Exploring self-portraiture throughout photographic media

By

Mina Hatami

A Thesis submitted to Radford University

In Partial Fulfillment of the Requirements for The Master of Fine Arts Degree

College of Graduate Studies and Research

Radford University of Virginia

December 2022

December 13, 2022 _Prof. Margaret Adams Margaret Adams

Date Committee Chair

Dec 13 2022 _Dr. Roann Barris Roann Barris

Date Committee Member

Dec 13 2022 _Prof. Brent Webb

Date Committee Member

Abstract

What is the self? How is it formed? Is my outer self-congruent with my inner self? How do people see me? How do they save me in their memories? To what extent can my appearance describe my inner world? How is the relationship between my inner and outer self? Contradictory or complementary? Am I what I see in the mirror? Am I what I see in my self-portraits? Am I even what I think about myself? How similar is what I have portrayed myself in my mind to what other people imagine me to be? What is "my self"? How is it formed?

There is no simple answer to these questions; however, they have always occupied my mind, framing my intellectual concern in the last few years. Therefore, my previous artworks, which were mainly self-portraits, are centered around the concepts of "self" and "conscious." In this journey, I was fortunate to come across a valuable book titled "Man and His Symbols" by Carl G. Jung,[1] which along with several related artworks from László Moholy-Nagy, Miriam Shapiro, and Claude Cahun played an inspirational role in my work.

The present art series is my recent attempt to take an initial step toward portraying a complex phenomenon, the never-ending interaction of the inner and outer self. This ongoing self-portrait series attempts to embody the abstract process of conscious evolution in the form of mixed-media photography. While such ambiguous concepts are not simply visualizable, especially through a static medium, this work aims to convey a symbolic sense of self. To achieve this, different elements and techniques, such as digital and film photography, pattern drawing, creative coding, and generative art, were unified to create each of the current art pieces, which can be considered a simple snapshot of the mentioned complex process above.

[1]Carl, Jung. "Man and His Symbols," (Doubleday, 1964)

This series consists of 12 images intentionally positioned in a grid, as each piece shares some common characteristics with other pieces in the same column or row (for example, the same photograph is used in each row, and the same Processing algorithm is used in each column). First, the Processing sketches were exported as videos to create each of the present artworks. Then a photo-sensitive paper is exposed to these videos in the darkroom to create the final work.

Mina Hatami

College of Visual and Performing Arts, 2022

Radford University

Acknowledgments

I would like to give my special thanks to my husband, Moe, for his continuous support and guidance that made this work possible. I would also want to thank my family for their understanding and patience through all these years.

My appreciation goes to my committee chair, Professor Margaret Adams, whose advice carried me through all the stages of this project. I would also like to thank my committee members, Dr. Roann Barris and Professor Brent Webb, for their brilliant comments and thoughtful suggestions.

I would like to acknowledge and give my warmest thanks to Professor Andrew Ross and his family for their generous financial support during the entire duration of my studies at Radford University.

Finally, I am grateful to all friends and supporters I found at Radford University, my dear friend David Rehor and his lovely family, CVPA Dean Margaret Devaney, Dr. Robinson, Dr. Philpot, Dr. Arbury, Prof. Smith, dear Margie Miller, Luc White, Alex Moral, and all the great Radford University family.

Table of Contents

Table of Figures

I. Introduction

This series of self-portraits is the result of three years of study and experimentation with different media and techniques under the guidance of Prof. Adams. Creative self-portrait photography has been my passion since I became interested in photography as a young teenager at a time when I was fascinated by the work of well-known photographers such as Shirin Neshat, Arno Rafael Minkkinen, and Kimiko Yoshida. Thanks to the academic resources and support I received at Radford University, I was able to pursue self-portrait photography in earnest, having come to look at photography as part of my curriculum and future profession, not just as an interest or a hobby.

My first body of work at Radford University was a series of self-portraits concerned with the false sense of unrealistic expectations and standards in today's society (Fig. 1 and 2). In that project, I used in-camera double exposure and long camera exposures to capture my own imagery with my digital camera (Fig. 3). Spending much time with my digital camera, staring at its lens, taking many images of myself, and doing post-processing photo manipulations on my own photos made me more and more familiar with my appearance and outward reflection. This allowed me to establish a new connection with myself and eventually had me think more critically about the concept of "self."

I also had the opportunity to teach digital photography courses during my graduate studies, which undeniably impacted my approach throughout the medium. I started to think about how artists use the camera to see the world in ways that would not be possible without it. So, I decided to research more about the history of photography and learn more about how it was used when the whole medium was a brand-new invention. In response to this research, I started a new series of self-portraits using a large format film camera (Fig. 4). At the time, I had no experience

with film photography, but I knew I was about to unlock new doors of creativity, and imagination, yet faced with challenges of a new world of techniques and methods I needed to explore and learn.

This new project made me spend more time in the darkroom, which was, I believe, a pivotal point in my creative development. I loved the uniqueness of each photo that usually resulted from my experimental manipulations or even my mistakes in the darkroom. I always was excited to see my developed photos, as every single one of them could surprise me. During that time, I was fortunate to come upon the work of Moholy-Nagy, one of the most influential artists in my final project. Moholy-Nagy was very interested in photography and even called the people who ignored photography "illiterates of the future."[2] He was enthusiastic about the light itself and believed photographers should use light as their medium, like a painter using paint and color.

I started a self-portrait photogram series to follow his insights about light. This project was followed by a new series of contact prints where I exposed the photo-sensitive paper directly to my iPad, playing a video. These videos were initially made from a series of my digital images rotating and flipping around their center point. I decided to combine new technology with one of the most basic and structural photography ideas (the term photogram was coined by Moholy-Nagy)[3] to bridge these two worlds to create an image that would be impossible to make without using this exact process. I added a few steps and used an advanced version of the same process in the thesis work, which I will explain more in the following chapters.

My main goal in each of these projects is to create a visual reference to the "self," to portray the self. But this portrayal took a more abstract shape as I went further in my

[2] Richard, Kostelanetz, "*Moholy-Nagy: An Anthology.*" (Da Capo Press, 1991)
[3] Lyle, Rexer, "*The Edge of Vision: The Rise of Abstraction in Photography*." (New York: Aperture, 2009)

experimentations. First, I started the process by using digital cameras; I tried to bring out the complexity of the sense of self with different techniques, such as long or multiple exposures. Next, the process continued with film cameras, during which I worked on a still-life series of self-portraits. Then, I switched to cameraless photography, and finally, I decided to combine all these techniques and steps in the body of work I presented in my thesis exhibition.

Figure 1: Mina Hatami. Recondite#1, 2019. Black and white Digital photograph.

Figure 2: Mina Hatami. Recondite#2, 2019. Black and white Digital photograph.

Figure 3: Mina Hatami. Lucid Dream, 2019. Black and white Digital photograph.

Figure 4: Mina Hatami. Still Life Self-portrait#3, 2020. Digital scan from 4”x5” negative.

II. Background

As I mentioned earlier, one of my primary influences was American Hungarian-born artist and educator Moholy-Nagy. László Moholy-Nagy was an artist in the early twentieth century whose works remain influential, highly unique, and a source of inspiration to many artists. His art is still studied in various artistic fields, from sculpture, abstract film, and nonrepresentational photography to industrial design and theatre. In contrast to many other artists at the beginning of the twentieth century, who stayed and specialized in one medium, Moholy-Nagy, with his brilliant ideas, created, taught, and wrote in several media. As Richard Kostelanetz said in his book, Moholy-Nagy an Anthology, he is "the outstanding exemplar of a particular kind of artistic career horizontal across the arts, rather than vertical into only one."[4]

Moholy-Nagy believed that "photography is the manipulation of light," so the creative act of photography is not related to its meaning or purpose but by its means, which is light and manipulation of light. Like the painting, which is a creation by manipulations of colors, architecture by manipulating the space, and sculpture by manipulating mass, he saw photography as the technique that permitted the photographer to manipulate and capture the light.[5]

He also introduced "eight different ways of seeing" as the photographic vision that would be possible with the help of a camera:

1) Abstract seeing: directly recording the forms which are produced by light, the photogram (Fig. 5).

2) Exact seeing: reportage.

3) Rapid seeing: snapshots.

[4] Richard, Kostelanetz, "*Moholy-Nagy: An Anthology.*" (Da Capo Press, 1991)
[5] László, Moholy-Nagy, 1947. *"Vision in Motion."* (Chicago: P. Theobald, 1947)

4) Slow seeing: fixing the movements from a period of time.

5) Intensified seeing: micro-photography and filter photography such as infra-red photography.

6) Penetrative seeing: radiography.

7) Simultaneous seeing: the future process of automatic photomontage (Fig. 6).

8) Distorted seeing: such as first, distorted exposure through a lens fitted with prisms or mirrors, and second, manipulating the negative mechanically and chemically after exposure.[6]

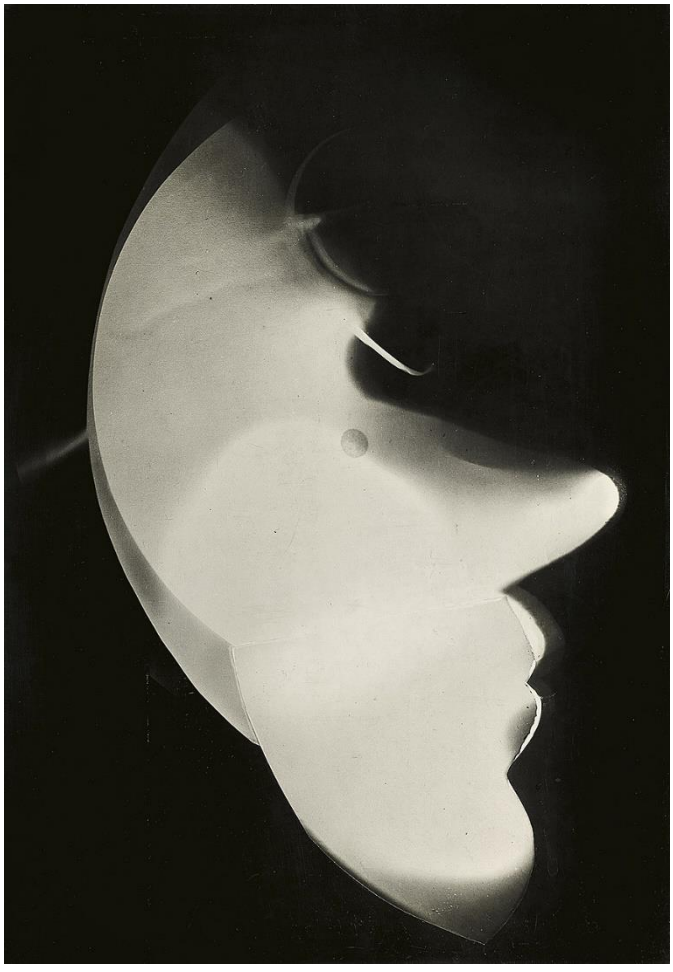

Figure 5: László Moholy-Nagy. Untitled (Self-portrait), 1946, Chicago. Gelatin silver print of an enlarged photogram, 38 3/16 x 26 3/4 inches, Solomon R. Guggenheim Museum.

[6] László, Moholy-Nagy, 1947. *"Vision in Motion."* (Chicago: P. Theobald, 1947)

Figure 6: László Moholy-Nagy. Die Transformierung, 1925. Gelatin silver print, 8 ¼" × 11 1/8", © Estate of László Moholy-Nagy / Artists Rights Society (ARS), New York.

The ideas that he had about photography and how he imagined the future of the medium had a great impact on the way I used to see and use photography. I decided to apply these introduced ways of seeing to my self-portrait series to see if they can bring a new self-observation. I specifically focused on abstract seeing, exact, rapid, slow seeing, and finally, simultaneous seeing and combined them in the final thesis project.

Implementing these techniques took me to a new level of experimentation. During this time, I found another influential artist, Ellen Carey. Ellen Carey is one of the most committed experimental photographers in the United States, whose unique experimental work spans several decades. However, she follows the main theme throughout her career: light, color, and shadow characteristics.[7] I found Ellen Carey's works inspirational because of their subject matter and her belief in experimentation and focus on process as the central part of any creative project.

[7] Shauna, Frischkorn, "*The Genius of Color Photography: From the Autochrome to the Digital Age*." (Library Journal,2011)

Her earlier artworks range from her black-and-white self-portraits with physical manipulations and paintings to her later completely nonfigurative camera-less works. At some point in her career, before she switched to nonfigurative, abstract photography, she also worked in Neo-Geo, post-psychedelic self-portraits. She combined abstract patterns with her head and shoulder self-portraits to apply more complexity to her appearance in these polaroid photographs (Fig. 7).[8] I also decided to investigate the idea of applying layers of my pattern drawings to my self-portraits as a part of my project. In the following chapters, I'll explain more about the technique I used for this part.

[8] Steve, Crist, 2008. "*The Polaroid Book: Selections from the Polaroid Collections of Photography."* (Köln: Taschen, 2008)

Figure 7: Ellen Carey. Self-portrait, 1984. Polaroid, 28"x21", Estate of Ellen Carey.

While exploring and experimenting with different movements in art and photography during my studies, I always found myself drowned in surrealism. Surrealism helped artists to examine the sense of being and depict it more than any other art movement.[9] Therefore, I quickly evolved into a period of surrealism with my work, which included influences by photographers such as Claude Cahun. My fascination with Cahun is not only because of the sense of surrealism in her work but also because she used photography to portray her inner self and all the uncertainty and duality that she felt about her identity (Fig. 8 and 9). I remember feeling a new

[9] Liz, Wells, "*Photography: A Critical Introduction."* (Routledge, 1997)

way of connecting with her self-portraits as soon as I saw them; she created several ways of being, thinking, and even feeling. Furthermore, the fact that she is the first example of a specialist career self-portraitist made me think about self-portraits more seriously and made it the focus of my thesis work.[10]

Figure 8: Claude Cahun, Untitled, 1929. Gelatin silver print, 4 ½" × 3 ¼", San Francisco Museum of Modern Art (SFMOMA).

[10] James, Hall, "*The Self-Portrait: A Cultural History*." (Thames & Hudson, 2014)

Figure 9: Claude Cahun. I.O.U. (Self-Pride), 1929-1930. Gelatin silver print, 6" × 4 1/8", San Jose Museum of Art.

III. Methodology

A. Initial Images

When I commenced my thesis project, I decided to pick three images that were processed and made during my graduate studies at Radford University. These photos were taken in different years from 2019 to 2021 (Fig. 10, 11, 12). Memory was always a fascinating topic for me, and I was determined to use the concept of memory in this work. So, I decided to base this project on the images that already belonged to my memory and reminded me of specific times and events rather than taking new images. I wanted them to be expressionless, simple, and straightforward, with open eyes staring at the camera and the viewer. The first two are digital images that I took after my photoshoots for my self-portrait projects, and the third one is a digital scan from a contact print that I made in 2021 and is based on a video from the first image. But in the end, digital photographs or digital scans are all digital files made from pixels with different values. This shared aspect is the main focus in the next step, processing and manipulating the pixels.

Another shared aspect of these images is that they are all monochromatic black-and-white photographs. I was always attracted to black-and-white photographs, partly because of my interest in abstract photography. There is a sense of abstraction in black-and-white imagery. When the color is subtracted from an image, especially a portrait, it somehow transforms into something detached from what it represents. Another reason for working in black and white is that I wanted to create a pattern when they are looked at all at once from a distance, although it would be a random pattern. The whole body of work is meant to be viewed close together on a wall, and these contrasts of black and white in each image helped me to achieve this goal.

Figure 10: Mina Hatami. Three photographs#1, 2019. Black and white Digital photograph.

Figure 11: Mina Hatami. Three photographs#2, 2020. Black and white Digital photograph.

Figure 12: Mina Hatami. Three photographs#3, 2021. Gelatin silver print, 8”x10”.

B. Generative art with Processing

The second part of this project is the generative art phase, which is done by Processing Software. Processing is a Java-based programming language developed for the electronic arts, new media art, and visual design communities to teach non-programmers the fundamentals of computer programming in a visual context.[11] I first encountered software in 2018 and did a few projects before I entered Radford University. Still, I always wanted to explore digital media and eventually merge my photography interests with this new emerging media.

My passion for working with Processing algorithms goes back to my undergraduate studies when I was an IT Engineering student. My research then focused on image classification based on texture features. So, I started to think about photographs as real-world data captured and saved, whether digital or analog. I tried to treat the images of myself as a set of raw data on my existence and see how I could manipulate and transform this data. Processing allowed me to reach this goal. This tool is made for visual artists and provides us with useful libraries and algorithms to be creative and see art from another perspective.

As another source of inspiration, I should mention Miriam Schapiro and her computer collaboration series of paintings (Fig. 13).[12] I always liked the idea of losing control or some parts of the control to medium, which has significantly affected my interest in photography. In photography, you must collaborate with some device to create the artwork. You need to understand how this device sees and stores; the final result is made from this collaboration.[13] I decided to take this collaboration to a new level and apply computational algorithms to create a new image from these three photographs.

---

[11] Daniel, Shiffman, "*Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction. Second edition*." (The Morgan Kaufmann Series in Computer Graphics. Morgan Kaufmann, 2015)
[12] Linda, Nochlin, "*Why Have There Been No Great Women Artists?*" (Westview Press, 1994)
[13] Liz, Wells, "*Photography: A Critical Introduction."* (Routledge, 1997)

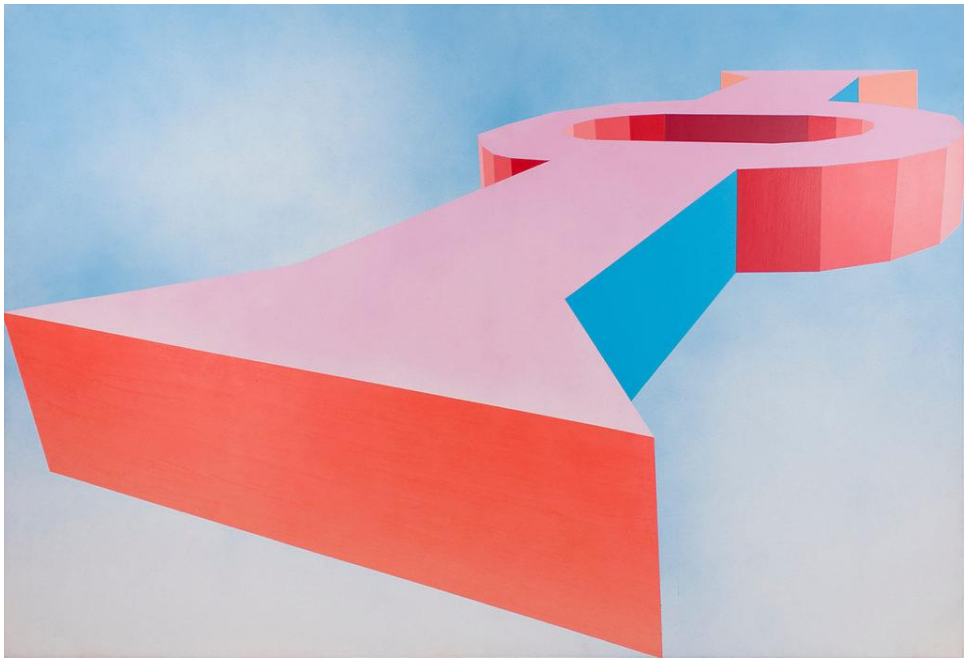

Figure 13: Miriam Schapiro. Keyhole, 1971. acrylic on canvas, 80”x72”, Image courtesy Honor Fraser.

The three mentioned photographs were then manipulated using four Processing algorithms in each phase. These three images rotate and flip randomly around their center in the first column. The second one is a combination of the images with my pattern drawings. In the third column, a customized version of a cellular automata algorithm called Game of life is used to change each pixel’s value and take it from one stage to another. And in the fourth column, a random walker algorithm was used to walk through the images and draw them on its path. So, I started learning these algorithms and tried to use them creatively as I self-thought the Processing coding language during working on this project.

I used these images to make a video and later to expose the photo-sensitive paper in the darkroom. I will explain more about this step in the following chapter. These three initial images appear as different iterations of a core concept in a grid of three by four. If you look vertically at this grid, the three images in each row share the same algorithmic process, and in each row, the

same image goes through a different process. I named these stages the beginning, expressing, surviving, and self-awareness.

The initial inspiration behind these four steps comes from Carl Jung's book, Man and His Symbols. In the third chapter, "The process of individuation," he explains the dreams and how they are all parts of one great web of psychological factors that seem to follow an arrangement or pattern. Jung calls this pattern "the process of individuation." He also argues that if one watches this twisting design over a long period, one can observe a sort of hidden regulating or direct tendency at work, creating a slow, imperceptible process of psychic growth- the process of individuation.[14]

His emphasis on looking at and studying the self as a "process" influenced me to see the whole project as a process that starts at its primary stage, follows a pattern, and responds to a set of rules to find its way to the final step. Jung describes the "self" as the center and the totality of the whole psyche in order to distinguish it from the "ego," which constitutes only a small part of the total psyche. He also demonstrated that the nucleus of the psyche (the self) typically expresses itself in a four-fold structure. The number four is also connected with the "anima," a female personification of unconsciousness in males (and it will be a male figure, "animus" in the case of a woman). And as Jung noted, there are four stages in its development.[15]

The four stages of development inspire the stages in this project in both anima and animus. They are considered to be related to specific genders and the development of their unconsciousness. However, I found more connections to both categories in my investigations. Also, as I read and researched consciousness and its origins, some different aspects are added to these stages. I found great sources of information about the hard question of consciousness. I can

[14] Carl, Jung, "Man and His Symbols," (Doubleday, 1964)
[15] Carl, Jung, "Man and His Symbols," (Doubleday, 1964)

mention the book “Origin of Consciousness in the breakdown of the bicameral mind” by Julian Jaynes, among others.[16]

The more I looked, the more I realized how challenging this topic is for human beings throughout history since the beginning of civilization to the modern era, where we are on the brink of a massive leap in development and evolution to a new realm of understanding. This development can easily be done only with the help of technology. That was the main reason I decided to employ new means of technology and combine it with old, traditional ways of photography, which used to be state-of-the-art technology and an inspiration for artists such as Moholy-Nagy and Man Ray during the past century.

[16] Julian, Jaynes, “The Origin of Consciousness in the Breakdown of the Bicameral Mind.” (Houghton Mifflin, 1976)

C. Image Printing

Printing is the final step of my thesis project process, and I will explain more about the technique I used and the reason and background behind it in this chapter. Since working on this project, I have been determined to make all the prints in the darkroom using traditional photography techniques. Although darkroom printing techniques were not my most vital skill, I gradually developed a great interest in the whole process of exposing the paper and using the chemicals to develop and reveal the result on the paper. I picked this printing method while working on a contact printing project in the Fall of 2020. Before that, I worked on a photogram project responding to Moholy-Nagy and Man Ray's photogram explorations (Fig. 14, 15).

Figure 14: László Moholy-Nagy. Untitled (Photogram), 1923-1925. Gelatin silver print, 14¾" x 10¾", Private Collection.

Figure 15: Man Ray. Rayograph, 1923. Gelatin silver print, 12"x10", Private Collection.

In the self-portrait photogram series, I started using my profile and other objects to block or moderate the light, as Moholy-Nagy instructs in his book "Vision in Motion."[17] The experience I gained from this project was transformative and significantly impacted my future works, such as my thesis project. Being alone in the darkroom, working directly with light, time, and space, and seeing the immediate impacts that I could make on the paper and create an object as my artwork was very different from my experiences with digital photography. As a result, I started spending more time in this space, as it allowed me to reinvent myself as an artist.

[17] László, Moholy-Nagy, 1947. *"Vision in Motion."* (Chicago: P. Theobald, 1947)

This sense of closeness between myself and the artwork I was experiencing during this project led me to investigate ideas such as the detachment of the artist from the artwork and made me question the connection between the artwork and the artist. As Barthes in "The death of the author" paper says, "We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash."[18] At some point during this project, I put iron fillings on the photo-sensitive paper and used magnets to move around them randomly during the exposure (Fig. 16). By doing that, I was losing some control over the medium; I was no longer the sole creator of what was appearing on the paper but a mediator of the light that creates a shape on a paper by being present and taking action at a particular time in a certain space.

[18] Roland, Barthes, "The death of the author." (Contributions in Philosophy 83, 2001)

Figure 16: Mina Hatami. Photogram, 2021. Gelatin silver print, 8”x10”.

Other than the concept of detachment, working on this project had another conceptual characteristic: movement and capturing the movement during the exposure. I continued applying these concepts in the following project; here, I exposed the light-sensitive paper to an iPad screen, playing a video made randomly from a set of my self-portraits (Fig. 17). In this process, once again, I was working with a device to manipulate and moderate the light to create an image of myself without having complete control over what the final image would look like.

Figure 17: Mina Hatami. Spiral, 2021. Gelatin silver print, 8”x10”.

For the thesis work, some advancements were made to this technique to increase the overall sharpness and clarity of the final image. The main change in the thesis project was changing the equipment I used for the exposure. Instead of using an iPad, I played the videos on an iPhone screen (which has a smaller screen dimension with more resolution), and instead of placing the screen directly on the paper, I used a darkroom enlarger to project the video on the paper through a 135mm lens. Using the darkroom enlarger brought a great deal of sharpness to the images, even the tiny pixels on the paper. I also changed the screen tint and color temperature to reach the best contrast in the final image.

Applying all these steps in this technique required many hours of experimentation and trial and error before reaching an optimal process of exposure and development of the paper. After testing different paper types, I decided to use fiber-based Ilford warm-tone semi-matte photo paper for the entire project. Most images' exposure duration is 90 seconds, followed by two minutes developing with intermediate agitation. The development process, which leads to making an archival print, takes approximately 45 minutes and consists of soaking the paper in the developer, stop bath, fixer, wash, fixer remover, and final wash, respectively.

This printing method matched perfectly with the project's main conceptual components, such as shaping the memory and emergence of consciousness. At first, the paper is exposed to a video (which shows the construction and deconstruction of images in repetitive loops) through the aperture of a lens. The paper saves the information it has been exposed to, which resembles how we see the world with our eyes, and then we reserve it as a memory in our brain. Next, the paper must undergo a chemical development process to reveal what was saved from the light rays hitting the silver grains on the paper's surface.

Implementing this traditional photo printing method was pivotal in my creative process, especially in my thesis project; this final stage could connect all the different process steps. It enabled me to bridge from the digital world to analog, bring back the human touch, and add it to the previous step, which is more about the automation and evolution of an intelligent being. The consciousness shaped in a digital world by generative algorithms is processed and revealed in the darkroom's analog and real-time world.

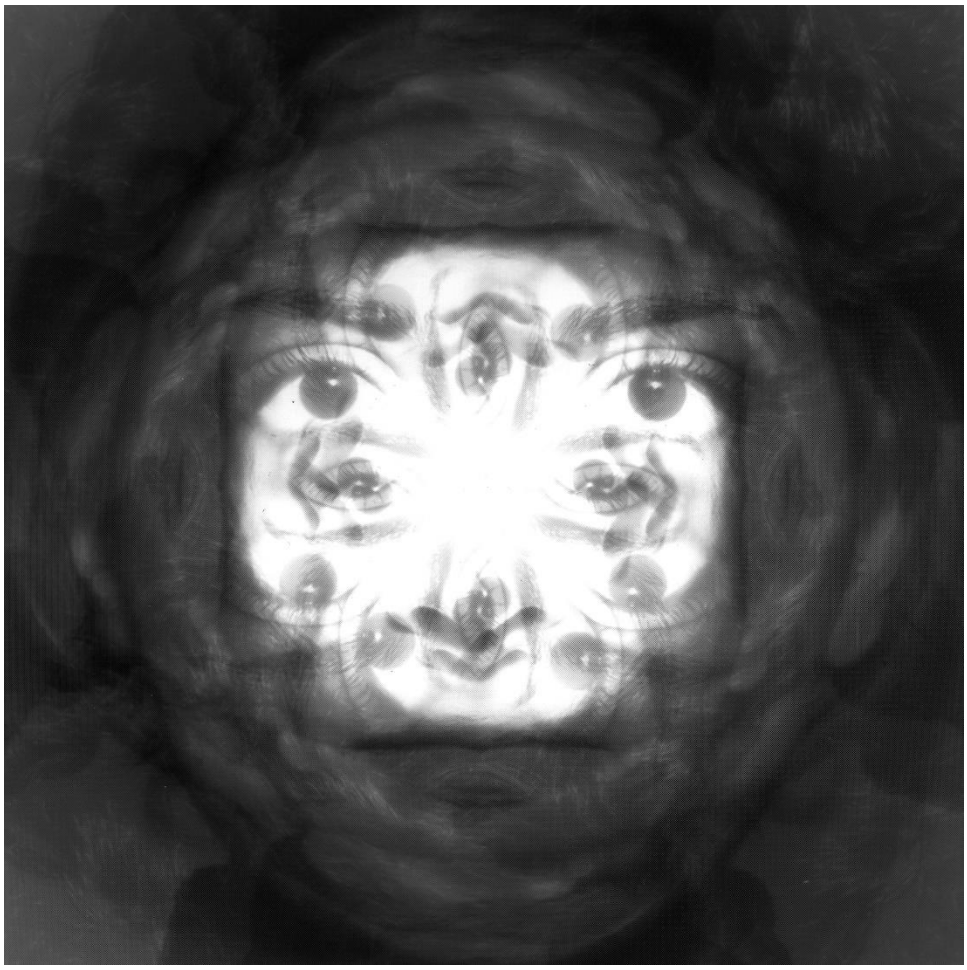

Figure 18: Mina Hatami. B#1, 2022. Gelatin silver print, 10”x10”.

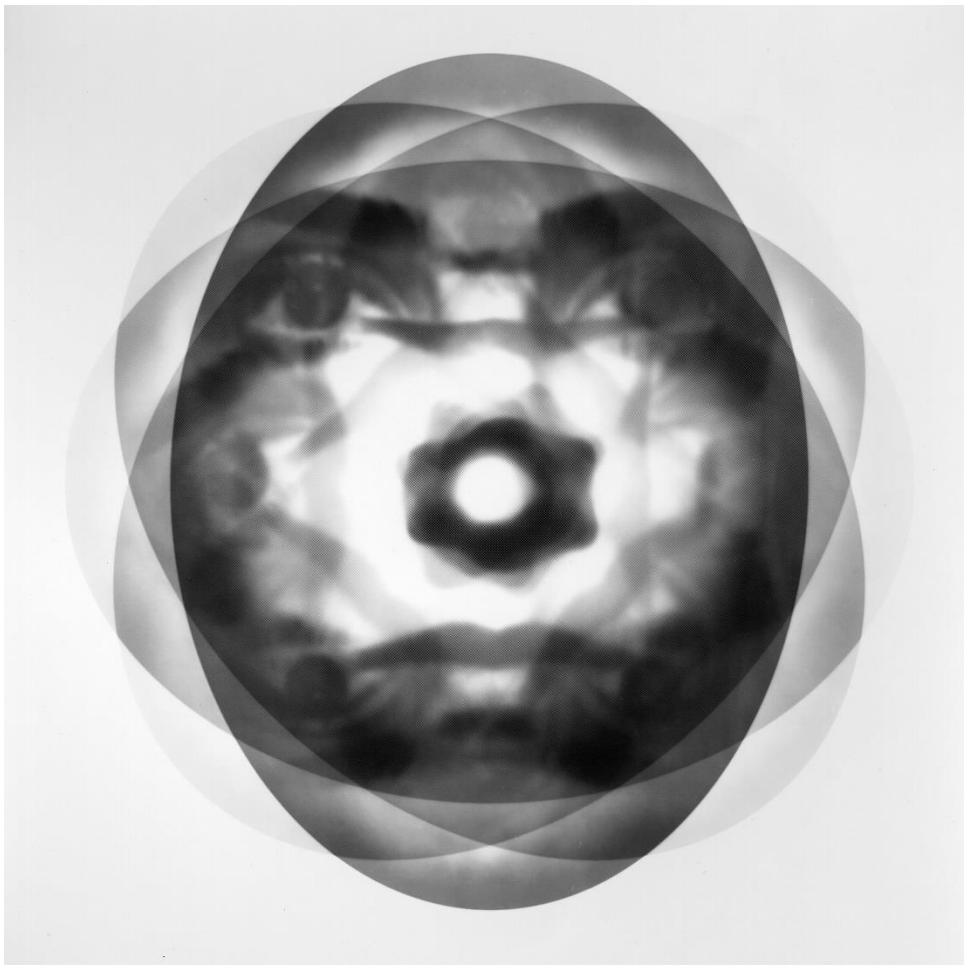

Figure 19: Mina Hatami. B#2, 2022. Gelatin silver print, 10”x10”.

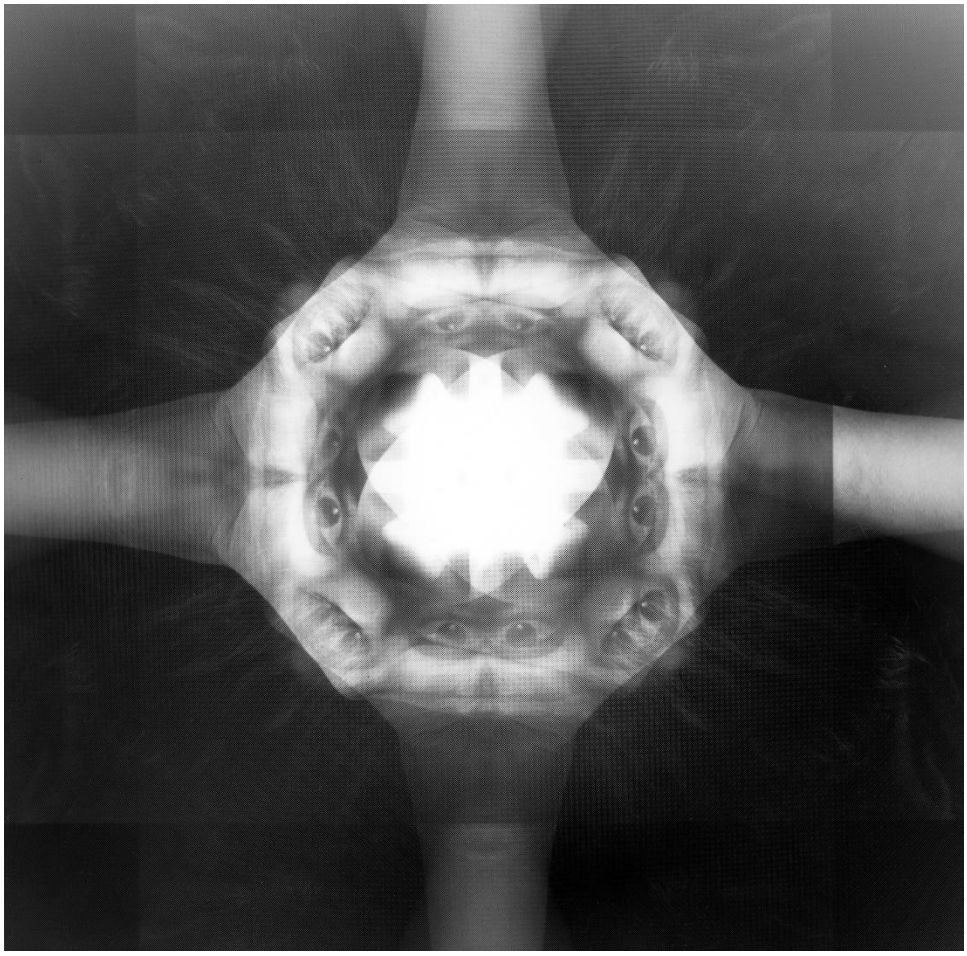

Figure 20: Mina Hatami. B#3, 2022. Gelatin silver print, 10”x10”.

Figure 21: Mina Hatami. E#1, 2022. Gelatin silver print, 9”x12”.

Figure 22: Mina Hatami. E#2, 2022. Gelatin silver print, 9”x12”.

Figure 23: Mina Hatami. E#3, 2022. Gelatin silver print, 9”x12”.

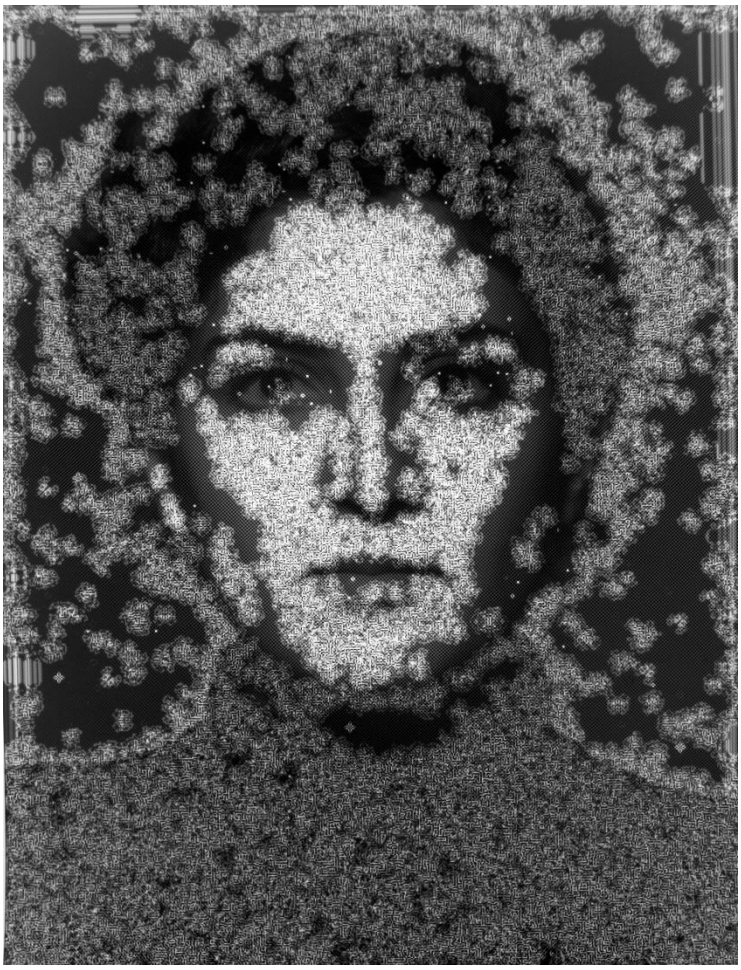

Figure 24: Mina Hatami. S#1, 2022. Gelatin silver print, 9”x12”.

Figure 25: Mina Hatami. S#2, 2022. Gelatin silver print, 9”x12”.

Figure 26: Mina Hatami. S#3, 2022. Gelatin silver print, 9”x12”.

Figure 27: Mina Hatami. W#1, 2022. Gelatin silver print, 10”x10”.

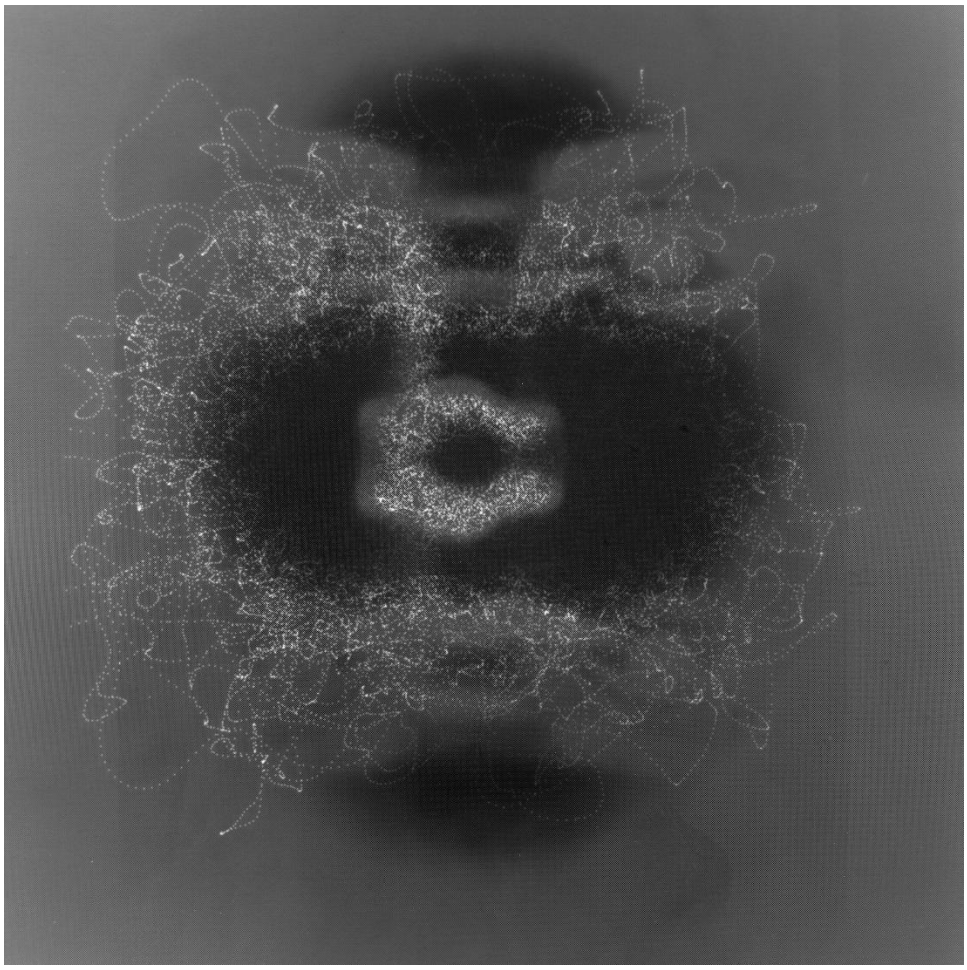

Figure 28: Mina Hatami. W#2, 2022. Gelatin silver print, 10”x10”.

Figure 29: Mina Hatami. W#3, 2022. Gelatin silver print, 10”x10”.

References

Barthes, Roland. “The death of the author.” Contributions in Philosophy 83 (2001): 3-8.

Crist, Steve, and Barbara Hitchcock. 2008. The Polaroid Book: Selections from the Polaroid Collections of Photography. Köln: Taschen.

Frischkorn, Shauna. 2011. “Roberts, Pamela. The Genius of Color Photography: From the Autochrome to the Digital Age.” Library Journal, February 15.

Hall, James. 2014. The Self-Portrait: A Cultural History. Thames & Hudson.

Jaynes, Julian. 1976. The Origin of Consciousness in the Breakdown of the Bicameral Mind. Houghton Mifflin.

Jung, C. G., Marie-Luise von Franz, Joseph L. Henderson, Aniela Jaffé, and Jolande Jacobi. 1964. Man and His Symbols. Doubleday.

Kostelanetz, Richard. 1991. Moholy-Nagy: An Anthology. A Da Capo Paperback. New York, N.Y.: Da Capo Press, [1991].

Moholy-Nagy, László, Doménico Chiappe, Luisa Lucuix, Herrán Coombs, and Emilio Ruiz-Mateo. 2010. László Moholy-Nagy: The Art of Light. Madrid: La Fábrica Editorial, ©2010.

Moholy-Nagy, László. 1947. Vision in Motion. ID Book. Chicago: P. Theobald, [1947].

Nochlin, Linda. 1994. “Why Have There Been No Great Women Artists?” In Theorizing Feminism: Parallel Trends in the Humanities and Social Sciences., edited by Anne C. Herrmann and Abigail J. Stewart, 93–116. Boulder, CO: Westview Press.

Rexer, Lyle. 2009. The Edge of Vision: The Rise of Abstraction in Photography. New York: Aperture: D.A.P./Distributed Art Publishers [distributor], ©2009.

Shiffman, Daniel. 2015. Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction. Second edition. The Morgan Kaufmann Series in Computer Graphics. Morgan Kaufmann.

Wells, Liz. 1997. Photography: A Critical Introduction. Routledge.

Woods-Marsden, Joanna. 1998. Renaissance Self-Portraiture: The Visual Construction of Identity and the Social Status of the Artist. 1st ed. Yale University Press.