

New Topographics Revisits Seminal 1975 Photography Exhibition

Contact: Jovan Erfan, 520-307-2156 jerfan@email.arizona.edu
Digital images available at www.creativephotography.org

Tucson, AZ – January 29, 2010 – A reprising of the pivotal *New Topographics* exhibition will be on view at the Center for Creative Photography February 19 to May 16, 2010. Co-organized by former CCP Director, Dr. Britt Salvesen, and the curator of photographs at George Eastman House International Museum of Photography, Dr. Alison Nordström, this exhibition will include a selection of more than 100 works from the original show, as well as some 30 prints and books by other relevant artists to better understand the historical significance of these photographs and the continued relevance of this work in today's culture.



Robert Adams
Tract House, Westminster, Colorado, 1973
George Eastman House Collections
© Robert Adams, 2009

Originally held at the George Eastman House in Rochester, New York, in January 1975, *New Topographics: Photographs of a Man-Altered Landscape* was one of those rare exhibitions that effect a permanent change in the development of an art form. The show brought together ten contemporary photographers who collectively defined the emergence of a new approach to landscape: Robert Adams, Lewis Baltz, Bernd and Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore and Henry Wessel, Jr. These artists engaged with their medium and its history in different ways, while simultaneously dealing with issues such as environmentalism, capitalism, and national identity. Signaling the emergence of a new approach to landscape, the show effectively gave a name to a movement or style.

While references to *New Topographics*—the exhibition and the style—abound in photographic practices, exhibitions, and histories, the show's initial reception and subsequent effects have yet to be carefully analyzed. The influence of *New Topographics* can be best understood by looking again at the original pictures and the circumstances in which the 10 artists were brought together. At the core of this re-examination will be the works from the 1975 show, curated by William Jenkins in collaboration with the artists. “By revisiting the photographs, we can assess their cumulative effect and consider their impact as objects,” says Salvesen. “This reprise also provides a unique opportunity to assess the original exhibition's aims, consider its influence on young photographers today, and examine the international implications of an American impulse in photography.”

New Topographics will be of special interest to regional visitors: images of the Southwest—including some pictures of Tucson—are represented by many of the participating artists, including Joe Deal, Frank Gohlke, John Schott, and Henry Wessel, Jr. Gohlke also teaches in the University of Arizona's photography department. Additionally, CCP's presentation of *New*

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Topographics includes selections from the Center's archives representing relevant artists, including recently acquired works by Deal, to provide additional historical and contemporary context.

Already exhibited at George Eastman House and the Los Angeles County Museum of Art, *New Topographics* will continue to travel to several national and international exhibition spaces including: the San Francisco Museum of Modern Art (July 17 – October 3, 2010); Landesgalerie, Linz, Austria (November 10, 2010 – January 9 2011); Die Photographische Sammlung Stiftung Kultur, Cologne, Germany (January 20 – March 28, 2011); the Nederlands Fotomuseum, Rotterdam, the Netherlands (June 25 – September 11, 2011); and Museum of Fine Arts, Bilbao, Spain (October 17, 2011 – January 8, 2012).

The new presentation and international tour of *New Topographics* is made possible by a generous grant from the Terra Foundation for American Art. An accompanying catalogue published by Steidl, George Eastman House, and CCP offers a broad-based view of the photography world in the mid-1970s. It includes a primary essay by Salvesen tracing the prevailing cultural and aesthetic ideas that gave rise to the exhibition, as well as the interconnections between the participants. Also featured is an essay by Nordström outlining the significance of *New Topographics* in Eastman House's history and influence on photographic history to date.

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About the Center for Creative Photography

The Center for Creative Photography, part of the University of Arizona Libraries, holds more archives and individual works by 20th-century North American photographers than any other museum in the world. The archives of over 60 major American photographers—including Ansel Adams, Harry Callahan, W. Eugene Smith, Edward Weston, and Garry Winogrand—form the core of a collection numbering over 80,000 works. The Center for Creative Photography has an integrated program of preservation, access, and education that celebrates the history of photography and its contemporary practice.

For More Information: 520-621-7968 or <http://www.creativephotography.org>

Gallery Hours: Monday–Friday, 9 a.m. to 5 p.m.; weekends, 1 to 4 p.m.

Admission: Center for Creative Photography exhibitions, print room viewings, and education events are always FREE and open to the public.

Location: The CCP is located on the University of Arizona campus, Fine Arts Complex, 1030 N. Olive Rd., Tucson, AZ.

Parking: Parking is available at the Park Avenue Garage at the NE corner of Park and Speedway Blvd. The pedestrian underpass gives you direct access to the CCP. Parking directly behind the CCP (off 2nd Street) is free after 5 pm on weekdays and all day Saturday and Sunday.

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