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IOWA

A large, empty rectangular box with a thin black border, centered on a pink background, representing a placeholder for a book cover image.

IOWA



Synopsis

In the early 1970s, Nancy Rexroth began photographing the rural landscapes, children, white frame houses, and domestic interiors of southeastern Ohio with a plastic toy camera called the Diana. Working with the camera's properties of soft focus and vignetting, and further manipulating the photographs by deliberately blurring or sometimes overlaying them, Rexroth created dreamlike, poetic images of "my own private landscape, a state of mind." She called this state IOWA because the photographs seemed to reference her childhood summer visits to relatives in Iowa. Rexroth self-published her evocative images in 1977 in the book IOWA, and the photographic community responded immediately and strongly to the work. Aperture published a portfolio of IOWA images in a special issue, *The Snapshot*, alongside the work of Robert Frank, Garry Winogrand, Lee Friedlander, and Emmet Gowin. The International Center for Photography, the Corcoran Gallery of Art, and the Smithsonian Institution included IOWA images in group exhibitions. Forty years after its original publication, IOWA has become a classic of fine art photography, a renowned demonstration of Rexroth's ability to fashion a world of surprising aesthetic possibilities using a simple, low-tech dollar camera. Long out of print and highly prized by photographers and photobook collectors, IOWA is now available in a hardcover edition that includes twenty-two previously unpublished images. Accompanying the photographs are a new foreword by Magnum photographer and book maker Alec Soth and an essay by internationally acclaimed curator Anne Wilkes Tucker, who affirms the continuing power and importance of IOWA within the photobook genre. New postscripts by Nancy Rexroth and Mark L. Power, who wrote the essay in the first edition, complete the volume.

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Customer Reviews

"IOWA is so fresh. Rexroth . . . uses graphic forms with the intelligence of a fine poet. This is a feminine eye and a brave one." (Anne Wilkes Tucker, from "Nancy Rexroth") "Talking about dreams is like talking about movies," Federico Fellini once said, "years can pass in a second and you can hop from one place to another." The place where Rexroth's images take us isn't really Iowa; it is, to borrow from the title of [another] film, her own private Iowa." (Alec Soth, from "Rexroth's Strawberries") "IOWA is unique in all of photographic history." (John Rohrbach, senior curator of photographs, Amon Carter Museum of American Art, and author of *Color: American Photography Transformed*)

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