

**WHAT THEY SAW:
HISTORICAL PHOTOBOOKS
BY WOMEN, 1843-1999**

In 2017, Photobooks by Women Account For:

10.5% of 'books on photobooks' entries

16.2% of bookseller inventory

39.5% of first book & dummy shortlists

28.5% of first book & dummy winners

* Stats for anthologies published from 2004 to 2016

** Stats for inventory survey (Mack, Aperture, Steidl) taken in April 2017

*** Stats for competitions from 2013 to 2017

CLASS 1

Invisible Histories — Women, the Photobook and the Canon

CLASS 1 / PART I

Who Gets to Make a Photobook?



ANNA ATKINS
British, 1799–1871

**Photographs of
British Algae:
Cyanotype
Impressions**

Sevenoaks, Kent: Self-published, 1843 1853 |
approximately 25.5×20.5 cm | unpaginated |
12 fascicles in soft wrappers containing a total of
14 pp of text and 419–425 cyanotype photograms |
text in English by Anna Atkins



The first person to print and distribute a photographically illustrated publication, Anna Atkins ineffably altered the course of knowledge dissemination, initiating photography as a valid and salient form of documentation and artistic expression. An epic undertaking, her seminal work, *Photographs of British Algae: Cyanotype Impressions*, is not only the first publication of its kind but an illuminating example of technical ability, nuanced design and pioneering vision within the photobook genre.

A British botanist and illustrator, Atkins was born into an affluent family in 1799 that encouraged her to be educated, somewhat beyond the societal norms. Her father's connections within the burgeoning scientific community placed her shoulder-to-shoulder with Victorian Britain's intelligentsia, most notably photography's founders. In 1842, most likely through her father, she was privy to correspondence from her family's friend Sir John Herschel that outlined a new process called the cyanotype. Using two chemical compounds to create light-sensitive paper, translucent outlines of objects could be reproduced on the page with high clarity. Up

to this point, Atkins had hand drawn shells for one of her father's publications and produced several prints and watercolors. Noting the lack of illustrations in William Henry Harvey's *A Manual of the British Algae* (1841), she was inspired to use the new cyanotype process to illustrate and add clarity to Harvey's written descriptions. Atkins began working on a ten-year project to record and compile Britain's varied aquatic plant life.

Beginning in 1843, she produced thousands of handprints for what is believed to be twelve self-published fascicles in volume one, plus two additional self-published volumes. The process was first introduced by Herschel and used by Atkins for her project with fervor and prowess. The varied deep-hued blues of each print and high-clarity outline of each piece of algae reveal she had mastered the process, while her form and composition demonstrate aesthetic intelligence. Fit for function, the printing process seems akin to the botanical subjects being captured: translucent species float amidst a sea of cerulean blue, sharply silhouetted and weightless. The species hover, milky white in color

with X-ray-like details revealed—the prints are beautiful while also scientifically trailblazing. Although these are some of the earliest photographic prints, they appear almost postmodern in their ethereal quality.

The carefully composed prints are labeled with delicate handwriting and hand-stitched together. Intended for private circulation, the volumes were distributed to colleagues and friends. The distribution of *Photographs of British Algae* marks the first time information was disseminated in such a way, kickstarting the photobook with a compelling example of what could be achieved. (FM)



1839
CONSTANCE TALBOT (British, 1811–1880) is thought to have been the first woman to make a photograph. However, her credit is overshadowed by her husband, William Henry Fox Talbot, an early photography pioneer.

1841
While traveling through Canada with her husband, Mrs. **JOHN FLETCHER** (American, active 1840s) advertised her daguerreotype portraiture service in the Maritimes, Montreal and Quebec City. The year following her trip to Canada, it is believed that she also practiced as a daguerreotypist in Charleston, South Carolina.

1843
BERTHA WEHNERT-BECKMANN (German, 1815–1901) advertised daguerreotype portraits and maintained a studio in Leipzig from 1843 to 1849 with her husband, daguerreotypist Eduard Wehnert. After he died in 1847, she continued their Leipzig studio, moving to New York in 1849 with her brother, where she operated a successful studio until 1851.

1844
FRANZISKA MÖLLINGER (Swiss, 1817–1880)
Daguerreotypierte Ansichten der Hauptstädte und der schönsten Gegenden der Schweiz (Daguerreotyped Views of the Capitals and the Most Beautiful Regions of Switzerland)
Solothurn: Self-published, 1844 | approximately 30×40 cm | loose sheets | lithography by J.F. Wagner



The first practicing photographer in Switzerland, Möllinger printed lithographs from daguerreotypes developed in her studio in Solothurn in 1844. That same year, she published the first German book of lithographs based on daguerreotypes.

1844
ANN COOKE (British, 1796–1870), a widow left to support a large family, was the first woman to appear in a census listed as a “Photographic Artist.” She was also the first woman to obtain a daguerreotype license in England.

1846–1847
French photographer **AMÉLIE GUILLOT-SAGUEZ** (1810–1864) took some of the earliest photographs of Rome using a calotype paper process she pioneered with her husband, Jacques-Michel Guillois.

Mid–1850s
Welsh astronomer **THEREZA DILLWYN LLEWELYN** (1834–1926) took some of the earliest photographs of the moon in collaboration with her botanist-photographer father.

1856
GENEVIÈVE ÉLISABETH DISDÉRI (French, c. 1817–1878)
Brest et ses Environs (Brest and Its Surrounding Region)
Brest: Atelier Mme. Disdéri, 1856 | 41×53 cm | unbound volume with 28 albumen silver prints | text in French



Disdéri ran a photographic portrait studio in Brest with her husband André-Adolphe-Eugène Disdéri that specialized in the carte-de-visite. After her husband's death, she independently managed the studio, moving it to Paris in 1872. This album contains twenty-eight views of Brest, mainly architectural, including the city's main cathedral.

1858–1859
LOUISA ELIZABETH HOW (Australian, 1821–1893)
Untitled Album
Sydney: Self-published, 1858–1859 | 16×21.5 cm | unique album with 48 salt-paper photographs on 41 leaves with 4 leaves of drawings | text in English



The earliest known Australian female amateur photographer, How produced salt-paper print portraits of family, friends, staff and visitors to her family residence “Woodlands” in North Sydney. The forty-eight prints, dating from 1858 to 1859, are collected in an album.

1860s–1889
CAROLINE CECILIA COBHAM BERTOLACCI (British, 1840–1889), **MARIE ELIZA COBHAM BERTOLACCI** (British, 1843–1929), **IDA LOUISA CLARA COBHAM BERTOLACCI** (British, 1845–1933), also known as **THE BERTOLACCI SISTERS**, published photographic albums in the 1860s and operated a studio in London from 1883 to 1889.

1860s
RYU SHIMA (Japanese, 1823–1900)
Photo Album I
Japan: Self-published, c. 1860s | 9×15 cm | unique album with albumen prints | text in Japanese



Shima was an artist and photographer who worked with her husband Kakoku Shima in Japan's Kanto region. In the spring of 1864, Shima created the earliest known photograph by a Japanese woman, a portrait of her husband. It is also surmised that she collaborated with her husband on two albums, yet all attributions list only her husband.

1862
LAURA BETTE (German, 1814–1870)
Homer's Odyssee: Fünfzehn Cartonzeichnungen (Homer's Odyssey: Fifteen Drawings)
Berlin: Photographisches Institut, 1862 | 32×24 cm | hardcover with 15 sheets | text in German



Bette established her Photographisches Institut in Berlin around 1858 and published several books under her own imprint. She was both the photographer and publisher for this book, whose photographic illustrations are of drawings by Friedrich Preller.

1865
Norwegian **MIMI FRELLSEN** (1830–1914) apprenticed in the Christiania (now Oslo) studio of Olsen & Thomsen during the early 1860s, and from 1865, she ran her own business in Christiania.

1866
MARY E. WARREN (American, active 1860s) was listed in the Houston, Texas directory in the central business district as a Black woman photograph printer. It is uncertain if she ran her own business or worked for a white-owned printing service.

1867
ELIZABETH PULMAN (1836–1900) was a British-born New Zealand photographer who opened a photographic studio in Auckland with her husband, George Pulman. She is thought to be the country's first female professional photographer.

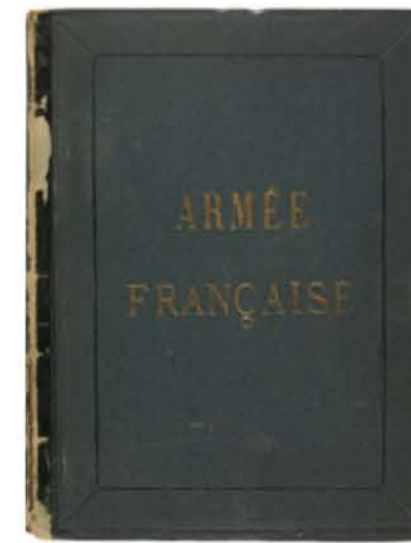
1872
NICOLINE MARIE ELISE WEYWADT (1848–1921) was the first Icelandic woman to have studied and practiced photography. After studying in Copenhagen, she established a photographic atelier in Djúpavog, where she worked for thirty years.

LOUISE LAFFON

French, active 1850s–1880s

Album photographique des uniformes de l'armée française

Paris: Alexis Godillot, 1866 | 42×31 cm | folio of unbound pages with 66 hand-colored photographs | text in French | printed by Laprunière, Paris



Photography's superior documentary ability compared to existing reprographic processes saw it swiftly adopted by commercial publishing practices from the mid-19th century onward to disseminate practical information and promote or sell goods. An early example of this is the *Album photographique des uniformes de l'armée française* (Photographic Album of French Army Uniforms), an unbound folio of hand-colored salt-paper prints illustrating French army uniforms and accessories manufactured by French army supplier Alexis Godillot. Intended to record and promote the factory's output, the prints were made by Louise Laffon.

Totalling sixty-six watercolor-enhanced prints, the folio album is embellished with a dark green calf cover and embossed with gold lettering and hand-drawn captions. Color photography was not economically viable for commercial purposes until the mid-20th century, and painting the prints was the most effective way of producing full-color images, essential for the volume's descriptive purposes. A painter and photographer, Laffon demonstrates her technical skills and aesthetic sensibility in both disciplines with this meticulously produced album.

In the 1860s, the female footprint in the realm of commercial photography was slight, and a commission of this scale was rare. Women such as Julia Margaret Cameron, who were taking aesthetically driven photographs, are well documented, but less visible were



ARABELLA CHAPMAN
American, 1859–1927

Arabella Chapman
Carte-de-Visite Albums

Albany, New York: Self-published, 1878–1890s | 16×13 cm | unpaginated | two unique albums with carte-de-visites and tintypes | text in English by Arabella Chapman



It is rare to view the 19th-century Black experience through the eyes of those who lived it, and more often than not, it is viewed from the falsified perspective of the era's subjugators. With photography's commercialization in the late 1800s came the utilization of the medium to bolster the racial narrative, which was demonstrated all too frequently in early photobooks. Arabella Chapman's two photographic albums present a rare subversion of this narrative and offer a self-curated, personal and political vision from the viewpoint of a Black woman in the post-Civil War era. Formed by Chapman from 1870 into the 1890s, the merging of family portraits and collected photographs of prominent historical, social reformers weaves a story of dignity, tenacity and aspiration within her community, giving record to the Black experience as it was and as it should be seen.

Studio tintypes taken by photographers in Chapman's native Albany, New York, and carte-de-visites make up the majority of the ninety-five photographs in these two personal albums. The former—the more prominent form of photography found in the albums—depicts the Chapman family, friends and significant figures in Black American history in staged studio portraits. A paradigm of a typical middle-class family, images of young and old faces give a generational snapshot of the extended family, who appear dignified in dress and posture. Included in the contingent are Chapman's female peers, her neighbors and close family friends who sit page-by-page with the Chapmans, creating a vision of one community. Displayed on cream-colored pages cut with oval and arched frames to hold the photographs, the studio portraits of family members include, among others, Chapman seated on an ornate chair with her chin resting on her hand, and a young girl identified as "Harriet Alfarata Chapman" standing against a painted landscape background. The narrative deepens with the inclusion of mass-produced carte-de-visites of well-known Black history leaders. In one album, Abraham Lincoln takes the first page, signaling Chapman's political views. On another leaf is Frederick Douglass, famed abolitionist, women's rights defender and advocate of the camera's ability to give Black Americans a voice. These visuals speak to the attitudes and beliefs of Chapman while adding another layer to her family history and a reshaping of the era's negative stereotypes of Black Americans.

Typical of the period, the photographs in both albums are bound in dark green leather covers with metal clasps. A mostly complete index and captions provide simple details corresponding to each photograph, and a handwritten inscription early in the books credits the albums as belonging to "Bella Chapman." (FM)



CHRISTINA BROOM

(Mrs. Albert Broom) British, 1863–1939

ISABEL MARION SEYMOUR

British, 1882–1968

WSPU Postcards Album (Gifted to Women's Social and Political Union)

London: Self-published, 1908–1914 | 38 × 24 cm | 40 pp | unique album containing 178 postcards by Christina Broom and others (15 postcards by Christina Broom) | text in English by Isabel Marion Seymour | presented in 1933 to WSPU by Isabel Marion Seymour



Christina Broom was one of Britain's first female press photographers and, by many accounts, one of several unofficial photographers of the Suffragette movement. Taking to the streets, she followed protests by early social reformists—clad in the movement's symbolic colors of purple, white and green—demanding women's right to vote. Her photographic contribution also took place off the streets, capturing political "peepshows" that satirized the British government while also educating spectators on the political debate surrounding the struggle for gender equality. These photographs were printed on postcards—an emerging tool in the propagation of knowledge—that were sold at street kiosks and fundraising bazaars, and subsequently appeared in albums documenting activities of the Suffragettes. One such album, assembled and gifted to the Suffragette Fellowship by Isabel Marion Seymour, hospitality secretary of the Women's Social and Political Union (WSPU), contains fifteen postcards by Broom—along with propaganda cartoon postcards and official portrait postcards of salaried WSPU organizers—as part of a 178-image record of activities.

Broom's contribution to the album falls into two categories of photographs: the satirical tableau vivant and the picturesque "campaign shot." The latter appears in seven postcards and depicts Suffragettes out on the trail: the WSPU Drum and Fife band making its first procession; WSPU founder Emmeline Pankhurst overseeing a flower stall at the WSPU-organized Women's Exhibition of 1909; and a portrait of Mabel Tuke, the honorary secretary of the WSPU. Broom's photographs are striking and bear witness to a fervent moment in history. The remaining eight postcards show scenes from satirical peepshows created for the Women's Exhibition:

scenes staged in the House of Commons sneer at government inefficiency, while another, metaphorical in message, depicts the Suffragette yacht steering toward success. Compiled into an album as souvenirs of the Suffragette movement's fundraising and recruitment efforts, Seymour has handwritten alongside one peepshow card, "Sylvia Tableau Princes," a reference to Sylvia Pankhurst (Emmeline's daughter), a trained artist who designed the interior decorations for the Women's Exhibition. The album's ornamented cover is adorned with an art deco-style tree border that features a top central roundel—also designed by Sylvia Pankhurst—to symbolize a woman breaking free while brandishing a "Votes for Women" streamer.

In 1903 at the age of forty, Broom turned to photography out of financial necessity, teaching herself the workings of the camera in search of commercial and monetary success. With her husband unable to work due to an injury, Broom, assisted by her daughter Winifred, began taking and printing topographical images of London, and by 1904 had become the official photographer for the H.M. Household Brigade, a position she held throughout the First World War and until her death in 1939. By 1908, the Suffragette movement in Britain was gaining real momentum through the arrival of the WSPU. Rallies up to 30,000 strong were taking place in London and Broom was on the campaign trail, camera in hand, documenting the marches, fundraisers and satirical "shows." An impressive view of the movement, these images were printed by Broom and her daughter and sold throughout the country. (FM)



ADELAIDE HANSCOM

American, 1876–1932

The Rubáiyát of Omar Khayyám

New York: Dodge Publishing Company, 1905 | 26.5 × 20 cm | first edition | unpaginated | hardcover | published in 3 formats: first with the photographs in sepia halftone; second with the photographs in sepia photogravure; third with the photogravures on tissue | text translated into English by Edward Fitzgerald

40/41

WHAT THEY SAW: Historical Photobooks by Women, 1843–1999

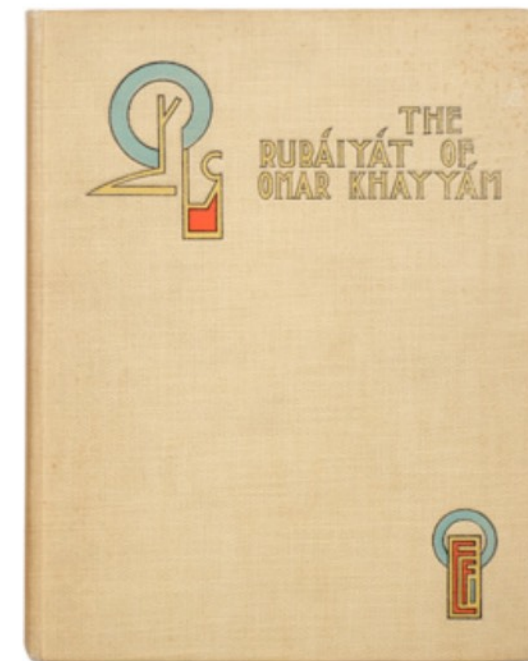
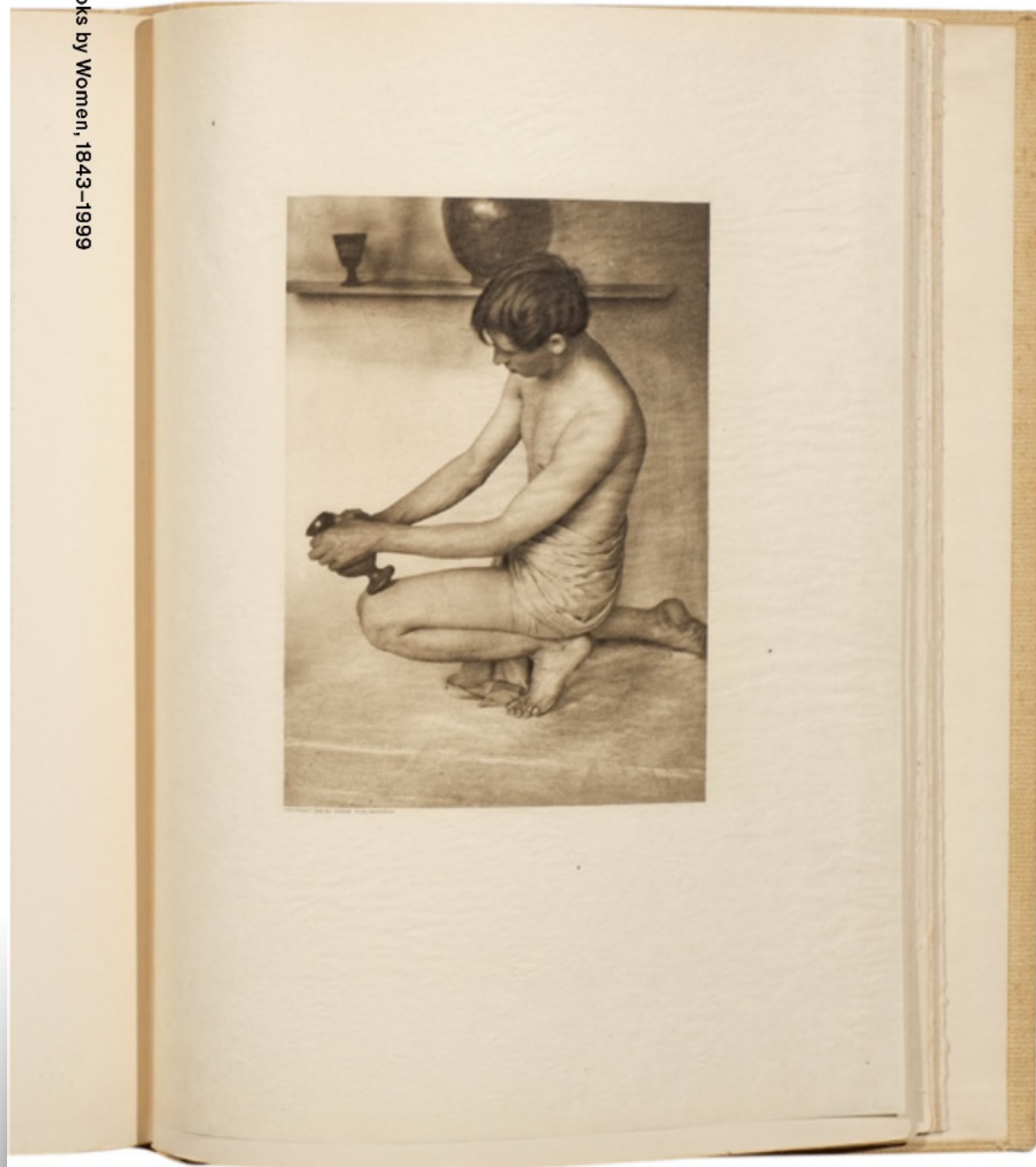
In 1903, Adelaide Hanscom was invited to photographically illustrate Edward Fitzgerald's 1859 English translation of *The Rubáiyát of Omar Khayyám*, a selection of meditative 11th-century Persian stanzas. Criticized for its inaccuracy, although celebrated for its lyrical interpretation, Fitzgerald's translation of the quatrains was, in the Victorian era, frequently read and revered. The first photographically illustrated edition of Khayyám's poetry, *Rubáiyát* was highly praised and established Hanscom as a respected and sought-after photographer. The use of photography to illustrate poetry was, at the time, a relatively new concept, and the book presents early examples of this narrative method.

The first edition was published by Dodge Publishing Company in 1905 and appeared in three formats: one with the photographs printed in sepia halftone; a second printed as sepia photogravure; and a third with the photogravures on tissue. Unfortunately, many of the dry-plate glass negatives for the book's photographs were destroyed during the 1906 San Francisco earthquake, making the book the only source for these images. Recognized nationally as a great success, Hanscom received a silver

medal at the Liverpool Exposition in England for her photographic contribution. High demand for the book resulted in several more editions, including a 1912 volume with full-page color plates. The year following its publication, Hanscom joined the Photo-Secession movement as an associate, further establishing herself as an acclaimed and commercially successful photographer.

Hanscom's gravure-printed photographs, done in a pictorialist style, illuminate the poem's themes of human transience, mysticism and spirituality. The twenty-seven staged scenes feature props, fabricated backgrounds and Hanscom's subjects, who were friends and colleagues in the creative scene in Berkeley, California. Literary figures such as Joaquin Miller, George Sterling and Charles Keeler are featured in the enactment of these symbolic themes, with several models appearing nude. *Rubáiyát* may contain the first printed photograph of a male nude by a woman—a daring statement in the early 20th century.

The text, lyrical and highly evocative, is set in art nouveau decorative frames and pairs well with the painterly aesthetic of Hanscom's images. The soft sepia-toned photographs are atmospheric and display a luminosity typical of photogravures. The Pictorialists, motivated by beauty, saw photography as fine art, and the images in the *Rubáiyát* are, first and foremost, aesthetically exquisite. A photograph showing the side view of a robed man tilting his turbaned head glows against a blurred background with a simple moon horizontally bisected by a flowering branch. Hanscom believed the poems' themes of life, love, death and religion held a universal significance, describing them as "an expression of the struggle of the human soul after the truth, and against the narrowing influence of the dogmatic religions of our time." Punctuated by art nouveau-style graphic design and typography, the fusion of High Art photography, spirited text and decorative design make this a wholly engaging book. Over the years, Hanscom's extraordinary work fell into obscurity, and only recently has it started to garner well-deserved attention. (FM)

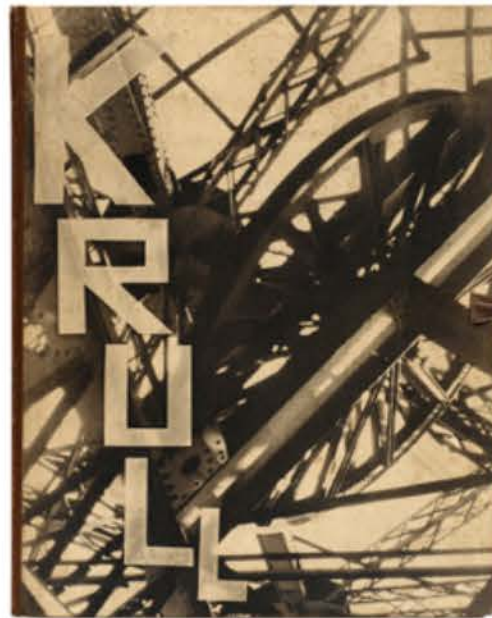
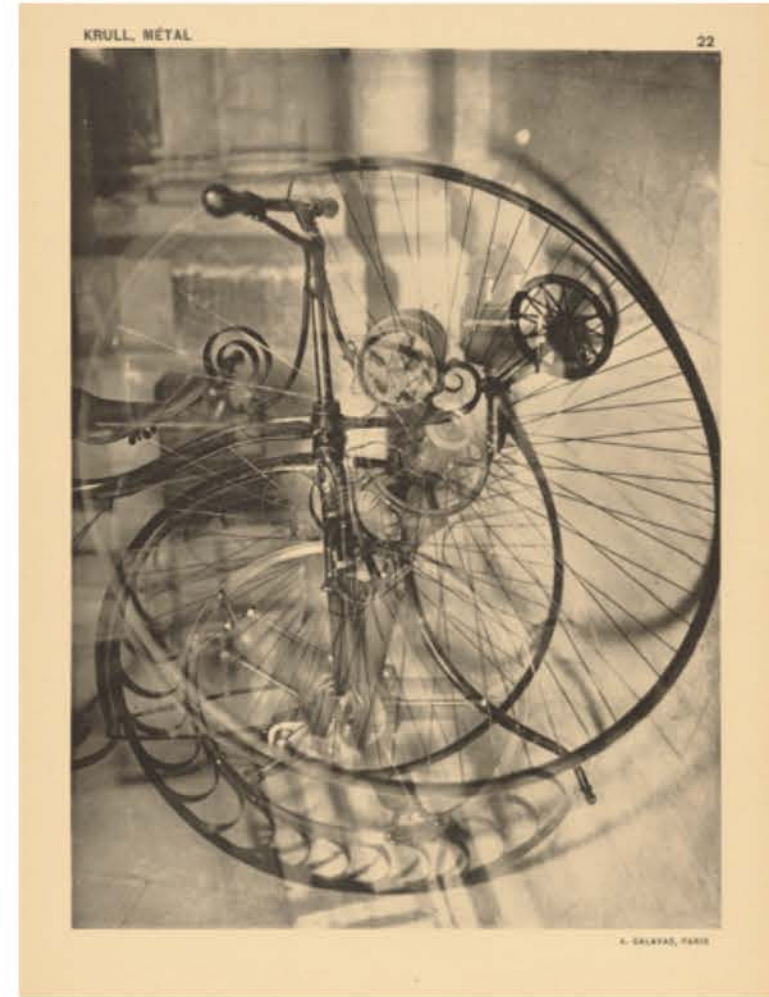


1905

1843–1919

TRAILBLAZERS

CLASS 1 / PART 2
Format, Access and the
Politics of Publication



GERMAINE KRULL

German-French-Dutch, 1897–1985

Métal

Paris: Librairie des Arts Décoratifs, 1928 | 29×22.5 cm | 64 pp | folio with unbound pages and unpaginated text booklet | text in French by Florent Fels and Germaine Krull

A pioneer of the avant-garde style known as New Vision, Germaine Krull ambitiously published six books over seven years as the sole photographic author: *Métal* (1928), *100 x Paris* (1929), *Études de nu* (Nude Studies, 1930), *Le Valois* (1930), *La Route Paris-Biarritz* (The Paris-Biarritz Road, 1931) and *Marseille* (1935). *Métal*, her first photobook, was published around the same time as three of her photographs of the Eiffel Tower accompanied Florent Fels' article "Dans toute sa force" ("In All Its Strength") in the French illustrated weekly magazine *Vu* (no. 11, 31 May 1928).

A breakthrough in the art of the photobook and in Krull's creative process, the inspiration for the industrial forms in *Métal* emerged while she was living in the Netherlands between 1925 and 1926. During that time, she took walks in Amsterdam and Rotterdam's ports, where she admired the cranes with her then-husband Joris Ivens, who was shooting his 1928 film *De Brug* (The Bridge). She discloses in her unpublished memoir, *Click entre deux guerres* (Click, Between Two Wars), "These steel giants revealed something to me that made me love photography again. From this moment onward, I began to SEE things as the eye sees them, and it is at this moment that photography was born for me."

Presented as an unbound portfolio, *Métal* consists of sixty-four plates with images printed on one side, and with an eight-page insert formed from two folded sheets that include French texts by Florent Fels and Germaine Krull. There is no indication of where the photographs were taken, although a few are identifiable as the Eiffel Tower in Paris. Others may have been shot in Amsterdam, Rotterdam, Marseille, Saint-Malo

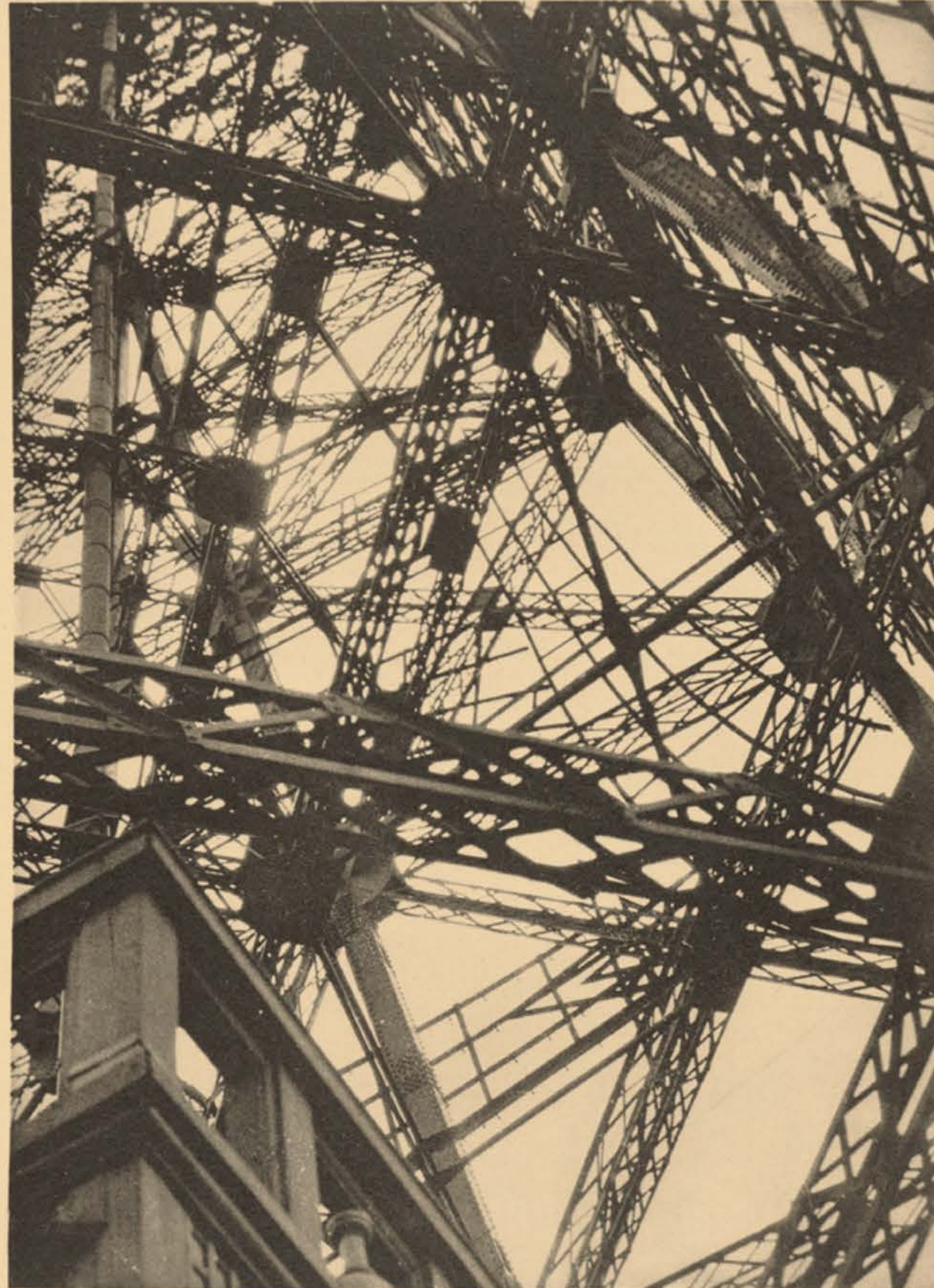
or Paris. Without a specific narrative, Krull's images are arranged as free-flowing associations, resembling a series of film stills. The portfolio's unbound structure allows the reader to shuffle the individual sheets of photography like a deck of cards.

Continually changing her approach, scale and point of view, Krull assembles through accumulation to create a moving, kaleidoscopic montage of machine parts and fragments of different architectural perspectives. There is a sense of vertigo, loss of balance and dizziness as the viewer climbs bridges and scaffoldings along with the photographer. Not only does she frequently change perspective and scale, she also crops the images tightly, using multiple exposures in two instances: a shot of a power generator and another of bicycle parts. Several of the photographs are similar to the Eiffel Tower images featured in the *Vu* magazine article. To capture various vertiginous vantage points, Krull took many of these photographs while climbing the tower's staircases.

Most plates in the book show a single image, except for plate ten, which contains two. The cover image of the portfolio (also included as plate thirty-seven) is presented upside down, a decision made either by the photographer or the designer, Lou Tchimoukow (a pseudonym of Lou Bonin). However, in the book's preface, Krull credits the designer for his composition that turns the letters of her name into pieces of sharp-angled iron that appear to become part of the scaffolding. The kinetic and visionary energy in *Métal* is notable for prefiguring Mo'Ver's *Paris*, which was published three years later in 1931. (CN)

KRULL, MÉTAL

11



A. CALVAG, PARIS

1928
JESSIE TARBOX BEALS
 (Canadian-American, 1870-1942)
Songs of a Wanderer
 New York: Self-published, 1928 |
 22x13.5 cm | 63 pp | hardcover |
 poems in English by Jessie Tarbox Beals



A small privately published volume in a limited edition, *Songs of a Wanderer* contains poems by Tarbox Beals accompanied by thirteen of her photographs.

1928
GALINA and OLGA CHICHAGOVA
 (Russian, 1891-1966 and Russian, 1886-1958)
Egor-monter (Egor the Electrician)
 Moscow: State Publishing House, 1928 | 20.5x17 cm | 15 pp | softcover |
 text in Russian by Nikolai Grigorovich Smirnov | photomontages from photographs by Nikolai Zubhov



A Soviet-era children's photobook distributed by the state publishing house, the design and photomontages by sisters Galina and Olga Chichagova from photographs by Nikolai Zubhov, tell the story of a boy who learns about electricity. By metaphorically associating light with knowledge, *Egor the Electrician* doubles as propaganda and an educational book.

1928
AZIZE JAHAN and HABIBE ZAMAN (Persian, active 1920s-1930s), daughters of the patriarch of the Chenhernegar family of photographers in Shiraz, Iran, established the first female photography studio in that city to photograph women. At the time, it was taboo for women to be photographed by male photographers not from within their family.

AËNNE BIERMANN

German, 1898-1933

Aënné Biermann: 60 Fotos

Berlin: Klinkhardt & Biermann Verlag, 1930 | 25x17.5 cm |
 11 pp text with 60 pp photographs | softcover with belly band |
 text in German, English and French by Franz Roh | typography
 by Jan Tschichold | part of Fototek series, vol. 2



Aënné Biermann: *60 Fotos* (Aënné Biermann: *60 Photographs*), an unassuming softcover book, evokes a school primer, with its red belly band circling wrappers illustrated with a cerulean blue rectangle below a black-and-white photograph. After *Moholy-Nagy: 60 Fotos* (*Moholy-Nagy: 60 Photographs*), it was the second of only two books realized out of eight projected volumes in art historian and photographer Franz Roh's Fototek series. Designed by well-known typographer and designer Jan Tschichold in collaboration with Biermann, the book commences with an essay by Roh defending photography as a form of art.

A proponent of the German New Objectivity movement, Biermann's photographs, unlike the more formal and cerebral studies of several of her peers, are less constrained by ideological precepts. She makes little use of overprints and none of the photomontage technique. Her imagery incorporates diverse areas of her life, some of them quite intimate, such as photographs of her children Helga and Gershon, her first subjects as a photographer. In one image in the book, her children share a shower stall, her son washing his sister while she looks down, probably interested by his penis, an association

suggested by the opposite photograph of sensual Haemanthus stems. Several of the book's images are included in a group of microphotographic studies of plants and rock specimens she originally made for geologist Rudolf Hundt. Added to the volume's mix are landscapes, detailed object studies and close-up portraits of her friends.

The pairings in *60 Fotos* are not all designed similarly: some have factual captions, others don't, leaving them open to interpretation. Caption text and page numberings appear at both the top and bottom of the images. Scale and placement of photographs also vary, with some blending together in the gutter and others separated by blank intervals. Several of Biermann's image pairings are easy to understand: the opening spread with a rubber plant on the left and a conifer on the right is an homage to Karl Blossfeldt that plays on contrasts between downward and upward movement, lushness and brittleness. A similarly contrasting pairing is a snow-covered pine trees placed next to a houseplant, suggesting far and near, cold and hot, as if taking the viewer from the hoarfrost-covered landscape outside to the warmth of the home. Two images of a piano

bleed into one another through overprinting that links the keyboard outside to the strings inside. Other pairings are more obscure, such as three hot water bottles opposite a boy's head.

60 Fotos also features a subtle game of leitmotifs and echoes that provoke readers to go beyond the immediate page-by-page pairings and leaf back and forth, becoming a more active participant who projects, remembers and creates their own associations. Among the several recurring and varietal elements throughout the book are an egg with white and yolk separated into the two sides of the broken shell that re-emerges as a fried egg in a pan several pages later, and a couple photographed from various angles in three different photographs. Tying all of these images together are Tschichold's design and Roh's preface. The result is an imaginative and subtle book that presents an argument for photography as a new form of literacy. (CN)

German photographer Hedda Walther published several photobooks throughout her career. Along with Gertrud Arndt, Aëne Biermann, Lotte Errell, Lucia Moholy and other women, Walther took advantage of the social shifts during the Weimar Republic era to become a professional photographer. From 1918 to 1920, Walther studied photography at the Lette-Verein in Berlin. After working for Dresden-based photographer Bruno Wehr from 1924 to 1925, Walther opened a children's portrait studio in 1925. She soon published her work in several magazines, including *Vu* and *Qualität*. In 1928, Walther contributed photographs to *Tiere sehen dich an* (*Animals Looking at You*) by German writer Paul Eipper. She published her photographs of both animals and children in several more books, many in collaboration with Eipper, in the 1930s.

A Nazi sympathizer, Walther released *Mutter und Kind: 48 Bildnisstudien* (*Mother and Child: 48 Photographic Studies*) in 1930. A year later, an English edition of the photobook was published by Henry Holt and Company in New York with a foreword by Conrad Elphinstone. In her accompanying text for the German edition, Ina von Kardorff

expands on the wonders and challenges of motherhood. The book's cover is rather modernist, featuring a close-up, cropped, black-and-white photograph of a smiling woman holding her baby against a pale yellow background. Walther participated in the 1929 *Film und Foto* exhibition in Stuttgart, Germany, which showcased New Vision photography from Europe, the Soviet Union and the United States. However, the sentimental and propagandistic subject matter of *Mutter und Kind* suggests that she had moved away from her earlier, more experimental work. Viewed within the context of the National Socialist Party in Germany, which rejected the ideals of the New Woman and instead promoted motherhood as the apex of womanhood, Walther's book celebrates that message through idyllic photographs of motherhood. Although the black-and-white portraits capture both women and young children, the children are the main focus. Toddlers play outside in nature, learn to walk and innocently gaze at the camera. Overall, there is a sense that motherhood is a woman's primary source of joy and fulfillment. According to historian Naomi Rosenblum, Hannah Höch included Walther's work in the photomontages found in

her *Sammelalbum* (*Album*, 1933). Well known for her collages and montages that appropriate text and images from mass media sources, Höch's works often took aim at the Weimar Republic and the contradictory roles assigned to women within that society. A consideration of the context surrounding Walther's photobook sheds light on the potential political uses of photography during this time.

Walther also published typological photographs of Germanic peoples in various magazines and contributed to the color slide archive of mural paintings commissioned by Hitler's Ministry for Public Enlightenment and Propaganda's photo campaign. The goal of the latter project was to identify endangered works of historical significance. Walther and her daughter settled in the northern German island of Sylt after the war. Walther worked as a fashion photographer in the postwar period, retiring from photography in 1960. (AM)



HEDDA WALTHER

German, 1894–1979

Mutter und Kind: 48 Bildnisstudien

Berlin: Dietrich Reimer (Ernst Vohsen), 1930 | 26×18.5 cm | 15 pp text, 48 pp photographs | hardcover with dust jacket | text in German by Ina von Kardorff

1930s

WINIFRED HALL ALLEN (American, active 1930s–1940s) was an African American photographer who apprenticed with William Woodard at his Harlem studio. She later took over the studio, specializing in portraits of African Americans within professional and social realms during the Harlem Renaissance.

EARLY 1930s

KARIMEH ABBUD (Palestinian, 1896–1955), an early female photographer in the Arab World, lived and worked in Palestine as a professional photographer and artist. Working from home in the early 1920s, Abbud took pictures of women, children and weddings, subsequently opening a studio in the early 1930s.

EARLY 1930s

CONSUELO KANAGA (American, 1894–1978) was a photographer and writer who was well known for her photographs of Black Americans. Kanaga, who was white, contributed four Black portraits to the first Group f/64 exhibition, including two of Eluard Luchell McDaniels, whom she repeatedly photographed in ensuing years.



LAURE ALBIN-GUILLOT

French, 1879–1962

Micrographie décorative

Paris: Draeger Frères, 1931 | 42.5×38 cm | edition of 305 | unpaginated | hardcover with spiral binding | text in French by Paul Léon

During the 1930s and 1940s, Laure Albin-Guillet, acting as a bridge between Pictorialism and the New Vision movement, dominated the French photography scene as an influential activist and technically proficient photographer, adept at fashion, advertising, nudes, portraiture, landscapes and still lifes. She exhibited in 1925 at the Paris Salon d'Automne and in 1928 was at

the First Independent Salon of Photography at the Comédie des Champs-Élysées in Paris. Her photographs appeared in scores of illustrated magazines, including *Vu*, *Arts et Métiers Graphiques* and *l'Art Vivant*. Her micrography photographs were exhibited in Paris at La Galerie de la Pléiade in 1933, together with Eli Lotar's surreal micro-views of underwater fauna.

Micrographie décorative (*Decorative Micrography*), Albin-Guillet's first monograph, was published in a numbered edition of 300 in addition to a few unnumbered copies. The oversized spiral-bound book features bone-hued boards imprinted with silver type and twenty photogravures of images taken from microscopic preparations of plant life. Each page is made from a double folio with a window cut to display part of the plate underneath. The high-quality photogravures were printed on thick sheets by the renowned Atelier Draeger Frères, who used a fine screen and metallic inks in wine red, grey, black, sepia, ochre and blue to achieve a sensuous, shimmering, tactile

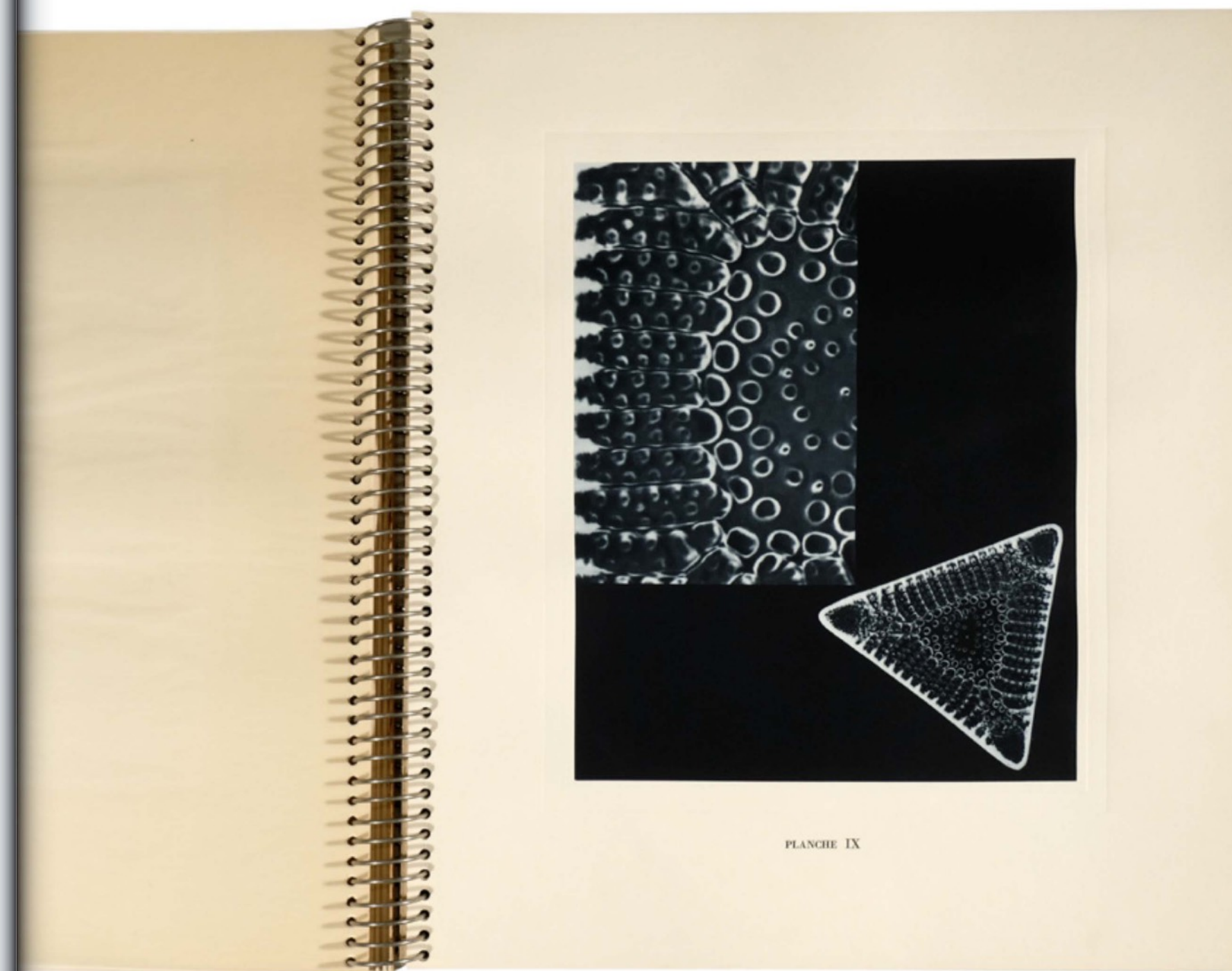


PLANCHE IX

72/73 WHAT THEY SAW: Historical PhotoBooks by Women, 1843–1999

VARVARA STEPANOVA

Russian, 1894–1958

Groznyi smekh. Okna Rosta

Moscow: GIKhL, 1932 | 24.5×21 cm | edition of 3000 | 79 pp | hardcover with dust jacket | text in Russian by Vladimir Mayakovsky | photomontages by Varvara Stepanova from photography by Boris Ignatovich | additional photography by Aleksandr Rodchenko

Bound in constructivist-inspired boards with a dust jacket, both with red and black sans-serif typeset in letterpress, *Groznyi smekh. Okna Rosta* (A Menacing Laughter: The ROSTA Windows) was published in 3,000 copies. Its unusual format, conceived by Varvara Stepanova, the book's designer, alternates regular-width text pages with half-width pages featuring black-and-white reprints of Russian artist and poet Vladimir Mayakovsky's cartoonish ROSTA windows, posters published by the Russian Telegraph Agency (ROSTA) with agit-prop content. Part of the *Okno satiry* (Windows of Satire) series, the posters were produced quickly in very large print runs and plastered

like pages of newspapers on Russian city and village walls.

A year before his suicide in 1930, Mayakovsky conceived this book to commemorate the tenth anniversary of the ROSTA windows. Stepanova, a brilliant constructivist designer married to Aleksandr Rodchenko, was responsible for the book's design and photomontages that illustrate its endpapers. Prominent in the fields of illustration, typography, poster, book and textile design, theater sets and costumes, she helped shape Russia's rich visual culture during the turbulent years that followed the Russian Revolution. With fellow artists Petr Galadzhiev, Gustav Klutis, Solomon Telingater, Alexei

Ushin, Konstantin Vialov, Aleksandr Zhitomirsky and Rodchenko—who authored Mayakovsky's portrait in this book—Stepanova conceived a new graphic language that freely uses text and photomontage to fuse multiple ideas and emotions into single images.

The book's endpapers present a repeated photograph of a Red Army soldier by Boris Ignatovich, a pioneer of Soviet avant-garde photography in the 1920s and 1930s and a member of the Oktyabr (October) art group. The soldier is reproduced five times with his uniformed body set at an angle and overlapping. The cut-out soldiers hold up bayonets to form a menacing frieze, which is overlaid with several

lines from Mayakovsky's 1920 poem "Red Hedgehog" (a nickname for a Russian military barricade): "The Red Army—The Red Hedgehog—The Ironclad force of Camaraderie!" It is as if the soldiers are in charge of guarding the book's precious content with the hedgehog quills of their bayonets. Mayakovsky explains in his preface, "These are not just verses. The illustrations are not intended as graphic ornamentation. This is a continuous record of the most difficult three-year period of the revolutionary struggle."

The vivid contrast of black-and-white images set against a red background and use of repetitive diagonal photographs are recurring features in Stepanova's book designs and

appear in the endpapers of *10 Let Uzbekistan* (10 Years of Uzbekistan, 1935) and *Pervaia Konnaia* (The First Cavalry, 1938), both made in collaboration with Rodchenko.

Groznyi smekh. Okna Rosta was the first publication to gather examples of posters of the ROSTA windows in book form. With its one hundred texts and thirty-six photographs of posters, it is an artistic achievement that archives an ephemeral art form, the poster. It is also a significant example of Soviet propaganda that testifies to the fervor generated by Russia's race to industrialization during the first five-year plan from 1928 to 1932. (CN)

1920–1935 THE NEW WOMAN



CLASS 1 / PART 3
Discussion and Close
Reading Exercise

CLASS 2

Gender, the Body and the Afterlife of the Photobook

CLASS 2 / PART I

The Personal Is Published



SARA FACIO

Argentine, born 1932

ALICIA D'AMICO

Argentine, 1933–2001

Humanario

Buenos Aires: La Azotea, 1976 | 27 × 28.5 cm |
edition of 1000 | 73 pp | hardcover | text in Spanish
by Julio Cortázar and Dr. Fernando Pagés Larraya



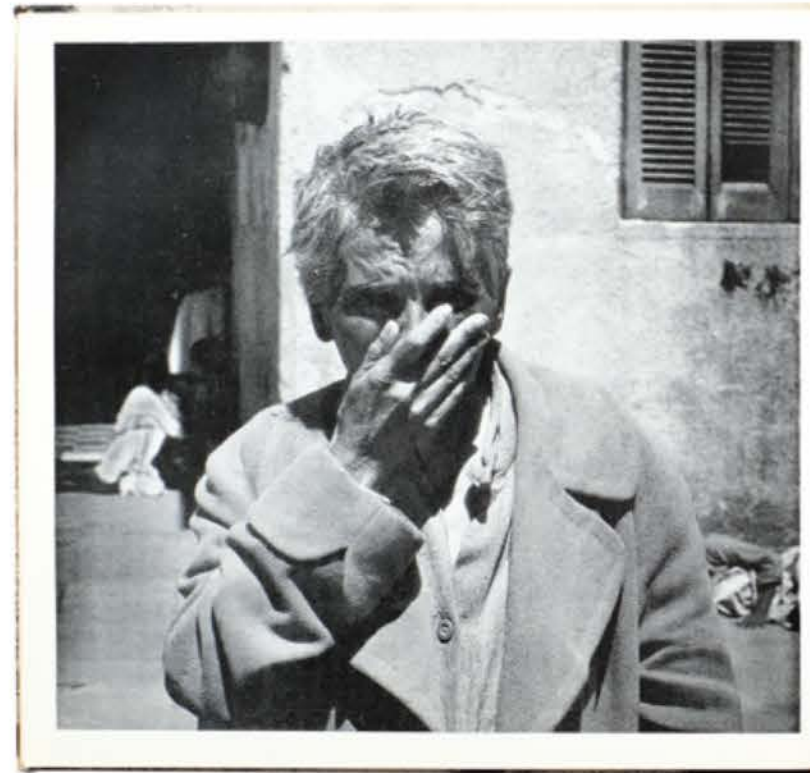
Humanario (Humanary), Sara Facio and Alicia D'Amico's haunting account of Argentina's state-run psychiatric hospitals, begins with a grainy, high-contrast cover image of a young boy whose fixed and absent gaze emanates pain. A blistering tale of the subjugation and derogation of the mentally ill in an emotionally charged photo-essay, *Humanario* lays bare the forgotten faces of the institutionalized.

Commissioned by the Argentine Ministry of Health, the book documents these neglected institutions in 1966, as reforms around mental health treatment started to propagate globally.

By 1968, a growing movement questioning institutionalization had taken hold, denouncing previous patient isolation methods in favor of more humanistic and socially-focused therapies. In Argentina and elsewhere in Latin America, institutionalization had long been the sole form of treatment for those with mental illness. Marginalized and deemed unfit for society, they spent their lives vegetating in abysmal conditions.

Facio and D'Amico's photographs work to subvert stereotypes around the mentally ill, unmasking the humans behind the bars of

three institutions in and around Buenos Aires: Hospital Moyano, Open Door and El Borda. To alter the public view of these long-invisible patients, the photographers pointedly humanize their suffering as a way to impassion change. Mental illness had been the subject of previous photographic studies. However, it took until the late 1960s and 1970s—through the work of several Latin American, European and North American photographers—to correct the harmful stereotypes of the past. *Humanario* is among a handful of publications by women photographers that bears witness to the suffering of



patients while questioning the efficacy of these institutions.

The book contains forty-five black-and-white photographs, organized into three sections—women, men and children—with each section divided by an ochre-tinted sheet. The book's images are painful, raw and above all, brutally truthful. Patients in stained clothing sit apart in courtyards or isolated on concrete steps in dilapidated surroundings. Images are cropped and repeated to train the viewer's eyes on the avoidable suffering: a man holding his head in his hand or a child's distant gaze as

he languishes on the grass. The book's photographs are further contextualized within a social documentary perspective by psychiatrist Fernando Pagés Larraya's introduction and a short essay by Julio Cortázar.

Photographed during a politically tumultuous period for Argentina, the book took ten years to produce, and its market release in 1976 was on the day that a military coup overtook the government of President Isabel Perón. For the next seven years, a brutal military dictatorship under Jorge Rafael Videla targeted leftist psychiatrists who opposed traditional

Catholic values, and progressive reformist work in that field was halted during a dark period of repression in Argentina. *Humanario* was censored and fell into obscurity, only resurfacing after the return of democracy to become one of the most sought after and rare Latin American photobooks—a testament to its prevailing power. (FM)

GRETTA (Gretta Alegre Sarfaty) Greek-Brazilian, born 1947

Auto-photos: Série transformações—1976: Diário de uma Mulher—1977

São Paulo: Massao Ohno & Miriam Strauss, 1978 | 20×26.5 cm | edition of 1000 | unpaginated | softcover in clear plastic jacket | text in Portuguese by Gretta | additional photographs by Julio Abe Wakahara



Greek-born Brazilian artist Gretta (also known as Gretta Alegre Sarfaty, Gretta Grzywacz and Gretta Sarfaty Marchant) first received attention in the 1970s for photographs, collages, installations and performances reclaiming the appropriated female image. As a proponent of the early feminist and body-art movements, Gretta used her body as both object and subject to distort stereotypical depictions of female identity. Through exhaustive documentation of her performances, she subverts the female body as "a symbol of women's condition in our society." Shattering society's image of the feminine, Gretta's *Auto-photos* (*Self-Photos*) series is the artist's first use of the camera as a creative tool and one of her earliest artworks to focus on the female experience in her almost five-decade career.

The photobook *Auto-photos: Série transformações—1976: Diário de uma Mulher—1977* (*Self-Photos: Transformation Series—1976: Diary of a Woman—1977*)—which arose

from her *Auto-photos* series—is comprised of two sections, each presenting a separate body of work focused on the body performing clichéd representations of female identity. The first section, *Transformações*, contains two sub-sections: *Auto-Photos da Série Transformações: I, II, III* and *1976—Photo Gretta: Transformações: I–XIII* formed from filmstrip-like portrait sequences of the artist. The first sub-section, composed of only three works, shows repeated images of the artist's full face with various exaggerated expressions against a white or black background contained within a grid format. The second sub-section shifts Gretta's facial expressions into an extreme realm that feels otherworldly. Filling most of the first section, *1976—Photo Gretta: Transformações: I–XIII* shows close-up shots, often only a portion of the artist's face, of exasperated and grotesque expressions. Again, presented as filmstrips in a grid format, these repeated facial contortions document the

artist performing socially constructed images of the feminine—frequently displayed as fearful and trapped. In a powerful act of subversion and self-reclamation, Gretta demonstratively takes back her image from the societal codes that restrict it. These photos, taken by Julio Abe Wakahara under the direction of Gretta, are manipulated in the darkroom by the artist, who distorts her portrait to create ghostly and expressive pictures that examine misrepresentations of female identity.

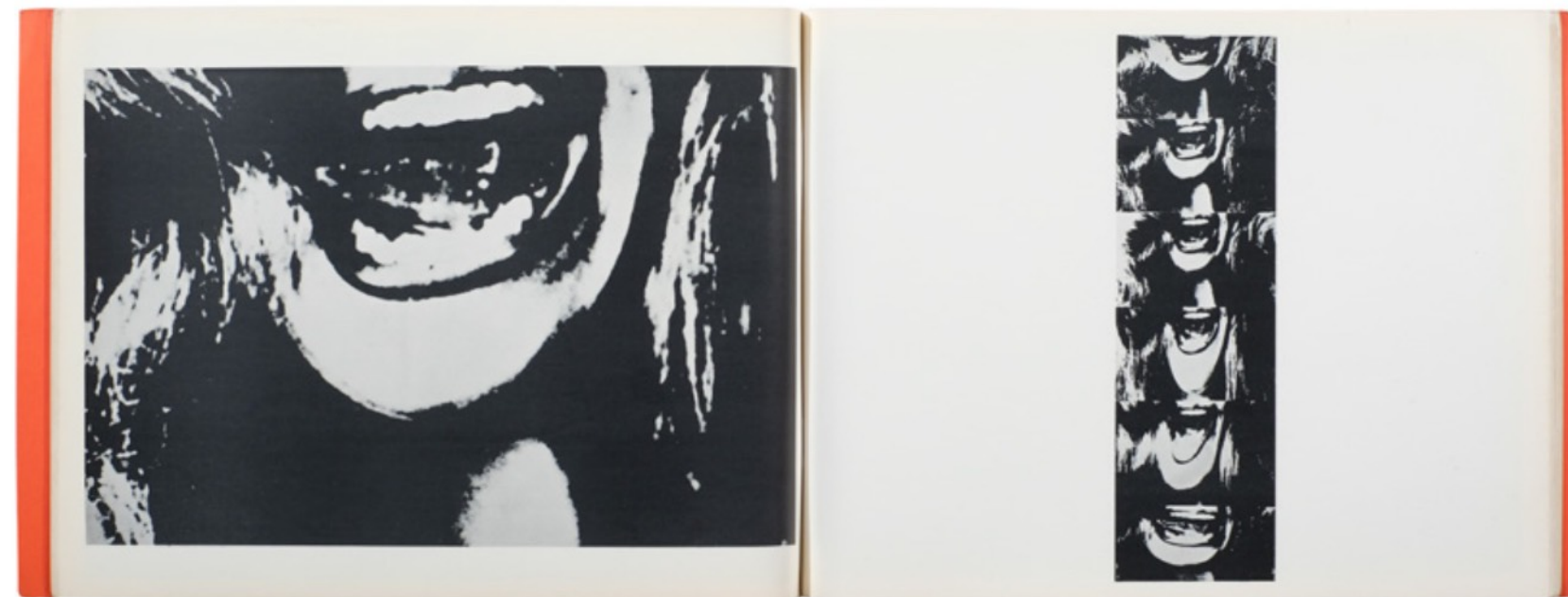
The book's second section, *1977—Photo Gretta: Diário de uma Mulher: I–XI*, flows seamlessly from *Transformações*. The theme and intention between the two works remain unchanged; now, the body becomes the demonstrative tool, instead of the face. Again, recurring images of Gretta appear in a grid format—her form contorted into abstract shapes that at times stray from a recognizable body form. Desexualized, her twisted body subverts the objectifying gaze that eroticizes the female form

and presents new and liberating ways for women to use their bodies to express themselves.

A bold softcover photobook, its daring design by Gretta—which includes vibrant red endpapers framing her 201 black-and-white images of bodily distortions—is introduced on the cover by a contrasting photograph of the artist's eye. Overlaid with a clear plastic wrapper emblazoned with the artist's name, the eye announces the beginning of Gretta's self-inquiry, and symbolically functions on multiple levels: the artist looking inward, the female gaze or Gretta glaring at society's suppressive treatment of the feminine image. (FM)

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WHAT THEY SAW: Historical Photobooks by Women, 1843–1999





CLAUDIA ANDUJAR

Swiss-Brazilian, born 1931

Amazônia

São Paulo: Editora Praxis, 1978 | 20×27 cm | edition of 2500 | unpaginated | hardcover in slipcase | text in Portuguese | additional photographs by George Leary Love



Claudia Andujar's connection to the Yanomami people is longstanding. First encountering the Indigenous Brazilian community in 1971 while on an assignment in the Amazon Basin in northern Brazil for the São Paulo-based *Realidade* magazine, Andujar has sustained a five-decade-long commitment to document and preserve their vulnerable existence. In the early 1970s, intrusive development projects undertaken by Brazil's military government plundered the Yanomami's land and threatened their people. After learning of these destructive forces, Andujar decided to abandon her career as a photojournalist to reside within the Yanomami community and create *Amazônia*, a unique and empathetic photo-essay that visually interprets the cultural and spiritual depths of an endangered community.

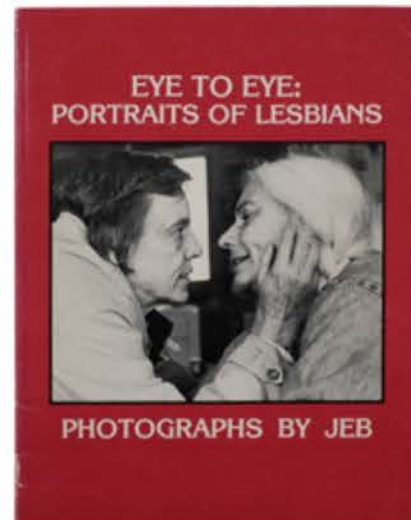
Having moved to Brazil in 1955 from Switzerland, Andujar quickly established herself as a humanist photojournalist, focusing her lens on working-class Brazilian communities and threatened Indigenous groups. Her work with the Karajá tribe, her first independent project,



ERA March, Washington, D.C. July 9, 1979



Maria and Tracy, New York Lesbian and Gay Pride March, June 24, 1978



JEB (Joan E. Biren)
American, born 1944

Eye to Eye: Portraits of Lesbians

Washington, D.C.: Glad Hag Books, 1979 |
28 × 21.5 cm | 72 pp | softcover | text in English
by JEB, Joan Nestle, Judith Schwarz and others

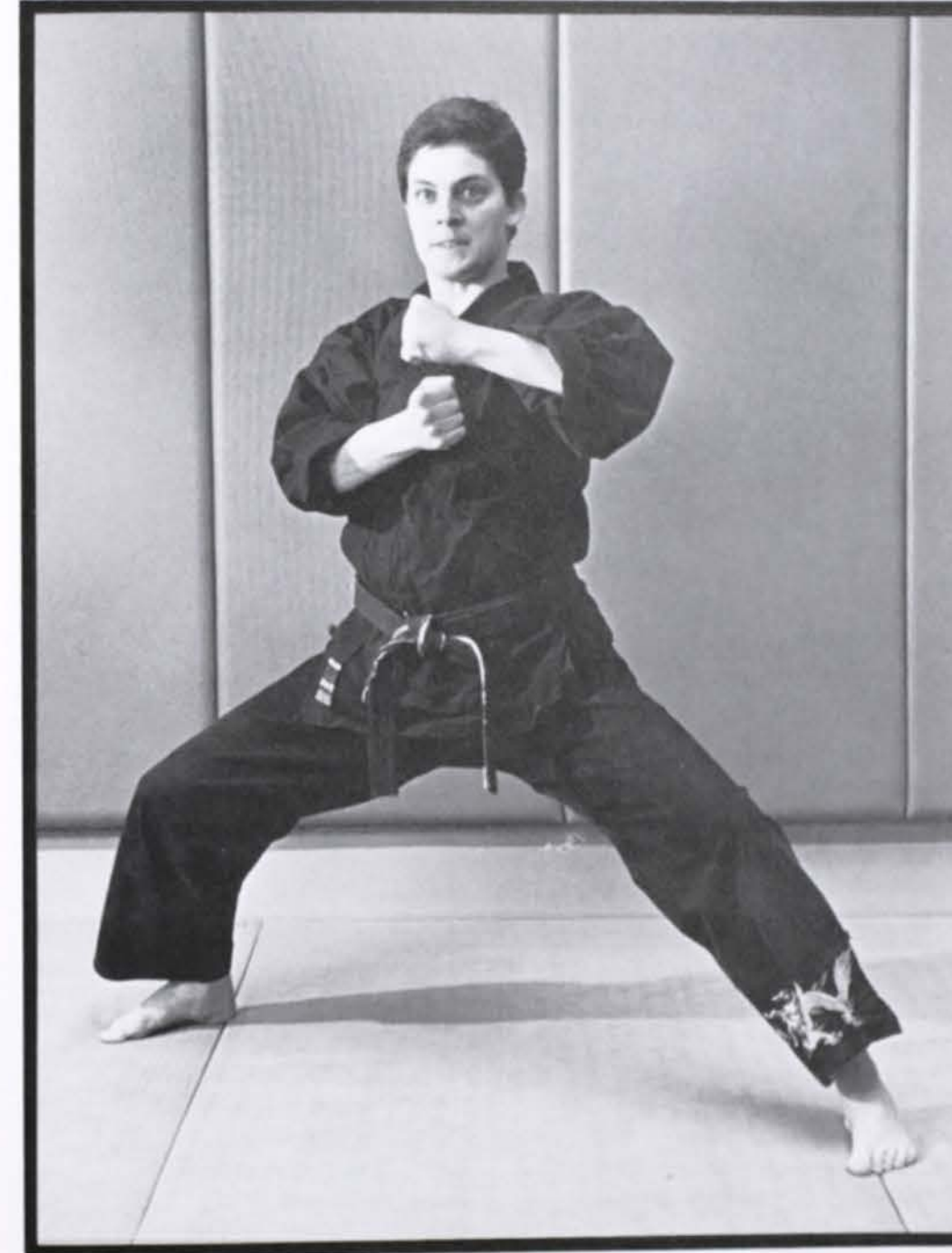
Not seeing images of lesbians like herself, the self-trained photographer and gay activist Joan E. Biren, better known as JEB, decided in the 1970s to rectify the situation. Embarking on a tour of the United States, she began to photograph lesbians at many of the women's events that were taking place around the country. Having taught herself photography while working at a camera store and a local newspaper shortly after her return to the United States from doctoral studies at Oxford University in England, JEB also co-founded *The Furies Collective*, a short-lived 1971 to 1972 Washington, D.C.-based radical feminist lesbian commune. During her time spent at the collective, an organization that contributed profoundly to a then-emerging public lesbian discourse—especially through its newspaper, also called *The Furies*—JEB formalized her desire to create a visual repository of images reflective of herself and her lesbian friends and peers.

Traveling to diverse events across the country throughout the 1970s—from music festivals to anti-Ku Klux Klan demonstrations, writing workshops to sporting events, lesbian-separatist communities to gay and lesbian pride marches—JEB took pictures “wherever lesbians gathered.” As her collection grew, JEB saw an opportunity to share her photographs of lesbian lives more publicly. In 1979, she sequenced her images into a multi-projector slide presentation that she titled “Lesbian Images in Photography, 1850 to the Present,” or more familiarly called “The Dyke Show,” and set out on the road to

hold screenings for women-only audiences. *Eye to Eye: Portraits of Lesbians* is an outgrowth of her early slide shows.

In black-and-white portraits that capture the lives of gay women from different backgrounds and ages, the book shows lesbians in their everyday lives: raising families, at work, at play and at marches. Accompanying the images are poems and prose by celebrated lesbian writers and the subjects’ reflections on their identities, lovers, partners, children and interactions with one another and society at large. Opposite a portrait of Wendi Dragonfire dressed in a black karate gi with her legs firmly planted and fists raised is her observation, “My theory is that women started karate. The power for karate (in all styles except for the very newest) comes from the hips, which is where women’s power is centered.” By contrast, a portrait of Lenora Trussell is accompanied by words that lament the powerlessness of lesbians: “For a Lesbian in this society there is plenty to feel angry or sad about.” Interspersed are texts and poems by lesbian feminists such as Audre Lorde and Barbara Deming, among others.

In a flow of photographs that includes lesbian couples and families embracing, kissing and linking arms in solidarity, JEB shares a proud community still struggling for recognition and equality. This out-of-print book was re-editioned in 2021 by Anthology Editions. (TE)



Wendi, New Haven, Connecticut, 1979

In a relatively short career as an artist, Marianne Wex made a lasting contribution to gender studies and conceptual photography. As the title of *'Let's Take Back Our Space': "Female" and "Male" Body Language as a Result of Patriarchal Structures* suggests, Wex demonstrates how culture, in this case, gender norms, are socially constructed and have real consequences for both the daily life of an individual and the broader society.

Wex systemically and surreptitiously photographed body language in her native Hamburg between 1974 and 1977. Collected within the resulting 366-page encyclopedic book are 2,037 images arranged in thematic grids of repetitive postures and stances by women and men. A massive endeavor, with its size affirming the extent of Wex's evidentiary authority, this visual survey illuminates differences between the body language of women and men. In the opening chapter titled "Body language of today's women and men" are sections that explore "Seated persons, Leg and feet positions" and "People sitting and laying on the ground, Arm and leg positions," among other postures. It is followed by a second chapter

titled "Men struggle against womanpower and the effects upon body language throughout the course of history," which presents photographs of idealized gender forms from historical artworks and visual culture in Egypt, Greece and Rome to compare how gestures—even small and unintentional—have long defined gender power dynamics. The immersive visual culture encompasses advertisements, fashion magazines and studio portraits. The comparison is clear—the history of art visualizes the prescribed roles of men and, more often, women through their body language.

In the layout of her photobook, Wex sequences her photographs into two rows; the top is devoted to images of men and sits above a row of women. She separates them into seemingly arbitrary sections that ultimately affirm her thesis. As Wex elaborates in the accompanying captions, "legs held close together, feet either straight or turned slightly inward, arms held close to the body. In short, the woman makes herself small and narrow, and takes up little space. The general characteristics of male body postures are: legs far apart, feet turned outwards, the arms held at a distance from

the body. In short, the man takes up space and generally takes up significantly more space than the woman." These gestures demonstrate the complex power dynamic on view in daily life in the 1970s that remains in place today.

The project was first shown in the exhibition *Künstlerinnen International 1877–1977 (Women Artists International 1877–1977)* in Berlin in 1977 before being published as a book. However, in the early 1980s, Wex was diagnosed with a critical illness, moving away from art to focus on healing practices. *'Let's Take Back Our Space'* is a groundbreaking

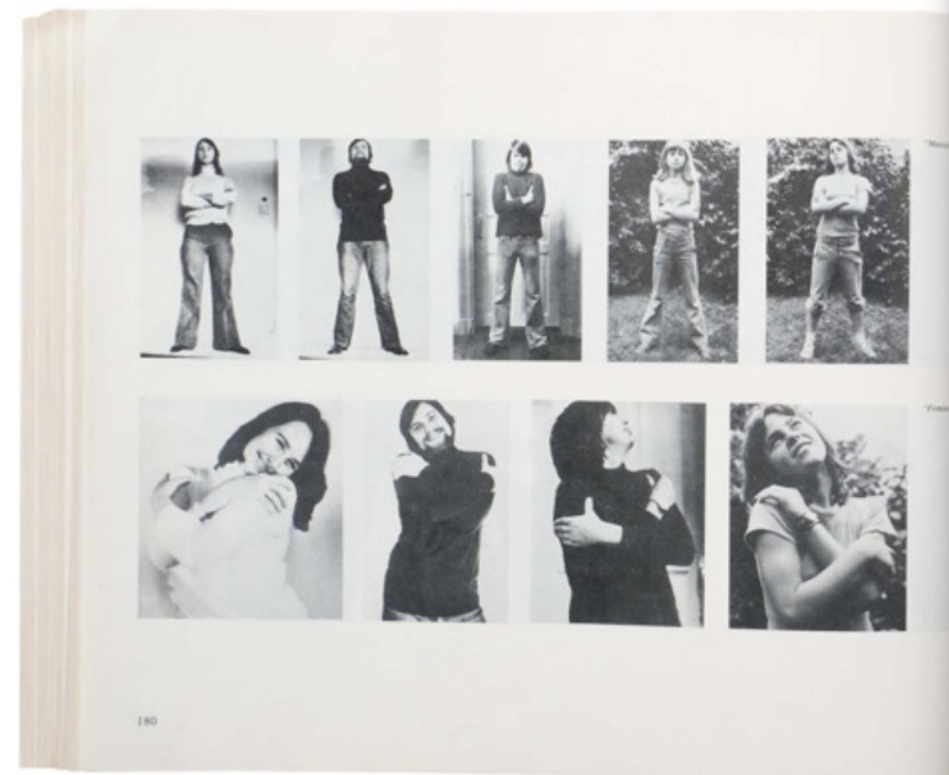
book, a hybrid sociological research and feminist critique that is still proving noteworthy. Originally published in 1979 by Hamburg-based Frauenliteraturverlag with an English translation of Wex's German text, the book was later released by English and French publishers in 1984 and 1993, respectively. Wex's work was celebrated at the time of the book's release but was forgotten in the ensuing decades. It is only in recent years that it has once again received attention in contemporary discussions around "manspreading" in the public sphere. (CR)

MARIANNE WEX

German, 1937–2020

'Let's Take Back Our Space': "Female" and "Male" Body Language as a Result of Patriarchal Structures

Hamburg: Frauenliteraturverlag Hermine Fees, 1979 | 24×30 cm | 366 pp | softcover | text in English (translated from German) by Marianne Wex



1979
MARYAM ZANDI (Iranian, born 1947) photographed the 1979 Islamic Revolution. Four decades later she was given a rare permission to publish them in a photobook.

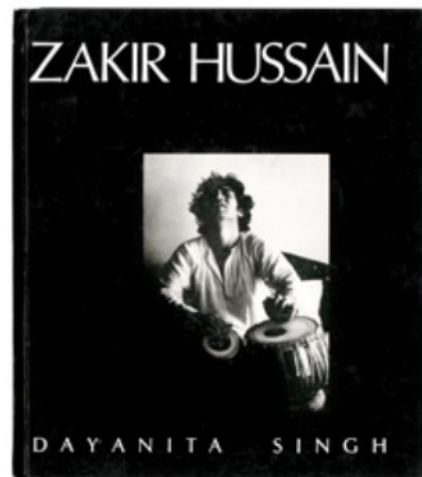
1979
RUIKO YOSHIDA
(Japanese, born 1938)
Haaremu no atsui hibi / Black is Beautiful
Tokyo: Kodansha, Ltd., 1979 | 15×11 cm | 232 pp | softcover | text in Japanese



In the early 1960s, Yoshida received a Fulbright scholarship to study photojournalism at Columbia University in New York City. Settling in the Harlem neighborhood north of the university, she began to photograph her new friends and neighbors. *Black is Beautiful*, which became a bestseller upon its release, collects ten years of photographs with her written observations.

1979
The United Nations General Assembly adopted the **Convention on the Elimination of All Forms of Discrimination Against Women**.

CLASS 2 / PART II
Global Perspectives and
Cross-Cultural Comparison



DAYANITA SINGH
Indian, born 1961

**Zakir Hussain:
A Photo Essay**

New Delhi: Himalayan Books in collaboration with Continental Press, 1986–1987 | 24.5×21.5 cm | edition of 2500 | 80 pp | hardcover | text in English with quotes from Zakir Hussain and others

Zakir Hussain: A Photo Essay is the first of many publications by the prolific Indian photographer and bookmaker Dayanita Singh. Since its publication in 1986–1987, Singh has authored a significant oeuvre of photobooks that have cemented her as one of photography's great innovators. Her keen eye for the dynamics that arise between the photographic image, text and the books which house them has earned her critical acclaim. In 2017, her book *Museum Bhavan* won Paris Photo–Aperture Foundation's PhotoBook of the Year Award and would go on to receive the International Center of Photography's 2018 Infinity Award in the artist's book category. Many of the insights that inform the success of these later book projects are evident within *Zakir Hussain*, making it an excellent example of Singh's specific artistry in photobook publishing.

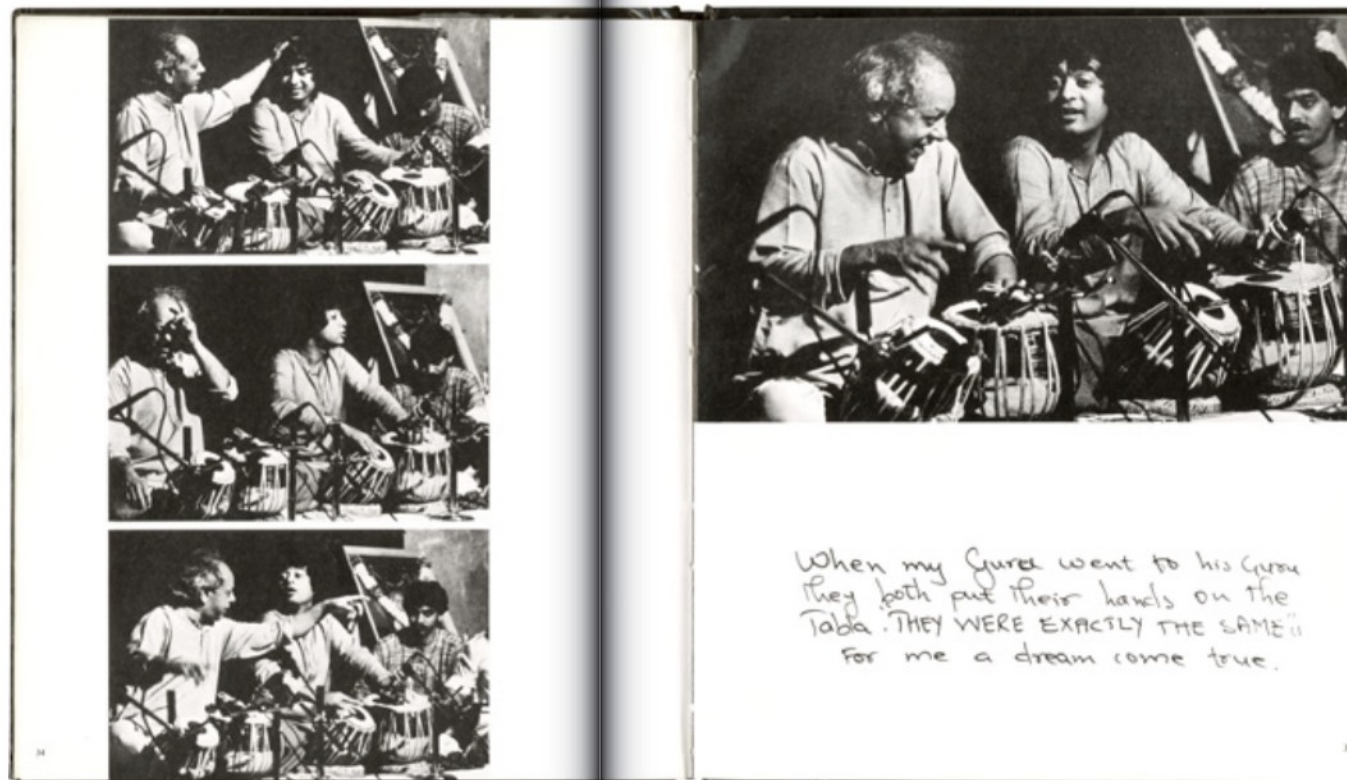
Born in Delhi in 1961, Singh's interest in photography and book design emerged while she was a student at the National Institute of Design in Ahmedabad, where she first began to mockup what would become *Zakir Hussain*. Structured as a roadmap of her journey documenting popular Indian musician and tabla player Zakir Hussain, the book is composed of photographs that Singh took while traveling with him over the course of six winters. After meeting him at a show when she was eighteen, he invited her to photograph him, his friends and family at home and on tour around India. The resulting black-and-white photographs vacillate between onstage performances and intimate glimpses of backstage life. In one, Hussain sits opposite his parents, locked in an intergenerational conversation facilitated through the small Indian drums known as tablas.

Singh's intimate images reveal a tender portrait of creativity, family affection and traditions passed down from one generation to the next. Rhythmically sequenced and interwoven with



handwritten notes, ephemera and interviews, the book's textual elements work to deepen Singh's photographs and their associated narrative. A handwritten note from Hussain under an image of him practicing with his Guru declares, "To start work with the Guru's permission and blessings is to ensure success." An affirmation of the strong bond between the two men, the words reinforce Singh's image of non-verbal admiration between student and teacher. Similarly, the exciting movements of his Guru drumming in a live performance with the Guru's teacher is reflected more deeply upon reading Hussain's handwritten entry, "When my Guru went to his Guru, they put their hands on the tabla. 'THEY WERE EXACTLY THE SAME.' For me a dream come true."

Singh's artistry in the selection, sequencing and layout of the book's varied elements is reflective of her intuitive understanding of photography as a visual, rhythmic and lyrical form. As an artist who has developed a global reputation for her use of photography in bookmaking, *Zakir Hussain: A Photo Essay* is especially significant for being the publication that started it all. Originally printed in an edition of 2,500 copies, the book found few buyers at the time of its release with many unsold copies later destroyed by the publisher. However, more than thirty years later, *Zakir Hussain's* lasting importance would be firmly established with a 2019 reprint of the book's maquette by Steidl Verlag. (KS)



1986–1987

1986
The Fiji Women's Rights Movement (FWRM) was founded to address women's domestic, social, legal, economic, health and political status in Fiji and to promote the equality of women in Fiji and in the Pacific Island region.

1986
JEANNE MOUTOUSSAMY-ASHE
(American, born 1951)
Viewfinders: Black Women Photographers
New York: Dodd, Mead & Company, 1986 | 28×21.5 cm | 201 pp | softcover | text in English by Jeanne Moutoussamy-Ashe



In this survey documenting the achievements of Black women photographers from 1839 to 1985, photographer Moutoussamy-Ashe shares the work and life stories of many under-recognized and overlooked photographers.

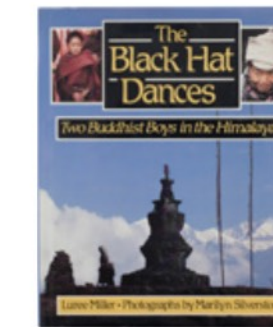
1987
SUE FORD
(Australian, 1943–2009)
A Sixtieth of a Second: Portraits of Women 1961–1981
Adelaide: Experimental Art Foundation, 1987 | 32×22 cm | 65 pp | softcover | text in English by Sue Ford



Photographer, filmmaker and photo-media artist Ford began taking portraits in 1961 while a student at the Royal Melbourne Institute of Technology. Leaving after a year, she went on to establish a commercial studio and an independent art practice, where she continued to photograph her female friends and other women she met. This book is a selection of her portraits taken over twenty years.

1986–1987

1987
MARILYN SILVERSTONE
(American, 1929–1999)
The Black Hat Dances: Two Buddhist Boys in the Himalayas
New York: Dodd, Mead & Company, 1987 | 23.5×19.5 cm | 86 pp | hardcover with dust jacket | text in English by Luree Miller

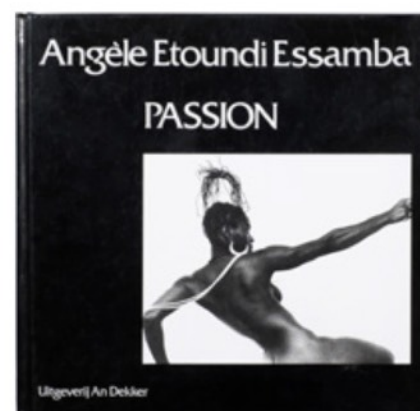


Silverstone, a photojournalist, ordained Buddhist nun and member of Magnum Photos, conceived this book to introduce Buddhism to children and teens. Told through the lives of two young boys living in Sikkim in northeastern India, the book follows their friendship as one studies to become a monk.

1987
MARIANA YAMPOLSKY
(American-Mexican, 1925–2002)
Tlacotalpan
Veracruz: Instituto Veracruzano de la Cultura, 1987 | 31×22 cm (approx.) | 125 pp | softcover | text in Spanish and English by Elena Poniatowska



One of many collaborative projects between photographer Yampolsky and sociopolitical author Poniatowska, *Tlacotalpan* depicts daily life in a Mexican town. Famed for its mix of Spanish and Caribbean architecture, Yampolsky captures the buildings and inhabitants of Tlacotalpan, a World Heritage site.



ANGÈLE ETOUNDI ESSAMBA Cameroonian, born 1962
Passion

Amsterdam: Uitgeverij An Dekker, 1989 | 23.5×24 cm | 107 pp | hardcover | texts in French, English and Dutch by Felix de Rooy

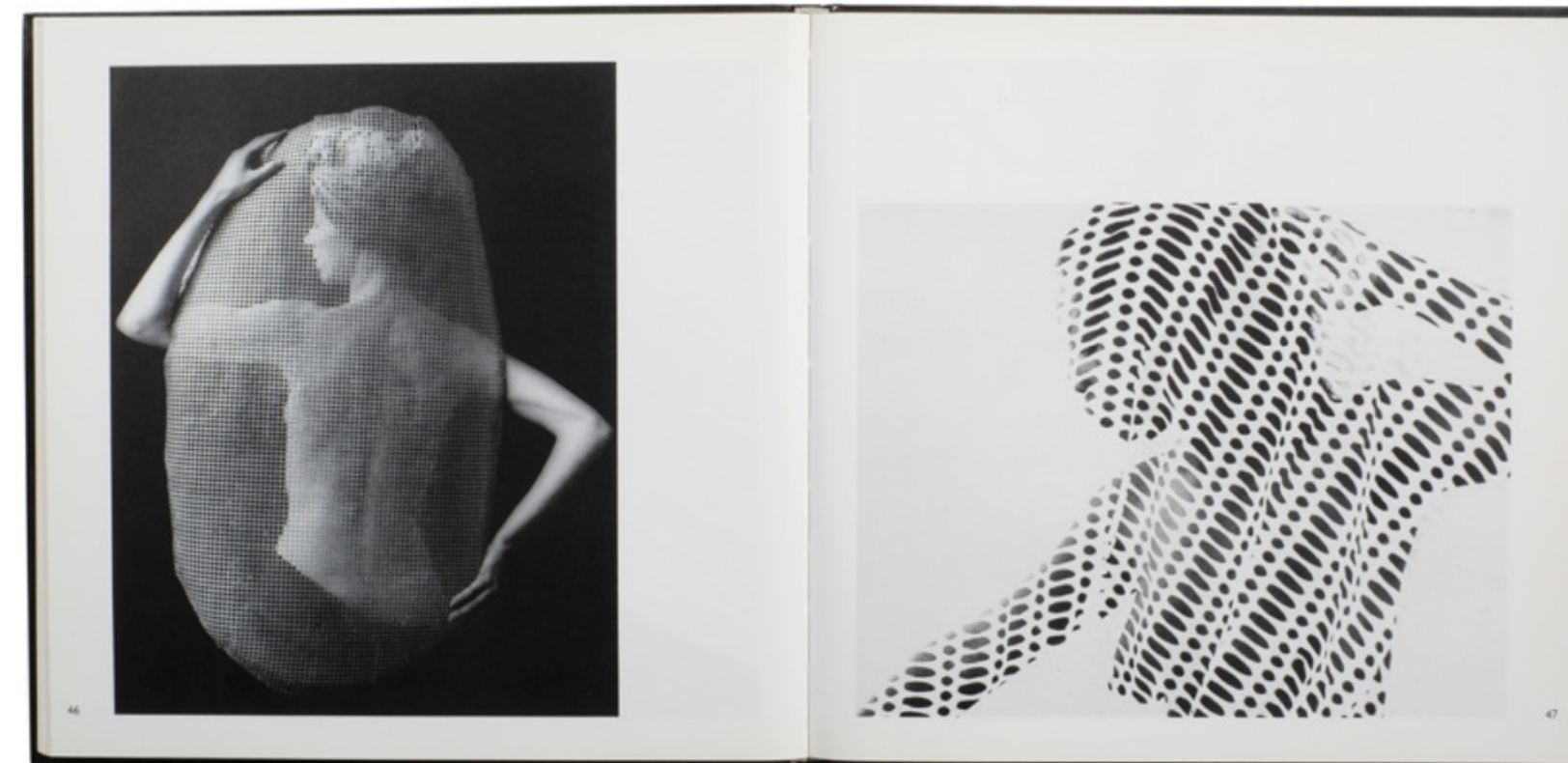
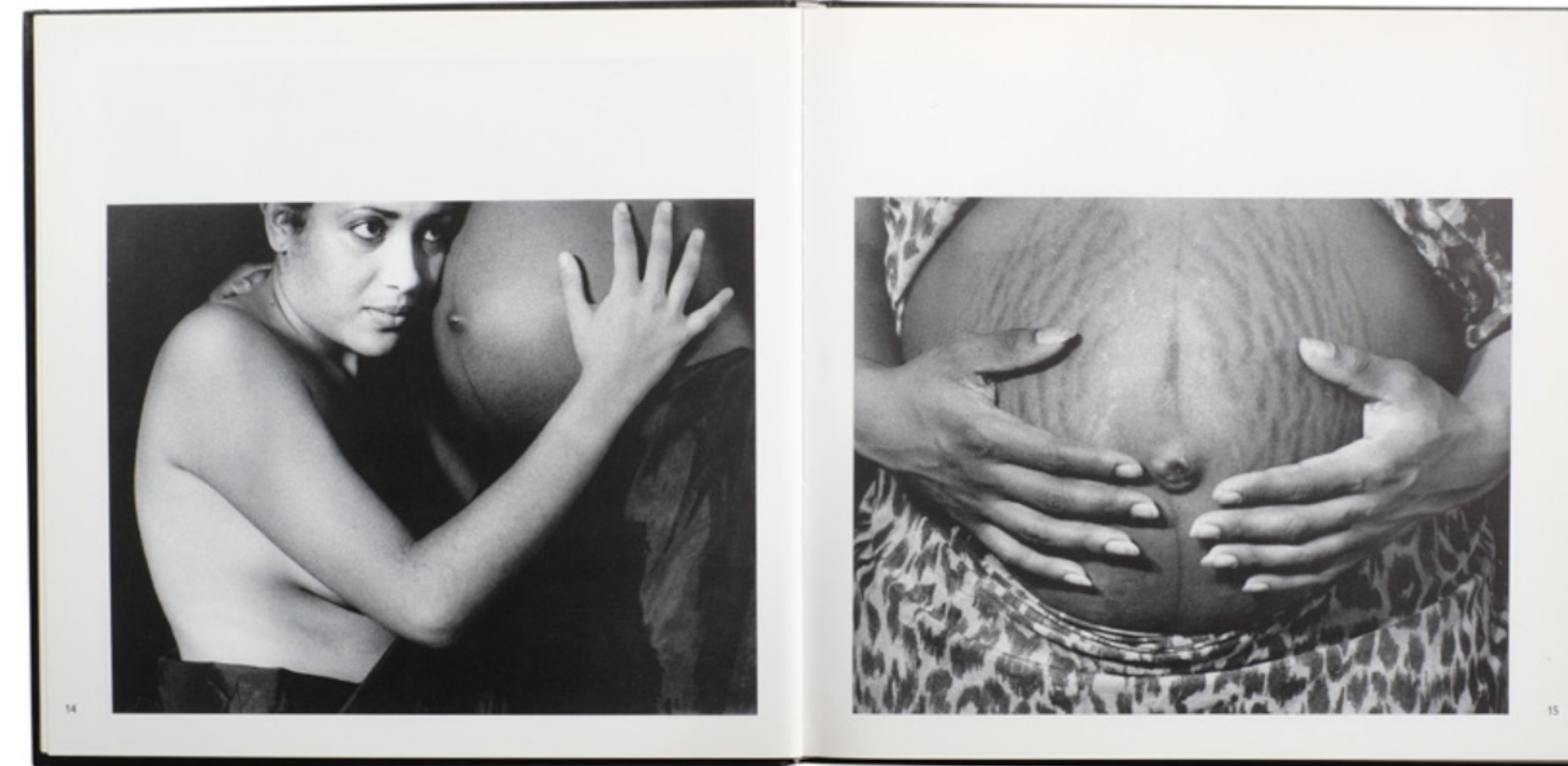
Depictions of the Black female body in the hands of Western photographers prior to the 1940s often relied on subjugating tropes that over-sexualized or brutalized the subject's body without their consent. As Deborah Willis and Carla Williams note in *The Black Female Body: A Photographic History*, Black women were either shown as a naked "Jezebel," "mammy" or "noble savage" with little room for a full exploration of their individual humanity. Overturning these stereotypical representations has been central to the work of Cameroonian photographer Angèle Etoundi Essamba. *Passion*,

her first monograph, presents black-and-white nudes of women with a focus on the Black body, paired with poems by Afro-Curaçaoan writer and filmmaker Felix de Rooy.

Her portraits of Black women, at times interwoven with white female and Black male models, champion a vision of African women and African culture that the photographer expresses in three words: Pride, Strength and Awareness. For Etoundi Essamba, the women she depicts share an inner and outer strength that is reflective of their culture, history and sense of self-worth. Part of that exploration is

her determination to show the complex identity of Black women while at the same time subverting demeaning representations that have long undermined Black women's authority over how their bodies are photographically presented. Not afraid of eroticism, the palpable sexuality in her images is empowered, not subjugated.

A transnational artist, Etoundi Essamba, who was born in Cameroon, raised in France and educated in the Netherlands, draws from her diverse experiences and background to create a visual dialogue that embraces understanding and tolerance. Opening with a de Rooy

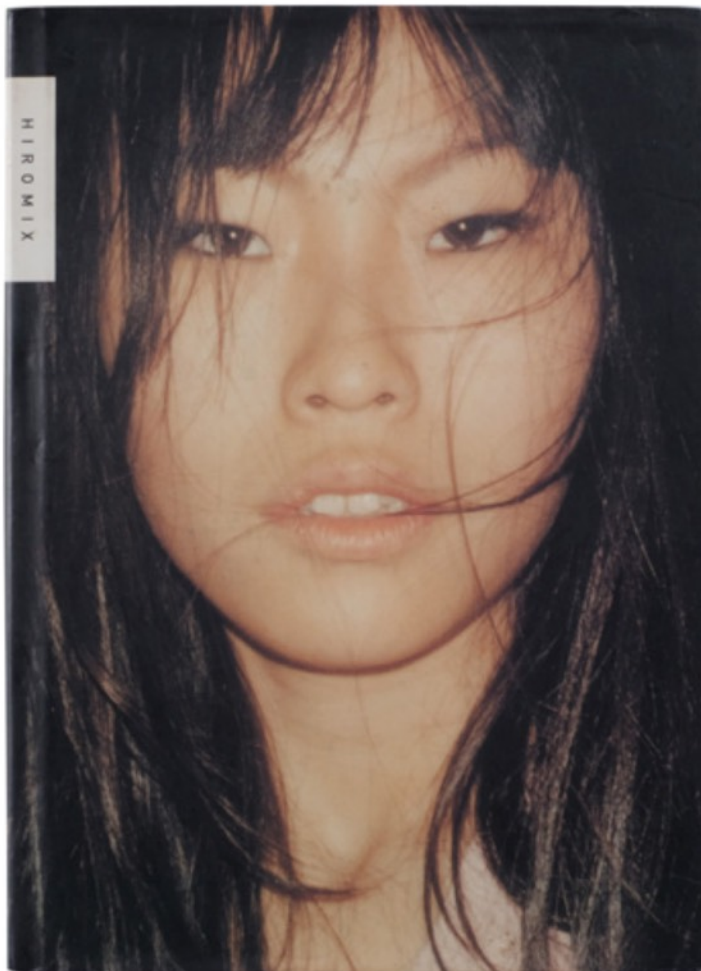


poem entitled "Passion"—all the texts in the book are in three languages: French, English and Dutch—the book's first photograph, opposite the trilingual poem, is of a Black woman seen from the shoulders up with her face draped by shadows as she shades her eyes with her hand. Metaphorically, she is looking beyond, looking toward a future. What follows are a series of photographs of small children, men and pregnant women; most are Black, but some are white or biracial. Full breasts, expanding bellies, stretch marks and children held in their mothers' arms are highlighted in

a shared sisterhood. A sense of mysticism and spirituality is pervasive.

Light and shadow, textures and patterns add further to the images: beads wrap a shoulder, the geometric patterning of fabric partially drapes a body in darkness and the diagonal rays of light escaping through blinds transverse a torso. Poems that speak to "Absence," "Silence" and "Birth" are interspersed opposite truly joyful images. *Passion* celebrates Black women—all women—their individuality and their position within a larger respectful and humane social and visual discourse. The

women in Etoundi Essamba's book are strong, wise, pregnant, culturally aware and not afraid to share their sexuality. They are modern and traditional, and most importantly, collaborators within their photographic representation. (TE)



HIROMIX

Japanese, born 1976

Hiomix

Göttingen: Steidl, 1998 | 23.5×17 cm | first edition | unpaginated | hardcover with dust jacket | text in Japanese and English by Hiromix

In her eponymously titled 1998 Steidl monograph *Hiomix*, photographer Hiromi Toshikawa, who goes by Hiromix, introduces her work with a free-flowing text that begins, "Youth reflects transparency and beauty." As a contemporary pastiche of her life and the world around her, Hiromix's photographs—most starring the artist—are a highly personal record of 1990s Japanese youth culture. Dreamy and ethereal, her words are not casually chosen but rather a telling expression of her work's central tenet to capture a youthful beauty and exuberance as observed and experienced by a young woman.

A photographer, model and musician, Hiromix is perhaps best known, along with Yurie Nagashima, as a practitioner and pioneer of what Japanese photography critic Kotaro Iizawa has labeled *onna no ko shashin* (girls'

photographs), a mid-1990s style of diaristic snapshot photography by young female photographers in Tokyo. Using a point-and-shoot camera to document herself, her friends and her surroundings, Hiromix is so closely aligned with the trend that a 1999 *New York Times* article describes it as "Hiromix Syndrome."

She was championed by Nobuyoshi Araki in 1995 as a seventeen-year-old high school student when he selected her work to receive Canon's prestigious New Cosmos of Photography Award. Her first book, *Girls Blue*, was released the same year, followed two years later by *Hiomix*, a collection of color-saturated full-bleed portraits, self-portraits, cityscapes and interior shots of food and household objects. The subject and flow of the images stylistically

anticipate the content of social media photography that would become prominent in successive decades. While Hiromix's self-portrait in a bathroom mirror opposite the book's title page might today appear as a precursor to the "mirror selfie," in the 1990s the practice of female Japanese photographers using the camera to represent themselves signaled a shift in the highly patriarchal world of Japanese photography.

While the term *onna no ko shashin* could be read as dismissive or reductive, scholar Gabriella Lukács notes that female photographers of this era "argued that they turned to photography to expand the zones of subjectivity from which they were able to draw new forms of labor and new sources of pleasure." Indeed, it is easy to read Hiromix's photographs as being

imbued with joy. One spread features an image of an urban train station at night juxtaposed with a picture of a half-eaten plate of pasta. The overlapping parallel lines of telephone wires and train tracks illuminated by the bright lights of the city echo the glistening spaghetti on the opposite page. A double-page spread shows Hiromix wearing a fake diamond choker with a sultry expression—eyes closed, lips parted—as she reclines on a fuzzy pillow. Considered together, these spreads, like others in the book, evoke the unfettered pleasures of a youthful urban experience. The sensation is reinforced by Hiromix in the closing line of introductory text when she writes, "It was perhaps because I wanted to keep a record of this, that I take photos of myself." (JD)



1999
KETAKI SHETH
 (Indian, born 1957)
Twinspotting: Photographs of Patel Twins in Britain and India
 Stockport: Dewi Lewis, 1999 | 22.5×19.5 cm | 90 pp | softcover | text in English



In 1995, Sheth began a four-year photographic project to document twins and triplets born to the Patels, an Indian Gujarati community. Photographing in both Great Britain and western India, Sheth recorded close to 125 sets of twins and triplets for a study that explores the shared genetic lineage of children raised in different geographical locations and cultures.



SHIRIN NESHAT

Iranian-American, born 1957

Women of Allah

Turin: Marco Noire Editore, 1997 | 33.5×24 cm | unpaginated text and 38 pp of photographs | softcover | text in English by Francesco Bonami, Hamid Dabashi, Octavio Zaya and Forough Farokhzad, interview with Shirin Neshat | photographs by Cynthia Preston, Bahman Jalali, Kyong Park and others



Embracing an artistic practice that encompasses various art forms, Shirin Neshat moved from photography-based work to video soon after the publication of *Women of Allah*. Despite Neshat's shift in medium, or perhaps because of it, *Women of Allah* stands as a distinctive series in her oeuvre that focuses on the complexities of Islamic womanhood. Published in 1997, the book is composed of thirty-eight high-contrast black-and-white photographs taken from 1993 to 1997. Neshat, along with friends and family, are the models in many of the images, which were not physically taken by the artist but rather by six different photographers under her direction.

The photographs in *Women of Allah* address revolution and martyrdom, and were initiated upon the artist's return to her native Iran after fifteen years abroad. Neshat grew up in Qazvin, Iran, and left in 1975 to attend university in America. When she returned in 1990, the Islamic Revolution of 1978 to 1979 had dramatically altered the country she remembered. A visible symbol of this transformation was apparent in women's clothing and head coverings, the history of which in Iran has been shaped by religious beliefs as well as economic and labor practices. In the first half of the 20th century, Reza Shah, Iran's leader from 1925 to 1979, implemented modern reforms that forbade the chador, a semicircle of fabric which is draped over a woman's head and held closed in the front with her hands. However, the Islamic revolution reinstated the chador, although with the notable difference that a woman's hands were no longer needed to hold the garment

closed. Although a religious revolution had taken place, Iran's workforce was stretched to its limit—especially during the eight years of conflict with Iraq—and women with accessible hands were needed as factory workers, teachers and in other areas of work.

In *Women of Allah*, hands play a prominent role. Women in black chadors extend their hands to join together, cradle children, pray and hold guns. In *Stripped* (1995), a woman in a chador holds her veiled head in her hands; paisley designs and calligraphy are drawn on her arms and outstretched fingers. In *Stories of Martyrdom, variation #2* (1994), a photograph spreads across two pages with a pair of decorated hands presented palms upward against a black background, supporting a rifle just above the wrists. Interspersed throughout the book are poems and texts by Iranian authors, most referencing hands.

In many of the photographs, areas are overlaid with calligraphy as either a decorative element or as a means to convey a specific Farsi text. Although Western audiences are the main viewers of Neshat's work, the calligraphy is not translated. Scholar Iftikhar Dadi argues that these texts are intentionally left untranslated to reflect the cliché of "oriental inscrutability." As both an insider and an outsider in contemporary Iranian culture, Neshat occupies a uniquely dichotomized position that enables her, as Dadi explains, "to mediate the image of Muslim womanhood in the West by means of her powerful aesthetic representations." (JD)



CLASS 2 / PART III

The Anthology as Argument

What They Saw: Historical Photobooks by Women, 1843-1999



1843 — 1920 — 1936 — 1946 — 1956 — 1965 — 1970 — 1976 — 1980 — 1990 — 1999

In 2024, Photobooks by Women Account For:

13.75% of 'books on photobooks' entries *
increase of 3.25%

22.4% of bookseller inventory **
increase of 6.2%

48.7% of first book & dummy shortlists ***
increase of 9.2%

62% of first book & dummy winners ***
increase of 33.4%

* Stats for anthologies published from 2022-2024

** Stats for inventory survey (Mack, Aperture, Steidl) taken in December 2024

*** Stats for competitions from 2022 to 2024

What They Saw: Historical Photobooks by Women, 1843-1999 Reading Room New York Public Library, May 2022



What They Saw: Historical Photobooks by Women, 1843-1999 Reading Room Reina Sofia Museum, Madrid, 23 Feb - 7 June 2024



What They Saw: Historical Photobooks by Women, 1843-1999 Reading Room Enter Enter and Rijksmuseum, Amsterdam, Sept/Oct 2022



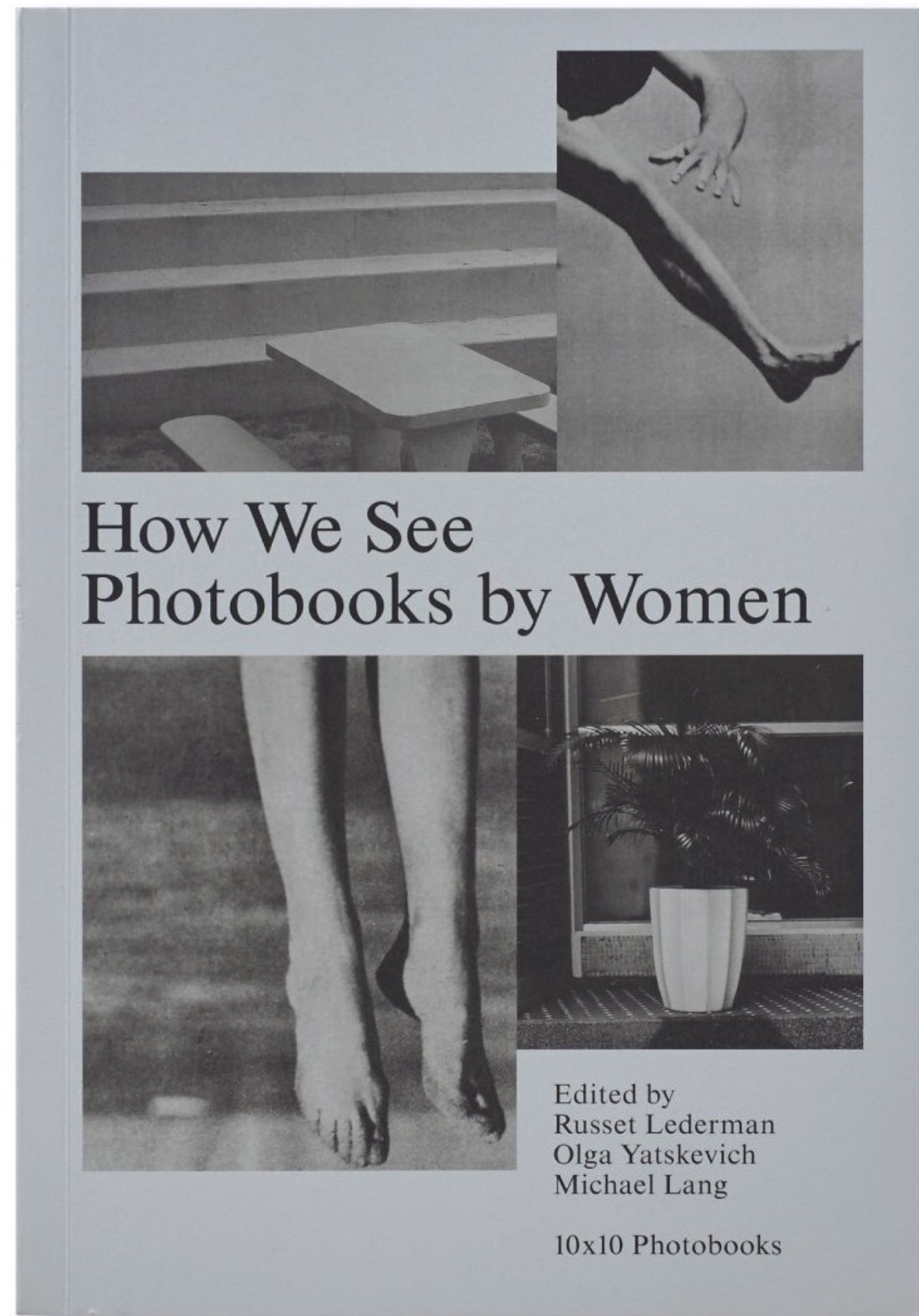
What They Saw: Historical Photobooks by Women, 1843-1999 Reading Room

The Getty Museum, Los Angeles, 8 April - 10 May 2025



Photos courtesy of the Getty Museum

Books on Photobooks by Women by 10x10 Photobooks



2018



2021