 x 22.0 cm. Center for Creative Photography, University of Arizona: Robert Heinecken Archive/Purchase. © The Heinecken Trust and Pace/MacGill Gallery, New York.



#### PURE PHOTOGRAPHY

Paul Caponigro (b. 1932)

"I work to attain a 'state of heart,' a gentle space offering inspirational substance that could purify one's vision. For me, intellectual manipulations, forced combining of elements in the name of design, even the best arrangements of the mind are of limited value in this realm of beauty. Calm and inner stillness are for me essential companions to the activity of my craft." (*Paul Caponigro exhibition catalogue, George Eastman House, 1983*)

TOP: *River, Redding, Connecticut, 1971.* Gelatin silver print, 16.7 x 21.8 cm. Center for Creative Photography, University of Arizona. Purchase. © 2011 Paul Caponigro.

#### PURE PHOTOGRAPHY

Linda Connor (b. 1944)

"I use an 8 x 10 view camera because of the abundant detail and crystalline clarity of the images, and, I must admit, I also love the traditional cabinetry of the camera. I have an intuition that this camera absorbs the subject during the exposure rather than snatching it out of the environment." (*adapted from Spiral Journey, 1990*)

BOTTOM: *Jain Nuns, India, 1979.* Gelatin silver printing-out paper, 19.3 x 24.3 cm. Center for Creative Photography, University of Arizona. Purchase. © 2011 Linda Connor.



#### POST PRODUCTION

Mark Klett (b. 1952) and Byron Wolfe (b. 1963)

"Our process is pretty organic, with few rules. Making photographs in the field is only the beginning. In post-production we combine our digital photographs with scanned images made by others into one document, resulting in a final print. The whole thing is about process and discovery. It's not simple or straightforward, and often takes months, with revisions possible up to a year later. You might compare it to a jazz duo: there's a period of fluid improvisation and creativity, then refinement, then performance, always responding to the circumstances at hand." (*interview, Feb. 2011*)

*Two boys with striped shirts, Bright Angel Point, 2010.* Inset postcard, photographer and date unknown. Digital inkjet print, 19.3 x 29.5 cm. On loan courtesy of Mark Klett and Byron Wolfe. © 2011 Mark Klett and Byron Wolfe.

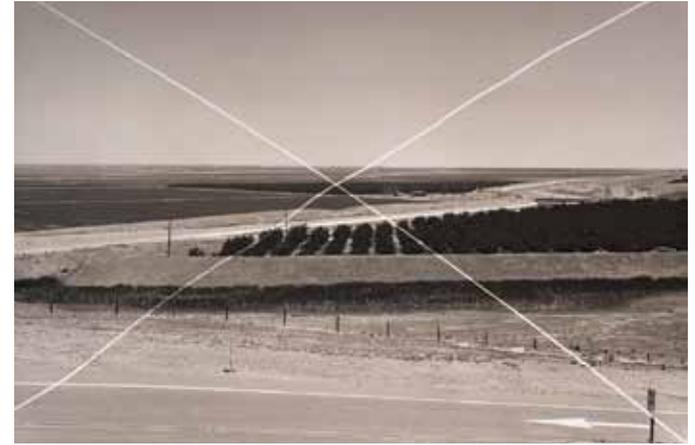


#### POST PRODUCTION

Jerry Uelsmann (b. 1934)

“I had become restless with trying to find an image that satisfied me in camera. My creative process begins when I get out with the camera and interact with the world. There’s a lot of source material once you have the freedom of not having to complete an image in the camera.” (*interview, Berman Graphics, Nov. 2006*)

Untitled, 1979. Gelatin silver print, 34.5 x 26.6 cm.  
Center for Creative Photography, University of Arizona:  
Purchase. © 2011 Jerry N. Uelsmann.

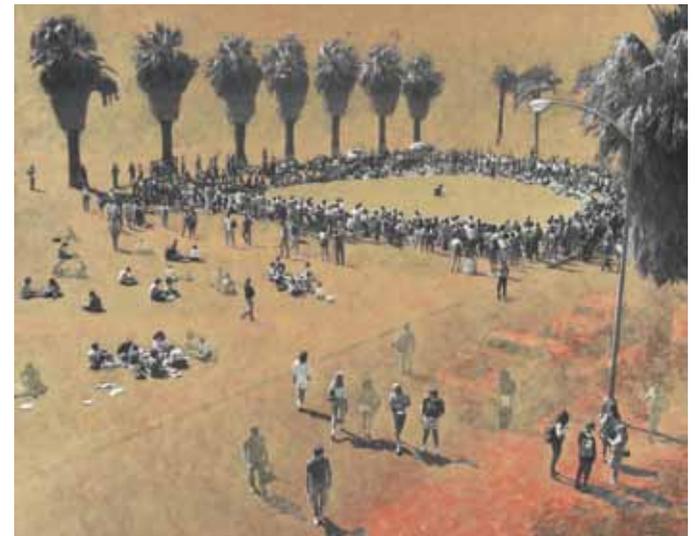


#### MIXED MEDIA

Thomas Barrow (b. 1938)

“I want to alter the photographic surface—that is, move from the transparent, window-on-the-world form that has been photography’s primary reason for being since its invention, to making it a physical object, an object to be looked at for its own presence and not for a surrogate experience.” (*letter to Van Deren Coke, May 16, 1984*)

TOP: *Homage to M.W.*, 1977. Gelatin silver print, 32.9 x 48.7 cm. Center for Creative Photography, University of Arizona: Thomas Barrow Archive/Purchase. © 2011 Thomas F. Barrow.

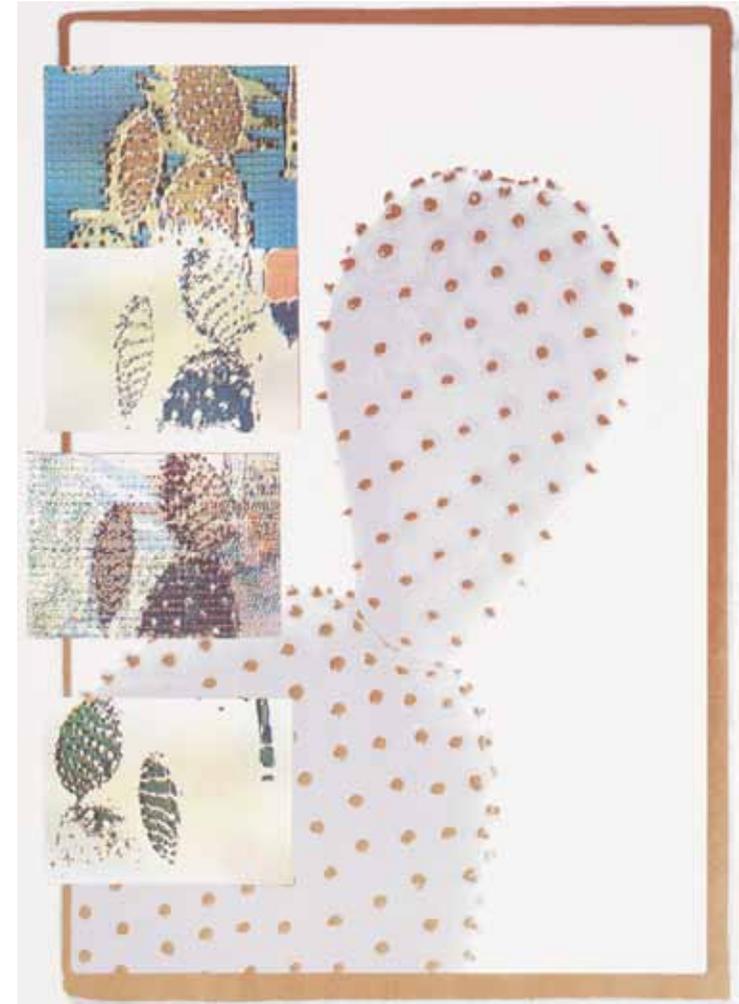


#### MIXED MEDIA

Harold Jones (b. 1940)

“I used to be suspicious about the process of hand coloring. There was something about it that seemed photographically unclean. But there is something to the simple act of drawing that attracts me even more now. The photograph and I actually talk back and forth about the marks. It is not a form of disrespect for the photograph; it is a heightening of the photographic. The pictures are twice drawn.” (*adapted from Picture Magazine, Dec. 1980*)

BOTTOM: *Disk*, 1994. Gelatin silver print, 44.9 x 55.1 cm. Center for Creative Photography, University of Arizona: On loan courtesy of Harold Jones. © 2011 Harold Jones.



## POST PRODUCTION

Jody Forster (b. 1948)

"I prefer using large format cameras and film to photograph the landscape, but I don't see the negative as sacrosanct. Any careful manipulation or enhancement of the negative is valid. My goal is an expressive print that is the emotional equivalent to what I visualized at the time of exposure. In the end, all that matters is that the image works." (interview, Mar. 2011)

TOP: *Winter Storm Clearing, Superstition Mountain, AZ, 1978.* Gift of Artist. © 2011 Jody Forster.

## PURE PHOTOGRAPHY

Nicholas Nixon (b. 1947)

"The minute a negative goes into the enlarger, it seems to diminish the picture.... Enlarging reduces the space, tonal scale and sharpness. You lose almost everything in exchange for size. However, when you're contact printing, the art is in the negative and the print is simply the execution of that negative in positive form. The print is a mirror of the negative and nothing else looks as good." (interview, Feb. 2011)

BOTTOM: *View from Tremont and Summer Streets, Looking North, Boston, 1975.* Gelatin silver print, 19.5 x 24.6 cm. Center for Creative Photography, University of Arizona: Thomas Barrow Collection/Gift of Thomas Barrow. © 2011 Nicholas Nixon.

## MIXED MEDIA

Todd Walker (1917–1998)

"When I am photographing I work with the requirements for the process in mind. The act of confronting the world, camera in hand, isolating a moment, within that frame, when the world makes some kind of sense, is my self-appointed mission. In the darkroom and workroom, the process of intensifying that moment ... [is] a much different experience, but as necessary to me as the confrontation itself, and as much a part of that mission." (*Creative Camera, May 1973*)

*Opuntia*, 1983. Photolithograph, 28.7 x 20.3 cm. Center for Creative Photography, University of Arizona: Purchase. © 1983 Todd Walker Estate.



#### MIXED MEDIA

Kim Weston (b. 1953)

“Painting is a physical act; photography has a tendency to be very craft driven, very precise. The camera records real things. I would much rather photograph reality and paint it the way I want it. In painting, I can attack the surface, creating what could only occur in my imagination or my dreams. It gives me the opportunity to invent colors, make shadows blue, to make things different.” (*adapted from INFOCUS lecture, Phoenix Art Museum, Feb. 2011*)

Untitled, 2008. Gelatin silver print with oil paint. 50.8 x 40.7 cm. Center for Creative Photography, University of Arizona. Purchase. © 2011 Kim Weston.

## Exhibition Programs

#### LECTURE

Photography's Changing Media  
Wednesday, April 27, 7pm

Technological change is par for the course in the practice of photography. Yet, over the last decade, photographers find themselves continuously adjusting to the depletion and extinction of such basic materials as Kodachrome film and printing-out paper. Norton Family Curator of Photography Rebecca Senf, Ph.D., leads a lively panel discussion on the topic of changing photographic materials. Four photographers whose work appears in the exhibition—Thomas Barrow, Linda Connor, Harold Jones and Mark Klett—offer their experiences and insights on how digital photography and other factors have irrevocably changed their creative processes, and the look and feel of their work. *Presented by INFOCUS.*

#### LECTURE

Meet the Artist: Chris McCaw  
Wednesday, July 20, 7pm

Artist Chris McCaw (b. 1971), whose work is included in the exhibition, will discuss his work, including his project *Sunburned*, in which he creates unique paper negatives which are burned by direct exposure to the sun. For this innovative work, McCaw builds his own cameras, and recent field excursions have brought him to the Arctic Circle. McCaw lives and works in San Francisco and has recently enjoyed enthusiastic interest from critics, museums, galleries and collectors.

#### WORKSHOPS

Exposure to Platinum Printing

*Choose one of these sessions to learn how to make platinum prints!*

Saturday, June 25, 1–4pm (Kim Weston & Randy Efros)

Sunday, June 26, 1–4pm (Kim Weston & Randy Efros)

Saturday, July 23, 1–4pm (Chris McCaw)

Sunday, July 24, 1–4pm (Chris McCaw)

In this afternoon workshop, learn how to make platinum prints! Platinum printmakers Weston, Efros and McCaw share their work and careers. Then work with these professionals to create your own photograph to take home, from personal negatives. Supplies donated by Bostick and Sullivan. *Cost: \$30 Museum Members, \$35 non-members. Space is limited to 15/session; preregister online at PhxArt.org.*

All programs included with Museum general admission unless otherwise noted.

# A Landmark Photography Partnership

In 2006, Phoenix Art Museum and the Center for Creative Photography at the University of Arizona in Tucson inaugurated a highly innovative and unprecedented collaboration to bring the finest in photography to the Museum's visitors. It established a vibrant new photography exhibition program at the Museum, while bringing the Center's world-renowned collections to new and larger audiences.

The Center is one of the world's largest repositories of materials chronicling photography. Founded in 1975, it now houses four million archival items and 90,000 fine prints by photographers including Ansel Adams, Edward Weston, Harry Callahan, Aaron Siskind, Frederick Sommer, W. Eugene Smith, Louise Dahl-Wolfe and Garry Winogrand.

One of the nation's leading art museums, Phoenix Art Museum presents international exhibitions of the world's greatest art and features a collection that spans the centuries and the globe—American, Asian, contemporary, European, Latin American and Western American art, and fashion design. Not to be missed are the Thorne Miniature Rooms, the interactive family gallery PhxArtKids, great shopping and dining, and a variety of public events.

Now, through the combined efforts of these two organizations, the Museum's visitors experience unparalleled excellence in the field of photography in the Doris and John Norton Gallery for the Center for Creative Photography.

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**Phoenix Art Museum**

**CENTER FOR CREATIVE PHOTOGRAPHY**