From the Front Page to the Archive: 
How Photojournalism Helps Shape Civic Life 

Social and Behavioral Sciences’ Community Classroom 
with the Center for Creative Photography 

Live Online, Wednesdays, 4-6pm 
October 20 - November 17 

Description 
What knowledge can be derived from photojournalism, historically and today? In what ways has the twenty-first century experience of globalism and connectivity destabilized or reawakened photojournalism? How does photography participate in political life and civic engagement? These questions are situated in a constellation of subjects within photographic studies: history, journalism, politics, aesthetics and visual culture. Led by the Center for Creative Photography (CCP), this five-week online course takes its inspiration from CCP’s rich collection of photojournalism: from W. Eugene Smith to Joan Liftin, as well as recent additions of John Simmons to David Hume Kennerly to engage course participants in conversation on the documentation of civic life in America. The course also features two guest appearances from renowned photojournalists who work to visualize the American experience. Course participants will receive spectacular behind-the-scenes insights from one of North America’s leading academic art museums and research institutes for photography. 

Schedule 

Wednesday, October 20, Historical photojournalism, with Dr. Rebecca Senf 

Readings: 

• “W. Eugene Smith Biography,” Center for Creative Photography. 
Wednesday, October 27, Contemporary photojournalism and social media, with Dr. Meg Jackson Fox
Readings:

Wednesday, November 03, Abdul Aziz, artist talk and in conversation with Dr. Meg Jackson Fox
Readings:

Wednesday, November 10, David Hume Kennerly, in conversation with Anne Breckenridge Barrett
Readings:
• “David Hume Kennerly,” Artist Website: https://kennerly.com/.
• “The David Hume Kennerly Archive,” Center for Creative Photography: https://ccp.arizona.edu/kennerly.

Wednesday, November 17, Photojournalism in/and the archive, with Emilie Hardman,MA
Readings:
**Speaker Biographies**

**Abdul Aziz.** Freelance photojournalist, filmmaker, and serial entrepreneur. For nearly two decades, he has worked to document conflict, war, social issues and culture spanning the globe from the Middle East and Africa to the far reaches of the Himalayas. His photos have been published by opinion leading news agencies worldwide. Most recently his work has focused on the rise of white nationalism in the United States and the removal of Confederate monuments in cities at the center of the debate, such as New Orleans and Charlottesville. Aziz is the 2021 recipient of The Louisiana Endowment for the Humanities' Documentary Photographer of the Year Award, which recognizes photographers whose work captures Louisiana’s history, culture, and/or peoples. With past experience working in Somalia and the Gaza Strip, Aziz has more recently trained his lens on the modern-day struggle for civil rights and racial justice in Louisiana. His photos of the tense scenes that accompanied the removal of Confederate monuments in New Orleans in 2017 and of Black Lives Matter protests across the state in the last three years document an often unflattering—but always critically important—moment in contemporary Louisiana life.

**Anne Breckenridge Barrett.** Anne Breckenridge Barrett is a cultural professional with over twenty-five years of focused expertise in museums, non-profit management, and the law. Anne currently serves in a dual appointment as Associate Vice President for the Arts at the University of Arizona and Director of the Center for Creative Photography. She advances the vision, mission and core values of the CCP’s internationally recognized collections, scholarship, and outreach programs and am responsible for substantially increasing the generation of external revenue through philanthropy, grants, exhibitions, programming, and licensing to ensure long-term financial sustainability. Before joining the CCP, Anne was the Director of Collections and Exhibitions at the Museum of Contemporary Art Chicago. Anne is an active leader in the museum community and holds strong relationships with directors, curators, artists, and educators, throughout the country and around the world. She holds an MA in Arts Administration and a JD and serves as a member of the Museum Attorney Group of the American Legal Institute, and presents nationally at colleges and universities on a range of topics. Anne is a past fellow and alumna of the prestigious Getty Leadership Institute for museum professionals.

**Emilie Hardman.** Emilie Hardman is the Head of Archives and Digital Strategy at the Center for Creative Photography, University of Arizona. Previously Emilie served as the founding Head of Distinctive Collections (DDC) at MIT Libraries. DDC united MIT’s Institute Archives, Visual Collections, Aga Kahn Documentation Center, and Special Collections. Emilie also spent more than a decade at Harvard University working in archives and special collections, most recently as the Head of Teaching, Learning and Digital Initiatives at Harvard's Houghton Library. Emilie’s academic background is in sociology.
**Meg Jackson Fox.** Associate Curator of Academic and Public Programs at the Center for Creative Photography, Dr. Meg Jackson Fox specializes in modern & contemporary art and history, time-based art practices, and interdisciplinary visual education. She holds an M.A. in Modern European History from the University of Tennessee; an M.A. in Art, Business and Museum Studies from Georgetown University, jointly convened with Sotheby's Institute of Art-London; and a Ph.D. in Contemporary Art and Critical Theory from the University of Arizona. Previously Assistant Professor of Global Art History at the University of Denver, Meg's research base is expressly trans-national, with publications in Germany, Italy, Poland, Great Britain, and the U.S. She is concurrently finishing work on her first interdisciplinary curatorial project about photojournalism and citizen photojournalism in the context of 2020 for CCP, as well as her first book project, *Movements: Essays on Art, Running, and the Body.*

**David Hume Kennerly.** Photographer and photojournalist whose keen observations of contemporary life cover over fifty years of ground from the Vietnam to Iraq wars, presidential campaigns to refugee migrations, the Cold War and 9/11 to major sports events and television series. At 25, David Hume Kennerly was one of the youngest winners of the Pulitzer Prize in Journalism. Two years later, Kennerly was appointed President Gerald R. Ford’s Chief White House Photographer. Kennerly’s photographs have appeared on more than 50 major magazine covers, including *TIME, LIFE, and Newsweek,* and he has covered stories in dozens of countries. Kennerly is author of seven books. The most recent, *David Hume Kennerly On the iPhone.* Previous books include *Shooter, Photo Op, Seinoff: The Final Days of Seinfeld, Photo du Jour,* and *Extraordinary Circumstances: The Presidency of Gerald R. Ford.* Kennerly’s fine art photographic prints have been exhibited and collected by museums, corporate entities and individuals around the world. Exhibitions include The Smithsonian Institution, The Portland Art Museum, Houston Center for Photography, and Visa Pour L’Image in Perpignan, France.

**Rebecca Senf.** Dr. Rebecca Senf is Chief Curator at the Center for Creative Photography at the University of Arizona, in Tucson. Her B.A. in Art History is from the University of Arizona; her M.A. and Ph.D. were awarded by Boston University. In 2012, her book *Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe* was released by University of California Press; in 2017, her book *To Be Thirteen,* showcasing the work of Betsy Schneider, was published by Radius Press and Phoenix Art Museum. Senf is an Ansel Adams scholar, and recently published a book on Ansel Adams’s early years, called *Making a Photographer,* copublished by the CCP and Yale University Press.