

## FRANK M. DOYLE ARTS PAVILION

The Frank M. Doyle Arts Pavilion presents transformative experience through the arts by focusing on the contemporary visual culture and creates dynamic programming that inspires interaction and dialogue between artists, students, scholars, local and international communities. Designed by architect Steven Ehrlich, the Doyle Arts Pavilion is OCC's on-campus contemporary arts gallery that features a Main Gallery and Project Gallery. Free admission is offered in order to make these experiences accessible for everyone.



*Right Place, Right Time: A Survey of John Upton's Photographs* is curated by Tyler Stallings, director at the Frank M. Doyle Arts Pavilion. Major support for programs at The Doyle comes from The Rallis Foundation, Yasuko & John Bush, Orange Coast College Foundation, Associated Students of Orange Coast College, and individual donors. Major financial support to make both the exhibition and the accompanying book possible has been provided by The Rallis Foundation and Yasuko & John Bush, along with Orange Coast College Photography Foundation, and John Hesketh & Penny White for their funding of a limited edition print by John Upton for fundraising. Additional support has been provided by Laurie Brown, Dennis Harkins, PhD and a former OCC President, Chris Hoff, Sylvia Impert, a former dean of the Visual & Performing Arts Division at Orange Coast College, and Amir Zaki.

### Related Events

**Thursday, Feb. 6:** Gallery walk-through with John Upton, (12:30 - 1:00 PM) and preview reception, (5:00 - 7:00 PM), free

**Saturday, Feb. 8, 1:00 - 4:00 p.m.:** Gallery walk-through with John Upton (1:30 - 2:00 p.m.), book signing (2:00 - 2:30p.m.), reception (2:30 - 4:00 p.m.), free

Admission is free to all events.

**IMAGES: FRONT COVER:** John Upton, from the *Japanalia* series, *Lake Biwa*, 2000-2004, archival pigment print. **BACK COVER, LEFT:** John Upton teaching photography class at Orange Coast College, ca. 1970s, courtesy OCC Archives; right, Portrait from Mumm Napa Winery, *Golden Decade* exhibition, 2015 (from left to right, top row: John Upton, Gerald Ratto, Charles Wong, and from left to right, bottom row: Ira Latour, David Johnson and Stan Zrnich). Photo by Lenore Chinn. **INTERIOR, LEFT:** John Upton in 2019 holding up a portrait of himself from decades earlier, photo by Brian English; John Upton, from his early work, *Point Lobos Near Carmel*, CA, c. early 1950's, gelatin silver print; John Upton, from the *Japanalia* series, *Asakusa, Tokyo*, 2000-2004, archival pigment print. **INTERIOR, RIGHT:** John Upton, from the *Jungle Road* sequence, presenting an image from the beginning that depicts the jungle and an image from the end that depicts the lava flow, 2005-2014, archival pigment prints; John Upton, from the *Petaluma* series, *Hokusai Found in an Alley*, 2018-2019, archival pigment print; cover of *Photography*, 1976, first edition.

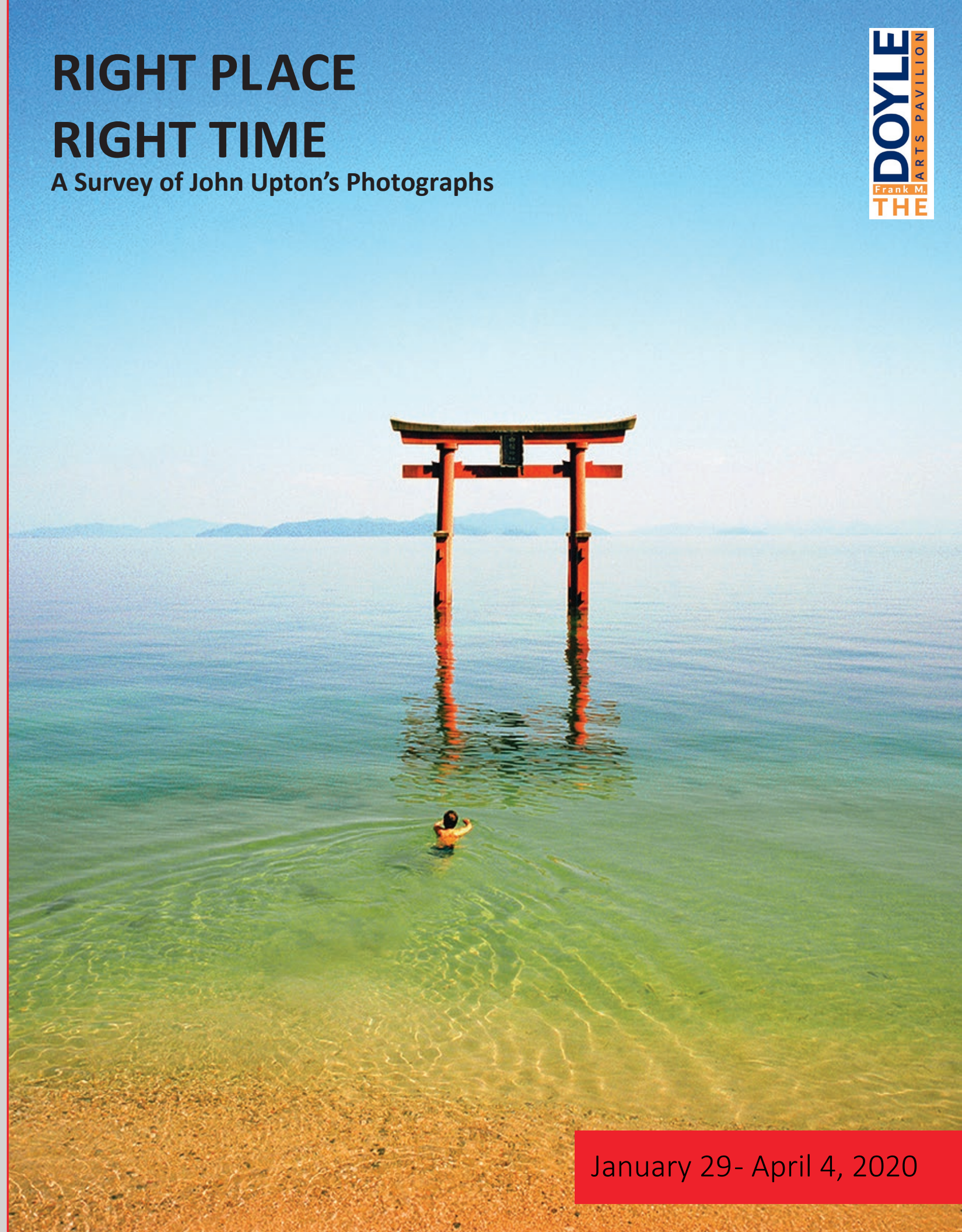
Brochure designed by  
Enrique Del Rivero Ferrer



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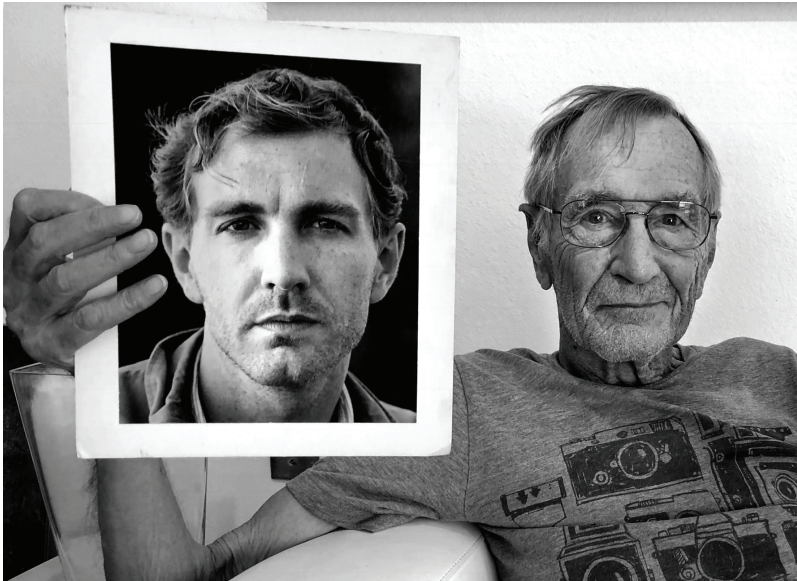
# RIGHT PLACE RIGHT TIME

## A Survey of John Upton's Photographs



January 29- April 4, 2020





**R**ight Place, Right Time: A Survey of John Upton's Photographs is the first survey of John Upton's fine art photography. Upton (b. 1932) studied with Ansel Adams, Imogen Cunningham, Minor White, Dorothea Lange, and Edward Weston at the California School of Fine Arts in the early 1950s. In 1955 he was the first resident student of Minor White in Rochester, New York and took courses in the history of photography from famed photo art historian, Beaumont Newhall. In the late-1960s he became Chair of the Photography Department at Orange Coast College, retiring in 1999. In 1976, he coauthored, with Barbara London, the seminal college textbook *Photography* now in its 12th edition with over 1.5 million copies in print. In essence, John Upton has been in the right place at the right time in the history of twentieth century photography. Upton currently lives and works in Petaluma, California.

### Early Work

From 1951-52, John Upton studied at the California School of Fine Arts (CSFA), founded in 1871 and known today as the San Francisco Art Institute (SFAI). He worked with Minor White, as well as members of the Group f/64 and others truly involved with photography as a life practice such as: Dorothea Lange, Imogen Cunningham (to whom John Upton lived next door), Edward Weston, Ansel Adams and Lisette Model. They were all interested in sharply focused, well-made compositions of natural forms and objects, largely subjects found in the western U.S.—Jack Fulton



### Japanalia

*Japanalia*, which is a lyrical body of photography accumulated over three decades from traveling and residing in Japan. They give us viewpoints that are not only steeped, like tea, in the Japanese culture, but are calculated to inform a viewer of the idiosyncrasies prevalent within the matrix of Japan's ideation of beauty and how to communicate: color, humor, religion, the bicycle, flowers, absolute beauty, the home, the garden, commerce and the density of an interaction of style and order present in both city and country. It is a compact and cleanly paced "visual poem" that describes a visual diary of his meditations, as he puts it, on Japan "undergoing extraordinary social and cultural changes."—Jack Fulton

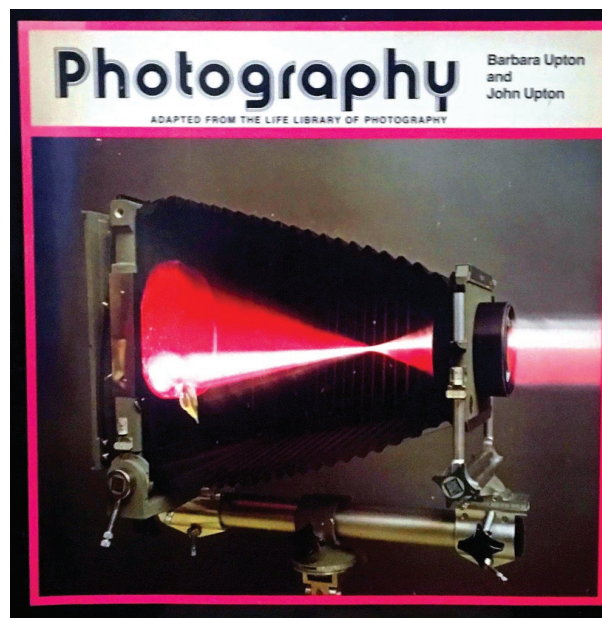


### Jungle Road

*Jungle Road* is based on John Upton's time spent in Hawaii. Using what John has found to be both poetic and reminiscent of his formulation as an artist, *Jungle Road* is a prime example of the "equivalent," and consists of some two dozen photographs. They can be viewed as if they were one extended poem regarding a spiritual meandering from birth to death on a virtual Möbius strip where meaning unfolds and again folds into itself. This sequence, made on the island of Hawaii, begins in a jungle that we see as a sparkling dance of floral exuberance, ending in a black and white swirl of billowy and undulating lava flow arrested in time.—Jack Fulton

### Recent Work: Petaluma

In 2018, John Upton moved from his home in southern California to Petaluma in northern California to be near his family there. At the age of 87, he continues to shoot and print images. Since the 1950s, Upton has focused on landscapes in which he finds himself. Initially, with the early work, it was the northern California coastline, then Japan and Hawaii, and now Petaluma, which has been the setting of his newest works to date. His focus on wall textures and colorful, evocative imagery feels like a combination of the sensibilities found in *the Japanalia* and *Jungle Road* series.—Tyler Stallings



### Photography textbook

John Upton found that when taught photography to his student at Orange Coast College, he would have to cobble together sources from a variety of books and magazines, since no single textbook existed that taught how-to photographic techniques. Then, working with Barbara London, he was offered the opportunity to convert the eleven volumes of the *Time-Life Library of Photography* into a usable textbook. The images show the front cover and interior pages of first edition of *Photography* by Barbara Upton and John Upton, first published in 1976, still in print and in its 12th edition.—Tyler Stallings

Excerpts from essays in the book that accompany the exhibition by Jack Fulton, former chair of the San Francisco Art Institute photography department and Tyler Stallings, curator for the exhibition and director of the Frank M. Doyle Arts Pavilion, Orange Coast College.