2018

Women Photographers in History

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Women Photographers

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The first photographs

- At least four men made successful photographs at about the same time - Joseph Nicéphore Niépce, Louis Jacques Mandé Daguerre, Hippolyte Bayard, and William Henry Fox Talbot
- Official birth 1837
Albumen prints

- Published in January 1847
  Was the first commercially exploitable method of producing a photographic print on a paper base from a negative
- Albumen bound the photographic chemicals to the paper

- Women were employed by the thousands to break eggs, and separate the white from the yolk
Anna Atkins (1799-1871), Cover of *Cyanotypes of British and Foreign Ferns*, 1854 (17 years after birth of photography)

• Associated with William Henry Fox Talbot
  • (sunprinting)
• Sir John Herschel (cyanotypes)

• first sustained effort to demonstrate that photography could be both scientifically useful and aesthetically pleasing

• First female photographer?
Anna Atkins, English, 1799-1871, *Spiraea aruncus (Tyrol)*; [Photogram of Botanical Specimen], 1851-1854, Cyanotype
Women Photographers called “amateurs”

• Harriet Tytler (1828-1907)
• 1858 – India
• Married to a British officer in India
Made 300 large photographs and exhibited them
Lady Augusta Mostyn (1830-1912), *Oak Tree in Eridge Park, Sussex, 1858*

- Photographic Exchange Club Britain
- Mostyn Art Gallery
- **First gallery specifically to exhibit art by women**
Lady Clementine Hawarden (1822-1865), *Girl in Fancy Dress*, 1860
800 images in 7 years

• 1850’s – 60’s
• Silver medals
• Photographic Society of London
The Victorian Era’s Most Famous Female Photographer
Julia Margaret Cameron
(1815-1879)

• British
• Born in India, Julia Pattie
• Schooled in France
• Married at 23
Julia Margaret Cameron (1815-1879)

- Received first camera at age 48
- Subjects: Bible, Greek Myths, Medieval Romance
- Loved Pre-Raphaelites
- Soft-focus
- First photographer to consistently take advantage of copyright law of 1862 – registered 505 photographs
Julia Margaret Cameron, Alfred Lord Tennyson, 1866
Julia Margaret Cameron (1815-1879), *Sir John William Herschel*, 1867, albumen print

- Invented cyanotype
- And hypo (fixer)
Julia Margaret Cameron, *Henry Wadsworth Longfellow, Charles Darwin*, 1868
Julia Margaret Cameron, William Holman Hunt (1827 – 1910), 1864
Hunt, The Awakening Conscience, 1853, Cameron 1868
On right Julia Margaret Cameron, *Vivien and Merlin*, 1874
Julia Margaret Cameron, Queen Esther Before Ahasueras, 1865
Julia Margaret Cameron

• The Day Spring, 1865
A great-niece’s memory

• The girls were dressed up as angels and had heavy swans’ wings fixed to their shoulders, “while Aunt Julia, with ungentle hand, tousled our hair to get rid of its prim nursery look”. Aunt Julia was not to be trifled with. “Once in her clutches, we were perfectly helpless. ‘Stand there,’ she shouted.” Tourists admiring the maritime views were not safe. They “were liable to find themselves bidden in a way that brooked no denial into her studio, where, a few moments later, they would find themselves posing as Geraint, or Enid, Launcelot, or Guinevere…”

• https://www.theguardian.com/artanddesign/2015/sep/22/julia-margaret-cameron-victorian-portrait-photographer-exhibitions
Great niece Virginia Wolff said:

• Boatmen were turned into King Arthur, village girls into Queen Guinevere. Tennyson was wrapped in rugs; Sir Henry Taylor was crowned with tinsel . . . She cared nothing for the miseries of her sitters nor of their rank."

• Another sitter, Miss North, complained:

• She made me stand with spiky coconut branches running into my head . . . and told me to look perfectly natural.
Julia Margaret Cameron

• Hypatia, 1867
Julia Margaret Cameron, *Mother Mary*, 1867
Julia Margaret Cameron

A Study of the Cenci, 1868
Reni or Sirani painting
Julia Margaret Cameron, *The Kiss of Peace*, 1869
Julia Margaret Cameron, Pomona (L), 1870
Julia Margaret Cameron, *Venus Chiding Cupid*, 1872
Julia Margaret Cameron, *I Wait*, 1872
Julia Margaret Cameron, *Parting of Sir Lancelot and Queen Guinevere*
Julia Margaret Cameron, *The Angel at the Tomb*
Julia Margaret Cameron, *Untitled (5), Ceylon*

1875 moved to Ceylon
Julia Margaret Cameron, A Group of Kalutara Peasants
Julia Margaret Cameron, *A Group of Kalutara Peasants* (2)
Orientalism

• Women in sexually suggestive poses
• Wholesale labeling of non-Western people as passive, childlike
• Portrayals timeless - out of step with Western technology
Anon, Arab Woman and Turkish Woman, Zangaki, Port Said, 1870-80, albumen print

- Orientalism
- “harem” images popular in Western art
- Veiled, yet suggestive
- Time standing still
Orientalism in painting, Ingres, *Grande Odalisque*, 1814
Gérôme, *Dance of the Almeh*, 1863
Marie Bonfils (French, 1837-1918), Group of Bedouin Women, 1876-85, Beirut

- Family studio in Beirut
- **First professional Woman photographer in the Middle East**
- Wife of a photographer, mother of a photographer, herself
- Not to please foreign fantasies
- How the family wished to be portrayed
• Bonfils’ Studio

Bonfils’ Studio
Marie Bonfils, *Young Woman from Lebanon*, c. 1876-85
Pictorialism

• 1880’s – 1920’s
• Photography as a fully fledged art form
• Looked back to artists like Julia Margaret Cameron
• Liked scenes with fog and shadows
• Liked platinum printing with subtle gray tones
• Often printed on textured paper
Gertrude Käsebier, American
1852 – 1934

• Attended art school at age 37
• Studied painting at Pratt
  And in France & Germany
• Started professional career in 1894

_Self-portrait_
Chief Iron Tail, 1898

• Took portraits of Sioux
• Iron Tail tore his first one up
Chief Flying Hawk, 1898

- At Little Big Horn, 1876
- Death of Crazy Horse, 1877
- Wounded Knee Massacre 1890
- Buffalo Bill’s Wild West Show
Gertrude Käsebier, *Untitled Portrait*
Gertrude Käsebier, Rodin
Gertrude Käsebier, American 1852 – 1934, Miss N. 1902

• Elected to Linked Ring, 1900
• Most successful portrait photographer in the first decade of the 20th century

Evelyn Nesbitt ay 16
Her story fictionalized in *Ragtime*
Gertrude Käsebier, *Lollipops*, 1910
Käsebier, Gertrude (American photographer, 1852-1934), *The Picture Book*, 1899-1902
Gertrude Käsebier, *Blessed Art Thou Among Women*, 1899

- In first issue of Camera Work
- Portrait of Agnes Rand Lee
  And daughter Peggy
- Often shows women sending children out into the world
Käsebier, *The Heritage of Motherhood*, 1904

Agnes Rand Lee
after Peggy died
Gertrude Käsebier, *The Manger*, c. 1900

- Sold for $100, the most ever paid for a photograph at the time
- Later on, clashed with Stieglitz
  He felt she was too commercial
  She quit Photo-Secession
Jane Reece (1868-1961) Dayton, OH

- *Poinsettia Girl, Self-Portrait*, 1907
- Born in a log cabin in West Jefferson, OH
- 1883 moved to Springfield
- 1894 Zanesville
- 1896 secured job as re-toucher
- 1903 began photography
- Interest in Japanese prints
Jane Reece, *The Poinsettia Girl*, 1907

- Her signature piece
- Not much formal education
- Used photographic journals for inspiration
- 1909 Enrolled in Columbia, U, NY
- Studied under Clarence White
- Met Gertrude Kasebier
Jane Reece (1868-1961)

- December 1903 opened Studio in Dayton
- Self-Portrait at the Rembrandt Studio 1904-5
- Still unusual for women To be photographers at time
Jane Reece (1868-1961)

- *Maid O’ the Sea*, 1907
Jane Reece, *The Soul in Bondage*, 1911
Jane Reece (1868-1961)
Jane Reece (1868-1961)
Jane Reece (1868-1961)
Jane Reece, *Inspiration: Mr. Shaffer*, 1911
Jane Reece, *Whence?*, 1916
Jane Reece, *Head of Achilles*, 1916
Jane Reece, *The Torch Bearer, Mrs. RH Grant*, 1917
Jane Reece (1868-1961)

- 1909 set up studio at 3rd and Main in Dayton, OH
- 1911 in California
- 1912 - 19 back in Dayton
- Second trip to CA 1919 –
- Met Weston and Modotti
Jane Reece, *Edward Weston*, 1919
Jane Reece (1868-1961),
Tina Modotti
Tina Modotti, 1919
Jane Reece, Jess Aull, 1922

- Europe 1922-23 with Jess Brown Aull
- Met Sarah Bernhardt
Jane Reece, *Interpretive Dance I*, Henry Losee, 1922
Jane Reece, *Triangle Composition, Henry Losee*
Jane Reece,
*Spaces (Henry Losee)*
Jane Reece, *Matilda Dunbar, The Poet’s Mother*, 1924

- 1923 bought building on West Riverview
Jane Reece, Silent Solace, The Altrusa Club and Jane Reece’s Studio
Jane Reece (1868-1961), Mrs. Carnell, 1928
Jane Reece (1868-1961), Manacled Love, Josephine and Hermene Schwartz, 1926
Jane Reece (1868-1961), Bohemian Dance, Hermene Schwartz
Jane Reece, *Hermene at the Gate*, 1926
Jane Reece (1868-1961)
Boughton, Alice, 1865-1943, *Children-Nude*, 1902, gelatin silver print

- Studied at Pratt Institute
- Studied with Käsebier
- Opened her own studio in NY 1890
- Part of Photo-Secession
- A “New Woman”
- From 1909 Camera Work
Alice Boughton, *Dawn*, from *Camera Work*, 1909
Anne W. Brigman (American, 1869-1950), *The Heart of the Storm*, 1902, gelatin silver print

- From California
- Portrayed women as spirits or souls of trees
Brigman, *Storm Tree*, 1915
Anon, *Untitled*, 1908, Postcard
Frances Benjamin Johnston, *Self-Portrait*, c. 1890

- Niece of Grover Cleveland
- Well-educated
- Given first camera by George Eastman
- 1899 Documented Hampton Institute
Johnston, Frances Benjamin, 1864-1952, *Self-Portrait as “New Woman,”* 3 symbols of rebellion: smoking, drinking beer, and showing petticoat, 1896

- Washington D.C.
- Made Pictorialist Portraits
Johnston, Frances Benjamin, 1864-1952

• Worked for Eastman Kodak in Washington, D.C.
• 1897 Ladies Home Journal, “What a Woman Can Do With a Camera”
• Alice Roosevelt’s 1906 wedding portrait
• Official White House photographer for 5 presidents
Johnston, Frances Benjamin, 1864-1952

- 1920’s 247 photos of Fredericksburg, VA
- Carnegie grant to document VA’s early architecture
- Honorary member of AIA
- Retired to New Orleans, died at 88
• Pictorialism’s soft focus

Appealed to women

• Started being used

In advertising
Tonneson Sisters, Advertising, late 19th, early 20th century
Father Time in a Calendar Illustration
Margaret Watkins, *Advertisement for Myer’s Gloves*, 1920’s

- Modernist visions
- Used for advertising

- Photographer
- Poet
- Painter
- In Man Ray’s circle
- Lover of Picasso
- Unsettling armadillo
- Also a fashion photographer
Dora Maar, *Sans Titre*, 1934
Claude Cahun (1894-1954), *Self Portrait*, c. 1928, gelatin silver print

- Born Lucy Matilde Schwob
- Involved with Surrealism
- Self-portraits involving Shifting gender identity
Claude Cahun, *I am in Training Don’t Kiss Me*
World War II activism

In 1937 Cahun and her partner Suzanne Malherbe settled in Jersey.

Following the fall of France and the German occupation of Jersey, they became active as resistance workers and propagandists.

In 1944 she was arrested and sentenced to death, but the sentence was never carried out.
California Modern

- Group f.64
- Very small aperture stop
- Dismissed Pictorialism
- Willard Van Dyke & Ansel Adams - organizers
- Imogen Cunningham
Imogen Cunningham (1883-1976), Banana Plant, c. 1929

• Kasebier’s photograph inspired her
• Botany
• Nudes
• Industry
• 1907 worked for Edward S. Curtis
• “Film und Foto”
Imogen Cunningham, Irene “Bobby” Libarry, 1976

- Attended OSU
- Was darkroom assistant for Man Ray
- WPA
Berenice Abbot, *Manhattan at Night*, 1934

- Views of NYC
- Straight Photography
“To make a portrait of a city, is a life work and no one portrait suffices, because the city is always changing.

Everything in the city is properly part of its story - its physical body of brick, stone, steel, glass, wood, its life-blood of living, breathing men and women.

Streets, vistas, panoramas, bird's eye views and worm's eye views, the noble and the shameful, high life and low life, tragedy, comedy, squalor, wealth, the mighty towers of skyscrapers, the ignoble facades of slums, people at work, people at home, people at play . . .”
Berenice Abbott, American, 1898 - 1991, 
*Beams of Light Through Glass*, Photographs, about 1960, gelatin silver print

- Photography editor of *Science Illustrated*
- Worked on commission to improve illustrations of science textbooks
- Invented devices and techniques for scientific illustration
Tina Modotti (1896-1942)

- Actor, model, poet, photographer
- Modotti's photographs can be categorized into two distinct groups, "Romantic" and "Revolutionary"
- She also documented the works of the Mexican mural painters José Clemente Orozco and Diego Rivera.
- Modotti became a celebrated documentary photographer whose work was widely published in Mexican magazines
Tina Modotti, *Tepotzotlan, Semana Santo*, 1924, Location: Mexico, Tepotzotlan, gelatin silver print
Tina Modotti (American, 1896-1942), *Children bathing in river*, ca. 1929, gelatin silver print

- Moved from Italy to US in 1912
- By 1921 was in Mexico, Weston’s lover
- Became political – communism
- 1929 charged with assassination of Julio Antonio Mella
- and of assassination attempt on Mexican president
- Exiled from Mexico in 1930
Tina Modotti (American, 1896-1942), *Two men carrying large loads on backs*, ca. 1929, gelatin silver print
Tina Modotti,, *Woman of Tehuantepec*, ca. 1929, Location: Mexico, Tehuantepec, gelatin silver print
Tina Modotti, American (born Italy), 1896-1942, *Woman with Child*, c. 1930, gelatin silver print
Tina Modotti, 1896-1942, *Worker's Hands*, Mexico, 1927, gelatin silver print
Tina Modotti, *Hand of the Puppeteer*, Mexico City, 1926, gelatin silver print
Tina Modotti, *Workers*, Mexico, c. 1926-30
Dorothea Lange (1895 – 1965)

• Had polio as a child
• At 17 decided to become photographer
• In early 20’s set up photo studio in San Francisco
• Hired by FSA to document plight of Migrant farm workers
• In one summer she drove 17,000 miles
Dorothea Lange, *Daughter of Tennessee Coal Miner*, 1936
Dorothea Lange, *Young Migratory Mother originally from Texas, Edison, California, 1940*
Dorothea Lange, *Damaged Child, Shack Town, Elm Grove, Oklahoma, 1936*

- Considered one of the most poignant portraits ever taken of a child
- “possibly retarded, as well as abused”
- an outcast
Dorothea Lange

- 1936
- Migrant pea picker
- Had 10 children
- Living in car
- Early frost damaged pea crop
- Surviving on frozen vegetables gleaned from fields and birds that kids caught
Dorothea Lange, *Migrant Mother, Nipomo, California, 1936*, gelatin silver print. printed later

- Florence Thompson
- 32 years old
- Family stranded
- Sold tires

- This photograph raised a flood of donations to aid migrant workers
Dorothea Lange, *In a Camp of Migrant Pea Pickers*
Florence Thompson & Children, 1979
MA BURNHAM

My father was a Confederate soldier. He gave his age a year older than what it was to get into the army. After the war he bought 150 acres from the railroad and cleared it. We never had a mortgage on it.

In 19 and 20 the land was sold and the money divided. Now none of the children own the land. It's all done over, but it raised a family. I've done my duty—I feel like I have. I've raised 11 children—6 dead, 6 alive, and 2 orphans...

Then all owned their farms. The land was good and there was free range. We made all we ate and wore. We had a house and school. The old settlers had the sheep. Now this hill land has washed. And we don't get anything for what we sell. We had two teams when this depression hit us. We sold one team—we had to to get by—and we sold 4 cows.

In 19 and 35 we got only 75 and 60 cents a hundred pounds for picking, and in 19 and 36 only 60 and 75 cents, and we lose for 75 cents a day. Then the government reduced the acreage and where there was enough for too big families now there's just one. Some of the landowners would rather work the cotton land themselves and get all the government money. So they cut down to what they can work themselves, and the farming people are rented out. They go to town on relief—it's a hard to case. Sharecroppers are just cut out.

Then the Lord takes a hand, and by the time He'd taken a swipe at it there was drought and armyworm. I don't know whether that drought was the Devil's work or the Lord's work—it's 5 days everything wilted.

Falta from this part has left for California in just the last year or so. My two grandsons—they were renters here and no more—went to California to hunt work. Those who have gone from here...

If you see my grandson in California tell 'em you met up with Ma Burnham of Conover, Arkansas.

June 15, 1939
Esther Bubley (1921-1988), *Listening to a Murder Mystery on the Radio...*, 1943

- Photojournalist
- Inspired by *Life* and FSA
- Hired by Stryker for Office of War Information, 1942
- Women at work/play
Margaret Bourke-White
1904-1971

- Photojournalist
- Self-Portrait Outside Her Chrysler Building Studio, 1930
- Studied under Clarence White
- 1929 hired for *Fortune* Magazine, then by *Life* in 1936
Bourke-White, Margaret, 1904-1971, Fort Peck Dam, Montana, 1936, gelatin silver print

• One of original photographers hired for *Life*
• Worked there 20 years
• Photographed *Life’s* first cover

• First woman to fly in A combat mission
Margaret Bourke-White, *Self-Portrait*
Margaret Bourke-White, Gandhi, 1946
Margaret Bourke-White, *The Living Dead of Buchenwald*
Margaret Bourke-White, *DC-4 Flying over Manhattan*, 1939
Diane Arbus (1923 – 1971)

(photo by Alan Arbus, 1949)
Arbus, Disneyland Castle
• The photography of Diane Arbus focuses on unusual people - people on the fringe of normal society - circus freaks, aging nudists, and people with all sorts of physical deformities.

• Arbus's focus on people on the social fringe is actually somewhat odd considering she started her career working in fashion photography (Seventeen, Glamour, Harper’s Bazaar)
Arbus

• Art with a message
• Complex, contradictory
• Explored relationship between appearance & identity, illusion & belief, theatre & reality
• Celebrated the way things are rather than the way they are “supposed” to be

• Sometimes considered to be first post-modern photographer
Post-Modernist Characteristics

• Bricolage - the use of words
• Simplification
• Appropriation
• Performance Art
• Recycling past styles
• Destruction of barrier between high art/low art and popular culture
• New ideas about social commentary
• Power of images
• Photographic studies an important field
  • Gender & ethnicity, sexual orientation
  • Photography can break down tradition
  • Make way for social and cultural change
  • An image-world that molds perceptions of ourselves
  • Questioning of conventions and stereotypes
Child with Toy Hand Grenade in Central Park, 1962
Diane Arbus

• wanted to capture on film the people who we would otherwise avert our eyes from if we were to meet them on the street
• Her strangely compelling photographs are straightforward, honest and unflinching
Photograph of the Artist, taken by Stephen Frank, 1970
Identical Twins, Roselle, New Jersey, 1967
King and Queen of a Senior Citizen Ball
Eddie Carmel, *Jewish Giant*, 1970
Arbus, Mae West, in a Chair, at Home
Arbus, Burlesque Queen
Arbus, Tattooed Man
Cindy Sherman (b. 1954)

• SUNY Buffalo, Failed first photo course
• Collected odd clothing and props
• Dressed up for assignment 1975 - transformation
• One of most celebrated image makers of 1980’s & 90’s
• Sherman carefully stages her photographs and serves as her own model.
• In this manner, Sherman creates a body of work in which she purposefully manipulates the imagery of women's lives
• “Untitled Film Stills” culturally prevalent images
Does not reveal anything about CS
Not a real film still
Not a reference to any real movie
Movie born gender stereotypes
Cindy Sherman

• Sherman began staging black-and-white 8" x 10" photographs of herself in various guises in the late-1970's

• She uses film, magazine, and popular imagery as a basis for her deconstructions. Sherman's intentionally ambiguous scenarios actively engage the viewer's imagination and personal perspective

• 1980 began using color, larger format
Untitled #93, 1981

• The horizontal works of 1981 were inspired by pornographic centerfolds
• They are disturbing images with implied narrative and psychological intensity
In 2011, a print of *Untitled #96* fetched $3.89 million at Christie's, making it the most expensive photograph at that time. It was a part of an edition of 10 from 1981.
Cindy Sherman, Untitled #123, 1983

In 80’s deeply saturated color
Photographs based on pin-ups
Fairy tales
Old Master paintings
Cindy Sherman

In 1983 Sherman began creating what she identified as "costume dramas". Sherman's photography often confronts the roles of women and society's expectations.
Cindy Sherman, b. 1954, *Untitled #205*, 1989, 61”x 48”
Untitled # 224, 1990
Untitled # 193, 1989
• In one large-scale photograph, she presents herself to the viewer as a murder victim whose throat has been cut
• The implication that a struggle occurred is clear
• Sherman had to master makeup, sets, and lighting to create such a horrific and dramatic scene for the viewer's contemplation
Untitled #291, 1992

• Took herself out of the Picture, used mannequins
Grotesque
Feminism and Postmodern Photography

• Focus on gender as a kind of performance
• Rehabilitation of reputations of 19th c. female photographers (ref. Linda Nochlin)
• Judy Dater (b. 1941) published *The Feminine Eye in Photography* (1973) – at that time the work of many women photographers was largely unknown
Barbara Kruger (born 1945)

- Kruger began her career as a graphic designer.
- As part of her training, she studied with Diane Arbus at the prestigious Parson's School of Design in New York.
- Following her studies, she began a successful career as a graphic designer and worked for notable women's magazines *Mademoiselle* and *House and Garden*.
During 1980’s and 90’s essential feminists (believed femininity was a real inborn trait) Vied with culturalists (gender roles are Culturally determined)

Kruger uses mass media images, Postmodern Assumptions, and confrontational, poster-like Images

Put them in public venues, like billboards

Appropriation + words
Graphic design

Barbara Kruger, “We won’t play nature to your culture.” 1983.
Kruger is best known for her compelling black-and-white photographs banded with red stripes and accompanied by bold messages presented in a specific font - *Futura Bold Italic*
• Kruger's bold imagery blatantly questions patriarchal oppression, female stereotypes, consumerism, and the power of the media

• In her work, she directly confronts the questions regarding who speaks/who is silent, who is powerful/who is powerless

• Kruger challenges viewers to consider these important questions as a means to encourage conscious consideration and dialogue
Constructed Realities

• Staged photographs
• Or “the constructed photograph”
Sandy Skoglund (b. 1946)

- Skoglund is noted for constructing life-size *installations* that appear strikingly similar to stage sets.
- After completing an installation, Skoglund photographs the environment.
- In this way, she successfully combines installation and photography as a unified art form.
- Sculpture and photography.
Anna Gaskell (b. 1969, Iowa)

• Mother was an evangelical, charismatic Christian
• Stages scenes, ala Cindy Sherman
• Influenced by fairy tales, Lewis Carroll, Brothers Grimm
• believing the “possibility of the impossible and suspension of disbelief”
• Pre-adolescent girls
Gaskell

Resemblance

Untitled #74, 2001

• Young girls in
• Concocted
Rituals
• Forboding
• Directoral

Anna Gaskell
Sally Mann, b. 1951

• Mann is a photographer best known for her large black-and-white photographs.

• While many contemporary photographers freely experiment with new and emerging technology, Mann opts to work with a large-format camera using the Wet Collodion process.

• In essence, she uses the tools and techniques employed by photographers working during the 19th-Century
Her second collection: 
*At Twelve: Portraits of Young Women, 1988*
Her third Collection: Immediate Family, 1992, Jesse’s Cut, 1985; The Perfect Tomato, 1990
• The 1992 publication of her book of photographs titled, *Immediate Family*, garnered considerable public attention - and generated quite a bit of controversy!

• As the title suggests, the book documents Mann's family with special emphasis given to her three young children.
• In 2001, *Time* magazine named Mann "America's Best Photographer." Commenting on her work, the *New York Times* proclaimed, "Probably no photographer in history enjoyed such a burst of success in the art world."

• While it is not unusual for a mother to document the lives of her children with photographs, the fact that Mann's children appeared nude in some of the images caused *Immediate Family* to quickly become the subject of great controversy shortly after its publication.
• While some critics claimed the works were pornographic in nature, Mann countered the criticism noting she considered the photographs to be "natural through the eyes of a mother, since she has seen her children in every state: happy, sad, playful, sick, bloodied, angry and even naked."

• Recently, Mann has moved from documenting her family to photographing landscapes suggesting death and decay.
Carrie Mae Weems (b. 1953)

It’s fair to say that black folks operate under a cloud of invisibility - this too is part of the work, is indeed central to [my photographs]... This invisibility - this erasure out of the complex history of our life and time - is the greatest source of my longing.

— Carrie Mae Weems —
Carrie Mae Weems (b. 1953)

- Portland, OR, working class
- Worked on farms and in factories, feminist political organizations
- 1976 received a camera as a gift
- California Institute of the Arts, BFA, photography, 1981
- MFA Cal San Diego
- 27 before exhibited
- Often sets up tableaus
- Disturbing, shocking, provocative
- Challenging text
Carrie Mae Weems (b. 1953)

• Weems is a contemporary photographer whose body of work focuses on African-American issues such as racism, gender relations, politics, and personal identity, as well as the historic catastrophe of slavery.

• Weems was politically active in the labor movement as a union organizer, while in her twenties.

• Early in her career, she used photography for political reason rather than for art.
Carrie Mae Weems (b. 1953)

• After discovering The Black Photography Annual, a book of images by African-American photographers, Weems was inspired to become a photographer.

• Gender issues and familial relationships serve as the topic of one of the photographer's best known collections, The Kitchen Table Series.

• As seen in the series of photographs below, a kitchen table serves as a consistent anchor for a series of personal and familial interactions.

• [http://carriemaeweems.net/work.html](http://carriemaeweems.net/work.html)
Kitchen Table Series
Carrie Mae Weems (b. 1953)

• Of her work, Weems notes:
  • I want to make things that are beautiful, seductive, formally challenging and culturally meaningful
  • I'm also committed to radical social change...any form of human injustice moves me deeply
  • Studied African-American folklore at Cal Berkeley
  • Smithsonian Fellowship
  • Tiffany Award
Carrie Mae Weems, “Ain’t Jokin’” 1987-88, Mirror, Mirror

• LOOKING INTO THE MIRROR,
• THE BLACK WOMAN ASKED,
• "MIRROR, MIRROR ON THE WALL,
• WHO'S THE FINEST OF THEM ALL?"
• THE MIRROR SAYS, "SNOW WHITE,
• YOU BLACK BITCH,
• AND DON'T YOU FORGET IT!!

• Racism juxtaposed with children’s rhymes
J.T. Zealy, Portrait of Delia, Renty and others, 1850
Carrie Mae Weems - From Here I Saw What Happened and I Cried; Creation Date: 1995
Carrie Mae Weems (b. 1953) Black Woman With Chicken, 1987 – racial stereotypes
Carrie Mae Weems (b. 1953)

• “The battle against all forms of oppression keeps me going and keeps me focused.”
Chun-Shan (Sandie) Yi

Physical disabilities
Combined with prosthetics
Fashion design
Jewelry

For generations, people in her family have been born with varying numbers of fingers and toes.

Born with 2 fingers and 2 toes on each limb

Lives in Taiwan
Art therapist

Suzanne Opton (b. 1954), Soldier, soldiers returning from duty in Iraq, hints of physical or mental injury
Daniela Rossell (b. 1973)

- Privileged lives of daughters of political elite
- *Ricas y Famosas* (Rich and Famous)
- Spanned the years 1994-2001
- Published as a book in 2009
- First models were friends and family
- Roles of women
- Hot house flowers
- Criticized
Daniela Rossell, *Paulina with Lion (Rich and Famous)*, 1999
Rossell, Janita in her Father’s Office

- 1992-96 Beaches
- 1994 Mothers after giving birth
- Raves 1996-97
- 2002-03 New Inductees into army
- Parks 2003-2006
Rineke Dijkstra, Tiergarten, Berlin, German, June 27, 1999

• Vulnerable age
• Childhood to adulthood
Lalla Essaydi (b. 1956)

- Born in Morocco
- Spent part of childhood in Saudi Arabia
- Lives in USA
Her art, which often combines Islamic calligraphy with representations of the female body, addresses the complex reality of Arab female identity from the unique perspective of personal experience. In much of her work, she returns to her Moroccan girlhood, looking back on it as an adult woman caught somewhere between past and present, and as an artist, exploring the language in which to “speak” from this uncertain space. Her paintings often appropriate Orientalist imagery from the Western painting tradition, thereby inviting viewers to reconsider the Orientalist mythology. She has worked in numerous media, including painting, video, film, installation, and analog photography.

"In my art, I wish to present myself through multiple lenses -- as artist, as Moroccan, as traditionalist, as Liberal, as Muslim. In short, I invite viewers to resist stereotypes.”  

http://lallaessaydi.com
Bullet #2
Shirin Neshat (b. 1957),
I am its Secret, 1993

b. in Iran
Catholic boarding school
Cal Berkeley
Lives in NYC

contrasts between
Islam and the West
femininity and masculinity
public life and private life
antiquity and modernity
Art is our weapon. Culture is a form of resistance.

— Shirin Neshat —
For Further Reading:

• The Dayton Art Institute, *The Soul Unbound: The Photographs of Jane Reece*, 1997

