

A Brief Exposition of the Female Catalysts of Photographic Art

Julia Margaret Cameron to Diane Arbus

Rachael Reynolds

December 6th, 2020

Female photographers have catalyzed movements in photography since its invention. In the 1950s and 1960s, Diane Arbus used photography to represent marginalized communities through her artistic decisions and the subjects she chose to feature. She befriended her subjects, fostering an intentional connection with them. To Arbus, the characteristics that made the subjects marginalized did not matter. She focused on what she felt made them unique and exciting—the opposite of traditional discrimination. Before and during the 20th-century, individuals from the LGBTQ+ community, strippers, carnival performers, nudists, dwarves, anyone who differed was generally cast away by society and lived in fear.¹ Diane Arbus actively chose to resist concealed identities and use intentional creative decisions in the methods leading up to capturing and processing a photograph. This concept, introduced by Pictorialists beginning shortly after the invention of the camera, has informed photographic exploration ever since. The groundbreaking work of female photographers before her allowed Arbus to immediately impact the field and be given credit by her peers.

A disproportionately male-centric field, photography at the turn of the 20th-century required women to have the tenacity and exceptional perseverance to make a substantial impact. This challenge was even more arduous for women navigating the late 19th-century. The contributions of Diane Arbus and women photographers who came before her revolutionized the invention of photography and began the slow process of women gaining the recognition deserved for their progress. In profound ways, women expanded photography from a skillset, catapulting it as an art form into galleries and museums worldwide.

¹ Newhall, Beaumont. 2012. *The History of Photography: from 1839 to the Present*. Museum of Modern Art, 292

Photography: A History Written by Men, for Men

A Pictorialist period marked by transformational expansion in how one perceived one's place in society facilitated the advent of photography. As automation and mechanical advancement spurred a technological boom, the method by which we preserve history and ideas followed suit. Since its invention in the early 19th-century, photography has constantly evolved as a method and form. Joseph Nicéphore Niépce captured the first sustained photographic exposure on a pewter plate in the late 1830s.² As news of this accomplishment spread across Europe and reached the US, scientists and inventors began to focus their efforts on improving the image's quality and accessibility while enhancing the portability of the tools used to create the image. Niépce directly collaborated with Louis Daguerre to create an iodine process on a copper plate.³ These “daguerrotypes” could be developed in a matter of minutes and produced a more precise image than anything attempted before. This new process ushered a storm of portrait creations that gave consumers high-quality portraits quickly, threatening the portrait painting industry.⁴ 19th-Century Painters, such as Pre-Raphaelites like John Everett Millais and Neoclassicists like Ingres, painted depictions of the world with unprecedented, careful realism.⁵ As cameras became cheaper, lighter, and easier to use, their employment became widespread among amateurs and professionals.

Recreation of a moment in time was now a possibility offered by a machine, at a cost affordable to ordinary people. As this technology improved, it further challenged artists to replicate pure reality rather than interpret it. News of this technology and its possibilities spread quickly. A depiction of a subject was no longer a representation of what was real but a replication. By the 1850s, emulsion plates had become the best process for photographers, particularly in

² Newhall, 13.

³ Newhall, 23.

⁴ Scharf, Aaron. 1990. *Art and Photography*. Penguin Group, 27.

⁵ Scharf, 28.

circumstances that required quick captures—such as photographs of the Civil War.⁶ Photographers could use chemical processes such as collodion, ambrotype, and tintype emulsion plates in two to three seconds. Though so much quicker, emulsion plates required immediate processing.

Photographers had to travel with all of the necessary chemicals to develop their images on site. In the 1870s, Richard Maddox produced a dry plate that challenged wet plate processes. A photographer could then prepare plates before making images—new freedom.⁷

Founded by George Eastman in the 1880s, the Kodak camera company changed photography accessibility forever. Eastman invented a flexible roll of film, making possible a contained, singular camera mechanism that was operable and affordable to the average person.⁸ Toward the end of the 1940s, what is recognizable now as inexpensive 35mm film was in more common circulation and has continued to be available despite digital photography's precedence since the 1990s.⁹ Eastman's original contribution has been modified and perfected by the industry since the creative world has pushed for photography to replicate and even enhance what the human eye can see.

But in all of this success, where were the women?

Photography is Art

What makes a truly great photograph? Is it the photographer's skill or the nature of the subject matter? The idea that photography can capture what the human eye can see and what the human imagination and creativity perceive is what many would consider the transition to photography as an art form. Most notably, in analog processes, photography provides myriad opportunities for the photographer to make decisions that affect the outcome. Creativity enables

⁶ Newhall, 60.

⁷ Rosenblum, Naomi, and Diana C. Stoll. 2019. *A World of History of Photography*. Abbeville Press Publishers, 442.

⁸ Scharf, 161.

⁹ Rosenblum, *A World of History of Photography*, 447.

these decisions; therefore, photography is an art practice. Pictorialism began in the latter half of the 19th-century when photographers consciously and intentionally modified. Many of these choices swayed the final product away from realism and tested principles of art. However, this concept was not new as Symbolists and Post-Impressionists were simultaneously moving away from perceptual realism altogether and worked to exaggerate qualities such as harmony and discord or movement and stillness. Artists working in other media, such as Edvard Munch and Vincent Van Gogh, viewed realism as the job of photography. They pushed themselves to do what the camera “was not capable of,” challenging the boundaries of realism. Pushing boundaries was just what the artists of the Pictorialism Movement had in mind: how can a camera, too, test the limits of reality?

Manipulation of alternative printing processes can additionally challenge these boundaries.

Modernist photographers have layers of technique, opportunity, and training that early photographers did not. Just one hundred years prior to modernist photographers, their medium did not exist. Fifty years earlier, photography was not artistically elite or considered a creative practice; it was simply a tool. With the invention of digital photography came opportunities and resources to make artistic judgments.

Overwhelmingly, four stances emerged among the creative community prior to the world wars:¹⁰

- Dismissive and fearful: photography cannot be an art because a machine produces it, and human creativity is not a factor. Many believed that if photography is allowed to supplement skill, it will corrupt it all together.
- Useful but only as a tool for real creativity: photography could be invaluable in real artists' preparatory processes. Still, it could never be considered equal to drawing or

¹⁰ Scharf, 233-248.

painting. This view was taken by artists such as Ingres, as he used photos for references.

- Open-minded but not convinced: photography can compare to established art forms such as etching and lithography. Maybe the photographer could achieve the importance of a painter or drawer.
- Pictorialism and excitement toward creative decisions with photographic technology: photography presents an incredible opportunity to exercise creative choices and is a respectable and dignified art medium.

Pictorialism rejected visual realism and embraced abstraction. James McNeill Whistler's Tonalist Movement created atmospheric, moody scenes. He wrote: "The imitator is a poor kind of creature. If the man who paints only the tree, or the flower, or other surfaces he sees before him were an artist, the king of artists would be the photographer. It is for the artist to do something beyond this."¹¹ Whistler's language in this quote casts the light of patriarchal context. Whether the intention is to exclude women, this language is a barrier to women in the greater conversation. The goal of Impressionists was to capture their perception of a scene. They were influenced by early photographs such as Daguerre's "Boulevard du Temple," taken in 1838. Contrarily, Symbolists and Post-Impressionists ultimately rejected perceptual realism. Munch went so far as to write, "I have no fear of photography as long as it cannot be used in heaven and hell...I am going to paint people who breathe, feel, love, and suffer."¹²

Similarly, Van Gogh described his artistic breakthroughs around 1888, when he wrote to his brother expressing his desire to abandon accurate visual depiction since that is just photography.¹³

¹¹ Scharf, 54.

¹² Scharf, 251.

¹³ Van Gogh, Vincent. 1998. *The Letters of Vincent Van Gogh*. Newark, New Jersey: Penguin Classics, 251.

Like many artists of their time, Munch and Van Gogh viewed realism as the responsibility of photography, with the goal of the ‘real artist’ being to advance beyond realism—surpassing the camera's ability.¹⁴ The founder of Dada and Surrealism, André Breton, stated of Dada in 1920, “The invention of photography has dealt a mortal blow to the old modes of expression, in painting as well as poetry... Since a blind instrument now assured artists of achieving the aim they had set themselves up for... they now aspired... to break themselves of the imitation of appearances.”¹⁵ Photography was a clear and significant catalyst of the Modern Art Movement. Without the invention of photography and its subsequent integration of creativity, perhaps modern art would never have expressed itself in a way that has led to contemporary art.¹⁶

Females that Solidified Photography in Art

As much of photographic history is written by men, they are credited with success, and few women are given acknowledgment or were taken seriously enough in the first place. To more thoroughly understand the Pictorialism Movement, one must discover and honor the work of the voices that have been oppressed and marginalized. Elevating male photographers and diminishing the contributions of women photographers is only to write half a complete history of photography. Women played a substantial and consequential role in developing photography as an art medium.

Historians often speak of Julia Margaret Cameron as the “Mother of the Pictorialism Movement.” She advanced the concept of photography as art by capturing with a camera what many of her contemporary painters failed to: capture maternalization that transcends patriarchal context.¹⁷ *Our May*, 1870, pictures a woman sat in the left of the composition, writing a letter. The stripes of her dress, the length of her arm, and the pencil she holds all direct the viewer’s eye to the

¹⁴ Scharf, 251.

¹⁵ Scharf, 253.

¹⁶ Cotton, Charlotte. 2014. *The Photograph as Contemporary Art. 3rd Edition.* Thams & Hudson. 7.

¹⁷ Armstrong, Carol. 1996. "Cupid's Pencil of Light: Julia Margaret Cameron and the Maternalization of Photography." *October (JSTOR)* 76: 120.

letter she writes. The woman sits, hand on her head, surrounded by objects as if she is part of a still life—a birdcage and what appears to be its intended occupant weight the composition's right. Cameron uses exposure and clarity affectation as a creative decision, resulting in a painterly and artistic quality. The exposure of the image is heightened around the letter, dodged as the focus of the composition. Processing a silver albumen print from a wet plate typically yields an image sharper than most processes of its time. Cameron's manipulation of exposure and clarity progressed photography as an artistic medium.¹⁸ However, as her prolific career as a photographer spanned the 1860s, many other women began to discuss her ideas along with her. This dialogue should have propelled them to the forefront of the Modern Art Movement.¹⁹ Photographer Frances Benjamin Johnston wrote: "What a Woman Can Do with a Camera" for an 1880 edition of the *Ladies Home Journal* and curated an exhibition promoting women photographers.²⁰ This journal was one of the first published acknowledgments of women's role in the field—evidence of her position of wealth and social nobility providing a comparatively greater level of elevation by society and real-time success. In the mid-twentieth century, unprecedentedly recognized photojournalist and photographer Margaret Bourke-White said, "Saturate yourself with your subject, and the camera will all but take you by the hand,"²¹ suggesting that the camera is a *tool* to help achieve your *artistic* vision. Along with advocating for her recognition, Berenice Abbot fought for the medium's acknowledgment, saying, "The world doesn't like independent women, why, I don't know, but I don't care."²² These women undeniably changed photography and art as others knew it in the late 19th and early 20th centuries.

¹⁸ **Figure 1** Julia Margaret Cameron. *Our May*, 1870. Freshwater, England. 34.7 x 28 cm. Boston Athenaeum, Boston, MA.

¹⁹ Rosenblum, *A World of History of Photography*, 52.

²⁰ Rosenblum, Naomi. 1994. *A History of Women Photographers*. New York: Abbeville Press Publishers, 71.

²¹ Rosenblum, *A History of Women Photographers*, 185.

²² Scharf, 372.

These women's work as members of the Pictorialism Movement is significant to the development of the Modern Art Movement and the existence of the Contemporary era. Did photography invigorate older art forms, raising questions about the artist's role in realism? For this significant contribution to the creative world, women must have equitable acknowledgment for their accomplishments.

Substantially fewer photographic historians have focused on women's role in the Pictorialism Movement compared to their male counterparts in historical scholarship. Several female photographers have been recognized for their work, but less is published on their contribution to photography's advancement in the art world. There exists a gap in research regarding the context surrounding these disparities.²³ These photographers operated concurrently with the fight for Women's Suffrage, the Industrial Revolution, and mass immigration to the United States. The idea that women are created equal was just beginning to gain traction at the turn of the 20th-century with First-wave Feminism. Women were active in the onslaught of new technology such as the camera evolving, and ideas migrated along with cultures and people.

One of the first women who trailblazed success in photographic art was British photographer Julia Margaret Cameron. Before becoming the "Mother of Pictorialism," Cameron was a socialite in Calcutta, India, who raised eleven children and enjoyed literature and poetry.²⁴ Cameron began her career later at age forty-eight—a career perhaps most influenced by Sir John Herschel. He educated Cameron on photographic processes through a series of letters describing the works of a famous English photographer Henry Fox Talbot.²⁵ Most Victorian portrait photography was full length, but Julia Margaret Cameron set herself apart by focusing heavily on her subjects' faces and expressions.

²³ Fritsch, Lena. 2014. "A Not-So-Simple World History of Photography—Naomi Rosenblum in Conversation with Len Fritsch." *PhotoResearcher*, 70.

²⁴ Newhall, 78.

²⁵ 1999. "Men Great Thro Genius...Women Thro' Love: Portraits by Julia Margaret Cameron." *The Metropolitan Museum of Art Bulletin* 56 (4): 33-39.

Cameron would often cloak her subjects in large suitcoats of the time, allowing the exposure to take in every detail of the subject's face.²⁶ Beyond subject and concept, Cameron further affected her outcome through her development processes. Cameron used the wet collodion process to affect the image's clarity, becoming known for her soft focus. This softness is met with the strength of femininity that Cameron captured in *The Rosebud Garden of Girls* (1868). Four young women, draped in loose-fitting white gowns and clutching small bunches of flowers, form a radiant semi-circle as if the light on their faces paint the bottom of a halo. Their gazes form an opulence of beauty as the far-left subject engages with the viewer. Cameron's careful handling of her subjects and soft handling of its processing form a balanced and intentional composition.²⁷ Photographers often fear the many opportunities to make mistakes in photo development, but Cameron rejoiced in these intentional decisions to affect her final images.²⁸ She expressed herself artistically through these decisions—fingerprints, smears, swirls—to enhance her work. These imperfections have attracted the modern and contemporary worlds that have looked back at Cameron's photographs.

The images were art objects rather than the straight-forward product of a machine. These processes applied to pictures she captured of famous Victorian men made for incredible images depicting characters from literature, poetry, mythology, and Christianity. Cameron believed these images could transcend time and hoped that her work would further make curious literature students in the future. As a daughter of a man working for the East India Trading Company, Cameron was well-off, educated, and connected. A white, British woman's limited privilege of her background afforded her unprecedented associations to Lord Tennyson, Sir John Herschel,²⁹ Robert Browning,

²⁶ Cameron, Julia Margaret. 1867. *Portrait of Astronomer Sir John Herschel*.

²⁷ **Figure 2** Julia Margaret Cameron, *The Rosebud Garden of Girls*, June 1868. Freshwater, Isle of Wight, England. 29.4 x 26.7 cm. The J. Paul Getty Museum, Los Angeles, CA.

²⁸ Metropolitan Museum of Art, 33-39.

²⁹ Cameron, 1867.

Charles Darwin, Thomas Carlyle, Longfellow, and Henry Irving.³⁰ Capturing the images of these revered public figures gave Cameron traction and recognized success. As her career took off quickly, she turned to subjects similar to those she learned; she captured young children and women. Her photographs are often considered some of the best examples of the maternalization of art. Cameron's work is a peek into the innocence and strength of a mother in her time.³¹ Widely considered the first of a long history of women who impacted photography, Cameron's work made possible the careers of many.

Though Cameron had the resources to be known for her work, other women in the late 19th-century also were creating groundbreaking images. Caroline Gurrey, though not widely recognized in history, created captivating images of native Hawaiians, specifically mixed-race children. Her work blurred the lines between Pictorialism and ethnographic photography and used artistic liberty to capture culture.³² One of her most famous photographs, *Portrait of Japanese-Hawaiian and Portuguese-Hawaiian Boys* (1909), is in the collection of the Smithsonian. Gurrey's subjects, two right-facing and shirtless young men place their right hands to their left chest, offering a solemn and contemplative, downward stare. The body language and positioning of their hands offer a suggestive and hesitant allegiance to their identity. Their faces melt into the composition as their forms create lines of balance. Gurrey allows their repetitive posing to communicate with the viewer.³³ Not only did Gurrey produce images that favored artistry, but she did so with the ideals of equity and inclusion in mind.³⁴

³⁰ Cameron, Henry Herschel Hay. 1893. *Lord Tennyson and His Friends, portraits of Julia Margaret Cameron*. Henry Herschel Hay Cameron. n.p.

³¹ Armstrong, 128.

³² Maxwell, Anne. 2012. "Beautiful Hybrids: Caroline Gurrey's Photographs of Hawai'i's Mixed Race Children." *History of Photography* 36 (2): 187.

³³ **Figure 3** Caroline Gurrey, *Portrait of Japanese-Hawaiian and Portuguese-Hawaiian Boys*, 1909. gelatin silver print. 7.1 x 9.6 cm. Library of Congress Prints and Photographs Division Washington, D.C.

³⁴ Maxwell, 189.

As the works of Cameron and other women such as Gurrey began to circulate, women of the early 20th-century started producing photographs that substantially impacted the photographic industry. Just as women were empowered to fight for the right to vote, more women were empowered to fight for labor rights and the intellectual spaces primarily occupied by men.³⁵ The art world gained many women artists as the Women's Movement and first-wave feminism splashed across Europe and the United States.

Some women even made the jump from the 'fine arts' to photography because there was an opportunity to seek success in a medium that was not yet given widespread credit as a 'high-art.' As gender activism began gaining traction in the United States, Gertrude Käsebier took advantage of the opportunities that the movement could give her. She left her native Colorado to pursue photography in New York City. She would eventually become another founding member of the Photo-Secessionists, a group founded by photographer Alfred Stieglitz. Käsebier was one of the first feminine voices in creativity recognized by Stieglitz. Her romantic capturing of mother-and-child relationships grabbed photographers' attention all over New York City and London.³⁶ Her most famous photograph, *Blessed Art Thou Among Women* (1899), shows a young girl, guided by the white-gowned and angelic motherly figure's gentle touch through the threshold of the door. The contrast in the subjects' clothing is striking as a lightness guides innocent darkness. Behind the primary subjects suggests a framed painting of the Annunciation—a symbol of maternity and domesticity.³⁷ Critics were uncertain of her work—many were virile creators themselves. Perhaps her most outstanding accomplishment is her 1899 photograph "The Manger," which sold for one-hundred dollars—the highest-paid photograph ever sold at the time, beating out male photographers

³⁵ Foner, P. S. 1982. *Women and the American Labor Movement: From the first trade unions to the present*. New York: The Free Press.

³⁶ Michaels, Barbara L. 1992. *Gertrude Käsebier: the photographer and her photographs*. New York: Harry N. Abrams, Inc. 57.

³⁷ **Figure 4** Gertrude Käsebier, *Blessed Art Thou Among Women*, 1899. platinum print. 23 x 13.2 cm. The Metropolitan Museum of Art, New York, New York.

for what they regarded as the ultimate acknowledgment of artistic value, a well-deserved sale.³⁸ Käsebier's problematic relationship with Stieglitz mirrored his own bourgeois identity. At that time, "mastery and genius were still masculine prerogatives"—how could a woman challenge that bias by producing work in the darkroom that is progressive?³⁹ She broke boundaries of feminine domesticity that had always driven into female photographers' work. Focused on producing an authentic female voice in her work, Käsebier was cognizant of female representation, positioning her as one of the most culturally aware and creative photographers of the 20th-century.⁴⁰ Stieglitz dismissed her as a mentee in 1911-12, only to watch her career flourish independently. She formed a twenty-five-year career that proved a consistency of untrammelled feminine spirits.

Another Stieglitz group member, Eva Watson-Schütze, originally intended to become a painter. She studied with Thomas Eakins for six years at the Pennsylvania Academy of the Fine Arts—a remarkable feat.⁴¹ In 1897 she shifted her creative efforts to photography, and within just a few short years, gained a significant reputation as a professional photographer. Watson-Schütze used compositional emphasis to contextualize her subjects. This is especially evident in *Alice Dewey, Jane, and Gordon* (1902), where a nude, young boy seems to be the subject, sitting just to the right of his mother and sister viewing a book. The long, flowing dress of the mother leads the eye back to the boy as her focus remains on her daughter, and his focus aims to the camera. Balanced handling of its exposure allows the soft texture that simultaneously rejects clarity and elevates the idealism of the mother and her two children.⁴² In her decision to write to the notable photographer Frances Benjamin Johnston, she became an activist for women's role in photography. She told him, "There

³⁸ **Figure 5** Gertrude Käsebier, *The Manger*, ca. 1899. platinum print, 8 3/8 x 6 in. National Museum of Women in the Arts, Washington, D.C.

³⁹ Pyne, Kathleen. 2007. *Modernism and the Feminine Voice: O'Keefe and the Stieglitz Circle*. Los Angeles, California: University of California Press. 3.

⁴⁰ Pyne, 17.

⁴¹ Block, Jean F. 1985. *Eva Watson-Schütze*. Chicago, IL: The University of Chicago Library. 3.

⁴² **Figure 6** Eva Watson-Schütze, *Alice Dewey, Jane, and Gordon*, 1902. gum bichromate print. The University of Chicago, Chicago, Illinois.

will be a new era, and women will fly into photography."⁴³ Watson-Schütze was right. She was one of the first women to exhibit her work at the Philadelphia Salon, which later traveled to London and Paris exhibitions.⁴⁴ One of her most notable breakthroughs was publishing several articles in established photography periodicals under her name. Watson-Schütze's work gained the notice of world-renowned photographer Alfred Stieglitz, who was known for taking a liking to women or their photographic accomplishments and later withdrawing support rather abruptly.⁴⁵ Watson-Schütze was known for her candor. In 1902 she suggested to Stieglitz that an official association for like-minded photographers be created. Later that year, with Stieglitz, she was a founding member of the famous Photo-Secession—a movement and organized group dedicated to broadly advocating for photography as fine art and, more specifically, photographic-pictorialism.⁴⁶ As Watson-Schütze's work stood as successful contributions to modern art history, her creative activism for women in photography is slated as the foundation for female artistry's success in the 20th-century.

As Watson-Schütze did before her, Anne W. Brigman abandoned her training as a painter to pursue photography in 1902. Brigman captured the connection between nature and the nude figure. The Hawaii native moved to California in her late teens and used the Northern California mountains to relate the vulnerability of the nude to the majesty of the terrain.⁴⁷ Stieglitz invited her to show her work at his gallery 291 when the female body dominated it. 291 was a space where Brigman could exhibit her nudes, a concept that Stieglitz said defined Modernism.⁴⁸ Brigman said that her favorite subjects to capture were “slim, hearty, unaffected women of early maturity living a hardy out-of-door life in high boots and jeans, toughened to wind and sun.”⁴⁹ Her photograph *Finis* (1909) is an

⁴³ Pyne, 32.

⁴⁴ Block, 5.

⁴⁵ Bunnell, Peter C. 1992. "Pictorial Photography." *Record of the Art Museum* (Princeton University) 51 (2): 14.

⁴⁶ Rosenblum, *A World of History of Photography*, 304.

⁴⁷ Brigman, Anne W. 1914. Untitled (Male Nude on Rock).

⁴⁸ Pyne, 77.

⁴⁹ Pyne, 69.

excellent example of this favor. Brigman blends the natural world with the nature of a nude female figure whose position effortlessly weaves her limbs within the root system on the rock they both lie. Brigman captured this photograph from a lower vantage point, elevating and blending the woman and the nature above the horizon line, contrasting with the sky.⁵⁰ Enhanced texture is a result of the integral quality of the photogravure process. The final print is the result of a chemically etched plate used to print onto paper. This intaglio printing process provides ample opportunity to impose creative license when producing each print. Brigman was a member of Photo-Secession and the British Linked Ring Society of Photographers. Like Käsebier before her, Stieglitz dismissed her, no longer promoting Brigman after 1912. She worked right until she died in 1950, publishing her photographs in periodicals, occasionally accompanied by her poetry.

As was the case of Käsebier and Brigman, after 1912, Stieglitz abandoned any women he had worked to elevate. He damned them as intellectually torpid and commercialized. This transition for Stieglitz became hostile, ultimately making him stagnant.⁵¹ Until his death, the only female photographer he paid any attention to was Dorothy Norman. Her earliest photographs feature Stieglitz and include portraits, nature, architecture, and handmade objects. Her work was largely unmanipulated, similar to the style of Stieglitz.⁵² Her involvement with the other artists and patrons of Stieglitz's gallery, An American Place, interconnected her with many influences and subjects for her portraiture. After Stieglitz's sudden death in 1946, she moved on to her later passion projects advocating for India and other colonies in the Middle East and Asia.⁵³

⁵⁰ **Figure 7** Anne Brigman, *Finis*, 1909. photogravure. 13.6 x 23.9 cm. Philadelphia Museum of Art, Philadelphia, Pennsylvania.

⁵¹ Pyne, 69.

⁵² **Figure 8** Alfred Stieglitz, *The Steerage*, 1907, printed in or before 1913. photogravure. 32.2 x 25.8 cm. The Metropolitan Museum of Art, New York, New York.

⁵³ Norman, Dorothy; Barth, Miles; Abrahams, Edward. 1993. *Intimate Visions: The Photographs of Dorothy Norman*. Edited by Miles Barth. New York, New York: International Center of Photography. n.p.

To combat Stieglitz's extreme modernist art expression, Clarence White and Margaret Rhodes Peattie founded the Pictorial Photographers of America (PPA). Käsebier and other women that Stieglitz had abandoned joined and used the organization to guide one another through the ever-changing medium, emphasizing compositional possibilities.

By the 1920s, parts of Western society began to accept women who pursued a career, including those in the arts. Though still not widely accepted, women in progressive cities such as New York City, Los Angeles, London, and Paris started to gain the representation that had been so inconceivable even two decades earlier. In 1919 and 1920, the suffragists in the United Kingdom and the United States won the right for privileged women to vote, respectively.⁵⁴ This accomplishment changed the public's opinion, but it provided tangible policy to recognize privileged women as full and equal members of society. Any woman would face an uphill battle for recognition, but more and more women were willing to fight for their place in society because their efforts had begun to affect legislation.⁵⁵

The Photo-Secessionists traded in the softer Pictorialist style for a modern, contrasting approach nearly twenty years into their formation. Women such as Imogen Cunningham, Laura Gilpin, and Alma Lavenson exemplify how artistic decision-making and feminist activism advanced a glimmer of female representation in galleries, museums, and publications.

Imogen Cunningham is one of the most significant photographers of the 20th-century. The work of her contemporary, Gertrude Käsebier, inspired Cunningham to pursue photography—she realized strong women could make strong portraits.⁵⁶ Both Käsebier and Anne W. Brigman inspired

⁵⁴ Foner, 54.

⁵⁵ Triage, M. E. 2001. *Protest and Popular Culture: Women in the U.S. Labor Movement, 1894-1917*. Boulder, CO: Westview Press, 205.

⁵⁶ Mann, Margery. 1878. "IMOGEN! Imogen Cunningham Photographs 1910-1973." *Index of Art in the Pacific Northwest*, 12.

Cunningham's fervent adoration of Pictorialism.⁵⁷ This brought a challenge to Cunningham's career as her abstractions of the nude body brought on scandal and disapproval from a patriarchal field, particularly when creating the portraits she made of her husband in the nude on Mount Rainer. Her 1915 gelatin silver print, *The Bather*, softly exposes the figure of her nude husband above the horizon and mirrored onto the lake below him—centering his reflection in the composition. The vertically symmetrical representation of his figure is softly focused and emphasizes his form in a simplistic and impactful manner.⁵⁸ While today it may seem perfectly reasonable to photograph one's significant other in the nude, it was almost unheard of to capture males unclothed, even if he was her partner. While it proposed challenges to Cunningham's work, she never wavered from her desire to capture atmospheric nudity.⁵⁹

Cunningham did not stop capturing nudity,⁶⁰ but she welcomed new objectivity and expressed similar themes through intimate portraits of plants.⁶¹ One of her many subtle but impactful metaphorical representations of female nudity is *Glacial Lily* (1927). The photograph abstracts the form of the captured plant and uses light to guide the eye to the dark and most centered fold. The symmetrical quality of the oval form is suggestive of the female anatomy.⁶² She joined a group of photographers who commonly captured objects' forms as ends in themselves. This group called themselves *f/64*, and members included Edward Weston, Ansel Adams, Willard Van Dyke, John Paul Edwards, and Henry Swift—all men commonly cited in history books as influential photographers of the early 20th-century.⁶³ Fellow female standout Sonia Noskowiak joined her.

⁵⁷ Dickie, Chris. 2010. *Photography: The 50 Most Influential Photographers of All Time*. Barron's Educational Series, Incorporated, 60.

⁵⁸ **Figure 9** Imogen Cunningham, *The Bather*, 1915. gelatin silver print. size unknown. Imogen Cunningham Trust. Seattle, Washington.

⁵⁹ Mann, 16.

⁶⁰ Cunningham, Imogen. 1928. *Triangles*. Howard Greenburg Gallery.

⁶¹ Cunningham, Imogen. 1925. *Two Callas*. Dallas Museum of Art, Dallas, Texas.

⁶² **Figure 10** Imogen Cunningham, *Glacial Lily*, 1927. gelatin silver print. 21.3 x 18.4 cm. Museum of Modern Art, New York, New York.

⁶³ Mann, 13.

Cunningham held on to scandalized negatives for over fifty years, finally publishing her husband's remaining images on Mount Rainer in her nineties. As society has inevitably progressed, these images are more generally accepted as incredible works.⁶⁴

Like Cunningham, Laura Gilpin is also worthy of today's recognition for her mark on the industry at their time. She was another friend of Käsebier who was inspired by the work of earlier Pictorialists and Photo-Secessionists. Käsebier advised Gilpin to move to New York City and study at the Clarence H. White School of Photography. Clarence White was exceptionally encouraging to female students. Gilpin's time in New York City influenced her career and set her to become one of the first women to break into the world of commercial photography. She served as the chief photographer for Boeing Airlines from 1945 to 1968, maintaining her artistic license and personal touch.⁶⁵ Her career with Boeing afforded her a reputation, but the work bored her; she began documenting culture and ways of life not commonly circulated in media or academia. Gilpin took a particular interest in Native American culture, which led to her documenting Navajo and Pueblo people throughout the latter half of her career. In one of her later works, *Francis Nakai and Family* (1950), she captured a Native American family, grounded by the matriarch wearily sitting in front of an American flag while her partner stands over her, and children sit below her. A symbolic effort to model the looming oppression the United States perpetuates onto Native culture, and an elevation of the woman's role in this family as the subject is centered and principle to the composition.⁶⁶ When prompted about women's role in photography, she said, "(photography) fits women very well" but asserted gender was not a factor in quality. She said, "you're either good at photography

⁶⁴ Mann, 18.

⁶⁵ Rosenblum, *A World of History of Photography*, 164.

⁶⁶ **Figure 11** Laura Gilpin. *Francis Nakai and Family*, 1950, Gelatin silver print. unknown size. New Orleans Museum of Art, New Orleans, Louisiana.

or you're not."⁶⁷ Gilpin's blending of commercial, documentary photography and artistry is one of the first representations of creative photojournalism.

Alma Lavenson was fascinated with the dreamy quality of Pictorialist photography.⁶⁸ She was also interested in photographers, such as Cunningham, who explored organic forms. Lavenson explored her perspective on botany, as exemplified in *Eucalyptus Leaves* (1933). A vertical quality to the composition is evident as the eucalyptus stem leads the viewer's eye from the base of the image before fanning its emphasis among two primary branches on either side of the composition. Careful placement of the branch in the composition and the framing of each of the leaves is apparent.⁶⁹ As Lavenson was a well-connected photographer in the first half of the 20th-century and was close friends with landscape photographer Ansel Adams, she was encouraged by Adams to seek the advice of prominent photographer Edward Weston. Weston delivered mixed reviews of her work, complimenting her compositions but suggesting she abandon her stylistic ode to Pictorialism.⁷⁰ Though Weston's work was crisp and sharp in rendering, he followed many fellow f/64 members' artistic decisions. Lavenson, discouraged by Weston, moved on to other endeavors.⁷¹ Her work was later recognized by the field as influential to the movement after her death in 1989.

With the transition from First to Second-wave Feminism, women in the arts adjusted their trajectory. Women more commonly began to academically analyze their own history, stories, and future as intellectuals. Freudian psychoanalytic theory conceptually introduced men's obsession with women as sex objects rather than qualified professionals, creatives, and academics, revolutionizing the explanation for why women have been oppressed for all of history.⁷² More

⁶⁷ Rosenblum, *A History of Women Photographers*, 164.

⁶⁸ Lavenson, Alma. 1932. *Iris*.

⁶⁹ **Figure 12** Alma Lavenson, *Eucalyptus Leaves*, 1933. gelatin silver print. 30.5 x 22.9 cm. Museum of Modern Art, New York, New York.

⁷⁰ Newhall, 184.

⁷¹ Rosenblum, *A History of Women Photographers*, 164.

⁷² Rosenblum, *A World of History of Photography*, 393.

women entered academia, earning degrees and qualifications from often patriarchal educational systems, to speak on behalf of topics that regarded themselves. Marie Riggins earned her Ph.D. in Modern Photography in 1943, becoming one of the first examples of accomplishing what was thought, ironically by men, to be a man's accomplishment.⁷³

There is no coincidence that this reform came at a time between the world wars. The United States Government introduced the G.I. Bill into higher educational institutions, forcing the institutions to add more attractive programs to their academic structures. Photography broke into higher learning as the arts gained more funding, more seats for students, and inevitably allowed women to join the ranks.⁷⁴

By 1950, women had made a substantial mark on the Modern Art Movement, whether given public credit or not. This confluence of access, funding, and transforming artistic sentiment paved the way for what is now considered Contemporary Art. Photography was still not regarded as a 'high-art,' but the art world began to reject the idea that 'high-art' was somehow 'better art.' The contemporary art movement declares that 'art is art because someone says it is;' conceptual thought and abstract ideas made their way into galleries and museums, bringing along with them more and more women photographers. The women who catalyzed photography as an art and fought for women's rights in art spaces afforded future women their photographic careers. Some of the enormously important women to the transition into contemporary photography were Germaine Krull, Carlotta Corpron, Ilse Bing, and Diane Arbus.

Germaine Krull was a woman of great courage. As a left-wing activist, she was expelled from Bavaria in 1920 for portraying Kurt Eisner during the November Revolution. She fled to Paris, where she soared as a prominent photographer—representing nude figures and pursuing

⁷³ Rosenblum, *A History of Women Photographers*, 155.

⁷⁴ Scharf, 293.

advertising.⁷⁵ Her avant-garde style gave a new perspective to the everyday infrastructure and architecture of the city of Paris. She captured *Eiffel Tower* in 1928, abstracting its structure to disguise its more expected form in the exposure. The camera perspective considers the tower from below, the angles of all the steel beams lead the eye to the upper-right quadrant of the composition, only interjected by a few but powerful interruptive beams in the center of the composition. While most of the composition is straight beams, the embellishments of the pulley systems provide further disruption, well placed by Krull.⁷⁶ Again, upended by conflict and the onslaught of WWII, she needed new inspiration: she headed to Indochina. She became one of the first female war photojournalists in an area of the world where women were not even allowed to serve in the military.⁷⁷ Her work makes evident her creative decisions, refuting the oppression she faced.

Often referred to as the “Queen of the Leica,” Ilse Bing captured everyday life from unusual perspectives and complex contrasts.⁷⁸ As a part of the Parisian avant-garde in the early 20th-century, she strove to shoot unnoticed.⁷⁹ Her monochrome images have been the focus of Modernists’ study for decades. Bing’s capture of *Three Men Sitting on Steps by the Seine* (1931) exemplifies her covert shooting. Three men sit along the ridge of the steps by the river, all with their backs to Bing, oblivious to her tactics. In the center of the composition sits a fourth man, a distance away at the river's edge. He looks up at Bing as she captures the scene. This subtle but seemingly intentionally placed mishap gestures at the unpredictability of shooting on the streets of Paris—one may not go unnoticed.

⁷⁵ Friedewald, Boris. *Women Photographers: From Julia Margaret Cameron to Cindy Sherman*. Germany: Prestel, 2014, 118.

⁷⁶ **Figure 13** Germaine Krull, *Eiffel Tower*, 1928. gelatin silver print. 22.5 x 15.2 cm. The Metropolitan Museum of Art, New York, New York.

⁷⁷ Friedewald, 118.

⁷⁸ Bing, Ilse. 1931. *Self-Portrait with Leica*. Art Gallery NSW, Sydney.

⁷⁹ Rosenblum, *A History of Women Photographers*, 272.

Along with so many, WWII had massively interrupted Bing's career, forcing her to reinvent herself and build back her reputation in New York. Throughout the 1940s and 1950s, she turned to stark contrast and harsh lines in her work, contrasting her soft illustrative work of the 1930s.⁸⁰ Though Bing largely abandoned photography in the 1950s, her work was celebrated and publicly shown often in her later years.⁸¹ Today, her work is regarded as inventive, conceptual, and impactful to the rise of contemporary photography.

Carlotta Corpron was a lover of nature and a painter of light. She concentrated on allowing her work to tell the story of how light affects a subject rather than the story of the subject itself.⁸² *Strange Creature of Light* (1982) centers on a dark, unidentifiable creature, inundated with beams of bent light that interact with one another in such a way to hide the figure of the creature. In the case of this image, Corpron uses light to hide a figure rather than illuminate it.⁸³ Corpron was an experimentalist, notably while building out her ideas for her job as a photography teacher. Her ability to marry the concepts of nature with her work's purpose became a recognizable trait of her work. She preferred to "add to nature, rather than simply steal it."⁸⁴ Corpron's process elucidates how women photographers viewed the medium as a model for expressing creative decisions.

Though Diane Arbus' career was cut short by her struggles with mental health and her subsequent death in 1971, her 20-year career continues to impact photographers. Her work emphasizing those that are "different" gave a new purpose to photography and art.⁸⁵ Her expressive photographs featured people who challenged societal norms—either by choice or identity. This ranged from women who were regarded by society to be unusually opinionated, to men dressing as

⁸⁰ Bing, Ilse. 1931. *Three Men Sitting at the Seine, Paris*. The Art Institute of Chicago.

⁸¹ Rosenblum, *A History of Women Photographers*, 143.

⁸² Rosenblum, *A History of Women Photographers*, 272.

⁸³ **Figure 15** Carlotta Corpron. *Strange Creature of Light*, 1982. Gelatin silver print. 25.2 x 33.8 cm. International Center for Photography. New York, New York.

⁸⁴ Rosenblum, *A History of Women Photographers*, 272.

⁸⁵ Newhall, 292.

women would, to people born with physical or intellectual differences. She worked with members of the LGBTQ+ community before public recognition of sexual orientation, or gender spectrum was acceptable. Arbus photographed strippers, sex workers, nudists, and circus performers.⁸⁶ She represented those on the fringes and those hidden away by society.⁸⁷ *A Young Man in Curlers at Home on West 20th Street, New York* (1966) is an intimate example of Arbus' interest in gender and sexuality. The title identifies the figure as male, and they are wearing thick makeup, acrylic nails, and curlers in their hair. The repetitious nature of the V-neck top, piercing jawline, intense nose, and brow emphasize the questioning and almost defiant expression of the figure—indeed to the appeasement of Arbus.⁸⁸ She had a significant impact on photography and art. A clear line emerged in history when these atypical people were included as art subjects. Marginalized communities were no longer unrepresented in photography.⁸⁹ Arbus is regarded as one of the most influential, controversial, and pivotal photographers in history. Today, it is theorized that she was interested in atypical people because of her painful awareness of her out-of-the-norm perspective.⁹⁰ Though never released to the public, many claimed that in her suicide note, titled “Last Supper,” Arbus claimed to be one of those people trapped on the fringes of society.⁹¹ She wanted everyone to be recognized the way she eventually was.

An abbreviated list of female photographers who impacted the field would be remiss if it did not mention all women who have yet to be recognized. Though there have been female photographers who have gained respect and been researched by historians, there are certainly many who never gained attention or never felt their work worthy of recognition. The 2009 discovery of photographer

⁸⁶ Newhall, 292.

⁸⁷ Decarlo, T. 2004. "A Fresh Look at Diane Arbus." *Smithsonian Magazine*, May 13.

⁸⁸ **Figure 16** Diane Arbus. *A Young Man in Curlers at Home on West 20th Street, New York*, 1966. Gelatin silver print. 39.1 x 38.1 cm. Museum of Contemporary Art, Los Angeles, California.

⁸⁹ Decarlo, n.p.

⁹⁰ Rosenblum, *A History of Women Photographers*, 257.

⁹¹ Bosworth, P. 1984. "Diane Arbus, Her Vision, Life, and Death." *The New York Times*, May 13.

Vivian Maier reinforces the certainty that there are more. Maier's photographs depict street scenes in Chicago and New York during the 1950s and 1960s. She never showed her work to anyone, yet after her death and subsequent discovery, her work has been regarded as some of the best of its time.⁹² Scholars of photography owe it to the field to uncover these untold stories and work toward a more complete history of photography, written by all genders.

A Concurrent Fight: Women of Fine Art Fight for Recognition

As women battled for respect and acknowledgment for their roles as artistic photographers, similarities arose in the fight for recognition in other media. Some of the names that come to mind when women are mentioned in the arts are Mary Cassatt, Frida Kahlo, Elaine de Kooning, Helen Frankenthaler, and Judy Chicago. Each of these women made tremendous progress in their media and for women's role in art—but at what cost?

Cassatt struggled to gain recognition for her paintings until she met and befriended famous painter Edgar Degas and gained the favor of art critic Gustav Geffroy.⁹³ She spent her career advocating for “the New Woman”—women like herself who prioritized education, careers, and equality over societal expectations and norms. Cassatt's success is noteworthy for positively impacting the art world for women.

Kahlo is often regarded as one of the best visual artists in recent history. Still, her popularity did not soar until much later in her life and not significantly until after her death.⁹⁴ Women in the 20th-century far too commonly endured this scenario; however, later artists like Helen Frankenthaler and Elaine de Kooning were recognized in real-time, despite differing approaches.

⁹² Maier, Vivian. 2011. *Vivian Maier: Street Photographer*. Edited by John Maloof. Brooklyn, New York: powerHouse Books, 8.

⁹³ Barrett, Terry. 2008. *Why is that Art?*. Oxford, 170.

⁹⁴ Speck, Catriona Moore and Catherine. 2019. "How the personal became (and remains) political in the visual arts." In *Everyday Revolutions: Remaking Gender, Sexuality and Culture in 1970s*, by Michelle Arrow and Angela Woollacott. Canberra, Australia: ANU Press, 88.

Though acclaimed by her admirers as a trailblazing artistic voice, Helen Frankenthaler did not recognize herself as a feminist. Journalist Grace Glueck praised admirers in her obituary honoring Frankenthaler in *The New York Times*. She referenced critic Barbara Rose who described Frankenthaler as a gifted artist capable of merging "the freedom, spontaneity, openness, and complexity of an image, not exclusively of the studio or the mind, but explicitly and intimately tied to nature and human emotions."⁹⁵ This statement contrasted when Morris Louis compared her legacy to a man, suggesting that her work was a "bridge between Pollock and what was possible."⁹⁶ Glueck gave Frankenthaler her due credit without exception or confluence of any man's ideas.

Elaine de Kooning found herself surrounded by the abstract and Social Realist painters of New York City in the 1930s. Shortly after, she met her husband, Willem de Kooning. He was a harsh critic of her work; he even destroyed many of her drawings.⁹⁷ This loss motivated her, but the constant comparison to him plagued her work. Affairs, alcoholism, and comparison led to their separation in 1957 and a change in Elaine de Kooning's work. Their exhibition, "Artists: Man and Wife," was pivotal for Elaine's perspective.⁹⁸ She said, "It seemed like a good idea at the time, but later I came to think that it was a bit of a put-down of the women. There was something about the show that sort of attached women-wives- to the real artists."⁹⁹

These two women contrast one another as Frankenthaler did not intend to be a trailblazer and did not consider herself a feminist. At the same time, de Kooning was unapologetically proud to be a woman defying odds. Frankenthaler said, "For me, being a 'lady painter' was never an issue. I don't resent being a female painter. I don't exploit it. I paint." Elaine de Kooning cements herself as

⁹⁵ Glueck, Grace. 2011. "Helen Frankenthaler, Abstract Painter Who Shaped a Movement, Dies at 83." *The New York Times*, February.

⁹⁶ Gibson, Eric. 2011. "Pushing Past Abstraction ." *The Wall Street Journal - Dow Jones*, December 27.

⁹⁷ Hall, Lee. 1993. *Elaine and Bill: Portrait of a Marriage*, 276.

⁹⁸ The Art Story. n.d. *Elaine de Kooning Paintings, Bio, Ideas*.

⁹⁹ Amar Gallery. n.d. "Elaine de Kooning." *Amar Gallery*.

an intentionally defiant female artist who challenged the well-established notion that women are the sole subject of the male gaze. Her role as a female painter would never earn her the respect that artists like her husband, Picasso, or Matisse gained. Her influence has only risen as society has progressed. Both artists gained respect in their spaces but approached the issue differently. Regardless, they found a way.

Frankenthaler and de Kooning's success gave confidence to other female artists.¹⁰⁰ Feminist visual artist Judy Chicago has focused her career on birth and creation. She uses it as a catalyst to reclaim women's strength for characteristics often framed by the patriarchy to argue women's nature as weakness. As Chicago gained ground in her career in the 1960s and 1970s, second-wave feminism propelled her work. She gained recognition for breaking down barriers and concurrent political activism. Chicago feels that labels are contributing to the continued doubt of equity. She dismisses labels, advocates simple and equal consideration: "steadfast in her commitment to the power of art as a vehicle for intellectual transformation and social change and to women's right to engage in the highest level of art production."¹⁰¹ Chicago is a contemporary inspiration for many practicing female artists today, but her work was made possible by the constant advocacy of earlier artists such as Mary Cassatt.

While all these women made an indelible impact on the photography and art world and have fought for equity, equality, and representation, there is still a long way to go. Women are still under-credited and underrepresented in gallery and museum spaces. The equity gap has narrowed, but while 51% of visual artists are women, 78% of galleries represent more men than women, with only 5% equal male to female ratio.¹⁰² According to the Tate Exchange, the next focus includes diverse

¹⁰⁰ Glueck, 2011.

¹⁰¹ Chicago, Judy. n.d. *Judy Chicago*. judychicago.com.

¹⁰² Tate Exchange. n.d. *Tate*. <https://www.tate.org.uk/art/tate-exchange/women-in-art>.

voices in gallery and museum spaces. As the social justice movements of 2020 have shown, inclusion and purposeful acknowledgment of success is the best way to achieve universal recognition and representation of diverse women in collections and galleries.

The role of art is to affect the collective. It changes with culture, it changes culture, and it directly represents culture. Can art genuinely have that role in society without including all genders, abilities, races, and differences? Women inherently bring a depth of perspective, specifically photography—something for which they are rarely credited. Few but strong women have received credit for substantially impacted art movements throughout history. Women have been overwhelmingly involved in giving photography its place in the art world and are discredited mainly for it in favor of male recognition. Still, as history has shown, women will continue to fight for their equality in all spaces. Without photography's heavy influence on the art world and women's guidance within the history of photography, the Contemporary Art Movement would not have included photography nor catalyzed into the expressive, conceptual, and abstract world it is. History owes women their due credit for that.

Bibliography

- Amar Gallery. n.d. "Elaine de Kooning." *Amar Gallery*. Accessed April 24, 2021. sharecom.ca/greenberg/ppacatalog.
- Arbus, Diane. 1966. *A Young Man in Curlers at Home on West 20th Street, New York*. National Gallery of Art, Washington, D.C.
- Arbus, Diane. 1967. *Identical Twins*. The Art Institute of Chicago.
- Arbus, Diane. 1956. *Woman on the street with her eyes closed, NYC*. The Metropolitan Museum of Art, New York.
- Armstrong, Carol. 1996. "Cupid's Pencil of Light: Julia Margaret Cameron and the Maternalization of Photography." *October (JSTOR)* 76: 115-141.
- Barrett, Terry. 2008. *Why is that Art?*. Oxford.
- Bing, Ilse. 1931. *Self-Portrait with Leica*. Art Gallery NSW, Sydney.
- Bing, Ilse. 1931. *Three Men Sitting at the Seine, Paris*. The Art Institute of Chicago.
- Block, Jean F. 1985. *Eva Watson-Schütze*. Chicago, IL: The University of Chicago Library.
- Bosworth, P. 1984. "Diane Arbus, Her Vision, Life, and Death." *The New York Times*, May 13.
- Brigman, Anne W. 1912. *Finis*.
- Brigman, Anne W. 1914. *Untitled (Male Nude on Rock)*.
- Bunnell, Peter C. 1992. "Pictorial Photography." *Record of the Art Museum (Princeton University)* 51 (2): 11-20.
- Cameron, Henry Herschel Hay. 1893. *Lord Tennyson and His Friends, portraits of Julia Margaret Cameron*. Henry Herschel Hay Cameron.
- Cameron, Julia Margaret. n.d. *A Study After the Manner of Francis*. 1865.
- Cameron, Julia Margaret. 1870. *Our May*. Boston Athenaeum, Freshwater.
- Cameron, Julia Margaret. 1867. *Portrait of Astronomer Sir John Herschel*.
- Cameron, Julia Margaret. 1868. *The Rosebud Garden of Giris*. J. Paul Gerry Museum, Los Angeles.
- Chicago, Judy. n.d. *Judy Chicago*. Accessed November 6, 2020. judychicago.com.

- Corpron, Carlotta. 1982. *Strange Creature of Light, 1982*. International Center for Photography, New York, New York.
- Cotton, Charlotte. 2014. *The Photograph as Contemporary Art. 3rd Edition*. Thams & Hudson.
- Cunningham, Imogen. 1912. *By the Waters*.
- Cunningham, Imogen. 1927. *Glacial Lily*. MoMA , New York.
- Cunningham, Imogen. 1915, Printed circa 1965. *On Mount Ranier or the Faun*.
- Cunningham. 1915. *The Bather*.
- Cunningham, Imogen. 1928. *Triangles*. Howard Greenburg Gallery.
- Cunningham, Imogen. 1925. *Two Callas*. Dallas Museum of Art, Dallas, Texas.
- Decarlo, T. 2004. "A Fresh Look at Diane Arbus." *Smithsonian Magazine*, May 13.
- Dickie, Chris. 2010. *Photography: The 50 Most Influential Photographers of All Time*. Barron's Educational Series, Incorporated.
- Dorothy Norman, Miles Barth, Edward Abrahams. 1993. *Intimate Visions: The Photographs of Dorothy Norman*. Edited by Miles Barth. New York, New York: International Center of Photography.
- Foner, P. S. 1982. *Women and the American Labor Movement: From the first trade unions to the present*. New York: The Free Press.
- Friedewald, Boris. 2014. *Women Photographers: from Julia Margaret Cameron to Cindy Sherman*. Germany: Prestel.
- Fritsch, Lena. 2014. "A Not-So-Simple World History of Photography—Naomi Rosenblum in Conversation with Len Fritsch." *PhotoResearcher* , 66-72.
- Gibson, Eric. 2011. "Pushing Past Abstraction ." *The Wall Street Journal - Dow Jones*, December 27.
- Gilpin, Laura. 1950. "Francis Nakai and Family." New Orleans Museum of Art. *National Endowment for the Arts Grant Archives*.
- Glueck, Grace. 2011. "Helen Frankenthaler, Abstract Painter Who Shaped a Movement, Dies at 83." *The New York Times*, February.
- Gurrey, Caroline. 1909. *Portrait of Japanese-Hawaiian and Portuguese-Hawaiian Boys*.
- Hall, Lee. 1993. *Elaine and Bill: Portrait of a Marriage*.

- Käsebier, Gertrude. 1899. *Blessed Art Thou Among Women*.
- Käsebier, Gertrude. 1899. *The Manger*. The Art Institute of Chicago.
- Krull, Germaine. 1927. *Eiffel Tower, Metal*. J. Paul Getty Museum, Los Angeles.
- Krull, Germaine. 1928. *Paris Marche Aux Puces*.
- Lavenson, Alma. 1933, printed ca. 1986. *Eucalyptus Leaves*. Amon Carter Museum of American Art, Fort Worth, Texas.
- Lavenson, Alma. 1932. *Iris*.
- Maier, Vivian. 2011. *Vivian Maier: Street Photographer*. Edited by John Maloof. Brooklyn, New York: powerHouse Books.
- Mann, Margery. 1878. "IMOGEN! Imogen Cunningham Photographs 1910-1973." *Index of Art in the Pacific Northwest*.
- Mason, Otis T. 1889. "Woman's Share in Primitive Culture: Woman's Share in the Arts. Woman's Share in Language. Woman's Share in Sociology. Woman's Share in Religion." *The American Antiquarian and Oriental Journal (1880-1914)* (ProQuest) 11 (1).
- Maxwell, Anne. 2012. "Beautiful Hybrids: Caroline Gurrey's Photographs of Hawai'i's Mixed Race Children." *History of Photography* 36 (2): 184-198.
1999. "Men Great Thro Genius...Women Thro' Love: Portraits by Julia Margaret Cameron." *The Metropolitan Museum of Art Bulletin* 56 (4): 33-39.
- Michaels, Barbara L. 1992. *Gertrude Käsebier: the photographer and her photographs*. New York: Harry N. Abrams, Inc. .
- Moore, Catriona, and Speck, Catherine. 2019. "How the Personal Became (and Remains) Political in the Visual Arts." *Everyday Revolutions: Remaking Gender, Sexuality, and Culture in 1970s Australia* (ANU Press, Action ACT) 85-102.
- Naomi Rosenblum, Ph.D., interview by PhotoResearcher No 22. 2014. *A Not-So-Simple World History of Photography – Naomi Rosenblum in Conversation with Lena Fritsch*
- Newhall, Beaumont. 2012. *The History of Photography: from 1839 to the Present*. Museum of Modern Art.
- Powers, Michael. 2015. "'Wolkenwandelbarkeit': Benjamin, Stieglitz, and the Medium of Photography." *The German Quarterly* 88 (3): 271-290.
- Pyne, Kathleen. 2007. *Modernism and the Feminine Voice: O'Keefe and the Stieglitz Circle*. Los Angeles, California: University of California Press.

- Rose, Joel. 2011. "Abstract Artist Helen Frankenthaler Dies at Age 83." *National Public Radio*, December 27.
- Rosenblum, Naomi. 1994. *A History of Women Photographers*. New York: Abbeville Press Publishers.
- Rosenblum, Naomi, and Diana C. Stoll. 2019. *A World of History of Photography*. Abbeville Press Publishers.
- Scharf, Aaron. 1990. *Art and Photography*. Penguin Group.
- Speck, Catriona Moore and Catherine. 2019. "How the personal became (and remains) political in the visual arts." In *Everyday Revolutions: Remaking Gender, Sexuality and Culture in 1970s*, by Michelle Arrow and Angela Woollacott. Canberra, Australia: ANU Press.
- Stieglitz, Alfred. 1907, printed in or before 1913. *The Steerage*. The Metropolitan Museum of Art, New York, NY.
- Tate Exchange. n.d. *Tate*. Accessed October 15, 2020. <https://www.tate.org.uk/art/tate-exchange/women-in-art>.
- The Art Story. n.d. *Elaine de Kooning Paintings, Bio, Ideas*. Accessed April 2021.
- Triece, M. E. 2001. *Protest and Popular Culture: Women in the U.S. Labor Movement, 1894-1917*. Boulder, CO: Westview Press.
- Van Gogh, Vincent. 1998. *The Letters of Vincent Van Gogh*. Newark, New Jersey: Penguin Classics.
- Watson-Schütze, Eva. n.d. *Photographs*. Hanna Holborn Gray Special Collections Research Center, University of Chicago Library.
- Watson-Schütze, Eva. 1902. *Alice Dewey, Jane, and Gordon*. The University of Chicago, Chicago, IL.
- Watson-Schütze, Eva. 1908. *Hanni Stockner Jahrmarkt*.
- Whitney Chadwick, Flavia Frigeri. 2007. *World of Art: Women, Art, and Society*. Thames & Hudson.

Figures



Figure 1 Julia Margaret Cameron. *Our May*, 1870. Freshwater, England. Albumen silver print from glass negative. 34.7 x 28 cm. Boston Athenaeum, Boston, MA.



Figure 2 Julia Margaret Cameron, *The Rosebud Garden of Girls*, June 1868. Freshwater, Isle of Wight, England. Albumen silver print. 29.4 x 26.7 cm. The J. Paul Getty Museum, Los Angeles, CA.



Figure 3 Caroline Gurrey, *Portrait of Japanese-Hawaiian and Portuguese-Hawaiian Boys*, 1909. gelatin silver print. 7.1 x 9.6 cm. Library of Congress Prints and Photographs Division Washington, D.C.



Figure 4 Gertrude Käsebier, *Blessed Art Thou Among Women*, 1899. platinum print. 23 x 13.2 cm. The Metropolitan Museum of Art, New York, NY.



Figure 5 Gertrude Käsebier, *The Manger*, ca. 1899. platinum print, 8 3/8 x 6 in. National Museum of Women in the Arts, Washington, D.C.



Figure 6 Eva Watson-Schütze, *Alice Dewey, Jane, and Gordon*, 1902. gum bichromate print. unknown size. The University of Chicago, Chicago, IL.

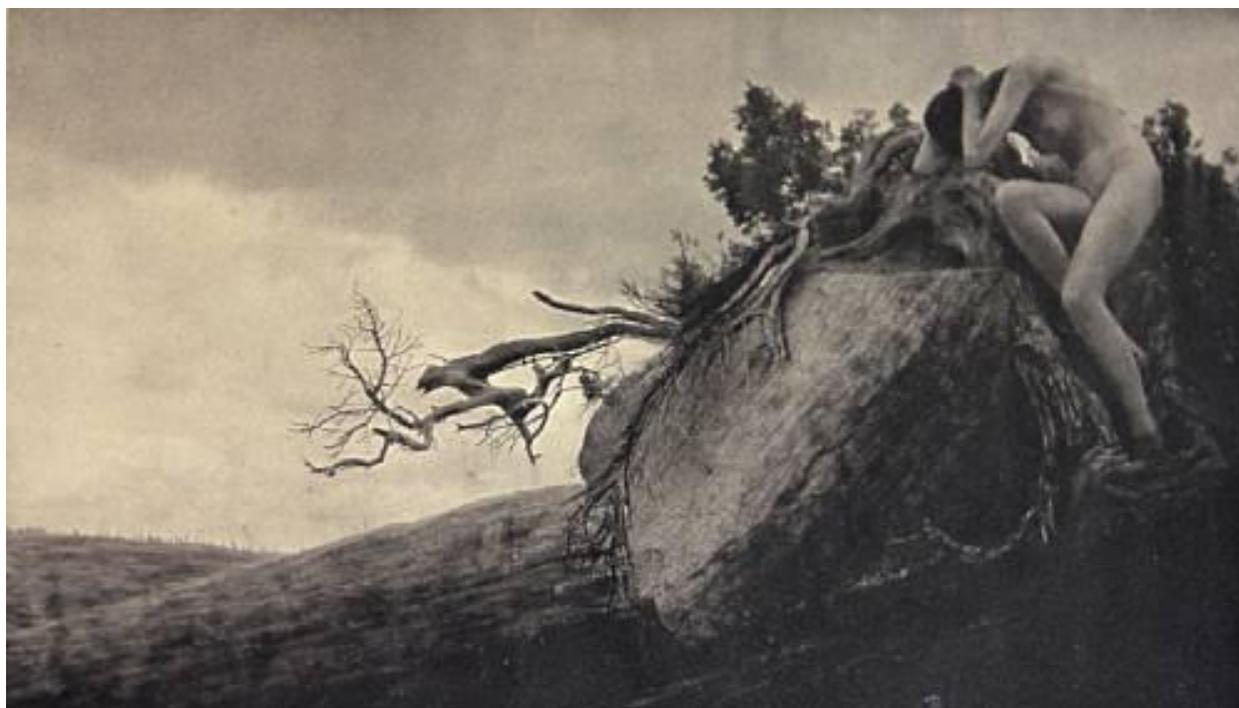


Figure 7 Anne Brigman, *Finis*, 1909. photogravure. 13.6 x 23.9 cm. Philadelphia Museum of Art, Philadelphia, PA.



Figure 8 Alfred Stieglitz, *The Steerage*, 1907, printed in or before 1913. photogravure. 32.2 x 25.8 cm. The Metropolitan Museum of Art, New York, NY.



Figure 9 Imogen Cunningham, *The Bather*, 1915. gelatin silver print. size unknown. Imogen Cunningham Trust. Seattle, WA.

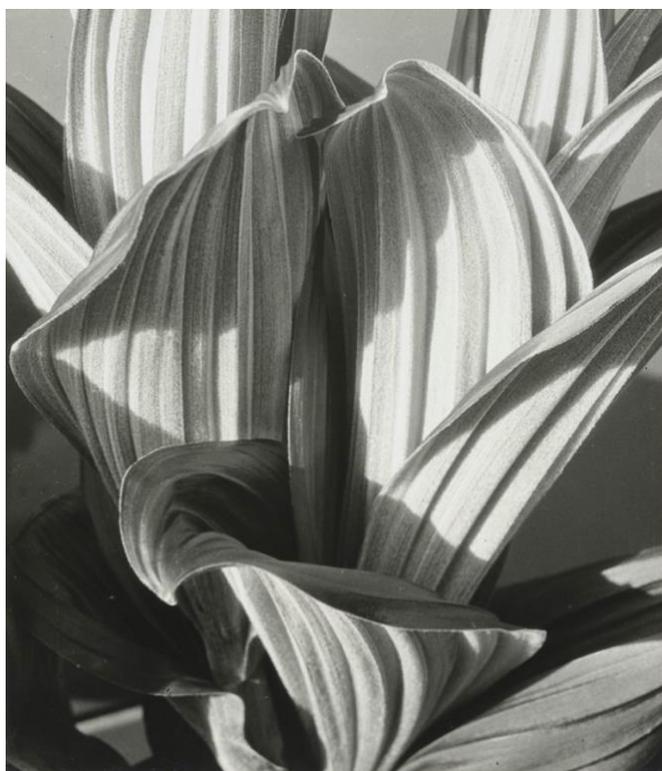


Figure 10 Imogen Cunningham, *Glacial Lily*, 1927. gelatin silver print. 21.3 x 18.4 cm. Museum of Modern Art, New York, NY.



Figure 11 Laura Gilpin. *Francis Nakai and Family*, 1950, Gelatin silver print. unknown size. New Orleans Museum of Art, New Orleans, LA.



Figure 12 Alma Lavenson, *Eucalyptus Leaves*, 1933. gelatin silver print. 30.5 x 22.9 cm. Museum of Modern Art, New York, NY.



Figure 13 Germaine Krull, *Eiffel Tower*, 1928. gelatin silver print. 22.5 x 15.2 cm. The Metropolitan Museum of Art, New York, NY.



Figure 14 Ilse Bing, *Three Men Sitting on Steps by the Seine*, 1931. gelatin silver print. 26.7 cm x 34 cm. Victoria and Albert Museum, London, England.



Figure 15 Carlotta Corpron. *Strange Creature of Light*, 1982. Gelatin silver print. 25.2 x 33.8 cm. International Center for Photography. New York, NY.



Figure 16 Diane Arbus. *A Young Man in Curlers at Home on West 20th Street, New York*, 1966. Gelatin silver print. 39.1 x 38.1 cm. Museum of Contemporary Art, Los Angeles, CA.