

FEMALE  
PHOTO  
GRAPHERS.  
ORG

**Nº 1**

TIME

**BODY**

ISSUE

**HATJE  
CANTZ**

femalephotographers.org

**HATJE  
CANTZ**

# THE BODY ISSUE

*Elisabeth Biondi* for [femalephotographers.org](http://femalephotographers.org)

In the 1970s, voices started to emerge that criticized the depiction of women's bodies in the male-dominated world of photography. How-to guides for photographing the nude body only had female models. Men were the photographers and the authors. Women were in front of the lens and depicted like butterflies in a lepidopterological study<sup>1</sup> and male superiority in the field was never questioned.

Our dust cover motif depicts *Walking Tomato* from the series *Walking Objects* shot by Laurie Simmons in 1989. An iconic piece of work that introduces our first publication called THE BODY ISSUE.

<sup>1</sup> Uschi Dresing, 'Anmerkungen zu Aktaufnahmen', in *Körper Liebe Sprache. Über weibliche Kunst, Erotik darzustellen*, ed. Anna Tüne (Berlin-West: Elefanten Press Verlag GmbH, 1982), p. 173

Brandy Eve Allen  
Brittney Cathey-Adams  
Mary Chen  
Tamara Dean  
Yushi Li  
Dita Pepe  
Lotte van Raalte  
Laurie Simmons  
Chanell Stone

Katya Abedian  
Jessica Barthel  
Kirsten Becken  
Katharina Bosse  
Bex Day  
Veronika Faustmann  
Meklit Fekadu Tsige  
Jennifer Greenburg  
Claudia Holzinger  
Oriana Layendecker  
Jocelyn Lee  
Nora Lowinsky  
Hanna Mattes  
Qiana Mestrich  
Haley Morris-Cafiero  
Caro Siegl  
Marzena Skubatz  
Maggie Steber  
Lilly Urvat  
Paula Winkler

# The problem with 'female photographers'<sup>1</sup>

Introduction by *Emma Lewis*

1 The title references the headline of the article: 'What's the biggest problem with women artists? None of them can actually paint, says Georg Baselitz', *The Independent*, 6 February 2013. This article quotes feminist art historian Griselda Pollock's response to Baselitz: 'I could run rings around you with great women artists but there isn't space in the cultural imagination.' <https://www.independent.co.uk/arts-entertainment/art/news/what-s-the-biggest-problem-with-women-artists-none-of-them-can-actually-paint-says-georg-baselitz-8484019.html>

‘Women artists. There is no such thing—or person. It’s just as much a contradiction in terms as “man artist” or “elephant artist”. You may be a woman and you may be an artist; but the one is a given and the other is you.’<sup>2</sup>

Dorothea Tanning, interview with Carlo McCormick, *BOMB*, 1 October 1990

In October 1990, Dorothea Tanning was 80 years old. Over the previous five decades, she had built a complex, category-defying career with a singular grasp on the subjects of the body, maternity, and what she called ‘unknown but knowable states’.<sup>3</sup> She had also spent a good deal of her time—in countless interviews, statements and ‘savage letters’ to curators and institutions—pushing back against feminist analyses of her work and resisting the label ‘woman artist’.<sup>4</sup> To read her only through the lens of gender, she made clear, was to risk missing a whole lot else.

Tanning did not refuse to be categorised in this way because she was against women—‘far from it’, she said.<sup>5</sup> She was against the ‘confused’ and ‘earnest’ people who insisted—even after she was blue in the face and bored out of her mind with saying otherwise—upon using her work to further a narrative that had little to do with her own artistic concerns.<sup>6</sup> She was also, it goes without saying, railing against the label’s paternalistic overtones. Tanning belonged to a generation for whom shaking off of the perception of ‘woman artist’ as hobbyist was in itself a lifetime’s work; who knew that society’s expectations of how a woman ‘should be’ did not allow the space for them to be an artist also.

While conversations around what it means to be a woman and an artist have, in some ways, moved on in the past thirty years, anxieties about the label ‘woman artist’ persist.<sup>7</sup> Over the past decade I have attended or somehow been involved in tens of talks, panel discussions, conferences or exhibitions programmed with the aim of promoting women artists or examining the ways in which they can build and sustain their careers. I know from conversations with these artists and those in the business of working with them—critics, curators, dealers, editors, gallerists and professors, among others—that they are all too aware of the potential pitfalls of using gender as an organising structure. They are conscious of essentialising the work, suggesting that it cannot be understood independently of its maker’s gender, and they are conscious of essentialising women, suggesting that there are fundamental qualities that make us somehow the same and therefore understand the world in the same way. I am also aware of some artists’ anxieties that allowing, or actively encouraging, their work to be read through the lens of gender is to somehow take themselves out of the game. As one friend said to me, ‘the point is to level the playing field, not to “relegate” ourselves to a different league’.

The fear of not being taken seriously is real.

But if we can agree that when it comes to self-identifying as a ‘woman artist’, the stakes are (perceived to be) high, we surely also have to examine why it is that artists are organising themselves into networks and collectives where their gender is placed front and centre. We have to ask: what are the conditions that are making this action necessary?

If you are reading this, it is probably fair to assume that you don’t need these conditions spelled out, though I’d argue that there is value in seeing the (always sobering) facts in black and white nevertheless. In 2019, a *Guardian* article profiling Agender, an Australian platform for female photographers, carried the kind of anecdotal accounts that should come as no surprise to anyone.<sup>8</sup> It described the experiences of women who have struggled to land assisting jobs for fear that they wouldn’t be able to cope with carrying kit; who have turned up to their own shoot and been taken for the assistant (or make-up artist, or stylist); who have covered up their pregnancies for fear of not being hired. In 2017, when *The New York Times* covered the launch of Women Photograph, a database of women and non-binary photojournalists, it noted that despite some gains in the industry, there is still a telling gender disparity. One photographer they spoke to suggested that the reasons for this include ‘gender prejudice, hiring practices, a possible confidence gap between men and women, strains on personal lives, sexual harassment and a general decline in the media industry’.<sup>9</sup>

The same article mentioned a statistic released by the World Press Photo awards which showed that between 2012 and 2017 women accounted for only 15% of entries. As I write this, the publishers of *British Journal of Photography*, 1854, have just circulated their second annual 'Female in Focus' report. Launched to 'address gender inequality in the photography industry', the findings state that '80% of photography graduates are women —yet women make up only 15% of professional photographers. These women photographers are earning, on average, 40% less than their male counterparts'.<sup>10</sup> I could go on.

When it comes to the actions taken to address these problems, it seems to me that there is a distinction to be made between on the one hand, the act of grouping otherwise disparate work according to gender and then making a case for that work being essentially 'female'; and on the other, the use of gender as an organising structure in order to support the day-by-day challenges of being an artist and the mechanisms of getting one's work out into the world. With female-photographers.org, Kirsten Becken and Veronika Faustmann practise the latter. They founded the collective in 2018, driven by the need for honest dialogue about the realities of maintaining a professional practice —especially when faced with social or domestic issues that disproportionality affect women. As momentum has grown, the group has begun to apply their collective energy to organising projects that amplify their voices, this book among them.

The power of mutually supportive structures like this should not be underestimated: women find self-promotion more difficult than men do and there's a lot to be said for having allies, particularly in a career in which one tends to work alone.<sup>11</sup> When asked about their motivations for joining femalephotographers.org, its members talked to me about visibility, the value of belonging to an international network and, more than anything else, the importance of community as a source of personal and professional strength. 'I have come to think of Female Photographers more as a rock than as a comet' was one comment that sticks in my mind. It makes a case for the efficacy of slow and steady collective action, but also hints at the confidence-bolstering effect of belonging to a supportive network, even if that network is scattered across two continents and at least five different time zones.

The book you hold in your hands, the first by femalephotographers.org brings together images on the theme of the body by members of the collective together with guest artists. It is a subject that is as old as photography itself, of course, beginning with the medium's early adopters who captured demure nudes as *objets d'art* and the machine-age modernists who wanted to see flesh rendered

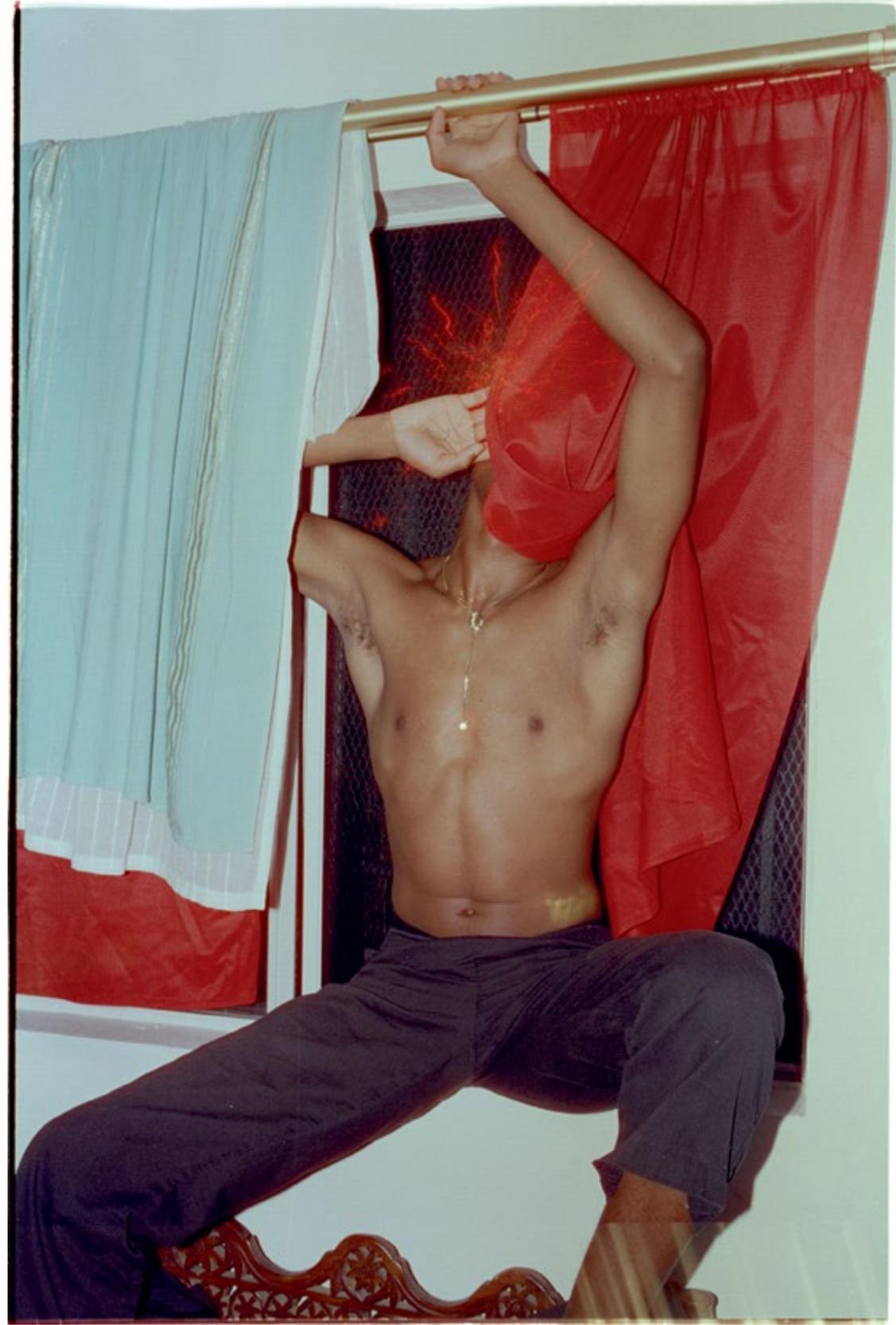
as hard as steel. Yet it wasn't until artists began performing versions of femininity —and to a lesser extent, masculinity— to the camera that we began to see images that demanded consideration of not only the flesh-and-bones physicality of bodies, but also the experience of living in them. The photographs in this publication do exactly that. Bodies pose and are posed so as to convey strength and energy or softness and vulnerability. There are young bodies and old bodies, bodies that are menstruating, maternal or matriarchal; post-childbirth or post-menopause. There are bodies that are proud, preening and demanding of our attention and there are bodies that literally disappear into the landscape altogether.

Once again, then, we return to the question of visibility; or, more precisely, the ways in which visibility is entangled with the distinct acts or states of looking and being seen. If the compositions featuring male bodies —in each case sensitive, even pliant— probe what it means for a woman to be doing the looking, the images depicting little girls and elderly women alike in lipstick, heels, and frills hint at the innumerable rituals we perform daily so as to be seen in the 'right' way. Altogether, these photographs are a reminder that our bodies shape the way in which we move through the world in the most mundane and profound of ways, and the way that the world moves —or does not— for us. This being the collective effort of femalephotographers.org, we might think not only of the body in front of the camera, but also the woman behind it, and what it took for them to get their shot.

- 2 Carlo McCormick, 'Interview with Dorothea Tanning', *BOMB*, 1 October 1990. <https://bombmagazine.org/articles/dorothea-tanning/>
- 3 'Love and hate are old. These words are somewhat useless. I prefer delight. Or even euphoria. Unknown but knowable states. I try to capture and paint them.' Alain Jouffroy, 'Interview with Dorothea Tanning', *Dorothea Tanning* (Stockholm: Malmö Konsthall, 1993), p.57
- 4 McCormick, 1990
- 5 Ibid.
- 6 Ibid.
- 7 Journalist Mary Norris explains that debates over the use of the noun 'woman' as opposed to the adjective 'female' are more political than grammatical. 'Female Trouble: The Debate over "Woman" as Adjective', *The New Yorker*, 30 May 2019. <https://www.newyorker.com/culture/comma-queen/female-trouble-the-debate-over-woman-as-an-adjective>
- 8 Clarissa Sebag-Montefiore, 'Women Battling Sexism in Photography', *Guardian*, 6 March 2019. <https://www.theguardian.com/artanddesign/2019/mar/07/women-battling-sexism-in-photography-a-picture-essay>
- 9 James Estrin, 'Highlighting Women in Photojournalism', *The New York Times*, 1 February 2017. <https://lens.blogs.nytimes.com/2017/02/01/highlighting-women-in-photojournalism/>
- 10 'Female in Focus E-Guide', 2019 can be downloaded at [https://femaleinfocus.com/e-guide\\_v1/](https://femaleinfocus.com/e-guide_v1/)
- 11 See, for instance, 'Why is Self-Promotion so Hard for Women?', *Forbes*, 2 December 2011. <https://www.forbes.com/sites/levoleague/2011/12/02/why-is-self-promotion-so-hard-for-women/#5903e7c14816>













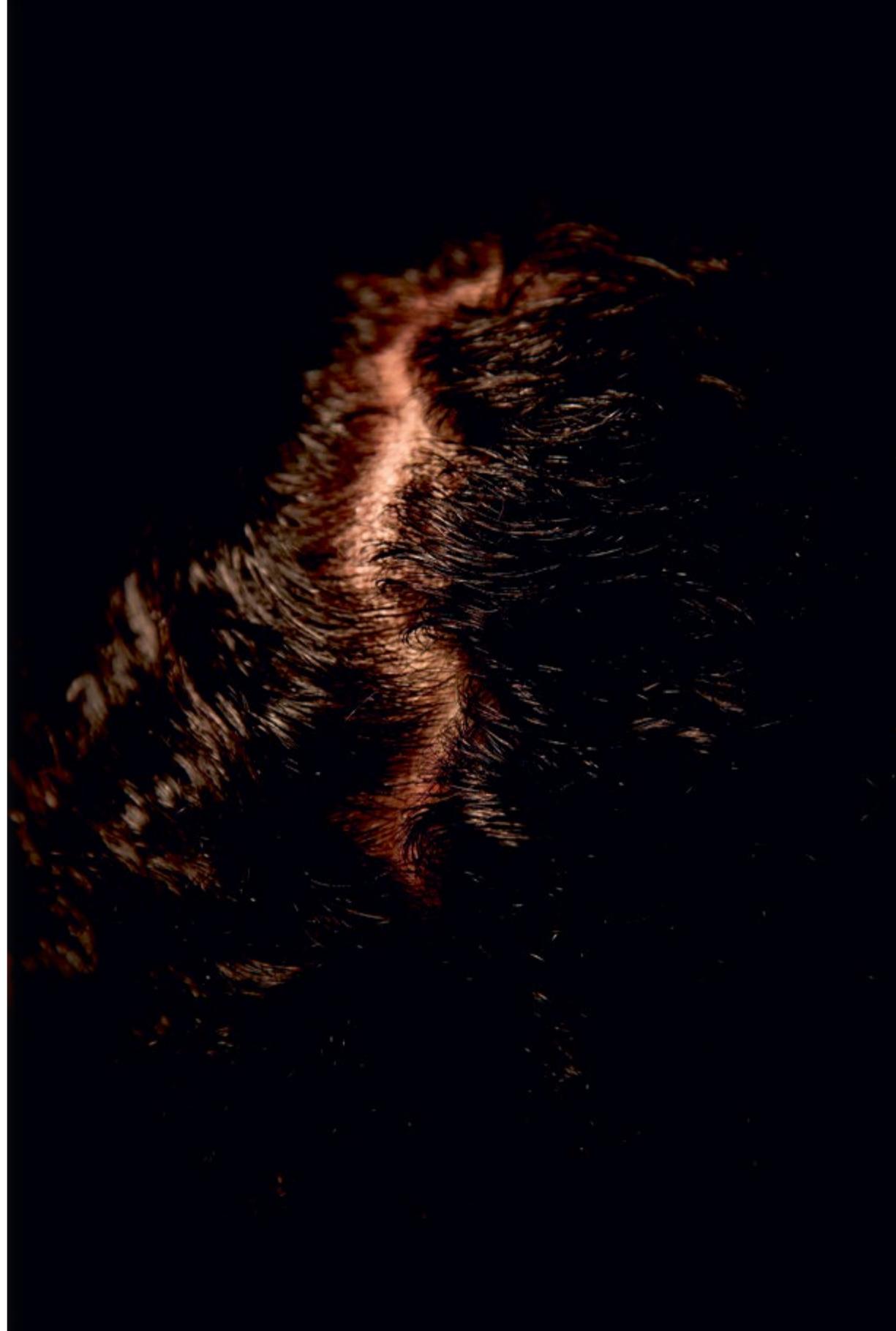












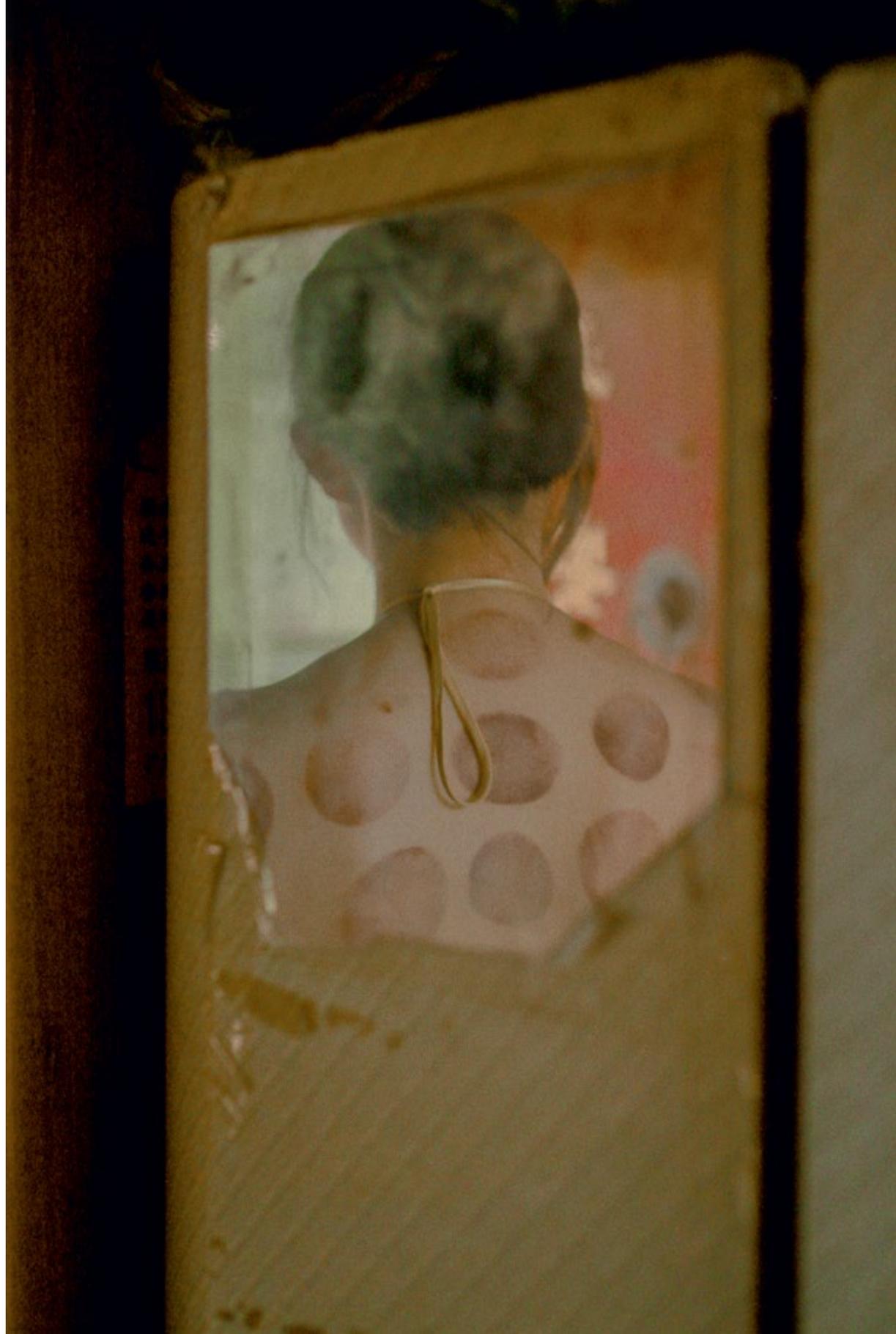












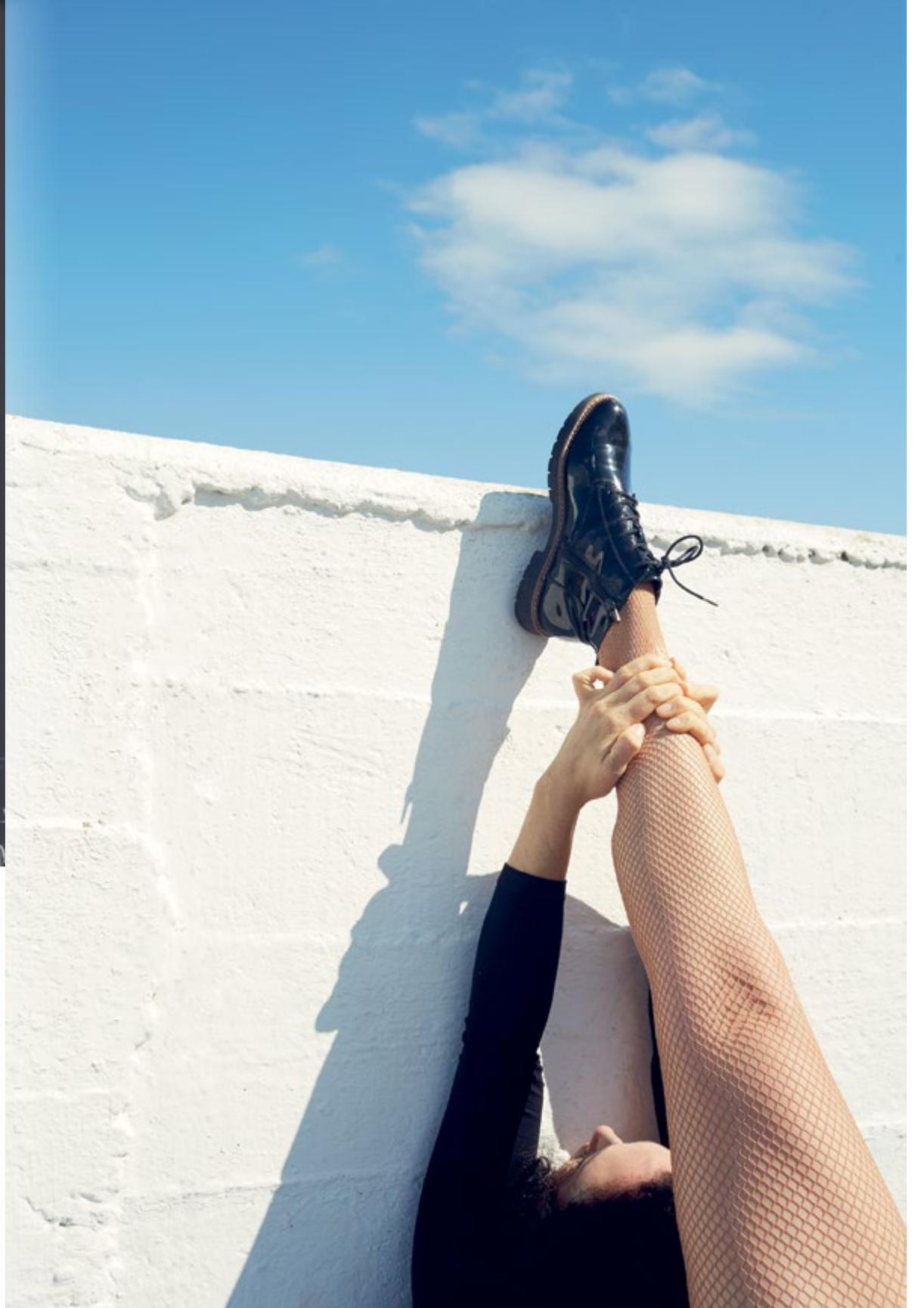






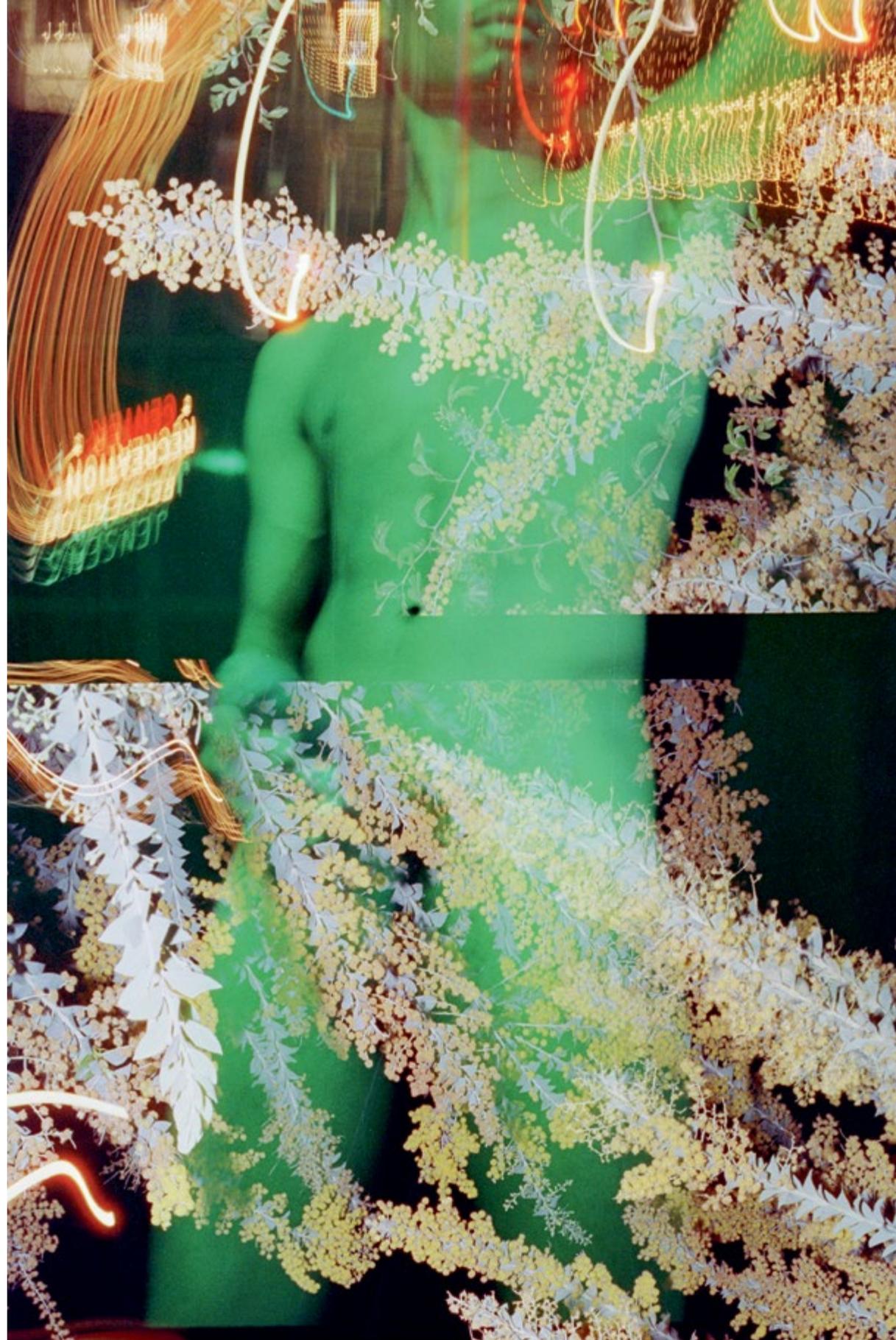
















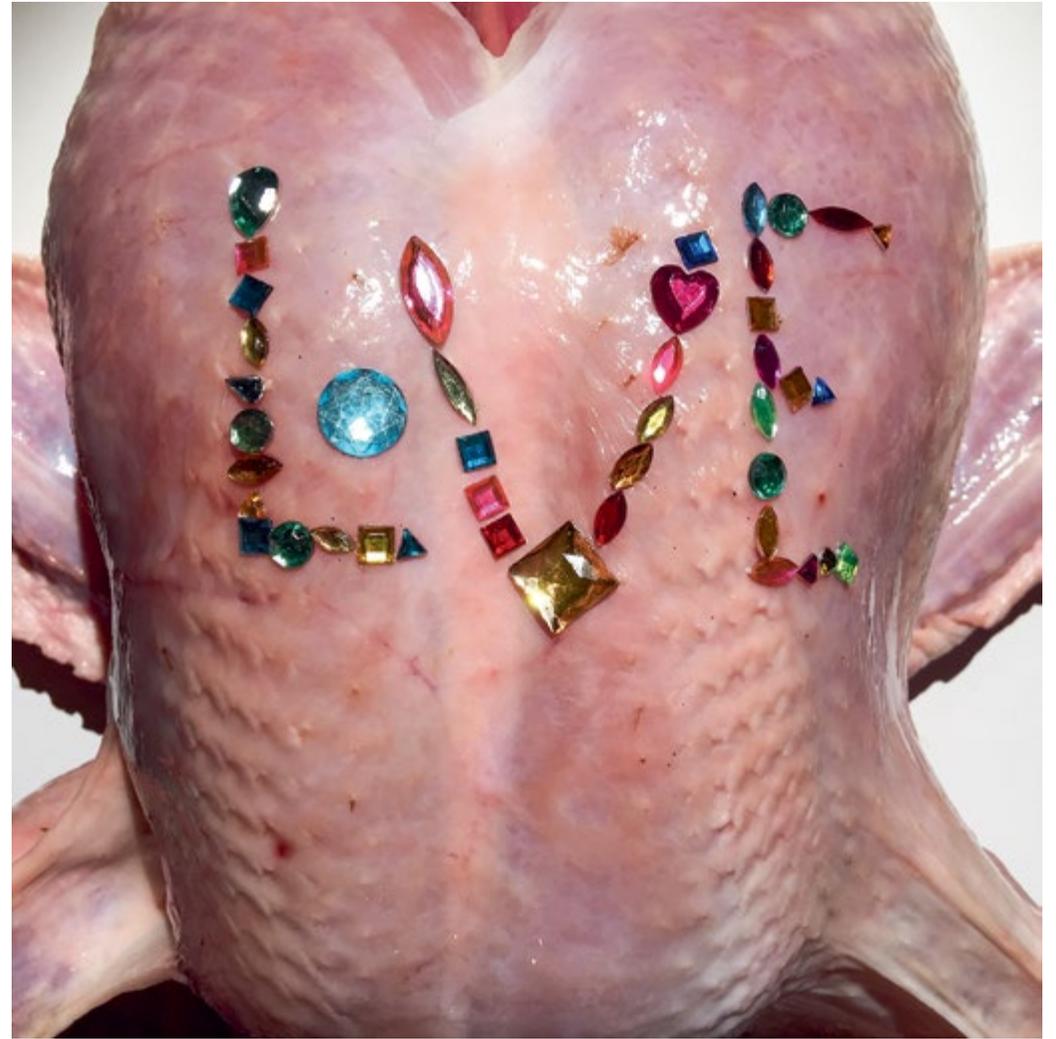








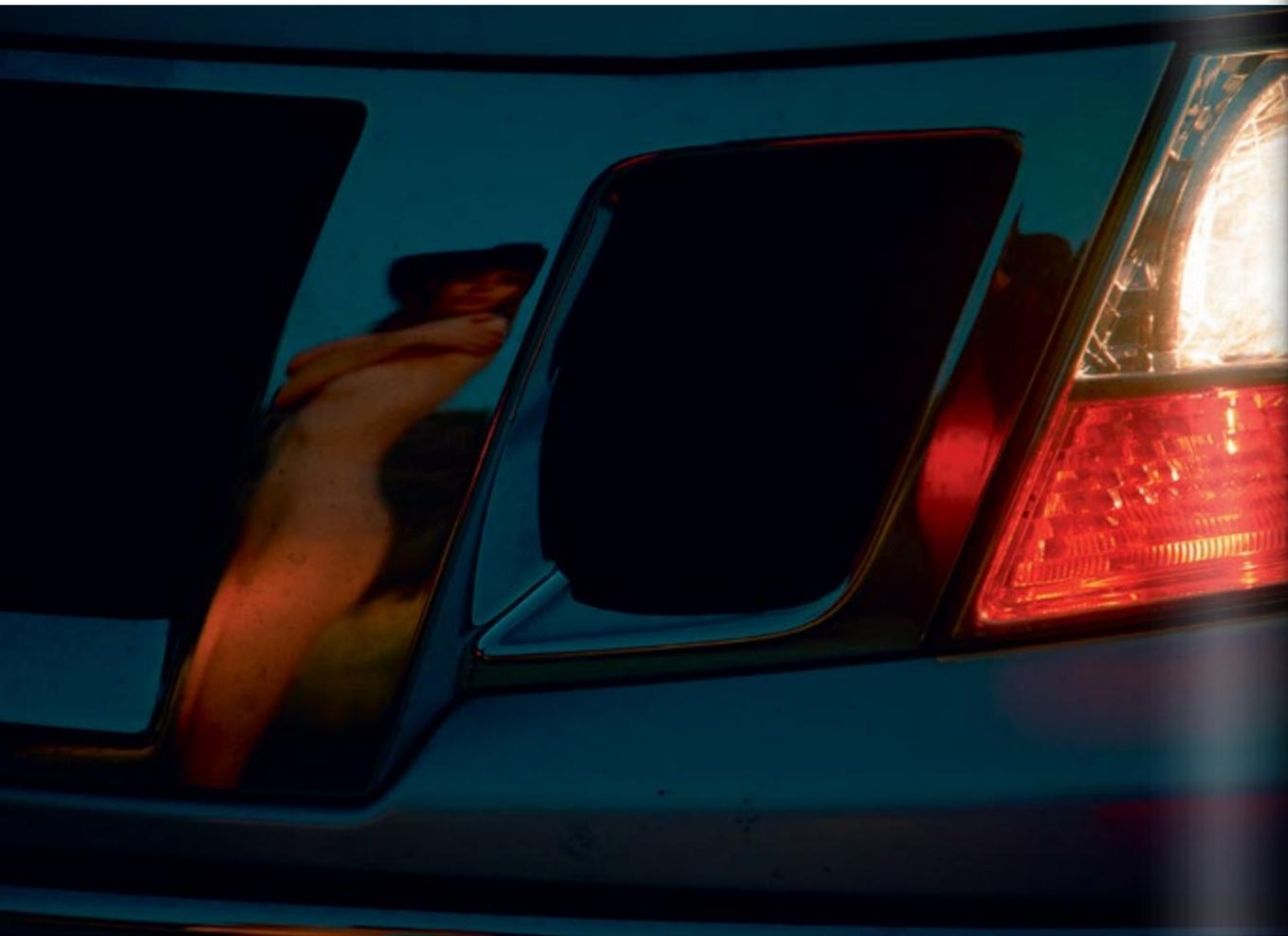








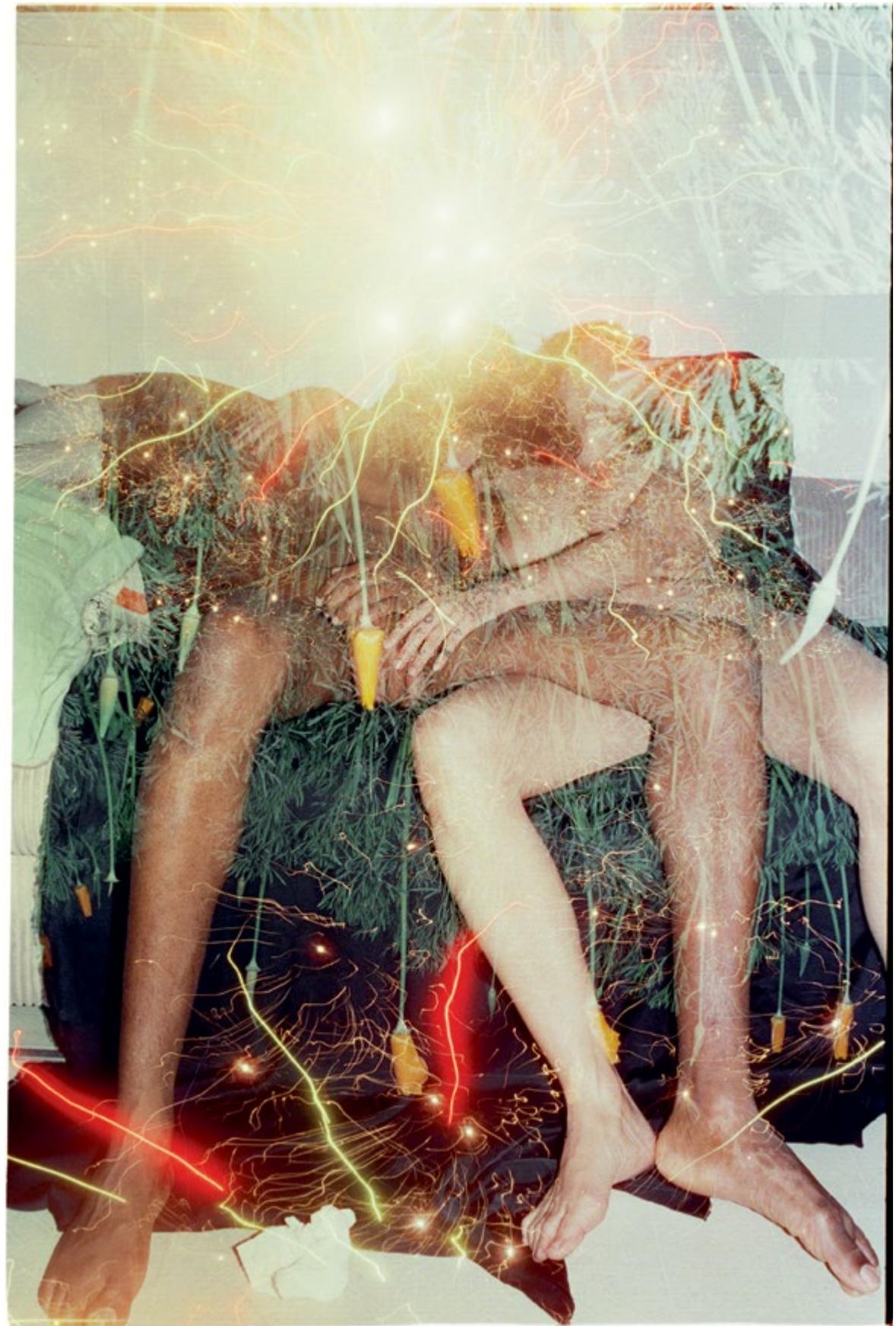




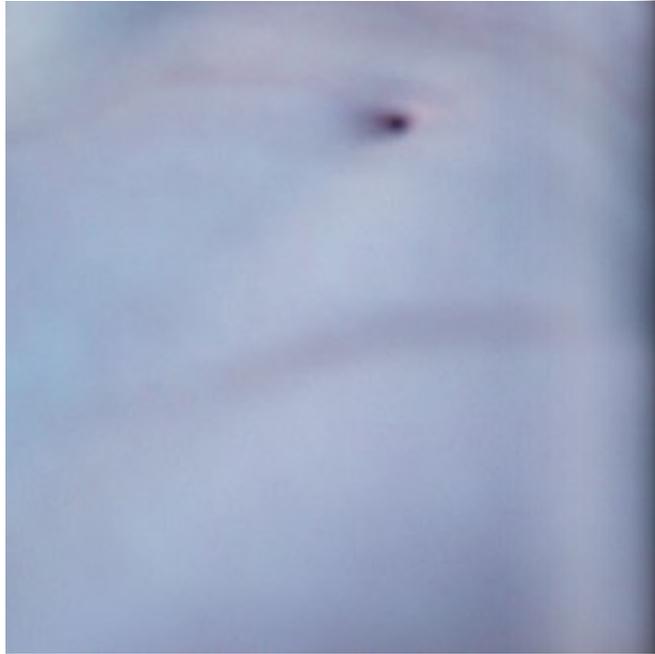
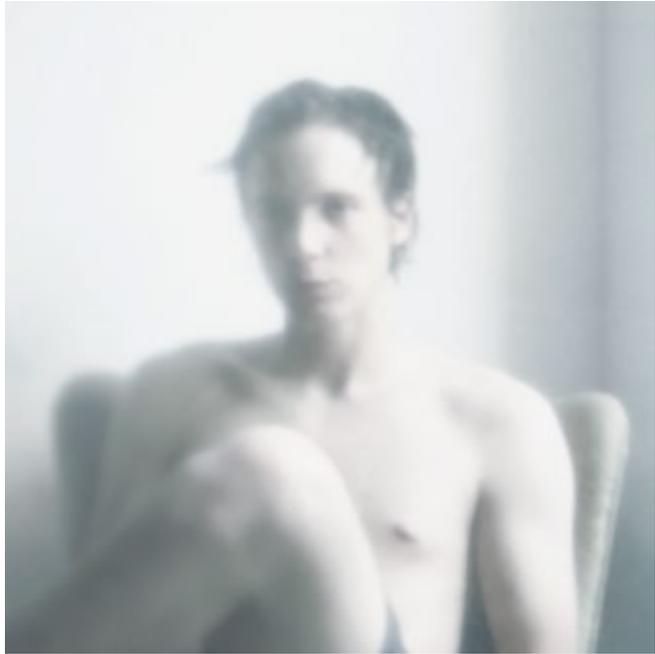
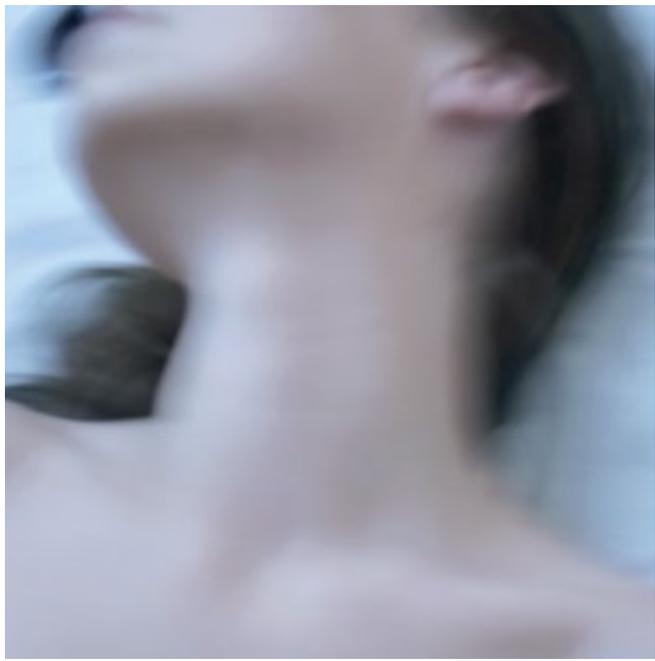




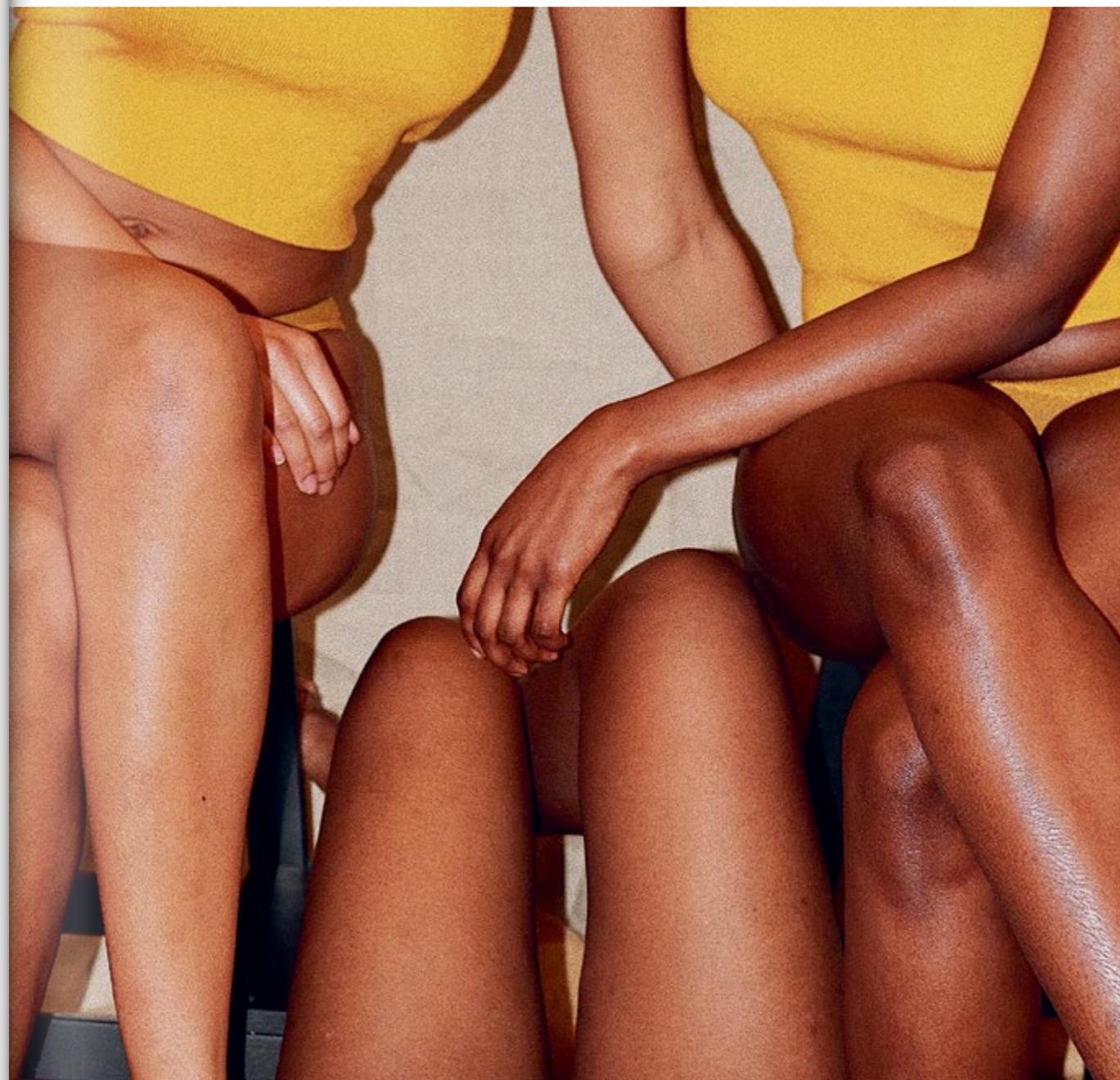




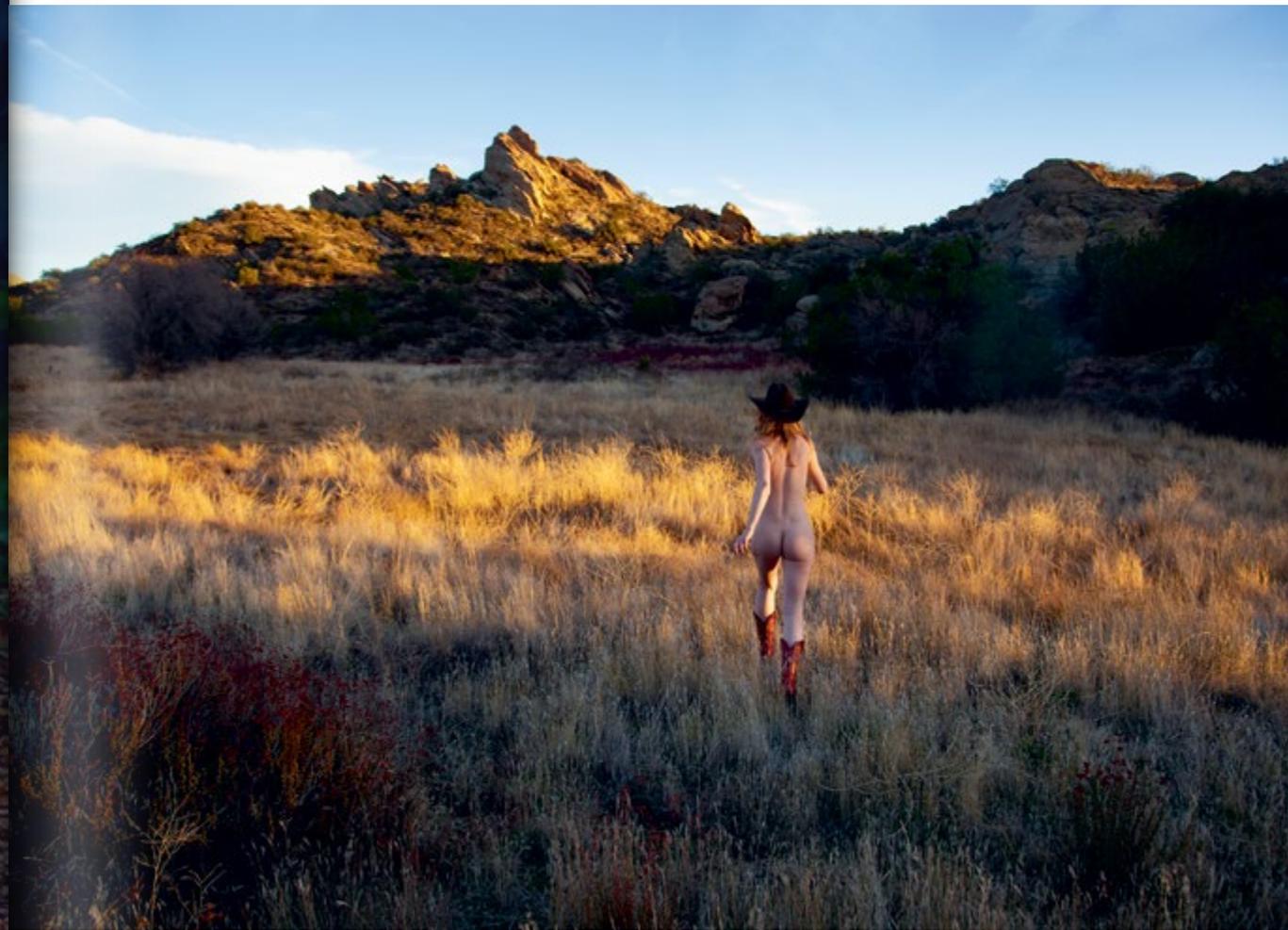






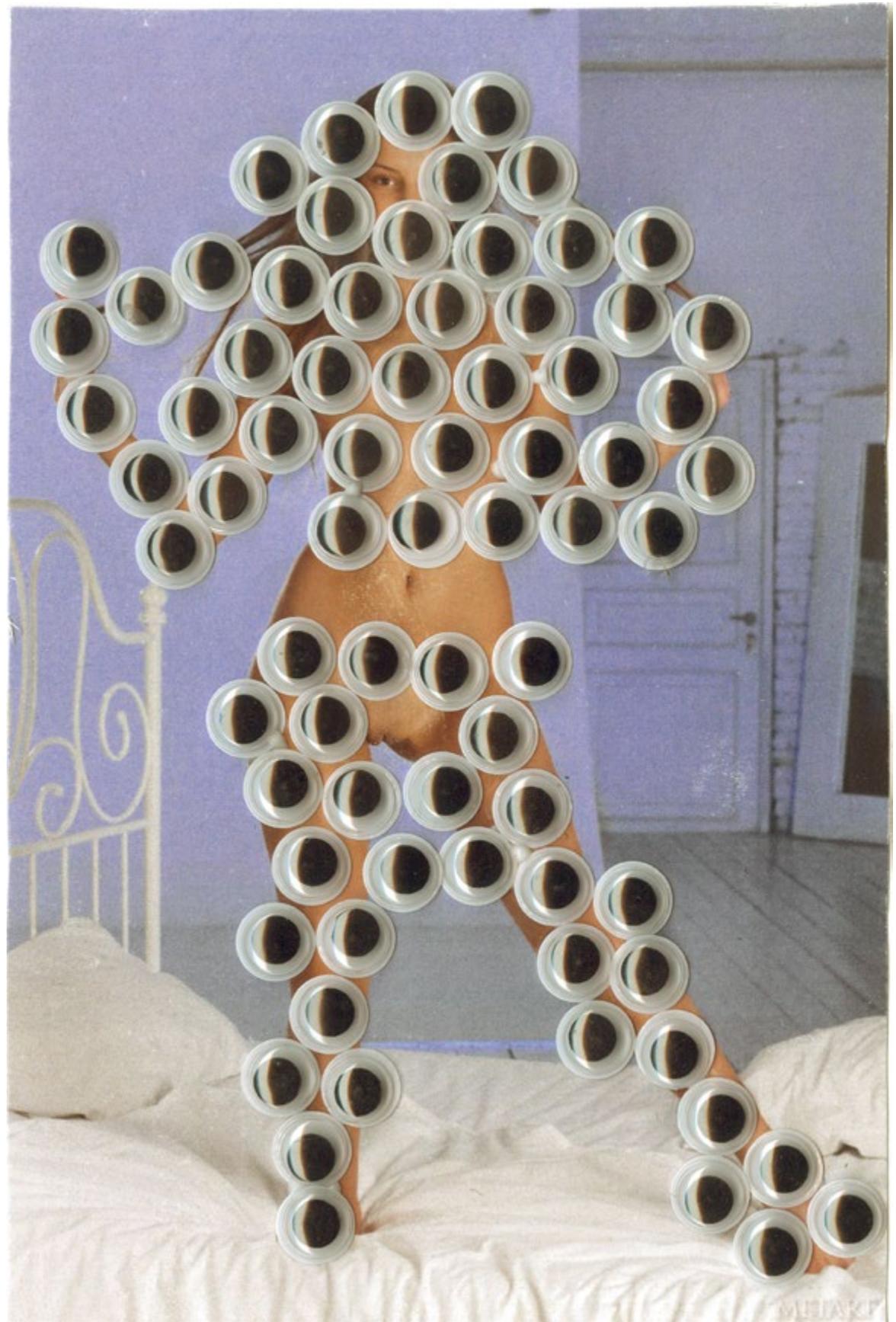








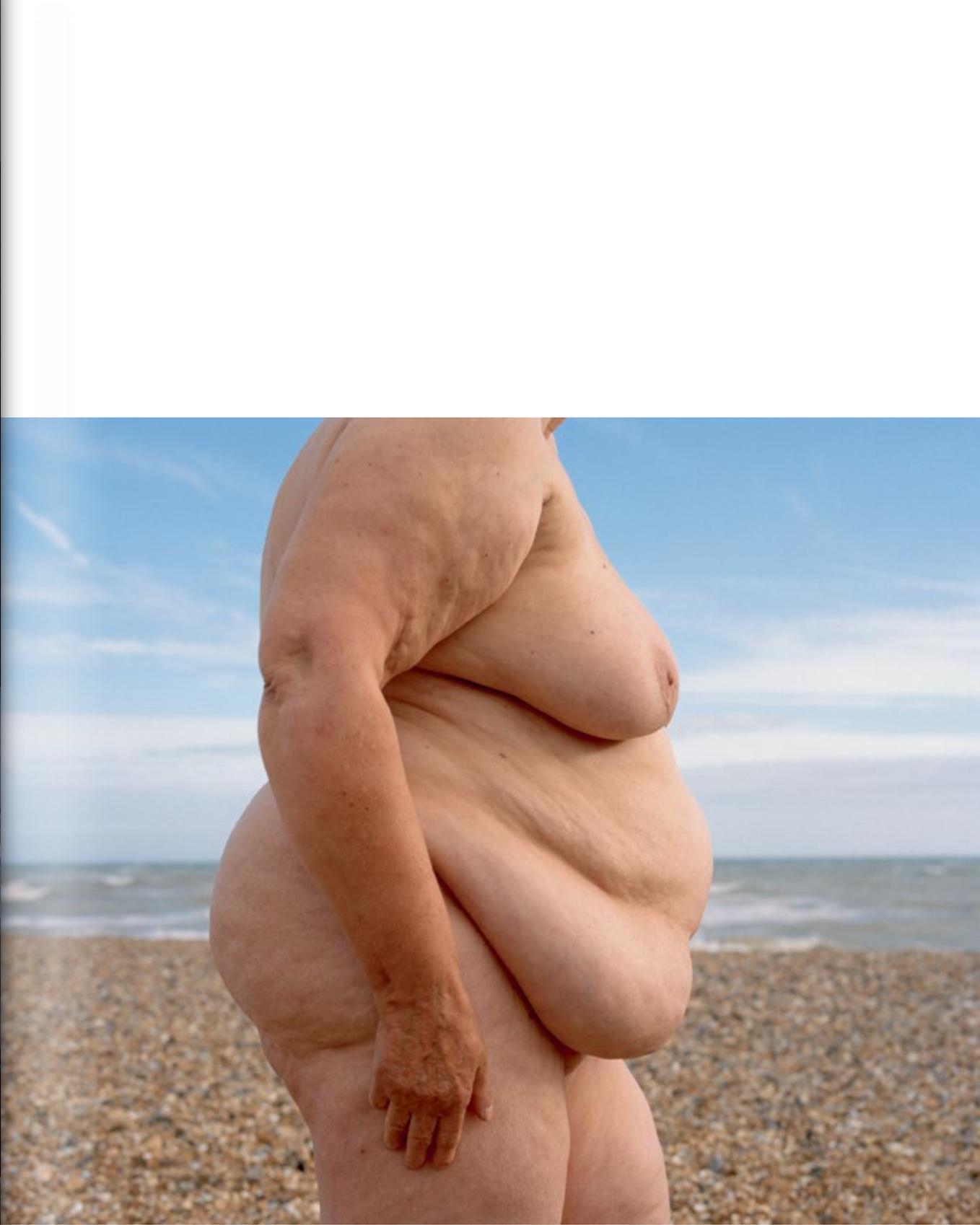






















THE BODY ISSUE encourages a conversation about the visual depiction of bodies.

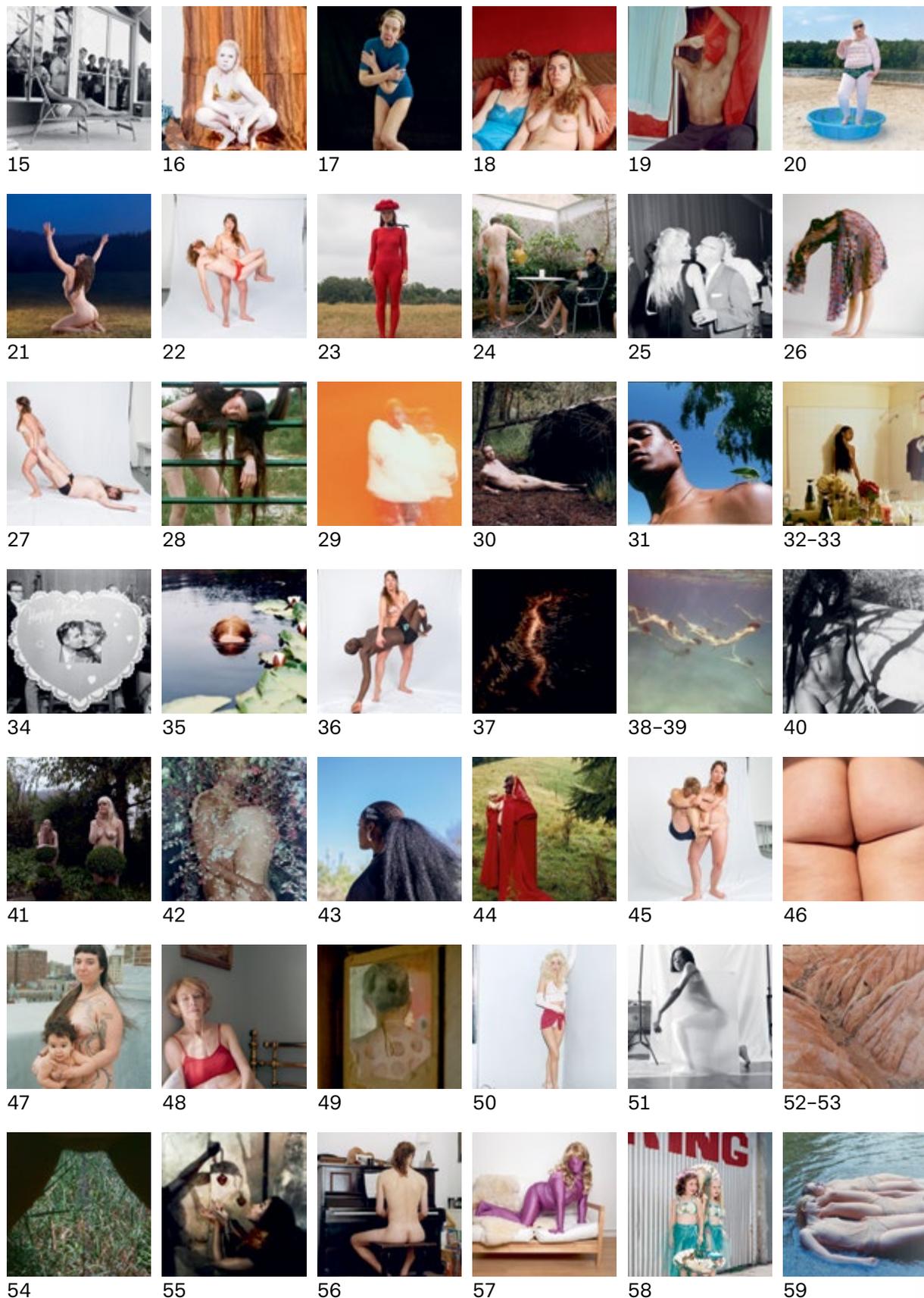
THE BODY ISSUE is work from a collective of women. Photography is a tool for self-empowerment. We celebrate different styles and shapes of bodies and welcome diverse expressions of artistic styles.

femalephotographers.org spans oceans and is non-hierarchical and democratic. During conversations that took place in 2018, Veronika Faustmann, a photographer based in Dublin, sprinkled the seed by asking me to establish a vivid network. When our idea of creating an independent collective turned into reality, the desire to grow and connect internationally became apparent.

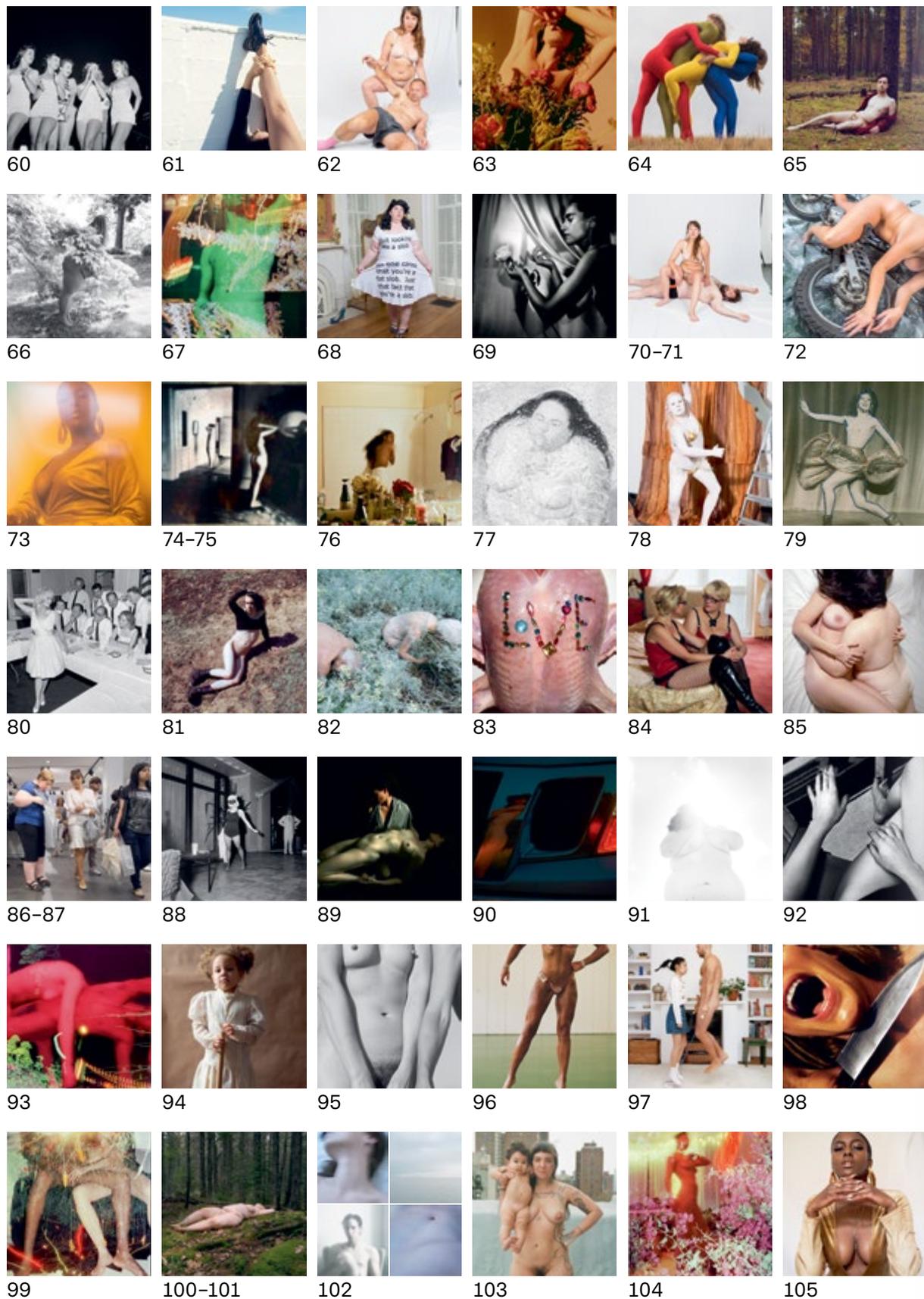
I would like to thank all the artists who joined forces to make this project happen. This is the first in what is planned to become a series of books.

I am especially thankful to Elisabeth Biondi for editing and curating our images. Lilly Urvat and Claudia Holzinger proved to be an experienced team while working on the layout of THE BODY ISSUE with graphic designer Karin Kolb. Together, they generated a rhythm of sequences and compelling turning points. To work as independently as possible, we financed this publication with a Kickstarter campaign. We thank all the backers that made this BODY of work possible.

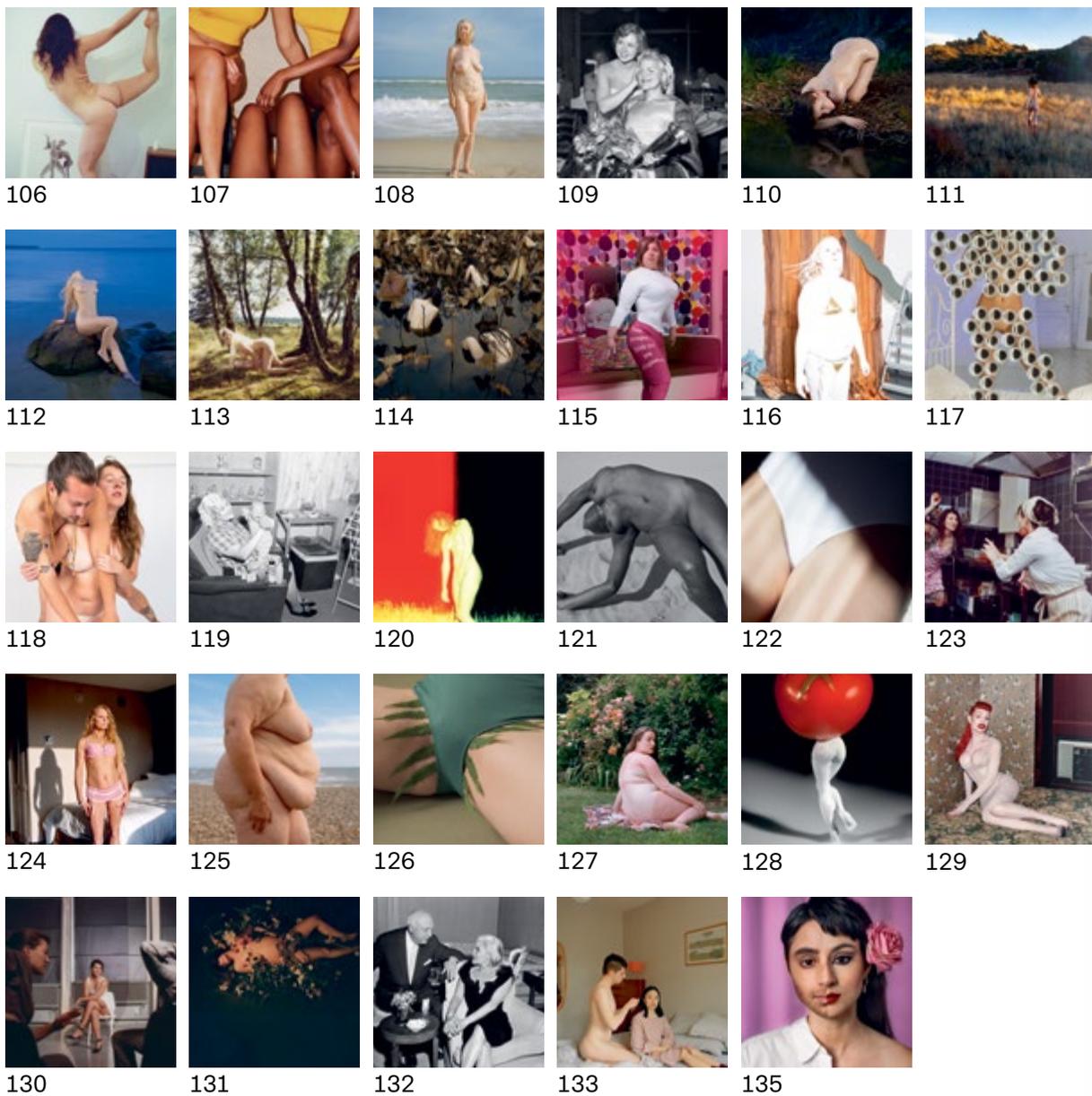
by *Kirsten Becken*



- 15 Jennifer Greenburg *They hired a few of us for the debut of egalitarian architecture in Chicago*, 2017, from the series *Revising History*
- 16 Claudia Holzinger *Statue of Liberty*, 2017 (series)
- 17 Bex Day *Die Kunst Der Pantomime II*, 2018
- 18 Jocelyn Lee *Pagan and Bebe*, 2006
- GUEST 19 Brandy Eve Allen *Untitled*, 2020, from the series *Multiple Exposure*
- 20 Haley Morris-Cafiero *Speedo Man*, 2018
- 21 Caro Siegl *Judgement*, 2017, from the series *The Tarot*
- 22 Lilly Urbat *Alexandre*, 2015, from the series *Vielen Dank*
- 23 Kirsten Becken *Lady in Red*, 2019
- GUEST 24 Yushi Li *Your Reservation Is Confirmed (Garden)*, 2019
- 25 Jennifer Greenburg *I have never been good at handling unwarranted attention*, 2015, from the series *Revising History*
- 26 Oriana Layendecker *Olga*, 2020
- 27 Lilly Urbat *Bernd 1*, 2015, from the series *Vielen Dank*
- GUEST 28 Mary Chen *Lynne*, 2018, from the series *Seen not Heard*
- 29 Meklit Fekadu Tsige *Distorted Lines*, 2017
- 30 Paula Winkler *H., Brandenburg*, 2013
- GUEST 31 Brandy Eve Allen *Untitled*, 2019, from the series *Multiple Exposure*
- GUEST 32 f. Chanell Stone *The Pretense of Womanhood*, 2019
- 34 Jennifer Greenburg *I did not have a happy Valentine*, 2018, from the series *Revising History*
- 35 Katya Abedian *Before the Rain*, 2017
- 36 Lilly Urbat *Denis*, 2015, from the series *Vielen Dank*
- 37 Qiana Mestrich *Untitled*, 2013, from the series *Tenderheaded*
- GUEST 38 f. Tamara Dean *Endangered 3*, 2018; Represented by Martin Browne Contemporary, Sydney
- 40 Nora Lowinsky *Semaj*, 2018
- 41 Kirsten Becken *S.&P.*, 2017, from the series *Privacy*
- GUEST 42 Brandy Eve Allen *Untitled*, 2020, from the series *Multiple Exposure*
- 43 Meklit Fekadu Tsige *No shade*, 2018
- 44 Katharina Bosse *Mountains*, 2005, from the series *A Portrait of the Artists as a young Mother*
- 45 Lilly Urbat *Raphi*, 2015, from the series *Vielen Dank*
- GUEST 46 Lotte van Raalte *Jasmijn*, 2015, from the series *Body*
- 47 Nora Lowinsky *Gianna and Luchiana Aruna*, 2019
- 48 Jocelyn Lee *Bebe*, 2015
- GUEST 49 Mary Chen *Visuals of China*, 2017
- 50 Katharina Bosse *Ohne Titel*, 1997, from the series *Surface Tension*
- GUEST 51 Chanell Stone *A self-study on Existentialism*, 2018
- GUEST 52 f. Tamara Dean *Endangered 8*, 2019; Represented by Martin Browne Contemporary, Sydney
- 54 Nora Lowinsky *Ooh Wee*, 2019
- 55 Maggie Steber *The woeful Tale of the withheld Heart*, 2017
- GUEST 56 Yushi Li *Your Reservation Is Confirmed (Piano)*, 2019
- 57 Claudia Holzinger *Helpless when she smiles*, 2016
- 58 Katharina Bosse *Ohne Titel*, 1999, from the series *Surface Tension*
- 59 Kirsten Becken *Sisters*, 2014, from the series *Ophelia*



	60	Jennifer Greenburg	<i>I was not the thinnest, nor the prettiest, but I was the winner!</i> , 2015, from the series <i>Revising History</i>
	61	Veronika Faustmann	<i>Thula Moon</i> , 2019
	62	Lilly Urbat	<i>Juergen</i> , 2015, from the series <i>Vielen Dank</i>
	63	Oriana Layendecker	<i>Audrey</i> , 2019
	64	Kirsten Becken	<i>Multitudes</i> , 2019
	65	Paula Winkler	<i>A., Brandenburg</i> , 2012
GUEST	66	Brittney Cathey-Adams	<i>Flight</i> , 2017
GUEST	67	Brandy Eve Allen	<i>Untitled</i> , 2020, from the series <i>Multiple Exposure</i>
	68	Haley Morris-Cafiero	<i>Twirl Girl</i> , from the series <i>The Bully Pulpit</i>
	69	Maggie Steber	<i>China with White Rose</i> , 2016
	70 f.	Lilly Urbat	<i>Bernd 2</i> , 2015, from the series <i>Vielen Dank</i>
	72	Lilly Urbat	<i>Look At That Beauty</i> , 2016
	73	Meklit Fekadu Tsige	<i>The darker the flesh, the deeper the roots 1</i> , 2019
	74 f.	Maggie Steber	<i>Day and Night</i> , 2017
GUEST	76	Chanell Stone	<i>The Pretense of Womanhood II</i> , 2019
GUEST	77	Brittney Cathey-Adams	<i>Breath</i> , 2017
	78	Claudia Holzinger	<i>Statue of Liberty</i> , 2017 (series)
	79	Hanna Mattes	<i>Margit tanzt</i> , 1940–2014
	80	Jennifer Greenburg	<i>She made sure to tell me to keep smiling</i> , 2018, from the series <i>Revising History</i>
	81	Paula Winkler	<i>K., Brandenburg</i> , 2013
GUEST	82	Tamara Dean	<i>Dusty Miller (Senecio viravira)</i> , 2017
GUEST	83	Dita Pepe	<i>Fin Chicken</i> , 2016
	84	Dita Pepe	<i>Why are you doing this job?</i> , 2014, from the series <i>Betynka</i>
	85	Dita Pepe	<i>I can share more with my wife</i> , 2014, from the series <i>Tereza</i>
	86 f.	Haley Morris-Cafiero	<i>Dress</i> , 2014, from the series <i>Wait Watchers</i>
	88	Jennifer Greenburg	<i>The microphone was reserved for gentlemen</i> , 2020, from the series <i>Revising History</i>
GUEST	89	Tamara Dean	<i>Only Human</i> , 2011
	90	Bex Day	<i>As a Cowgirl 2</i> , 2019
GUEST	91	Brittney Cathey-Adams	<i>Dissolve</i> , 2017
	92	Maggie Steber	<i>Waiting</i> , 2000
GUEST	93	Brandy Eve Allen	<i>Untitled</i> , 2020, from the series <i>Multiple Exposure</i>
	94	Qiana Mestrich	<i>Imogen Wearing My Kindergarten Graduation Dress</i> , from the series <i>Thrall</i> , 2020
GUEST	95	Lotte van Raalte	<i>Leena &amp; Kristal</i> , 2019, from the series <i>Body</i>
	96	Bex Day	<i>body builder Torso</i> , 2019
GUEST	97	Yushi Li	<i>Your Reservation Is Confirmed (Skipping)</i> , 2018
	98	Maggie Steber	<i>Pulp Fiction</i> , 2009
GUEST	99	Brandy Eve Allen	<i>Untitled</i> , 2020, from the series <i>Multiple Exposure</i>
	100 f.	Jocelyn Lee	<i>The Woods Near the Quarry</i> , 2016
	102	Marzena Skubatz	<i>In Between</i> , 2018
	103	Nora Lowinsky	<i>Gianna and Luchiana Aruna</i> , 2019
GUEST	104	Brandy Eve Allen	<i>Untitled</i> , 2020, from the series <i>Multiple Exposure</i>
	105	Meklit Fekadu Tsige	<i>The darker the flesh, the deeper the roots 2</i> , 2019



	106	Nora Lowinsky	<i>A Back Turned Not Bent</i> , 2019
	107	Meklit Fekadu Tsige	<i>Sisters by choice</i> , 2017
	108	Jocelyn Lee	<i>Jane and Crashing Waves</i> , 2014
	109	Jennifer Greenburg	<i>It was finally my day!</i> , 2015
	110	Caro Siegl	<i>The Star</i> , 2018
	111	Bex Day	<i>As a Cowgirl</i> , 2019
	112	Caro Siegl	<i>Queen of Cups</i> , 2018, from the series <i>The Tarot</i>
	113	Katharina Bosse	<i>Heath</i> , 2005, from the series <i>A Portrait of the Artist as a young Mother</i>
GUEST	114	Tamara Dean	<i>Sacred Lotus (Nelumbo nucifera) in Autumn</i> , 2017
	115	Haley Morris-Cafiero	<i>Fake Waist Girl</i> , 2019, from the series <i>The Bully Pulpit</i>
	116	Claudia Holzinger	<i>Statue of Liberty</i> , 2017 (series)
GUEST	117	Mary Chen	<i>Nude</i> , 2019
	118	Lilly Urvat	<i>Milan</i> , 2015, from the series <i>Vielen Dank</i>
	119	Jennifer Greenburg	<i>When he was a baby</i> , 2011
GUEST	120	Brandy Eve Allen	<i>Untitled</i> , 2018, from the series <i>Multiple Exposure</i>
GUEST	121	Lotte van Raalte	<i>Peggy en Natalie</i> , 2019, from the series <i>Body Lilly</i> , 2017
	122	Jessica Barthel	<i>Idgy &amp; Ruth (Fried Green Tomatoes)</i> , 2006, from the series <i>Favorites</i>
	123	Hanna Mattes	<i>Ginger in Maine</i> , 2009
	124	Jocelyn Lee	<i>The Naturists</i> , 2018
	125	Bex Day	<i>Fern</i> , 2020, from the series <i>L'Origine du Monde</i>
	126	Kirsten Becken	<i>July Burn</i> , 2016
GUEST	127	Jocelyn Lee	<i>Walking Tomato</i> , 1991
	128	Laurie Simmons	<i>Ohne Titel</i> , 1999, from the series <i>Surface Tension</i>
	129	Katharina Bosse	<i>Catherine &amp; Nick (Basic Instinct)</i> , 2006, from the series <i>Favorites</i>
	130	Hanna Mattes	<i>Funeral Flowers Fertility</i> , 2020
	131	Bex Day	<i>A girl as pretty as you doesn't need any words at all</i> , 2018
	132	Jennifer Greenburg	<i>Your Reservation Is Confirmed (Brush)</i> , 2019
GUEST	133	Yushi Li	<i>Some New Half Man Half Woman Lavender</i> , 2019
GUEST	135	Laurie Simmons	

Editor: **Elisabeth Biondi** for [femalephotographers.org](http://femalephotographers.org)  
Managing editors: **Claudia Holzinger**, **Lilly Urvat**  
Concept: **Kirsten Becken**, **Veronika Faustmann**  
Consulting editor: **Nadine Barth**  
Text: **Kirsten Becken**, **Emma Lewis**, **Maggie Steber**  
Copy editing: **Jennifer Greenburg**, **Haley Morris-Cafiero**  
Art direction: **Karin Kolb**

Project management: **Juliane Eisele**, **Hatje Cantz**  
Production: **Stefanie Kruszyk**, **Hatje Cantz**  
Printing and binding: **GRASPO CZ, A.S.**  
Paper: **Magno Volume 150g**, **Peydur lissé 270g**  
Typefaces: **Knif mono**, **New Rail Alphabet**, **Poplar**

Dust cover motif [back]: **Laurie Simmons**, *Walking Tomato*,  
**1989/2014**, from the series *Walking Objects*

© 2020 **Hatje Cantz Verlag**, Berlin, and authors  
© 2020 for the reproduced works by **Katya Abedian**,  
**Jessica Barthel**, **Kirsten Becken**, **Brittney Cathey-Adams**,  
**Mary Chen**, **Bex Day**, **Tamara Dean**, **Brandy Eve Allen**,  
**Veronika Faustmann**, **Meklit Fekadu Tsige**, **Jennifer Greenburg**,  
**Oriana Layendecker**, **Jocelyn Lee**, **Yushi Li**, **Nora Lowinsky**,  
**Qiana Mestrich**, **Haley Morris-Cafiero**, **Dita Pepe**, **Caro Siegl**,  
**Lotte van Raalte**, **Laurie Simmons**, **Maggie Steber**,  
**Chanell Stone**: the artists  
© 2020 for the reproduced works by **Katharina Bosse**,  
**Claudia Holzinger**, **Hanna Mattes**, **Marzena Skubatz**,  
**Lilly Urvat**, **Paula Winkler**: **VG Bild-Kunst**, Bonn

Published by  
**Hatje Cantz Verlag GmbH**  
**Mommssenstrasse 27**  
**10629 Berlin**  
**Germany**  
[www.hatjecantz.de](http://www.hatjecantz.de)  
**A Ganske Publishing Group Company**

ISBN 978-3-7757-4663-2

Printed in Europe

femalephotographers.org is a collective created to raise awareness of women's voices in photography. To begin a conversation of inclusiveness and diversity, we present THE BODY ISSUE. The artists' gaze turns towards the body in space as it challenges and celebrates power and visibility. The quest to form an identity as female artists is both exciting and daunting.

ISBN 978-3-7757-4663-2



9

783775 746632

[www.hatjecantz.de](http://www.hatjecantz.de)  
[www.femalephotographers.org](http://www.femalephotographers.org)