

9781915423238

Hardback | 176 pages | £75.00

92 images

## Boxing

**Chris Smith**(b. 1937) began working with the Hartlepool Mail at the age of 16. At the age of 19 he undertook two years of national service before moving to London. In the subsequent years his work was frequently published in The Observer and The Sunday Times and he covered all the major sporting events of this period. Smith was awarded The Sports Photographer of the Year four times, as well as the Individual Sports Picture of the Year twice. 1995. He lives and works in London.

## The Greatest

GOST Books (Macmillan Distribution (MDL))

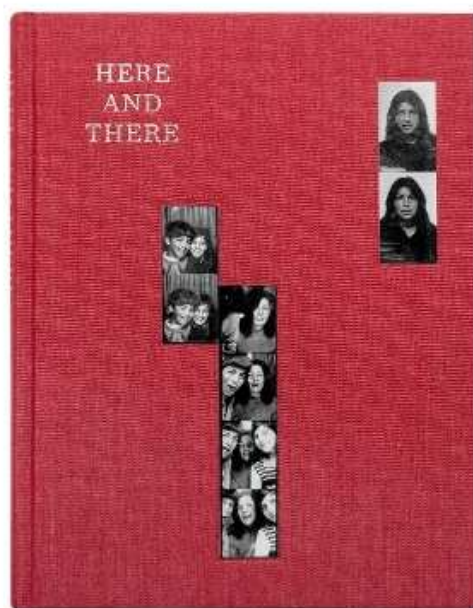
08 April 2024

*The Greatest brings together nearly 100 photographs of Muhammad Ali at the height of his career by Chris Smith. The images are accompanied by Smith's memories of his time spent with Ali from the early days of his career until his final years before retirement.*

Smith went spent time with Ali on several occasions, building an archive of photographs of the boxer both training and away from the gym. The book draws upon a selection of his images accompanied by anecdotes giving insight to Ali's early morning training sessions, the now legendary 5th Street Gym in Miami, those who worked with Ali, the press conferences, interactions with the public and his conversations with the boxer himself. Smith was present when Ali was training for the 'Fight of the Century' in 1971 against Joe Frazier and when Ali first surrendered a fight in 1980 to the young Larry Holmes. After retiring, most of Smith's work was archived until he was approached by gallerist Alon Zakaim about exhibiting his work in a retrospective. Together they went through his vast archive and brought to light a selection of photographs, exhibited in 2012, and form the basis of this book. The essay by Paolo Hewitt contextualises the political and social background to Ali's life and career.







9781915423009

Hardback | 264 pages | £45.00  
166 images

## Photographic reportage

**London-based photographer** Jillian Edelstein was born and raised in Cape Town, South Africa. She attended the LCC photojournalism course in the UK after graduating from the University of Cape Town, B.Soc.Sc. Her portraits have appeared internationally in publications including The New Yorker, The New York Times Magazine, The FT Weekend Magazine, Vanity Fair, iVogue, The Guardian Weekend, The Sunday Times Magazine, Time, Fortune, Forbes, GQ and Esquire.

## Here and There

### An expedition of sorts

GOST Books (Macmillan Distribution (MDL))

22 January 2024

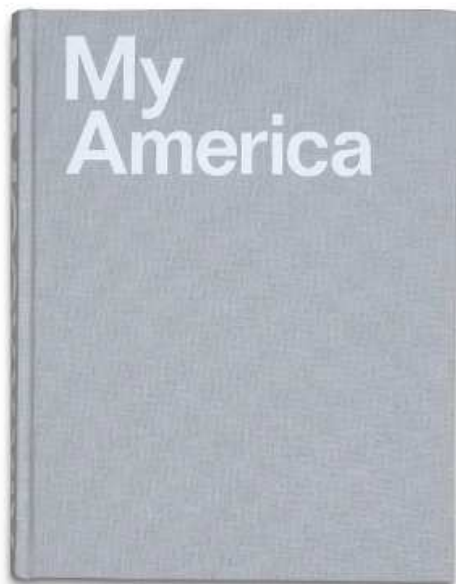
*The year in which photographer Jillian Edelstein turned 40 she came across an image of her great aunt Minna, of whose existence she had been unaware. The photograph of Minna became the catalyst for a journey to unearth her family history and the discovery of an unknown branch of her family living in Ukraine.*

In 2002, the same year that Edelstein had discovered Minna's photograph, she was commissioned to photograph the South African Sangoma shamans, whose rituals employ the intermediary healing powers of their ancestors. A shaman told Edelstein that her own ancestors were in conflict, fuelling her growing determination to untangle her family's hidden history. Thus Edelstein began a journey that took her from her home in London to the heartland of the Ukraine, and to her grandfather's birthplace in Latvia. In turn the journey led her to the shores of Lesbos, the West Bank, the Jungle in Calais, to the boat graveyard on the island of Lampedusa. In *Here and There*, Edelstein refracts images and stories of displaced people through the lens of her family's own mystery—reaching the refugee history we all have in common, whether its details are known or not. 'And that's the theme that runs through my family. A veritable diaspora. South Africa, Israel, Canada, Colombia, United States, Australia, Italy, Mallorca, Ukraine. How many continents can one family possibly inhabit? ... I wonder how I would feel if, from the age of my late teens, I never got to see or hear of my siblings ever again.' Edelstein's grandfather, two brothers and their sister Minna had grown up in Sassmacken, Latvia, were separated as teenagers and never saw each other again. Minna's life was a series of escapes from Germans in World War I, the Red Army in the Russian Revolution and during World War II from Ukraine to Uzbekistan where she died, the same year that Edelstein was born.









## My America

GOST Books (Macmillan Distribution (MDL))

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08 April 2024

*My America is a collection of images taken at sites where US law enforcement officers have killed citizens.*

After living abroad for more than seventeen years, photographer Diana Matar returned to the United States to photograph her home country. In the US, each year more than 1,000 people are killed by officers of the law. Each photograph in this body of work marks the official address where the killings took place.

9781910401439

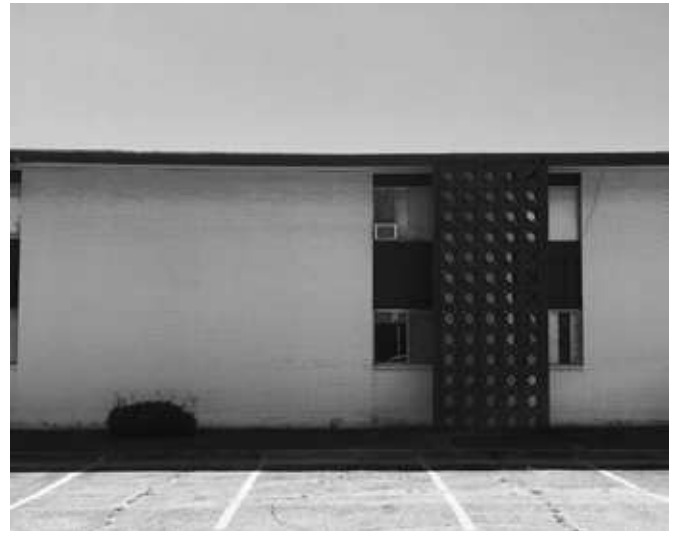
Hardback | 304 pages | £50.00

110 images

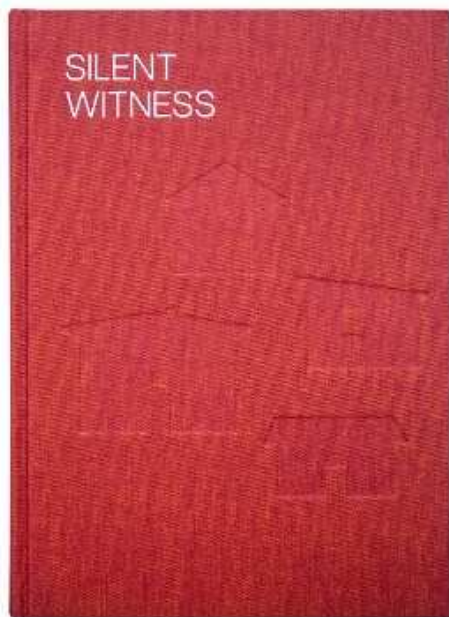
### Individual photographers

**Using photography**, testimony and archive, Diana Matars in-depth bodies of work investigate themes of history, memory and state sponsored violence. Often spending years on a project, she attempts to capture the invisible traces of human history. Her works are concerned with power and violence and the question of what role aesthetics might play in their depiction. A graduate of the Royal College of Art, Matar has received the Deutsche Bank Pyramid Award for Fine Art; the International Fund for Documentary Photography; an Arts Council of England Individual Artist Grant twice; and has been nominated for Prix Pictet in 2010, 2015 and 2016. Her work is held in public and private collections and has been exhibited in









9781915423214

Hardback | 104 pages | £40.00  
104 full colour images

Photographic reportage

## Silent Witness

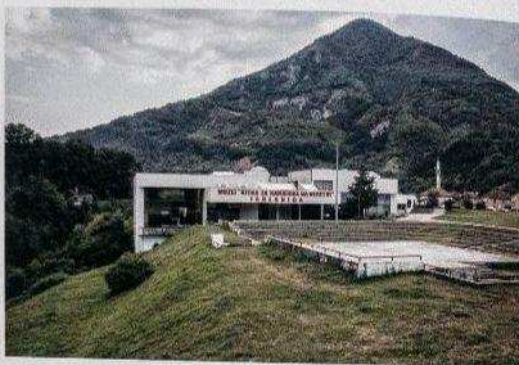
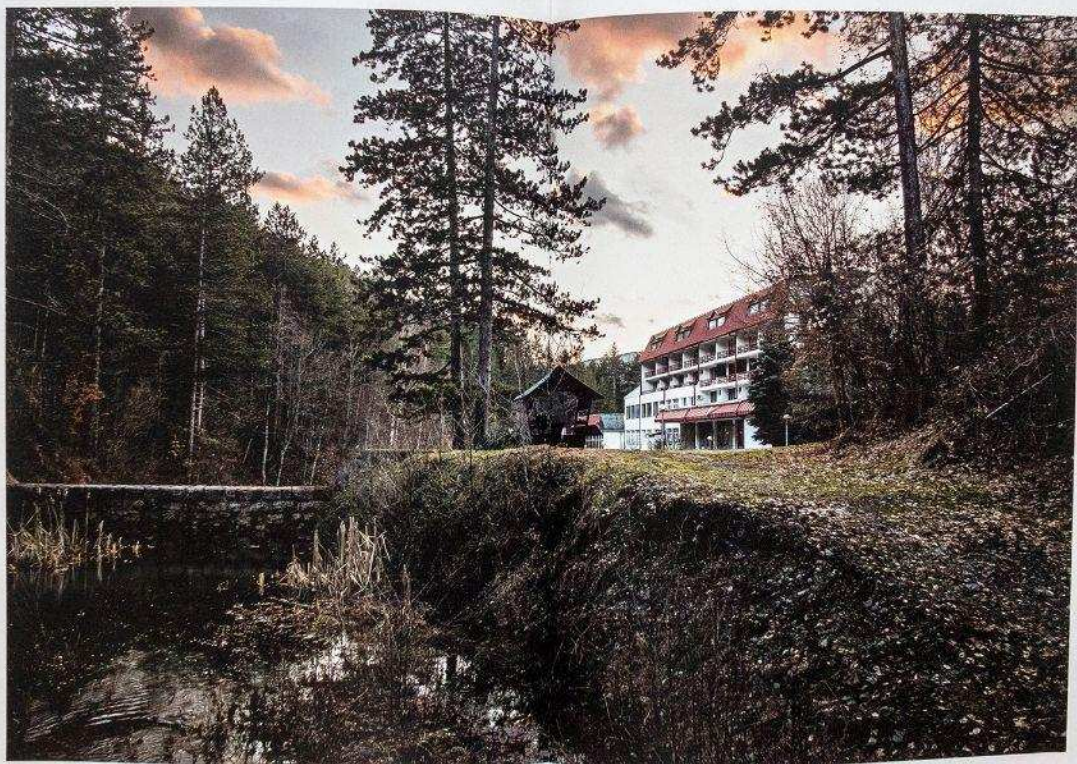
GOST Books (Macmillan Distribution (MDL))

04 March 2024

*In Silent Witness photographs of private houses and public buildings in which war crimes—specifically rapes of women of all ethnic groups living in Bosnia and Herzegovina—were committed during the Bosnian War (1992-1995) are combined with testimonies from the women who survived.*

In Silent Witness photographs of private houses and public buildings in which war crimes—specifically rapes of women of all ethnic groups living in Bosnia and Herzegovina—were committed during the Bosnian War (1992-1995) are combined with testimonies from the women who survived. Cornelia Suhan's photographs of these buildings— the silent witnesses—allow the stories to be told without exposing those affected to the public again.





**Jablanica**  
Museum of the Battle for the Wounded at Neretva River

The museum was under the supervision of the FBiH Army. It was converted into a detention centre on 15 April 1993 and closed on 22 March 1994. There were around 250 detainees, including from the village of Dolani near Jablanica—men, women, children, newborns and the elderly. The detainees were Bosnian Croat civilians, but there were also a number of HVG soldiers who were housed separately in the basement rooms.

The prisoners in the museum were accommodated in rooms of about 6 x 5 metres. There were about thirty people in each room. There were also seven separate rooms in which eighty-eight Croatian military, thirty-six HLUH (Croatian Association of Ex-detainees of Homeland War) prisoners were housed. They slept on the floor and couldn't shower. They had one meal—soup—each day, seldom had breakfast, and when they did, they were given some tea and a slice of bread. There was only one working toilet and two faucets used by hundreds of prisoners.

Detainee A was locked in a room without lights. One night, Bajazic came to the door and took away two women, a thirty-five-year-old and a woman in her twenties. They returned a few hours later and other inmates said the two had been raped. Detainee A said: "They just cried."

Detainee A2 remembers the same incident on 28 July 1993, when two men came into the museum, Zekir in the evening, he came and pointed his finger at two women and said: "You and you." About three hours after midnight a soldier brought these prisoners back. They cried and were afraid. The raped women were then taken to a war hospital in Jablanica.<sup>29</sup>

43°39'14.8"N 17°45'38.6"E



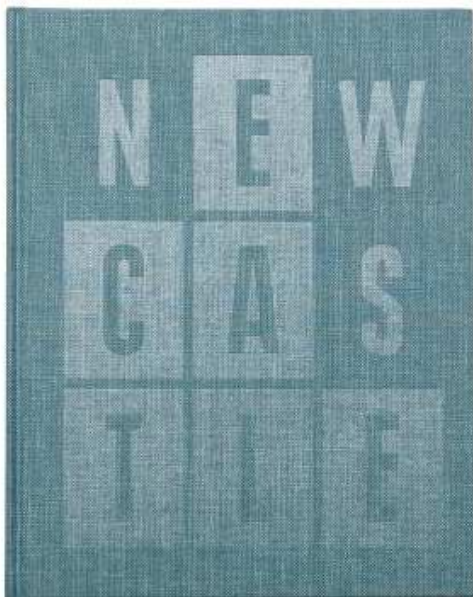
**Donja Jablanica**  
Village Rogić's Houses<sup>30</sup>

There were eleven detention centres in the entire municipality of Jablanica holding between 600 and 800 Croats. Control of the detention centre at Rogić's houses was in the hands of the Bosnian Army's special unit 'Zulfikar' under the command of Zulfikar Alispago and Nihad Bajazic, deputy commander.<sup>31</sup>

From 8 September to the end of November 1993, Croatian civilians and members of the HVG were monitored here.<sup>32</sup> In July 1993, two Croatian women were raped in the houses by soldiers from the unit mentioned above. One of the two women testified that she was taken into a dark room by a man. It was the soldier who had forced her to come along. "I was scared," he said. "Well, do it or I'll kill you. He raped me." She added that he raped her again in another room.<sup>33</sup>

43°37'59.0"N 17°45'20.9"E





9781910401996

Hardback | 104 pages | £40.00

104 pages, 4 colour

### Photographic reportage

**Luke David Kellett** was born in Yorkshire in the UK and lives and works in Newcastle, Australia. He began taking photographs in the early 2000s and worked with record labels including Atlantic and Sony, producing album art and press shots for artists in London. His project 'Isolation: Portraits of Newcastle, Australia during COVID-19' was exhibited at Newcastle Museum in 2020 and the follow year the State Library of New South Wales acquired the work for their collection.

## Newcastle

GOST Books (Macmillan Distribution (MDL))

08 April 2024

*This new book presents a typology of 100 portraits of households in Newcastle, New South Wales taken in 2020 during some of the strictest COVID-19 lockdowns in the world. The restrictions allowed photographer Luke David Kellett a unique opportunity compile a visual representation of architecture and inhabitants of Newcastle.*

Each photograph in book was made on large-format camera with great care for uniformity of perspective and framing. Kellett's intent was to create a structure and consistency which highlighted both the differences and similarities between the architectural details of the town but also allowing the viewer to focus on the individuals without being distracted by a changing composition. 'Apart from personally loving the uniformity of typologies, everything around the world at the time was chaotic and unknown. Photographing this project as a typology provided some structure that I could cling on to. Pedantically obsessing over the tiny details of matching the images calmed me down, grounded me and gave me focus during a very strange time.'







9781915423221

Hardback | 182 pages | £45.00  
100 images

## Photographic reportage

**Based in** Berlin, Nikita Teryoshin (\*1986) was born in St. Petersburg, Russia. When he was 13-years old he moved with his family to Dortmund, Germany where he went on to earn a Bachelor of Arts in Photography. He graduated with his first long term project 'Hornless Heritage' (2014 - 2017) which focused on the matrix-like world of the German dairy cow industry. His project 'Nothing Personal - the back office of war' has been supported by the Stiftung Kulturwerk der VG Bildkunst, a PH Museum Grant and Volkart Stiftung. It has been exhibited in La Chambre Straßburg, France, Bienne Festival of Photography in Switzerland and at Cortona on the Move and PH Museum days in Bologna, Italy. His

## Nothing Personal

### The Back Office of War

GOST Books (Macmillan Distribution (MDL))

05 February 2024

*Every day on the news we are shown images of war and destruction. However, we are rarely afforded a glimpse behind the curtains of the global arms business. Photographer Nikita Teryoshin travelled to 16 arms fairs between 2016 and 2023 to investigate what happens before wars take place.*

Teryoshin deliberately obscures the faces of the business men and women present as it is not his intention to fix blame on individuals. The anonymised arms dealers can be seen as a metaphor for a business operating in the shadows and under the radar of the media. His photographs are playful and often focus on bold graphic angles and visual humour such as drinks put down alongside machine guns and geopolitics tote bags. The casual nature of his observations combined with the bright innocent colour palette which runs throughout the imagery is a sinister contrast to the goods on sale. Teryoshin's use of flash helps him to highlight certain elements and is reminiscent of crime scene photography. Teryoshin first began photographing all types of fairs—agriculture, pets, funerals—because his photography school in Dortmund, Germany was next door to a giant expo hall. In 2016 he ended up at a hunting fair—Hunt and dog—and was surprised how guns, in this instance hunting rifles, attracted old and young visitors. After publishing his series Sons and guns, he became curious to find out what happens at professional arms fairs. He first gained media access to Eastern Europe's biggest arms fair MSPO in Kielce, Poland in September 2016 due to his work for VICE Germany and the project began. Over a period of years he visited expositions in Poland, Belarus, South Korea, France, Germany, South Africa, China, UAE, Peru, Russia, Vietnam, USA and India.





9781848225947

Hardback | 160 pages | £49.99

25 Illustrations, color; 160  
Illustrations, black and white

## Individual photographers Architecture

**Marco Iuliano** teaches at the University of Liverpool School of Architecture and is a faculty member of the British School at Rome. Martino Stierli is The Philip Johnson Chief Curator of Architecture and Design at The Museum of Modern Art in New York.

## Hélène Binet

Lund Humphries Publishers Ltd (IPS UK/NBNI)

18 March 2024

*Over a period of forty years, Hélène Binet has photographed both contemporary and historical architecture – this is the complete monograph of her work, with two extensive critical essays.*

Marco Iuliano details Hélène Binet's background, from her childhood in the Italian fishing village of Sperlonga and in Rome, through her early 'discovery' of architectural photographer Lucien Hervé, to other significant influences, like the collaborations with Daniel Libeskind, John Hejduk and the connections at the Architectural Association (AA) in London where she met Zaha Hadid. The essay highlights in detail Binet's approach to photography, her process and archive. Martino Stierli sets Binet's work within the conceptual framework of architectural photography, discussing whether an architectural photograph is an inventory of a building or space, a translation into a two-dimensional image or, rather, an image in its own right; an artifact that loosely relates to the original object or phenomenon. Within this context, Stierli argues that Binet's oeuvre seems to oscillate between two obsessions: a desire to translate spatial phenomena into the two-dimensional space of the image and a quest to articulate the modulation of light on a surface. The two essays are followed by a catalogue of Binet's work, which is framed within a series of her recurring themes emerged through dialogues between the authors and the photographer.





## becoming binet

marco iuliano

*For me, black and white are colours*  
Lucien Hervé

Sperlonga is a small fishing village overlooking the Tyrrhenian Sea, midway between Rome and Naples. The emperor Tiberius had a residence in the area, to serve as an alternative to his villas on the island of Capri; the remains of the buildings are still located on the shore below the village, at walking distance. On-site, a small archaeological museum contains the cultural relics dating from that distant time, including sculptural groups inspired by the myth of Ulysses which, with Tiberius's villa, were discovered by chance in the late 1950s during the construction of the coastal road.

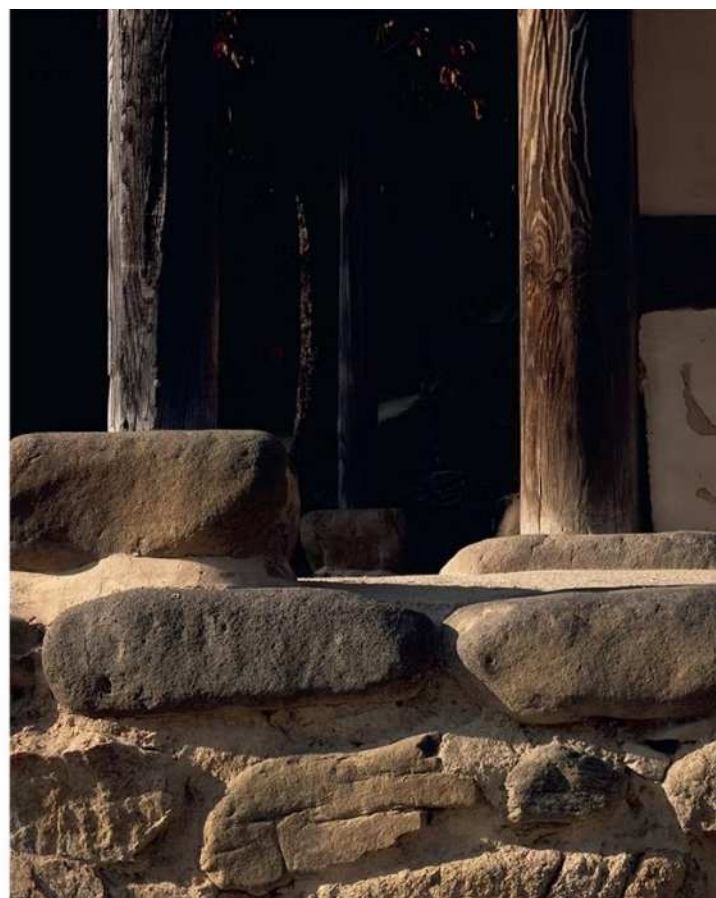
Perched on a headland, Sperlonga is a well-preserved and typically Mediterranean settlement, where clusters of low-level whitewashed dwellings intersect and blend with each other. Initially, it appears as if one house begins where another ends, yet a part of the first may in fact also be used by the second, or the roof of one structure might constitute the terrace of the house above it. The single-family home is woven into the urban fabric: a white sculptural mass, polished by time and comprising an intricate maze of narrow streets that conform to the natural topography of the place. Time seems merely to have added a patina to the millennial work of man and nature, acting in symbiosis.

During the day, light and shadow chase one another through the narrow alleyways. All kinds of theatrical scenarios can be encountered in this unpredictable urban complex, where those who have not grown up in it often find it difficult to navigate their way around. A courtyard enclosed on three sides with laundry hanging out to dry in the sun might suddenly give the impression of a stage, while the walls of a street may form two wings, framing a seascape or a view of one of the beaches down below, as the sun slowly sinks behind Monte Circeo.

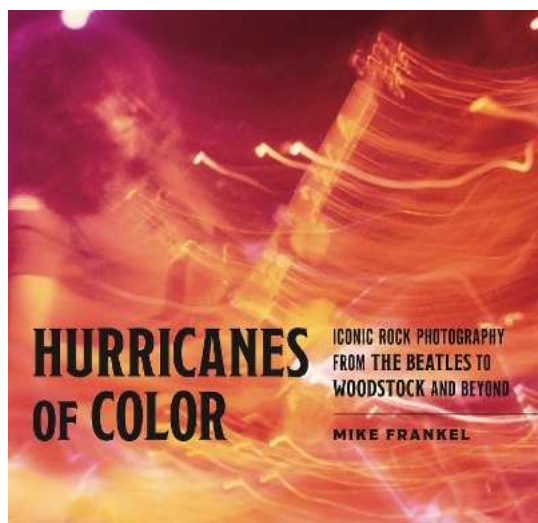
It is not difficult to imagine how these stones, and the cyclical alternation of light and shadow, had a profound impact on the imagination of the young Hélène Binet. She spent much of her childhood in one of Sperlonga's white houses following her arrival in Italy during the autumn of 1963, when she was four years old. From that point on, she and her family divided their time between two homes, on the coast of Lazio and in the centre of Rome. And Sperlonga's whitewashed walls, filmed by neorealist director Giuseppe De Santis in his *Non c'è pace tra gli ulivi* (*No Peace Under the Olive Tree*, 1950), were among Binet's initial photographic experiments, dating from the early 1980s.

Left: Le Corbusier, Coignet  
Sainte-Marie de la Tourrette,  
Éveux, France, 2002

9







9780271094861

Hardback | 240 pages | £37.95

165 Halftones, color

Rock Pop music  
History of the Americas

**Mike Frankel** is a professional photographer and artist. His work has appeared on the covers and interiors of rock LPs as well as books, magazines, and T-shirts, and he was a pioneer in the artistic use of lasers and holograms. Frankel currently resides in Flagstaff, Arizona, where he is the Executive Director of the Artists' Coalition of Flagstaff.

## Hurricanes of Color

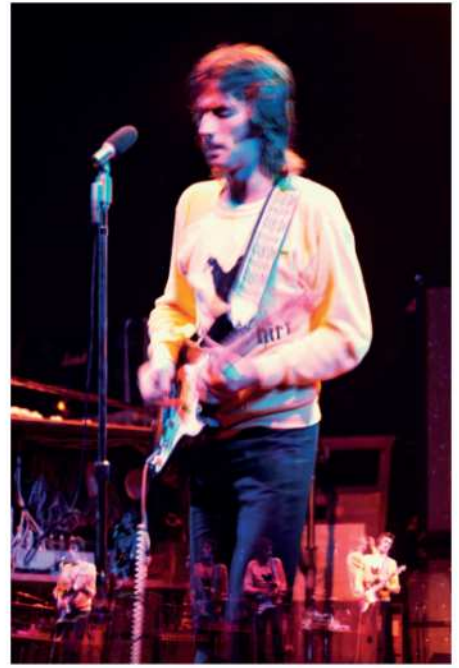
Iconic Rock Photography from the Beatles to Woodstock and Beyond

Pennsylvania State University Press (John Wiley & Sons Ltd)

02 April 2024

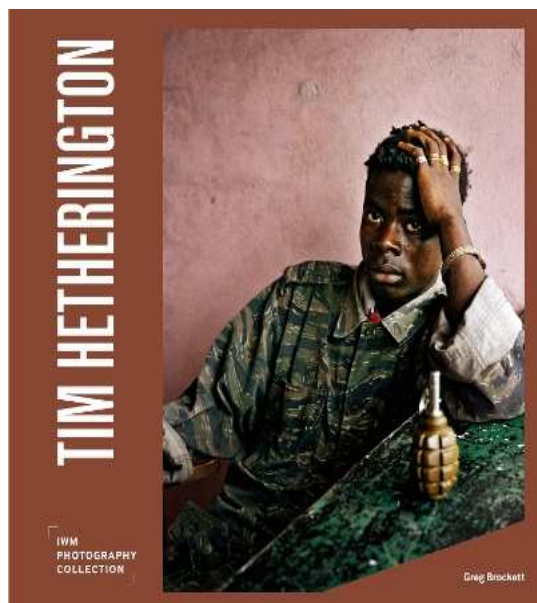
*Explores the author's career and evolution as a photographer during the turbulent 1960s, including his experimental photographs of some of the most significant concerts and artists in rock history.*

In 1964, fifteen-year-old Mike Frankel found himself among professional photojournalists covering a Beatles concert during the band's first tour in the United States. A few years later, he was a regular photographer at the Fillmore East, a storied venue in classic rock. And in 1969, he was onstage at Woodstock, documenting one of the most important events in American music history. Featuring Frankel's stunning photographs of nearly every major rock figure from the 1960s and '70s—including Led Zeppelin, Pink Floyd, the Rolling Stones, Janis Joplin, and the Grateful Dead—as well as many unpublished images of the Beatles, *Hurricanes of Color* chronicles an extraordinary moment. Frankel, who was for a time a personal photographer for Jefferson Airplane and Hot Tuna, developed an innovative style—one that layered images with multiple exposures to capture the spirit of the music of the era and the experience of listening to the bands live. A must-have for fans of classic rock, this is a spectacular and profound collection of photography that complements the music of the world's biggest performers.



Top left & bottom: John Lennon, Philadelphia, September 1964.  
 Top right & bottom: George Harrison, Philadelphia, September  
 1964. Opposite: Beatles press, Philadelphia, September 1964.  
 Overleaf: The Beatles, Philadelphia, September 1964.





9781912423743

Hardback | 96 pages | £12.99

50

**Military history**  
**Individual photographers**

**Greg Brockett** is a Senior Curator in the Contemporary Conflict team at IWM.

## Tim Hetherington

### IWM Photography Collection

Imperial War Museum (IPS UK/NBNI)

18 April 2024

*Tim Hetherington highlights 50 photographs by the award-winning conflict photographer Tim Hetherington. Featuring seminal photography of his time in Liberia (2003-2006), Afghanistan (2007-2008) and Libya (2011) alongside unseen moments, this book showcases his important work as both a conflict photographer and humanitarian innovator.*

IWM holds approximately 11 million photographs in its archives, covering the causes, course and consequences of modern conflict from the First World War to the present day. Tim Hetherington highlights 50 photographs by the award-winning conflict photographer Tim Hetherington. Featuring seminal photography of his time in Liberia (2003-2006), Afghanistan (2007-2008) and Libya (2011) alongside unseen moments, this book showcases his important work as both a conflict photographer and humanitarian innovator. These poignant images offer a unique insight into his working practices, revealing the man behind the lens.





A Liberian woman carries cassava leaves to the central market in Tubmanburg during the Second Liberian Civil War, 2003.

While working in areas of conflict, Hetherington tried to photograph a broad perspective of people's lives regardless of the trauma, drama and politics of the conflict going on around them.

US Army soldiers in the Korengal Valley, Afghanistan, October 2007.





Hardback | 208 pages | £30.00  
40 Illustrations, unspecified

Photographic reportage  
Photographs: collections  
Dogs as pets

**Dylan Collard** has been a commercial photographer for over twenty years and has worked for the likes of Pfizer, Adidas, O2, Santander, TFL, E.ON, Keep Britain Tidy, The Discovery Channel, Land Rover and UK Export Finance. Much of his work is portraiture based and involves photographing people on location using lighting and detail to convey a sense of narrative about his subject. Dylan has been a dog lover and training enthusiast since owning his first dog thirteen years ago.

## Unicorn Publishing Group (IPS UK/NBNI)

30 April 2024

*Living With Dogs is a series of portraits showing people at home with their dogs. It looks at how we share our homes, sofas, living rooms and lives with our canine friends.*

Living With Dogs is a series of portraits showing people at home with their dogs. It looks at how we share our homes, sofas, living rooms and lives with our canine friends. Shot in sitters' homes, it examines this relationship and the commitment shown by dog owners to their pets. This book highlights how much we adapt our lives to suit our four-legged friends; how much room we give them, comfort we offer them and support we provide for them. In sitters' stories and featured essays it looks at different types of dog/human partnerships and examines the give and take of these relationships.





## IN OUR HANDS

NATIVE PHOTOGRAPHY 1890-NOW



9780300272161

Paperback | 296 pages | £30.00  
450 color + b-w illus.

Photography  
photographs  
Exhibition catalogues  
specific collections

**Jill Ahlberg** Yohe is associate curator of Native American art at the Minneapolis Institute of Art. Jaida Grey Eagle (Oglala Lakota) is a photojournalist, producer, beadwork artist, and writer. Casey Riley is chair of global contemporary art and curator of photography and new media at the Minneapolis Institute of Art.

## In Our Hands

### Native Photography, 1890 to Now

Yale University Press (John Wiley & Sons Ltd)

09 January 2024

*A groundbreaking exhibition catalogue of Native, First Nations, Metis, and Inuit photography from the nineteenth century to the present day*

A groundbreaking exhibition catalogue of Native, First Nations, Metis, and Inuit photography from the nineteenth century to the present day. Photographs of and by Native people have long been exhibited in museums. All too often, however, such exhibitions have misrepresented vital cultural and historical contexts, neglecting the depth of practice, supporting scholarship, and Native perspectives relevant to the work. By developing a broadly representative curatorial council of prominent academics and artists, more than half of whom represent Native communities in the United States and Canada, this book significantly expands the traditional discourses of photographic history. With incisive contributions by individual curatorial council members, *In Our Hands* presents Native photography in three thematic sections that underscore the following: Native people are present in all facets of American life; their role is transformative in the larger society; and their view of, and connections to, the land and all living things is holistic and fundamental. The publication features 130 photographic works by Native photographers from the late nineteenth century to the present, ranging from documentary photographs to family snapshots to conceptual works. Illustrated in full color, the photographs in this book offer diverse perspectives spanning geographic, chronological, and artistic experience, and shed new light on the extraordinary contributions of Native, First Nations, Metis, and Inuit artists to the art of the Americas. Distributed for the Minneapolis Institute of Art. Exhibition Schedule: Minneapolis Institute of Art (October 22, 2023–January 14, 2024)





## PART 1: ALWAYS PRESENT

Tsinshahjinnie's visual response and vision of beauty includes her portrait of Idalia, reimagined into a soft "comfortable" septa tone in the background.<sup>8</sup> Wall-papering the room is an utopic map of the world, reflecting shared Indigenous experiences of global colonization and displacement. Also layered into this piece is time itself with a sense of witnessing, as the artist takes the viewer first to the foreground and main subject, with a sense of familiarity that leads the viewer beyond the sofa, and on to interpret the complexities of colonialism and change around the world over time.

The shift to digital collage in the work, *We'wha, The Beloved* (2008) allows for the seamless layering the artist mentions earlier with smooth blending and blurring between each of the layers. At the center of the piece is the photographic portrait of We'wha by John H. Hillers from between 1884-1897. We'wha (1849-1895) was known as a two-spirit person, spiritual leader, and cultural ambassador for the Zuni nation. When Tsinshahjinnie acquired the historical cabinet card, she created her own visual reinterpretation and remembrance of We'wha that is lushly surrounded by purple irises, regalia, and basketry in a halo form. Egrets allow We'wha to fly and travel, with the agility and warrior fierceness of two red dragonflies.

These photographic works are embedded in a range of political discourses and experiences that extend to encompass the canon of Native photography. Tsinshahjinnie and Nim, alongside other lens-based women artists in the field, reanimate the imagery of colonial histories into new narratives surrounded and supported by Indigenous knowledge, experiences, and perspective.

The images are meant to convey love, beauty, friends, and family in relationship with the photographic artist. Interpretation is complex, but it is unquestionable that authority and ownership—visual sovereignty—lies with the artist.



Fig. 2. John H. Hillers (German, 1843-1925), We'wha, 1884-1897. Albumen cabinet print, Bureau of American Ethnology Collection.

Plate and Fig. 3  
We'wha, Tsinshahjinnie  
Diné/Navajo / Feminist / Museology  
(Credit) 2008  
We'wha, The Beloved, 2008  
Courtesy the artist  
© 2023 Muleh T. Tsinshahjinnie

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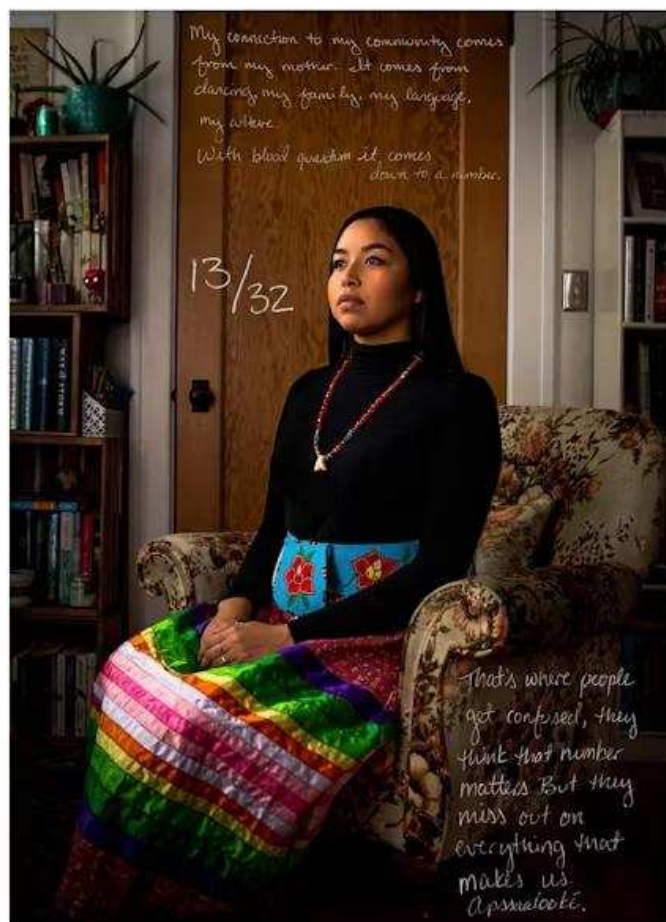


Laura Lewis  
Laura Lewis, 1905-2021  
Portrait of Laura Lewis, cotton print  
Acrylic, painting on a post, 1990  
Courtesy of University of New Mexico  
Center for Southwest Research and  
the Indian Pueblo Cultural Center

Ryan RedCorn  
Orange, 1999  
Orange Weave, 1999  
Sublimated fabric print  
Courtesy of the artist  
© Ryan RedCorn







PART I: ALWAYS PRESENT

## TO THE FUTURE

BY JAIDA GREY EAGLE

GROWING UP, I NEVER KNEW THERE WERE SO MANY INDIGENOUS PHOTOGRAPHERS out there, past and present. I barely ever heard my teachers talk about Indigenous people in general, in fact, they would often brush over the brutal past of colonization. I always remember the eye contact they would make with me when they would declare a white man "discovered" America but that there were Indigenous people here and nod towards me, this shy little kid whose presence made them acknowledge an entire people. Their definition of history and time never really made sense to me as I was told differently at home. Being a Native person, you learn from a young age of the two worlds you have to live in and navigate, and both of those worlds are declaring they are the truth of what happened to your people.

Luckily, I found photography at a young age. I was and am forever fascinated by the ability to stop time. When the world feels like too much or even too little, I can take a small piece of it and hold on. I often think of what drives me as an Indigenous woman and so much of what that is, is survival. I only speak English because my family adapted to it in boarding schools, in order to survive. I live in a city far from my reservation because of opportunities to expand who I am in all ways. I cultivate artistic practices that help bring our epistemologies into the current moment, because I believe in them wholeheartedly. I take photographs for the future so that they will know we survived and we're still here creating, living, loving, and breathing. I was so often talked out of pursuing photography. I have probably been told "no" far more than I have been told "yes" in this world, however, you just need to keep going. To have an artistic practice that feels so powerful can often be scary but it's also empowering. I believe I pursued photography because it has that ability: it can both terrify me but also empower me.

When I joined the team at Mia to co-curate this project, I had just finished my degree at the Institute of American Indian Arts. I had been immersed in the world of Indigenous art

Teddy Irvine  
Co-Editorial (Subs and Editors)  
May 2019  
Reservation Mathematics, 2019  
Inkjet print  
Courtesy of the artist  
© Teddy Irvine

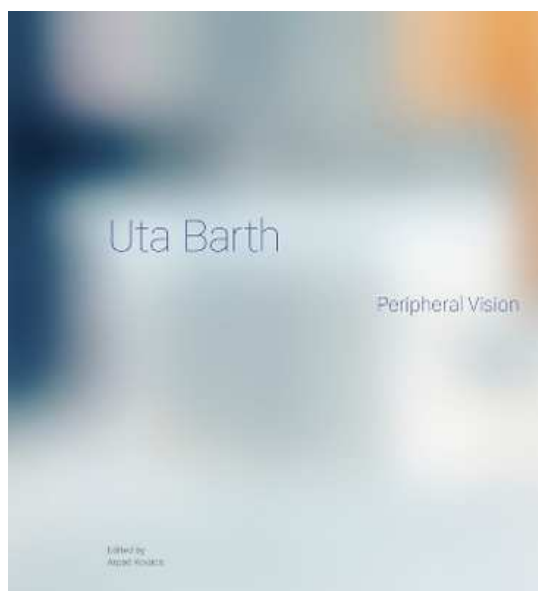
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Najya Fawcett  
Anishinaabe (Ojibwe) artist  
First Nations Art Museum  
Saskatoon, Saskatchewan, Canada  
Toronto, ON, March 2019  
From Concrete Indians series  
Courtesy of the artist / Bell Works Photography  
© 2019 Bell Works Photography

Page 101  
Oscar Machel  
Inuit, born 1961  
Facing no protest, Ellsborough, New Brunswick, 2019  
Courtesy of the artist  
© 2019 Oscar Machel and AP/TV





9781606068052

Hardback | 264 pages | £50.00  
332 colour illustrations

Individual photographers  
Individual photographers  
Photographs: collections

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## Uta Barth

### Peripheral Vision

Getty Trust Publications (John Wiley & Sons Ltd)

23 April 2024

*Contemporary artist Uta Barth has spent decades exploring the complexities and limits of human mechanical vision. This richly illustrated book charts her career and her most significant compositional series, revealing the many ways she has drawn attention away from the primacy of a traditional photographic subject to what is on the periphery.*

Los Angeles-based contemporary artist Uta Barth (b. 1958) has spent her decades-long career exploring the complexities and limits of human and mechanical vision. At first, her photographs appear to be deceptively simple depictions of everyday objects—light filtering through a window, tree branches bereft of leaves, a sparsely appointed domestic interior—but these images, visually spare yet conceptually rigorous, underlie a layered, nuanced emergence from her investigation of sight, perception, light, and time. In this richly illustrated monograph, curator Arpad Kovacs and contributors Lucy Gallun and Jeremy Gilbert-Rolfe chart Barth's career path and discuss her most significant compositional series, revealing the different ways she has drawn attention away from how she has rejected the primacy of a traditional photographic subject and instead called attention to what is on the periphery. The book includes previously unpublished bodies of work made early in her career that add much to our understanding of this significant important artist. Also included is Barth's most recent work, ...from dawn to dusk, an ambitious commission marking the twenty-fifth anniversary of the Getty Center.



## Early Work



1979–92

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In the late 1980s I began making work that named vision as its primary content. They emerged as the first and start of a young artist trying to translate complex ideas into physical prints. While an undergraduate at the University of California, Davis, she made a wide variety of works, including views of the surrounding rural landscapes, images of quotidian suburban spaces like parking lots, and interior scenes in which sunlight, modulated by a curtain, is reflected onto the floor. These subjects, while typical of a young artist honing her eye, also reflect a consistent impulse that was shared by artists associated with movements like Minimalism and Conceptualism, one that has remained with Barth for the last forty years: the desire to undermine the traditional structure of a composition and instead lead the eye to the edges of the print. At UCLA, where she earned her master's degree in fine arts, Barth was also

strongly influenced by theories of the "gaze," or how the perceptions of individuals define power relations within social dynamics. The artist's body plays a central role in many of her works from this period. In their exploration of the physical experience of being looked at or being blinded by light, some photographs are inherently

confrontational. A sequence of previously unpublished images (pp. 84–85) shows her working to determine how best to visualize a side view of a spotlight shining on a figure to communicate a heightened sense of tension. In others we see her experimenting with the meaning of shadows cast by a group of anonymous figures. In one set of images the silhouettes cast by the square shoulders of suited bodies loom over her seated figure. In another the artist stands against a white wall with one of her hands in her pocket and the other gripping a cable release, once again dominated by the shadows of imposing forms that stand behind the camera (p. 82). These works imply a power imbalance achieved through the play of light and shadow alone. Others display words written directly on her skin that provoke questions or form the connective tissue of a sentence. By isolating these small elements of language, Barth circumvents the specific narrative they might have told while seeming to create the possibility of another. Devoid of greater context, the photographs appear to embrace the potential for ambiguity in both images and language.