

DANUBE REVISITED

THE INGE MORATH TRUCK PROJECT

**Olivia Arthur, Lurdes R. Basolí, Kathryn Cook, Jessica Dimmock, Claudia Guadarrama,
Claire Martin, Emily Schiffer, Ami Vitale and Inge Morath**

INGE MORATH

Born 1923 in Graz, Austria Inge Morath is known as one of the most accomplished photojournalists of her time and whose achievements paved the way for other women photographers. She was a polyglot, speaking seven languages and wrote frequently about her experiences. Beginning her career as a translator she worked in Salzburg and Vienna for USIA (United States Information Services). In 1949 she moved to Paris with to work for the agency Magnum Photos. While living in London she first seriously considers photography as a profession, publishing photos under “*Egni Tharom*”. In 1955, the same year the book *Guerre a la Tristesse* with her photographs of Spain is published, she joined the agency Magnum Photos, becoming one of the first women to do so.

While photographing John Huston’s film *The Misfits* she meets the playwright, Arthur Miller who she marries in 1962, has two children with and collaborates with professionally. In 1992 *Inge Morath, Fotografien 1952-1992* the first in-depth retrospective monograph of her work was published.

Inge Morath travelled the world extensively on assignment and combined her personal photographic interests to create unique portraits series, such as *Le Masque* with cartoonist Saul Steinberg, or to make epic journeys photographing the cultural landscapes of Iran, China or The Danube River. Always observing the changing times in which she lived her photographs document events and are surrealistic expressions of time suspended.

Inge Morath died of cancer 2002. In the same year, the Inge Morath Foundation was formed; along with the Magnum Foundation, the Inge Morath Award for young women photographers was created.

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OLIVIA ARTHUR GB, 1981

After attaining a degree in Mathematics from the University of Oxford, Olivia Arthur studied Photojournalism at the London College of Printing in 2003. That year, she moved to Delhi to work as a freelance photographer. During her residency in Italy in 2006, she began work on *The Middle Distance*, a project about the life of young women on the border between Europe and Asia which has been on exhibit at the Centre Pompidou in Paris, La Triennale in Milan, the Art Museum in Shanghai, and the Shiodomeitalia Creative Center in Tokyo. In 2007, she received the Inge Morath Award from the Magnum Foundation and in 2008, she joined Magnum Photos. At that time, she started a new project titled *Beyond the veil* in Tehran, Isfahan, and the Caspian Sea, portraying Iranian women in ways unlike Western cultural stereotypes about them.

In 2008 she won the PHotoEspaña OjodePez Award for Human Values, with a solo exhibit at PHotoEspaña in 2009. Additional awards include the Vic Odden Award from the Royal Photographic Society (2010) and that of the Jean-Luc Ladardère Foundation (2008). Her works are found in various international collections, such as the Camera Museum in Switzerland and the National Media Museum in Bradford. In 2015 she published the photobook *Stranger*, about the DARA shipwreck near Dubai.

Olivia Arthur (co-founder) on **DANUBE REVISITED. THE INGE MORATH TRUCK PROJECT:**

“This project grew out on an encounter between three of us who realised that we shared the same enthusiasm for photography and adventure. It grew into an experience that bridged cultures, countries and brought the past and present together through making and showing photography. The project reached way beyond my expectations.”

Her photography project **In and out of Love, 2014** at the Danube:

Taking as a starting point the romantic idea of the river, Olivia Arthur decided to go in search of stories of love, in all its many shapes and forms. Through both chance meetings and reaching out to people on a blog, she encountered couples, broken hearts, the gay community, weddings and religion, conservatism and openness. Symbolic objects were also shot and interviews collected, making this work a poetic socio-cultural statement about love in the year 2014.

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LURDES R. BASOLÍ ESP, 1981

The photographer Lurdes Basoli received her degree in Audiovisual Communication and a postgraduate diploma in Photojournalism from the Universidad Autónoma de Barcelona. She lives and works in both Barcelona and San Sebastian. Since 2005 Basoli has worked for major media in Spain and internationally, including *La Vanguardia Magazine*, *El País Semanal*, *El Magazine de El Mundo*, *Interviú*, *Maxim*, *GQ*, *Glamour*, *The Sunday Times Magazine*, *Foto8*, *Internazionale*, *La Nación* and *El Universal*. Her awards include the ANI Pix-Palace at Visa pour l'Image (2011), the Inge Morath Award from the Magnum Foundation (2010), and a FotoPres grant from the Fundación "la Caixa" (2009) ausgezeichnet.

Her most outstanding works include: *Caracas. La sucursal del cielo*, a project on street violence which she devoted over two years time to; *Chernobil Ghosts*, about the people who decided to return to live in the forbidden zone following the nuclear disaster; and *The Garden*, a portrayal of the world closest to the photographer herself. She has been included in international exhibitions at Baku Museum of Modern Art (Azerbaijan), Flóreal Gallery (Paris), Fotohof Gallery (Austria), the European Parliament (Brussels), Fotodokumentu (Poland), the Feria Iberoamericana de Arte (Venezuela), and the Nooderlicht Photofestival (the Netherlands). In Spain, her work has been shown at venues including Casa América (Madrid), CaixaForum (Barcelona), and Dr. Nopo Gallery (Valencia).

Lurdes R. Basolí (co-founder) on **DANUBE REVISITED. THE INGE MORATH TRUCK PROJECT:**

"This project means to me not only a photographic action that inverts traditional processes, but also a transforming and fulfilling experience. During the road trip, a certain type of woman awareness arose in me, which had remained hidden somewhere in my inner side, and which I still tend to explore."

Her photography project **My Danube, 2014** at the Danube:

Many of Lurdes Bassolí's narratives are perceived from a distance, enabling the Danube environment to play an allegorical role. The sea and the sky's reflection act as a prelude to vignettes of women – portraying intimacy, acts of duty, sensuality and uncertainty. There is a strong sense of timelessness and alienation achieved in part by alternating nature and portraiture. These seemingly quiet photographs have a surreal dynamic through their subtle strangeness.

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KATHRYN COOK USA, 1979

Kathryn Cook was born in Albuquerque, New Mexico, USA and studied Journalism at the University of Colorado. Her career as a professional photographer began in 2003 with the Associated Press in Panama but only two years later, she left the agency to work as a freelance photographer devoted to personal projects in Latin America. In 2006, she moved to Istanbul to start work on *Memory of Trees*, a project about the Armenian genocide, with a book of the same title published in 2014. Her work centers especially on issues related to memory and the collective consciousness in societies that have been victims of genocide. In 2007 she was chosen by Photo District News (PDN) as one of 30 outstanding emerging photographers and in 2008 she won the Aftermath Project Award and the Inge Morath Award from the Magnum Foundation. In 2009 she won the Enzo Baldoni Award and in 2011 she obtained the Marseilles-Provence-2013 artist's residency to continue her project *Memory of Trees*. Her work has been exhibited at venues including the Noorderlicht Festival, the Warzone group show, Rencontres d'Arles, Lumix Festival for young photojournalists in Hannover, San Fedele Gallery in Milan, The Gage Gallery in Chicago, and Plat(t)form Fotomuseum Winterthur in Switzerland. Her photographs have appeared in numerous international publications including *The New Yorker*, *The New York Times Magazine*, *TIME*, *Newsweek* and *U.S. News & World Report*. She was a founder of Prospekt Photographers.

Kathryn Cook on **DANUBE REVISITED. THE INGE MORATH TRUCK PROJECT**:

"I was enchanted by the idea of interpreting my experience in the Black Forest, the watershed at the origin of the Danube River, through my daughters. It was a playful escape. This freedom completely changed the way I perceived the entire project and each of our roles in it; our individual and unique approaches really contribute to creating a dynamic 'whole', a contemporary look along Inge's historic trail."

Her photography project **The Black Forest, 2014** at the Danube:

Like an alchemist's dream Kathryn Cook's photographs visualize the mystical essence of the Danube. Lyrically she combines exposures of landscape and sky, reflections of trees and fauna. Made around Furtwangen and Donaueschingen in Germany, she photographed by day and into the night, experimenting with flash technique and low-light conditions. Nature's atmospheric details surreptitiously hint to how the Danube came to be.

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JESSICA DIMMOCK USA, 1978

This graduate of the International Center of Photography in New York has received numerous awards, such as the Infinity Award for Photojournalist of the Year given by the ICP (2014), the Inge Morath Award from the Magnum Foundation (2008), an Honorary Mention from the Santa Fe Center of Photography (2007), and a Marty Forscher research grant from Photo District News (2007).

In 2007 she published her first book, *The Ninth Floor*, a photography project during which she lived for three years with heroin users squatting in a luxury building on Manhattan's Fifth Avenue. Her work has been exhibited at the Centre Pompidou (Paris), FOAM (Amsterdam), the International Photography Center in Milan, Kunsthaus in Dresden, and the United Nations (New York). In 2011 she was named a full member of VII Photo. Her work has been published in media including *Aperture*, *W*, *The New Yorker*, *New York Times Magazine*, *The Sunday Times*, *The British Journal of Photography*, *Time*, *Grazia* and *Photoicon*, as well as in books such as *A New American Photographic Dream*, *C International* and *American Photography 22*.

Dimmock has also worked in the field of video, winning the Kodak Award for Best Cinematography at the Hamptons International Film Festival (2011) and the Independent Spirit Award (2011). Her video for UNFPA (the United National Population Fund) on childhood marriage won First Prize from World Press Photo. Dimmock has shot documentaries for HBO such as *The Weight of the Nation* and *Showtime's Years of Living Dangerously* and worked as a codirector of the production *Brick*.

Jessica Dimmock on **DANUBE REVISITED. THE INGE MORATH TRUCK PROJECT**:

"Undoubtedly, the most meaningful aspect of this project was having the opportunity to work with a group of photographers whose work I knew and admired, but whom I had never met. Experiencing the way each woman conceptualized their project and their approach was so interesting and inspiring."

Her photography project **Untitled, 2014** at the Danube:

Jessica Dimmock's portraits made at the end of the journey at the Black Sea represent far more than recreation on the water's edge. She communicates a sensibility of coming of age in the young girls poses, as if they represent the ladies of Danube Revisited, accomplishing their goal. The triptych is an icon of detail, proximity and distance – codes determining the experience of desire, place and memory.

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CLAUDIA GUADARRAMA MEX, 1976

A graduate of the Universidad Nacional Autónoma de México, Claudia Guadarrama studied Political Science and Public Administration and moved on to a career in photojournalism. Her work focuses on documenting social problems. In 2004 she was given the Inge Morath Award from the Magnum Foundation for her project *Antes del Límite* about the life of immigrants without papers on Mexico's southern border. She has also won the Canon Female Photojournalist Award (2005) at the International Festival of Photojournalism Visa Pour L'image (Perpignan, France). Her photographs can be seen in media such as *GEO*, *TIME*, *Newsweek*, *COLORS Magazine*, *Paris Match* and *L'Equipe*, in addition to numerous Mexican media. Currently she is working as a photographer for Polaris Images.

Claudia Guadarrama on **DANUBE REVISITED. THE INGE MORATH TRUCK PROJECT:**

"This was a journey in which I discovered the Old World, a trip far from cliché and enriched by unexpected events and doubts. An unforgettable experience that allowed me to redefine concepts and ideas about society, my life and the future."

Her photography project at the Danube:

Claudia Guadarrama embraces the imperfection of the legendary waterway and chooses to photograph cryptic scenarios with and without people. Civilization along the Danube is layered in the presence of plastic chairs, medieval walls, boat wrecks, setting suns and rusty industry. The river landscapes and her urban gazing are formed through a dramatic implementation of light and the harmonious use of colour.

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CLAIRE MARTIN AUS, 1980

Having studied a degree in Social Work, her photography projects are mainly focused on bringing visibility to the least favored, most ignored communities within prosperous nations. Marginalized slums in some of the world's wealthiest cities, the consequences of the earthquake in Haiti, prostitution, or life in marginal communities in the first world are only some of the themes of her work. Her work has been recognized with nominations and awards including the Prix Pictet (2012), Lead Academy Award (2011), a Sony World Photography Award (2010), the Inge Morath Award from the Magnum Foundation (2010), and a mention at the International Photography Awards (2008). She has participated in festivals including The Lumix Festival for young photojournalists (Germany, 2012), The Australian Centre for Photography (Sydney, 2011), and the Foto Freo Photography Festival (Australia, 2010). Her work has also been shown at venues such as the Sydney Opera House (Australia, 2011), the Art Gallery of Western Australia (Australia, 2011), Deichtorhallen Hamburg House of Photography (Germany, 2011), and at the Association of Photographers Gallery (United Kingdom, 2009). Her work is included in collections such as the National Library of Australia and the Houston Museum of Fine Arts (USA).

Claire Martin (co-founder) on **DANUBE REVISITED. THE INGE MORATH TRUCK PROJECT:**

“Before the *Inge Morath Truck Project* I had not given much thought to my experiences as a female photographer. Learning about Inge, her work, and her role as a pioneering female photographer changed this. Teaming up with seven exceptional female photographers to create the project encouraged me to examine why the passion, power and talent that exists is sometimes stymied, and how we can challenge this by creating our own opportunities. My work along the Danube, as a natural response to this new way of thinking, began to examine the culture of masculinity within Roma communities, with a particular focus on the impressionable boyhood years.”

Her photography project **River Boys, 2014 / The Văcărești Lake, 2014** at the Danube:

Scenes of horse handling, swimming, boating, flirting and family life define the microcosms Claire Martin entered for her theme of masculinity. She always worked alone and often at night to capture what she witnessed in Roma communities along the river. The feel of the portraits, gestures and river-scapes are raw, pure and sometimes fragile, expressing the moments of innocence, power, uncertainty, fear and joy, which she found in her experiences with the people she met.

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EMILY SCHIFFER USA, 1980

With a BA in Fine Arts and Afro-American Studies from the University of Pennsylvania, and an MFA from the University of Michigan, Schiffer is interested in the intersection between photography, audience engagement, and social transformation. In 2005 she founded the *My Viewpoint Youth Photography* Initiative on the Cheyenne River Reservation in South Dakota. In 2011 she partnered with Magnum Foundation and the Center for Urban Transformation to create *See Potential*, a public art project on the South Side of Chicago. *See Potential* installs large scale photographs on vacant buildings to advertise community redevelopment plans. Her awards include Audience Engagement from the Open Society Foundation (2012), the Emergency Fund of the Magnum Foundation (2011), Arnold Newman Prize for New Directions in Portraiture (2010), First Prize from the IPA Lucie Awards (2010), the Inge Morath Award from the Magnum Foundation (2009), and a Fulbright Fellowship (2006/7). Her work has been exhibited at various international centers and published in journals including *Aperture*, *Smithsonian Magazine*, *PDN*, *TIME Magazine*, *Lightbox* and *Mother Jones*. Her work is also part of permanent collections at the Farnsworth Museum (USA), the Center for Fine Art Photography (USA), and the Museum of Kiyosato (Japan).

Emily Schiffer (co-founder) on **DANUBE REVISITED. THE INGE MORATH TRUCK PROJECT:**

"Danube Revisited gave me a friendship with Inge that I could never have had otherwise. I imagined her with us throughout the trip, a voice similar to her diary narrated my thoughts, commenting on what we were doing, and supporting us as we made our dream real. The beauty of this project is that each of our perspectives are so different, and we've made room for all of them. In the end we've come away with something much stronger and more beautiful than any of us could have ever done alone."

Her photography project **Carrying history, 2014** at the Danube:

Recently, the Danube region has seen war, sanctions, occupations and political change. Emily Schiffer's work examines how ordinary people carry the complex histories and explores the environment as a vessel for memory. Shooting with an I-Phone and in medium format with film, she developed parallel forms of visual expressions. As a mother travelling with her daughter she was compelled to meet with families inside their homes. She worked spontaneously, capturing intimate moments and details of local culture. With the larger format Emily delivers us emotional images of the river environment that are fearful and fearless.

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AMI VITALE USA, 1971

A graduate in International Studies from the University of North Carolina, a photojournalist and filmmaker, her work has taken her to over 85 countries. Her reports on Europe, the Middle East, and Africa have been published in magazines including *GEO*, *Newsweek*, *TIME*, *The Telegraph Sunday Magazine*, *The New York Times*, *Los Angeles Times*, *Le Figaro* and *Smithsonian Magazine*. As a photographer for the *National Geographic* magazine, her photographs have been shown at galleries and museums worldwide. She has received awards and recognition including the following: World Press Photo (2003, 2005 and 2015), National Press Photographers Association (2001) and the Society of American Travel Writers (2001/2002), the Inge Morath Award from the Magnum Foundation (2002), the Canon Female Photojournalist Award for her work in Kashmir (2003), and the Alexia Foundation for World Peace grant (2000).

Ami is a co-founder of *Ripple Effect Images*, a group made up of scientists, writers, photographers, and filmmakers devoted to making and distributing powerful stories that illustrate issues related to the lives of women in developing nations.

Ami Vitale on **DANUBE REVISITED. THE INGE MORATH TRUCK PROJECT:**

“We were in perpetual motion. It was spontaneous, dizzying, chaotic; an important opportunity to explore the world without the pressure of deadlines or expectations of editors. We didn't pay attention to the time or distance, instead we were focusing on how it feels just to be in motion, knowing it wasn't about the finish line but learning from one another that mattered. The gift of the Danube was liberating and ultimately about bringing us all together.”

Her photography project **In Motion, 2014** at the Danube:

Man's impact on the environment and in turn, nature's influence on man continues as an underlying theme throughout Ami Vitale's photographs. An industrial scene is double exposed against cracks in cement where flowers push through; lovers sit against a backdrop of a decommissioned fighter jet where nature takes over. Her observations of human and animal gestures amusingly transform the sense of place and nature is regarded as the enlightening protagonist.