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## Graciela Iturbide Collection 55

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A History of Women Photographers

André Kertész

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## RODERICK RORY

### A History of Women Photographers Aperture

How have women artists used photography as a tool of resistance? *Our Selves* explores the connections between photography, feminism, civil rights, Indigenous sovereignty and queer liberation. Spanning more than 100 years of photography, the works in *Our Selves* range from a turn-of-the-century photograph of racially segregated education in the United States, by Frances Benjamin Johnston, to a contemporary portrait celebrating Indigenous art forms, by the Chemehuevi artist Cara Romero. As the title of this volume suggests, *Our Selves* affirms the creative and political agency of women artists. A critical essay by curator Roxana Marcoci asks the question "What is a Feminist Picture?" and reconsiders the art-historical canon through works by Claude Cahun, Tina Modotti, Carrie Mae Weems, Catherine Opie and Hulleah J. Tsinhnahjinnie, among others. Twelve focused essays by emerging scholars explore themes such as identity and gender, the relationship between educational systems and power, and the ways in which women artists have reframed our received ideas about womanhood. Published in conjunction with a groundbreaking exhibition of photographs by women artists--drawn exclusively from MoMA's collection, thanks to a transformative gift of photographs from Helen Kornblum in 2021--this richly illustrated catalog features more than 100 color and black-and-white plates. As we continue to aspire to equity and diversity, *Our Selves* contributes vital insights into figures too often relegated to the margins of our cultural imagination.

André Kertész Univ of Wisconsin Press

This thorough and accessible introduction to the greatest women photographers from the 19th century to today features the most important works of 55 artists, along with in-depth biographical and critical assessments. Since the inception of photography as an art form nearly 200 years ago, women have played an important role in the development of the genre, often pushing boundaries and defying social convention. This comprehensive

volume features 55 of the most important women photographers. Each artist is profiled in spreads featuring splendid reproductions of key works and an in-depth overview of her career and contributions to the art of photography. Biographical information and a contextual essay focusing on the impact of women in the history of the medium makes this an excellent illustrated reference.

### **An Index to American Photographic Collections** Giles

Covering more than 500 titles, both classics and newer publications, this book describes what titles are about and why teens would want to read them. Nonfiction has been the workhorse of many young adult library collections—filling information and curricular needs—and it is also the preferred genre for many teen readers. But not all nonfiction is created equal. This guide identifies some of the best, most engaging, and authoritative nonfiction reads for teens and organizes them according to popular reading interests. With genres ranging from adventure and sports to memoirs, how-to guides and social justice, there is something for every reader here. Similar fiction titles are noted to help you make connections for readers, and "best bets" for each chapter are noted. Notations in annotations indicate award-winning titles, graphic nonfiction, and reading level. Keywords that appear in the annotations and in detailed indexes enhance access. Librarians who work with and purchase materials for teens, including YA librarians at public libraries, acquisitions and book/materials selectors at public libraries, and middle and high school librarians will find this book invaluable.

Dorothea Lange Bloomsbury Publishing USA

Mexico City is one of Latin America's cultural capitals, and one of the most vibrant urban spaces in the world. The *Mexico City Reader* is an anthology of "Cronicas"—short, hybrid texts that are part literary essay, part urban reportage—about life in the capital. This is not the "City of Palaces" of yesteryear, but the vibrant, chaotic, anarchic urban space of the 1980s and 1990s—the city of garbage mafias, necrophiliac artists, and kitschy millionaires. Like the visitor wandering through the city streets, the reader will be constantly surprised by the visions encountered in this mosaic of writings—a textual space brimming with life and crowded with

flâneurs, flirtatious students, Indian dancers, food vendors, fortune tellers, political activists, and peasant protesters. The essays included in this anthology were written by a panoply of writers, from well-known authors like Carlos Monsiváis and Jorge Ibagüengoitia to younger figures like Fabrizio Mejía Madrid and Juieta García González, all of whom are experienced practitioners of the city. The texts collected in this anthology are among the most striking examples of this concomitant "theory and practice" of Mexico City, that most delirious of megalopolises. "[An] exciting literary journey . . ."—Carolyn Malloy, *Multicultural Review*

Joan Fontcuberta Phaidon Press

Etudie l'oeuvre de l'artiste à travers 55 de ses photographies, accompagnées de brefs commentaires.

Julio Galán Chronicle Books

In this landmark volume, Rosenblum (*A World History of Photography*) examines sympathetically the achievements of women in photography since its invention in 1839, and highlights society's failure to give them appropriate recognition. One research obstacle the author encountered was the 19th-century practice of men taking credit for work done by women. Here is work from 250 female camera artists, from Julia Margaret Cameron (b. 1815) to Annie Leibovitz (b. 1949), who, despite strong cultural resistance, mastered everything from early wet-plate views and portraits to 35 millimeter photojournalism, often initiating aesthetic and commercial improvements. Her chronicle of women's part in each era's artistic movements and media transitions, plus capsule biographies with an in-depth bibliography and index, make this a seminal reference work. The author's choice of 263 photographs seems to favor the esoteric, bringing to light a largely unknown world in vivid originality and broad archival conception.

See/Saw Candlewick Press

Published by the Ruth Chandler Williamson Gallery, Scripps College in association with Getty Publications This richly illustrated exhibition catalogue features photographs by three Mexican women, each representing a different generation, who have explored and stretched notions of Mexican identity in works

that range from the documentary to the poetic. *Revolution and Ritual* looks first at the images of Sara Castrejón (1888–1962), the woman photographer who most thoroughly captured the Mexican Revolution. The work of photographic luminary Graciela Iturbide (born 1942) sheds light on Mexico's indigenous cultures. Finally, the self-portraits of Tatiana Parceró (born 1967) splice images of her body with cosmological maps and Aztec codices, echoing Mexico's layered and contested history. By bringing their work into conversation, *Revolution and Ritual* invites readers to consider how Mexican photography has been transformed over the past century.

Graciela Iturbide Fondation Cartier Pour l'Art Contemporain, Paris Eugene Atget is today seen as the first 'modern' photographer. He was a compulsive documenter of all things Parisian. Day after day, for over 30 years, he systematically photographed Parisian street scenes, street trades (from rag-pickers to prostitutes) and the grand parks of Saint-Cloud and Versailles. He himself described his work as simple 'documents for artists' but since his death in 1927, his work has been re-evaluated and he is now seen as one of the most important photographers of the twentieth century, the creator of a unique monument to a Paris that no longer exists and a particular era of French culture.

**Images of the Spirit** Graywolf Press

A lavishly illustrated history of photography in essays by the author of *Otherwise Known as the Human Condition* See/Saw shows how photographs frame and change our perspective on the world. Taking in photographers from early in the last century to the present day—including artists such as Eugène Atget, Vivian Maier, Roy DeCarava, and Alex Webb—the celebrated writer Geoff Dyer offers a series of moving, witty, prescient, surprising, and intimate encounters with images. Dyer has been writing about photography for thirty years, and this tour de force of visual scrutiny and stylistic flair gathers his lively, engaged criticism over the course of a decade. A rich addition to Dyer's *The Ongoing Moment*, and heir to Roland Barthes's *Camera Lucida*, Susan Sontag's *On Photography*, and John Berger's *Understanding a Photograph*, *See/Saw* shows how a photograph can simultaneously record and invent the world, revealing a brilliant seer at work. It is a paean to art and art writing by one of the liveliest critics of our day.

The Mexico City Reader Yale University Press

An outstanding exploration of a photographer, educator, and curator whose work both documented and created change in post-Revolutionary Mexico This stunning and lyrical volume highlights the personal work of Lola Álvarez Bravo (1903–1993), one of Mexico's foremost photographers. Álvarez Bravo worked as a photojournalist, commercial photographer, portraitist, and educator and played a critical role in her country's cultural renaissance. In the years following the Mexican Revolution, she captured a profoundly transformative moment for the country's land, architecture, and people. She remains best known for these works and for her portraits of prominent modernists working in Mexico, including Frida Kahlo, Diego Rivera, and David Alfaro Siqueiros. Lola Álvarez Bravo delves into a lesser-known body of work, in which attention to pattern, light, and abstraction guides the artist's depictions of urban and rural landscapes and their inhabitants. It also addresses her role in building and securing the legacy of the post-Revolutionary period, her dialogue with modernist photographers, and her place within the broader cultural sphere, offering new insight into the mutual influence she shared with prominent painters, filmmakers, and literary figures of her time.

Radical Women Macmillan Reference USA

This volume - investigating the work of a particular photographer, in this case, Graciela Iturbide - comprises a 4000-word essay by an expert in the field, 55 photographs presented chronologically, each with a commentary, and a biography of the featured photographer.

Our Selves: Photographs by Women Artists Time Life Medical Photographs by Wynn Bullock, Harry Callahan, Eikoh Hosoe, Tina Modotti, Barbara Morgan, W. Eugene Smith.

**Graciela Iturbide** Prestel Publishing

In an exuberant picture book, a glimpse of costumed mermaids leaves one boy flooded with wonder and ready to dazzle the world. While riding the subway home from the pool with his abuela one day, Julián notices three women spectacularly dressed up. Their hair billows in brilliant hues, their dresses end in fishtails, and their joy fills the train car. When Julián gets home, daydreaming of the magic he's seen, all he can think about is dressing up just like the ladies in his own fabulous mermaid costume: a butter-yellow curtain for his tail, the fronds of a potted fern for his headdress. But what will Abuela think about the mess

he makes — and even more importantly, what will she think about how Julián sees himself? Mesmerizing and full of heart, Jessica Love's author-illustrator debut is a jubilant picture of self-love and a radiant celebration of individuality.

**Mexico** New Directions Publishing

Kertesz created some of the most acclaimed photographs of the twentieth century, and the J. Paul Getty Museum is fortunate to own a wide selection of his work. This volume - the first in the Museum's new In Focus series, which is devoted to photographers whose work is particularly well represented in the Getty - presents a handsome selection from the 164 Kertesz photographs in the Museum's collection. The photographs are accompanied by commentaries by Weston Naef, the Getty's Curator of Photographs.

Chicana/o Remix Phaidon Press

This volume examines the work of more than 100 female artists with nearly 300 works in the fields of painting, sculpture, photography, video, performance art, and other experimental media. A series of thematic essays, arranged by country, address the cultural and political contexts in which these radical artists worked, while other essays address key issues such as feminism, art history, and the political body. Published in association with the Hammer Museum. The exhibition took place from Sep 15, 2017-Dec 31, 2017, in the Hammer Museum, Los Angeles.

Pajaros Mack

The little-known color photography of Manuel Álvarez Bravo, presented in a beautiful cloth binding with a tipped-on cover image Manuel Álvarez Bravo produced around 3,000 images in color over the course of his career, though he has tended to be better known for his black-and-white photography. In *Color* presents more than 80 of his most significant color photographs, many of them published for the first time. A broad spectrum of subject matter is presented in this volume, including photographs of a piece with his familiar style and themes--Mexican culture, street life and countryside, formal portraits, nudes--as well as his little-known color experiments. These works in color greatly expand our understanding of his scope and abilities. A key figure in 20th-century Latin American photography, Manuel Álvarez Bravo (1902-2002) was born in Mexico. Self-taught as a photographer, and influenced by avant-garde photography and (later) the Mexican muralist movement, he developed a very

personal style that is now seen as marking the beginning of a true Mexican photography.

**Encyclopedia of Twentieth-Century Photography, 3-Volume Set** University of New Mexico Press

Joan Fontcuberta tries to put the "real" into Dalí's Surrealism. In this first major monograph to be published in the United States by one of Spain's most prominent and innovative artists, Fontcuberta subjects various imaginative landscapes--among them ones by Cézanne, Turner and Weston in addition to Dalí, as well as photographs of his own body--to the manipulation of landscape-rendering software originally designed for the military and scientific communities. The limited visual vocabulary of the programs translates contours (like floppy clocks) into natural elements such as hills, rivers, clouds and the like. The result, actually, looks far from real. As Fontcuberta says, "In a typically surrealist caper, introducing the critical-paranoid method in the technological heart of the computer, Dalí's dreams become equally impossible landscapes." And, he might have added, gorgeous black-and-white ones.

**RADICAL EYE MODERNIST PHOTOGRAPHY** Rm

As the first major monograph on the feminist artist Judy Chicago in nineteen years, this fully illustrated volume provides fresh perspectives by leading scholars. Many people know her famed *The Dinner Party*, installed as the centerpiece of the Sackler Center for Feminist Art at the Brooklyn Museum, but few know her other prescient bodies of work - on sex, birth, death, violence, the

natural world, and more. Featuring her newest work, *The End*, as well as major examples from throughout her career, this fascinating, elegantly designed book offers a new examination of Chicago's wide-ranging artistic expression and powerful voice. The book is published on the occasion of the artist's eightieth birthday and an exhibition of new work at the National Museum of Women in the Arts, as well as the announcement of the Judy Chicago online archival portal. Contents: Acknowledgements; Who's Afraid of Judy Chicago?; In Conversation with Judy Chicago; Through Minimalist to Feminist; 'To Tell of Touch, to Touch by Telling': The Erotics of The Dinner Party; Gestures of Liberation: Smoke and Firework Performances, 1968-1974 Of Woman Born; Metamorphosis as Stasis in *PowerPlay* and the Holocaust Project; Two Tales of Herstorical Proportion; *The End: A Meditation on Death and Extinction*; Chronology; Selected Bibliography; Index. Published to accompany the exhibition *Judy Chicago: The End* which will be on view at the National Museum of Women in the Arts from September 2019 to January 2020. AUTHOR: Judy Chicago is an artist, writer, educator, and humanist whose work and life are models for an enlarged definition of art, an expanded role for the artist, and women's right to freedom of expression. SELLING POINTS: \* Published to accompany a major exhibition of new work at the National Museum of Women in the Arts (September 2019-January 2020) \* The first major monograph on the artist in nineteen years \* The book focuses on key works and

redefines her contributions to art history through new essays, an interview, and art and documentary images \* Judy Chicago was named one of Time magazine's 100 most influential people in 2018 240 colour images

**Graciela Iturbide: Cuando habla la luz** NYU Press

This young adult graphic biography follows the life of one of Mexico's greatest living photographers, Graciela Iturbide, as she makes her way from Mexico City to the Sonoran Desert, Los Angeles, India, and beyond. The kaleidoscopic narrative offers deep insight into the path of a young photographer from an early tragedy to great fame. Renowned Mexican photographer Graciela Iturbide was born in Mexico City in 1942, the oldest of thirteen children. When tragedy strikes Graciela as a young mother, she turns to photography for solace and understanding. From then on Graciela embarks on a photographic journey that takes her throughout her native Mexico, from the Sonora Desert to Juchitán to Frida Kahlo's bathroom, and then to the United States, India, and beyond. *Photographic* is a symbolic, poetic, and deeply personal graphic biography of this iconic photographer. Graciela's journey will excite young adults and budding photographers, who will be inspired by her resolve, talent, and curiosity. Ages twelve and up

**5 Pioneers of Photography** Getty Publications

Published on the occasion of the exhibition *Graphicstudio: Uncommon Practice* at USF, organized by the Tampa Museum of Art, Tampa, Florida, and held February 1 through May 18, 2014.