

Graciela Iturbide is celebrated for her poetic black-and-white photographs, which blend documentary storytelling with deep explorations of identity and culture. For over fifty years, Iturbide has captured, among others, the lives of Indigenous Mexican communities, rituals in India, and landscapes across the United States. Iturbide describes her work as “photo essays,” drawing inspiration from Henri Cartier-Bresson, Tina Modotti, and Manuel Álvarez Bravo, with whom she worked in the early 1970s; her elegant compositions document the world around her while embracing spontaneity and beauty.

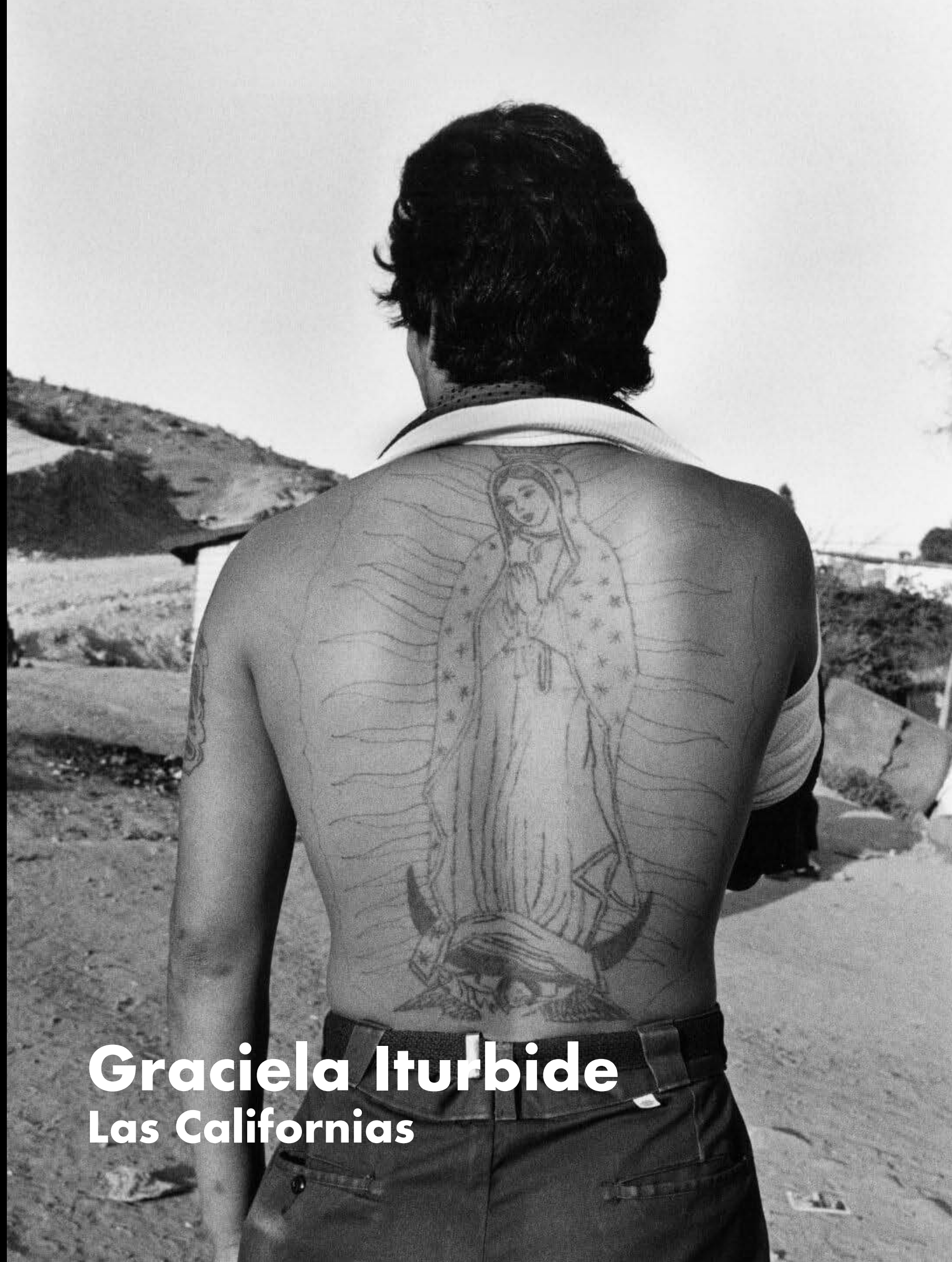
Las Californias showcases Iturbide’s work from East Los Angeles, California, to Tijuana, Baja California, illustrating the complexities of life in the borderlands. Captured in the East Los Angeles neighborhood of Boyle Heights in 1986, Iturbide photographed a group of predominantly deaf Mexican American women connected to the White Fence gang. Iturbide first met the White Fence gang while on a tour of the United States alongside fellow photographers for the book *A Day in the Life of America*. This initial meeting developed into a thirty-three-year friendship and an extensive photographic story spanning 1986 to 2019.

Graciela Iturbide: Las Californias

Ruiz-Healy Art

Graciela Iturbide

Las Californias





Graciela Iturbide

Las Californias

Ruiz-Healy Art

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74 East 79th Street, 2D
New York, New York 10075

Published to accompany the exhibition Graciela Iturbide: Las Californias, on view at Ruiz-Healy Art, New York, November 13, 2025–January 16, 2026.

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Cover Image: Graciela Iturbide, **La frontera, Tijuana, Baja California, México**, 1989.

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ISBN XXXXXXXXXX

Graciela Iturbide Borderland Images from East Los Angeles and Tijuana

Ricardo Romo, Ph.D.

In 1986, Iturbide was one of the 200 photographers invited from across the world for a project titled *A Day in the Life of America*. The project became one of the most ambitious collaborative photojournalism endeavors ever produced. Each photographer was assigned to document life in different regions of the USA, covering both everyday and extraordinary scenes. 245,000 images were collectively shot across all 50 states, from dawn to midnight, presenting an expansive, mosaic-like narrative of American life during the mid-1980s. The final selection featured about 275 photographs in a published book. Iturbide's photo of several White Fence gang members caring for a small baby is included in a two-page spread of *A Day in the Life of America*.

When Iturbide reached out to her Los Angeles contacts to find a location to photograph for *A Day in the Life of America*, she consulted with the Los Angeles Photo Center and Sister Karen Boccalero of Self-Help Graphics. The Photo Center and Sister Karen both recommended Chicana artist Margaret García, a longtime resident of East Los Angeles. The only instruction Iturbide provided was that the folks she would meet be of Mexican descent. García had a niece, Lisa Gomez, who belonged to the White Fence gang, and García offered to take Iturbide to meet them. When Iturbide met Lisa Gomez, a young *chola*, she learned that her potential subjects were “unusual in another way: the two women, a boyfriend, and five-month-old Joe live together in the White Fence barrio of East Los Angeles, and, except for baby Joe, all were deaf-mutes.”

Alfonso Morales Carrillo, in his essay for the *White Fence Revisited* book, quoted a descriptive caption that provides an excellent introduction to Iturbide's East Los Angeles project. He wrote, “Mexico City-based photographer Graciela Iturbide spent May 2nd with a group of East Los Angeles *cholos*—a loose term for the small fringe of tough, streetwise young Mexican Americans, mostly U.S.-born, who see themselves at odds with both Anglo society and Hispanic traditions.” In her 24-hour assignment in East Los Angeles, Iturbide left a photographer's trail of over one thousand shots, mostly on black-and-white film.

The White Fence gang dates to the pre-WWII years, and some current members document its founding to 1939. The gang originated around *La Purísima* Catholic Church on Inez Street, near Lorena Street and Whittier Boulevard, close to the Los Angeles River and the Downtown rail tracks. The white fence that enclosed the church inspired their name. Through the historical narrative of California writer and attorney Carey McWilliams, who covered the Zoot-Suit Riots and the Sleepy Lagoon trial in his monumental book, *North From Mexico*, we learn of several East Los Angeles gangs in the early 1940s.

The White Fence photos were first exhibited at the *Casa de la Fotografía* in Mexico City in 1988 under the title *Cerco Blanco*. Iturbide wrote how she

Cristina tomando una foto, White Fence, East Los Angeles, 1986. Detail. v



came to photograph the East Los Angeles *cholos*: “I was invited to work on the project: *A Day in the Life of America* in 1986. I decided to work with the Chicana community because I wanted a book on the life of the United States to include a marginalized community like theirs.” She recalled, “They agreed to work with me on this project. I stayed at their home, following them around with my camera as they went about their day-to-day activities.”

Los Angeles *cholos* were also the subject of the great Mexican writer Octavio Paz, who wrote about the Californian gang members he knew as *Pachucos*. Paz viewed the California *Pachucos* as a complex cultural phenomenon embodying a sense of alienation and identity conflict. In his book *The Labyrinth of Solitude*, Paz described how the *Pachucos* [or *cholos*] were perceived negatively in both Mexico and the United States. He offered that they were seen as “cultural degenerates” by some Mexican critics, including Mexican American elites. Chicano scholars argued that the *cholos* embodied a form of resistance against cultural invisibility and societal rejection.

The Latino members of the White Fence Gang of East Los Angeles, like many Latino gangs in California, are social outliers. Marta Daho's essay in the *Graciela Iturbide* book, published by Fundación MAPFRE, offers a deeper understanding of Iturbide's *White Fence* photos. The Los Angeles gang, like all

California gangs, Black or Latino, was part of a marginalized community. Daho notes that Iturbide's work on the Seri, a Mexican indigenous tribe from Sonora, "gives rise to a reflection that extends beyond the specific circumstances of that community, touching directly on the question of the survival of certain cultural systems existing within others that occupy a dominant position."

Iturbide photographed White Fence gang members at home, in a local park, shopping, and in front of Chicano murals. In 1986, when Iturbide arrived for the 24-hour shoot, East Los Angeles had more than 500 murals—the most extensive public art display in the United States. The murals were part of the Chicano mural movement, which originated in East Los Angeles in the late 1960s, not far from the White Fence community. The East Los Angeles community that Iturbide visited had its share of dangerous neighborhoods. California writer Luis J. Rodriguez published the memoir *Always Running: La Vida Loca, Gang Days in L.A.*, which provides an excellent description of *cholo* life in Los Angeles. Rodriguez argued that an everyday awareness existed of the violence and dangers present in East Los Angeles gang culture. In the preface of his 1993 book's first edition, Rodriguez pointed out: "By the time I turned 18 years old, 25 of my friends had been killed by rival gangs, police, drugs, car crashes, or suicides."

The Los Angeles that Iturbide visited in 1986 for her photography assignment had evolved into one of the most important Spanish-speaking centers in the Americas. At the time, more Mexicans lived in Los Angeles than in either Monterrey or Guadalajara, Mexico's second and third largest cities. Even today, the Latino community of Southern California is larger than that of several Central American countries. In the 1980s, a significant evolution in Mexican television programming allowed U.S. Latinos to closely follow cultural events and political news south of the border. However, interest in Mexico extended beyond politics. Mexican workers in the United States sent an estimated \$2 billion in remittances to Mexico during the mid-1980s. Advances in communication networks allowed Mexican families on both sides of the border to stay up to date about matters related to the economic and social well-being of their loved ones.

In the Ruiz-Healy Art Gallery exhibit in New York City, we are witness to a splendid collection of photos from East Los Angeles and Tijuana, Mexico. Three years after the publication of *A Day in the Life of America*, Iturbide returned to Southern California and extended her visit, traveling to San Diego and Tijuana, Mexico. In Tijuana, she photographed migrants waiting to cross the international border. In those years, thousands of men, women, and children camped near the border fence in hopes of crossing at night. While the majority were of Mexican descent, those wishing to cross into the United States included Central and South Americans. Alfonso Morales Carillo, author of *White Fence Revisited*, wrote of Iturbide's Tijuana U.S.-Mexico border encounter: "In the midst of unwelcoming landscapes, Iturbide came across young men whose bearing, dress, and haircuts put them on a par with the *cholos* of Los Angeles." Iturbide's photos of *cholos* in Tijuana, Baja California, offer a rare glimpse into the lives of young people in the urban borderlands. With a metro area population of 700,000 in 1990 when Iturbide visited, Tijuana was a booming border city with thousands of industrial jobs in the *maquiladoras* [assembly plants]. The *maquiladoras* provided the backbone of the city's thriving economy, and young workers were central to its

successes. Tijuana was also known for launching ambitious urban development projects, and was a critical borderland mecca for migrants, mainly from the interior of Mexico, but also from as far away as China.

I knew Tijuana from visits in the early 1960s. When my wife Harriett and I moved to San Diego in the mid-1970s, we made the short trip to Tijuana on many weekends to shop and have dinner. Harriett had started her Ph.D. in Sociology at UC San Diego, focusing on Mexican immigrants, so Tijuana was of particular interest to her. I was a new Assistant Professor in the History Department and had established friendships with Mexican history faculty from Tijuana and *El Colegio de la Frontera Norte*.

The term *vatos* in place of *cholos* is frequently used in the California-Mexico borderlands. I found the four photos of *cholos* from Tijuana particularly interesting. The images include a *vato* on a bike next to a lowrider, a *cholo* in a plain dark shirt posing with a hairnet, a *vato* with a large Virgen de Guadalupe tattoo on his back, and a *cholo* wearing a white shirt in front of an unfinished mural of the Virgen de Guadalupe. I was familiar with similar images in the San Antonio Westside, where I grew up, and in East Los Angeles, where I taught high school while working on my Ph.D. in urban history at UCLA.

The exhibit at Ruiz-Healy Art Gallery also includes photos of the United Farm Workers [UFW] union leaders/founders Cesar Chavez and Dolores Huerta. These photos were also taken in 1989-1990 when Iturbide returned to California to follow up on her earlier work with the White Fence gang. Chavez and Huerta led the union organizing of farmworkers over an intense, often violent period, from the mid-1960s to the late 1970s. During the initial years of the labor struggle, the growers recruited Mexican Braceros as strikebreakers. By organizing young Chicanos in urban areas to support the grape boycott, the UFW contributed to the Chicano Movement. As a young teacher in East Los Angeles, I participated in the UFW protests and taught one of the first Mexican American history classes in the California high school system. My students in East Los Angeles joined the Los Angeles High School Walkouts in 1968, protesting the poor educational facilities, lack of Chicano teachers, and limited educational resources in their schools.

Alejandro Castellanos' essay on Iturbide for the book *Eyes to Fly With* explains that her "work is characterized by a continuous dialogue between images, times, and symbols rather than by a linear process." In her photos of *White Fence*, we admire how she captured the everyday lives and humanity of gang culture. She saw a human connection in East Los Angeles and Tijuana that had eluded other photographers and scholars. Castellanos added that photography to Iturbide was more a "transitory act dominated by insight and openness to the unknown than by reason and the security of experience." Iturbide made no judgments about the lifestyles or cultures of those she photographed. She captured their dignity, uniqueness, and resilience.

Cristina tomando una foto, White Fence, East Los Angeles, 1986

Signed by the artist in ink on recto

Silver Gelatin Print

16 x 20 in

40.6 x 50.8 cm

PRESS

"Graciela Iturbide: Las Californias." *Meer*, November 8, 2025 (illustrated)

Morales, Manuel. "La fotógrafa mexicana Graciela Iturbide, distinguida con el Premio Princesa de Asturias de las Artes 2025 por su 'mundo hipnótico.'" *El País*, May 23, 2025 (illustrated)

Recinos, Eva. "This Artwork Changed My Life: Graciela Iturbide's *Nuestra Señora de las Iguanas*." *Artsy*, February 8, 2020 (illustrated)

PUBLICATIONS

Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)

Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: Editorial RM, 2024, p. 68 (illustrated)

Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, p. 271 (illustrated)



**Rosario, White Fence,
East Los Angeles, 1986**
Signed in ink on recto
Signed, titled, and dated by the artist in
pencil on verso
Vintage Silver Gelatin Print
14 x 11 in
35.6 x 27.9 cm

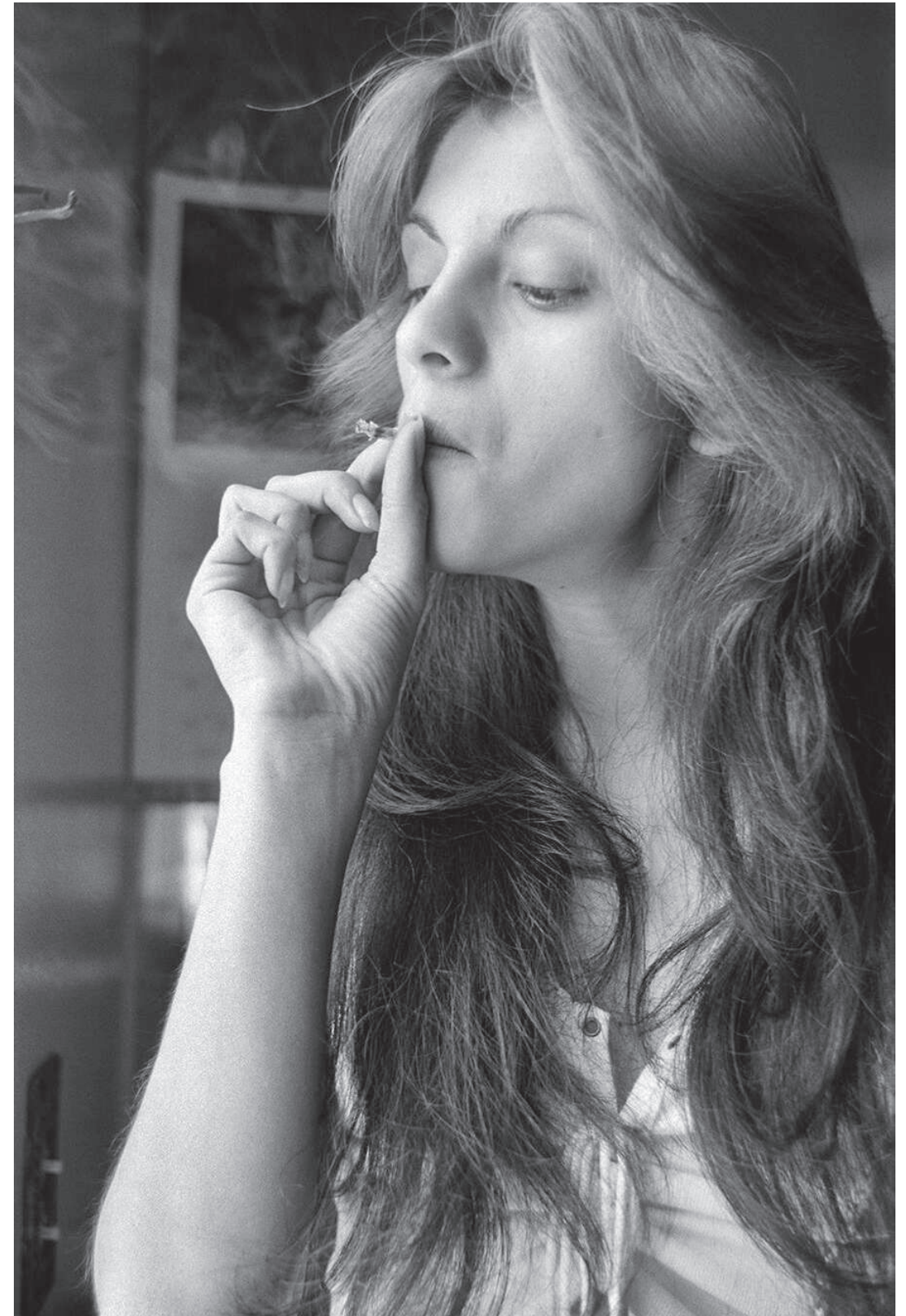
PRESS

Jansen, Charlotte, and Graciela Iturbide. "Graciela Iturbide on the Democratic Nature of Photography." *Frieze Magazine*, May 5, 2022 (illustrated)

PUBLICATIONS

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Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, 2022, p. 273 (illustrated)



**Cholos Harpys, East Los Ángeles,
1986**

Signed by the artist in ink on recto

Silver Gelatin Print

16 x 20 in

40.6 x 50.8 cm

PRESS

"Graciela Iturbide: Las Californias." *Meer*, November 8, 2025 (illustrated)

Müller, Anna. "The Serious Play of Graciela Iturbide." *Aesthetica Magazine*, October 23, 2025 (illustrated)

PUBLICATIONS

Exhibition catalogue, *Graciela Iturbide: Serious Play*. Madrid: Fundación MAPFRE and Editorial RM, 2025, p. 200 (illustrated)

Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)

Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona: Editorial RM, 2024, pp. 111-112 (illustrated)

Exhibition catalogue, Rivera Fella, Nadiah. *Picturing the Border*. Cleveland: Cleveland Museum of Art, 2024, p. 99 (illustrated)

Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, 2022, p. 266 (illustrated)

Exhibition catalogue, Coronel Rivera, Juan Rafael, and Rosa Casanova. *Graciela Iturbide: Cuando Habla La Luz*. Mexico City: Fomento Cultural Banamex, Turner Publications, SL, 2018, pp. 6-7 (illustrated)

Exhibition catalogue, Iturbide, Graciela. *Graciela Iturbide*. Madrid: Fundación MAPFRE, 2009, p. 188 (illustrated)



**Rosario, Cristina y Lisa, White Fence,
East Los Ángeles, 1986**

Signed in ink on recto; signed, dated, and
titled by the artist in pencil on verso

Vintage Silver Gelatin Print

14 x 11 in

35.6 x 27.9 cm

PRESS

"Graciela Iturbide: Las Californias." *Meer*, November
8, 2025 (illustrated)

Jansen, Charlotte, and Graciela Iturbide. "Graciela
Iturbide on the Democratic Nature of Photography."
Frieze Magazine, May 5, 2022 (illustrated)

PUBLICATIONS

Exhibition catalogue, *Graciela Iturbide: Serious Play*.
Madrid: Fundación MAPFRE and Editorial RM, 2025,
p. 201 (illustrated)

Exhibition catalogue, *Graciela Iturbide: Las
Californias*. New York: Ruiz Healy Art, editor: Patricia
Ruiz-Healy, 2025 (illustrated)

Exhibition catalogue, Rivera Fella, Nadiah. *Picturing
the Border*. Cleveland: Cleveland Museum of Art,
2024, p. 94 (illustrated)

Iturbide, Graciela, and Alfonso Morales Carrillo.
White Fence. Barcelona | Mexico City: RM, 2024, p. 21
(illustrated)

Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*.
Paris: Fondation Cartier, 2022, p. 267 (illustrated)

Exhibition catalogue, *Graciela Iturbide: A Lens to See*.
San Antonio, TX: Ruiz-Healy Art, editor: Patricia Ruiz-
Healy, 2016, p. 22 (illustrated)

Iturbide, Graciela. *Graciela Iturbide*. Puebla: Museo
Amparo and Editorial RM, 2012, p. 26 (illustrated)

Daho, Marta. *Graciela Iturbide*. Madrid: Fundación
MAPFRE, 2012, p.189 (illustrated)

Iturbide, Graciela, Fabienne Bradu, and Alejandro
Castellanos. *Eyes to Fly With: Portraits, Self-portraits,
and Other Photographs*. Austin: University of Texas
Press, 2006, p. 123 (illustrated)

Iturbide, Graciela, Alfredo López Austin, and Roberto
Tejada. *Images of the Spirit*, New York: Aperture, 1996,
p. 89 (illustrated)



**White Fence, East Los Angeles
(Rosario, Lisa, and friends), 1986**
Signed by the artist in ink on recto
Silver Gelatin Print
11 x 14 in
27.9 x 35.6 cm

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)
Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: Editorial RM, 2024, p. 39 (illustrated)



**Cholas (con Zapata, Juárez y Villa)
White Fence, East Los Angeles, 1986**

Signed by the artist in ink on recto
Silver Gelatin Print
20 x 16 in
50.8 x 40.6 cm

PRESS

"Graciela Iturbide: Las Californias." *Meer*, November 8, 2025 (illustrated)
Kayla Aletha Welch, "Photography Show Aims to Upend Xenophobic Border Narratives." *Hyperallergic*, July 18, 2024 (illustrated)
Dickson, Andrew. "Graciela Iturbide's surrealist take on Mexico." *The Financial Times*, June 30, 2024 (illustrated)
"Graciela Iturbide's haunting images are 'an abstraction of the mind.'" *The Times*, June 5, 2024 (illustrated)
Recinos, Eva. "This Artwork Changed My Life: Graciela Iturbide's *Nuestra Señora de las Iguanas*." *Artsy*, February 8, 2020 (illustrated)

PUBLICATIONS

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Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz-Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)
Exhibition catalogue, Rivera Fella, Nadiah. *Picturing the Border*. Cleveland: Cleveland Museum of Art, 2024, p. 95 (illustrated)
Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: Editorial RM, 2024, p. 71 (illustrated)
Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, 2022, p. 279 (illustrated)
Maillé, Mauricio, and Alfonso Morales Carrillo, eds. *Graciela Iturbide on Dreams, Symbols, and Imagination*. New York: Aperture, 2022, p. 95 (illustrated)
Exhibition catalogue, *Graciela Iturbide: A Lens to See*. San Antonio: Ruiz-Healy Art, editor: Patricia Ruiz-Healy, 2016, p. 23 (illustrated)
Exhibition catalogue, Iturbide, Graciela. *Graciela Iturbide*. Madrid: Fundación MAPFRE, 2009, p. 133 (illustrated)
Iturbide, Graciela, Fabienne Bradu, and Alejandro Castellanos. *Eyes to Fly With: Portraits, Self-portraits, and Other Photographs*. Austin: University of Texas Press, 2006, p. 122 (illustrated)
Iturbide, Graciela, Alfredo López Austin, and Roberto Tejada. *Images of the Spirit*. New York: Aperture, 1996, p. 87 (illustrated)



**Rosario y su bebé, White Fence,
East Los Ángeles, 1986**
Signed by the artist in ink on recto
Silver Gelatin Print
8 x 10 in
20.3 x 25.4 cm

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)
Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: Editorial RM, 2024, p. 57 (illustrated)
Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, 2022, p. 275 (illustrated)
Exhibition catalogue, Coronel Rivera, Juan Rafael, and Rosa Casanova. *Graciela Iturbide: Cuando Habla La Luz*. Mexico City: Fomento Cultural Banamex, Turner Publications, SL, 2018, p. 248 (illustrated)



**Cholos en la recamara,
East Los Ángeles, 1986**
Signed by the artist in ink on recto
Silver Gelatin Print
16 x 20 in
40.6 x 50.8 cm

PRESS
Jansen, Charlotte, and Graciela Iturbide. "Graciela Iturbide on the Democratic Nature of Photography." *Frieze Magazine*, May 5, 2022 (illustrated)

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)
Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: RM, 2024, p. 19 (illustrated)
Exhibition catalogue, Rivera Fellah, Nadiah. *Picturing the Border*. Cleveland: Cleveland Museum of Art, 2024, p. 103 (illustrated)
Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*, Paris: Fondation Cartier, 2022, p. 268 (illustrated)
Maillé, Mauricio, and Alfonso Morales Carrillo, eds. *Graciela Iturbide on Dreams, Symbols, and Imagination*. New York: Aperture, 2022, pp. 98-99 (illustrated)
Cohen, David, ed. *A Day In The Life America: Photographed by 200 of the World's Leading Photojournalists on One Day, May 2, 1986*. San Francisco: Collins Publishers, 1995 (illustrated centrefold)



**La frontera, Tijuana, Baja California,
México, 1989**

Signed by the artist in ink on recto

Silver Gelatin Print

14 x 11 in

35.6 x 27.9 cm

PRESS

"Graciela Iturbide: Las Californias," *Meer*, November 8, 2025 (illustrated)

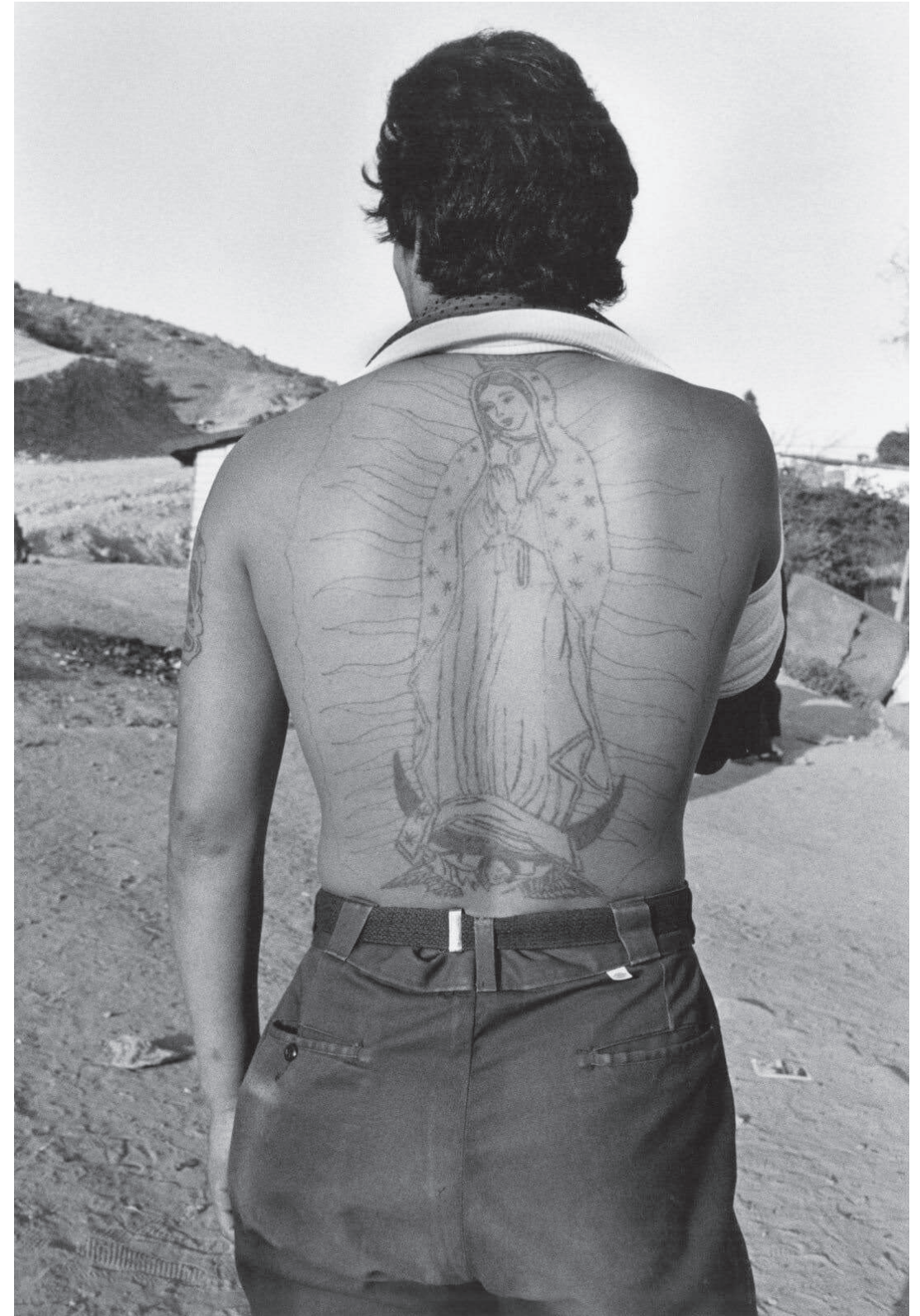
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Exhibition catalogue, *Graciela Iturbide: Serious Play*. Madrid: Fundación MAPFRE and Editorial RM, 2025, p. 197 (illustrated)

Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)

Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, 2022, p. 265 (illustrated)

Exhibition catalogue, Coronel Rivera, Juan Rafael, and Rosa Casanova. *Graciela Iturbide: Cuando Habla La Luz*. Mexico City: Fomento Cultural Banamex, Turner Publications, SL, 2018, p. 101 (illustrated)



**La frontera, Cañón Zapata,
Baja California, 1991**
Signed by the artist in ink on recto
Silver Gelatin Print
8 x 10 in
20.3 x 25.4 cm

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las
Californias*. New York: Ruiz Healy Art, editor: Patricia
Ruiz-Healy, 2025 (illustrated)



**Virgen de Harpys, Maravilla Gang,
East Los Ángeles, 1986**

Signed by the artist in ink on recto

Silver Gelatin Print

11.97 x 9.33 in

30.4 x 23.7 cm

PRESS

"Graciela Iturbide: Las Californias." *Meer*, November 8, 2025 (illustrated)

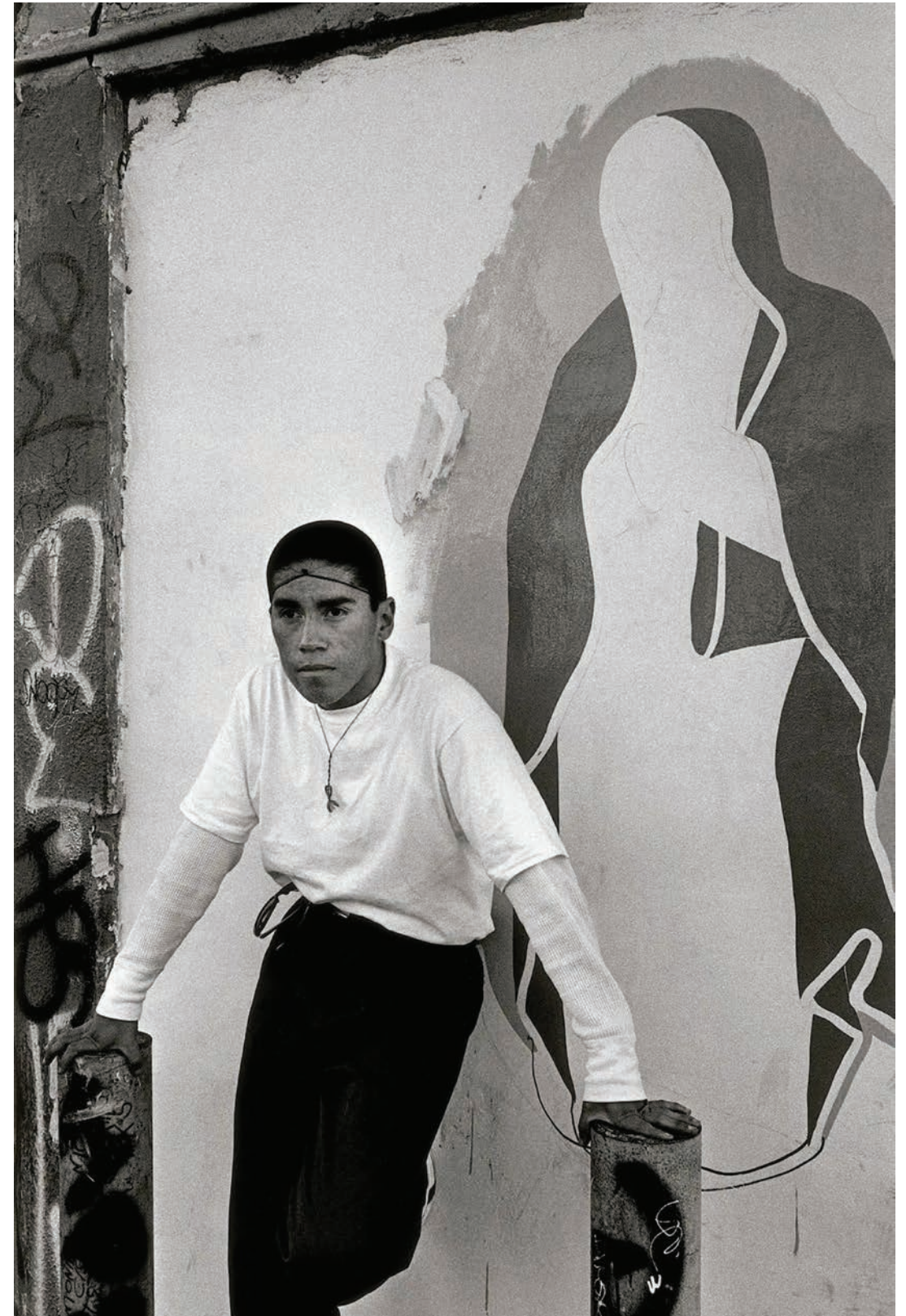
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Exhibition catalogue, *Graciela Iturbide: Serious Play*. Madrid: Fundación MAPFRE and Editorial RM, 2025, p. 199 (illustrated)

Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)

Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, 2022, p. 277 (illustrated)

Exhibition catalogue, Coronel Rivera, Juan Rafael, and Rosa Casanova. *Graciela Iturbide: Cuando Habla La Luz*. Mexico City: Fomento Cultural Banamex, Turner Publications, SL, 2018, p. 250 (illustrated)



Cristina en su casa, White Fence, East Los Angeles, 1986
Signed in ink on recto; signed, dated, and titled by the artist in pencil on verso
Vintage Silver Gelatin Print
14 x 11 in
35.6 x 27.9 cm

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)
Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: RM, 2024, p. 24 (illustrated)



White Fence Gang, East Los Angeles,
1986
Signed in ink on recto; signed by the artist
in pencil on verso
Silver Gelatin Print
14 x 11 in
35.6 x 27.9 cm

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PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las
Californias*. New York: Ruiz Healy Art, editor: Patricia
Ruiz-Healy, 2025 (illustrated)



Cholo en Tijuana, Baja California,
1990

Signed in ink on recto; signed and titled by
the artist in pencil on verso

Silver Gelatin Print

14 x 11 in

35.6 x 27.9 cm

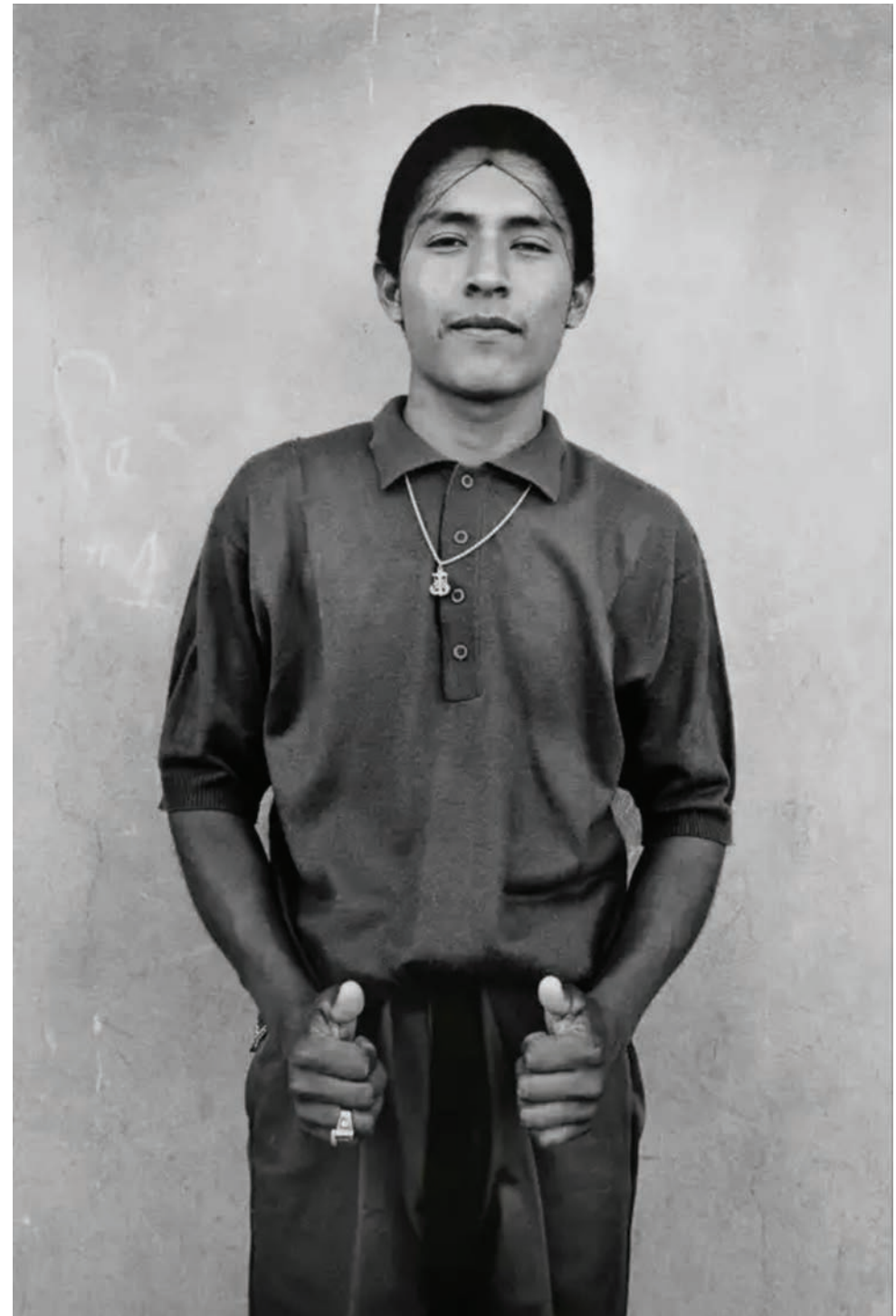
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Ruiz-Healy, 2025 (illustrated)

Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*.
Paris: Fondation Cartier, 2022, p. 276 (illustrated)



**Rosario y Boo Boo, White Fence,
East Los Angeles, 1986**

Signed by the artist in ink on recto

Silver Gelatin Print

14 x 11 in

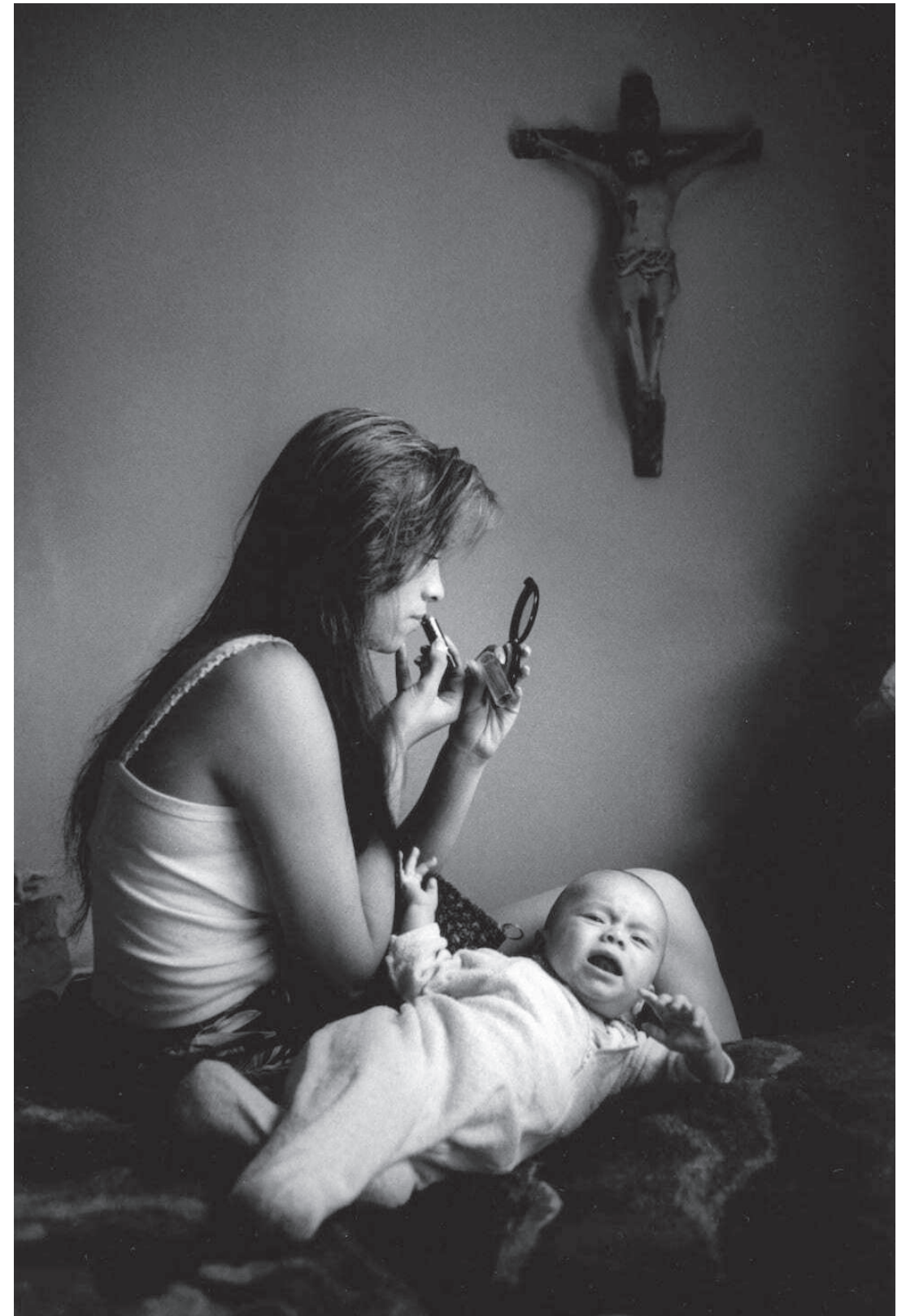
35.6 x 27.9 cm

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Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)

Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: RM, 2024, p. 23 (illustrated)

Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, 2022, p. 272 (illustrated)



Cholo Harpys, White Fence,
East Los Angeles, 1986
Signed by the artist in ink on recto
Silver Gelatin Print
10 x 8 in
25.4 x 20.3 cm

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)
Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: RM, 2024, p. 49 (illustrated)
Maillé, Mauricio, and Alfonso Morales Carrillo, eds. *Graciela Iturbide on Dreams, Symbols, and Imagination*. New York: Aperture, 2022, p. 97 (illustrated)



**Colonia Libertad, Tijuana, Baja
California, 1991**
Signed by the artist in ink on recto
Silver Gelatin Print
16 x 12 in
40.6 x 30.5 cm

PRESS
"Graciela Iturbide: Las Californias." *Meer*, November
8, 2025 (illustrated)

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las
Californias*. New York: Ruiz Healy Art, editor: Patricia
Ruiz-Healy, 2025 (illustrated)



White Fence, East Los Angeles
(Cristina and mural), 1986
Signed in ink on recto
Signed, dated, and titled by the artist in
pencil on verso
Vintage Silver Gelatin Print
10 x 8 in
25.4 x 20.3 cm

PRESS
Rosen, Miss. "Graciela Iturbide's Luminous Portrait of Chicano Los Angeles." *Blind Magazine*, May 21, 2024 (illustrated)

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)
Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: RM, 2024, p. 72 (illustrated)
Exhibition catalogue, *Graciela Iturbide, Heliotropo 37*. Paris: Fondation Cartier, 2022, p. 278 (illustrated)



Autorretrato en sombra, White Fence, East Los Angeles, 1989
Signed by the artist in ink on recto
Signed, dated, and titled by the artist in pencil on verso
Vintage Silver Gelatin Print
16 x 20 in
40.6 x 50.8 cm

PRESS
"Graciela Iturbide: Las Californias." *Meer*, November 8, 2025 (illustrated)

PUBLICATIONS
Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)



**Dolores Huerta, Kern County,
California, 1991**

Signed by the artist in ink on recto

Silver Gelatin Print

11 x 14 in

27.9 x 35.6 cm

PRESS

"Graciela Iturbide: Las Californias." *Meer*, November
8, 2025 (illustrated)

PUBLICATIONS

Exhibition catalogue, *Graciela Iturbide: Las
Californias*. New York: Ruiz Healy Art, editor: Patricia
Ruiz-Healy, 2025 (illustrated)



Los Ángeles, Estados Unidos, 2013

Signed by the artist in ink on recto

Silver Gelatin Print

14 x 11 in

35.6 x 27.9 cm

PRESS

"Graciela Iturbide: Las Californias." Meer, November 8, 2025 (illustrated)

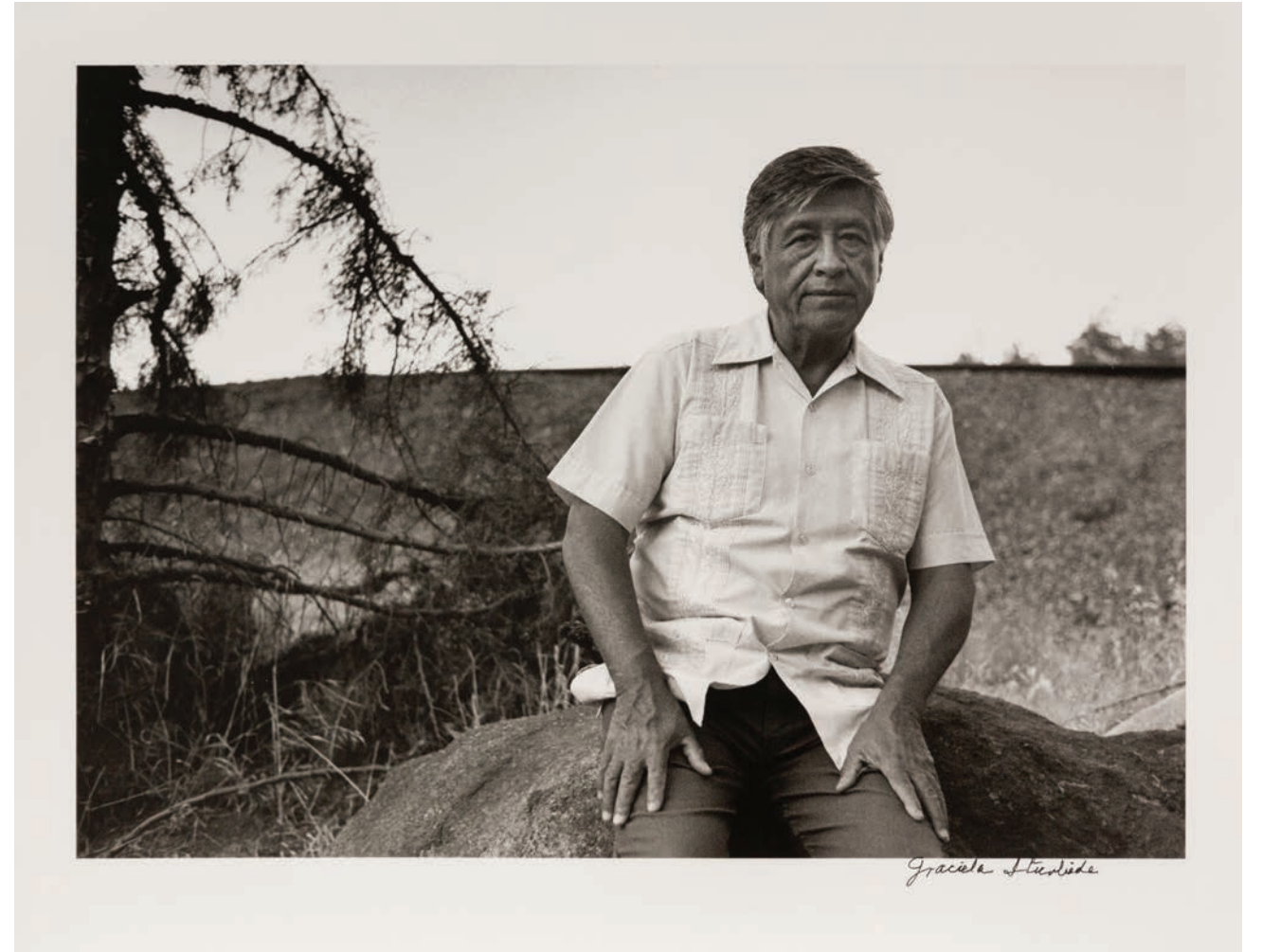
PUBLICATIONS

Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz-Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)





Cesar Chavez circa 1970. Image by Ricardo Romo, Ph.D.



**Cesar Chavez, Kern County,
California, 1991**

Signed by the artist in ink on recto

Silver Gelatin Print

11 x 14 in

27.9 x 35.6 cm

PRESS

"Graciela Iturbide: Las Californias." *Meer*, November 8, 2025 (illustrated)

PUBLICATIONS

Exhibition catalogue, *Graciela Iturbide: Las Californias*. New York: Ruiz-Healy Art, editor: Patricia Ruiz-Healy, 2025 (illustrated)

Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: Editorial RM, 2024, p.12 (illustrated)

Las Californias, Installation View, 2025.



Las Californias, Installation View, 2025.



Las Californias, Installation View, 2025.



Graciela Iturbide

Bigraphy and CV

BIOGRAPHY. B. 1942

Graciela Iturbide is renowned for her black-and-white photographs that depict indigenous groups and settings in her native Mexico. She describes her work as “photo essays,” drawing inspiration from Henri Cartier-Bresson, Tina Modotti, and Manuel Álvarez Bravo, with whom she studied in the early 1970s. Her elegant compositions capture the world around her while embracing spontaneity and beauty. Born in Mexico City, Iturbide first studied film before dedicating herself to photography. Her work weaves together history, lyricism, and portraiture. The subtle yet powerful images blend the essence of her native Mexican cultures with those of other countries she has visited, filtered through her personal vision and love of poetry. Between 1980 and 2000, Iturbide was invited to work in Panama, India, Madagascar, Hungary, Paris, and the United States, where she produced several important bodies of work.

Her photographs narrate stories of cultural transitions, exploring themes of identity, diversity, and selfhood. Drawn to women’s rituals and roles in marginalized societies, she often focuses on experiences that are overlooked by mainstream media and the art world. Iturbide seeks to articulate Mexico’s “voice” by intricately weaving histories and practices. “My pictures are a sort of travel diary As an artist, you need to move on, you need to try new things And in the end, photography for me is just an excuse to get to know the world.” – Graciela Iturbide.

Iturbide’s photographs are part of the permanent collections of over forty major international museums; her work is the subject of over thirty-five monographs. In 2008, Iturbide won the Hasselblad Award, Gothenburg, Sweden, and had a 2013 solo exhibition titled Graciela Iturbide at the Tate Modern, London, England. Iturbide is the recipient of many awards, including: Premio Princesa de Asturias de las Artes, Oviedo, Spain, (2025); William Klein Prize (2023); Outstanding Contribution to Photography Award (2021); Infinity Award: Cornell Capa Lifetime Achievement (2015); National Tribute, Mexico (2014); Lifetime Achievement Award, Bangladesh (2013); Lucie Award (2010); National Prize of Sciences and Arts, Mexico City (2009); Legacy Award from the Smithsonian Latino Center (2007); Prix des Rencontres Internationales de la Photographie, Arles, France, 1991; Hugo Erfurth Award (1989); and a Guggenheim Fellowship (1988).

She continues to live and work in Mexico City.

EDUCATION

1969 Studied filmmaking at the Centro Universitario de Estudios Cinematográficos, Universidad Nacional Autónoma de México

1970-71 Worked as an assistant to Manuel Alvarez-Bravo

AWARDS AND GRANTS

2025 Premio Princesa de Asturias de las Artes, Oviedo, Spain

2023 William Klein Prize, French Academy of Fine Arts, Paris, France

2021 Outstanding Contribution to Photography Award, World Photography Organisation, London, England

2015 Infinity Award: Cornell Capa Lifetime Achievement, International Center of Photography, New York, New York

2014 National Tribute, National Council for Culture and Arts, Palace of Fine Arts, México

2013 Lifetime Achievement Award, Chobi Mela VII International Festival of Photography, Dhaka, Bangladesh

2010 Prize Photo, España Baume & Mercier, Festival PhotoEspaña, Madrid, Spain

Lucie Award for Achievement in Fine Art, New York, New York

2009 National Prize of Sciences and Arts, Mexico City

Honorary Doctorate of Arts, San Francisco Art Institute, California

2008 Hasselblad Award, Hasselblad Foundation, Gothenburg, Sweden

Honorary Degree in Photography, Museum of Contemporary Photography, Columbia College Chicago, Illinois

2007 Legacy Award, Smithsonian Latino Center, Washington, D.C.

2005 Benevento City Grant, Italy

2002 Richard T. Castro Distinguished Visiting Professor Award, Atlantic Center for the Arts, Florida; The Metropolitan State University of Denver, Colorado

1991 Prix des Rencontres Internationales de la Photographie, Arles, France

1990 International Grand Prize, Hokkaido, Japan

1989 Hugo Erfurt Award, Leverkusen, Germany

1988 Guggenheim Fellowship for her project *Fiesta y Muerte*

Grand Prize, Mois de la Photo in Paris, France

1987 Eugene Smith Award for the series: *Juchitán*, W. Eugene Smith Memorial Foundation

1986 Awarded prize for the series: *El empleo o su carencia*, UNESCO-International Labor Organization

Magazine Feature Award for the images on a *Deaf Mute Gang*, University of Missouri, School of Journalism, and the National Press Photographers Association

1983 Production Grant for Photographic Essay: *Recuerdos de Infancia*, Consejo Mexicano de Fotografía, Mexico City

1980 Awarded Acquisition Prize, I Biennale of Photography, INBA, Mexico City

SELECTED SOLO EXHIBITIONS

2026 **Upcoming:** *Graciela Iturbide: Retrospective*, C/O Berlin, Berlin, Germany; curators: Sophia Greiff and Melissa Harris

2025-6 *Graciela Iturbide: Las Californias*, Ruiz-Healy Art, New York, NY (catalogue)

Graciela Iturbide. Fijar el tiempo, Banamex Cultural Palace, Iturbide Palace, Mexico City, Mexico; curator: Juan Rafael Coronel Rivera

Graciela Iturbide: Serious Play, The International Center of Photography, New York, NY; curator: Carlos Gollonet. Traveling to the San Diego Museum of Art, San Diego, CA (catalogue)

2025 *Graciela Iturbide*, Kyoto City Museum of Art Annex, Kyoto, Japan; curator: Elena Navarro

Graciela Iturbide. When the Light Speaks, Casa de México, Madrid, Spain; curator: Juan Rafael Coronel Rivera

2024 *Graciela Iturbide: Shadowlines*, The Photographers’ Gallery, London, England; curators: Alexis Fabry Anna Dannemann.

Women of Land and Smoke: Photographs by Graciela Iturbide and Maya Goded, The Mint Museum Randolph, Charlotte, NC; curator: Jennifer Sudul Edwards

2023 *Graciela Iturbide: Photographs from The Wittliff Collections/ Texas State University*, The Museum of the Big Bend, Alpine, TX

Those who live in the sand: Graciela Iturbide and the Comcáac people, Photography Archive Museum, Mexico City, Mexico; curators: Lorenzo Armendáriz and Silvia Gómez Díaz

Portraits for a Ritual, The Museum of Modern Art, Mexico City, MX; curator: Carlos Segoviano

2022 *Graciela Iturbide, Heliotropo 37*, The Fondation Cartier, Paris, France; curators: Alexis Fabry and Marie Perennès (catalogue)

2019-20 *Graciela Iturbide’s Mexico*, Museum of Fine Arts, Boston, MA; curator: Kristen Gresh. Traveling to National Museum of Women in the Arts, Washington, DC (catalogue)

Graciela Iturbide, Throckmorton Fine Art, New York, NY (brochure)

2018 *Graciela Iturbide: cuando habla la luz*, Palacio de Iturbide, Ciudad de México; curator: Juan Rafael Coronel Rivera (catalogue)

2016 *Graciela Iturbide: A Lens to See*, Ruiz-Healy Art, San Antonio, TX (catalogue)

Frida’s Bathroom/Naturata, Cervantes Institute, New Delhi, India

Graciela Iturbide: 1969-1990, Taka Ishii Gallery, Tokyo, Japan

2015 *Graciela Iturbide: Photographs*, Gabriela Mistral Cultural Center, Santiago, Chile; curator: Cristina Alemparte

Espejo de luz, Graciela Iturbide en México, Galería José Gorostiza, Embajada de México en Guatemala

2014 *Naturata*, Museo Nacional de San Carlos, México (catalogue)

Graciela Iturbide, Photoimagen en el Museo de Arte Moderno de Santo Domingo, República Dominicana

2013 *Graciela Iturbide*, Museo Amparo, Puebla, Mexico; curator: Miguel Cervantes (catalogue)

Graciela Iturbide, Tate Modern, London, England; curator: Yasufumi Nakamori

Graciela Iturbide, á tiré-d'yeux, Box Gallery, Brussels, Belgium

Nature and Self Portraits, Photographs by Graciela Iturbide, Galería Rafael Ortiz, Seville, Spain

Naturata, Chobi Mela VII, International Festival of Photography, Daka, Bangladesh

Graciela Iturbide: Nature, Espacio Simón I. Patiño, La Paz, Bolivia

El Baño de Frida Kahlo, el Arte Espacio CAF, La Paz, Bolivia; curator: Cecilia Lampo

Graciela Iturbide, Throckmorton Fine Art Gallery, New York, NY

2012 *Frida’s Bath*, Frida Kahlo Museum, Mexico City, Mexico

2010 *El Baño de Frida*, Fototeca del Estado Juan C. Méndez, Puebla, México

ASOR, Rose Gallery, Santa Monica, CA

An eye for an eye: Graciela Iturbide, Raghu Rai, Instituto Cervantes, New Delhi, India

2009-1 *Graciela Iturbide*, Hasselblad Exhibition, Fotogalleriet, Photo Biennale, Malmö, Sweden

Graciela Iturbide, Hasselblad Exhibition, Photographic Center of Copenhagen, Denmark

Graciela Iturbide: La sombra de un vuelo, Museo Taller Erasto Cortés, Puebla, México

El Baño de Frida, Galería López Quiroga, Ciudad de México

Graciela Iturbide, Fundación MAPFRE, Sala de exposiciones, AZCA/Fundación MAPFRE, Madrid, Spain; curator: Marta Dahó Masdemont. Traveling to Centro José Guerrero, Granada, Spain; Fotomuseum Winterthur, Switzerland; Pinacoteca de Estado de São Paulo, Brazil; Casal Solleric, Palma de Mallorca, Spain; Museo de Arte Moderno, Ciudad de México; Rencontres d’Arles, Arles, France (catalogue)

México-Roma, Museo Archivo de la Fotografía, Ciudad de México

2008 *Torrijos: The Man and the Myth, Photography by Graciela Iturbide*, America's Society, New York, NY; curator: Nan Richardson (catalogue)

Graciela Iturbide, Ojos para volar, Centro Cultural Recoleta, Buenos Aires, Argentina

Celebration, Throckmorton Fine Art Gallery, New York, NY

	<i>Graciela Iturbide, Weltstar der Fotografie. Die Preisträger der Hasselblad Foundation</i> , Forum Internationale Photographie. Reiss- Engelhorn- Museen, Mannheim, Denmark		
2007	<i>Frida Kahlo, Public Image, Private Life: A selection of photographs and letters</i> , National Museum of Women in the Arts, Washington, D.C. <i>El baño de Frida</i> , Centro de Exposiciones del Aeropuerto Internacional de la Ciudad de México <i>ROMA</i> , Templo de Adriano, Rome, Italy <i>Ojos para volar</i> , Centro de la Imagen, Ciudad de México, México <i>Casa de Frida Kahlo Portfolio</i> . Photo London, Old Billingsgate, London, United Kingdom <i>Graciela Iturbide: The Goat's Dance</i> , The J. Paul Getty Museum, Los Angeles, CA; curator: Judith Keller (catalogue) <i>El Baño de Frida</i> , Teatro Fueddu e Gestu, Villasor, Sardinia, Italy		
2006	<i>Mozambique</i> , Festival di Roma, Museo di Roma in Trastevere, Rome, Italy <i>Eyes to Fly With</i> , Wittliff Gallery, Alkek Library, Texas State University, San Marcos, TX (catalogue) <i>El Ojo de Graciela Iturbide</i> , Galería Alva de la Canal, Universidad Veracruzana, XIII Mes de la Fotografía en Xalapa, México		
2005	<i>La forma y la memoria</i> , Fototeca de Veracruz, Veracruz, México <i>La forma y la memoria</i> , Zapopan Museum, Guadalajara, México <i>Naturata</i> , Museo de Bellas Artes, Río de Janeiro, Brasil <i>Pájaros/Naturata</i> , Centro Fotográfico Manuel Álvarez Bravo, Oaxaca, México <i>Retrospective</i> , Rose Gallery, Los Angeles, CA <i>Graciela Iturbide</i> , Josef Sudek Chamber Gallery of Photography, Prague, Czech Republic		
2004	<i>Birds</i> , Robert Miller Gallery, New York, NY <i>Enlaces/Intersections</i> , SFCC Art Gallery, Moses Lake Museum and Photographic Center Northwest, Seattle, WA <i>Eyes of the Spirit</i> , Contemporary at Blue Star, San Antonio, TX <i>Naturata</i> , Galería López Quiroga, Mexico City, Mexico		
2003	<i>Birds</i> , Rose Gallery, Los Angeles, CA <i>India-México: vientos paralelos</i> , Museo Nacional de Belas Artes, Santiago, Chile (catalogue)		
2002	<i>Pájaros</i> , Galería López Quiroga, Ciudad De México, México		
2001	<i>Graciela Iturbide</i> , Anderson Gallery, Rome, Italy		
2000	<i>Cuaderno de Viaje</i> , Centro Fotográfico Manuel Álvarez Bravo, Oaxaca, México <i>Homenaje a Simone de Beauvoir</i> , Museo Contemporáneo de Arte, Oaxaca, México <i>La Forma y La Memoria</i> , Bogotá, Colombia		
1999	<i>Graciela Iturbide</i> , Helsinki City Art Museum, Helsinki, Finland <i>Visiones de México</i> , Cleveland Museum of Art, Cleveland, OH <i>Thirteen</i> , Blind Spot Issue 13, Robert Mann Gallery, New York, NY <i>Cuaderno de Viaje</i> , Gallery of Contemporary Photography, Los Angeles, CA <i>Graciela Iturbide</i> , Catherine Edelman Gallery, Chicago, IL <i>Graciela Iturbide: Cuaderno de Viaje</i> , Museo de Arte Carrillo Gil, Mexico City, Mexico; curator: Osvaldo Sánchez		
1998	<i>Cerco Blanco</i> , Centro de la Fotografía, Mexico City, Mexico <i>Espíritu Santo</i> , Graphic Studio, Center of Design, University of South Florida, Tampa, FL		
1998-2006	<i>Graciela Iturbide: Imágenes del Espíritu</i> , Philadelphia Museum of Art, Philadelphia, PA. Traveling to Musée d'Art Américain Giverny, France; San Jose Museum of Art, San Jose, CA; Biblioteca Panizzi, Reggio Emilia, Italy; The National Museum of Women in the Arts, Washington, D.C.; The William Benton Museum of Art, University of Connecticut, Storrs, CT; Mexican Fine Arts Center Museum, Chicago, IL; Museum of Fine Arts, Santa Fe, NM; The Blanton Museum of Art, Stephen L. Clark Gallery, Austin, TX; Milwaukee Art Museum, Milwaukee, WI; Throckmorton Fine Art Gallery, New York, NY; curator: Michael E. Hoffman (catalogue)		
			<i>Pasión</i> , Castello dell'Uovo, Naples, Italy <i>Lo Real Maravilloso</i> , Provincia de Prato, Italy
1996	<i>Graciela Iturbide: La forma y la Memoria</i> , Museo de Arte Contemporáneo de Monterrey, Nuevo León, México. Traveling to Colegio de San Ildefonso, Mexico City, Mexico (catalogue) <i>Niños</i> , Metro Centro Médico, FotoSeptiembre, Mexico City, México		
1995	<i>Graciela Iturbide</i> , Adair Margo Fine Art Gallery, El Paso, TX <i>Graciela Iturbide</i> , Gallery of Contemporary Photography, Los Angeles, CA <i>Graciela Iturbide</i> , I Gwangju Biennale, Gwangju, Korea		
1994	<i>Graciela Iturbide</i> , Universidad de Salamanca, Spain		
1993	<i>Graciela Iturbide</i> , Museo del Palacio de Bellas Artes, Mexico City, Mexico <i>En el nombre del padre</i> , Galería Foto Óptica, São Paulo, Brasil; Museo de Arte Moderno, Rio de Janeiro, Brazil <i>Graciela Iturbide</i> , Musée de la Photographie, Centre d'Art Contemporain de la Communauté Française de Belgique <i>Graciela Iturbide</i> , Fundación Telefónica, Madrid, Spain <i>Graciela Iturbide</i> , Chicago Cultural Center, Chicago, IL <i>Graciela Iturbide</i> , The Witkin Gallery, New York, New York <i>Graciela Iturbide</i> , Museo Nacional de Bellas Artes, Mexico City, Mexico		
1992	<i>Graciela Iturbide</i> , Galería Visor, Valencia, Spain <i>Graciela Iturbide</i> , Fundación La Caixa, Girona, Spain <i>En el nombre del padre</i> , Galería Juan Martín, Mexico City, México		
1991	<i>Visiones: Graciela Iturbide</i> , Le Mois de la Photo à Montréal, Maison de la Petite Patrie, Montréal, Canada <i>Rétrospective</i> , Rencontres Internationales de la Photographie, Chapelle du Méjan, Arles, France <i>Graciela Iturbide</i> , Museum of Photography, Seattle, WA; CA		
1990	<i>Juchitán pueblo de nube</i> , Centro Cultural de México, Paris, France and Museum of Photography, Hokkaido, Japan <i>Juchitán de las Mujeres</i> , Galería Juan Martín, Mexico City, Mexico <i>External Encounters, International Imaginings: Photographs by Graciela Iturbide</i> , Museum of Modern Art, San Francisco, CA; curator: Diana C. Du Pont (catalogue) <i>Graciela Iturbide</i> , Ernesto Mayans Gallery, Santa Fe, NM <i>Vecinos</i> , Museo de Artes Fotográficas, San Diego, CA <i>Graciela Iturbide</i> , Galería La Raza, San Francisco, California		
1989	<i>Juchitán pueblo de nube</i> , Side Gallery, Newcastle, Inglaterra; Traveling to: Camera Works, London, United Kingdom and Museo de la Recoleta, Buenos Aires, Argentina <i>Juchitán of the women</i> , Juan Martin Gallery, Mexico City, Mexico		
1987	<i>Juchitán</i> , Cantonal Museum of Fine Arts, Lausanne, Switzerland <i>Graciela Iturbide</i> , Centro de Ricerca per l'Immagine Fotografica, Milan, Italy		
1985	<i>Juchitán</i> , Casa de la Cultura de Juchitán, Juchitán, México		
1984	<i>Graciela Iturbide</i> , La Maison de la Culture, Rennes, France <i>Graciela Iturbide</i> , Center for Creative Photography, University of Arizona, Tucson, AZ <i>Graciela Iturbide</i> , Fernando Gordillo, Managua, Nicaragua		
1983	<i>Graciela Iturbide</i> , Casa de la Cultura Ecuatoriana, Quito, Ecuador <i>Graciela Iturbide</i> , Nikon Gallery, Zurich, Switzerland <i>Graciela Iturbide</i> , Centre Culturel du Mexique, Paris, France <i>Graciela Iturbide</i> , Museo Nacional de Bellas Artes de Cuba, Havana, Cuba		
1982	<i>Graciela Iturbide</i> , Centre Georges Pompidou, Paris, France		
1980	<i>Graciela Iturbide</i> , Casa del Lago, Ciudad de México; Casa de Cultura en Juchitán, Oaxaca, México <i>Graciela Iturbide</i> , Galería de Fotografía de la Casa del Lago de la UNAM., Mexico City, Mexico		
1979	<i>Graciela Iturbide</i> , Salón Nacional de Artes Plásticas- Sección Bienal de la Gráfica Galería del Auditorio Nacional, del Instituto Nacional de Bellas Artes, Mexico City, Mexico		

SELECTED GROUP EXHIBITIONS

2025 *Between Light and Shadow*, Ruiz-Healy Art, New York, NY

2024 *Toward Joy: New Frameworks for American Art*, Brooklyn Museum, Brooklyn, NY; curators: Stephanie Sparling Williams, Caroline Gillaspie, Catherine Futter, Liz St. George, Nancy Rosoff, Dare Turner, Grace Billingslea, and Michael Gibson-Prugh

The Pastoral and the Celestial, Ruiz-Healy Art, San Antonio, TX

Espacios de reflexión y fantasía, Museo Arocena, Torreón, Coahuila, México; curator: Emma Cecilia García Krinsky

2023 *Womanish: Audacious, Courageous, Willful Art*, The McNay Art Museum, San Antonio, TX; curators: Lauren Thompson and Kim Neptune

Eyes That Have Sight. To Look Beyond, The Fundación Cortés, San Juan, PR; curator: Gerardo Mosquera (catalogue)

2021 *Ruiz-Healy Art: Quinceañera*, Ruiz-Healy Art, San Antonio, TX

2019 *Sleep with the Fishes*, Robert Mann Gallery, New York, NY

Transamerica/n: Gender, Identity, Appearance Today, McNay Art Museum, San Antonio, TX; curators: René Paul Barilleaux, Jackie Edwards, Bianca Alvarez, and Lauren Thompson

2018 *Revolution and Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parceró*; curator: Mary MacNaughton, The Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA (catalogue)

Made in Mexico, Ruiz-Healy Art, San Antonio, TX

2017-18 *Radical Women: Latin American Art, 1960-1985*, Hammer Museum, Los Angeles, CA. Traveling to: The Brooklyn Museum of Art, Brooklyn, New York, and Pinacoteca de São Paulo, Brazil; curators: Cecilia Fajardo-Hill and Andrea Giunta (catalogue)

2016 *Mexico Megalopolis*, Fotofestival Knokke-Heist 2016, Knokke-Heist, Belgium

Refugee, Annenberg Space for Photography, Los Angeles, CA; curators: Patricia Lanza and Elisabeth Biondi

2015 *Aquí nos vemos: Fotografía en América Latina, 2000-2015*, Centro Cultural Kirchner, Buenos Aires, Argentina; curators: Gabriel Díaz, Adriana Lestido, and Juan Travnik

Pioneer Women: Mexican Photography, Throckmorton Fine Art, New York, NY

Retratos, Colección Fundación MAPFRE de Fotografía, Museo de la Ciudad de México, Mexico City, Mexico; curator: Carlos Gollonet

Conversaciones: Colección Fotográfica del Bank of America, Antiguo Colegio de San Ildefonso, Mexico City, Mexico; curators: Anne Havinga and Karen Hass

2014 *Urbes Mutantes: Latin American Photography 1944-2013*, International Center of Photography, New York, NY; curators: Alexis Fabry and María Wills

Made in Mexico, Mexican Textiles: Design, Culture, Fashion, Fashion and Textile Museum, London, England; curator: Hilary Simon

Máscaras y rituales, The Conference on Art and Art Projects, Kobe, Japan

INK Miami, Ruiz-Healy Art, Miami, FL

2013 *Myth and Materiality: Latin American Art from the Permanent Collection, 1930-1990*, Santa Barbara Museum of Art, CA; curator: Patricia Lee Daigle

México a través de la fotografía, Museo Nacional de Arte, Mexico City, México

Frida Kahlo, A Life in Art, ARKEN Museum of Modern Art, Denmark; curator: Naja Rasmussen

Calaveras Mexicanas: The Art and Influence of José Guadalupe Posada, Museum of Fine Arts, Houston, TX

Divergent Language: Abstraction and Realism in Latin American Art, Ruiz-Healy Art, San Antonio, TX

2012 *Everything was Moving: Photography from the 60s and 70s*, Barbican Gallery, London, England; curator: Kate Bush

2010 *Mujeres detrás de la lente, 100 años de creación fotográfica en México, 1910-2010*, Centro Cultural Tijuana; curator: Emma Cecilia Krinsky

2009 *Just Around the Corner, un proyecto de Marco Delogu*, Piazza della Provvidenza, Capalbio, Italy; curators: Marina Concetta Monaci, Il Frantoio

2008 *De corazón*, Museo de la Ciudad de México, Mexico City, Mexico

International Exposure: Looking at Contemporary Photography, Ruiz-Healy Art, San Antonio, TX (brochure)

2007-2009 *Cardinal Points/Puntos Cardinales: A Survey of Contemporary Latino and Latin American Art from The Sprint Nextel Art Collection*, Crisp Museum, Southeast Missouri State University, Cape Girardeau, MO. Traveling to Cannon Art Gallery, Carlsbad, CA; Art Museum of South Texas, Corpus Christi, TX; Baum Gallery of Fine Art, University of Central Arkansas, Conway, AR; curators: Elizabeth Ferrer and James Martin

2007 *Colectiva de Fotografía*, Galería López Quiroga, Mexico City, Mexico

Beauty in Art: 21st Century Interpretation, Ruiz-Healy Art, San Antonio, TX (brochure)

2006 Biennale Internazionale di Fotografia di Brescia 2006, appunti per una storia della, *Fotografía al femminile*, Museo Ken Damy, Brescia, Italy

Mois de la Photo in Paris, FOTOSPHERE Gallery, New York, NY

PHOTOGRAPHS OF 'LAS POZAS' The fantastical garden of Edward James in Xilitla, México, Texas Gallery, Houston, TX

2005 *You can't see the forest*, Gail Gibson Gallery, Seattle, WA

Face cachée, Galerie Esther Woerdehoff, Paris, France

Bonjour les enfants!, Centre Régional de la Photographie, Galerie de l'ancienne poste, Douchy-les-Mines, Paris, France

Go figure, Selections from the Photography Collection, Boca Raton Museum of Art, Boca Raton, FL

Accrochage d'été, Galerie Vu, Paris, France

Colectiva de verano, Galería López Quiroga, Mexico City, México

Time, Collotype Fair, Fotosphere Gallery, New York, NY

Colección fotográfica del Concello de Vigo, Centro Portugués de la Fotografía, Porto, Portugal

2004 *Women of México*, Throckmorton Fine Art, New York, NY

Animals and Identity in Contemporary Art, Chelsea Museum of Art, New York, NY

La fuga del rostro, Homenaje a Xavier Villaurrutia, Centro de la Imagen, Mexico City, Mexico

Le donne viste dalle donne, Galleria Carla Sozzani, Milan, Italy

2003 *In Their Mother's Eyes, Women Photographers and Their Children*, Art Center of Plano, Plano, TX; curator: Martina Mettner

Corpus of Meaning: Figures through the Lens of Female Photographers, Museum of Fine Arts, St. Petersburg, FL

The first decade: Masters of Latin American Photography, Throckmorton Fine Art, New York, NY

Invito alla fotografia, Galleria Carla Sozzani, Milan, Italy

Faces, Sepia International, New York, NY

2002 *Global Priority*, a multimedia exhibition of 53 artists from 33 countries, Jamaica Center for Arts and Learning, New York; Organized by Gordon Knox and Heng-Gil Han

2000 *Homenaje a Simone de Beauvoir*, Museo de Arte Contemporáneo, Oaxaca, México

1997 *A History of Women Photographers*, New York Public Library, New York, NY; curators: Naomi Rosenblum and Barbara Tannenbaum

Skulptur im Licht der Fotografie, Museum Duisburg, Deutschland; Traveling to Musée d'art et d'histoire Fribourg, Switzerland; Museum Moderner Kunst Stiftung Ludwig, Wien, Austria

1996 *El Volcán*, Centro de Arte Moderno, Islas Canarias, Spain (catalogue)

1994 *México de las Mujeres*, Galería Arvil, Mexico City, Mexico (catalogue)

1987 *Masters of the Street Museum of Photographic Arts*, San Diego, CA

Latin America Photography, Burden Gallery-Aperture, New York, NY

1986 *39 Mexican Photographers*, Houston Center for Photography, Houston, TX

L'intérieur du Mexique, Centro Cultural Editoriale Pier Paolo Pasolini, Agrigento, Italy

Eight Mexican Photographers, San Francisco Camerawork Gallery, San Francisco, CA
Reserved for Export, San Jose Museum of Art, San Jose, CA
4 Mexican Photographers, New Orleans Museum of Art, New Orleans, LA
10 Mexican Photographers, Museum of Modern Art, New Delhi, India
El empleo o su carencia, organizada por la Organización Internacional del Trabajo, Santiago de Chile
Primer Salón de la Fotografía, Salón de la Plástica Mexicana, Mexico City, México
Segunda Bial de Arte de La Habana, Museo Nacional de Arte, Havana, Cuba
1985 *Fotógrafos Mexicanos*, Galería José Guadalupe Posada, Mexico City, Mexico
Fotógrafos que visitan Ecuador, Casa de la Cultura, Quito, Ecuador
1984 *Tres fotógrafos mexicanos*, Casa de Cultura Fernando Gordillo, Managua, Nicaragua
Brett Weston-Graciela Iturbide, Center for Creative Photography, Tucson, AZ
Trois générations féminines dans la photographie mexicaine, Maison de la Culture, Rennes, France
Fotografía Latinoamericana, Universidad de Génova, Genova, Italy
Primera Bial de Arte de La Habana, Cuba, Museo de Bellas Artes de La Habana, Cuba
Ten Contemporary Mexican Photographers, Diverse Works Gallery, Houston, TX
La fiesta de los muertos, Musée d'Art Moderne de la Ville de Paris, France
Hecho en Latinoamérica II, Salón de Invitados, Casa de las Américas, Havana, Cuba
Visión Actual del Centro Histórico de la Ciudad de México, Museo Nacional de las Culturas, Mexico City, México
1983 *Tres fotógrafos mexicanos*, Museo Nacional de Bellas Artes de Cuba, Havana, Cuba
Trois générations féminines dans la photographie mexicaine, Centre Culturel du Mexique, Paris, France
Photographers from México, Nikon Gallery, Zürich, Switzerland
Fotografía de México, Galería Spectrum, Zaragoza, Spain
Juchitán: retrato de un pueblo, Casa de Cultura Ecuatoriana, Quito, Ecuador
Fotografía contemporánea en México, Museo de Arte Moderno, Mexico City, México
Plástica Contemporánea en México, Museo Universitario del Chopo, Mexico City, México
Amigos de Benito Messeguer. Homenaje al artista, Salón de la Plástica Mexicana, Mexico City, México
Fotografía Mexicana, Galería Fotografi Witryna, Plock, Poland
Bestiario, Galería OMR de México, Mexico City, México
La Juventud en México, Galería José Guadalupe Posada, INA/CREA, Mexico City, Mexico
Colectiva de Fin de Año, Foro de Arte Contemporáneo, Mexico City, México
1982 *Contemporary Photographers from Mexico*, Studio 24, San Francisco, CA
Hecho en Latinoamérica I, Casa de la Cultura Ecuatoriana, Quito, Ecuador
Personajes de la Ciudad, Casa de la Fotografía, Mexico City, México
Fotografía Mexicana, Galerías 23 y 12, Havana, Cuba
Fotografía Latinoamericana 1860-1980, Museo de Arte Moderno, Madrid, Spain
Fotografie Lateinamerika 1860-1980, Festival Horizonte 82, Berlin, Germany
Women in the magic mirror, Centre Georges Pompidou, Paris, France
El retrato, Casa de la Fotografía, Mexico City, México
Homenaje a Wilfredo Lam, Foro de Arte Contemporáneo, Mexico City, Mexico
Mexikansk Fotografi, Kulturhuset, Stockholm, Sweden
Il dare e l'avere di Franco Fontana, Sala delle Colonne, Palazzo Municipale di Nonantola, Italy
1981 *Hecho en Latinoamérica II*, Salón de invitados, Palacio de Bellas Artes, Mexico City, México
Siete Portafolios Mexicanos, Forum Stadtpark, Graz, Austria
Ten by Ten from México, Centro Cultural Chicano "La Raza," Austin, TX
Fotografie Lateinamerika 1860-1980, Museo Kunsthau, Zürich, Switzerland
Diez por diez, Galería Tonantzin, Austin, TX

1980 *Primera Bial de Fotografía*, Galería del Auditorio Nacional, INBA, Mexico City, Mexico
Siete Portafolios Mexicanos, Centre Culturel du Mexique, Paris, France
El desnudo fotográfico: Antología de la fotografía mexicana relacionada al desnudo imaginario, *Photographes contemporaines du Mexique*, Musée Picasso, Château d'Antibes, France
1979 *Hecho en Latinoamérica*, Palacio de San Giovanni, Turín; Giardini della Biennale, Venice, Italy
Soirée Amérique Latine, Festival d'Arles, France
Fotógrafos Mexicanos: donación a la colección permanente de la Casa de las Américas, Galería Latinoamericana, Casa de las Américas, Havana, Cuba
1978 *Contemporary Photography in Mexico*, *Nine Photographers*, North Light Gallery, Arizona State University, Tempe, AZ
Four Young Mexican Photographers, Corcoran Gallery of Art, Washington, D.C.
Primera Muestra de Fotografía Latinoamericana Contemporánea, Museo de Arte Moderno, INBA, Mexico City, México
1976 *10 fotógrafos ingresan al Salón de la Plástica*, Salón de la Plástica Mexicana, Mexico City, México
1975 *Tres fotógrafas mexicanas*, Galería José Clemente Orozco, México City; Midtown Y Gallery, New York, NY

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Books & Publications

Ahumada, Alicia, Elena Poniatowska, and Germán Dehesa. *México Indio: Testimonios En Blanco Y Negro*. México: InverMexico, 1993.
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Bellatín, Mario. *El baño de Frida Kahlo*. Mexico City: RM Mexico, 2009.
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--- *México de las Mujeres: Fotografías de Lola Álvarez Bravo, Kati Horna, Graciela Iturbide, Tina Modotti, Mariana Yampolsky*. México, D.F.: Galería Arvil, 1994.
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Charpenel, Patrick, and Hans Ulrich Obrist. *Hans Ulrich Obrist: Conversations in Mexico*. Mexico City: Fundación Alumnos 47, 2016.
Dahó, Marta, Carlos Martín García, and Juan Villoro. *Graciela Iturbide*. Madrid: Fundación MAPFRE y Editorial RM, 2025.
Dahó, Marta. *Graciela Iturbide*. Mexico City: RM Mexico; Madrid: Fundación MAPFRE, 2009.
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Fetterman, Peter. *Woman: A Celebration*. San Francisco, CA: Chronicle Books, 2003.

Fellah, Nadiyah Rivera. *Picturing the Border*. New Haven: Yale University Press, 2024.

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Henestrosa, Andrés. *Los hombres que dispersaron la danza*. Carla Zarebska, México, D.F., 1995.

Hopkinson, Amanda. *Desires and Disguises: Five Latin American Photographers*. London: Serpent's Tail, 1992.

Iturbide, Graciela, and Alfonso Morales Carrillo. *White Fence*. Barcelona | Mexico City: RM 2024.

Iturbide, Graciela, and Luis Barjau. *Los Que Viven En La Arena*. Fonapas: Instituto Nacional Indigenista, 1981.

Iturbide, Graciela, and Verónica Volkow. *Sueños De Papel*. México: Fondo De Cultura Económica, 1985.

Iturbide, Graciela; Elena Poniatowska; y Mario Bellatin. *Graciela Iturbide: Juchitán De Las Mujeres*, 1979-1989. Oaxaca, Oax., México: Calamus Editorial, 2009.

Iturbide, Graciela, and Osvaldo Sánchez. *En El Nombre Del Padre*. México, D.F.: Ediciones Toledo, 1993.

Iturbide, Graciela, and Erika Billeter. *Fiesta Und Ritual: Graciela Iturbide*, Switzerland: Benteli Werd Verlags A.G., 1994.

Iturbide, Graciela, Alfredo López Austin and Roberto Tejada. *Images of the Spirit*. New York: Aperture, 1996.

Iturbide, Graciela, Raghu Rai, Sebastião Salgado, and Natalia Gil Torner. *India, México: Vientos Paralelos*. México: Antiguo Colegio De San Ildefonso, 2002.

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Iturbide, Graciela, Fabienne Bradu and Alejandro Castellanos. *Eyes to Fly With: Portraits, Self-portraits, and Other Photographs*. Austin: University of Texas Press, 2006.

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Kwang-ju International Biennale: Beyond the Borders. Seoul: Gwangju Biennale Foundations, 1995.

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Uneternal City. Catálogo de la exposición. Venice Architecture Biennale. Venice, Italy, 2008.

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Articles & Essays

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Basciano, Oliver. "Graciela Iturbide on grief, joy and the power of birds." *Financial Times*, February 3, 2022.

Brandes, Stanley. "Graciela Iturbide as an Anthropological Photographer." *Visual Anthropology Review*, Vol. 24, Issue 2, 95-102.

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De la Torre, Mónica. "Eyes To Fly With," *Artforum*, November 16, 2020.

Dickson, Andrew. "Graciela Iturbide's surrealist take on Mexico." *The Financial Times*, June 30, 2024.

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Gawel, Anna, and Kate Oczypok. "Graciela Iturbide Captures a More Nuanced Portrayal of Her Homeland." *The Washington Diplomat*. May 4, 2020.

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Holliday, Taylor. "Iturbide's Intimate Portraits, Surreal but True." *The Wall Street Journal*. January 29, 2008.

Jansen, Charlotte, and Graciela Iturbide. "Graciela Iturbide on the Democratic Nature of Photography." *Frieze Magazine*, May 5, 2022.

--- "Graciela Iturbide review – death-soaked genius from a Mexican master." *The Guardian*, June 24, 2024.

--- "Graciela Iturbide's Mexico." *British Journal of Photography*, January 7, 2019.

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William Meyers. "'Graciela Iturbide's Mexico' Review: Life and Death South of the Border." *The Wall Street Journal*, January 29, 2019.

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Miranda, Carolina A. "Graciela Iturbide talks about going viral, L.A. cholos, and shooting Frida Kahlo's bathroom." *LA Times*, July 28, 2017.

Moroz, Sarah. "Graciela Iturbide: on her life in photography." *Artforum*, February 11, 2022.

Nieves, Evelyn. "Graciela Iturbide's photos of Mexico make 'visible what, to many, is invisible." *The New York Times*, January 1, 2019.

Noriega, Christina. "This Upcoming Graphic Novel is an Ode to Mexican Photographer Graciela Iturbide." *Remezcla*, September 26, 2017.

Pierce, Barry. "Shadowlines: This new exhibition showcases Graciela Iturbide's incredible photographs of Mexican culture." *Hero*. May 29, 2024.

Recinos, Eva. "This Artwork Changed My Life: Graciela Iturbide's 'Nuestra Señora de las Iguanas." *Artsy*, February 8, 2020.

Romo, Ricardo. "Graciela Iturbide: Borderland Images from East Los Angeles and Tijuana." *Latinos in America*, December 6, 2025.

--- "Ricardo Romo's Tejano Report 12.05.2025 Graciela Iturbide Borderland Images." *Latinopia*, December 5, 2025.

Rosen, Miss. "Graciela Iturbide's Luminous Portrait of Chicano Los Angeles." *Blind Magazine*, May 21, 2024.

Sala, Bartolomeo. "Graciela Iturbide: *Shadowlines*." *The Brooklyn Rail*. September 2024.

Scott, Chadd. "Graciela Iturbide and Maya Goded's photography exhibited together for the first time." *See Great Art*. November 22, 2024.

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SELECTED PUBLIC COLLECTIONS

Bennington College, Bennington, VT
 Bert Hartkamp Collection, Amsterdam, The Netherlands
 Bibliothèque Nationale de France, Département des Estampes et de la Photographie, Paris, France
 Brooklyn Museum, Brooklyn, NY
 Brown University, Providence, RI
 Casa de la Cultura de Juchitán, Juchitán, Oaxaca, México
 Casa de las Américas, Havana, Cuba
 Center for Creative Photography, Tucson, AZ
 Centro Fotográfico Manuel Álvarez Bravo, Oaxaca, México
 Cleveland Museum of Art, Cleveland, OH
 Consejo Mexicano de Fotografía, Mexico City, Mexico
 Essex Collection of Art from Latin America, Colchester, England
 Fototeca de Cuba, Havana, Cuba
 Franco Fontana Collection, Milan, Italy
 Gelman Collection, Mexico City, Mexico
 J. Paul Getty Museum Collection, Los Angeles, CA
 Los Angeles County Museum of Art, Los Angeles, CA
 MAPFRE Foundation, Madrid, Spain
 Metropolitan Museum of Art, New York, NY
 Moderna Museet, Stockholm, Sweden
 Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
 Museum Folkwang, Essen, Germany
 Museum of Contemporary Photography, Chicago, IL
 Museum of Fine Arts, Houston, TX
 Museum of Modern Art, New York, NY
 Museum of Photography, Hokkaido, Japan
 National Gallery of Art, Washington, D.C.
 National Museum of Women in the Arts, Washington, D.C.
 Philadelphia Museum of Art, Philadelphia, PA
 Riverside Museum of Photography, Riverside, CA
 San Francisco Museum of Modern Art, San Francisco, CA
 Tate Modern, London, England
 The Erna and Victor Hasselblad Foundation, Gothenburg, Sweden
 University of Parma, Parma, Italy
 University of Texas at San Antonio, San Antonio, TX
 Victoria and Albert Museum, London, England
 Wittliff Collections, Texas State University, San Marcos, TX



