

to Be

WHAT'S ON
THE DARE'S MIND?

RESEARCH

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READING LIST Framed by an ongoing fascination with the circulation of images, texts and ideas, this selection of books by Selected Object's Rhiannon Yarrow and Dean Podmore consider the way that printed matter can inform our creative process. These ten titles, gathered in no particular order, have informed their thinking, and might just find a place within your own research practice too.

Bruce Gilden, *Fashion Magazine: The Seven Deadly Sins of Fashion*, Magnum Photos, 2006. This is the follow-up to Martin Parr's edition of the experimental large-format *Fashion Magazine* published by Magnum Photos, shot exclusively by Bruce Gilden—with all the covers, all the editorials, all the advertisements. It's even edited by Gilden himself. We're huge fans of his street photography so it was awesome to see him apply that same lens to the type of advertisements that are typically reserved for fashion and beauty photographers.

Ishiuchi Miyako, *Frida by Ishiuchi*, RM, 2013. The first photographic documentation of Frida Kahlo's archive of dresses and personal belongings. After her death in 1954, her husband Diego Rivera apparently began placing her personal effects into the bathroom of their Mexico City house, "The Blue House", which later became the Museo Frida Kahlo. Rivera is then said to have given instructions that this room remain sealed until fifteen years after his death and it in fact remained unopened until 2004, when the museum decided to organise and catalogue the contents. Japanese photographer Ishiuchi Miyako was invited to capture these artefacts, resulting in the creation of a truly beautiful title that presents a personal view of private belongings in an intimate way.

Joel Meyerowitz, *Wild Flowers*, New York Graphic Society Books, 1983.

This book has been a constant source of inspiration to us. It is a best-in-class example of finding that magical thread throughout your personal work over the years. It features

the street photographs Joel Meyerowitz shot between 1963 and 1981, carefully sequenced with the theme of flowers—a bunch of flowers in the background, blooms on a blouse, a sign in a shopfront. The book has been reissued now but the printing quality and cover of this first edition are unmatched.

Peter Galassi, *Pleasures and Terrors of Domestic Comfort*, The Museum of Modern Art, 1991.

An iconic photo book devoted to life at home. Accompanying a major exhibition at MoMA in the 1990s, this book was our first exposure to one of our favourite bodies of work, *Kitchen Table Series*, by Carrie Mae Weems, along with the work of photographers Nan Goldin, William Eggleston, Gregory Crewdson, Tina Barney, Philip-Lorca diCorcia, Lee Friedlander, Sally Mann, Henry Wessel, Cindy Sherman and Joel Sternfeld.

Ryan Weideman, *In My Taxi: New York After Hours*, Thunder's Mouth Press, 1991.

The photo book we wish we had made. Ryan Weideman began driving a taxi in New York City to help pay the rent, and as a way to break down the isolation between him and his passengers, he'd photograph them. He continued to photograph his fares throughout the 1980s on his 5pm–5am shift, with a strobe light mounted onto the cab's sun visor using rubber bands.

Diane Keaton, *Reservations: Photographs by Diane Keaton*, Hodder and Stoughton, 1980.

We love thinking about Diane Keaton checking in and out of hotels across America, it connected us with the work of countless

documenting lobbies with her Roliflex. This is one of our all-time favourite photo books. It doesn't include a scrap of text, just a brief snapshot of how she saw a part of the world, in black-and-white imagery cover to cover.

Bill Gaskins, *Good and Bad Hair: Photographs by Bill Gaskins*, Rutgers University Press, 1997.

We came across Bill Gaskin's incredible breakthrough monograph while living in California and its singular focus and striking portraits have been a frequent reference for us. Bill Gaskins spent six years photographing Black hair throughout nine different regions in America, challenging what is considered 'good' and 'bad' hair, while highlighting the general societal role of hair, adornment and personal identity across class, race and gender.

Glen Luchford, *The Agony and the Ecstasy: Jack Webb by Glen Luchford*, IDEA, 2017.

For anyone who has spent time on a photo set, this book feels like a recognition of the experimentation, hours, and people that all play a hand in crafting an image. Half of the book features Glen Luchford's fashion editorial images, and the other half features lighting test images from the sets with Jack Webb standing-in, who has been working with Luchford as his first assistant since the nineties. A rare glimpse into their on-set process.

***Women on Women: Twelve Photographic Portfolios*, Aurum Press, 1978.**

This book has been an invaluable reference since we first found it in a rural antique store. It connected us with the work of countless

photographers, many whom we were just discovering for the first time. These are portraits of women by women like Deborah Turbeville, Karin Szekessy, Alice Springs (June Newton), Marcia Resnick, Christa Peters, Sarah Moon, Linda Benedict-Jones, Irina Ionesco, Jo Alison Feiler, Shirley Beljon and Caroline Arber.

Taishi Hirokawa, *Sononama Sononama: High Fashion in the Japanese Countryside*, Chronicle Books, 1988.

The story goes that photographer Taishi Hirokawa loaded a van up with clothes from Issey Miyake, Yohji Yamamoto and Comme des Garçons and drove around rural Japan photographing everyday people: shopkeepers, children, fishermen, farmers. The resulting black-and-white images are some of our favourite fashion photos, and the book is an artwork in itself. The design, dimensions, paper and print all feel so intentional and as crafted as the images. Hirokawa also has another brilliant work worth checking out called *Snoopy in Fashion* (Chronicle Books, 1988).

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words and photography RHIANNON YARROW
and DEAN PODMORE



Wild F

Photographs by

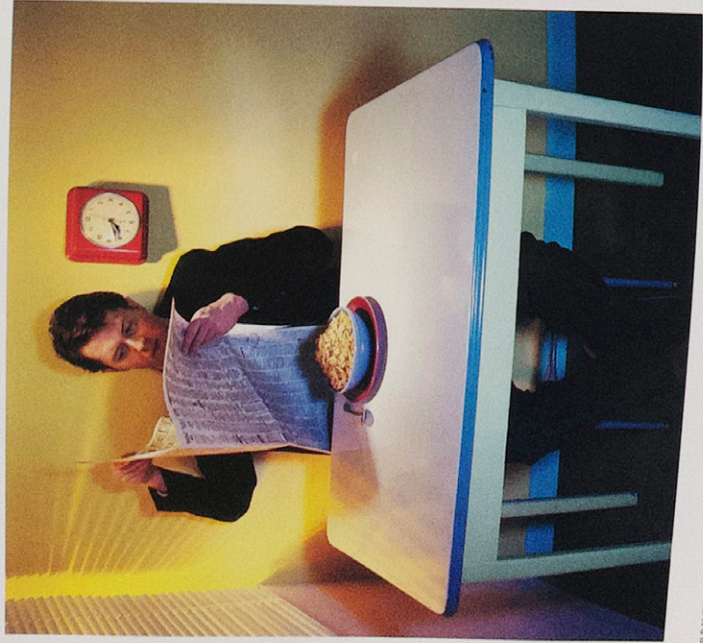
Wild Flowers look at life's rituals with tongue-in-cheek irony, comedy, and the photographs' moments are like unfolding and revealing a world of luster and bloom and they book of photographs poignant, and Wild Flowers delight all those Meyerowitz's his

In Wild Flowers sequenced a series of photographs that were 1981. The theme a formal garden patterns of flowers on a storefront themes together through the United States, and More

Front photograph: Forty-second Street
Back photograph: Joel Meyerowitz

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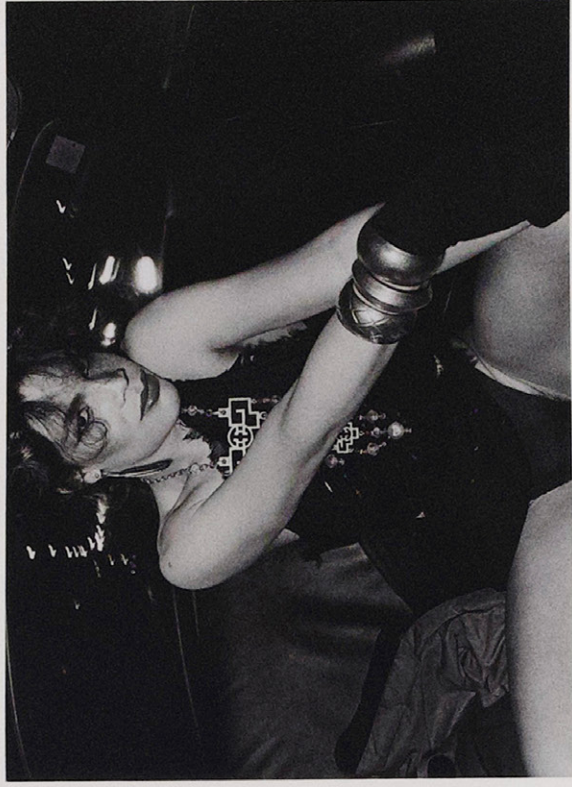




BRUCE CHARLESWORTH. *Untitled*, 1985. FROM THE SERIES "TATE"



JO ANN CALLIS. *Woman Twirling*, 1985

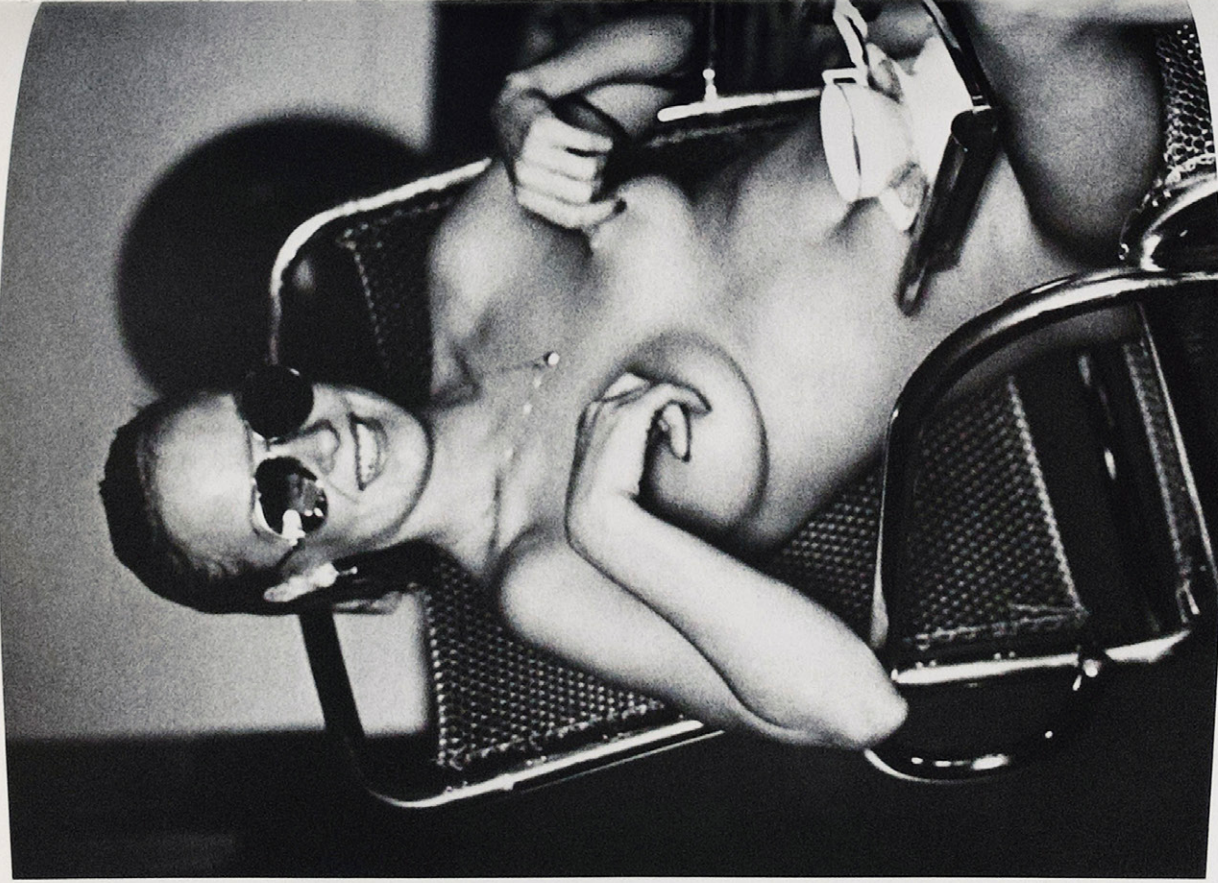


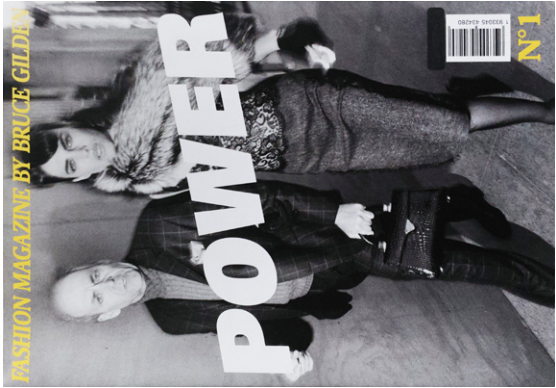


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Tamara and Tireka, *Easter Sunday*, Baltimore, Maryland, 1995.





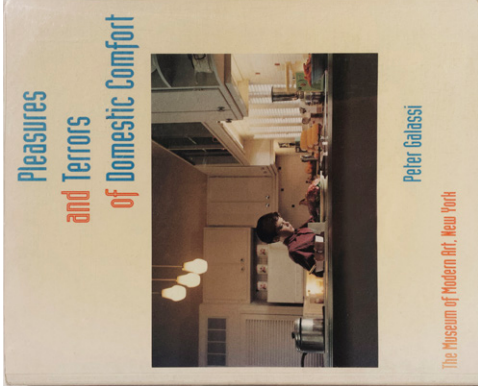
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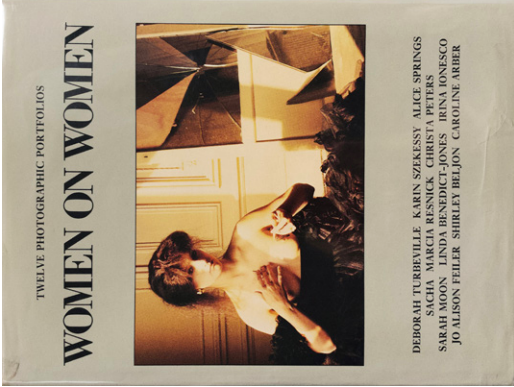
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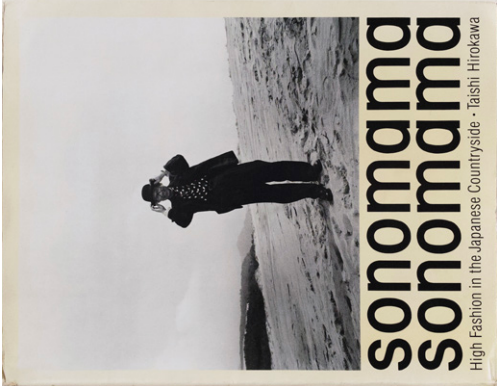
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