

ROTATION

2015.0001.0001-2015.0011.0022,
IL.CMP.2015.8.1-IL.CMP.2015.8.4

California Museum of Photography
March 12, 2016-June 24, 2017

Rotation 2015.0001.0001-2015.0011.0022, IL.CMP.2015.8.1-IL.CMP.2015.8.4

March 12, 2016–June 24, 2017



Rotation 2015 delves into the recent collecting activities of the California Museum of Photography, part of UCR ARTSblock. Organized in order of acquisition, the exhibition constructs a narrative of the objects that entered the CMP collection last year—in all their eclecticism. A collecting institution since its founding in 1973, the CMP preserves materials that illuminate the history of photography as a technology, cultural phenomenon, and art form. The museum has a collection of nearly 750,000 items which include fine art prints by photographers such as Larry Clark, Aaron Siskind, Edward Weston, and Garry Winogrand; the world's largest archive of stereographic negatives and prints; the American West's most extensive public collection of photographic technology, including cameras and other apparatus; and the archives of photographic companies and studios such as the William Amos Haines and Will Connell collections. Growing annually through gifts from artists, collectors, and other donors, the collection is preserved for the purpose of study and exhibition.

All accessioned in 2015, here you will encounter works by historically important artists of the recent past such as Ansel Adams, Robert Rauschenberg, and Man Ray, as well as works by contemporary artists using photography today including Phil Chang, Whitney Hubbs, Barbara Kasten, and Penelope Umbrico. Photographs by Edward Sheriff Curtis and Laurie Brown are pointedly absent from the lineup, as they are included in temporary exhibitions elsewhere in the museum at this time. The broad scope of the CMP collection is made clear in the recent acquisition of a stereo camera from the 1950s, a leather-bound album containing photographs of Mexico, and examples of postmortem photography from around the turn of the twentieth century. Such transparency about when, how, and why works are accessioned illuminates the multiple decisions that build any institution.

—Joanna Szupinska-Myers
CMP Curator of Exhibitions



2015.0001.0001

Henry Holmes Smith

Born in 1909 in Bloomington, IL; died in 1986 in Marin County, CA

Pair II (Red), 1951-77

Dye transfer print

Gift of Kirk de Gooyer

Henry Holmes Smith was an American photographer, writer, and influential instructor of photography. Known for his camera-less photography, he began his photographic experiments in the 1920s and was further propelled in the 30s after encountering the black and white photographs of László Moholy-Nagy (1895-1946). In 1937, Moholy-Nagy invited Smith to teach at the New Bauhaus in Chicago, today the Institute of Design at the Illinois Institute of Technology. He taught the Institute's first course on photography. He served in the army during World War II, and in 1945 took a teaching position at Indiana University where he remained on faculty until 1977. Smith's work is held in the collections of the Museum of Contemporary Photography, Chicago; San Francisco Museum of Modern Art; International Center of Photography, New York; and J. Paul Getty Museum; Los Angeles, among others.

Pair II (Red) was made using the dye transfer process which yields especially vibrant and long-lasting hues. Smith

began his experiments with dye transfer printing in 1948 using a camera-less process that involved applying thick syrup onto glass negatives prior to their exposure. Kirk de Gooyer—UCR alumnus (BA, Art History, and BA, Art, both 1974), Director of the Sweeney Art Gallery in 1974-80, and Acting Director of the CMP in 1978-79—intended this work for the museum collection when he left it here in 1980. Many institutional collections undertake efforts to resolve such long-term loans that were intended as donations, but never properly catalogued as such. In 2015, the CMP Curator of Collections successfully contacted de Gooyer—now living in Mexico, retired from an active 20-year career in the fine and decorative arts in New York—to finalize the gift. Although *Pair II (Red)* has been in the museum's possession for over three decades, the work was given a "2015" accession number, designating the year the print was officially donated to the museum.

2015.0002.0001

Robert Rauschenberg

Born in 1925 in Port Arthur, TX; died in 2008 in Captiva, FL

Blue Line Swinger, 1991

Lithograph (triptych)

Gift of the Ernest and Elaine Nagamatsu Trust

Robert Rauschenberg was an American artist who worked in a variety of mediums, including painting, sculpture, photography, printmaking, and performance. Rauschenberg was studying pharmacology at the University of Texas, Austin, when he was drafted into the United States Navy's Hospital Corps in San Diego. Following his service, he enrolled at the Kansas City Art Institute in 1947 and studied at the Académie Julian in Paris the following year. In late 1948 he returned to the US to study under artist Josef Albers (1888-1976) at Black Mountain College in North Carolina, where he formed relationships with many artists who became influential to his development. During his years at Black Mountain, Rauschenberg also took courses with the Art Students League in New York, where he met painter Cy Twombly (1928-2011) who became a close friend and traveling partner. In 1951 Betty Parsons Gallery in New York mounted his first solo exhibition. In 1953 Rauschenberg met painter Jasper Johns (b. 1930) who would become his romantic partner for several years. The two artists held neighboring studios through 1961 and frequently exchanged ideas during this period, becoming known as two of the most influential artists whose work reacted to the Abstract Expressionist movement. Rauschenberg traveled frequently and involved himself in many collaborative endeavors throughout his life, including several contributions to set and costume design with John Cage (1912-92) and Merce Cunningham (1919-2009). Rauschenberg is also known for founding

important organizations such as Experiments in Art and Technology; Rauschenberg Overseas Cultural Interchange (ROCI); The Robert Rauschenberg Foundation (RRF); and Change, a nonprofit established to assist artists in need with emergency expenses. His work has been the subject of numerous exhibitions and retrospectives. In 2016, Tate Modern in London is mounting *Robert Rauschenberg*, the first retrospective exhibition of his work in the United Kingdom since his death. His work is held in numerous collections, including those of the Solomon R. Guggenheim Museum, New York; Museum of Modern Art, New York; Tate Modern, London; and National Gallery of Art, Washington, DC, among others.

Blue Line Swinger demonstrates principles common to much of Rauschenberg's work: the employment of photographic source material, the juxtaposition of seemingly unrelated subject matter, and the use of expressive, painterly brush strokes. This work and eight others were donated by Elaine and Ernest Nagamatsu. Together they run a family-owned dental practice in Los Angeles, and are long-time collectors of modern and contemporary art. As the second donors whose works were acquired in 2015, the accession numbers tied to their gifts all begin with "2015.0002" and are followed by an individual number for each work: .0001, .0002, and so on.

2015.0002.0002, 2015.0002.0003

Man Ray

Born in 1890 in Philadelphia; died in 1976 in Paris

Untitled, n.d. (printed 1981)

Gelatin silver print

Gift of the Ernest and Elaine Nagamatsu Trust

Untitled, n.d. (printed 1981)

Gelatin silver print

Gift of the Ernest and Elaine Nagamatsu Trust

Man Ray was an American painter and photographer who played a prominent role in the development of the Dada and Surrealist movements. He was one of the first practitioners making photographs that were considered important works of art. Born Emmanuel Radnitzky, he adopted the pseudonym "Man Ray" in 1912. Important influences on his artistic development while living in New York in the 1910s included visits to photographer and collector Alfred Stieglitz (1864-1946)'s gallery 291, as well as exposure to the canonical 1913 avant-garde exhibition at the Armory. Man Ray moved to Paris in 1921, where he began taking an experimental approach to photography. He created photographic works using the photogram process, the product of which he termed "rayographs," a camera-less process that involved placing objects on top of light-sensitive paper and exposing them to light. Works by Man

Ray reside in the collections of many institutions, including the Museum of Modern Art, New York; Metropolitan Museum of Art, New York; J. Paul Getty Museum, Los Angeles; and National Gallery of Art, Washington, DC. These two untitled works are the first by Man Ray to enter the permanent collection of the CMP.

Together with American photographer and model Lee Miller (1907-77), the subject of several of his portraits, in 1930 Man Ray discovered the photographic treatment known as solarization. Solarization is a process that involves the re-exposure of a partially developed photograph, resulting in halo-like effects and distortions. He continued to implement this process in many of his photographs thereafter, including the profile on view here (2015.0002.0002).

2015.0002.0004, 2015.0002.0005

Edward Sheriff Curtis

Born in 1868 in Whitewater, WI; died in 1952 in Los Angeles

Nesjaja Hatali, Navajo, 1904

Photogravure

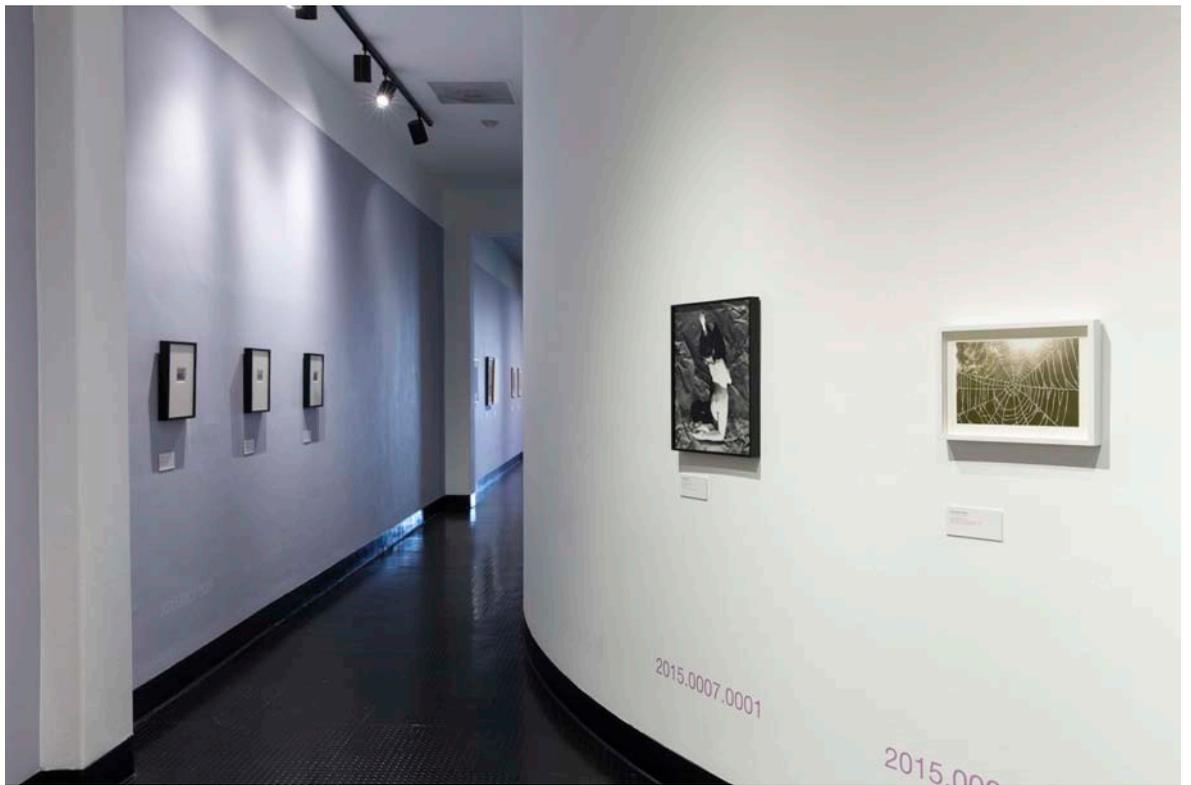
Gift of the Ernest and Elaine Nagamatsu Trust

Atsina, Lone Flag, 1908

Photogravure

Gift of the Ernest and Elaine Nagamatsu Trust

Edward Sheriff Curtis was an American photographer and ethnologist. Beginning as a portrait photographer based in Seattle, he photographed the wilderness and indigenous populations of Alaska as an official photographer for the Harriman Expedition in 1899, an experience that piqued his interest in Native cultures and led him to spend a greater amount of time shooting in the field rather than in the studio. Curtis documented Native Americans extensively throughout his life and spent decades completing an ambitious portfolio of photographs and text documenting some eighty tribes west of the Mississippi river titled *The North American Indian* (1907-30), an undertaking bolstered by the support of President Theodore Roosevelt and industrialist J.P. Morgan. Sharing a prevailing notion espoused by Roosevelt, Curtis frequently expressed assimilationist attitudes toward Native Americans. Later in life he became involved in Native American activist efforts, including the founding of the Indian Welfare League. The League helped pass the 1924 Indian Citizenship Act, a law that issued citizenship to all Native Americans born in the United States. Curtis remains one of the most recognized photographers of Native peoples and his works and archives are held in many collections, including the J. Paul Getty Museum, Los Angeles; Huntington Library, Los Angeles; Cleveland Museum of Art; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; Library of Congress, Washington, DC; and Smithsonian Institution



Libraries, Washington, DC. These two photographs join three others by Curtis already held in the permanent collection of the CMP, including acquisitions from 1980 and 1991.

Like many institutional collections, the CMP's holdings are amassed and preserved for the purpose of study and exhibition. *Nesjaja Hatali, Navajo* (2015.0002.0004) is included in the exhibition *Myth and Majesty: Photographs Picturing the American Southwest*, on view in the main gallery from January 30 through May 21, 2016, and is therefore absent from this accession number-ordered lineup. *Myth and Majesty* focuses on the Hopi, Zuni, and Navajo peoples, and therefore *Atsina, Lone Flag* (2015.0002.0005), a portrait of an Atsina man (a Plains tribe related to the Arapaho), was not included therein.

2015.0002.0006

Hiromu Kira

Born in 1898 in Waipahu, HI; died in 1991 in Los Angeles

Cactus, 1935

Gelatin silver print

Gift of the Ernest and Elaine Nagamatsu Trust

Hiromu Kira was a photographer associated with the Japanese-American pictorialist movement of the 1920s and 30s. He was born in Hawaii, was sent to Japan for early education, and returned to the United States at the age of eighteen to settle in Seattle. It was in Seattle that he first became interested in photography, submitting photographs to various salons and competitions in 1923, and eventually joining the Seattle Camera Club. He worked in the camera department of a pharmacy where he met other Issei (first generation immigrants from Japan), Nisei (Americans born to Japanese immigrants), and Kibei (American-born, Japanese-educated) photographers. In 1926 he and his family relocated to Los Angeles, where he developed strong friendships with members of the Japanese Camera Pictorialists of California. He became active with the Royal Photographic Society, one of the world's oldest national photographic societies, based in the United Kingdom, and began exhibiting internationally, mounting twenty-five exhibitions in 1929 alone. *Cactus* was produced by and exhibited with the Royal Photographic Society.

With the attack on Pearl Harbor in 1941 and the onset of the US internment of Japanese-American citizens, Kira was forced to store his photographic materials in the basement of a Buddhist temple in Los Angeles through the duration of World War II. Following his family's release in 1944, he lived briefly in Chicago before returning to Los Angeles. Kira worked as a photo retoucher for various motion picture corporations and never again exhibited as actively as

before the war. His works are held in the collections of the Los Angeles County Museum of Art; Japanese American National Museum, Los Angeles; and Cleveland Museum of Art, among elsewhere. *Cactus* is the first work by this important artist to enter the permanent collection of the CMP.

2015.0002.0007, 2015.0002.0008, 2015.0002.0009

Ansel Adams

Born in 1902 in San Francisco; died in 1984 in Monterey, CA

Manzanar, c. 1940s

Gelatin silver print

Gift of the Ernest and Elaine Nagamatsu Trust

Manzanar, c. 1940s

Gelatin silver print

Gift of the Ernest and Elaine Nagamatsu Trust

Manzanar, c. 1940s

Gelatin silver print

Gift of the Ernest and Elaine Nagamatsu Trust

Ansel Adams was an American photographer and environmentalist. His career spanned several decades and a broad range of subject matter, including portraits, still lifes, architecture, and the iconic landscapes that his name and legacy most frequently conjure. Adams grew up as a self-taught pianist, a hobby that he hoped would become his profession. Instead, he discovered photography. After encountering the work of photographer Paul Strand (1890-1976) in 1930, Adams was inspired to transition from his earlier pictorialist style to a sharper, more "pure" approach. In 1932 he joined artists Imogen Cunningham (1883-1976), Edward and Brett Weston (1886-1958 and 1911-93, respectively), and other Bay Area-based photographers in forming Group *f/64*, a collective heralding a departure from pictorialism into what they considered a more Modernist approach. The name of the group refers to the "f-stop" setting on a manual camera that correlates to the smallest aperture opening available on cameras contemporaneous with their time; using this setting was encouraged by the group in order to achieve sharp focus and emphasize form. They mounted a landmark exhibition entitled *Group f/64* that same year at the M.H. De Young Memorial Museum in San Francisco. In 1974 the Metropolitan Museum of Art, New York, mounted a landmark retrospective exhibition of Adams's work entitled *Photographs by Ansel Adams*. In 1975 he co-founded the Center for Creative Photography in Tucson, Arizona. His work is held in many important collections, including at the Center for Creative Photography, Tucson; Museum of Modern Art, New York; Metropolitan Museum of Art, New York; J. Paul Getty Museum, Los Angeles; Los Angeles County Museum of Art; and San Francisco Museum of Modern Art, among elsewhere.

In addition to pursuing his own work, throughout his life Adams undertook government-funded projects and commercial commissions, including documenting US National Parks beginning in the 1920s, the Manzanar Japanese-American internment camp in the 40s, and the University of California campuses in the 60s. The three works presented here all picture Manzanar, and were donated following the CMP's recent exhibition *Interrogating Manzanar: Photography, Justice, and the Japanese American Internment*, on view at the museum from March 14 through July 18, 2015. Dr. and Mrs. Nagamatsu were major supporters of the exhibition, which featured works by Ansel Adams, Clem Albers, Dorothea Lange, and Tōyō Miyatake, and though these particular photographs by Adams were not included therein, the Nagamatsus felt the CMP would make an appropriate home for these important works from their collection. The CMP collection boasts a number of other photographs by Adams, some currently on view in the permanent collection gallery on the first floor, including *Aspens, Northern New Mexico, 1958/1978* (1979.0042.0037), *Orchard, Portola Valley, California, 1940/1978* (1979.0042.0038), and *Cypress and Fog, Pebble Beach, c. 1967/1969* (1986.0046.0001). The CMP also maintains the archive of negatives and notes for "Fiat Lux," the series of photographs Adams made documenting UC campuses.

2015.0003.0001

Phil Chang

Born in 1974 in Elkhart, IN

Untitled (Yellow-Green Monochrome 01), 2015

Unique chromogenic print

Gift of the artist and M+B Gallery, Los Angeles

Phil Chang is a Los Angeles-based contemporary artist whose practice enacts questions surrounding materiality and indexicality within the photographic arena. His work has been included in exhibitions at the San Francisco Museum of Modern Art; Swiss Institute, New York; Otis College of Art and Design, Los Angeles; and Institute of Jamais Vu, London, among elsewhere. His works are held in the collections of the Los Angeles County Museum of Art; and San Francisco Museum of Modern Art, among others. He earned his MFA at the California Institute of the Arts in 2005, and his BA at University of California, Irvine in 1997.

Formally minimal and conceptually rich, *Untitled (Yellow-Green Monochrome 01)* is one of several monochromatic works Chang has made using photographic printing techniques on light sensitive paper. But is it a true photograph? Created using a computer rather than a





Stereo camera is a Japanese 35mm stereo camera that is a fitting counterpart to the CMP's existing collection of American 35mm stereo cameras, such as the Stereo Realist, Kodak Stereo Camera, and ViewMaster Camera. This camera is the first in CMP's extensive collection produced by the Japanese company Owla Kōki, K.K., and was donated by Dudley M. Cobb, resident of nearby Corona.

2015.0005.0001

Mexican Album

Photographer unknown, n.d.
Leather album containing 210 gelatin silver prints
Gift of Mr. and Mrs. Thomas H. Safford

This tooled leather-bound album contains 210 gelatin silver print photographs taken in Mexico by an unnamed photographer or photographers. The album bears a card from the office of President Pascual Ortiz Rubio, a politician affiliated with the Institutional Revolutionary Party who served as the President of Mexico during the period of 1930-32. It was given as a gift to Harry Robinson Safford, Vice President of the Missouri Pacific Railroad. Mr. H.R. Safford's grandson Thomas and Thomas's wife Kathryn donated the album to the museum collection. The album strengthens the CMP's holdings of photographs by Mexican photographers such as Manuel Carrillo (1906-89), Maya Goded (b. 1967), Manuel Alvarez Bravo (1902-2002), Pedro Meyer (b. 1935), Enrique Bostelmann (1939-2003), and others.

camera, the work began as a digital file of a single color. Though this monochrome may evoke painting more than photography, in his use of techniques commonly employed by digital photographers, the artist calls into question how we perceive and categorize different artistic mediums. The California Museum of Photography recently mounted his first solo museum exhibition, *Phil Chang: Monochromes, Static and Unfixed*, which was on view from May 2 through August 8, 2015 as part of the series CMP Projects. Following the conclusion of the exhibition, the artist and his gallery M+B donated this work to the museum's permanent collection. The gift reflects the museum's growing interest in the practices of contemporary artists who use photography or engage contemporary issues surrounding the medium.

2015.0004.0001

Owla Kōki, K.K.

Owla Stereo Camera, c. 1958
Gift of Dudley M. Cobb

The California Museum of Photography's technology collection contains over 10,000 cameras and related apparatus, including encyclopedic holdings by Zeiss-Ikon, Polaroid, Ihagee-Exakta, and Kodak Brownies. Significant artifacts include a Lewis daguerrean camera, a Simon Wing multi-lens wet-plate camera, a fully functioning Caille Brothers Cail-O-Scope, and a Ponti megaethoscope. As the most complete and actively used camera collection in the western United States, this resource is highly valued by scholars of photography, other museums, film and video producers, book and magazine publishers, regional schools, and photo clubs.

One of the most active collecting areas of the CMP is stereography, including cameras, photographs (both negatives and prints), and viewing devices. This 1958 Owla

2015.0006.0001-2015.0006.0001.08

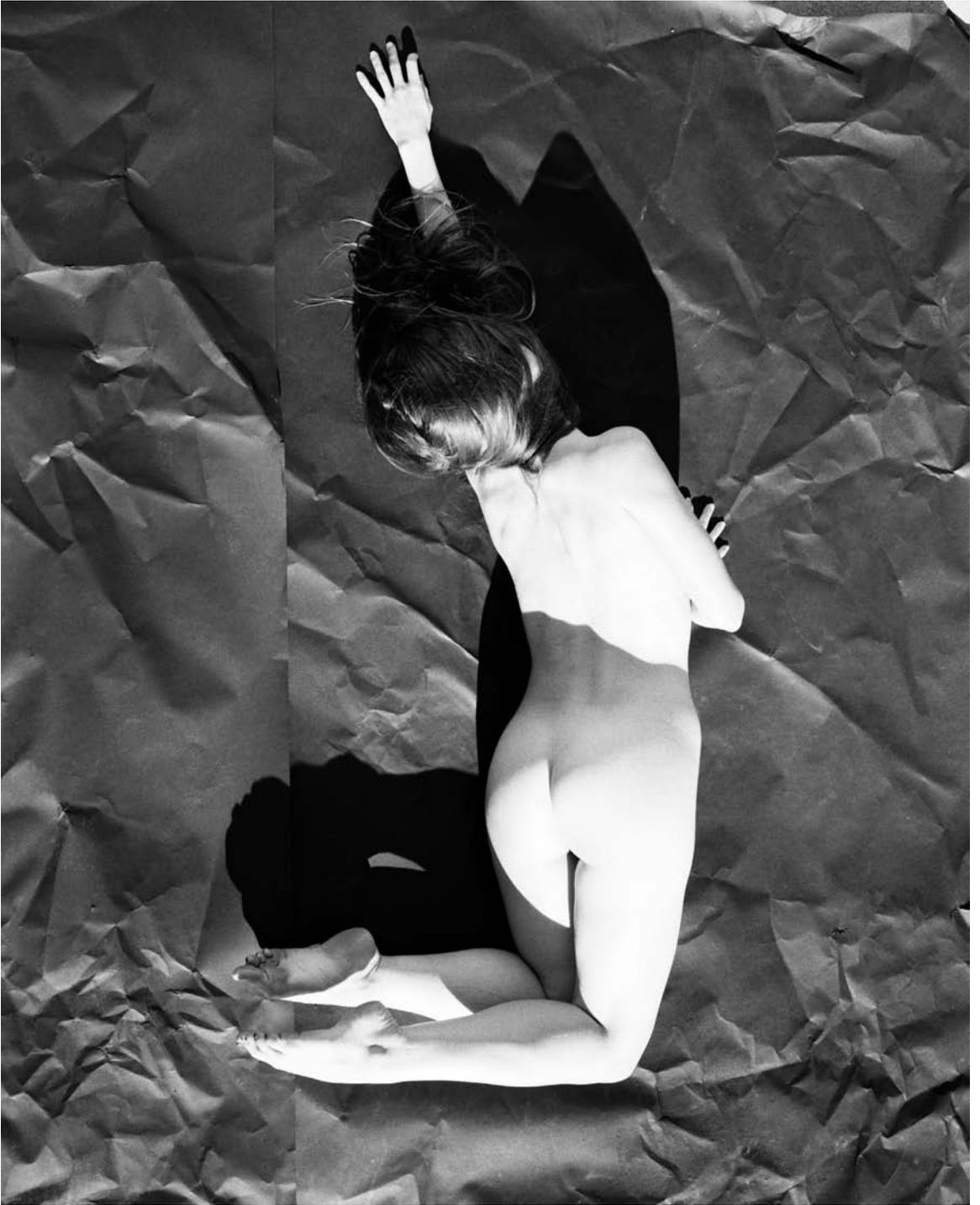
Laurie Brown

Born in 1937 in Austin, TX

Earth Edges, 1984

Portfolio and eight cibachrome prints
Gift of the artist

Laurie Brown is an Orange County-based photographer who was raised in Los Angeles. Long devoted to documenting the changing landscapes of Southern California, for over four decades she has photographed areas of undeveloped desert as they are transformed into suburban spaces. Working in a style related to the New Topographics movement which she first discovered in 1971-72 while studying with the influential photographer Lewis Baltz (1945-2014), Brown embraces the genre of landscape photography which has historically been dominated by men. The core subject of her photographs is terraforming, the use of massive earth-moving equipment to transform naturally flat landscapes into rolling hills and other scenic features



that enhance the salability of housing developments. Her work has been featured in exhibitions at the Santa Barbara Museum of Art; Museum of Contemporary Art, San Diego; Orange County Museum of Art, Newport Beach; Laguna Art Museum, Laguna Beach; Palm Springs Art Museum; Huntington Library, San Marino; Center for Creative Photography, Tucson; and Sezon Museum, Tokyo, among elsewhere. Her work resides in the collections of numerous institutions, including the Los Angeles County Museum of Art; San Francisco Museum of Modern Art; The Museum of Fine Arts, Houston; and Philadelphia Museum of Art. Brown was awarded the National Endowment for the Arts Fellowship Grant in 1978, and the Outstanding Individual Artist award in 2002 by ARTS Orange County. She earned her MFA at California State University, Fullerton, and her BA in International Relations at Scripps College in Claremont.

A photographic portfolio is a set of limited edition prints, often presented in a special collector's case. Such portfolios were especially popular during the 1970s and 80s. Often they are priced for a sum total less than their individual parts, operating as an incentive for both collector and artist. *Earth Edges* builds on CMP's holdings of Brown's photography—works from the 1970s, 80s, and 90s that were gifted in the 80s and 2000s by various donors—and strengthens the museum's significant collection of artist portfolios. This body of work is featured in *Laurie Brown: Earth Edges*, on view in the solo project gallery on the second floor of the museum from September 19, 2016 through July 1, 2017, and is therefore absent from this accession number-ordered lineup. The portfolio contains a suite of eight Cibachrome prints that depict various construction sites throughout Orange County. Barren and unpopulated, her disjointed compositions were created using successive shots, her camera pointed toward the horizon, resulting in dynamic panoramas that bear witness to the mutability of our environment.

2015.0007.0001

Whitney Hubbs

Born in 1977 in Los Angeles

Persistent and Falling, 2015

Gelatin silver print

Gift of the artist and M+B Gallery, Los Angeles

Whitney Hubbs is a Los Angeles-based contemporary photographer. Her work has been featured in group exhibitions in Los Angeles, New York, and Paris. She received the Art Council Scholarship in 2008-09, and the Tobey Lewis Award in 2009. Her works are held in the collections of the Whitney Library, New York; J. Paul Getty Museum, Los Angeles; and the Los Angeles County Museum of Art. She earned her MFA at the University of California, Los Angeles in 2008, and her BFA at the California College

of the Arts, Oakland in 2004.

Working primarily in black and white gelatin silver, her photographs evoke both Surrealist and cinematic themes. The tonal richness with which she renders everyday subjects recall the works of Edward Weston (1886-1958) and other artists affiliated with Group f/64. This work employs the female nude, both timeless and undeniably contemporary. The California Museum of Photography recently mounted the artist's first solo museum presentation, *Whitney Hubbs: Persistent and Falling*, which was on view from September 5 through November 14, 2015 as part of the FLASH! contemporary art series. Following the conclusion of the exhibition, the artist and her gallery M+B donated the work to the museum's permanent collection. The gift reflects the museum's growing commitment to showing and collecting the work of contemporary photographers.

2015.0008.0001

Christopher Russell

Born in 1974 in Sacramento

Untitled (Web), 2014

Gelatin silver print scratched with a razor blade

Gift of Catlin Moore and Hugh Hunter

Christopher Russell is a Portland-based artist and writer whose oeuvre manifests as photographic works, zines, and artist's books. He earned his MFA at Art Center College of Design, Pasadena in 2004, and his BA at the California College of the Arts, Oakland in 1998. In 2009 the Hammer Museum mounted a solo exhibition of his work as part of the series Hammer Projects. His works are held in the collections of the Museum of Contemporary Art Chicago; Museum of Contemporary Art, Los Angeles; and Hammer Museum, Los Angeles, among others, and his zine *Bedwetter* holds an important place in the study of queer zines.

Working against the preciousness often associated with works of art, Russell imposes a number of destructive actions onto his gelatin silver prints. His interventions onto photographic surfaces perplex the viewer's sense of positive and negative space, figure-ground relationships, and additive versus subtractive processes. *Untitled (Web)* is an abstract black and white print, the surface of which he has carved with a web design that overtakes the composition. Donated by Catlin Moore and Hugh Hunter, this work joins four others by Russell in ARTSblock holdings, all donated to the Sweeney Art Gallery in 2013 by Ms. Moore's parents Mark and Hilarie Moore. The first by the artist to enter the CMP collection, this work expands the museum's holdings of modern and contemporary works that center on experimental photographic practices and challenge traditionally held views pertaining to medium specificity.



2015.0009.0001

Penelope Umbrico

Born in 1957 in Philadelphia

31_IMG_6414, 2014

Digital C-print on Fuji Crystal Archive paper

Gift of Mark and Hilarie Moore

Penelope Umbrico is a New York-based conceptual artist working with photography and new media. She earned her MFA at the School of Visual Arts, New York in 1989, and her BA at Ontario College of Art and Design, Toronto in 1980. Her work has been the subject of solo exhibitions at the International Center of Photography, New York; Justine Barnicke Gallery at University of Toronto; Darling Foundry, Montreal; Aldrich Contemporary Art Museum, Ridgefield; and Mark Moore Gallery, Los Angeles. Her works reside in the collections of the Solomon R. Guggenheim Museum, Metropolitan Museum of Art, and International Center of Photography, New York; Los Angeles County Museum of Art; San Francisco Museum of Modern Art; McNay Museum of Art, San Antonio, and others. She was awarded a Guggenheim Fellowship in 2011, a Smithsonian Artist Research Fellowship in 2012, and a residency at Pilchuk Glass School, Washington in 2015. This is the first work by Umbrico to enter the permanent collection of the CMP.

31_IMG_6414 is part of a body of work titled "Range," the most recent iteration of her larger project "Moving Mountains." In this series, Umbrico pits the analog history of photography against the torrents of digital images that dominate social media platforms such as Instagram, where users commonly employ filter applications to alter their images. She uses her smartphone camera to re-photograph images of canonical twentieth century photographs of mountainous landscapes printed in books,

then applies various apps to those reproductions of reproductions. The resulting photographs pose questions about authenticity, authorship, analog technologies, and the fetishization thereof. The source she used here is the 1942 black and white photograph by Ansel Adams (1902-84) entitled *Clouds Above Golden Canyon, Death Valley, California*. Re-printed in Aperture's "Masters of Photography" book series, Umbrico's smartphone shot includes the plate number printed in the book. The California Museum of Photography recently mounted a solo museum exhibition of her work entitled *Penelope Umbrico: Master, Mountain, Range (and Rangers)*, which was on view from August 29 through November 28, 2015 as part of the series CMP Projects. Following the conclusion of the exhibition, the artist together with longtime ARTSblock supporters Mark and Hilarie Moore (of Mark Moore Gallery) donated this work to the museum's permanent collection. The gift reflects the museum's growing interest in the practices of contemporary artists who use photography to engage contemporary issues surrounding the medium.

2015.0010.0001-2015.0010.0001.10

Wolf von dem Bussche

Born in 1934 in Pforzheim, Germany; died in 2014 in Mission Viejo, CA

NY, NY: Ten Photographs, 1982

Portfolio and ten gelatin silver prints

Gift of Victor and Dayna Donatelli

Wolf von dem Bussche was a German-American photographer and painter. Bussche's family fled Nazi Germany when he was a child; he was sponsored

READING ACCESSION NUMBERS

example 2015.0010.0001.09

2015 the year an object was accessioned into the permanent collection (here, the year 2015)

.0010 a sequential number assigned to the lot (here, the tenth acquisition of the year)

.0001 a number assigned to the individual artwork (here, the first work in the overall gift)

.09 a number assigned to a unique component, if an artwork has multiple components (here, the ninth print contained within the photographic portfolio)

by an uncle to move to New York alone at the age of fifteen. He attended high school in New York and went on to study the history of art at Columbia University while pursuing a practice as a painter. In 1954 he was drafted into the military. Following his military service he returned to college in New York and continued painting. The prominent Hungarian photographer André Kertész (1894-1985) was his neighbor and became a friend and mentor, and encouraged him to pursue photography. Von dem Bussche worked as a commercial photographer before turning strictly to art photography, traveling extensively to fulfill jobs. Later in life he returned to painting as his main artistic mode. His works have been exhibited at the Metropolitan Museum of Art, New York; Museum of Modern Art, New York; San Francisco Museum of Modern Art; and George Eastman House, Rochester, among elsewhere, and are held in the esteemed collections of the Museum of Modern Art, New York; International Center of Photography, New York; Art Institute of Chicago; and Los Angeles County Museum of Art, among others.

The portfolio *NY, NY* is made up of ten photographs made in New York in the 1960s and 70s. Shot in black and white, they contain homages to figures influential to the artist's development, including Kertész and Alfred Stieglitz (1864-1946). A few years ago, the California Museum of Photography mounted *Monuments of Void: Wolf von dem Bussche's Photographs of the Twin Towers*, which was on view from March 23 through July 6, 2013 in the Lower Level Gallery. Drawing on works in the permanent collection, the exhibition examined the re-contextualization of the Twin Towers alongside issues of memorialization and the changing meanings associated with sites and images following 9/11. Images of the towers are present in this portfolio as well. When first-time donors Victor and Dayna Donatelli approached the CMP with this gift, it was enthusiastically received. The portfolio builds the museum's holdings of von dem Bussche's work, and strengthens the CMP's significant collection of artist portfolios.

2015.0010.0002-2015.0010.0002.10

Jacques-Henri Lartigue

Born in 1894 in Courbevoie, France; died in 1986 in Nice, France

A Collector's Portfolio: 1903-1916, 1978

Portfolio and ten gelatin silver prints

Gift of Victor and Dayna Donatelli

Jacques-Henri Lartigue was a French photographer and painter known for photographs of automobile races, fashion models, and middle-class leisure activities that



he made as a child and young man. Lartigue began photographing as a boy and continued throughout his life. Born into a wealthy family, he was given a large-plate camera as a gift at age seven, and a Brownie No. 2—the first affordable point-and-shoot camera—the following year. He studied painting at Académie Julian in Paris from 1915 to 1916. His work was largely unknown until it enjoyed a period of discovery in the 1960s among art historians such as John Szarkowski, director of the photography department at the Museum of Modern Art, New York, where Szarkowski mounted Lartigue's first solo presentation in 1963. In 1974, Lartigue made the official portrait of French president Valéry Giscard d'Estaing. In 1975, the photographer was honored as a Chevalier of the National Order of the Legion of Honour, the highest French order for military and civil merits. In the same year, a retrospective exhibition of his work was organized at Musée des Arts Décoratifs, Paris. In 1979, he signed an act donating his entire photographic output to the French government, the first living photographer ever to do so. His work was shown in a major exhibition titled *Bonjour Monsieur Lartigue* at the Grand Palais in Paris in 1980. He continued photographing, painting, and writing until the end of his life. His works are held in the collections of the Museum of Modern Art, New York; San Francisco Museum of Modern Art; and the J. Paul Getty Museum, Los Angeles, among others.

The ten photographs compiled in this portfolio reveal Lartigue's interest in quotidian subjects and capturing motion, and demonstrate his keen eye for composition. These works significantly expand the CMP's holdings of prints by Lartigue, joining just two other gelatin silver prints that entered the collection in 1990. The portfolio was donated by Victor and Dayna Donatelli, who also gifted the portfolio of works by Wolf von dem Bussche installed nearby.

2015.0011.0001-2015.0011.0022

Selections from the Steve and Mary DeGenaro Postmortem and Memorial Photography Collection

Various photographers
Gift of Steve DeGenaro

The tradition of making postmortem portraits, as photographs of the deceased are called, dates back to the early years of photography's popularization. At the time of death, whether newborn or aged elder, people wanted to preserve images of their loved ones in perfect likeness. As photography was still new and quite costly, often the resulting commemorative portrait was the first and only photograph a person would ever have made. As demand grew for the practice, funeral homes offered the service to their customers. Postmortem photographs and pictures of wakes, funerals, and other memorials, as well as graves and cemeteries, are still made today.

The 22 works on view here—most of which were made in the postmortem and memorial tradition—span portions of the nineteenth and twentieth centuries. They include ambrotypes, carte-de-visite photographs, cabinet cards, memorial cards, gelatin silver prints, and albumen prints. Subjects range from individual and group portraits, to memorial and graveyard scenes. They were all donated by Steve DeGenaro, who has gifted nearly 300 postmortem

and memorial-related pictures to the CMP in four lots since 2009. The Steve and Mary DeGenaro Postmortem and Memorial Photography Collection was amassed over the preceding twenty years during which Steve DeGenaro scoured auctions, photography fairs, antique shops, and flea markets in search of these pictures. While he is not alone in collecting postmortem photography, this collection is particularly notable for its diversity of imagery. Recently the CMP mounted *But Not Forgotten: Selections from the Steve and Mary DeGenaro Postmortem and Memorial Photography Collection*, which was on view from August 9, 2014 through February 21, 2015 in this gallery, and featured selections from earlier gifts.

IL.CMP.2015.8.1

Barbara Kasten

Born in 1936 in Chicago

The Place, 1990

Cibachrome print

Promised gift of John Divola

Barbara Kasten is a Chicago-based contemporary photographer. She studied painting and sculpture and makes use of both mediums in constructing abstract interior sets that she uses as source material for her photographs. She cites photographer László Moholy-Nagy (1895-1946) and the Bauhaus school as important influences, as well as Light and Space movement artists Robert Irwin (b. 1928) and James





collection, it will be given an accession number that begins with the year it is donated. In the meantime, the museum retains the work and may exhibit it, as we have done here.

IL.CMP.2015.8.2, IL.CMP.2015.8.3

Bing Wright

Born in 1958 in Seattle

Untitled, Greyscapes, 1991

Gelatin silver print

Promised gift of John Divola

Untitled, Greyscapes, 1991

Gelatin silver print

Promised gift of John Divola

Turrell (b. 1943). Employing materials such as Plexiglas, mirrors, and architectural elements, Kasten is best known for her perplexing geometrical compositions enlivened by piercing color, light, and shadow. Her works disorient, distort, and entice through constructions of worlds both physically real and optically uncanny. She earned her MFA at the California College of Arts and Crafts (now California College of the Arts), Oakland in 1970, and her BFA at the University of Arizona, Tucson in 1959. Her works have been exhibited widely, most recently at the Hammer Museum, Los Angeles in 2016; National Gallery of Art, Washington, DC in 2015; Museum of Fine Arts, Houston in 2014; and Los Angeles County Museum of Art in 2013. A major solo presentation of her work titled *Barbara Kasten: Stages* was organized at The Institute of Contemporary Art, University of Pennsylvania in 2015, and traveled to the Graham Foundation for Advanced Studies in the Fine Arts, Chicago in 2015-16. Her works are held in many renowned collections, including those of Tate Modern, London; Whitney Museum of American Art, New York; The Metropolitan Museum of Art, New York; and the J. Paul Getty Museum, Los Angeles, among elsewhere.

The Place is from Kasten's series "New Mexico Site," which was created in the ancient Puye cliff dwellings of the Santa Clara Pueblo in New Mexico. Tones of deep periwinkle are accentuated with highlights of marine green and shocks of pink throughout the series, bringing to the viewer the geological textures of this historically spiritual place—seen here as a sort of portal into a parallel universe. This work is a promised gift currently in the private collection of John Divola, Professor of Art at UCR—whose own works have been exhibited at ARTSblock, and are also held in the collection. The number it has been assigned begins with "IL," which stands for "Incoming Loan." The term "loan" can refer to a variety of ways museums borrow works of art for the purpose of study and exhibition. Unlike the donations enumerated above, loaned works are not the property of the museum. A promised gift is a pledged donation that remains on loan status until the donor wishes to officially realize the gift. Once it enters the

Bing Wright is a New York-based photographer who works in both traditional and conceptual modes. His photographs range from compositions peering out of farmhouse windows, to abstract works made with silver leaf and wax, evoking the historicity and materiality of traditional photographic materials. Though varied in subject matter and composition, many of Wright's works share referential materials or subjects central to photography and human vision: glass surfaces, moisture, light, silver, mirrors. He earned his BA in Art History at Columbia College, New York in 1981. His work has been exhibited at the Museum of Modern Art, New York; New Museum, New York; Queens Museum, New York; Boise Art Museum, and elsewhere. His works are held in the collections of the Museum of Modern Art, New York; and San Francisco Museum of Modern Art, among others.

These two works from the series "Greyscapes" depict moody and heavily clouded skies of Seattle. Currently in the private collection of John Divola, Professor of Art at UCR, they will remain on extended loan to the museum until the donor decides officially to make the gift, at which time each work will be assigned an accession number.

IL.CMP.2015.8.4

Barbara Kasten

Born in 1936 in Chicago

The Ruins, 1990

Cibachrome print

Promised gift of John Divola

Like *The Place* (IL.CMP.2015.8.1), *The Ruins* is from Kasten's series "New Mexico Site." Currently on extended loan from John Divola, Professor of Art at UCR, it is a promised gift to the museum. Once he decides to finalize the gift, it will be assigned an accession number beginning with the year it is officially donated to the museum.

Image Credits

page 3: *Rotation 2015*, California Museum of Photography at UCR ARTSblock, 2016-17

Installation view by Nikolay Maslov

page 4: Henry Holmes Smith, *Pair II (Red)*, 1951-77

Installation view by Nikolay Maslov

page 6, top: Man Ray, both *Untitled*, n.d. (printed 1981)

Installation view by Nikolay Maslov

page 6, bottom: *Rotation 2015*, California Museum of Photography at UCR ARTSblock, 2016-17, with works (left to right) by Ansel Adams, Whitney Hubbs, and Christopher Russell

Installation view by Nikolay Maslov

page 8: *Rotation 2015*, California Museum of Photography at UCR ARTSblock, 2016-17, with (left to right in vitrines) Mexican Album, and Owla Kōki; and with artworks (left to right on the wall) by Laurie Brown (empty portfolio), and Phil Chang

Installation view by Nikolay Maslov

page 9: Owla Kōki, K.K.

Installation view by Nikolay Maslov

page 10: Whitney Hubbs, *Persistent and Falling*, 2015

Courtesy of the artist and M+B Gallery, Los Angeles

page 12: Penelope Umbrico, *31_IMG_6414*, 2014

Courtesy of the artist and Mark Moore Gallery

page 13: Jacques-Henri Lartigue, *A Collector's Portfolio: 1903-1916*, 1978

Installation view by Nikolay Maslov

page 14: *Rotation 2015*, California Museum of Photography at UCR ARTSblock, 2016-17, with work by Barbara Kasten (left wall), and selections from the Steve and Mary DeGenero Postmortem and Memorial Photography Collection

Installation view by Nikolay Maslov

page 15: Barbara Kasten, *The Ruins*, 1990

Installation view by Nikolay Maslov

Colophon

This publication was produced alongside the exhibition *Rotation 2015: Recent Acquisitions* at the California Museum of Photography (CMP), part of University of California, Riverside's ARTSblock. The exhibition is on view at the CMP from March 12, 2016 through June 24, 2017, and is curated by Joanna Szupinska-Myers, CMP Curator of Exhibitions, with contributions by Zaid Yousef, ARTSblock Exhibition Designer, and Kathryn Poindexter, CMP Curatorial Assistant. Special thanks go to Tyler Stallings, interim Executive Director of ARTSblock, and Leigh Gleason, CMP Curator of Collections.

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