

## BUILDING A BODY OF WORK IN THE REAL WORLD

with Sasha Wolf and Special Guests

Session 3: October 7, 2023 - Resources

Ralph Waldo Emerson – Self-Reliance

<https://archive.vcu.edu/english/engweb/transcendentalism/authors/emerson/essays/selfreliance.html>

### PAUL GRAHAM

Paul Graham (born 1956) is a British fine-art and documentary photographer. He has published three survey monographs, along with 17 other publications. His work has been exhibited in the Italian Pavilion of the 49th Venice Biennale (2001), Switzerland's national Fotomuseum Winterthur, and a solo exhibition at New York City's Museum of Modern Art. He was included in Tate's Cruel and Tender survey exhibition of 20th century photography (2003), and a European mid career survey exhibition at Museum Folkwang, Essen, which toured to the Deichtorhallen, Germany, and Whitechapel Gallery, London. A 2015 survey of his American work, *The Whiteness of the Whale*, was exhibited at the High Museum of Art in Atlanta. Graham has won the Deutsche Börse Photography Prize, the Hasselblad Award, the W. Eugene Smith Grant, received a Guggenheim Fellowship, and won the inaugural Paris Photo-Aperture Foundation PhotoBook Awards prize for best photographic book of the past 15 years.

- From <https://www.moma.org/artists/2286>

### Beyond Caring

<https://www.paulgrahamarchive.com/beyondcaring.html>

Beyond Caring, consists of photographs Graham had taken in Social Security and Unemployment offices around the UK. Forced into a more clandestine mode of shooting, Graham's images from this series often appear at strange angles, lit only by the dull lighting of the waiting rooms he and his subjects inhabit. Yet, this askew and informal way of shooting acts in Graham's favor, and further emphasizes the banality and latent anxiety that permeates the emotional space of these offices. As many of the subjects in this series are fellow unemployed citizens, Graham is able to highlight

the failures of the Thatcher-era government, and its immediate effects on the working class. Graham's informal formal strategy highlights the carcerality of bureaucratic architecture, literally and figuratively.

### End of an Age

<https://www.paulgrahamarchive.com/endofanage.html>

In *End of an Age* Graham photographs youth on the verge of adulthood; the images are taken at clubs and parties where his subjects are often soaked in the florescent, artificial lighting, or the harshness of Graham's flash. Poetic and psychically charged, Graham's images confront the uncertainty of the period between youth and adulthood, and the temporary escapism and indulgence that we all remember. *End of an Age* is a very different visual language and type of project from *Beyond Caring* but goes to show how different visual languages and voices can come from the same photographer to suit the intentions of different projects.

### A Shimmer of Possibility

<https://www.paulgrahamarchive.com/possibility.html>

Paul Graham's *a shimmer of possibility* is regarded as one of the defining photography books of the 21st century. Awarded the Paris Photo-Aperture Prize for the most significant photobook published in the past 15 years, the original 12 volume set sold out in 10 weeks, and has been out of print since.

*shimmer* comprises 12 individual books, each volume a photographic short story of everyday life in today's America. Modest sequences of images, such as a man smoking a cigarette while waiting for a bus in Las Vegas, or a woman collecting her mail from a mailbox in leafy New England, reflect the poetic ebb and flow of life. Now and then, the quiet narrative slides unexpectedly into the sublime: as a man mows a large green expanse, the sunlight breaks through clouds to illuminate a curtain of glowing raindrops. These filmic haikus avoid the forceful summation we usually find in photography, shunning a tidy packaging of the world into perfect images, to speak instead about the unexamined depths of quotidian life.

- From <https://mackbooks.co.uk/products/a-shimmer-of-possibility-br-paul-graham>

Additional resources:

<https://www.1854.photography/2021/07/paul-graham-beyond-caring/>

<https://hyperallergic.com/665827/photographer-paul-graham-captures-collective-fatigue-of-britain-welfare-state/>

<https://mackbooks.co.uk/blogs/news/the-waiting-game-paul-graham-on-beyond-caring>

<https://i-d.vice.com/en/article/m7gnap/paul-graham-90s-photogend-of-an-age-photobook>

## RINKO KAWAUCHI

Rinko Kawauchi is a celebrated Contemporary photographer, known for her poetic depictions of everyday life, soft palette, and carefully edited photobooks. Born in Shinga, Japan, she went on to study photography and graphic design at the Seian University of Art and Design, graduating in 1993. After a period of working as a freelance photographer in advertising, Kawauchi released three photobooks of her personal work in 2001: UTATANE, HANABI, and HANOKO. She became a famed photographer almost overnight, and has gone on to release several more photobooks. Her work has been exhibited all over the world, including at the Foundation Cartier in Paris, The Photographer's Gallery in London, the Museo de Arte Moderna in Sao Paulo, and White Cube in Kyoto, among many others.

- From <https://lapispress.com/artists/40-rinko-kawauchi/biography/>

### Utahan and Hanabi (2002)

<https://rinkokawauchi.com/en/works/284/>

<https://rinkokawauchi.com/en/works/273/>

Kawauchi's signature color, square format, deeply poetic, images focus on the intricacies and magic of the everyday. Her images exhibit a masterful use of light. Whether it's natural or artificial, light plays a crucial role in her compositions. She

often finds soft, diffused lighting, which imbue her images with a delicate and dreamlike quality. Through this distinct aesthetic sensibility, Kawauchi is able to unite disparate and seemingly unrelated subject matter into a singular ethereal vision that has a signature flair. Utatane meaning “nap” is a prime example of this. Hanabi provides an analogous example of Kawauchi’s distinct style, but with a more refined subject matter: summer fireworks shows.

### **Ametsuchi (2013)**

The title, Ametsuchi, is comprised of two Japanese characters meaning “heaven and earth,” and is taken from the title of one of the oldest pangrams in Japanese—a chant in which each character of the Japanese syllabary is used. In Ametsuchi, Kawauchi brings together images of distant constellations and tiny figures lost within landscapes, as well as photographs of a traditional style of controlled-burn farming (yakhata) in which the cycles of cultivation and recovery span decades and generations. Punctuating the series are images of Buddhist rituals and other religious ceremonies—a suggestion of other means by which humankind has traditionally attempted to transcend time and memory.

- From <https://rinkokawauchi.com/en/publications/458/>

Additional Resources:

[https://rinkokawauchi.com/en/wp-content/uploads/sites/2/2018/01/2010\\_RK-SSAW-SS.pdf](https://rinkokawauchi.com/en/wp-content/uploads/sites/2/2018/01/2010_RK-SSAW-SS.pdf)

<https://www.sfmoma.org/watch/rinko-kawauchi-contemplates-small-mysteries-life/>

<https://issues.aperture.org/article/2004/4/4/rinko-kawauchi-utatane>

<https://prix.pictet.com/cycles/space/rinko-kawauchi>

[https://www.youtube.com/watch?v=5Eou6Z6\\_vt0&t=2s](https://www.youtube.com/watch?v=5Eou6Z6_vt0&t=2s)

### **RINKE DIJKSTRA**

Born in 1959 in Sittard, Netherlands, Dijkstra graduated in 1986 from Gerrit Reitveld Academy in Amsterdam. She worked initially as a commercial photographer, specializing in portraits for newspapers, magazines, and business publications.

Then, while recuperating from an injury, Dijkstra photographed herself moments after swimming dozens of laps in a pool. The image conveyed her physical exhaustion. Significantly for Dijkstra, it depicted a moment when she was completely unguarded—too tired to pose for the camera or worry about how she appeared. The photograph inspired Dijkstra to develop her signature composition of a figure posed frontally against a minimal background.

- From <https://nmwa.org/art/artists/rineke-dijkstra/>

### **Beach Portraits (1992-2002)**

Rineke Dijkstra's Beach Portraits explores the complexities of human identity and the vulnerability of adolescence. Spanning across different locations and cultures, Dijkstra's portraits capture individuals, primarily teenagers, at various beach locations around the world. For "Beach Portraits," Dijkstra utilizes a large-format camera, which allows for remarkable detail and clarity in the images. Each portrait is meticulously composed, often featuring a centered or slightly off-center subject against a simple, neutral backdrop of sea, sand, or sky. This minimalist approach directs the viewer's attention towards the individual and the subtleties of their pose, gesture, and person. Dijkstra's subjects, typically photographed in their swimsuits, are portrayed in a state of transition – caught between childhood and adulthood, highlighting the complexities of personal growth and self-discovery.

<https://www.vincentborrelli.com/pages/books/111853/rineke-dijkstra-james-rondeau-caroline-ehlers/rineke-dijkstra-beach-portraits>

Additional Resources:

<https://magazine.art21.org/2012/08/02/on-view-now-arresting-development-rineke-dijkstras-retrospective-exhibition/>

<https://www.artnews.com/art-in-america/interviews/rineke-dijkstra-guggenheim-sfmoma-56276/>

<https://theincubator.live/2016/11/27/rineke-dijkstra-bullfighters-1996/>

## DEANA LAWSON

Deana Lawson (born in Rochester, New York, 1979) is a photographic artist based in Brooklyn. She received her MFA from the Rhode Island School of Design in 2004. Her work has been included in exhibitions at the Whitney Museum of American Art, New York; Museum of Modern Art, New York; MoMA PS1, New York; Art Institute of Chicago; Institute of Contemporary Art, Philadelphia; Brooklyn Museum; Underground Museum, Los Angeles; Studio Museum in Harlem; Carnegie Museum of Art, Pittsburgh; Kunst Im Tunnel, Düsseldorf; Light Work, Syracuse, New York; Artists Space, New York; Print Center, Philadelphia; and Museum of Fine Art, Spelman College, Atlanta. Lawson is a recipient of the Guggenheim Fellowship, Gordon Parks Foundation Fellowship, Art Matters grant, John Gutmann Photography Fellowship, Rema Hort Mann Foundation grant, Aaron Siskind Foundation fellowship grant, and a New York Foundation for the Arts grant. Her work has been published in magazines, including Aperture, BOMB, the New Yorker, Time, and the California Sunday Magazine. Lawson is assistant professor in visual arts at Princeton University.

– from *Deana Lawson: An Aperture Monograph*

[\(https://aperture.org/books/rare-and-special/deana-lawson-an-aperture-monograph/\)](https://aperture.org/books/rare-and-special/deana-lawson-an-aperture-monograph/)

Additional Resources:

<https://www.moma.org/artists/38858>

<https://news.artnet.com/opinion/deana-lawson-class-2172676>

<https://www.guggenheim.org/centropy>

<https://aperture.org/books/rare-and-special/deana-lawson-an-aperture-monograph/>

<https://aperture.org/magazines/aperture-244/>

<https://www.youtube.com/watch?v=cSOUTfweUB4>

## PROVOKE (Japanese Magazine)

<https://japan-photo.info/yutaka-takanashi-towards-the-city-including-a-short-history-of-the-provoke-era-part-2/>

PROVOKE which emerged in Japan during the late 1960s and early 1970s, was a groundbreaking publication and movement in photography that challenged traditional conventions and pushed the boundaries of the medium. The style of PROVOKE photography is raw, gritty, and provocative, reflecting the turbulent social and political climate of the time.

Provoke (Purovōku), an experimental magazine founded by photographers Yutaka Takanashi and Takuma Nakahira, critic Koji Taki, and writer Takahiko Okada in 1968. The magazine's subtitle read as: shisō no tame no chōhatsuteki shiryō (Provocative documents for the sake of thought). Photographer Daido Moriyama, the photographer most often associated with the publication, did not join the magazine until the second issue. Provoke lasted only three issues with a small print run, but was tremendously influential.

– From <https://www.photopedagogy.com/provoke.html>

Additional Resources:

[https://www.youtube.com/watch?v=foWAs3V\\_lkg](https://www.youtube.com/watch?v=foWAs3V_lkg)

<https://aperture.org/editorial/provoke-simon-baker/>

## Special Guest: TODD HIDO

Todd Hido is a San Francisco Bay Area-based artist whose work has been featured in Artforum, The New York Times Magazine, Eyemazing, Wired, Elephant, FOAM, and Vanity Fair. His photographs are in the permanent collections of the Getty, the Whitney Museum of Art, the Guggenheim Museum, New York, San Francisco Museum of Modern Art, the de Young Museum, the Smithsonian, the Los Angeles County Museum of Art, as well as in many other public and private collections. Most notably, Pier 24 Photography holds the archive of all his published works. He has over a dozen published books; his most recent monograph titled Excerpts from Silver Meadows was released in 2013, along with an innovative B-Sides Box Set designed to

function as a companion piece to his award-winning monograph. Aperture has published his mid-career survey entitled *Intimate Distance: Twenty-Five Years of Photographs, a Chronological Album* in October of 2016. His next book titled *Bright Black World* will be released by Nazraeli Press in the fall of 2018.

Additional Resources:

<http://www.toddhido.com/>

Virginia Beahan - <https://www.virginiabeahan.com/>

Laura McPhee - <https://lauramcphree.com/>

Emmett Gowen - <https://www.jacksonfineart.com/artists/emmet-gowin/>

Harry Callahan - <https://www.pacegallery.com/artists/harry-callahan/>

Wendy Ewald - <https://wendyewald.com/>

Roy DeCarava - <https://www.moma.org/artists/1422>

Sam Abel - <https://samabell.com/>

Larry Sultan - <https://www.larrysultan.com/>

Aaron Siskind - <https://www.moma.org/artists/5456>

Doug DuBois - <http://dougdubois.com/>

Elaine O'Neil - <https://americanart.si.edu/artist/elaine-oneil-29660>

Sandra Stark - <https://www.sandrastark.com/>

<https://www.moma.org/calendar/exhibitions/347>

<https://publicdelivery.org/sister-corita-kent-rules/>

<https://fraenkelgallery.com/shop/denver-robert-adams>

<https://www.metmuseum.org/art/collection/search/366216>

Stephen Shore - <http://stephenshore.net/>

Bernd & Hilla Becher - <https://www.guggenheim.org/artwork/500>

[https://en.wikipedia.org/wiki/New\\_Topographics](https://en.wikipedia.org/wiki/New_Topographics)

Eugène Atget - <https://www.moma.org/artists/229>

Walker Evans - <https://www.moma.org/artists/1777>

Dorothea Lange - <https://www.moma.org/artists/3373>

Darius Himes - <https://dariushimes.com/>

Christopher McCall - <https://pier24.org/about/>

Vanessa Winship - <https://www.vanessawinship.com/gallery.php?ProjectID=157>

<https://mackbooks.co.uk/products/she-dances-on-jackson-br-vanessa-winship>

George Georgiou - <https://georgegeorgiou.net/>

Rahim Fortune - <https://www.rahimfortune.com/>

Miranda Barnes - <https://www.mirandabarnes.com>

Nick Cave - <https://www.nickcave.com/>

Raymond Carver - <https://www.poetryfoundation.org/poets/raymond-carver>

Alexander Nemerov - <https://art.stanford.edu/people/alexander-nemerov>

Bob Aufuldish - <https://www.aufwar.com/>

Rachel Whiteread - <https://gagosian.com/artists/rachel-whiteread/>

*The Creative Act* by Rich Ruben - <https://www.penguinrandomhouse.com/books/717356/the-creative-act-by-rick-rubin/>