VISUAL INQUIRY 2

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ February 2026

ACTIVITY

RESEARCH EXERCISE

-DEFINITION. What is a photobook?

-To sustain the development of your ideas we will follow this scheme to discuss the following photobooks:

*Theme
*Layout
*Form
*Function
*Audience

Hannah Höch/ *Dada*/

EXAMPLES



Hannah Höch, *Untitled (Dada),* (1922).



Hannah Höch, *Indian Dancer: From an Ethnographic Museum,* (1930).

Hannah Höch/

EXAMPLES

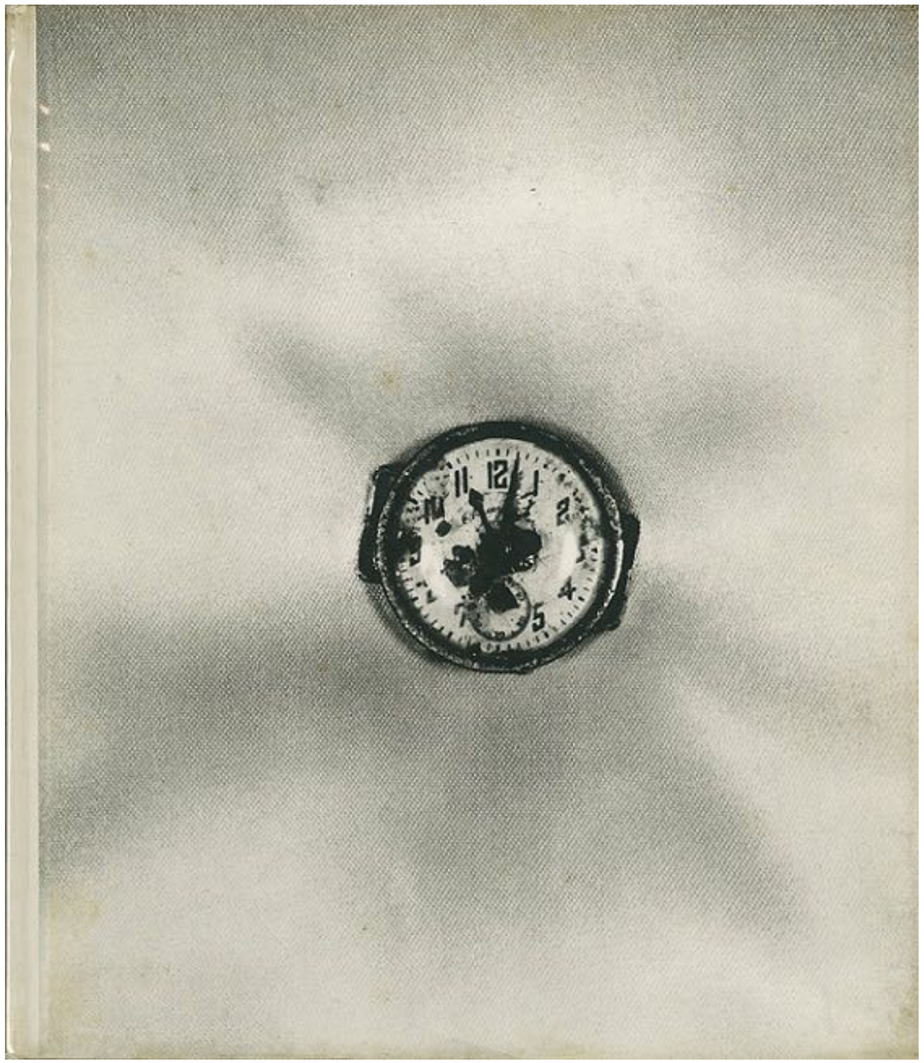


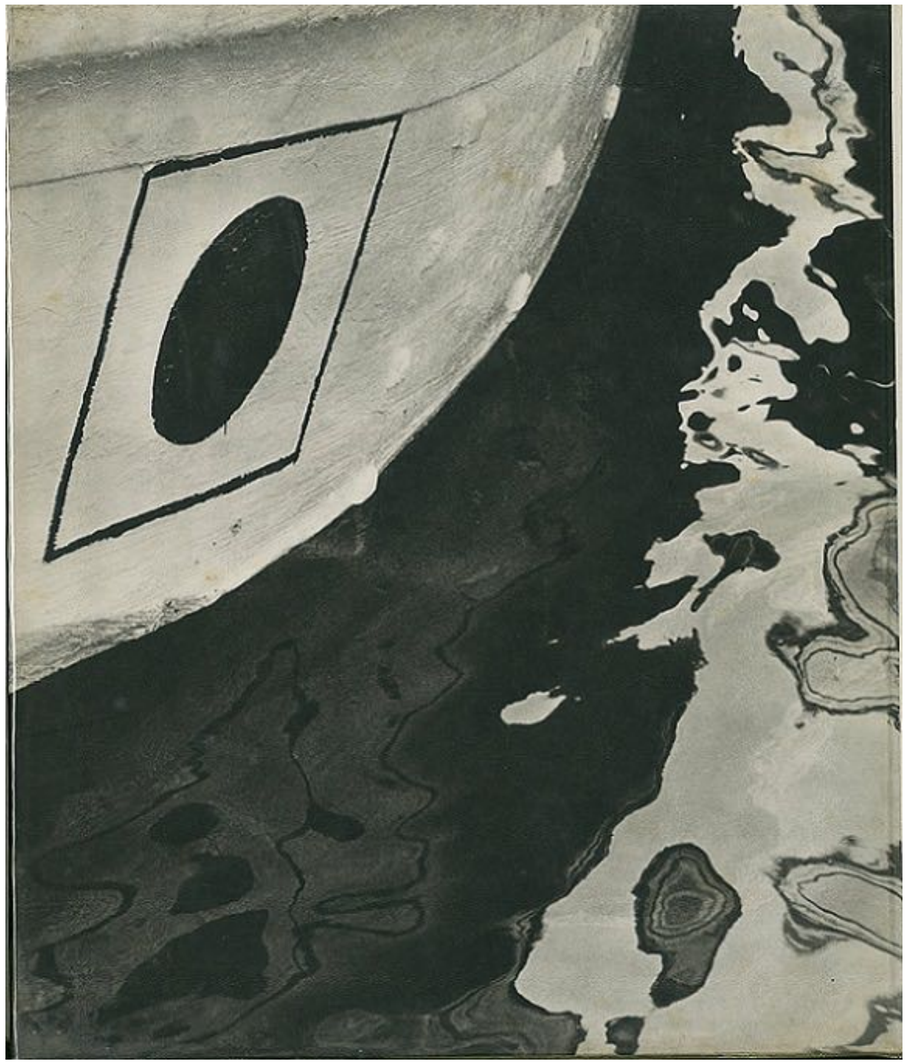
Cut with the Kitchen Knife, (1919-1920).



Album (Scrapbook), (1933).

SHOMEI TOMATSU

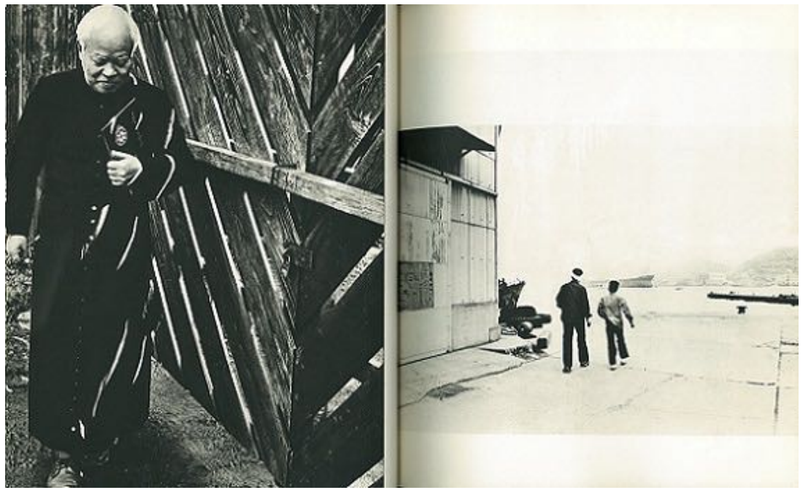


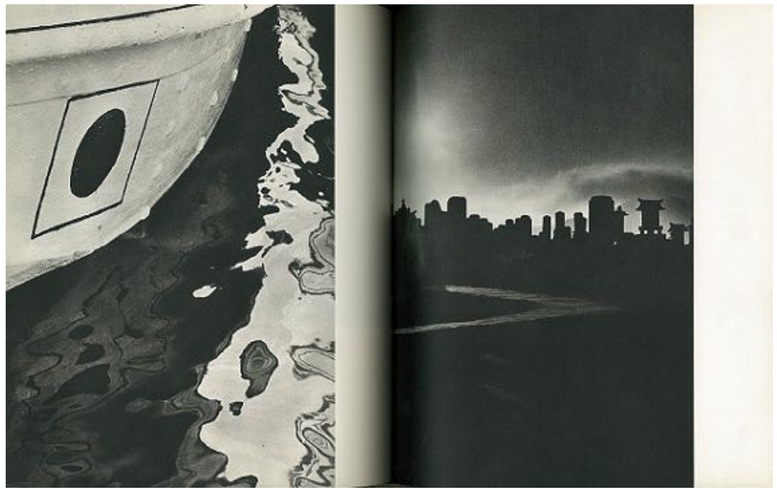


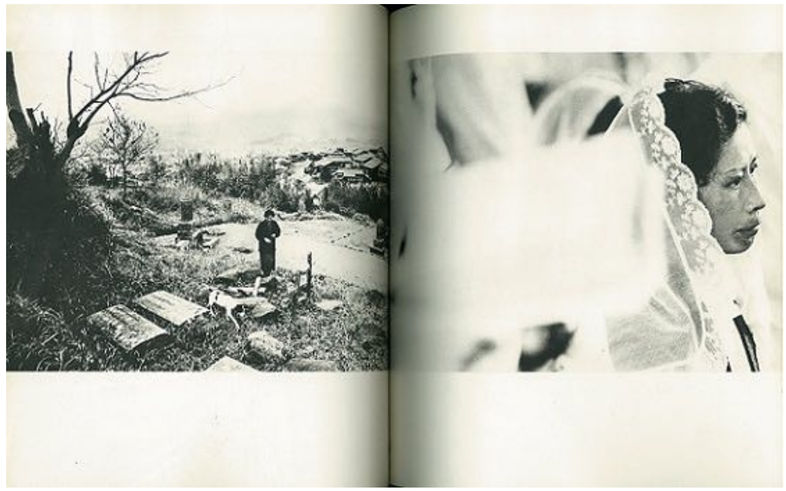
Shomei Tomatsu, *Nagasaki,* (1968).

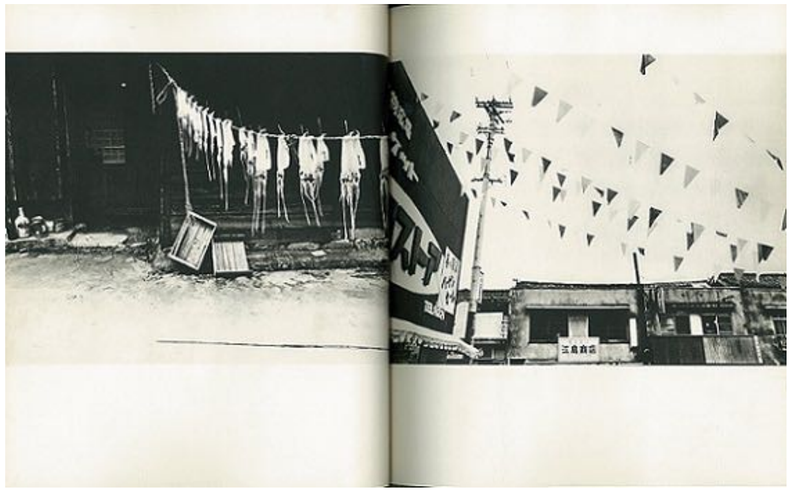
SHOMEI TOMATSU

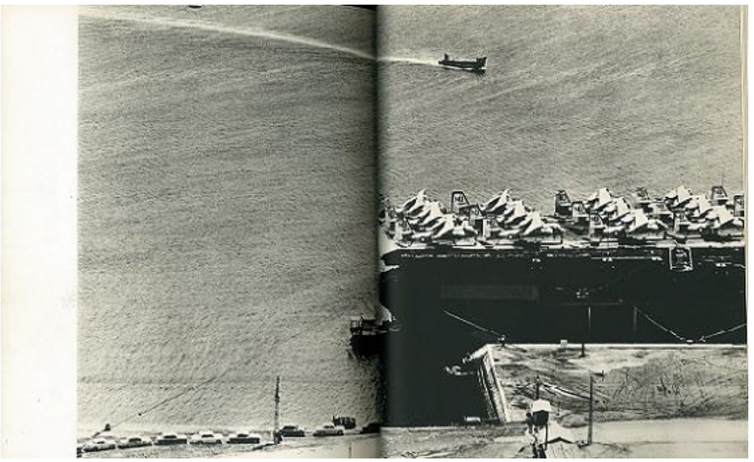








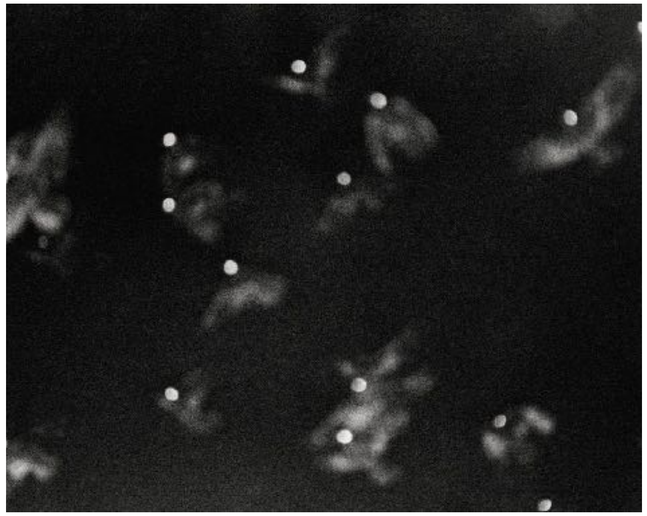




Masahisa Fukase/ *Ravens*/ 1986

EXAMPLES





Masahisa Fukase/ *Ravens*/ 1986

EXAMPLES





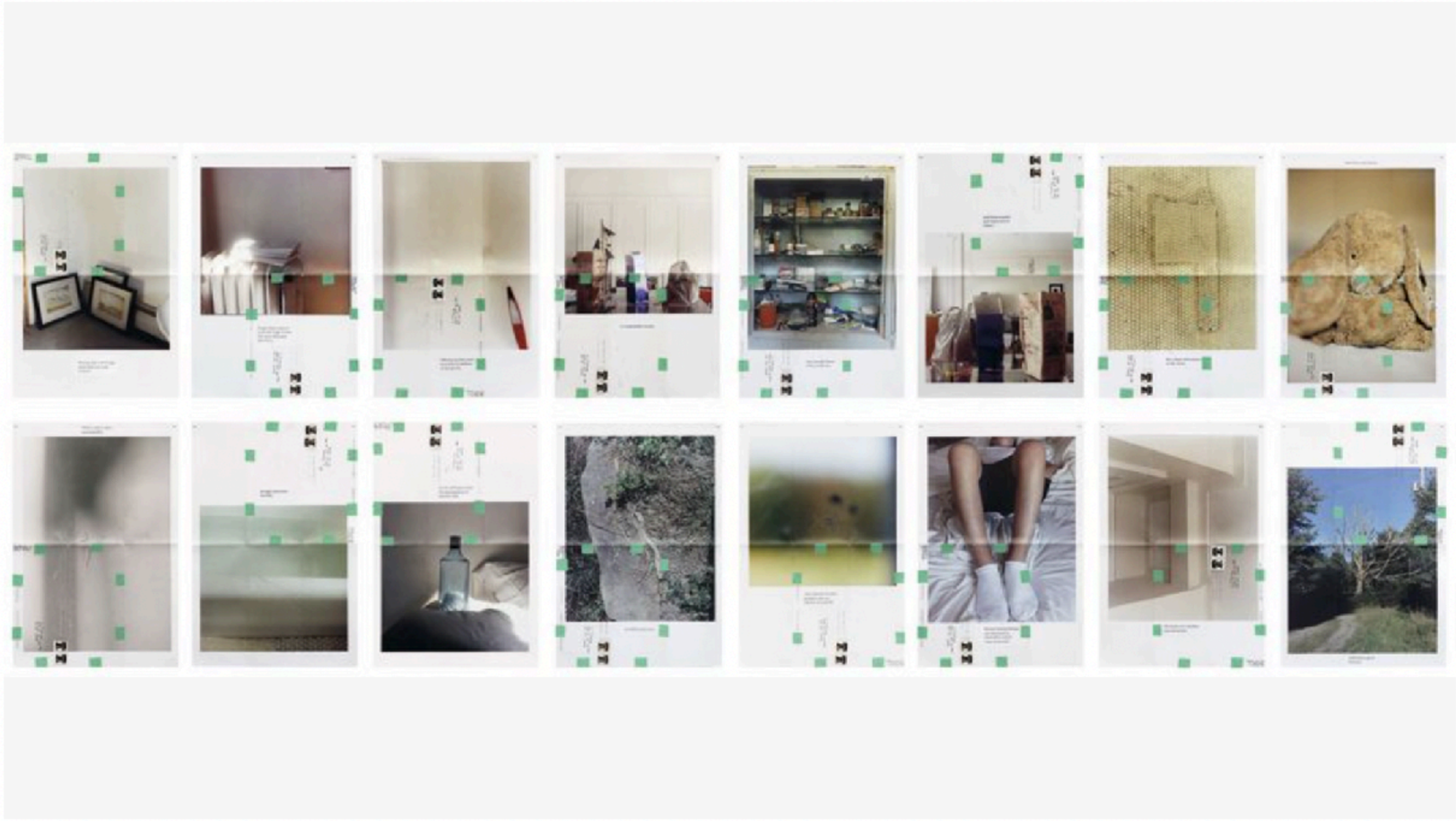
Masahisa Ukase (Hokkaido, Japan, 1934; d. 2012) published *Ravens*, aka *The Solitude of Ravens* in 1986.

The work was made between 1975 and 1986 in the aftermath of a divorce and was triggered by a mournful train journey to his hometown. The photobook is a dark, and impressionistic journey and has also been interpreted as an insight into the postwar Japanese psyche. *Ravens* starts at the site of the Hiroshima bomb and ends in Hokkaido, focusing in on the ominous birds, cats, girls, a solitary homeless man and, finally, his estranged wife, who had left him after 13 years of marriage.

With *Ravens*, Ukase creates an impressionistic narrative that merges the deeply personal, the sorrow and loss of his wife, with the collective trauma of postwar Japan. What we sense in these images more than anything else is Ukase personality, the obsession with his ex-wife and the identification with birds.

Moyra Davey/ *Trust Me*/ 2011

EXAMPLES



← Back to Audio

Moyra Davey on Trust Me, 2011

Moyra Davey/ *Trust Me*/ 2011

EXAMPLES





Moyra Davey, *Trust Me* (detail), 16 prints, postage stamps, painter's tape and ink (2011).

Carmen Winant/ *My Birth*/ 2018

EXAMPLES



My Birth, (2018).

Carmen Winant/ *My Birth*/ 2018

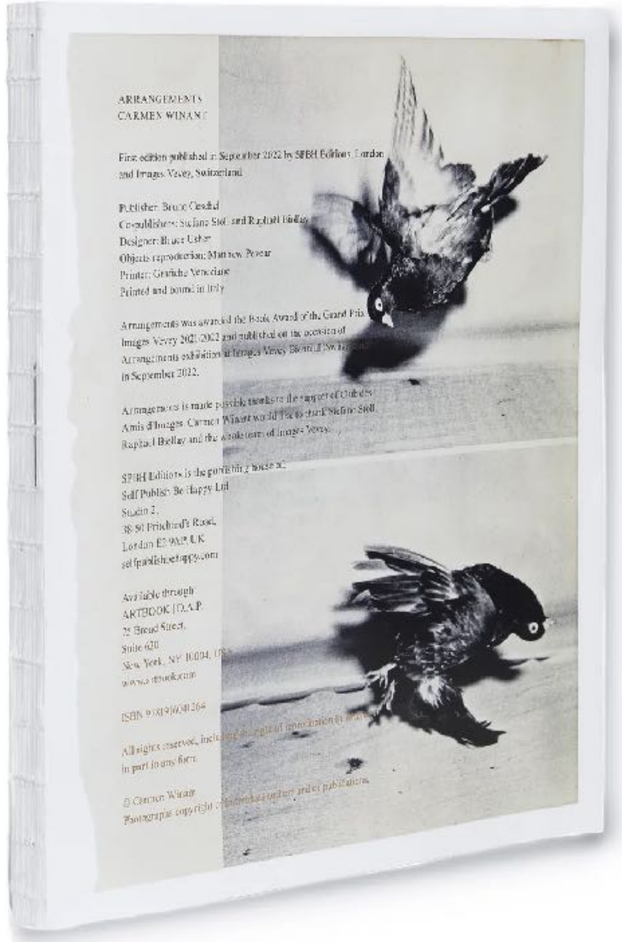
EXAMPLES

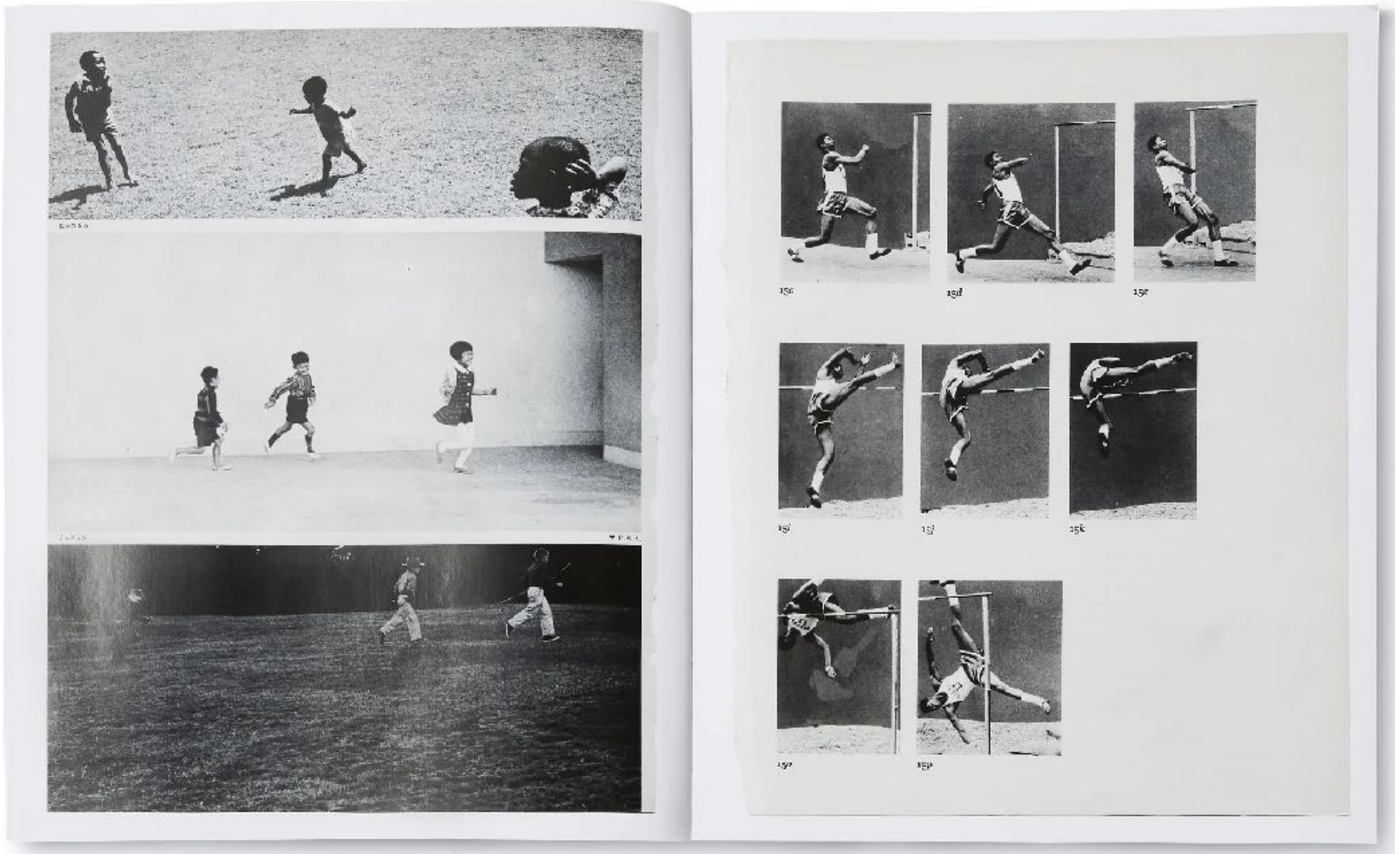


My Birth, (2018).

Carmen Winant/ *Arrangements*/ 2022

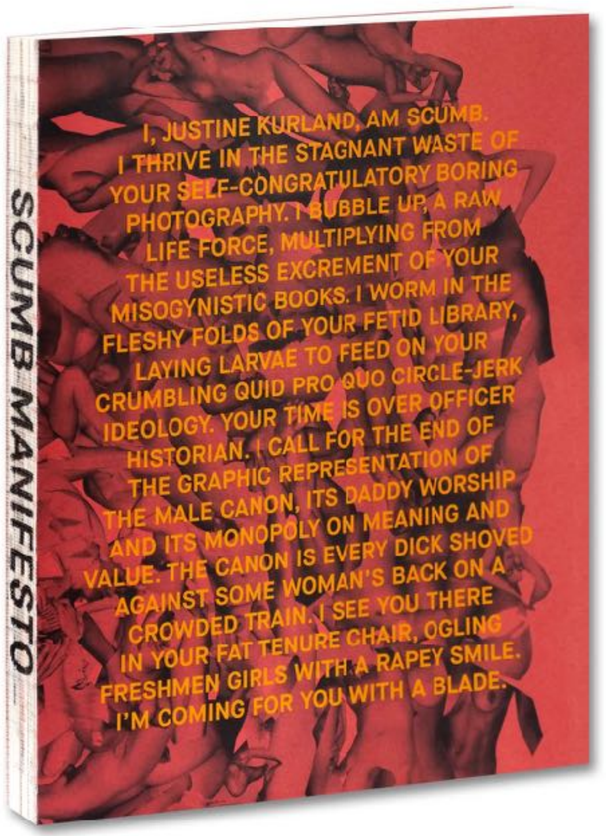
EXAMPLES





Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022

EXAMPLES





Scumb (Society for Cutting Up Men's Books) Manifesto, (2022).

Justine Kurland/ *Scumb (Society for Cutting Up Men's Books) Manifesto*/ 2022

EXAMPLES



Scumb (Society for Cutting Up Men's Books) Manifesto, (2022).

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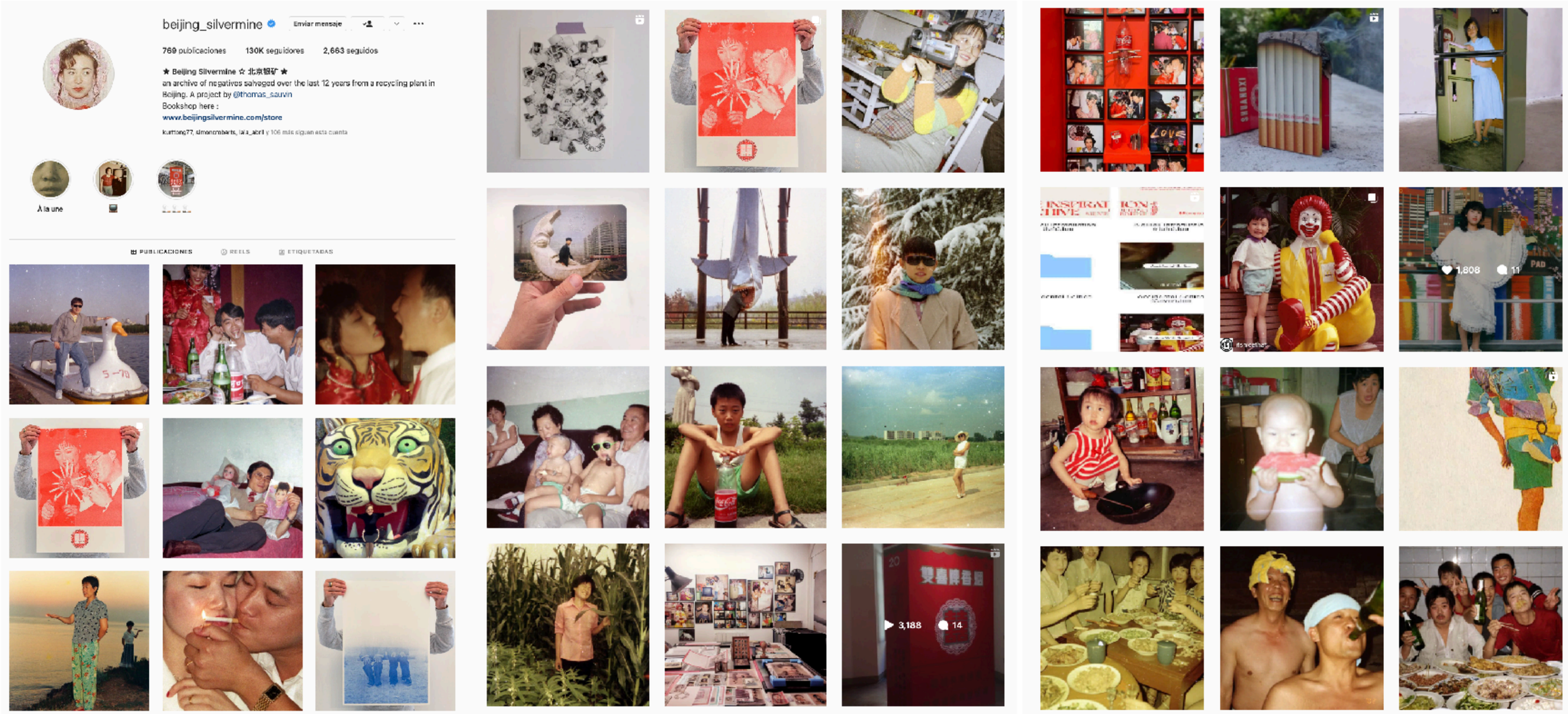
EXAMPLES



Scumb (Society for Cutting Up Men's Books) Manifesto, (2022).

Thomas Sauvin/ *Beijing Silvermine* /

EXAMPLES



Thomas Sauvin/ *Beijing Silvermine* /

EXAMPLES

BEIJING SILVERMINE ☆ 北京银矿

GALLERY PHOTOBOOKS EXHIBITIONS / NEWS COLLABORATIONS PRESS ABOUT CONTACT ☆ BOOKSHOP ☆



LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/

RE-THINKING HISTORY





Walker Evans and Gordon Parks

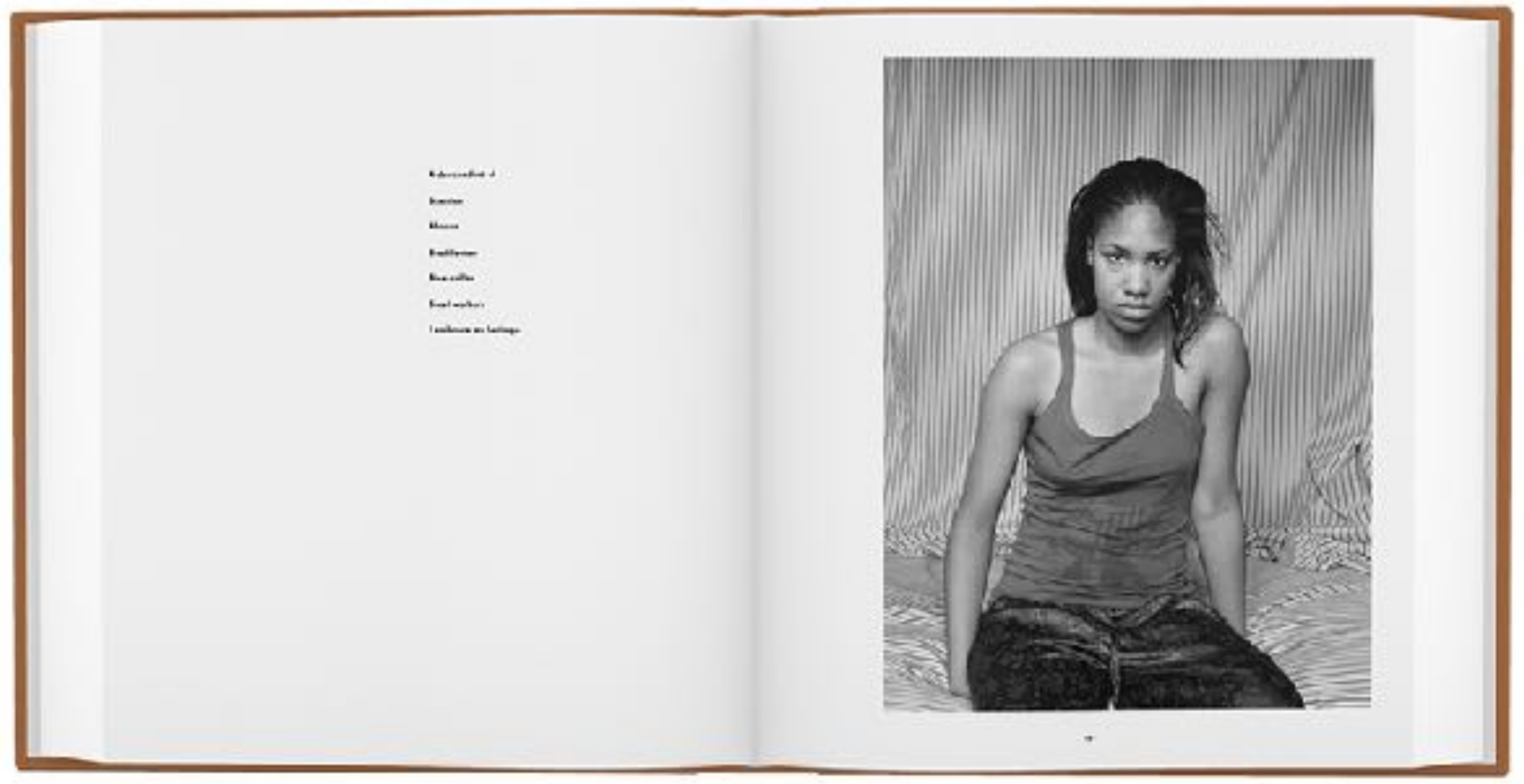
RE-THINKING HISTORY



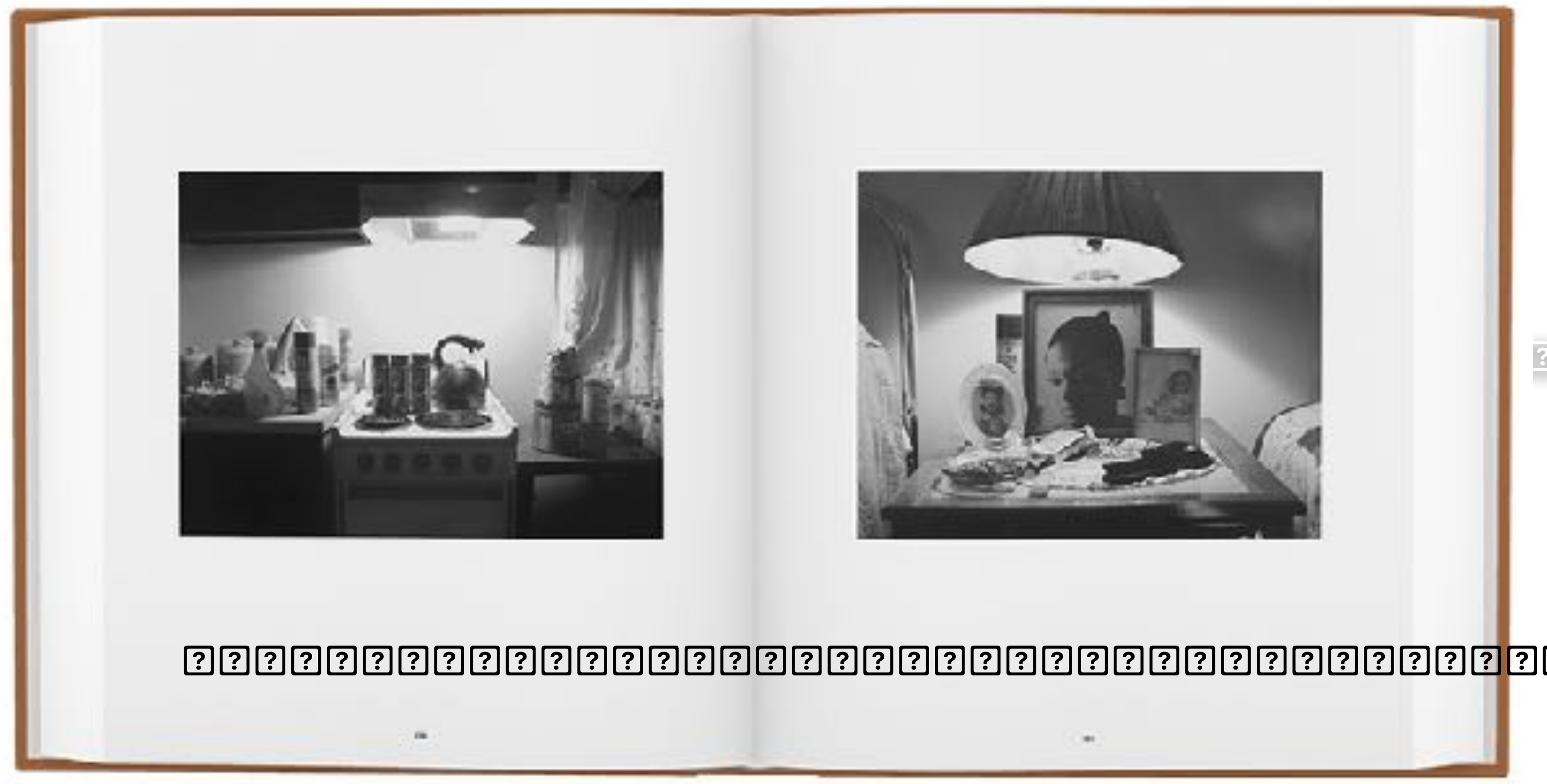


LaToya Ruby Frazier/ *The Notion of Family* / 2001- 2014/

RE-THINKING HISTORY









STRUCTURAL RACISM - EARLY EXAMPLE - GORDON PARKS



Gordon Parks, *Segregation in the South,* (1956).



Gordon Parks, *Segregation in the South,* (1956).

STRUCTURAL RACISM - EARLY EXAMPLE - GORDON PARKS



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Gordon Parks, *Segregation in the South,* (1956).



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STRUCTURAL RACISM - EARLY EXAMPLE - GORDON PARKS



MR. AND MRS. ALBERT THORNTON, married in 1906, sit beneath a picture made shortly after their marriage by splicing two earlier photographs made in 1903. The old picture shows them at 29 and 17; now they are 62 and 70.

IN HIS BACKYARD Albert Thornton moves his Jersey cows to a new grazing spot. He also raises vegetables and chickens to augment his income from Social Security, from which he and his wife together draw a total of about $120 a month.

ON SUNDAY SEVERAL FAMILY MEMBERS REPRESENTING FOUR GENERATIONS GATHER ON THORNTONS' PORCH

THE RESTRAINTS: OPEN AND HIDDEN

Both are seen in the study of one Negro family

Text by ROBERT WALLACE Photographed for LIFE by GORDON PARKS

At the center of the storm over segregation stand the 10 million Negroes of the South. Since 1865 the Negro has seen his lot improve, then worsen, then in recent years grow slightly better again. But he is still surrounded by restraints. His attitude toward these restraints is simple enough: he wants them removed.

How these restraints affect the Negro can be seen in a study of some members of one family—that of Mr. and Mrs. Albert Thornton Sr. (opposite page) of Mobile, Ala. The Thorntons have nine children and 19 grandchildren. Among them may be found various occupations—mechanic, farmer, teacher and college professor—in localities ranging north to Nashville, Tenn. The effect of the restraints, in pride, education, job opportunity, recreation and housing are shown on the following pages. In the matter of housing many white Southerners are as badly off as the Negroes but have one great advantage: if they can, they may move wherever they please. Negroes may move only to another segregated neighborhood.

Although the Thorntons are thoughtful and, in private, articulate, they do not make many direct statements about segregation. This is because they face yet another restraint—the constant fear of publicly speaking their minds.

PART IV

BACKGROUND OF SEGREGATION

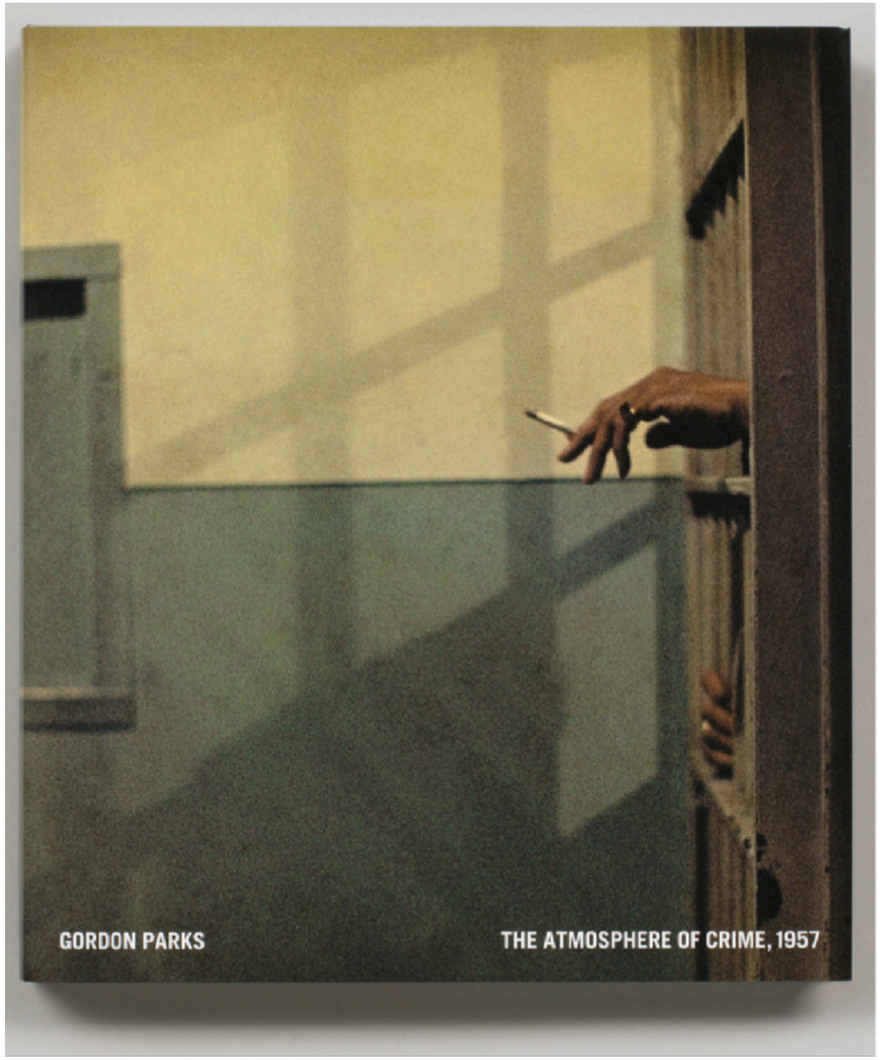
WITH A GREAT-GRANDCHILD, Mrs. Thornton sits solemnly on her porch. Passive, illiterate and devout, she hopes new laws will end segregation.

IN HOME BARBERSHOP Thornton is shaved by adopted son Aaron. Granddaughter (foreground) tore hair from Negro doll "to see how it would look."

CONTINUED

Gordon Parks, ‘Life’ magazine spread published September 24, (1956).

STRUCTURAL RACISM - EARLY EXAMPLE - GORDON PARKS





Gordon Parks, *The Atmosphere of Crime,* (1957).

STRUCTURAL RACISM - EARLY EXAMPLE - GORDON PARKS



Gordon Parks, *The Atmosphere of Crime,* (1957).

Deana Lawson, MoMA PS1, New York /April 14 – September 05, 2022/





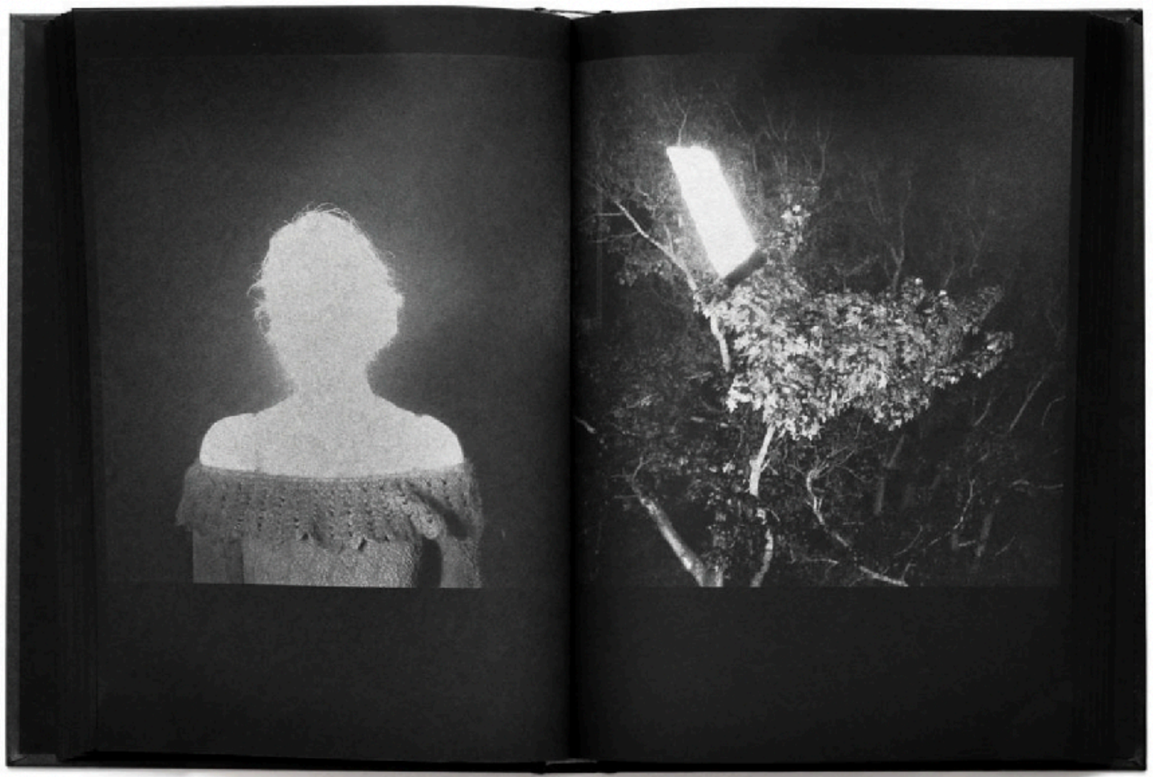
Bill Owens / *Suburbia* /1972/

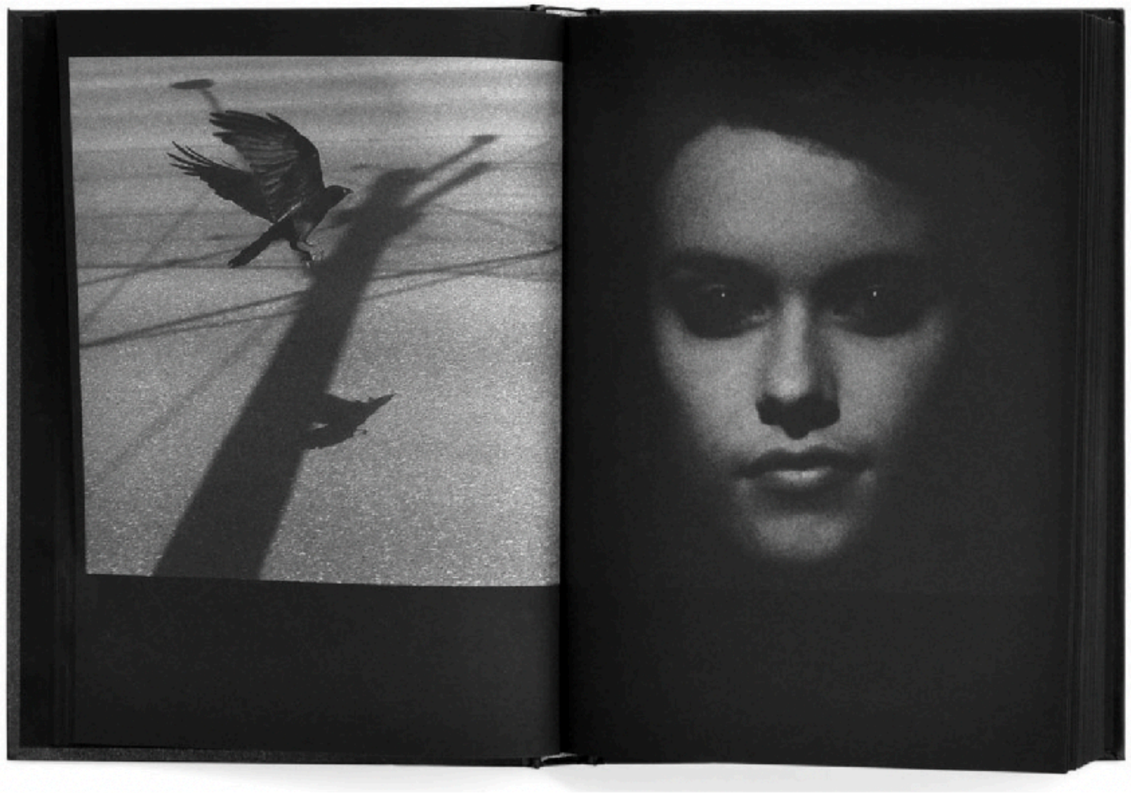




Katrin Koenning and Protick Sarker/ *Astres Noirs*/ 2016

EXAMPLES

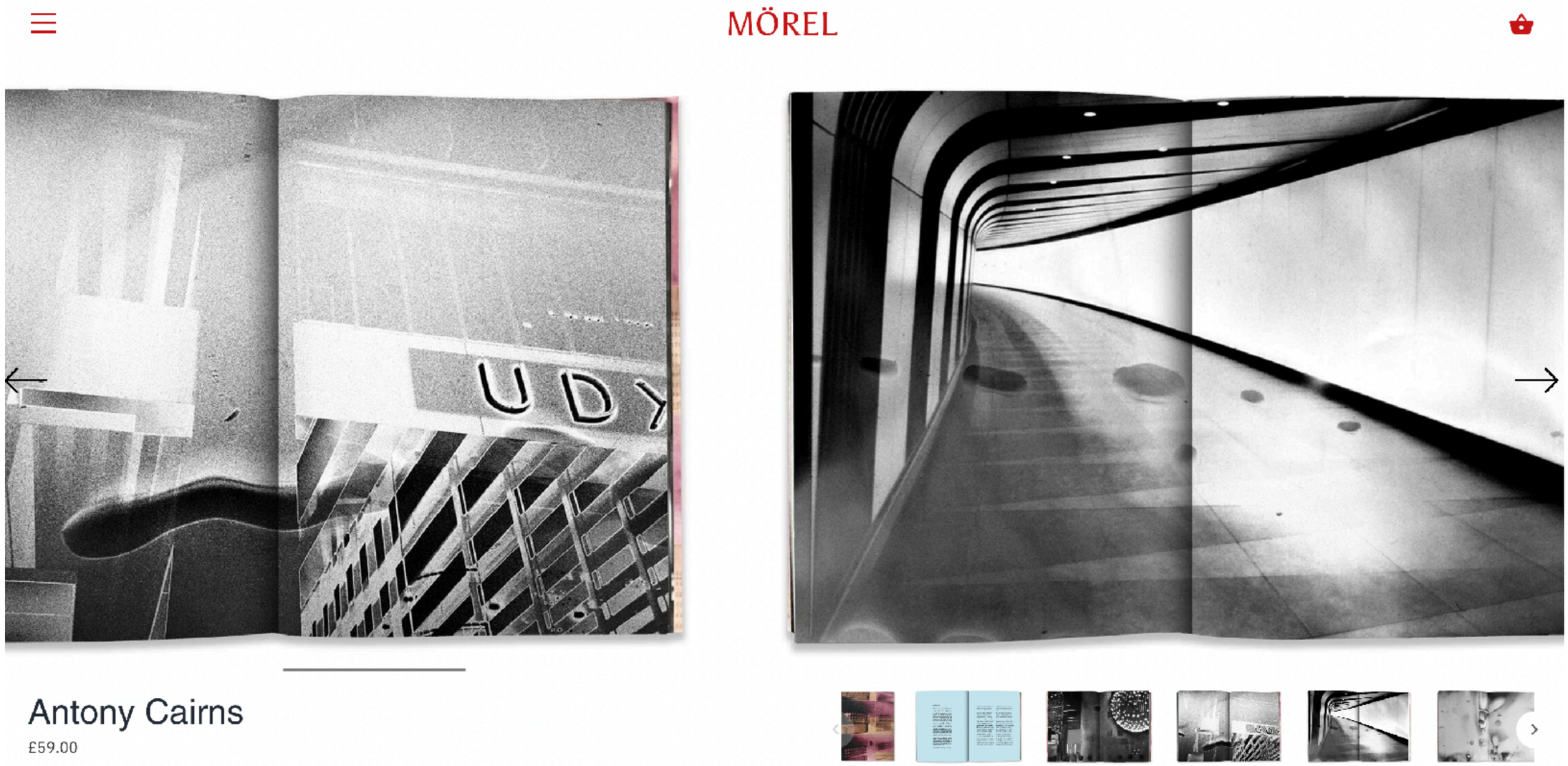




Katrin Koenning and Protick Sarker, *Astres Noirs,* Chose Commune (2016).

Antony Cairns/ *CTY*/ 2018

EXAMPLES



Antony Cairns/ *CTY*/ 2018

EXAMPLES



Antony Cairns, (London, UK, 1981) is fascinated by the idea of the city at night and for his larger project entitled *CTY* he alludes to literary sources without making specific reference. For instance he draws on science-fiction and futuristic writing, like JG Ballard's *The Drowned World* (1962). Not only he uses that science-fiction literature as a source but he also employs the visual codes of genre.

In this book he uses a metallic paper to reinforce the almost abstract quality of the images. What he is doing is taking a broad topic, a classic within photography, urban spaces at night and finding collective resonances in that particular environment. In that sense his images become almost an extension of how he navigates and feels about the city. An abstract, complex, metallic, palimpsest like surface, where he seems to be exploring without a clear direction. In that sense it becomes not a 'real' city but an imagined one like for instance the surrealist Paris in Louis Aragon's *Paris Peasant* (1926).

In his work the artist reflects on the urban landscape by using techniques and technologies usually consider obsolete. This recourse to processes and supports which date from many decades ago - which could be considered a long time given the relatively short history of the photographic medium - permit Cairns to rethink and rework individual images.

Antony Cairns/ *London by Night*/ 2018

EXAMPLES



Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES





Dorothea Lange and Sam Contis, *Day Sleeper,* Mack (2020).

Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES





Dorothea Lange and Sam Contis, *Day Sleeper,* Mack (2020).

Dorothea Lange and Sam Contis/ *Day Sleeper*/ 2020

EXAMPLES



Dorothea Lange and Sam Contis, *Day Sleeper,* Mack (2020).

Zoe Leonard/ Al Río/ To the River / 2016- 2022/

IMMIGRATION AND BORDERS





Timothy H. O’Sullivan/ *Wheeler's Photographic Survey of the American West* / 1871-1873/

IMMIGRATION AND BORDERS

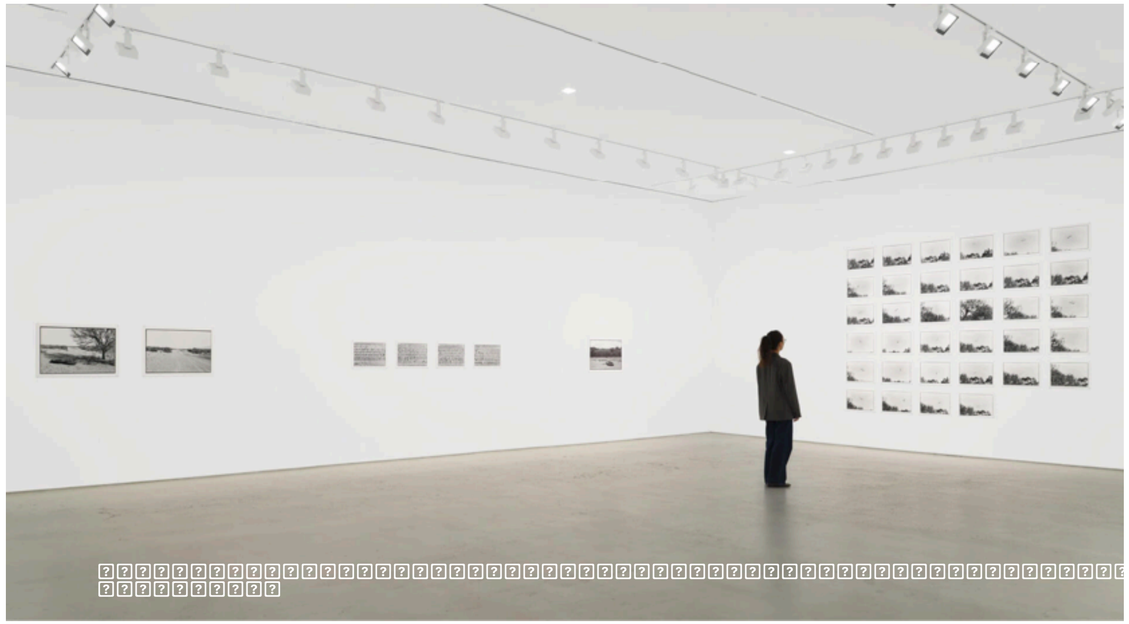




Zoe Leonard/ Al Río/ To the River / 2016- 2022/

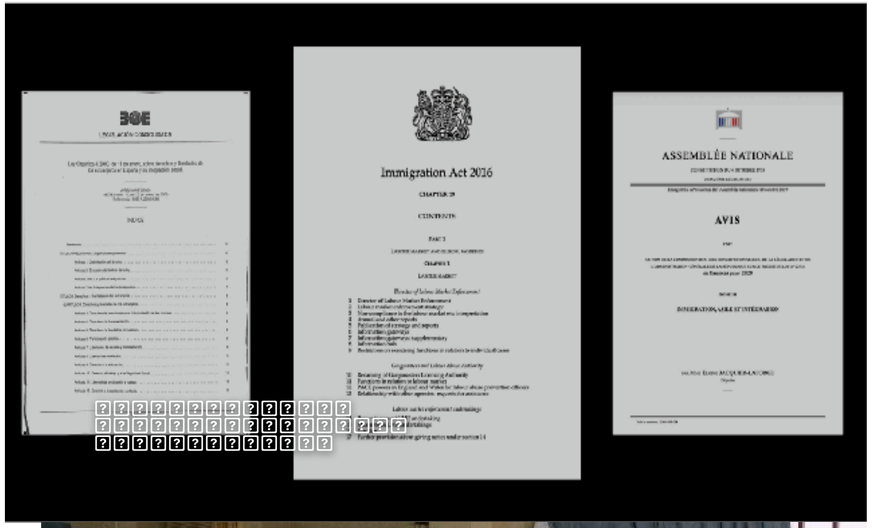
IMMIGRATION AND BORDERS





Felipe Romero Beltrán/ *Dialect* / 2020- 2023/

IMMIGRATION AND BORDERS









Richard Mosse/ *Broken Spectre* / 2022/

CLIMATE CHANGE



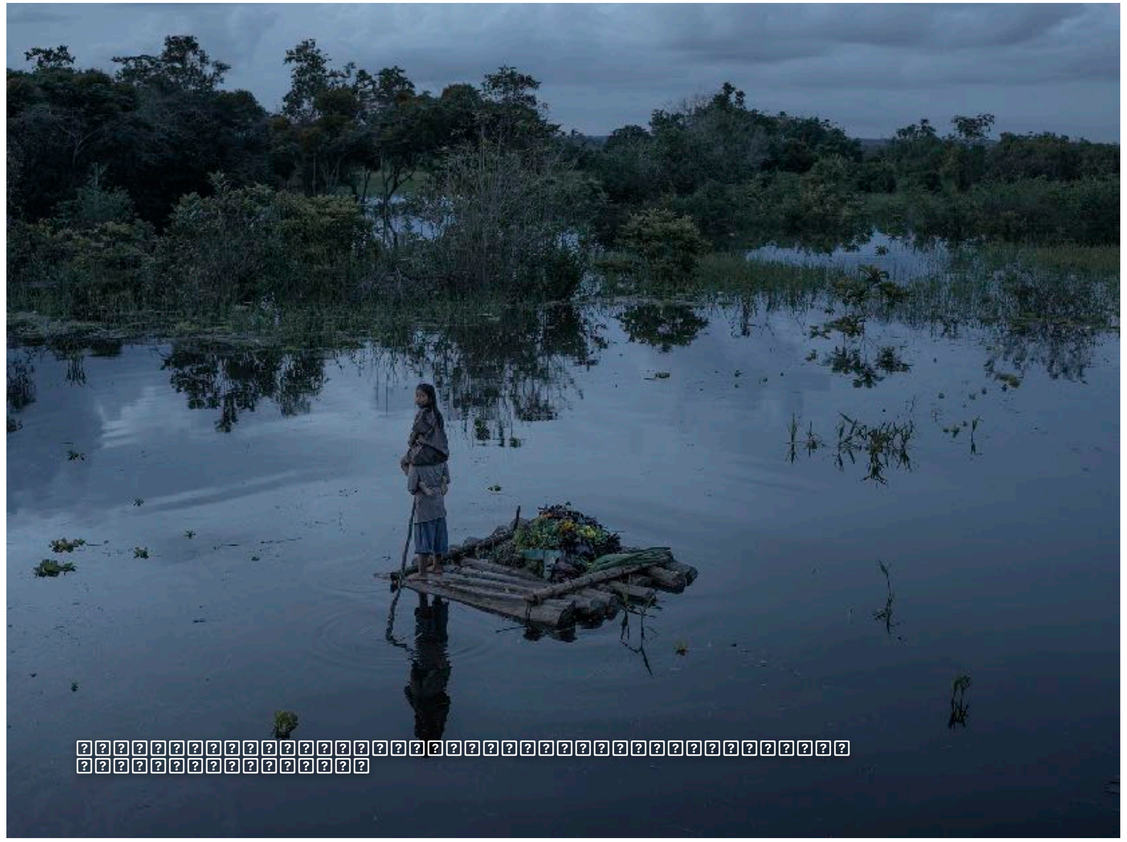
Richard Mosse/ *Broken Spectre* / 2022/

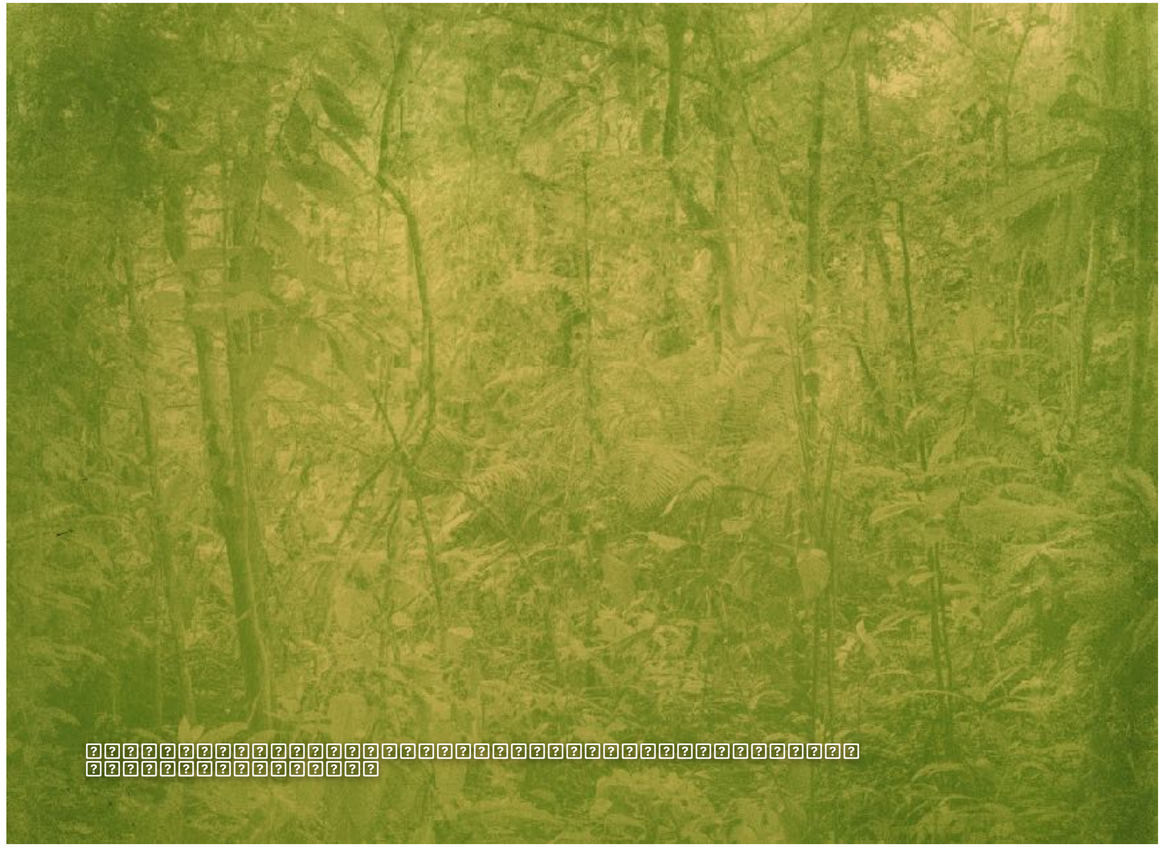
CLIMATE CHANGE



Arguiñe Escandón and Yann Gross/ Tamamuri / 2018- ongoing/

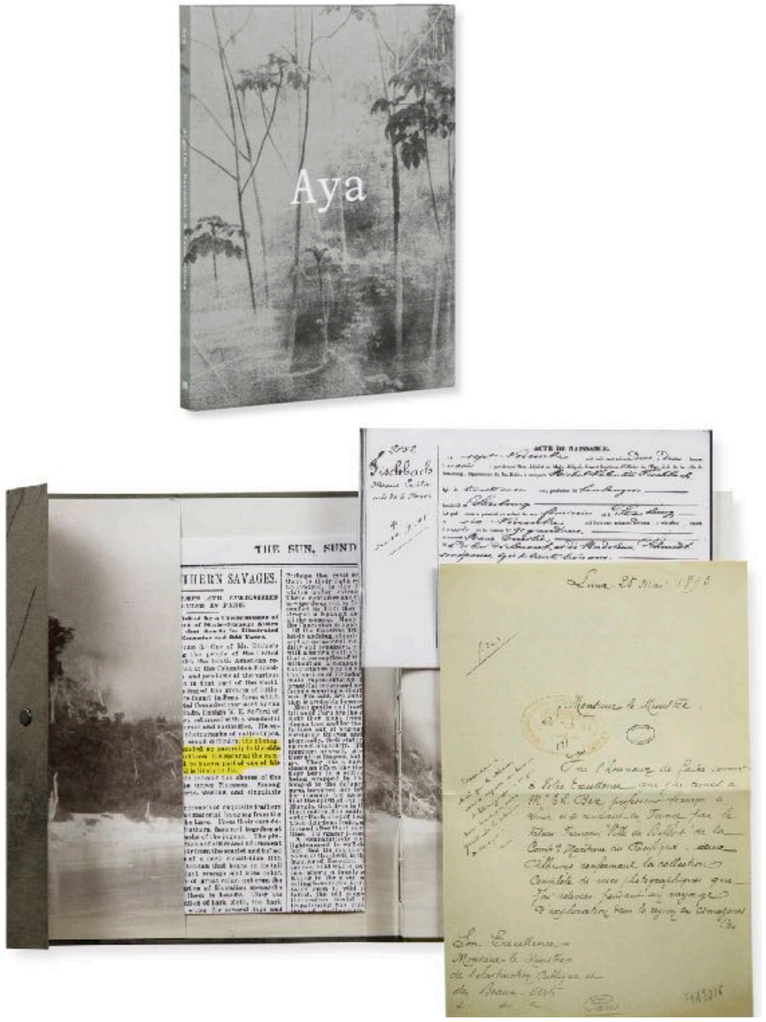
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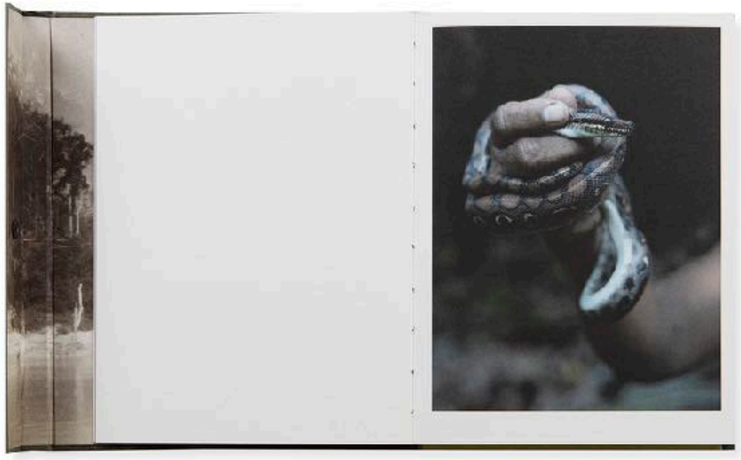


Arguiñe Escandón and Yann Gross/ *Aya* / 2021/

CLIMATE CHANGE







[redacted]

Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES





Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES





Joan Fontcuberta/ *Herbarium*/ 1983

EXAMPLES





Karl Blossfeldt/

EXAMPLES



Adiantum pedatum, (1898-1926).



Acanthus mollis (Soft Acanthus, Bear's Breeches. Bracteoles with the Flowers Removed, Enlarged 4 Times), (1898–1928).

THANK YOU

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