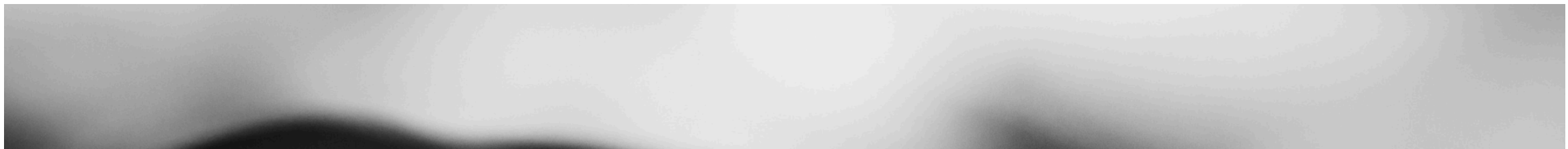


PHOTOGRAPHY

study



ANUSHKA



RENEE

NACHO LÓPEZ

Nacho Lopez, born as Ignacio Lopez Bocanegra, was born in Mexico in 1923. His father was the manager of sales and advertising of Palmolive Soap. Watching his father work in this field, created an interest of his own in the area of photography and advertising. He was gifted a camera from his uncle and began perfecting his craft. At a very young age, he showed special talent in documentary photography and he started the "Yucatecan Photo Hobby Club".



campesino reading a piece of newspaper
(1949)



the measure of a man
(ca 1955)



- Focused on the lives of Mexico City's working and marginalized people, breaking from state-mandated or "exotic" imagery.
- Used narrative sequences, photo essays, and staged interventions to capture real and sometimes surreal moments.



venus in a cantina
(1953)

MATERIALS & CAMERAS



- Black-and-white film, gelatin silver prints.
- Antique film cameras commonly available in 1950s–1960s, such as Leica or Rolleiflex.
- Developed his photos using traditional enlargers and chemical processes of the darkroom era.



Hands that plead (1950)



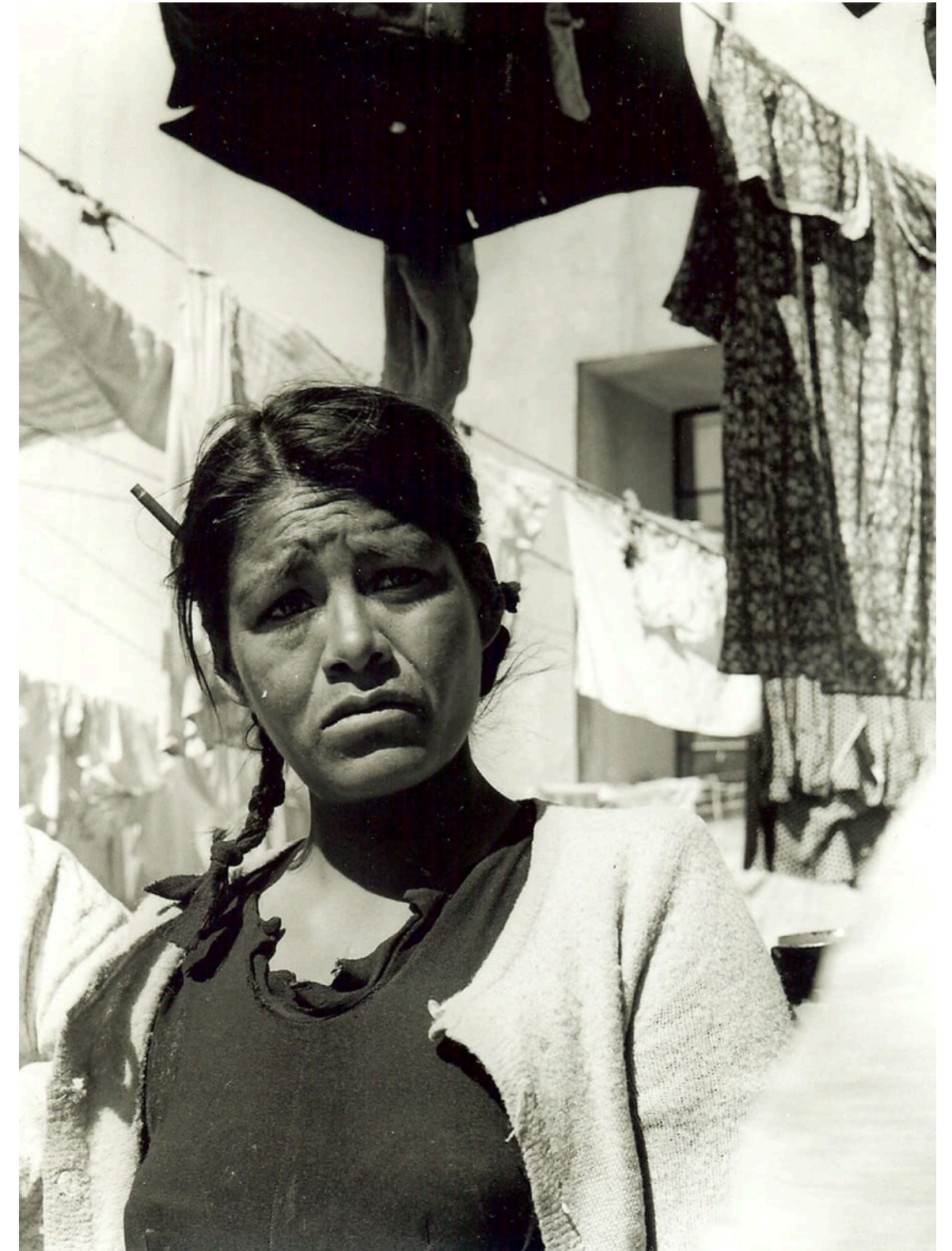
The little girl in church (1950)



A mother whose child has been beaten by a vicious father (1954)



The hidden face (1954)



Incarcerated woman (1950)

"The most important question for photographers is whether they have something to say about reality."

Nacho López (1979)



A man and his pig (ca. 1955)

URBAN SCENES



Two women with very different lives (ca. 1958)

"Lights and shadows of Mexico City! Permanent contrast of its people: misery and opulence, serenity and violence in their hearts, past and present in daily life, passion, blood, pain, all that is the Mexican essence...", Yo, el ciudadano (I, the citizen), Nacho López, 1984.

A black and white portrait of Raghu Rai, an elderly man with dark, slightly wavy hair and a gentle smile. He is resting his chin on his right hand, which is adorned with a dark, beaded bracelet. He is wearing a dark, textured jacket over a light-colored shirt and a dark tie. The background is softly blurred, showing what appears to be a window with light coming through. A solid black horizontal bar is positioned across the middle of the image, containing the name 'RAGHU RAI' in white, spaced-out, uppercase letters.

RAGHU RAI

Raghu Rai (born 1942) is an acclaimed Indian photojournalist known for capturing India's people, events, and everyday life in vivid documentary style.



- Joined Magnum Photos in 1977, nominated by Henri Cartier-Bresson.
- Produced over 18 books, earning Padma Shri and international awards.
- Documented major events like the Bangladesh war and Bhopal disaster

RAI'S DOCUMENTATION OF THE BHOPAL GAS TRAGEDY



An Aborted Foetus when the Tragedy Struck, 1984

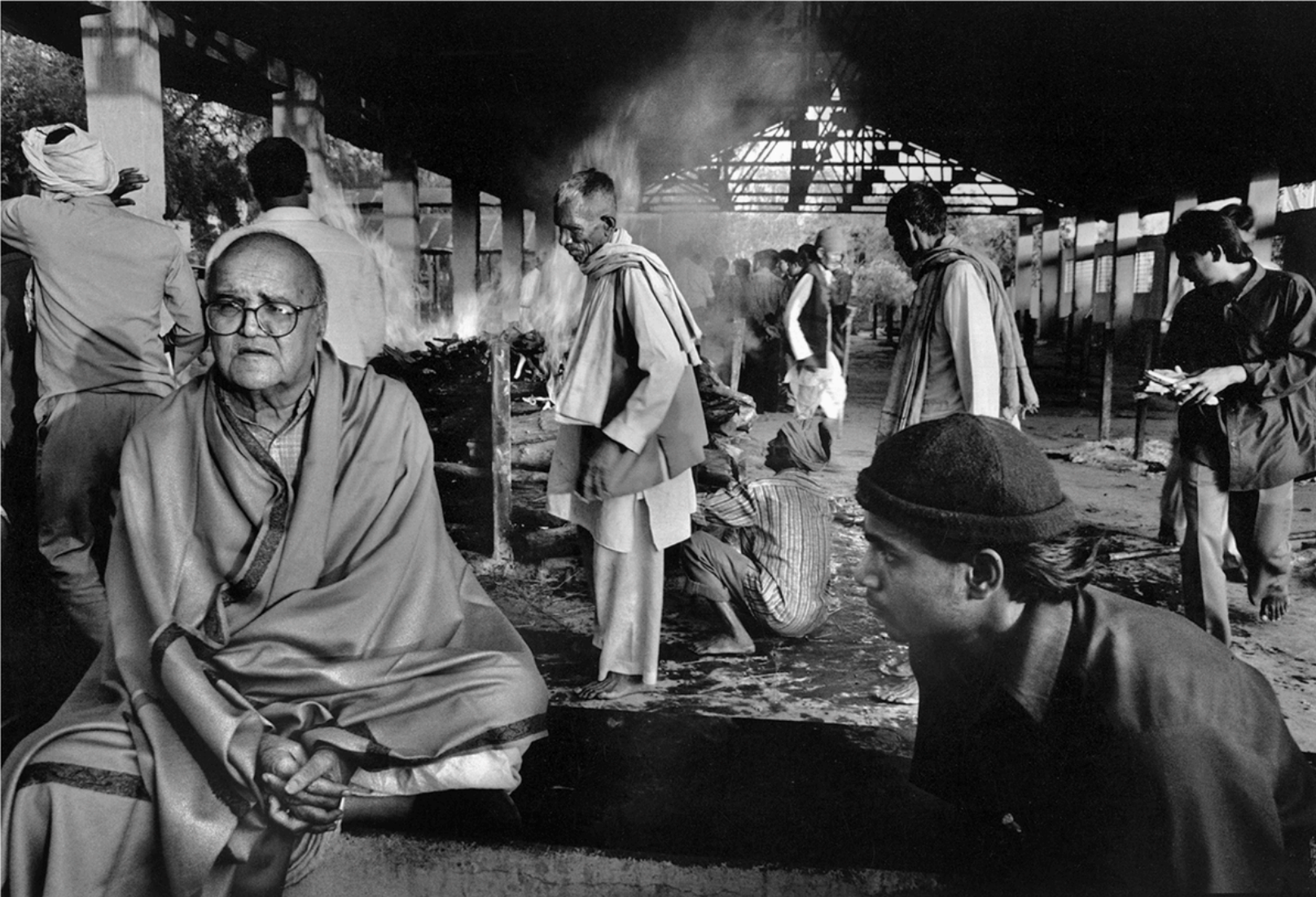


Sacks Full of Skulls, 2001



Widows Colony, 2002

RAI'S DOCUMENTATION OF THE BHOPAL GAS TRAGEDY



The Cremation Man, 2001



Stationery Center Run for Gas Victims , 2001



Nanko – Victim of Gas Leak, 2001

Rai regularly uses two cameras simultaneously, one black-and-white, one color.



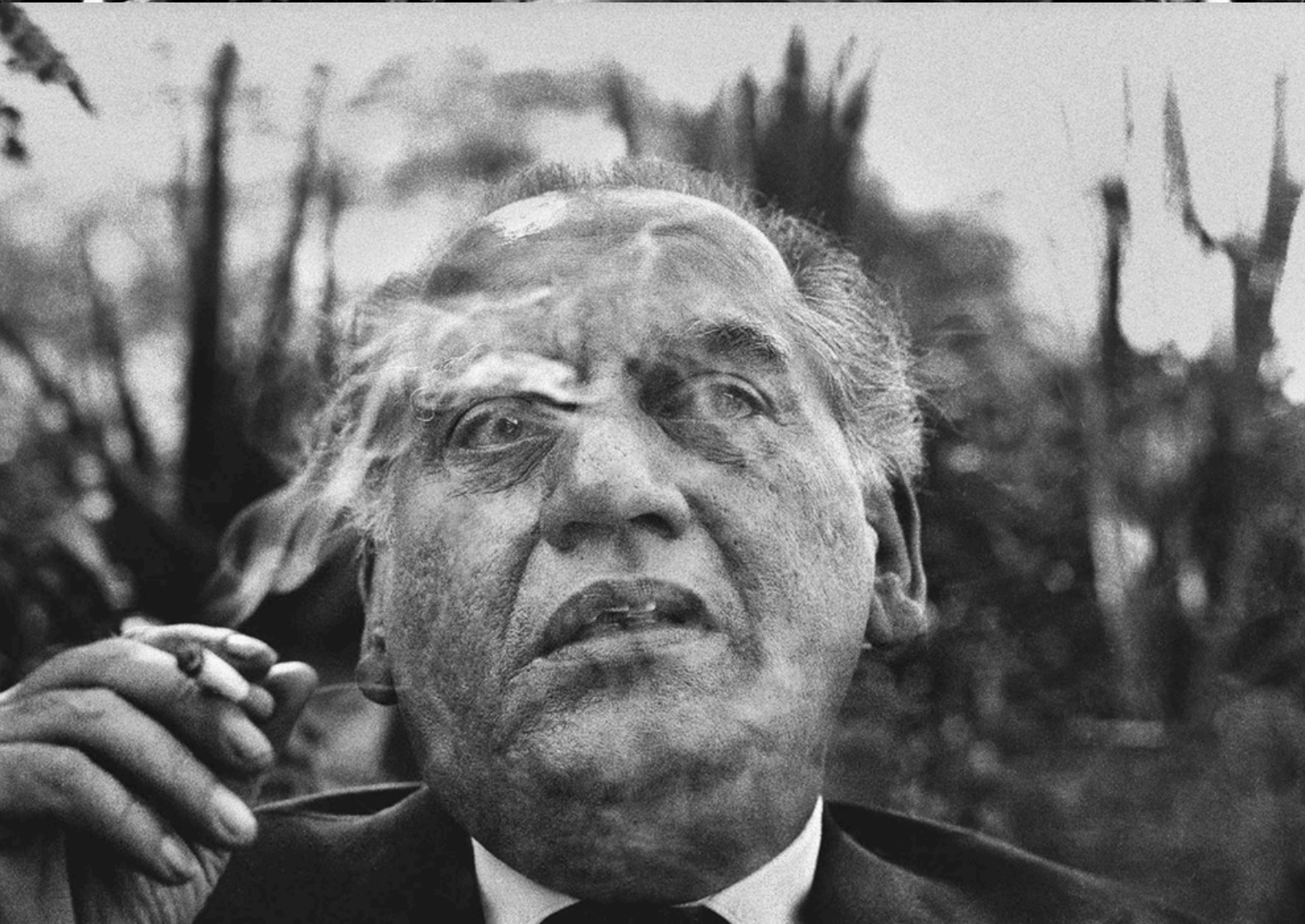
Agfa Super Silette

**USED THESE EARLIER
IN HIS CAREER**



Nikon and Canon SLRs (35mm film)

Either you capture the mystery of things or you reveal the mystery. Everything else is just information.” — Raghu Rai



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*Self portrait as a devil on the occasion of my fortieth birthday.
" O x " E Michals, 1972*

DUANE MICHALS

Born: 1932, McKeesport, Pennsylvania

Known For: Narrative photography, photo-text sequences, poetic hand-written captions, staged imagery, queer identity themes, metaphysical & philosophical explorations.

Michals broke away from traditional documentary and straight photography by inventing a new language: photos that read like literature—sequenced, handwritten, intimate, and reflective.



NARRATIVE & TIME

Michals believed a single photograph is insufficient to convey complex ideas. His sequences show before/after, emotional progression, or surreal transformations.

Things Are Queer 1973

A looping narrative that challenges reality and perception, ending where it began.

THE INTERIOR LIFE

He focused on emotions, dreams, fears, the psyche—the invisible.

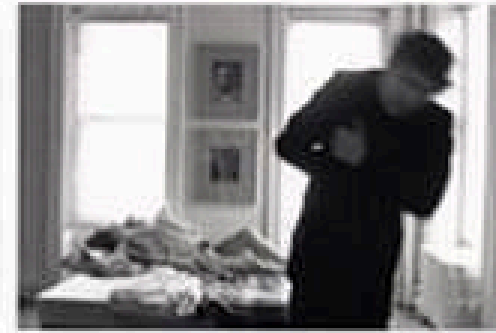
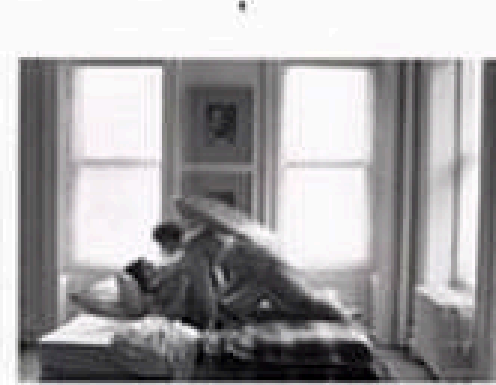
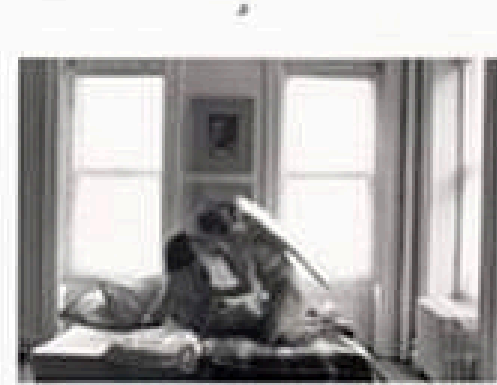
Works often feel philosophical, asking:

- What is love?
- What is the self?
- Where do we go after death?
- What is real vs imagined?

The Spirit Leaves the Body. 1968

A figure appears to rise out of his own body, visualising the soul and the moment of death — an attempt to photograph the metaphysical.





BLURRING REALITY & IMAGINATION

He used double exposure, blur, ghosts, mirrors, and theatrical staging to depict psychological or metaphysical states. He wanted to photograph what cannot be seen.

The Fallen Angel 1968

A mundane scene turns magical with the sudden presence of an angel — reality meets fantasy

INTIMACY, QUEERNESS & VULNERABILITY

Without explicit labels, Michals often depicted:

- queer desire
- male tenderness
- love outside heteronormative frames

Softness, vulnerability, and affection are recurring.

The Unfortunate Man 1976

A man hangs himself after falling in love with another man — tragic and raw commentary on homophobia and self-shame.

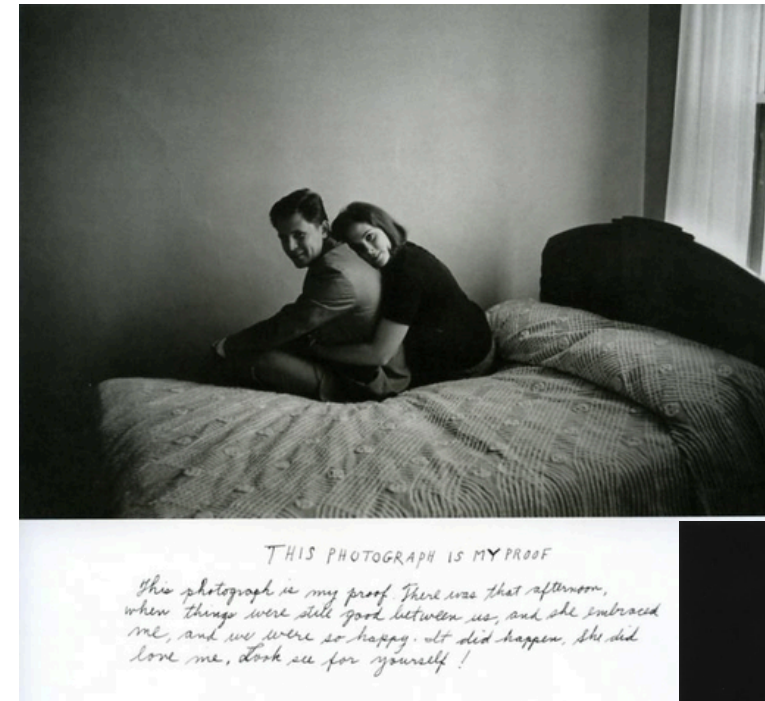


*The unfortunate man could not touch the one he loved.
It had been declared illegal by the law.
Slowly his fingers became toes, and his hands gradually
became feet.
He began to wear shoes on his hands to disguise his pain.
It never occurred to him to break the law.*

David Laundy 21/25

TECHNIQUES

- Sequential narratives
- Handwritten captions that feel like diary entries or poems
- Staging + directing actors (very rare for photographers in the 60s)
- Long exposures, blur, and double exposure for metaphysical imagery
- Everyday space made surreal through set design or optical illusion
- Anti-photorealism: he didn't care about sharpness or technical "perfection," only emotional truth.



THIS PHOTOGRAPH IS MY PROOF
this photograph is my proof. There was that afternoon,
when things were still good between us, and she embraced
me, and we were so happy. It did happen, she did
love me, look see for yourself!



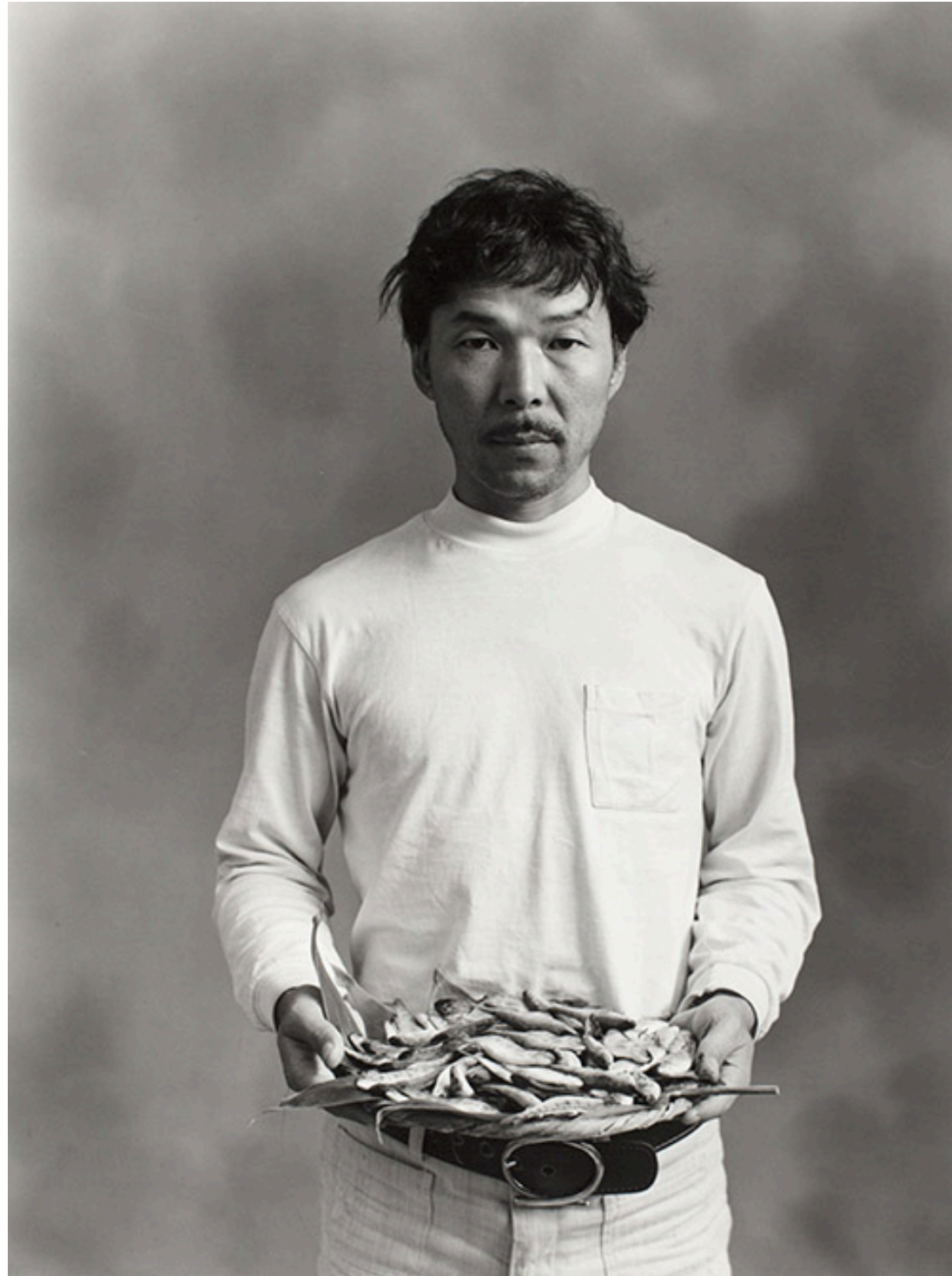
Joseph Cornell 1970

INFLUENCE & LEGACY

- Conceptual photography
- Cinematic & narrative photography
- Text-image hybrid art



Chance Meeting 1970



HIROSHI SUGIMOTO

Born: 1934, Bifuka, Hokkaido, Japan

Known For:

Diaristic and autobiographical imagery, symbolic use of animals (especially ravens), explorations of loneliness, memory, love, and emotional collapse.

Fukase rejected the notion of photography as objective documentation and instead transformed it into a deeply personal, psychological language. His work is raw, introspective, and often painful, functioning like a visual diary of love, heartbreak, and the self. Fukase created photographs that reveal inner turmoil rather than surface reality. His images are not passive observations of the world, but charged emotional expressions, turning photography into a medium of vulnerability, self-reflection, and catharsis.



From Window (1974–1978) — capturing daily glimpses of Fukase’s wife from their apartment window, subtly reflecting intimacy, distance, and the emotional space that would later grow between them.

“In the ten or so years of our marriage ... he has only seen me through the lens of a camera, never without. And in fact what he saw through the lens was not me, but nothing other than himself.”



The Solitude of Ravens (1975–1982) — a raw visual descent into loneliness after his wife left him



Shared commitment to using photography as a form of emotional expression rather than objective documentation.

- *Both artists reject photography's traditional role as a neutral reflection of reality*
- *They transform it into a deeply personal language of the psyche. Michals' images reveal the inner self → narrative metaphors*
- *Fukase's photographs absorb the viewer into his emotional landscape, making the invisible wounds of loss and longing painfully visible.*

Together, they demonstrate how photography can convey interior truth more powerfully than literal representation.