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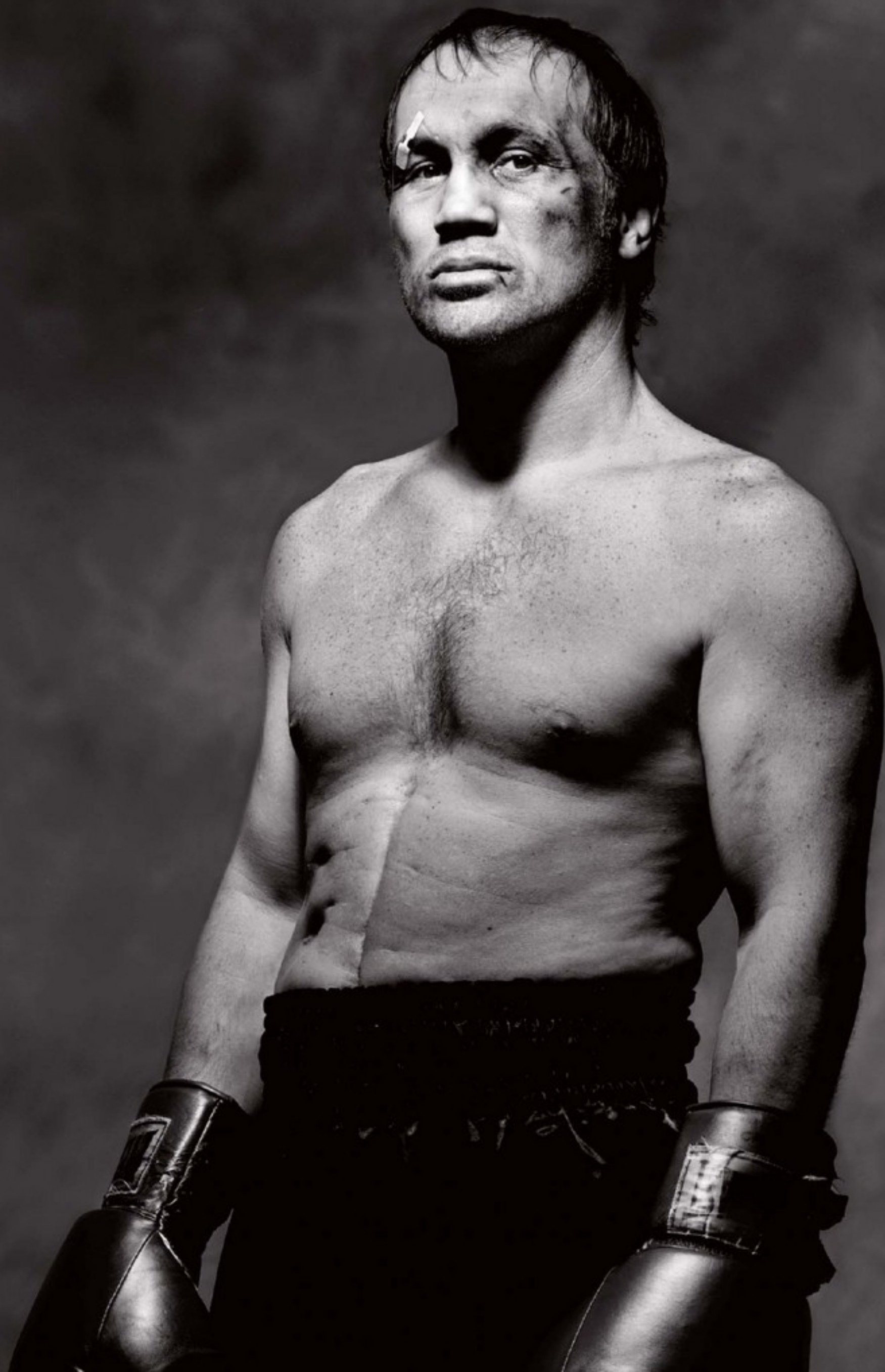
IMAGES

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On the Cover:
A sampling of our
winning images
(see page 53).

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CHRIS ANTHONY

Special Section

Our 2nd Annual Images of the Year Competition 53

It's back...a photo competition as only *American Photo* could conceive it. We wanted to find the best images made in 2007, by professionals and amateurs alike. And we wanted to look at the entire visual culture, from photojournalism and portraiture to commercial and student work. Thousands of photographers from around the globe entered. And now it is time to reveal the winners.

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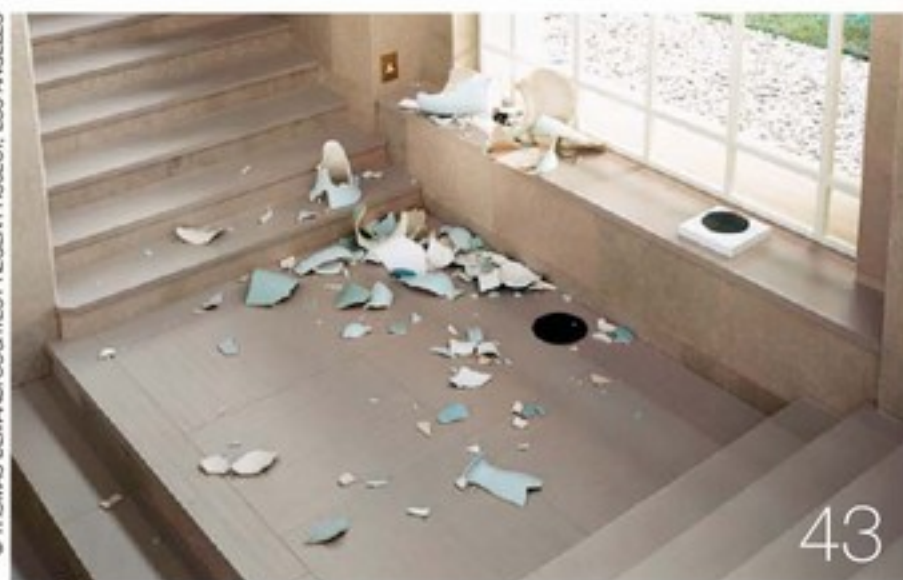


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Portfolio

The Best Photo Books of the Year 89

Don't do your last-minute holiday shopping until you've read our review of the best photo books of the season. The selections range from the very big and luscious (a \$400 retrospective of Ralph Lauren ad imagery) to the small and personal (Jim Dow's singular look at North Dakota).

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AMERICAN PHOTO

Volume XXIX Number 1 January/February 2008

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JUDGMENT DAY

ANDY KROPPA



Here you see the four people responsible to choosing the winners of our second annual Images of the Year Competition: publisher and filmmaker James Crump, famed creative director Marc Balet, photo-journalism legend Eliane Laffont, and *American Photo* Executive Editor Russell Hart. They did a wonderful job comparing a wide range of imagery. "It's always apples and oranges," lamented Laffont. See the fruits of their labor in our contest section beginning on page 53.

AMERICAN
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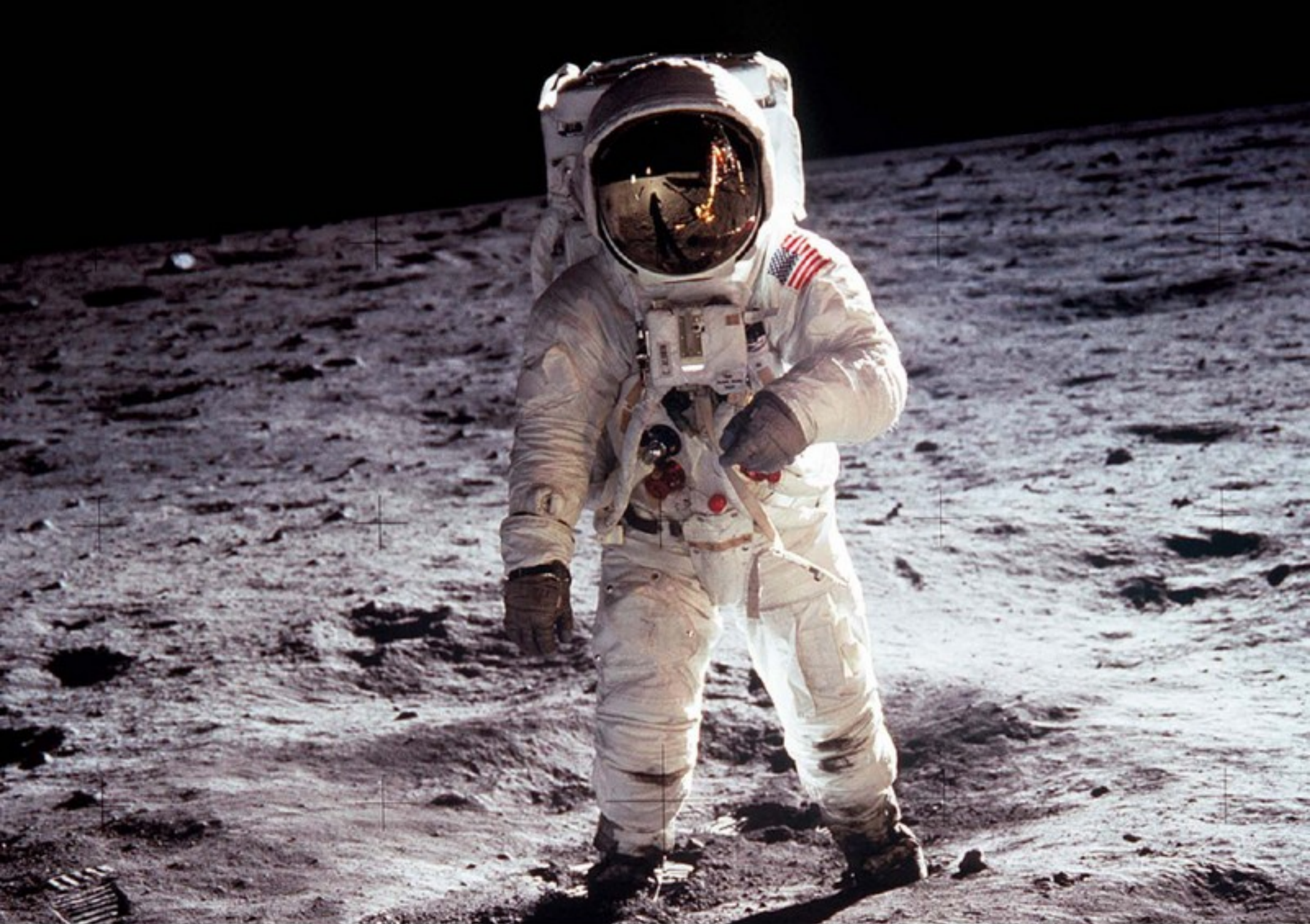
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PHOTO FORUM

QUESTIONS, ANSWERS, AND OPINIONS FROM OUR ONLINE FORUM

PORTFOLIOS AND CAREERS

Philter writes: Truth in portfolios...

Okay, let's face it: You're not going to put a bad photo up in your portfolio when you attempt to "sell" yourself to a potential client (Websites included). But is it wrong to advertise yourself with only your best shots?

We all have shots that we probably will never be able to make again—shots when we happened to be in the right place at the right time and grabbed the perfect light. People often hire us based on those shots in our portfolios, so I was wondering if it seems wrong to put those special shots up when it may not be possible under future conditions to reproduce such phenomenal results?

From ronk

But there is always the potential to achieve. Hey, you saw the opportunity and pounced on it. Many would never have realized that there was an opportunity to exploit.

Besides, if the conditions were the same as in a studio where the lighting can be controlled...

From AstroImager

Being able edit your portfolio so it's relevant to the viewer is an important skill. As for once-in-a-lifetime shots: If they're relevant to the job, put them in. It shows you can take advantage of opportunities that come your way and make the most of them. That's also a skill—not dumb luck!

From AndyK

I show my best shots in my portfolio, but I tend to think they are representative of my work. Every once in a blue moon somebody asks to see all the shots from a typical wedding. I have one album (about 140 4x6 prints) that I let them look through. If they cannot judge the quality of my work from that (plus my Website), then it's probably better for them not to hire me.

Like most photographers, I weed out any goofs I make, plus all the portraits with closed eyes or the shots with someone walking in front of the group that I'm focusing on. One dad loved his daughter's wedding album, so much that after he, his wife, and his newlywed daughter looked through it very slowly, he went through the whole thing two more times. As he shook my hand (after writing a check for the balance due, of course), he said, "Man, I just can't believe it. All the shots are just great! Not a bad one in the bunch!" I smiled and thanked him, without mentioning the editing process I go through.

From pixeldog

What you're really showing your client with your portfolio is that you have the ability to recognize above-average scenes and make the most of them visually. So if you shoot something that's a once-in-a-lifetime moment, and you have a high-quality image, then you (continued on page 13)

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- JEFFREY AARONSON
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**From
pixeldog**

(continued from page 10)
should be using it. There is no dishonesty in putting your best foot forward if in fact you really did the work.

**Gravity13
writes:
Should I
pursue a
future
career in
photogra-
phy?**

I'm a junior in high school and I got into photography last year when I took a course at school. I was never really into photography before that, but I was always interested in art and really enjoyed drawing. After I took the digital photography class and used Photoshop, I was hooked. I would bring my camera with me practically everywhere and shoot photos of random things whenever I was with friends or family. Many people have told me that I take "artistic photos," whatever that means. I told my mom I wanted to be a pro photographer, but she said they don't get paid a lot and it's hard to find a job. Am I disappointed? Yes. Any advice?

**From
the_jciguru**

I'm not going to tell you yes or no, but I will tell you it's a tough world out there to have a full-time job as a photographer. When I was in high school I took a couple of photography courses and wanted to go to photography school. My mom gave me the same advice...it doesn't pay well. So I ended up getting a B.A. in the computer field. Now I have a great paying job while still doing my bird photography. I'd say talk to your guidance counselor. Also sit down with your photo teachers and listen to what they have to say.

**From
coppertop**

This may sound like the easy answer, but the choice is yours. The one piece of advice I would offer is to have a plan B. I worked my way through college as a newspaper photographer and had every intention of making a career out of it. When the jobs became thin

and the pay not so great, I fell back on my criminal justice degree. In the meantime, visit local photo studios and ask if you could intern. Shoot for the school newspaper or yearbook. Contact local newspapers and see if they need any freelance work. Go to car dealers and ask if they need advertisement shots that are used in the local papers. Work for free (or to just break even) if you have to because the experience will be worth the effort.

**From
Astrolmager**

You've already had some good advice here. Having become a full-time pro just about a year and a half ago, I'll add my two cents.

A standard photographer for a medium to large newspaper isn't going to make very much. Running your own business brings the possibility of a good living, but the risks are also much higher.

In 2005 I made exactly \$950 from photography. In 2006 I made about \$35,000 from photography. In 2007 I'll clear \$120,000. Is it easy? Nope. I work very hard at it. I take every opportunity to market myself, to gain exposure, to get new work. You can't be shy about promoting yourself, you can't sit back and expect your wonderful pictures to bring work to you. You'll have to work long hours, weekends, holidays. But if you really love it, and you're passionate about it, it's worth every minute.

After a 20-year career in hardware and software engineering, doing what I love has made me happier and given me greater satisfaction than I've ever had before. If you are passionate about photography, then by all means explore it as a career. It's possible to make a very good living and have great satisfaction with your work if you do.

It's also possible to fail miserably, or to barely make a living. It's up to you.



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March 5-9, 2008

Nikon Professional Photographers: Mark Alberhasky and Rob Van Petten

San Antonio



Get ready for a Southern flavored photography workshop in San Antonio, where dynamic additions to your portfolio await you! Begin high above the city, atop the Tower of the Americas, focusing your lens on spectacular 360° views. Corral and capture the spirit of the Old West at Enchanted Springs Ranch, with its working ranch and authentic buildings harkening back to the days of saloons and cowboys. Finding fantastic shots will be a snap at the San Antonio Zoo, which boasts more than 3,800 amazing animals. Prepare for "round the clock" action at El Mercado where you will take away lively action shots of Mexican dancers performing in colorful traditional costumes. Don't forget the Alamo or San Fernando Cathedral, sites as famous for their rich history as their memorable photo ops. Sign up today for the chance to fill your frame with the picturesque people and places of San Antonio!

March 28-30, 2008

Nikon Professional Photographers: Tom Bol and Rosanne Pennella

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April 20–30, 2008

Nikon Professional Photographers:
Steve Simon and Rob Van Petten

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ROBERT TRACHTENBERG

Our second annual Images of the Year Competition begins on page 53. This year we received entries from individual photographers all around the globe, from photo agencies, and from magazines, and the quality of the work exceeded our wildest hopes. I want to thank everyone who took the time to enter: It was an honor to be able to look at every picture. I also want to thank the four judges who picked the winners—I was there when they did it, and I can tell you that their job was not an easy one. (See *Inside American Photo*, page 8.) In the end, when all the pictures had been sorted and selected, something wonderful emerged: a true photo annual, featuring the finest work made in the past year, by famous photographers and by photographers whose names are not well known. Congratulations to all.

Elsewhere in the issue we provide other clues to the state of the art of photography at this moment in history. Our annual review of the best photo books of the season (Portfolio, page 89) is particularly revealing. Even a decade ago the idea of publishing a book was something that most photographers only dreamed of; big vol-



umes featuring an artist's life's work were eagerly anticipated by a broad audience. Today's photography books are often more sharply focused works, and more often than not created by emerging and mid-career photographers. In our list you'll find a degree of innovation and surprise that would have once seemed impossible.

Photography once also had to struggle to be recognized as an art, but those days are long gone. Prices for photography are rising across the board, and collectors are clamoring to find out which artists are hot (and which are not). Collecting expert Stephen Perloff (editor of *The Photograph Collector* newsletter) lets you in on plenty of secrets in his well-researched roundup of the photo market (State of the Art, page 43).

Executive Editor Russell Hart has the job of following the evolving technology of photography, and in this issue we look at

Clockwise from this page, top: A portrait of Rose McGowan from Bettina Rheims's book *Heroines*; one of Jill Greenberg's bear studies; a winning contest image by Robert Trachtenberg; a collectible photograph by Desiree Dolran.

some sophisticated, ten-megapixel point-and-shoot cameras that are most certainly not just for amateurs (Editor's Choice, page 26). You can also find our product selections (as well as book selections, art selections, and an extended portfolio of contest winners) at our Web home,

AmericanPhotoMag.com. Speaking of the Web, you can always find the latest news of the visual culture on our State of the Art blog (www.stateoftheart.pophoto.com). Want to see what we have been saying there recently? Head straight to our new department, Photo Post, on page 22.

David Schonauer

David Schonauer, EDITOR IN CHIEF

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INSIDE

PHOTOGRAPHY

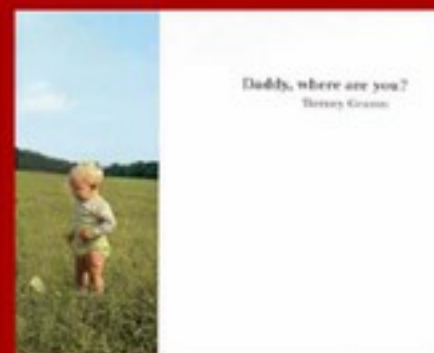
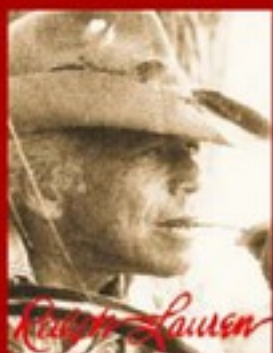


White House photographer David Hume Kennerly (right) with President Ford.

In August 1974, after Richard Nixon resigned, Gerald Ford became president of the United States. Faced with a nation in crisis, Ford brought a new openness to the Oval Office, along with a new White House photographer, **David Hume Kennerly** (seen at far right in this photo). Over the next two years, Kennerly would not only record the intimate moments of history but also redefine the idea of political photography. Now his pictures are collected in a new book. See page 33.

**AN
UNCOMMON
MAN**

20 SEE IT NOW **22** PHOTO POST **26** EDITOR'S CHOICE **33** ARTIST



PAUL TAYLOR/COURTESY HALLMARK MUSEUM OF CONTEMPORARY PHOTOGRAPHY

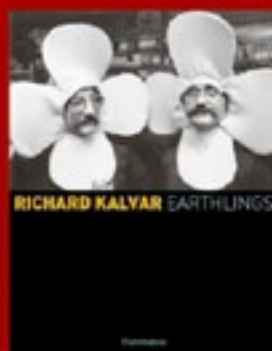


Paul Taylor's "Untitled CT River Landscape #17" from the Hallmark's inaugural show in its expanded space.

SEE IT NOW

A FLORIDA FESTIVAL, AN EXPANDED PHOTO SPACE, AND A BIG BIRTHDAY
PHOTOGRAPHY AT LARGE

Following in the footsteps of several photography museums that have recently expanded their exhibition space, the **Hallmark Museum of Contemporary Photography** in January unveils a new gallery that will double its capacity. Scheduled to open on January 21, 2008, the museum's new 2,300-square-foot space in Turner Falls, Massachusetts, sits just down the block from the original museum (which will remain in use with expanded storage facilities). The inaugural exhibitions will be



BOOK GIVEAWAY

We decided this year's crop of photo books was just too good for us to keep all to ourselves. For a chance to win one of these books, send a postcard with your name, address, and the book you're interested in to **American Photo Book Giveaway**, 1633 Broadway, 43rd Floor, New York, NY, 10019, by February 29.

Susan kae Grant's *Night Journeys* and Paul Taylor's *Themes and Variations*. According to executive director Paul Turnbull, the extra space will give the museum a chance to exhibit younger or lesser-known photographers, including students of photography. New decked-out conference and meeting rooms will also facilitate educational programs and lectures, which are a growing aspect of the Hallmark's mission.

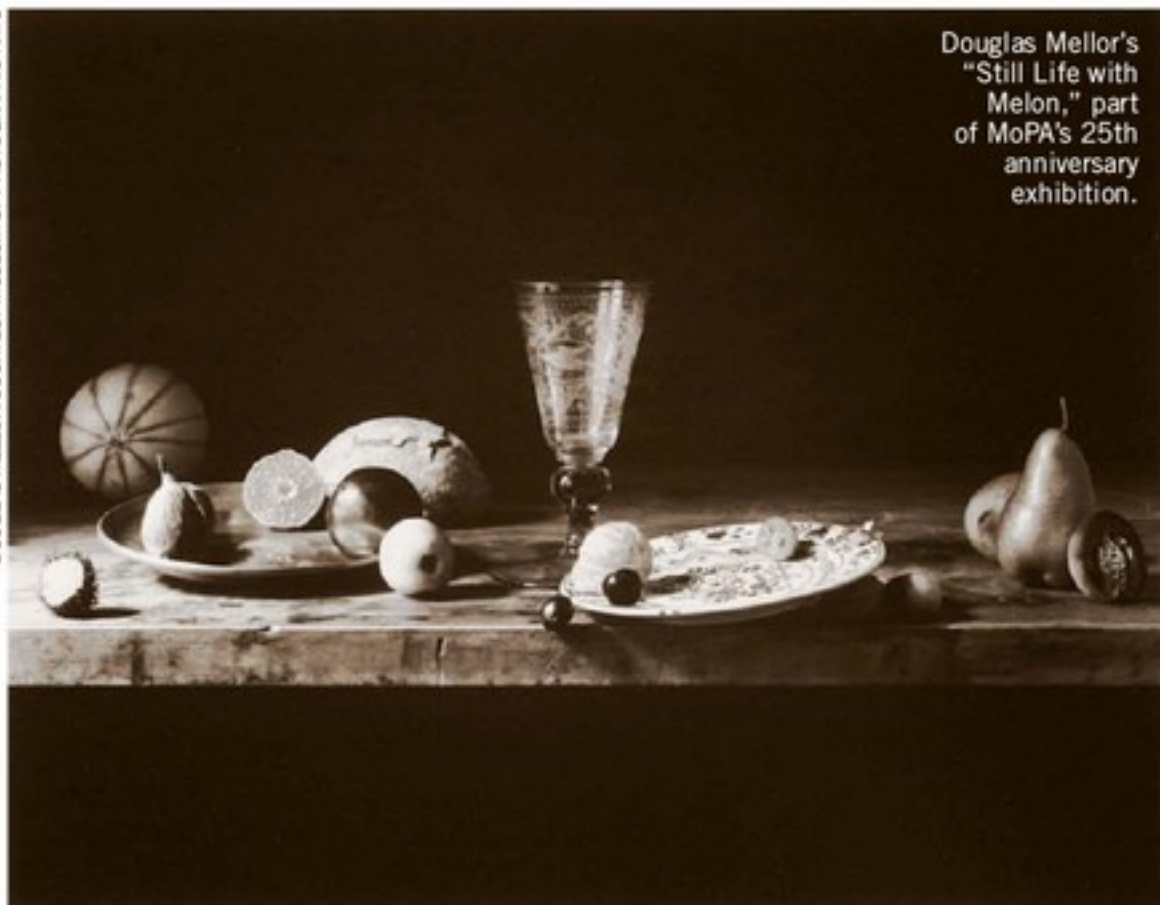
The Museum of Photographic Arts in San Diego turns 25 this year, and to celebrate it's putting up several big shows in January. The main exhibition, *The Photographer's Eye: Ways of Seeing From the Permanent Collection*, pays homage to John Szarkowski, the legendary director of photography at MoMA from 1962 to 1991, who died last year. *Picturing the Process* goes back to a much earlier period in photography's history, the time from its invention in 1839 to the early 20th century. By highlighting innovators in the medium, the show describes the huge changes in photography since its earliest days. Finally, *Measured Time: MoPA at 25*, chronicles the museum's own history, with images from the permanent collection to illustrate important artists whose first solo shows were at the museum.

Conceived as a kind of Arles in Florida, **FotoFusion** strives to bring together photographers for a photo family reunion—this year from January 15 to 19. The 13th annual festival, which is presented by the Palm Beach Photographic Center in Delray Beach, includes a full week of workshops, seminars, portfolio reviews, and community events. Distinguished guests and participants include Anthony Bannon, the director of George Eastman House; James Colton, *Sports Illustrated's* photo editor; and renowned photographers such as Debbie Fleming Caffery, Ed Kashi, and David Hume Kennerly. —MIKI JOHNSON

An image by
Jim Zuckerman
from FotoFusion
2008.



DOUGLAS MELLOR COURTESY MUSEUM OF PHOTOGRAPHIC ARTS



Douglas Mellor's
"Still Life with
Melon," part
of MoPA's 25th
anniversary
exhibition.

10 YEARS AGO

In early 1997 everybody's favorite commercial-as-high-art photographer **David LaChapelle** had just released his first book, *LaChapelle Land*. And not surprisingly *American Photo* was singing his praises in our January/February issue. "He may be a master for the 1990s," editor David Schonauer predicted. As it turns out, he's doing pretty well for himself this decade, too.



FROM THE ARCHIVE: THIS MONTH IN AMERICAN PHOTO

20 YEARS AGO



American Photo (originally *American Photographer*) also featured LaChapelle in February 1987 for the first time ever as our "New Face" in fashion photography. The images from the then 24-year-old photographer were demure compared with the surreal neon chic he's now known for—but we still saw his potential and guessed the young LaChapelle would go far.

PHOTO POST

AMERICAN PHOTO'S "STATE OF THE ART" BLOG BRINGS YOU BREAKING NEWS FROM THE VISUAL CULTURE

HIGHLIGHTS & LOWLIGHTS



© PETER TURNLEY

Highlight: The U.S. Supreme Court rules in favor of *Harper's* magazine and photojournalist Peter Turnley, who were sued for invasion of privacy by relatives of a dead U.S. soldier shown in one of Turnley's images. The photo, taken at the funeral of Sergeant Kyle Brinlee and published in 2004, showed the soldier, who was killed in Iraq, in an open casket. The courts ruled that the funeral was a newsworthy event.

Lowlight: The California legislature hastily passes a law giving the estates of dead celebrities the right to control use of images of the famously departed for commercial purposes. The law, which effectively protects commercial rights by stepping on the idea of copyright protection for photographers, was passed as the result of powerful lobbying by Marilyn Monroe LLC, the company that controls the name and image of the late actress. Last spring the company was successfully sued by the heirs of Milton Greene and other photographers. The new law overrides those court rulings.



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© JAMES BALOG

Highlight: The Extreme Ice Survey Website (extremeicesurvey.org) archives an impressive array of images documenting the planet's melting glaciers. The EIS, conceived by photographer James Balog, uses traditional and time-lapse photography to firmly document the terrifying speed at which the earth's ice is now shrinking.

Lowlight: Dallas resident Justin Ho-Wee Wong takes a picture of a friend at a church-sponsored car wash, uploads the photo to Flickr, and later finds the image used in an advertisement for Virgin Mobile in Australia. Wong, whose license for the photo allowed it to be used by anyone as long as he was credited, sued anyway, claiming the image invaded the privacy of his friend.

To visit our blog, go to stateoftheheart.pophoto.com.



© JUSTIN WONG

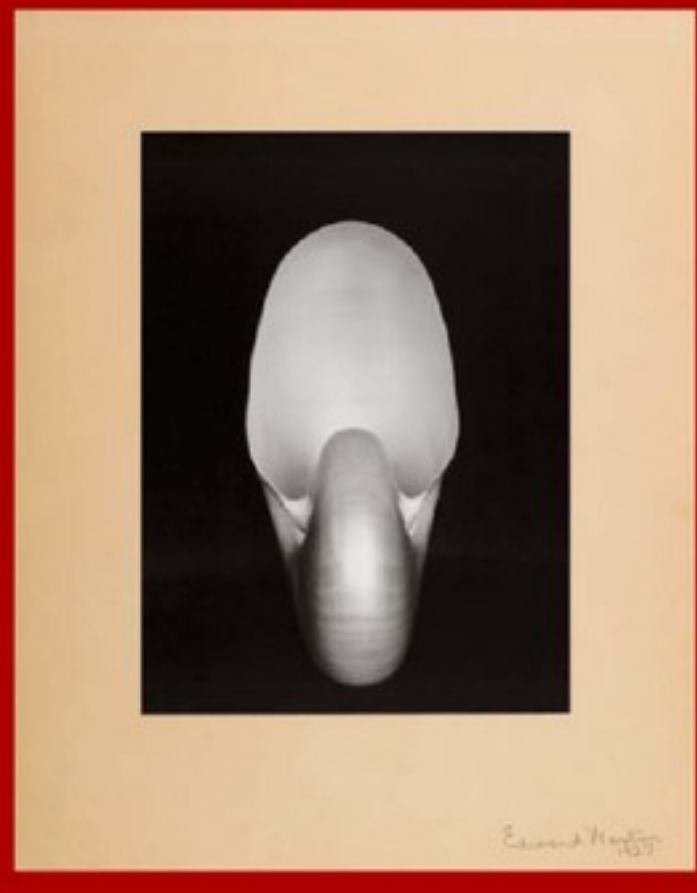


MAGAZINE WATCH

Order of the Garter: As we noted, the best photographs rarely need to be explained, which was convenient in the case of these images by **Coppi Barbieri**, since they left us speechless. The husband-and-wife photo team (Fabrizio Coppi and Lucilla Barbieri) combined lingerie, jewelry, and impeccable light to create images of stunning opulence. Sometimes, enough is never too much. The images appeared in the fall issue of *V* magazine. **RATING: ★★★★★** (out of four stars).

ART WATCH

Million-Dollar Weston: Among the many considerable highlights of the fall 2007 photography auctions in New York was this 1927 print of Edward Weston's "Nautilus," which sold for **\$1,105,000** at Sotheby's. It was the first time a Weston image had broken the million-dollar barrier and another indication that the art market for photography continues to leap upward, despite the shaky economy (see our special collecting feature on page 43 for more evidence of the rising market).



COURTESY SOTHEBY'S

Pentaxian Profile:

Godfrey DiGiorgi



ALL IMAGES © GODFREY DIGIORGI

“My passion is to use my Pentax to capture telling details, the little things that are so dear, and so at risk in today’s environment.”—Godfrey DiGiorgi

“I had three dreams—to be an astronaut, to work for Apple, and to be a professional art photographer,” recalls Godfrey DiGiorgi of Sunnyvale, California. “Well, I never became an astronaut, but I did work for NASA, developing digital imaging technology, and I was at Apple for over 12 years, ending up as a technology manager. Now I’m pursuing my most heartfelt dream of all—earning my living as an artist with a camera, revealing the transcendent in what we see every day—human interactions, juxtapositions, and nature. My mission is to get people to pay attention, to feel emotion, and of course to value my work.” Given his extraordinary eye, uncommon insight, and superb craftsmanship, it’s hardly surprising that DiGiorgi’s work has been accepted by several noted galleries (Studio 333, Pacific Art League Gallery) and is generating increasing sales among collectors of fine photography.

DiGiorgi, who took up photography at the age of nine (!) made the digital transition early, but he wasn’t satisfied with the DSLRs he tried. “In 2004 I made the move to Pentax with the *ist DS,” he notes. “I picked it because, like all Pentax cameras, it’s solid, lightweight, affordable, and practical, and its controls are intuitive and easy to remember. I also needed a 14mm lens to achieve my signature intimate still life perspectives, and the Pentax DA 14mm f/2.8 lens proved to be superior to all the other 14mm lenses

I tested. I soon discovered that both the camera and the other Pentax lenses I tried were truly amazing.”

“Finally after two happy years and over 30,000 exposures, I moved up to my present Pentax K10D,” says DiGiorgi. It’s a camera that fulfills every promise of the system and takes it to an entirely new level. It not only delivers exquisite 10-megapixel imaging performance, it’s also more responsive, provides enhanced image control, and it’s tightly sealed and totally impervious to weather. The K10D has never given me the slightest trouble, but a pro should have a backup camera, so I’m buying a second K10D body. Why not? It’s such a phenomenal value!”

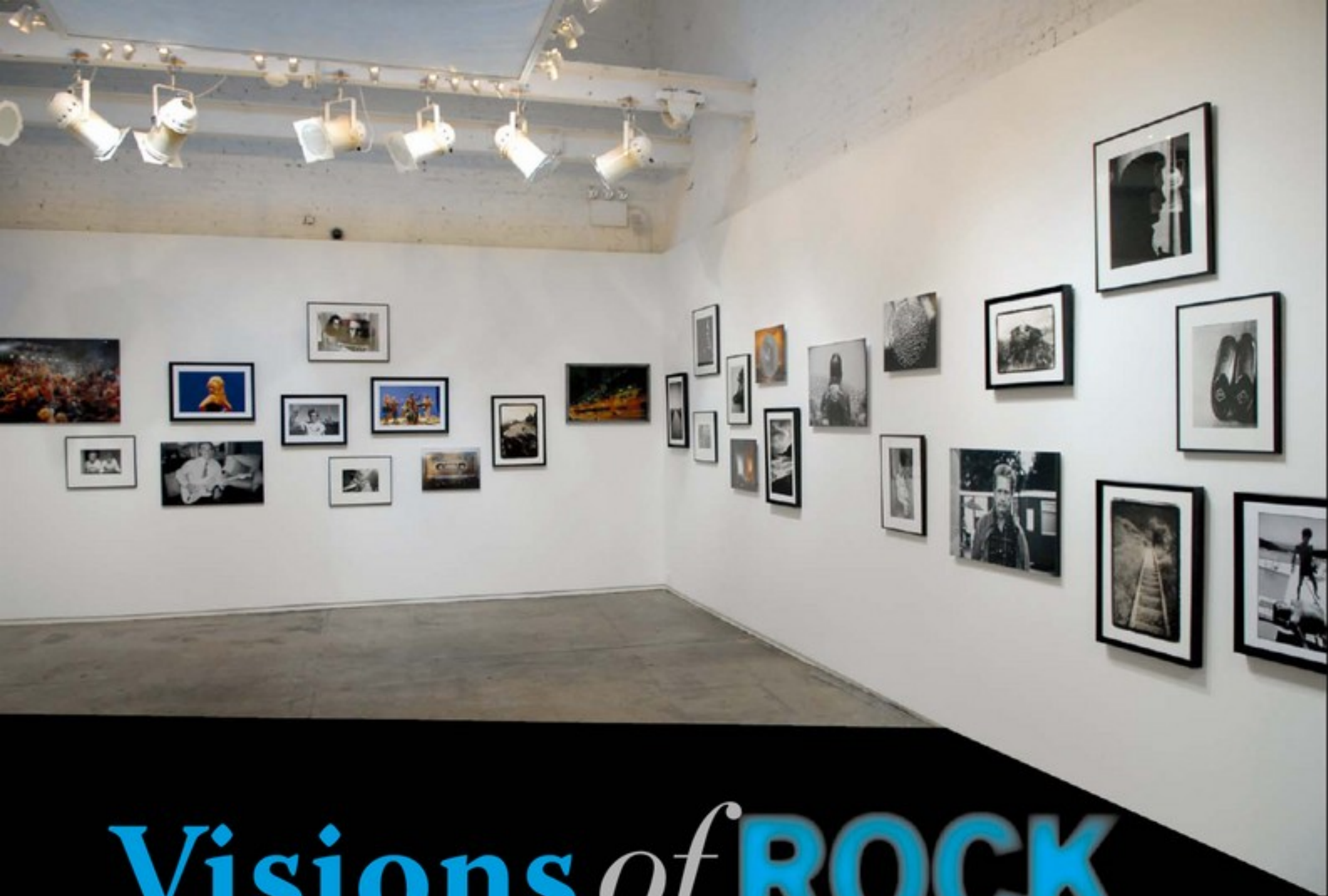
“When it comes to lenses, my favorites are the aforementioned 14mm, the Pentax 21mm f/3.2 Limited Edition for street photography and people, the Pentax DA 43mm f/1.9 Limited, a great moderate tele for people and graphic compositions, and the DA 70mm f/2.4 Limited for form-revealing landscapes. All four deliver spectacular imaging performance. I shoot 90% of my pictures with the 21mm and 43mm, but I’m eager to try the outstanding weather-sealed Pentax DA* 50-135mm f/2.8 zoom.”

Clearly Godfrey DiGiorgi is one committed Pentaxian destined to fulfill his dream. More than just another emerging photographer, he’s a true artist with a camera—a camera that just happens to be a Pentax K10D.



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Visions *of* ROCK

opening night

You might expect tickets to a show including rock legends Michael Stipe, Lou Reed, Patti Smith, and Melissa Auf der Maur to be pretty pricey. But entrance to their ensemble performance at New York City's 401 Gallery this summer was free—and this time the musician's photography was headlining. Stipe, Auf der Maur, and Bryan Adams joined the standing room only crowd that perused *American PHOTO*'s "Visions of Rock" exhibition. Organized with help from celebrity photographer Mark Seliger and art directed by Reed, the show reinforced the enduring bond between music and art by highlighting photographs from 12 of the world's top rock stars. "It's always a thrill to see your pictures sort of being taken seriously," said Adams, whose images included portraits of Queen Elizabeth II and former British Prime Minister Tony Blair.

Nikon Live was the presenting sponsor for the exhibition, which also included photographs by other rockers turned shooters: Jakob Dylan, Mick Fleetwood, Perry Ferrell, Graham Nash, John Mayer, Andy Summers, and Lenny Kravitz. Additional support came from Epson America, and the exhibition's prints were made by Nash Editions, the digital-printing lab created by Nash, using Epson Stylus Pro 11880 printers. "Visions of Rock" event support was also provided by Crumpler bags and Christiana Vodka.



Bryan Adams with Michael Roberts & Mark Seliger



Mark Seliger & Lou Reed



Michael Stipe



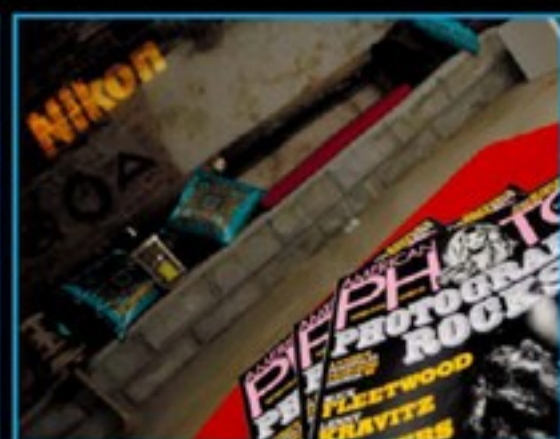
LL Cool J



Melissa Auf der Maur



Adams with Lynn Goldsmith
and Epson's Dan Steinhardt



For more information and to view a video from the event please visit

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EDITOR'S CHOICE



IF LONGER IS BETTER
THESE COMPACTS SQUEEZE
FOCAL LENGTHS UP TO 270MM
INTO POCKET-SIZE BODIES.

Most of the ten-megapixel compacts featured on these pages offer 3X optical zooms. That's a perfectly practical focal length range, usually starting at the equivalent (in 35mm) of a semiwide 36- to 38mm and zooming in to a short-telephoto 110mm or so. But what if you want a wider view, more tele reach, or both? You can get SLR-beating

zoom ranges of 15X to 18X in EVF (electronic viewfinder) cameras, but these models have boxy bodies that usually don't fit into a pocket. Some manufacturers have staked out a middle ground, though, offering cameras that have 6X and 7X zooms (with various resolutions) yet manage to stay pocketable. Here are six such versatile models.



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Pentax Optio A30 There's lots of help for the unsteady in this small package, starting with a shifting CCD image sensor that physically compensates for camera shake. Video mode (MPEG-4 for compact file sizes, DivX-certified) is digitally stabilized, and speeds go up to ISO 3,200 (stepped down to five megapixels) for low-light stability. You can even extract a decent still frame from a clip. The A30's aluminum-alloy body houses a 3X, 38-114mm (equivalent) f/2.8-5.4 zoom and a 2.5-inch LCD monitor. It accommodates a wide range of photo skills by offering everything from full-auto, including more than a dozen scene modes, to easy-toggling manual exposure. Whatever your technique, you can enhance the results with any of eight color filters or with a feature called color extract, which adds a single hue to part of an otherwise black-and-white image. About \$250.

Kodak EasyShare V1003 Though it's the least expensive of our five, this model comes without compromise. Its user-friendly features include in-camera help screens and an undo-delete function that lets you retrieve a picture you've accidentally

erased. The Favorites function stores display-sized files of your fondest shots in the V1003's internal memory, so you can share them on the spot. A shake alert warns you that your picture might be blurred if you don't use flash, while after-the-fact fixes allow cropping and red-eye removal. The new EasyShare mates with the line's computer and printer docks for one-button uploads or printing. Its 3X optical zoom is a 36-108mm (equivalent) f/2.8-4.9; the LCD screen measures 2.5 inches. You can shoot MPEG-4 video and set speeds up to ISO 1600. And the V1003 has one of the easiest panorama stitchers around. About \$180, in any of nine colors including Pink Bliss and Mystic Purple.

Casio Exilim Z1080 The Best Shot modes on Casio cameras are almost a barometer of pop culture. First there was the eBay mode, which tailored image files to suit online auction purposes. Now, on the Z1080, you get YouTube mode, which shoots moving pictures at the optimum size and quality settings for uploading to video sharing sites. You can capture video in standard 640x480 (VGA) or wide-screen





The **Casio Exilim EX-V8** (about \$255) cleverly places its 7X zoom sideways inside the camera body, aiming it forward with a reflex mirror—an essentially periscopic design. Its range is the equivalent of 38–266mm (in 35mm), with maximum apertures of f/3.4–5.3, not bad for such a compact optic. As its name suggests, the camera has V8 power—eight-megapixel capture—plus a 2.5-inch LCD screen.

The **Pentax Optio Z10** (about \$220) also takes a periscopic tack, squeezing a 38–266mm (equivalent)

f/3.5–5.4 zoom sideways into its black-and-silver body. It too has eight-megapixel capture and a 2.5-inch LCD. Like the Casio, it fits its 7X zoom range into a camera just an inch thick, no lens extension needed for focusing.

Other makers use a more traditional lens design, with front-facing zooms that collapse into a series of nestling tubes. That's how the **Canon PowerShot A650 IS** (about \$365) gets a 6X, 35–210mm zoom into its body. While the 12-megapixel A650 IS is not as compact as other cameras

in this longer-ranging group, its size comes with benefits: The zoom is somewhat faster, at f/2.8–4.8, and its 2.5-inch LCD tilts and swivels for easy high- and low-angle composition. (IS is also lens-based.) The A650 IS is the sole camera in this group with an optical viewfinder.

The 6X, 37.5–225mm f/2.8–4.8 zoom on the **Hewlett-Packard Photosmart Mz67** (about \$190) collapses enough to protrude just 3/4 inch from the camera's compact body. With typical eight-megapixel capture and a 2.5-inch LCD moni-

tor, it has special HP features such as in-camera red-eye fix and a Design Gallery that lets you add frame-like borders to your pictures.

The **Panasonic Lumix LZ-7** (about \$170) also has a 6X zoom, a relatively fast 37–222mm f/2.8–4.5 that's optically stabilized. It has 7.2-megapixel capture and a 2.5-inch LCD monitor, can shoot in wide-screen format (16:9 aspect ratio), and features speed settings up to ISO 3200.

The sleek, black 7.2-megapixel **Samsung NV7 OPS** (about \$270)

has a substantial lens protrusion that only enhances its resemblance to a 35mm rangefinder camera. The up side of this is that its 7X, 38–270mm (equivalent) zoom is the fastest of the lot, at f/2.8–3.7. The camera stabilizes images by shifting its CCD image sensor. Surrounding the 2.5-inch LCD monitor is a multi-button SmartTouch interface similar to that of the NV11 (below). And this model doesn't just shoot MPEG-4 video; you can actually do cut-and-paste editing in the camera. —D.R.

848X480-pixel formats. The Z1080 has a 3X zoom (38–114 equivalent, f/2.8–5.1), a 2.6-inch LCD monitor, and auto-tracking AF to lock onto moving subjects. And what about still photography? The new model's Rapid Flash reduces recycling time so you can shoot three flash pictures in quick succession, and sensitivity goes up to ISO 3200 for photography without flash in dim light. Plus its world-time database of 162 cities in 32 time zones allows you to keep your EXIF data in order. About \$220.

Samsung NV11 Samsung's NV cameras come only in black, but that's just right for their 35mm rangefinder looks. With its 5X optical range, the NV11 is the zooming leader of our five ten-megapixel models. (See box, above, if you're looking for more zoom power in a small package.) It also has the biggest LCD of the group, at 2.7 inches. And unlike its competitors, the camera's control buttons are lined up along the right side and bottom of the LCD; they're the hardware part of Samsung's SmartTouch interface, which substitutes on-screen control readouts for the usual menus and sub-



This Just In As this issue was going to press we squeezed in a quick look at a brand-new 10-megapixel compact from DXG, a Taiwan-based company that actually makes many of the cameras sold by the big names. The 3X-zooming, SD-using, AA-powered **DXG-110** sets a new low for price in the 10-megapixel class, selling for \$170 or less. Backed up by its ability to build a camera from the ground up, DXG accomplished this by paring down frills and focusing on image quality—and the new model largely outperformed a name-brand 12-megapixel compact that we arbitrarily selected. Though its shutter lag seemed a bit longer, the DXG-110 delivered more detail, produced a wider dynamic range, and controlled noise better. —RUSSELL HART

menus. The camera has the full array of exposure modes, including program, aperture- and shutter-priority, and manual, plus about a dozen scene modes. (One of them, Business Card, takes a shot of same with proper contrast, also squaring it up.) Speeds range to ISO 1,600, and the camera can blast off 20 lower-resolution shots at 7fps. About \$230.

Canon PowerShot SD900 ELPH You get real titanium, not just the “finish,” with this elegant yet capable point-and-shoot. The SD900 has a 3X zoom (comparable to 37–111mm f/2.8–4.9 in 35mm), a 2.5-inch LCD monitor (big enough), and Canon's DIGIC III image processor. DIGIC speeds up shooting so that the SD900 can fire bursts at over 2fps. Low-light sensitivity is also high at up to ISO 3200, and video can be shot at a higher-resolution 1024x768 pixels (at 15fps) in addition to standard 640X480 (at 30fps). Canon's signature My Colors menu allows you to selectively lighten or darken skin tones, swap one color with another in the frame, or keep a single color in an otherwise monochrome image. About \$275 (after \$50 rebate). —DAN RICHARDS





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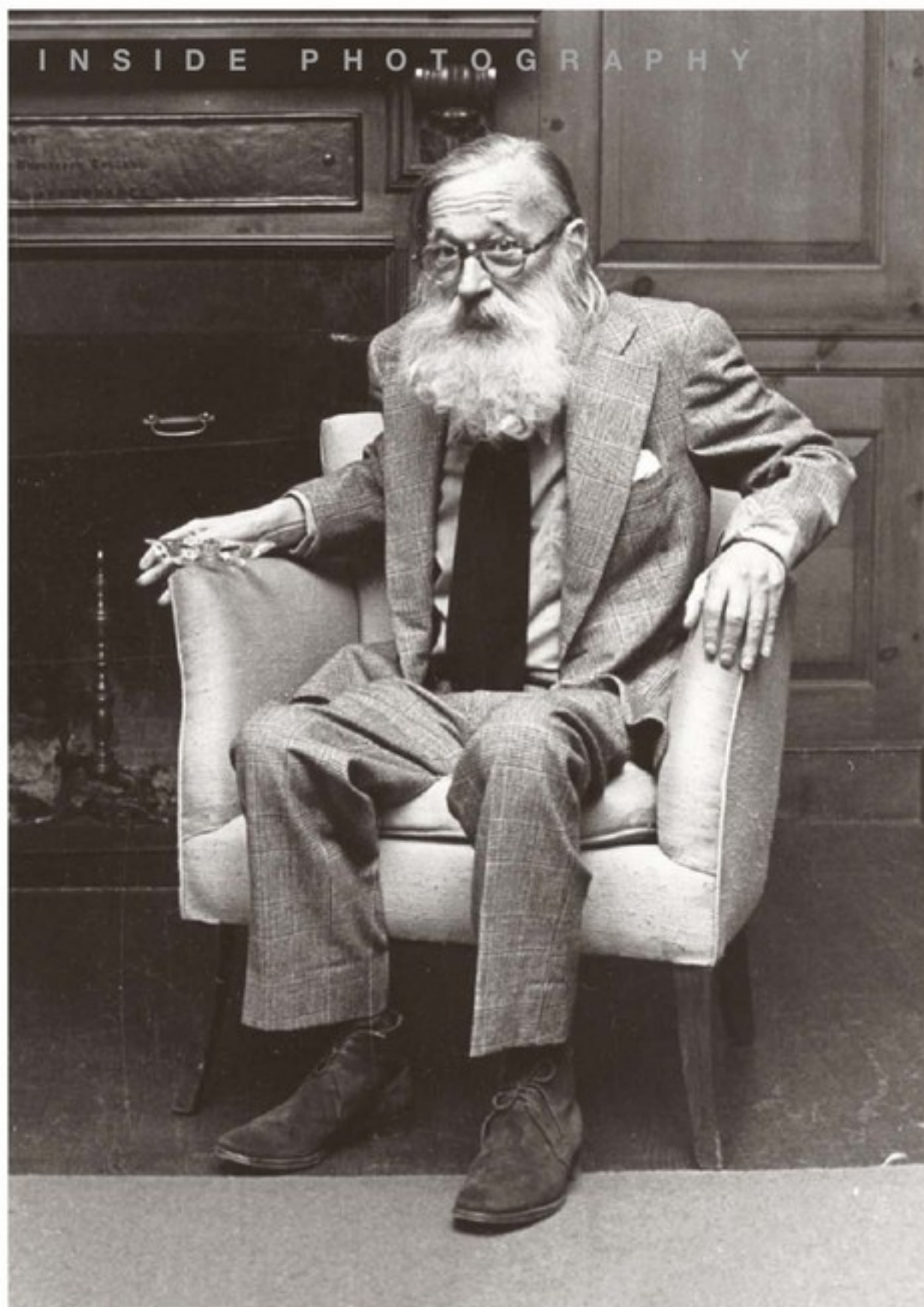
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The night before Walker Evans died, he sat down with a small group of students at a Radcliffe College dorm to talk about his life's work. The great photographer was perched like royalty in an armchair, smoke from his cigarette swirling through his long

AGE BEFORE BEAUTY

AN UNKNOWN LAST PORTRAIT AND AN
INTIMATE MEMOIR CAST NEW LIGHT
ON WALKER EVANS. BY RUSSELL HART

IN PRINT

STORY BY STOREY



Walker's Way
My Years with Walker Evans



Important photographers such as Robert Frank, Lee Friedlander, and Helen Levitt make cameo appearances in *Walker's Way*, Isabelle Storey's readable and illuminating memoir of her married life with Walker Evans.

white beard. He looked older and frailer than his 71 years but was lucid and opinionated. This writer, an invited guest, was sitting on the floor to the right of *Harvard Crimson* photographer Edward Forman when he shot the last picture ever made of Walker Evans (left).

Two things come to mind about Evans that night. One is that he was wearing a salmon-pink dress shirt. The other is that he wasn't particularly warm or likable. In fact, he seemed rather formal and a bit supercilious, if memory serves.

Those qualities, and Evans's fondness for pink shirts, are affirmed in a new account of the photographer's later life, *Walker's Way: My Years With Walker Evans* (powerHouse/Redux, \$30). Penned by Evans's second wife, Isabelle Storey, the book spans the 1960s, a decade of social and artistic ferment that the apolitical Evans, who comes off as aesthetically conservative, seemed to want nothing to do with.

But what's so disappointing about Storey's enlightening memoir is that despite Evans's photographic interest in vernacular expression—the craft brought by common folk to the making of practical things—he was a dandy and a snob, preferring to keep company with club-hopping Manhattan glitterati and dismissing his Yale students as “ill bred.”

Yet Storey, a student of fashion and textile design, is surprisingly sparing in her judgment. Her indictment is in the details, presented with phenomenal recall. She was romantic, lonely, and unfulfilled; Evans was self-centered, hypochondriacal, sexist, and sexually repressed despite his wandering eye. And he was bitter that the art world (including MoMA's Edward Steichen, whom he hated) hadn't given him more recognition.

Storey's extraordinary memory also makes her book a *Who's Who* of the 1960s art world. Some of these vignettes are charming and telling, such as the time *Harper's Bazaar* art director Marvin Israel brought Mr. and Mrs. Evans the portfolio of an up-and-coming Diane Arbus, then revealed that she was waiting outside in a cab. Arbus was invited in, but she was too shy to meet the estimable Walker Evans.

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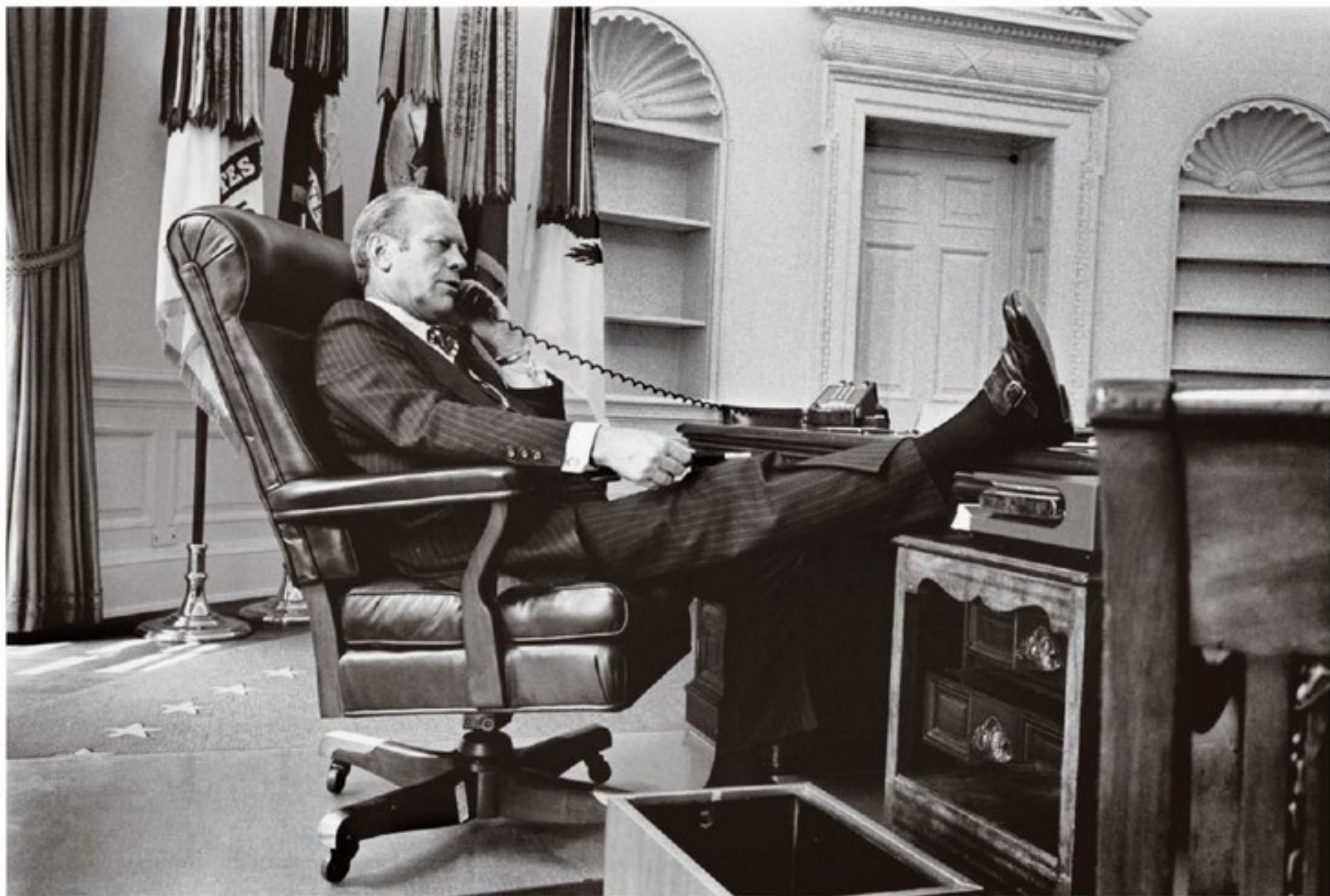
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HOW DAVID HUME KENNERLY
REINVENTED POLITICAL JOURNALISM
IN GERALD FORD'S WHITE HOUSE.
PROFILE BY DAVID SCHONAUER

ARTIST

THE FORGOTTEN LEADER



© DAVID HUME KENNERLY

David Hume Kennerly takes some pride in his own sense of balance, which makes the obviously swollen left hand hanging at his side particularly irksome for him.

"I'm normally very coordinated," he says with the slightest wince as we sit at a table outside a Manhattan restaurant. An hour before our meeting, Kennerly stepped off a curb on a downtown street corner and slipped, spraining his wrist. "I went through the Vietnam War without a scratch," he says, "but I may not survive New York City today."

Kennerly has a home in Los Angeles—he recently made a portrait of his neighbor, the playwright David Mamet—but he's a veteran bicoastal media figure who is regularly in Washington, D.C., to photograph politicians. He's here in New York today to meet with editors at NBC News, for whom he will be covering

Top: Kennerly photographed Ford in August 1974, as the new president moved into the Oval Office.
Below: Kennerly's book.



the 2008 presidential campaign. Over the course of his long career he's been adept at straddling media, from television news (contributing editor for *Good Morning America* from 1996 to 1998) to film (executive producer of *The Taking of Flight 847*, a 1989 movie of the week) to books (*Sein Off: The Final Days of "Seinfeld,"* 1998) to magazines (he's a contributing editor to *Newsweek*).

Once, a long time ago, he worked for a newspaper wire service—that was when he was covering Vietnam for United Press International. His work there won him a Pulitzer Prize. But what he is probably still best known for is the job that he took in 1974, when he became the White House photographer for President Gerald Ford.

During the 28 months and 10 days of the Ford presidency, Kennerly redefined the role of the White



SEEMINGLY BY FORD'S SIDE DAY AND NIGHT, KENNERLY FILLED AN ESSENTIAL POLITICAL ROLE AT THE TIME.

House photographer, documenting the work and life of the chief executive with a level of access no one ever had before. In part that was because Gerald Ford faced a political crisis that no president ever had. After the secret enemy lists of the Nixon White House and the debacle of Watergate, Ford was faced with the job of returning trust to the office of the president. He self-consciously brought a new openness to the corridors of power. Kennerly, seemingly by the president's side day and night, from crisis-management meetings in the Oval Office to jolly interludes in the White House barbershop, filled an essential political role.

This January, a little over a year after Gerald Ford died at age 93, Kennerly is bringing out a long-awaited collection of his White House photographs. The book, *Extraordinary Circumstances: The Presidency of Gerald R. Ford* (Center for American

Above: NBC newsman Tom Brokaw, who contributed to Kennerly's book, covered the White House during the Ford administration. Here he is seen questioning the president at a news conference. **Below:** President Ford comforts his wife, Betty, in the White House residence following her breast cancer surgery.



History, University of Texas Press, \$49), is a graphic reminder of what has come to be a forgotten time in American politics. For many, Gerald Ford is perhaps best recalled as Chevy Chase's clumsy alter ego on *Saturday Night Live*. In Kennerly's photos, Ford often comes across as the ultimate middle-aged, middle-class American family man. "What you see, that's just what he was," says Kennerly. This quintessential Everyman, pipe in mouth and bedecked in '70s-era plaid trousers, guided a nation on the brink of disaster, from the constitutional crisis of Watergate to the demoralizing American pullout from Vietnam and the surge of crippling inflation.

For those interested in political history, Kennerly's images are richly annotated. Many of the anecdotes are provided by Tom Brokaw, who covered the Ford White House for NBC and recently interviewed the administration's principals for their memories of the era. Among those principals: Ford Secretary of Defense Donald Rumsfeld, as well as White House Chief of Staff Dick Cheney, looking younger, thinner, and certainly more jovial than he does today.

Most fascinating, perhaps, is the insight the book provides into the power that pictures have in the political life of a democracy. Given more access to the president than any photographer before, Kennerly was able to successfully balance multiple roles, as journalist, historian, and propagandist. In the end, his images from inside the White House were an important part of the legacy of Gerald R. Ford. ■

On The Road With The Sony α 700!

An acclaimed pro selects Sony's new landmark 12.2-megapixel DSLR to capture clean, crisp, iconic images of some of the great landscapes in the United States.



ALL IMAGES © JOSÉ AZEL

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Autumn tableau: Brilliant fall leaves, mossy rocks, and a burbling brook blurred at a slow shutter speed capture the mood of the Maine woods in mid October. Sony 100mm f/2.8 Macro at 1/4 sec.

“The image files captured by the **α 700** are of exceptional quality, exhibiting superb detail”

“When I first got the A700 I familiarized myself with it by shooting some pictures around my home in Maine before trekking off to the Southwest” recalls Professional Photographer Azel. “Many of the things I see in daily life eventually wind up in my stock portfolio, and I was able to shoot an exquisitely sharp still life of a mottled sunflower we left out in my back yard to feed the birds. I also captured an iconic close-up of water droplets on brilliant fall foliage. For both these images I used the outstanding Sony 100mm f/2.8 Macro Lens. By this time was becoming clear to me that Sony is really onto something sweet with the A700 system, and I was also impressed with the fact that the camera body is noticeably smaller and lighter than most of the high-end DSLRs I had used. I knew this was going to be a tremendous advantage when hiking in the mountains and carrying extra bodies and lenses, where every extra ounce counts.”



Forest floor (top image): While ambling through the woods near his Maine home Azel looked down, saw these dew-covered fall leaves, and composed this gorgeous, crisply rendered abstract. Sony 100mm f/2.8 Macro. **For the birds (bottom image):** Azel shot his exquisitely sharp picture of a fading sunflower framed by fallen foliage in his own backyard. It had been left out to feed the birds. Sony 100mm f/2.8 Macro.



José Azel

has held an honored place among the top rank of professional photographers for over 30 years, and his compelling sports, travel, outdoor, and wildlife images have graced the pages of such prestigious publica-



tions as National Geographic, Sports Illustrated, Smithsonian, Life, Time Magazine, and GEO. After completing his Masters in Journalism at the University of Missouri, Azel worked for the Miami Herald, a training ground for many leading photojournalists, and his photography still conveys the immediacy, freshness, and unerring visual instincts of a newspaperman.

An enthusiastic outdoorsman, Azel has shot a multitude of corporate and advertising assignments for the outdoor industry. This association led to his founding of Aurora Photos of Portland, Maine, a stock agency representing over 200 photographers that's dedicated to "defining the interactive narrative of the digital age." An acknowledged imaging expert, he has taught workshops in Maine, Colorado, and Palm Beach, and has been a featured speaker at the MIT Media Lab, The National Press Photographers' Association, and The National Geographic Society. The camera Azel chose for his latest assignment, covering the spectacular, challenging environment of the desert southwest: The remarkable new Sony A700, a masterpiece of rugged precision and pro-caliber performance.

"I love photography because it's my way of exploring the world," says Azel. "The process of creating images gives me the opportunity to tool around, discover the landscape, capture the texture of life in diverse cultures, and above all to tell visual stories. My goal is to enable those who view my pictures to replicate this process of personal discovery, to feel the same emotions and experience the same sense of wonder. My passion as a storyteller is to put images together in photo essays. And the kind of information, learning, and emotion I impart at the viewer's end is just as important to me as the photographs themselves." To anyone who has seen his stunning images in leading magazines it's clear that José Azel is a superlative photographer, and what makes him unique is that he combines the heart of a photojournalist with the soul of an artist.

SONY



Moonrise over Death Valley: Azel had to act quickly to get this spectacular view, so he shot it handheld at 1/8 sec! Sony 70-200mm f/2.8 G zoom.

“The exposure is dead on, and the detail in the full moon...really blow[s] me away”

“My Southwest assignment was self-generated,” notes Azel. “I try to take a few days every year to do some personal work. The solitude is welcome, and the trips revolve around places like national parks and wilderness areas that satisfy my passion for outdoor adventure. This trip took me to the 198,000 acre Red Rock Canyon National Conservation Area just west of Las Vegas. Renowned for its unique geological features, it includes some of the most colorful and spectacular places in the great Mojave Desert. I traveled on to Death Valley National Park where I was able to get some stunning images on the dunes in the early morning light. My final stop was the Owens Valley in California, which provided some grand views of the eastern Sierras, and the opportunity to do and shoot some rock climbing at the unique Butter-

milks Bouldering area, where huge boulders dot the desert terrain.”

“In all cases, the image files captured by the A700 are of exceptional quality, exhibiting superb detail,” observes Azel. “And at the touch of a single button I can see a magnified image of a small section of the frame, making it easy to assess sharpness on the fly—a great feature. Then there are those superlative Sony G series and Carl Zeiss zoom lenses. In a short period of time I became very attached to two zooms that let me do just about everything—the Sony 70-200mm f/2.8 G and the Carl Zeiss Vario-Sonnar T* DT 16-80mm f/3.5-4.5. What a versatile pair! The incredibly sharp 16-80mm Zeiss zoom gave me the ability to shoot wide-angle vistas of flowers and mountains, zoom



Defying gravity (left image): Incredible silhouette of a rock climber framed by colorful rock formations was shot at Red Rock National Conservation Area in Nevada. Sony 20mm f/2.8 lens. **Getting a grip (right image):** Intriguing close up of world-class rock climber Lisa Rands with grip-enhancing chalk on her hand was taken in the Buttermilks, a bouldering playground near Bishop, California. Sony 70-200mm f/2.8 G.

in for majestic mountain landscapes, and frame phenomenal images of sand dunes and distant mountains in Death Valley that really capture the breathtakingly surreal quality of this place."

"The Sony A700's extraordinarily bright viewing image is especially brilliant when you use a fast tele-zoom like the Sony 70-200mm f/2.8 G" says Azel, "and the camera's built-in Super SteadyShot™ Image Stabilization allowed me to get a stunningly sharp handheld picture of a moonrise over Death Valley in the fleeting light of dusk. I didn't have time to set up a tripod so I just leaned against the car, zoomed in, and fired away. The exposure is dead on, and the detail in the full moon and subtle tones and textures in the landscape really blow me away—it's a real tribute to the camera's capability. Death Valley is also the hottest, driest, lowest place in the United States, and the camera performed flawlessly throughout, never missing a beat. It was also comforting to know that I could switch lenses without worrying about sensor contamination thanks to its efficient built-in dual dust-control systems."

"In the course of my adventures in the Great Southwest, I discovered a lot of little things to like about the A700 that I might not have noticed in a less challenging environment," notes Azel. The on-chip noise-canceling system provides noise reduction during and after capture and this really helps in delivering outstanding image quality even at high ISOs. You not only have dozens of great auto functions at your fingertips, but also the ability to transition seamlessly back to manual operation. I also love the Quick Navigation screen and used it quite often—it's really handy, when you're shooting before



sunrise, after sunset, or in other low light situations. Battery life was excellent too—I shot all day without having to change batteries, easily exceeding the claimed 650 images per charge listed in the specs. And I really like the way the Sony HVL 56-AM accessory flash and the camera talk to each other for full automation, balanced fill-flash and totally wireless operation."

"When you get down to it, some of the nicest things about the Sony A700 are its handling, feel, balance, and responsiveness, all of which are outstanding. It's a real photographer's camera with big, easy-to-navigate controls, a huge 3.0-inch LCD, a well placed, easy-to-set ISO control, and a joystick that performs multiple functions quickly, efficiently, and intuitively. To state it succinctly: This is one great camera!"

SONY



Remarkable red rose:
Azul shot this classic floral close-up at a rose garden near Bishop, California. Sony 100mm f/2.8 Macro.

Amazing ascent (top, left image): Rock-climbing ace Lisa Rands at her best in the Buttermilks near Bishop, California. Sony 70-200mm f/2.8 G at 70mm.

Queen of the boulders (top, right image): Here's Lisa again, this time atop a great round rock framed by rugged terrain. Sony 70-200mm f/2.8 G at 200mm.

Spirit of the desert (bottom, left image): This incredible interplay of distinctive colors and textures, shot in Red Rock Canyon in Nevada, captures the majesty of the southwest. Sony 20mm f/2.8 G lens.

Desert dunes (bottom, right image): This perfectly composed, stunningly sharp abstract was taken shortly after sunrise in Death Valley. Carl Zeiss Vario-Sonnar T* 16-80mm f/3.5-4.5 zoom.



The Sony α 700 edge: More great features for serious shooters and pros

Even a top pro like José Azel couldn't possibly explore all the advanced features and technology embedded in this remarkable new camera on a single assignment. To give you a more complete picture of its incredible shooting range and the real-world advantages built into the Sony A700, here are some of its additional high-performance capabilities:

Built for speed: The A700 is capable of shooting at up to 5 frames-per-sec at full 12.2MP resolution thanks to the high-speed processing power of its noise-reducing Sony Bionz Image Processor. In addition, its 11-point Sony AutoFocus system with large f/2.8 sensor provides all the speed and precision needed to keep up with its blazing burst rate.

Built for accuracy: The A700 has a 40-segment multi-pattern honeycomb metering system providing superior light measuring for optimum exposure accuracy over a very wide range of lighting conditions. It's coupled with a Dynamic Range Optimizer (DRO) that maximizes detail in both shadow and highlight areas of the image, and provides 5 DRO correction levels to let you achieve perfect exposures even in the most difficult lighting situations.

Built for image quality: The A700 features Sony's cutting-edge 12.24-megapixel Exmor™ CMOS sensor with on-the-chip noise canceling before and after A/D (analog-to-digital) conversion. That's why it can deliver rich tonal reproduction and an impressively high signal-to-noise ratio even at high ISO settings. The camera also provides extensive Creative Control options with 14 creative styles that can be used to enhance or fine-tune images by customizing sharpness,

contrast, and other parameters. Up to 28 settings can be stored in one of 3 user memories for instant recall.

Built for optimum convenience: With its optical glass viewfinder prism, big, bright, finely detailed 3.0-inch LCD, and convenient Eye-Start AF system that starts autofocus adjustments the moment you bring the camera to your eye, the A700 makes picture taking quick and convenient. Other convenience features include a unique Function button that switches the LCD display to a Quick Navigation screen for one-handed setup via a joystick and forward-back controls. Menus are easy and intuitive and a memory function lets you save personalized camera settings.



Built for maximum optical flexibility: The world-class line of Sony lenses covers the complete range from ultra-wide to super telephoto, including outstanding macro lenses, long-range and high speed zooms—even a variable soft-focus lens and a fisheye. Sony is also unique in being the only DSLR manufacturer to offer not only the G-series

but also the legendary Carl Zeiss lenses for Sony DSLR shooters who demand the ultimate in performance. Proud owners of legacy Minolta and Konica/Minolta Maxxum-mount lenses can also use these optical classics on the Sony A700, thereby taking advantage of their built-in quality at an enhanced level of imaging performance.

Built for rugged dependability: The Sony A700 is built on a super-rugged magnesium alloy chassis that's lightweight, dust-and moisture-resistant. You can shoot on location in difficult conditions with confidence that your equipment can handle the challenge.

For additional information on the new Sony A700, please visit www.sony.com/dslr

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STATE ^{OF} THE ART

"Two New Guinea Men Holding Hands, 1970" by Irving Penn, part of the fall 2007 photo auction at Sotheby's.



BUY!

HOLD!

SELL!

Clockwise from here: Dolron's "Xteriors VI"; a grid of images by the Bechers; Fink's "Lips, NYC, 1977"; Leong's "Chaotianmen, Yuzhong District, Chongqing."





WHO'S HOT AND WHO'S NOT

How to get in on the bullish photo market, when to get out, and what's on the horizon. **By Stephen Perloff**

The housing market collapse has in turn made the stock market a roller-coaster ride for investors in recent months. But if you leave Wall Street behind and head uptown to the art galleries in Chelsea and SoHo, you will see something of a gold rush. In an uncertain time, art has proved to be a stable part of investment portfolios. The photography market in particular still seems to be in a flat-out sprint. While it's certainly wrong to speak of art as a commodity, to be traded like pork bellies, the photo market has no doubt been lifted in recent years by new kinds of collectors—hedge-fund managers with millions to burn from year-end bonuses. Some choose new Maseratis, but many have moved into art. Other speculators have raised capital from Wall Street investors in order to buy photography. Does that mean the photo market is a bubble about to burst? Probably not, because most people still buy art simply to enjoy it. Assuming the deficit, the trade imbalance, the falling dollar, and rising oil prices don't swamp the economy, photography remains a good buy in general. But some buys are better than others.

Irving Penn

BUY! HOLD! SELL!

In 1992 a print of Irving Penn's "Harlequin Dress" sold at Christie's for \$11,000. In April 2007 the same print sold for \$384,000, a record for the image, the second highest price at auction for Penn's work, and a nice compound interest of 26.7 percent per year. Other prints sold in 2006 for \$352,000 and \$240,000. Although there is still an upside for some Penn images, growth has slowed. He created editions of 40 or more, but most have been sold out. Sell any work that's appreciated wildly and buy one of his new works, still lifes of vessels, for \$10,000 to \$15,000. His dealer Peter MacGill calls them "maybe the best he's ever done."

Désirée Dolron **BUY!**

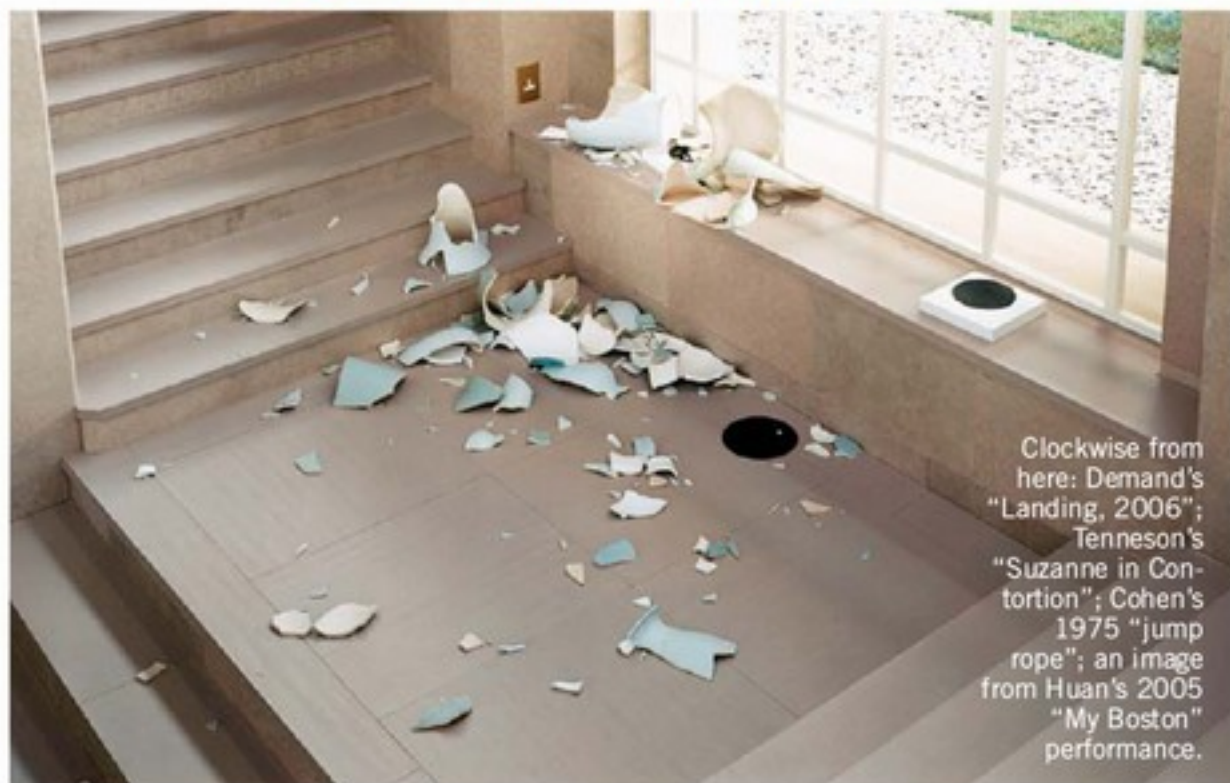
The Dutch photographer Désirée Dolron created a stir at the AIPAD

photography show in 2004 when the Michael Hoppen Gallery exhibited her picture "Xteriors VIII."

The 31x47-inch print in an edition of eight sold two years later for \$38,400, meaning collectors are flipping her pictures for a quick profit. Dolron has an upside, but it may be better buying from a dealer than competing at an auction where one other bidder can push up prices far beyond the estimates.

Bernd & Hilla Becher **BUY!**

As teachers in Dusseldorf, this legendary German husband-and-wife team spent years mentoring a generation of young photographers such as Andreas Gursky and Thomas Struth, whose work now commands prices of up to \$3 million-plus at auction. As photographers, the Bechers have only recently been getting their due from the market. While their grids of six, nine, or twelve prints of



Clockwise from here: Demand's "Landing, 2006"; Tenneson's "Suzanne in Contortion"; Cohen's 1975 "jump rope"; an image from Huan's 2005 "My Boston" performance.

"Tenneson is probably the best-known photographer with the least representation."

water towers, grain elevators, or coal tipples are currently in the \$120,000–\$150,000 range, you can still get individual images for as little as \$1,000–\$2,000 at auction. Bernd Becher passed away in June 2007 at age 75, adding upward pressure on the market for his work.

Larry Fink **BUY!**

Larry Fink has had a long and productive career, numerous books, and many gallery and museum shows—including one at the Museum of Modern Art in New York City. He's also had success on the commercial front, especially with his pictures for the *New York Times Magazine*. His images are gutsy, emotional—and remarkably neglected in the marketplace. Vintage prints prior to his 1970s *Social Graces* series are \$5,500–\$9,500 and *Social Graces* prints go for \$4,500–\$6,500, except "Pat Sabatine's 8th birthday," which is \$10,000. Fink's dealer Katrina Doerner in New York is selling *Social Graces* proof prints with the

photographer's notations for \$2,800 to \$3,200, though prices are rising to \$3,800 soon. Modern prints start around \$3,500 and go up depending on size and subject.

Size Tsung Leong **BUY!**

Size Tsung Leong is an American/British photographer and painter, born in Mexico City and based in New York. The large color photos of Chinese cities from his *History Images* series, which are positively breathtaking, sell for \$19,000 to \$25,000. Get them before they start to hit the secondary market.

Mark Cohen **BUY!**

Mark Cohen had incredible early success when John Szarkowski gave him a solo show at MoMA in 1973, when he was just 31. But instead of following up with a steady stream of gallery shows and books, Cohen withdrew and became the go-to studio portrait photographer of Wilkes-Barre, Pennsylvania, the area where many of his most important photographs were made. A few years ago the New York gallerist Bruce Silver-

stein revived Cohen's career, shepherded his first book, *Grim Street*, to powerHouse Books for publication in 2005, and made a market for his prints—but Cohen left that relationship too. His latest book, *True Color*, was just released by powerHouse. Cohen, who makes few prints, is now represented by Robert Klein in Boston. A vintage print of his famous picture of a girl blowing a bubble sold at auction for a record \$10,800 in April 2007, but vintage prints at the gallery can be had for around \$8,000 and later prints for \$3,500. A 20x24-inch print from his ten-print edition of "jump rope" costs \$10,000.

Zhang Huan **BUY!**

Zhang Huan is a performance artist and sculptor, as well as a conceptual photographer and perhaps the best known of the new wave of Chinese artists—if you haven't noticed, Chinese artists are particularly hot in the contemporary art market. Huan, who lives and works in Shanghai and New York, was featured in a 2007 show at the Asia

Society in New York City. Photographs of his performance pieces are \$15,000 to \$20,000, but some of his best-known pieces—individual prints and sequences—have brought from \$25,000 to \$150,000 at auction, depending on size. Do your research, but act quickly.

Joyce Tenneson **BUY!**

Joyce Tenneson is probably the best-known photographer with the least gallery representation over her career. With more than 150 exhibitions worldwide, countless magazine covers, and ten books to her credit—not to mention being named one of *American Photo's* ten most influential women photographers ever—one would think her work would be more readily available. Her top price at auction has been for a large print of one of her most famous portraits, "Suzanne," in an edition of 50, which sold at Christie's in 2001 for \$6,463. You can order inkjet prints from her *Intimacy* series at joycetenneson.com in a 13x19-inch edition of 25 starting at \$1,000 and rising to \$2,500, in

a 24x46-inch edition of five starting at \$2,000 and rising to \$5,000, and in a 40x60-inch edition of three with pricing by request.

Next year, concurrent with the publication of her retrospective book *Joyce Tenneson: A Life in Photography, 1967–2007*, ClampArt in New York City will start to sell her vintage prints, which have been largely absent from the market. Silver prints of her early self-portraits, at 11x14 inches, will start at \$10,000, as will her Polaroids from the 1980s and '90s. Her 22x30-inch prints of hand-applied silver emulsion will begin at \$12,000.

Thomas Demand

BUY! HOLD!

German artist Thomas Demand constructs life-size, cardboard models, which he then photographs. A solo exhibition at MoMA in 2005 helped cement his reputation, though the show received mixed reviews. The time to buy was really before the show. If you have one of his small editions, keep it as prices will rise. His picture "Schreibtisch (Desk), 1994," sold through a Ger-

man gallery for around \$4,000 in 2001. Three years later it sold at auction in Munich for \$86,250. The same print—number four of an edition of five—was again consigned to auction, selling at a Sotheby's contemporary evening auction in London for \$188,888 in June 2006—an increase of almost 50 times in just five years. If you're not dealing at the top of the market, buy from one of his larger editions of 100 for \$2,000 to \$4,000 at auction.

Richard Prince

BUY! HOLD! SELL!

Not many artists are hotter than Richard Prince right now. His prices have risen dramatically in the last few years; one of his Cow-boys was the first photograph to sell for more than \$1 million at auction, and another in an edition of two recently brought \$2.4 million. But there is still a substantial upside—if you can shell out some big bucks to get in, of course. If you have any Prince photographs, hold them unless you want to cash out your gains to buy something else on this list. And if you have

any of his early color prints from the 1970s, you might want to consider selling before people realize their color may already be fading.

Danny Lyon

BUY!

Danny Lyon, like Fink, makes gritty and often controversial photographs and has a number of important books to his credit, including *The Movement*, a documentary book about the Southern Civil Rights Movement; *The Bikeriders*; *The Destruction of Lower Manhattan*; and *Conversations with the Dead*, which includes his photographs from six Texas prisons. I could find only two individual images that have sold for more than \$10,000 at auction: his famous "Crossing the Ohio River at Louisville" for \$14,400 and his portfolio *Conversations with the Dead*, with 76 prints, which almost doubled its high estimate at \$114,000 last year. At his galleries, Edwynn Houk in New York and Terry Etherton in Tucson, vintage prints sell for \$8,000 to \$30,000, modern 11x14-inch prints for \$3,500, and 16x20-inch prints for \$4,500 in an open edition. Etherton also just bought

28 vintage prints that had been left with the Witkin Gallery. Those are \$5,000–\$15,000.

Eadweard Muybridge

BUY!

Eadweard Muybridge is known for his Western landscapes and his studies of animal and human locomotion, the latter of which I'm recommending here. Once plentiful, these collotype plates are becoming scarcer as they disappear into private and institutional collections. Individual plates sell for just a few hundred dollars, or for many times that. In 2005 his "Fencers" sold for \$4,320 at auction, while groups of ten plates of less-interesting subjects will go for the same price or less. The more offbeat the subjects, the more they bring. New York dealer Laurence Miller reports that he recently turned down an offer of \$10,000 for his "Fencers."

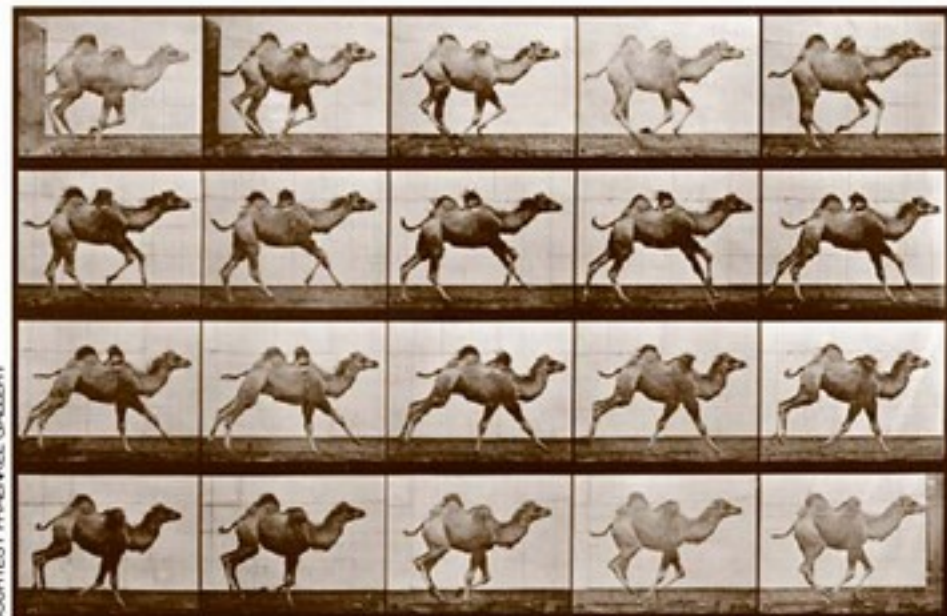
Muzi Quawson

BUY!

Muzi Quawson is a London-based artist and photographer who documents various aspects of American society. Not yet 30 years old, she received her M.F.A. in 2006—and participated in the Tate Triennial that

"Prince's prices have risen dramatically in recent years, but there is still an upside."

Clockwise from here: Prince's 1989 "Untitled (Cowboy)"; Lyon's "Crossing the Ohio, Louisville, 1966"; Quawson's "Union City Blues, Brooklyn, New York," 2004; Muybridge's "Bactrian Camel Galloping," 1887.





Clockwise from here: An image from Neshat's 2001 *Passage Series*; Michals's "Last Rose of Summer," 2005; Eggleston's "Untitled (Store Parking Lot) From Lost and Found," 1965-74; Lyons's "Untitled (Notations in Passing)," 1962-74.

"Much of what has happened in contemporary photography we can trace to Michals."

year. Quawson is represented in the United States by Yossi Milo (who brought us Loretta Lux), where her Duratrans photographs from the series *Pull Back the Shade* are already priced at \$12,500.

Nathan Lyons **BUY!**

Nathan Lyons has contributed to the field of photography as a critic, author, curator, educator, and photographer. He is best known for creating the Visual Studies Workshop in Rochester, New York, and for his books and catalogs, including *Photographers on Photography* (1966), *Photography in the 20th Century* (1967), *Towards a Social Landscape* (1967), and *Persistence of Vision* (1968). His own photographs and books—*Notations in Passing* (1974) and *Riding 1st Class on the Titanic* (2000)—are often overlooked, and undeservedly

so. Indeed, in the last ten years only six of his prints have come up for auction—and four failed to sell because they didn't meet their reserve. At Silverstein Photography in New York City you can buy his prints for \$2,500 to \$10,000.

Shirin Neshat

BUY! HOLD!

Shirin Neshat, who was born in Iran and works in New York, is a film and video artist as well as a photographer. While not overtly political, her work references social, cultural, and religious issues in Muslim societies, especially those concerning women. As she has been positioned in the contemporary art universe rather than the smaller photography world, some of her pieces are pushing beyond the \$60,000 bar-

rier at auction. So although there is still an upside, the largest gains have probably already been made.

William Eggleston

HOLD! SELL!

William Eggleston's works are hard to get—and by that I mean very expensive. His best-known pictures, such as his giant tricycle, sell for more than \$100,000. Most of these prints are stable dye transfer prints; if you have any, hold them. These prices will go up, which means you can buy them rather than a Swiss chalet; but they probably won't appreciate so quickly as they have the last few years, so I rate them more as a hold. You may also want to sell something that has appreciated greatly. And while his C-prints from the early 1980s sell for only a few thousand dollars, buy them only

if you have spare money. It would be better to buy a signed first edition of his best-known book, *William Eggleston's Guide*, for up to \$2,000.

Duane Michals **BUY!**

The mid-century orthodoxy in photography was the single rectangular black-and-white image captured directly from what was in front of the camera. Then along came Duane Michals. He staged photographs, created sequences of images, added words to images, and actually painted over photographic prints! (And from early on he editioned his prints.) Much of what has happened in contemporary photography we can trace to Michals. But the market has only begun to appreciate his importance in the last two or three years. His work is still a bargain, as some sequences have gone for \$5,000 up to about \$20,000. ■



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Chuckie Walkden, Chief Photographer at Infineon Raceway, using a Nikon D2x and a Lexar Professional UDMA 300x CompactFlash[®] memory card.

Learn more about the Lexar Professional UDMA line of memory cards at lexar.com/ap



New York Fashion Week • September 9-12, 2007

The fourth annual STYLE360 dazzled during Fall Fashion Week in New York with cutting-edge designs by Nili Lotan, Ghita, Poltock & Walsh, Farah Angsana Paris Couture, Malan Breton, Loris Diran, Sylvia Heisel, Caravan and 2(x)ist.



ELLE.com internet
café at STYLE360

Nahui Ollin Clutch



Sunsilk



Mya



Mercury Style Award Photo Shoot



MAX Factor

Kanye West with Nikon collaborators
Alexis Phifer and Mark SeligerGhita model with
Nikon COOLPIX S51c

STYLE360 created a glittering platform for hip designers and stylish brands via runway shows, product displays and sampling, retail exhibits, parties, and much more. Making its mark on the New York fashion scene and beyond, the 2007 STYLE360 hosted nine international designers, all of whom flaunted their 2008 spring collections while editors, industry influentials, and celebrities took in the chic fashions, gorgeous models and exciting sounds.

The spirit of collaboration was visible everywhere at STYLE360, with multiple designers working closely with the four presenting sponsors.

Mercury, the award-winning automotive brand known for its innovative interior and exterior design, presented its second-annual Mercury Style Award to designer Nili Lotan. Additionally, the Mercury Mariner's sleek contours could be spotted everywhere — flanking the runway, turning heads on the red carpet, and posing in the atrium of high-end department store Henri Bendel.

Nikon, the world-leading imaging technology company, brought famed photographer Mark Seliger and Ghita designer Alexis Phifer together to deliver a crowd-pleasing show. Alexis created four one-of-a-kind dresses that incorporated Mark's breathtaking photographs. The final touch was models sashaying down the runway, snapping photos with the new Nikon COOLPIX S51c digital cameras.

MAX Factor, the official make-up of STYLE360, worked with all the designers to develop distinctive looks for each model using their new Maxilicious gloss collection and mascara — Volume Couture, while a consumer touch-up station provided fashion show attendees with makeovers. MAX Factor also hosted a packed-to-the-rafters STYLE360 after-party at the modern showroom BoConcept.

As "Hairapy" samples were distributed to all attendees at the Metropolitan Pavilion, hair care sponsor Sunsilk brought their hair styling team to shape the bangs, curls and tresses of a fleet of models for two designer shows.

At the final star-studded STYLE360 after-party, several brands joined forces for a silent auction to benefit the organization Keep a Child Alive. Items auctioned off included: a Nikon D40 digital camera, a Henri Bendel gift certificate for a day of indulgence, and the four Ghita dresses featuring Mark Seliger photographs.

Special thanks to: Hpnatiq, Anheuser-Busch, Corio, IZZE, Brunschwig & Fils, NuKitchen and Christo Fifth Avenue.

To get more info on all of the STYLE360 designers and sponsors, and to view more photos, go to www.elle.com/style360.

America's Next Top Model's
Nigel Barker

Ecstasy Liqueur

Mercury Mariner
in Henri BendelBoConcept
table at
Henri BendelOttoman from
Metropolitan
Home Collection30 Rock's Lonny Ross
and Katrina Bowden

Hpnatiq

MAX Factor
touch-up stationGossip Girls'
Taylor Momsen



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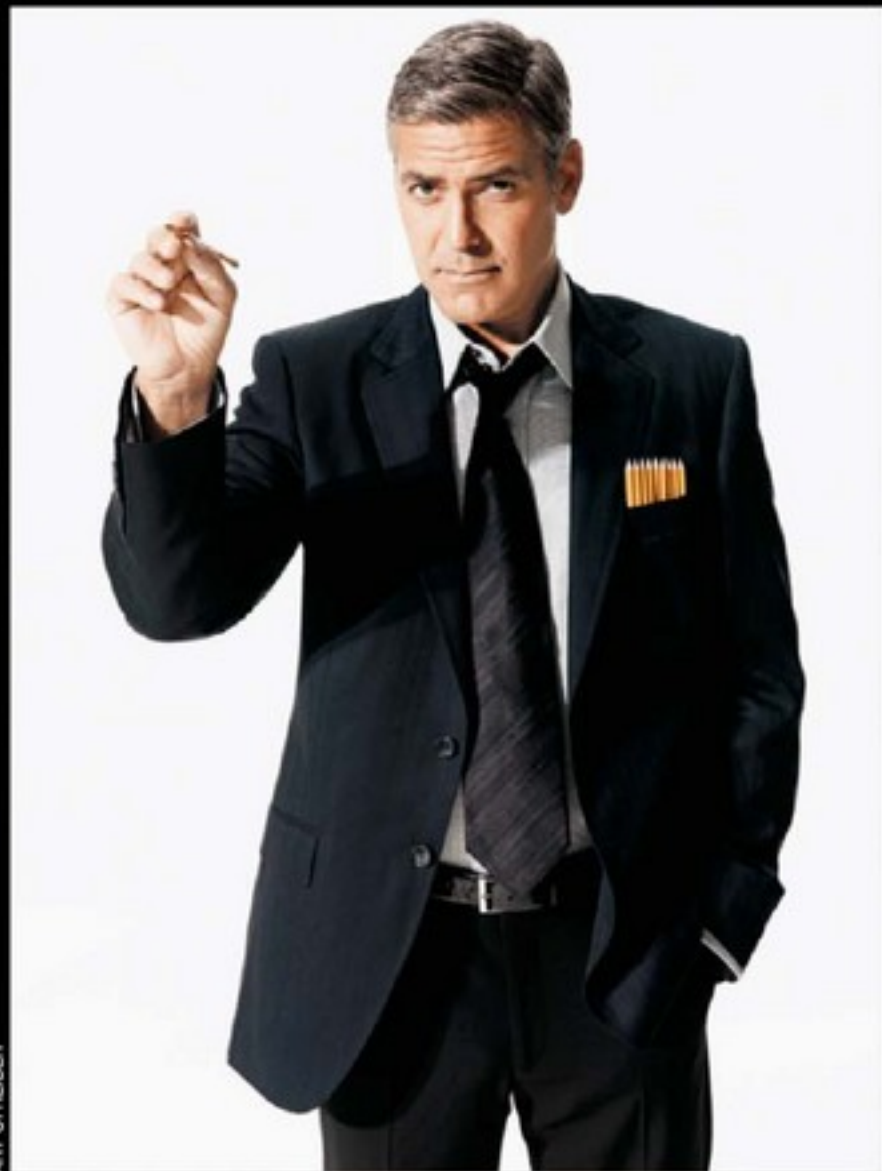


ANDREW ECCLES

..... A Special Section

A composite
by Andrew
Eccles (see
page 70).

A portrait of
George
Clooney by
Art Streiber.



ART STREIBER

Images of the Year Competition 2007

It is with great pleasure and greater pride that we present the winning entries of our second annual *American Photo Images of the Year Competition*. Many photography contests are held around the world each year, but the Images of the Year Competition is unique in the breadth of photography it showcases, from photojournalism to fine art, from advertising work to student work, from nature photography to wedding photography. The competition represents in the strongest terms *American Photo's* commitment to finding and publishing the best photography in the world, from professional photographers and amateurs alike.

It also represents a thrilling look back at the images that shaped our visual culture in 2007. The photographs on the following pages will take you on a journey from the battlefields of Iraq to the ice fields of Antarctica; they explore everything from the nature of celebrity to the idea of nature itself.

In our second year we saw a dramatic shift in the scope of material we looked at. After issuing our call for entries early in 2007, we began receiving photographs from around the world. We gathered thousands of photographs in our six categories: Photojournalism and Documentary; Commercial; Portrait and Wedding; Nature; Student Work; and Personal Work. The entries came from individual photographers, as well as from photo agencies, magazines, and art galleries.

The entries were prescreened by the *AP* staff, and the final judging was done on September 27 by a panel of photography experts. This year's jury included noted editorial and advertising art director Marc Balet; author and filmmaker James Crump; and photojournalism legend Eliane Laffont, who, among other endeavors, cofounded the Sygma photo agency. Joining them was *American Photo's* executive editor, Russell Hart.

Over the course of four hours, the judges diligently performed their work, evaluating the widely varied finalists with identical criteria: originality, excellence of execution, and overall impact. They picked winners in each category, as well as honorable mentions. The winners share more than \$10,000 in prizes.

In addition, a grand-prize winner was selected from among the six category winners. The winner's identity was revealed in a gala event in New York City on December 6, and that person's work will be featured in the March/April issue of *AP*. In the meantime, the winning entries, as well as work from the honorable mention winners and a special edit of other entries, are available online at *AmericanPhotoMag.com*.

We offer congratulations to the winners and sincere thanks to everyone who participated in this competition. You've proven that the state of photography is nothing less than awesome. We look forward to seeing what you come up with in 2008.

From Chris
Anthony's
*Victims and
Avengers*
series (see
page 66).



CHRIS ANTHONY

PHOTOJOURNALISM



I M A G E S O F T H E Y E A R



Kamber's photo of a wounded soldier being evacuated in Latifiyah, Iraq, 2007

WINNER

Michael Kamber Baghdad, Iraq

Having covered the Iraq War on and off since 2004 for the *New York Times*, freelance photojournalist Michael Kamber says he's come to regard the conflict as "the pushbutton war."

"There's often no buildup to the violence," explains Kamber, who was once again on assignment in Iraq at press time. "Then someone pushes a button and there's a flash. And you're either killed, or not." Such was the case the morning of May 29, 2007, when Kamber accompanied a platoon of U.S. soldiers who were searching the countryside south of Baghdad to try to find three abducted comrades, only to be met by a blast from either an improvised explosive device (IED) or a land mine. "Suddenly there was a massive, horrific explosion," Kamber recalls. "As the smoke cleared I saw an American soldier, clearly dead. Sprawled around him were three other wounded Americans." One of these, badly mauled by shrapnel but expected to survive, is loaded onto a stretcher for helicopter evacuation in the photo at left, part of a remarkable series on the incident that ran in the *Times* and other U.S. publications.

Kamber says he alternated between helping medics tend to the wounded and photographing the scene. "I had permission to be there, and I was going to do my job," says the photographer, "but helping bandage the wounded soldier made me feel less like a vulture." Later, Kamber reflected on how quickly the incident unfolded. "I thought of how lives change here in just an instant. There is no process, no gradual way into this fight. You're okay, and then you're blown apart." Having covered conflicts in Israel, Haiti, and throughout the African continent, Kamber says Iraq is "uniquely difficult—just a tough place to work without much upside in terms of pictures." Still, he intends to continue to record what he calls the major conflict of our generation: "Right now I'm focused on keeping this war present for the American public. When I have breaks, I plan to go back to the States to visit wounded soldiers I've met on battlefields and the families of dead soldiers. I try to make that connection between Iraq and life in the States, which I feel is missing in some way."

© MICHAEL KAMBER/THE NEW YORK TIMES/POOL/ARTS

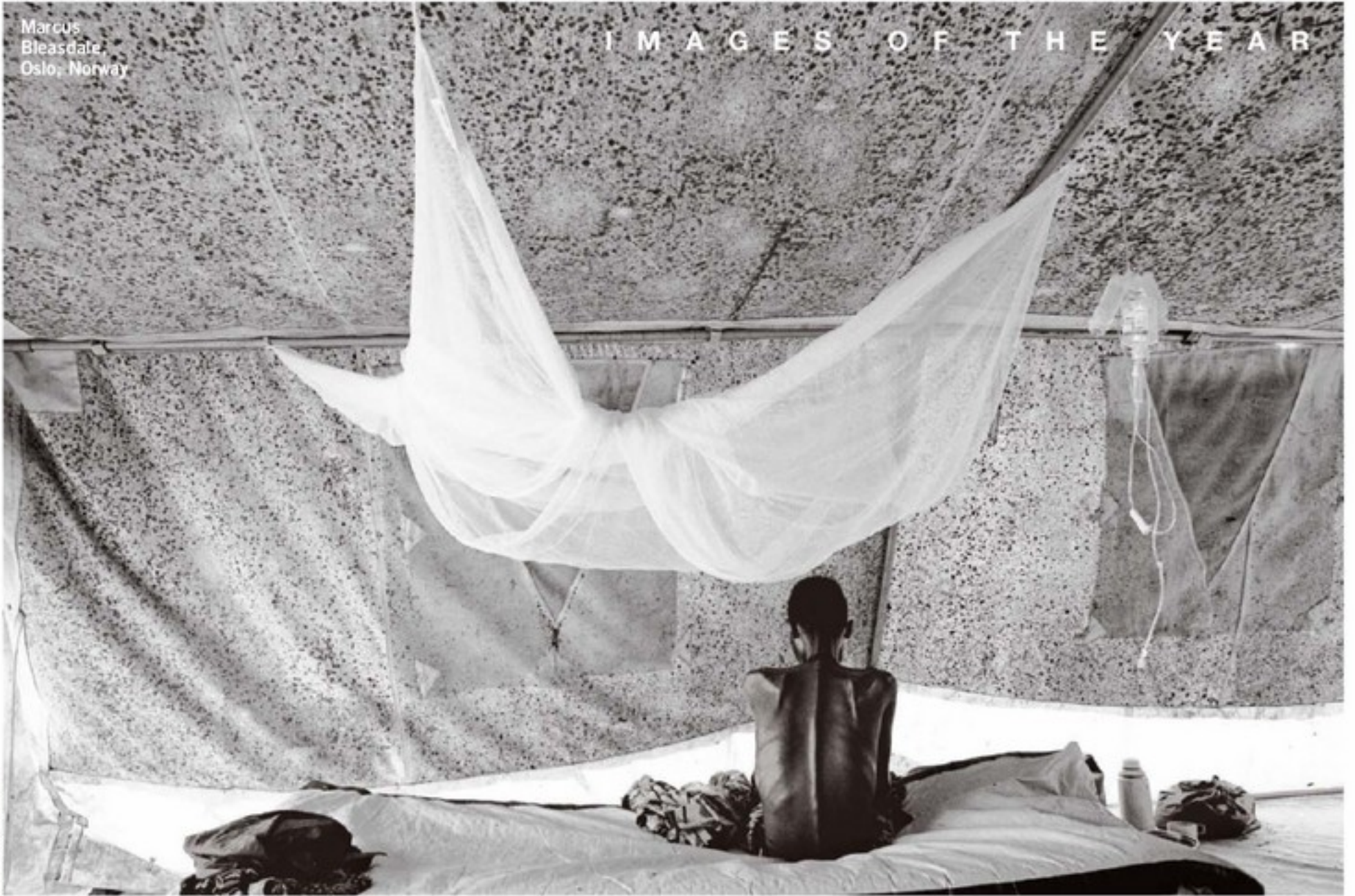


Stanley Greene,
Paris, France



Francesco
Zizola,
Rome, Italy

Marcus
Bleasdale
Oslo, Norway



IMAGES OF THE YEAR

Daniel J. Cox,
Bozeman,
Montana



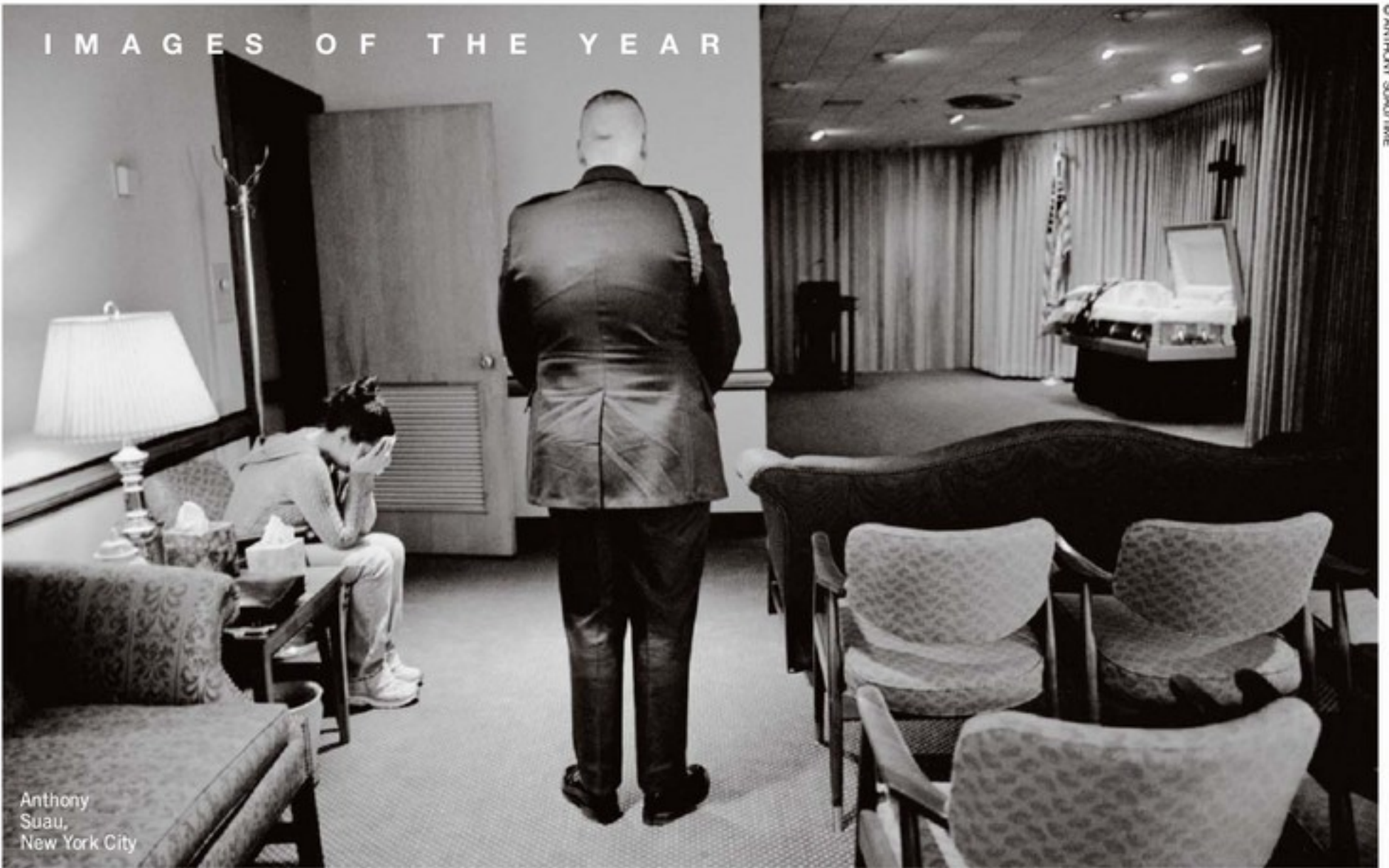
Benjamin
Lowy,
New
York City



HONORABLE
MENTION

PHOTOJOURNALISM

IMAGES OF THE YEAR



Anthony Suau,
New York City

© ANTHONY SUAUT/AMÉ



Lauren Greenfield,
Venice,
California



Hazel Thompson,
London,
England

HAZEL THOMPSON



Yuri Kozyrev,
Moscow,
Russia

© YURI KOZYREV/AMÉ

LAUREN GREENFIELD


HONORABLE
MENTION

PHOTOJOURNALISM

www.AmericanPhotoMag.com

Betsy
Winchell,
Los Angeles,
California

A photograph of Andrew Hetherington, a man with a goatee wearing a tuxedo and bow tie, holding a can of soda and a wooden stick. He is standing next to a woman with blonde hair, wearing a black t-shirt and blue jeans, who has a red mark on her nose and is raising her right arm in celebration. They are outdoors at night, with a building and a striped awning in the background.



Reimar Juul,
Copenhagen,
Denmark

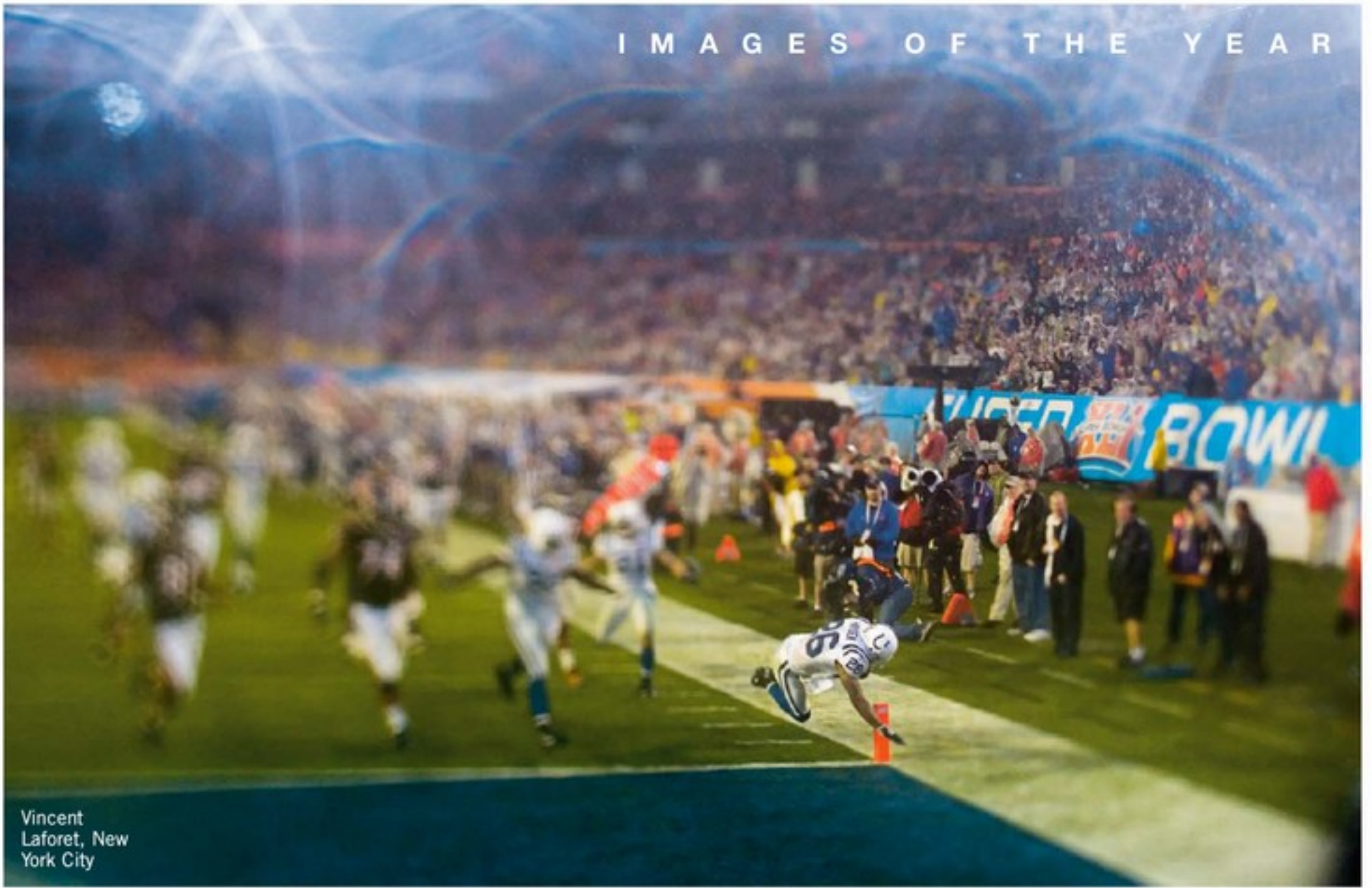
Amro
Hamzawi, Los
Angeles,
California

Danny Wilcox
Frazier, Iowa
City, Iowa

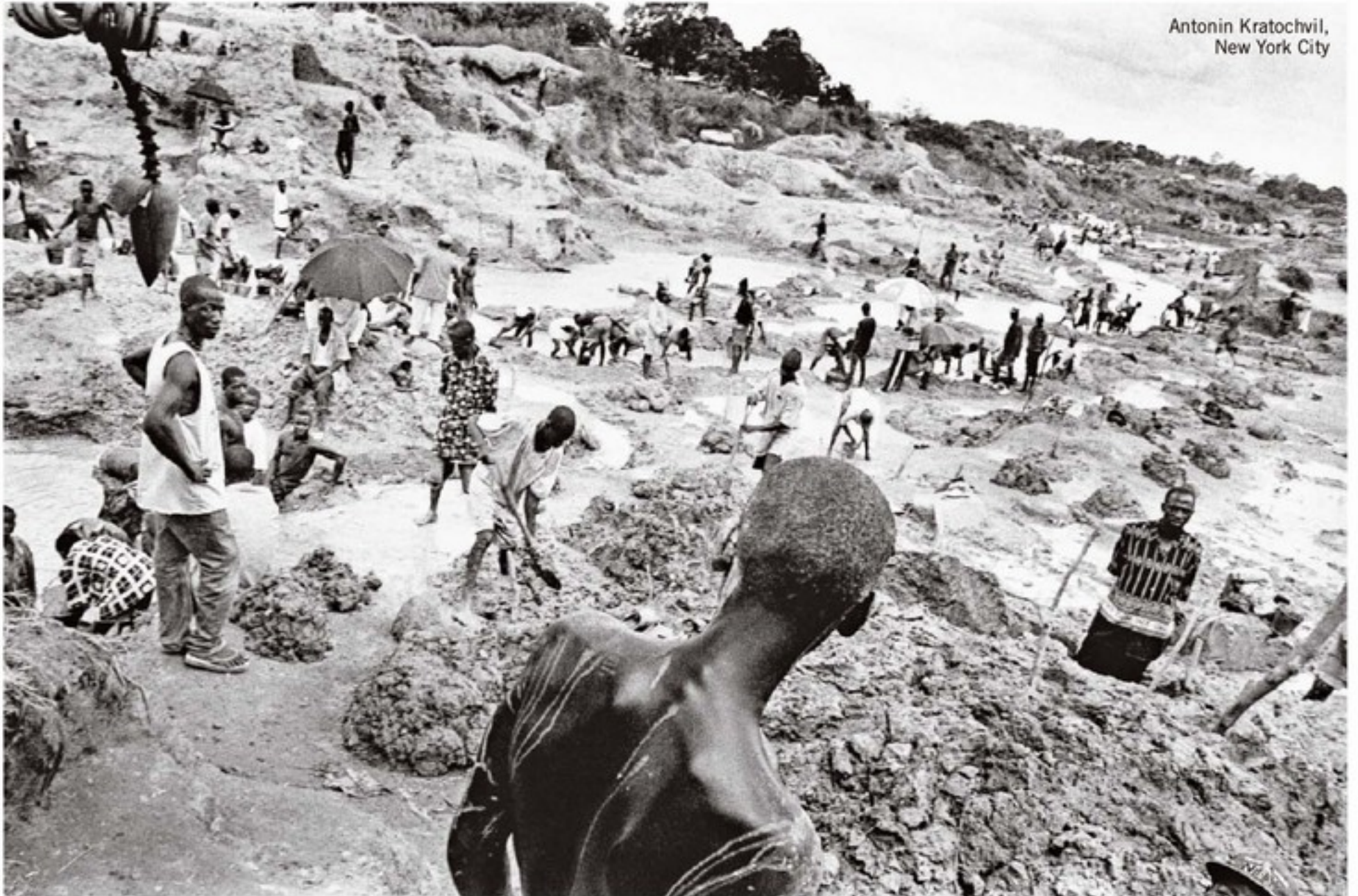
A large crowd of people, including many in suits and media personnel with cameras and microphones, gathered outside a building. A man in a suit is speaking to the crowd. The building has the number 392 on it.

Danny
Wilcox
Frazier, Iowa
City, Iowa

PHOTOJOURNALISM



Vincent
Laforet, New
York City



Antonin Kratochvil,
New York City

American popular culture had barely come to know *The Sopranos* in 1999 when Annie Leibovitz captured the show's dark humor in a shot for *Vanity Fair*. The photo re-created Leonardo da Vinci's "Last Supper," with Tony Soprano as a New Jersey Jesus in danger of being betrayed by his mobbed-up disciples. Leibovitz's perfect pitch for Sopranos-style tragedy inspired HBO to hire her for the series' print ad campaign. And in April 2007, when *Vanity Fair* returned for one last trip to Satriale's Pork Store, it was of course Leibovitz who shot the story, featuring a cover photo of star James Gandolfini with series creator David Chase. Part of a series of Leibovitz images that *Vanity Fair* submitted to our contest—along with portraits of actor and environmental activist Leonardo DiCaprio and rock poetess Patti Smith—the photo of the melancholy mob boss reaffirms the narrative power of Leibovitz's celebrity iconography.



Annie Leibovitz
New York City

Three images
shot by
Leibovitz for
Vanity Fair.

COMMERCIAL WORK





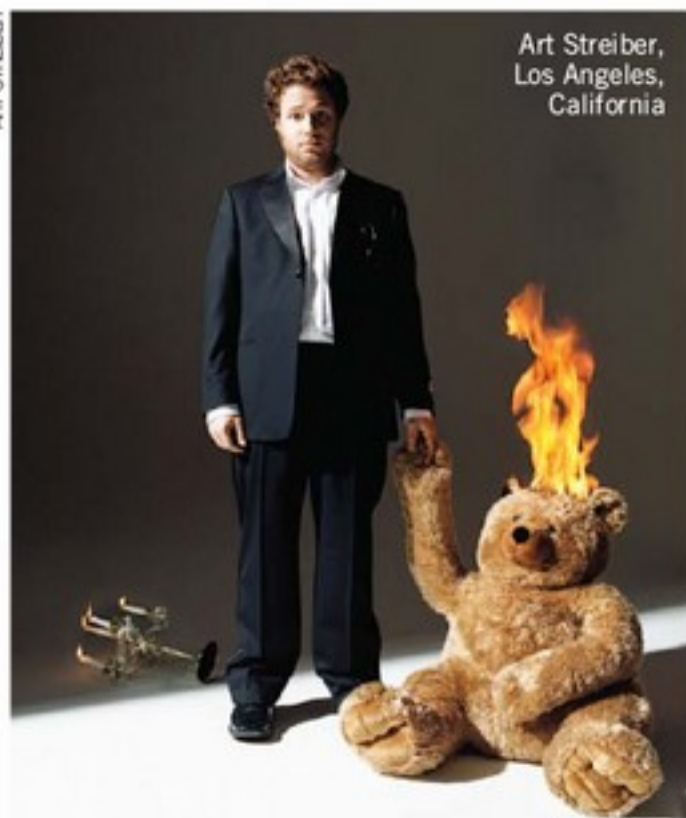
Anoush Abrar and
Aimée Hoving,
Epalinges,
Switzerland

Michael Grecco,
Santa Monica,
California



Robert
Trachtenberg,
Los Angeles,
California

Patrick
Demarchelier,
New York City



Art Streiber,
Los Angeles,
California

HONORABLE
MENTION

COMMERCIAL WORK IMAGES OF THE YEAR

Timothy
Greenfield-
Sanders,
New York
City



TIMOTHY GREENFIELD-SANDERS

HONORABLE
MENTION

COMMERCIAL WORK IMAGES OF THE YEAR

I M A G E S O F T H E Y E A R

Though he works as a commercial and music photographer, Chris Anthony made these eerily atmospheric portraits for a personal project. "This was part of a series of 27 images called *Victims and Avengers*," says Anthony, 36. "It deals with domestic violence and the repercussions for women and children who have been abused. It also relates to that moment when there is a final straw—when the victims take matters into their own hands."

Anthony's photographs combine these themes with a painterly, 19th-century aesthetic. The 24x60-inch prints were shown at the Corey Helford Gallery in Culver City, California, in early 2007; another individual show will run there from January 26 through February 16. His work has earned critical accolades, including a 2007 Lucie Award nomination. Anthony shot these images in 4x5 but says that scans were digitally stitched together as composites before they were output on an Epson Stylus Pro 7800 inkjet printer. "The compositing came out of necessity, because sometimes I would have the set in one place and the actors in the other," Anthony explains. "Most of the models are actually film actors I know here in Los Angeles."

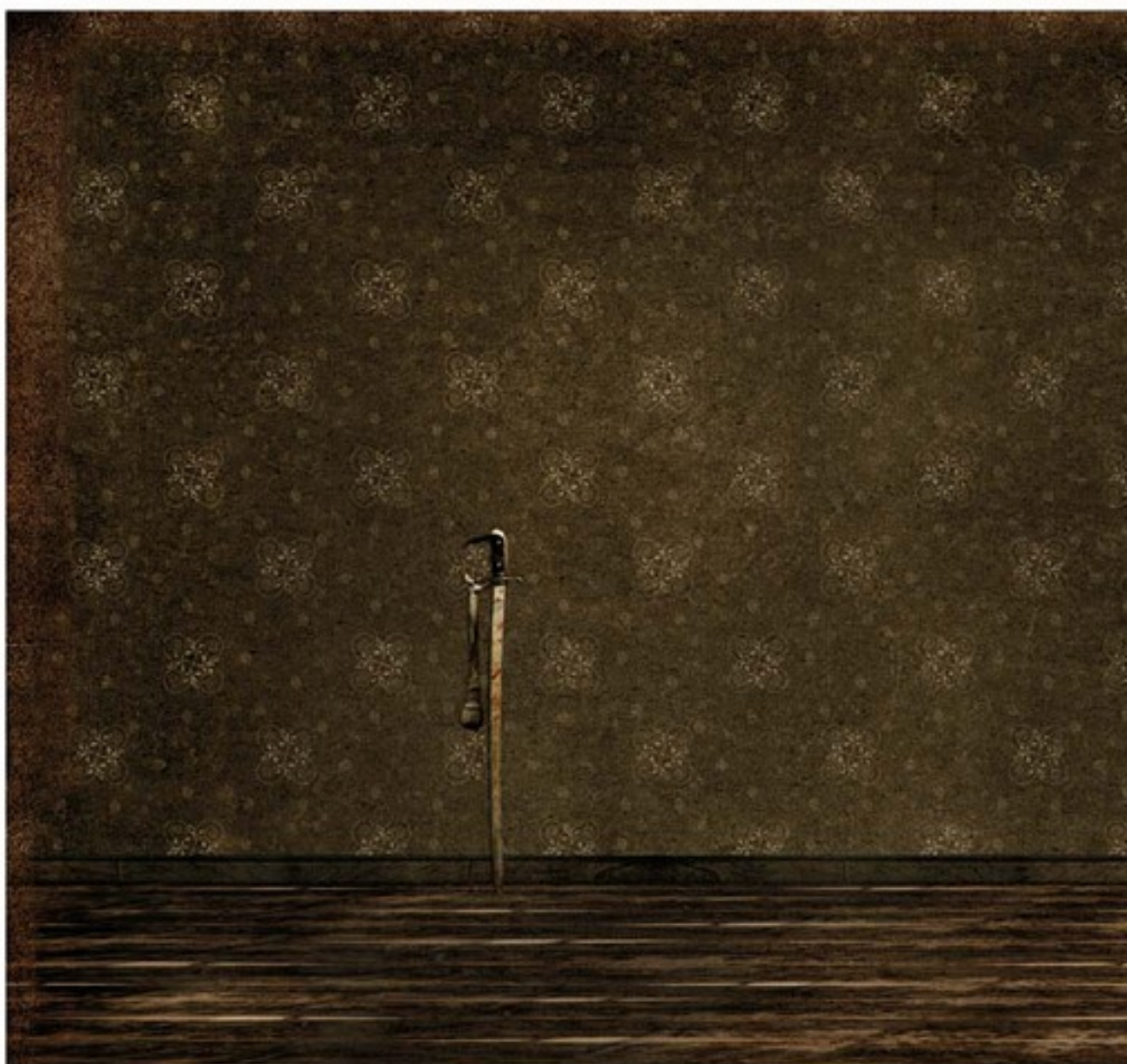
A former film and video director, the Swedish-born Anthony has shot commercial work for clients including Sony PlayStation 3 and the bands My Chemical Romance and Modest Mouse. He sometimes uses a Mamiya medium-format camera with a digital back, but he prefers to work in large format on film. "I love the slow, methodical approach," he says. "I've been buying really old lenses—like from the turn of the century—and using them with my 5x7 and 8x10 cameras. Everything old is new again."

Chris Anthony
Los Angeles, California

PERSONAL WORK

CO-WINNER

Two images
from Anthony's
*Victims
and Avengers*
series.







From
Makarenko's
Miniature
Apiary series.

PERSONAL WORK

Adam Makarenko

Toronto, Ontario, Canada

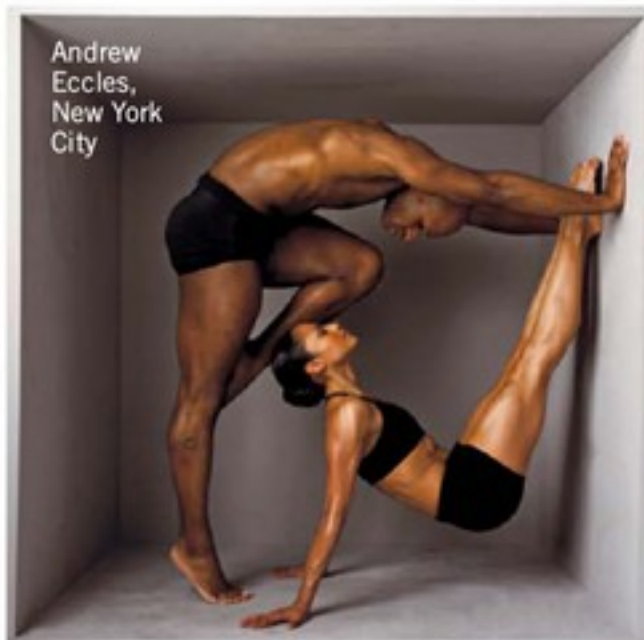
Adam Makarenko is obsessed with bees. And he's the first to admit it. "I'm fascinated first by the collective intelligence of bees," the Toronto-based photographer explains. "They live in this seemingly chaotic environment, but there's really so much order."

Beyond Makarenko's long-standing interest in nature and science, his *Miniature Apiary* series also addresses his interest in humanity's exploitation and destruction of the natural world. (In case you missed the news, bee populations have declined precipitously in recent years, which threatens crops and food supplies around the world.) In this project, Makarenko created a detailed imaginary world—a "pseudo garden of Eden" he calls Langstroth Range, located in Canada's Yukon Territory. The range is home to rare flora and fauna—including giant bees—that are endangered when a man named William Bjorn moves in.

Although Makarenko, 34, visited many apiaries for his research and photographed real bees along the way, he created this series, as the name suggests, by photographing intricate miniature sets. A background in filmmaking proved essential: He relied on the use of forced perspective and other trickery (such as a translucent gel called Hampshire Frost) to create the illusion of vast distances. At first he made the miniatures in several scales himself; now he works with a film miniature-maker who creates the impressively intricate 12-inch beekeepers.

Makarenko, who works during the day at a film equipment rental firm, does much of his photography late at night in the company's large storage spaces (his landscapes can be up to six feet long). The job also gives him access to the various cameras he uses for the project, from a medium format to a point-and-shoot. "When I take a picture I'm trying to express something more like a painter does," he says. "It's more expressionistic or impressionistic."

Andrew
Eccles,
New York
City



ANDREW ECCLES

Kevin Ou,
Los Angeles,
California



KEVIN OU



KENNETH BROWN

Kenneth Brown,
Danville, California

HONORABLE
MENTION

PERSONAL WORK

IMAGES OF THE YEAR



Vladimir Voloshin,
New York
City



Monika Merva,
Brooklyn,
New York

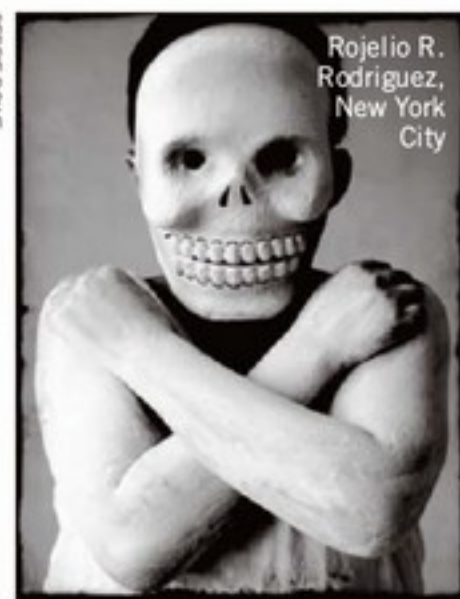


IMAGES OF THE YEAR

Bradley Dean Wollman,
South Windsor,
Connecticut



Debbie Rowe,
London, England



Rojelio R. Rodriguez,
New York
City



Lori Grinker,
New York City



Brian Finke,
New York City

HONORABLE
MENTION

PERSONAL WORK



One of Salyards's portraits of his grandmother, Pauline.

STUDENT WORK

WINNER

Sean Salyards
Bloomington, Indiana

For more than two years, Sean Salyards has been documenting his grandmother Pauline's battle with diabetes, which has slowly robbed her of her ability to live independently. Salyards says the most important aspect of this "Pauline" project is not the creative fulfillment of the work, though, but the relationship he now has with his grandmother. Before he began photographing her, he knew her only as a babysitter; now he is the caregiver, helping with housework and taking her to the doctor.

Salyards, a 25-year-old M.F.A. candidate at Indiana University, began the project slowly, visiting with Pauline daily and only gradually bringing out his camera to take pictures. "It's gotten to the point where if the camera wasn't there it was almost more awkward," he says. As he began showing his images to other people, especially members of his own family, they became an important way to bear witness to his grandmother's life.

"It kind of revitalized her," he says of his project. "It was like her suffering was purposeful." Pauline showed the photographs to her doctors and others. "It created this aura of communal respect," Salyards recalls.

The work also helped when Salyards's father, Pauline's son, died last fall. Salyards says his father's death catalyzed a number of emotional changes that his photography had initiated, bringing his family closer together. Now, he says, his grandmother has finally agreed to accept outside help in her daily life.

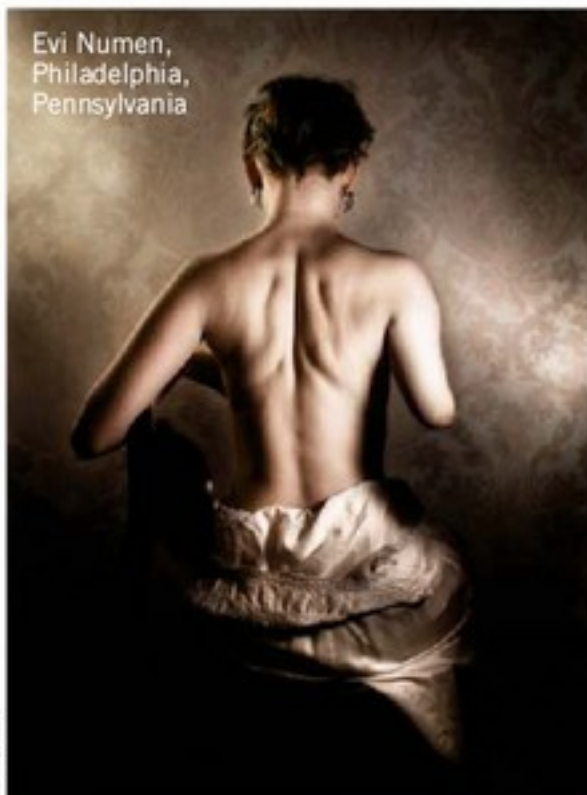


John Sloan,
Bellingham,
Washington



JOHN SLOAN

Evi Numen,
Philadelphia,
Pennsylvania



EMI NUMEN

Ed Ou, Los
Angeles,
California



ED OU

Ed Ou, Los
Angeles,
California



ED OU

Patrick
McIntyre,
Santa Barbara,
California



PATRICK MCINTYRE

Yusuke
Nishimura,
Altadena,
California



YUSUKE NISHIMURA

HONORABLE
MENTION

STUDENT WORK

IMAGES OF THE YEAR



Adam Rose,
Santa Barbara,
California

ADAM ROSE



Manuel Gil,
San Francisco,
California

MANUEL GIL



Matt Glass,
Clinton,
Utah

MATT GLASS

HONORABLE
MENTION

STUDENT WORK

IMAGES OF THE YEAR



Clockwise
from opposite:
Schoeller's
portraits
of Clooney,
Dench, and
Kissinger.



In portraiture, how close is too close? When does a photographer cross the line and invade personal space? Martin Schoeller's images cross that boundary, and the result is often uncomfortable, if not for the subject, then certainly for viewers accustomed to seeing portraits that flatter and hide as much as they reveal.

Working for magazines such as *The New Yorker*, Schoeller has, in the words of one of our judges, "invented a new style of portraiture that eliminates the visual clichés of celebrity photos." Placing his Mamiya RZ67 Pro II 6x7cm SLR two to three feet from his subjects, Schoeller finds the unexpected in the familiar faces of people like George Clooney, Dame Judi Dench, and Henry Kissinger, all of whom he shot on assignment in 2007. He uses a Mamiya 140mm f/4.5 macro lens, a moderate-telephoto focal length, so that he can come in close without distorting the face. Says Schoeller, "My goal is to make the picture about the face and the expression. It is an objective or neutral way of looking at somebody."

That goal unites the German-born, New York-based Schoeller with the famed German husband-and-wife team Bernd and Hilla Becher, whose studies of water towers and factories Schoeller admires. His portraits present us with an entire edifice of personality, not a mere façade.



PORTRAIT/ WEDDING

Martin Schoeller
New York City

WINNER

IMAGES OF THE YEAR

Chris Elfes,
Pokolbin,
Australia



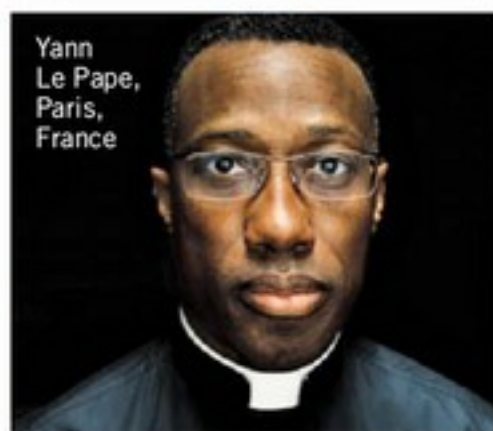
CHRIS ELFES



Jason Cohen,
Lafayette,
Louisiana

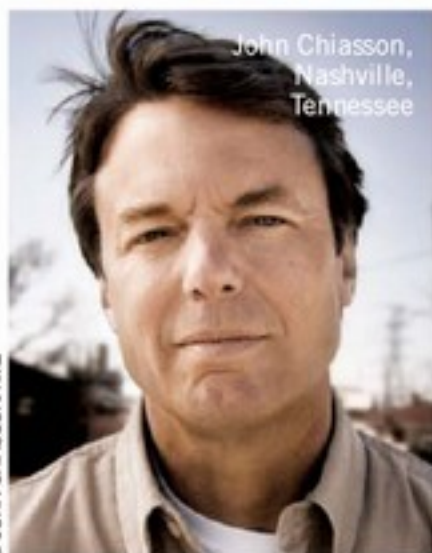
JASON COHEN

Yann
Le Pape,
Paris,
France



YANN LE PAPE (2)

John Chiasson,
Nashville,
Tennessee



© JOHN CHIASSON/TIME

Platon,
New
York
City



© PLATON/TIME

Brett Butterstein,
Durango, Colorado



BRETT BUTTERSTEIN

Michael
O'Brien,
Austin,
Texas

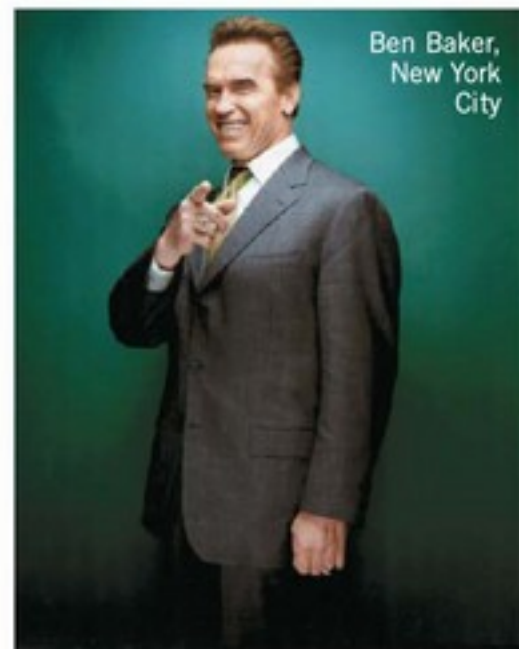


MICHAEL O'BRIEN

HONORABLE
MENTION

PORTRAIT/WEDDING IMAGES OF THE YEAR

Ted Sabarese,
New York City



Ben Baker,
New York City

© BEN BAKER/FORTUNE/REDLUX

Albert Watson,
New York City



ALBERT WATSON

Robert
Maxwell,
New York City



© ROBERT MAXWELL/FORTUNE

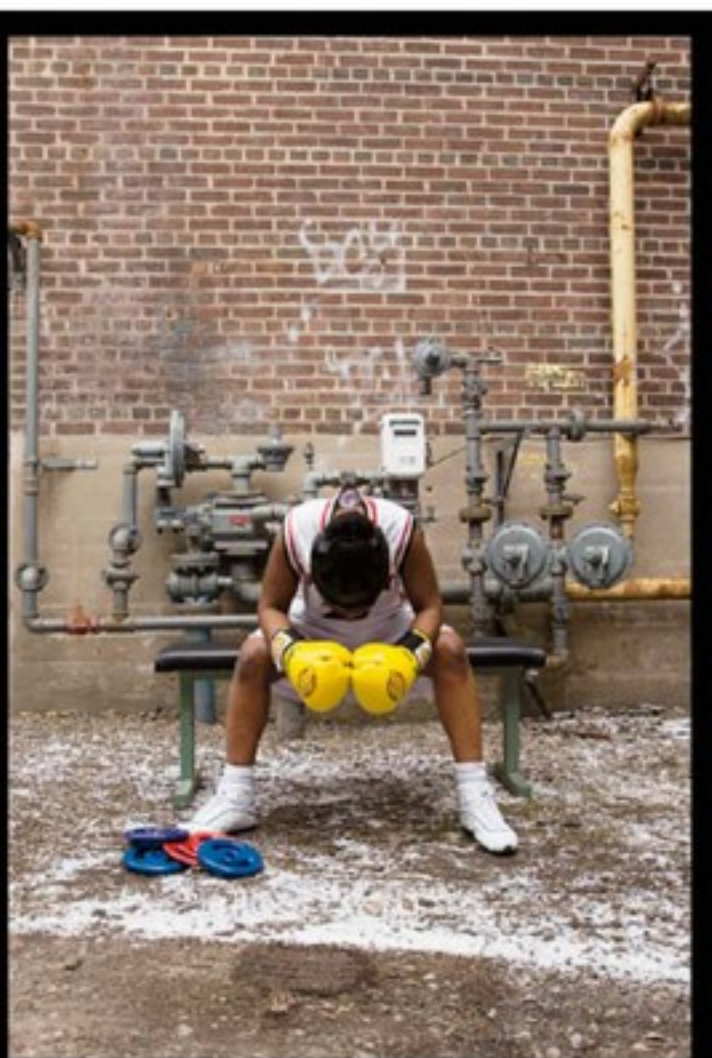
Michael O'Neill,
New York City



© MICHAEL O'NEILL/FORTUNE



Arantxa
Cedillo,
Toronto,
Canada

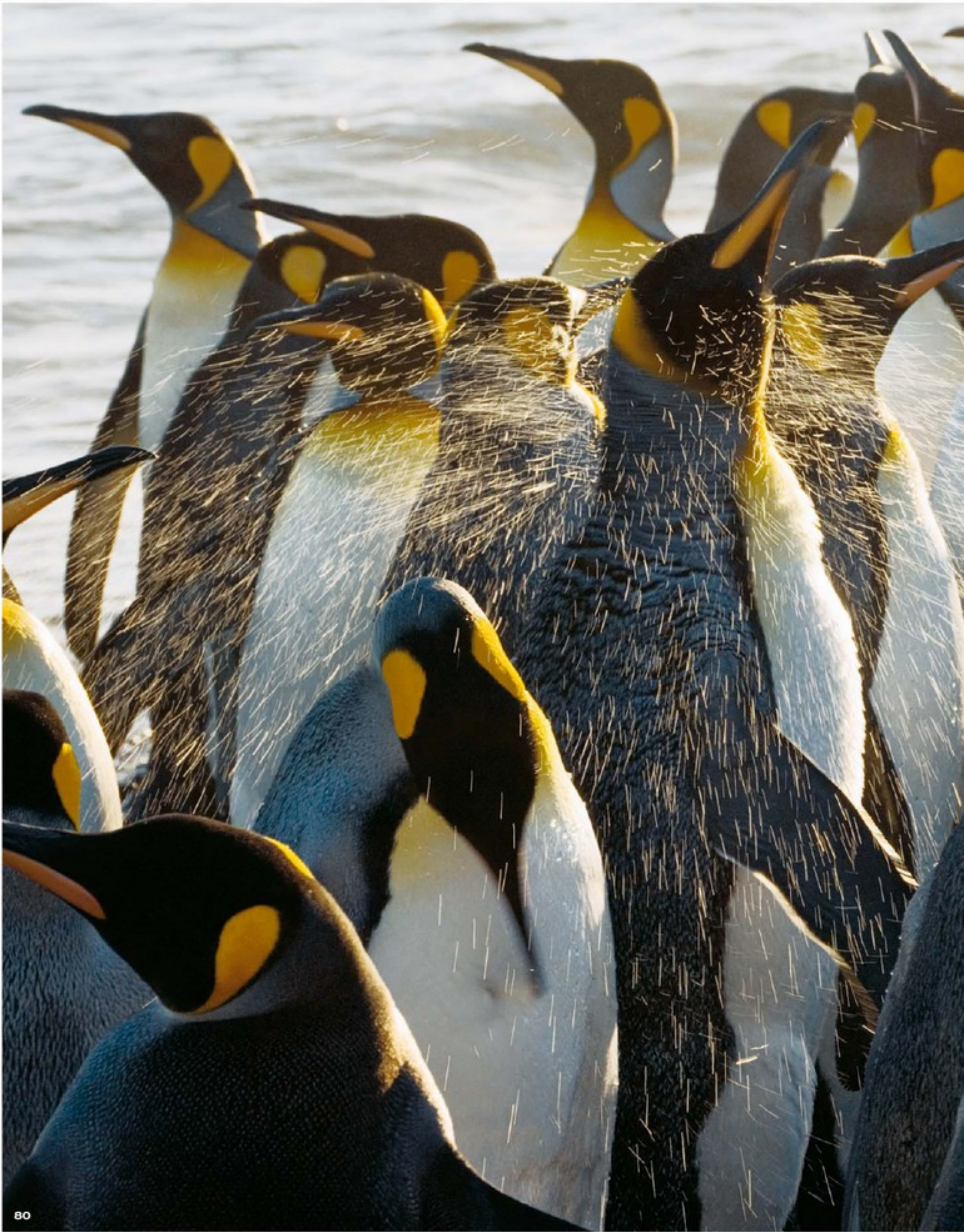


© ARANTXA CEDILLO/VERUS

HONORABLE
MENTION

PORTRAIT/WEDDING

IMAGES OF THE YEAR





Mangelsen's shot of King Penguins at St. Andrews Bay, South Georgia Island, 2006.

It was still dark when Thomas Mangelsen set foot on the South Georgia Island beach in the southern Atlantic Ocean.

The local penguin population that he wanted to shoot was still at sea, fishing, but by 5:30 A.M. the day dawned cold and clear. The penguins began emerging from the water, and, as they shook themselves dry, Mangelsen angled himself so the warm morning sun backlit the birds. He shot with a Nikon D2Xs with an 18-200mm f/3.5-4.5 VR DX Zoom-Nikkor set to 130mm. The exposure was 1/125 second at f/13.

When he returned to his home in Jackson, Wyoming, Mangelsen saw that he had an image that's not only beautiful but also dramatically different in the way it portrays penguins. Most still images show them standing as stiffly erect as statues; in this shot, which Mangelsen calls "Morning Showers," they are dynamically alive in their habitat.

One of the nation's premier wildlife photographers, Mangelsen is known for making images that are compelling and reliably authentic. He has vocally opposed the practice of photographing in game farms. "You can get photos of animals in those places," he says, "but I wouldn't call captive animals wild in any sense." As this image shows, Mangelsen instead relies on a schedule of heavy travel, a habit of hard work, and an eye that always searches for memorable composition and color.

Thomas Mangelsen
Jackson, Wyoming

WINNER

I M A G E S O F T H E Y E A R

NATURE

Larry Louie,
Alberta,
Canada



LARRY LOUIE

Sara Shoemaker
Lind, San
Francisco,
California



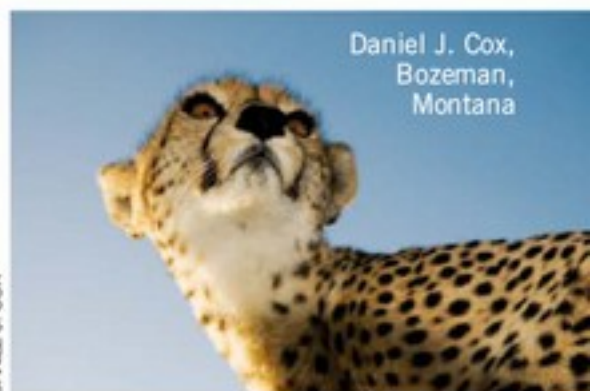
SARA SHOEMAKER LIND

TOM REESE



Tom Reese,
Seattle,
Washington

DANIEL J. COX



Daniel J. Cox,
Bozeman,
Montana

YEANG CHING



Yeang Ching,
Boston,
Massachusetts

ADAM ROSE



Adam Rose,
Santa Barbara,
California

HONORABLE
MENTION

NATURE

I M A G E S O F T H E Y E A R

Greg Sullivan,
Irvine,
California



GREG SULLIVAN

Mike
Blankenship,
Texarkana,
Arkansas



MIKE BLANKENSHIP

HELEN ROSE FERRANTE



Helen Rose
Ferrante,
Haverhill,
Massachusetts

DEREK RANKINS (4)



Derek
Rankins,
Altamont,
Kansas

Innocenzo
Pedretti,
Brescia,
Italy



INNOCENZO PEDRETTI

Ollivier Girard,
Baltimore,
Maryland



OLLIVIER GIRARD

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NATURE



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Michael Kamber, New York, NY

PERSONAL



Chris Anthony, Los Angeles, CA



Adam Makarenko, Toronto, ON

PORTRAIT/WEDDING



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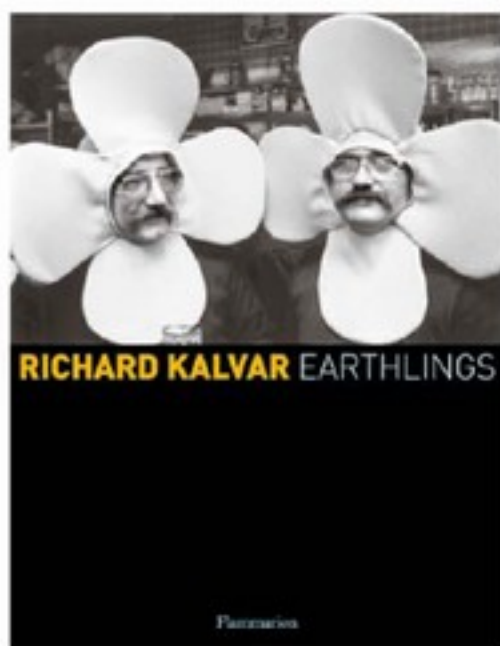
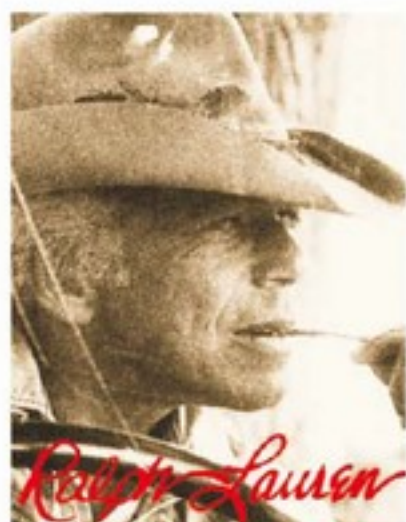
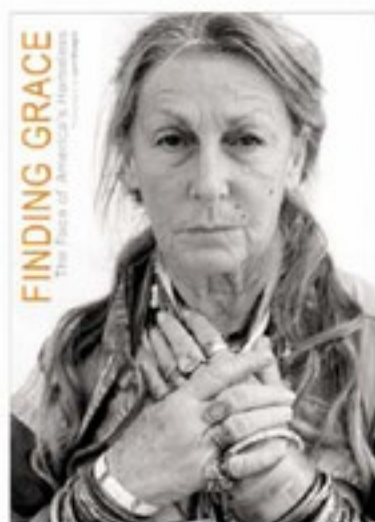
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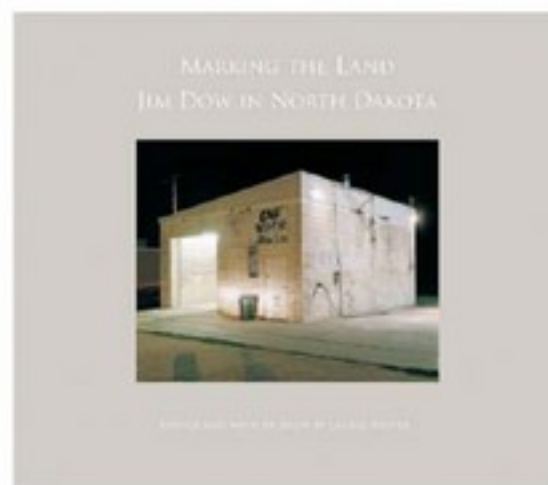
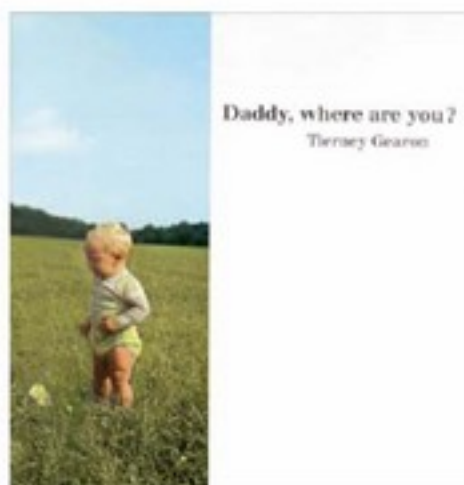
AMERICAN
PHOTO

PORTFOLIO

JANUARY/FEBRUARY 2008



THE BEST PHOTO BOOKS OF THE YEAR



From Afghanistan to the plains of North Dakota, affluence to homelessness, this year's books define photography's big world.

PORTFOLIO

ART ON PAPER

In an art world where the price of an original print by an established photographer is beyond mortal means (see page 43), photo books are the next best thing. And like prints, the finest of them only seem to increase in value. Go to eBay and you'll find dozens of out-of-print titles, monographs especially, selling for much more than their original price.

A photography book is its own unique medium, of course, involving aesthetic considerations beyond those of the individual images it contains. Its success is in the sum of its parts—picture choice and sequencing, sizing and pacing, production values. This year's best books go way beyond monographs (though you'll find a solid group of those on page 112) and photo histories (see page 117). Publishers are taking more chances to catch the buyer's eye, and not just with big, elaborately packaged tomes. This year we saw everything from photographic board books, a format that brings back memories of childhood, to diminutive volumes that make a virtue of their preciousness. (One of these, Kadir van Lohuizen's 5x5-inch *Diamond Matters*, has a rhinestone embedded in its cover.) Even Aperture, which can always be counted on for cutting-edge photography books, has produced its largest volume ever, Richard Misrach's handsome, 17x24-inch *On the Beach*.

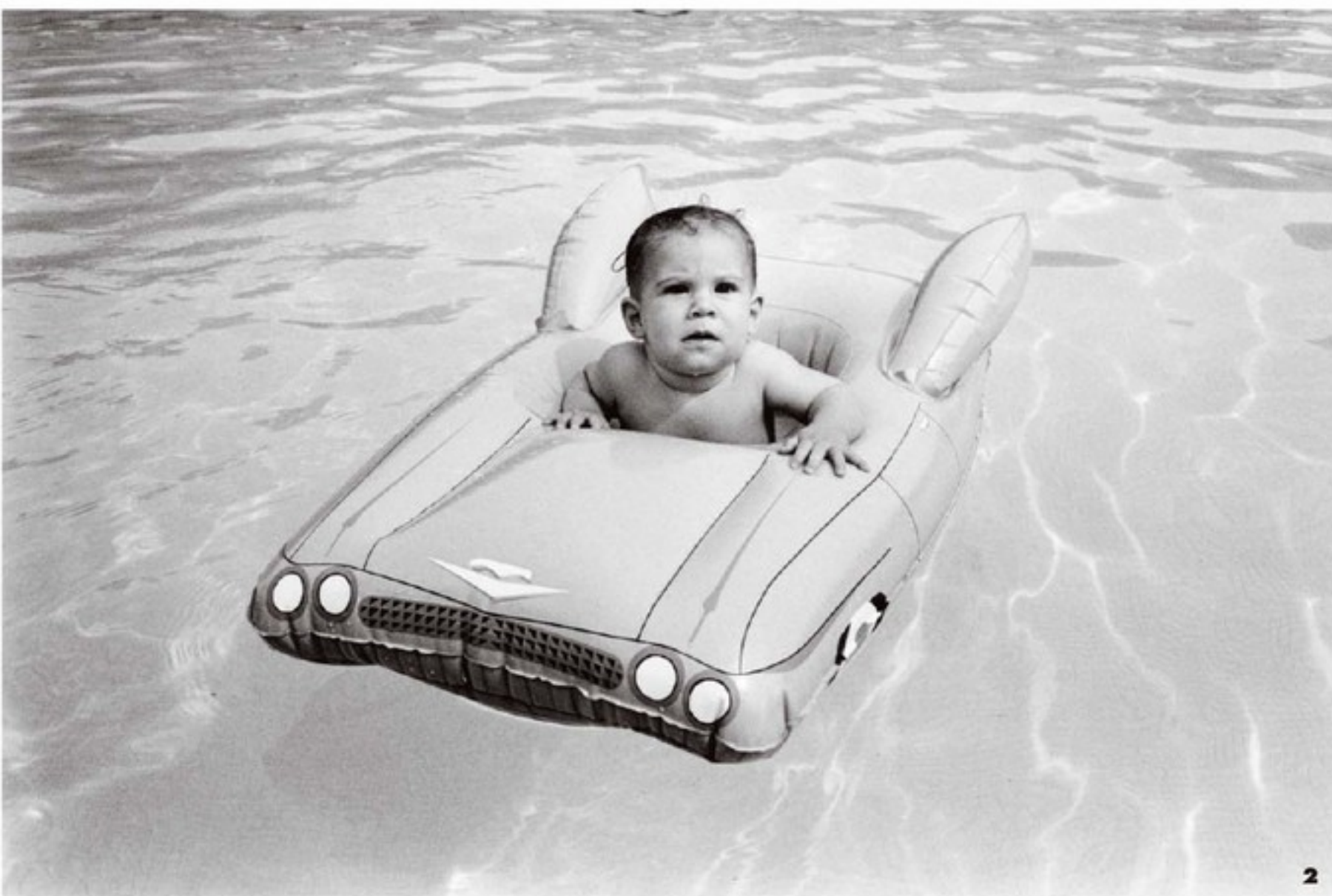
The most daring of these books come from smaller publishers at a time when many of the big names in the business have not only cut back on the number of photo titles they release but also become more conservative in the subject matter they consider. We sometimes worry about the economics of photography books, wondering how, let alone why, so many get produced. But with the remarkable range of offerings we have seen this year, we won't look a gift horse in the mouth. —RUSSELL HART

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2



3

1. JeongMee Yoon's "Tess and Her Pink & Purple Things," 2006. **2.** A Richard Kalvar image, Oise, France, 1989. **3.** Bettina Rheims's shot of Mila Jovovich, 2005, Paris. **4.** Annie Leibovitz's *Alice in Wonderland* mise-en-scène for *Vogue*, 2003.

When he first took up documentary photography 35 years ago, Sebastião Salgado was an economist with the International Coffee Organization, on assignment in Africa. With his most recent monograph, he returns to his roots. This book is both a retrospective of Salgado's African work and a personal narrative. Throughout his career Salgado has been most moved by the will of the poor to survive, which he has celebrated in countless images of stunning beauty. Critics have pointed out the artistic dangers of glamorizing poverty, and some have upbraided Salgado for doing so. This new book is, in an unintended sense, a wonderful response to those charges. Salgado's great talent is his ability to cast stories of global economic injustice as one single, Homerian tale of essential human nobility. In his scenes of natural grandeur, nomadic ritual, and war-ravished landscapes, he invariably creates a visual state of grace. "I am from a poor country, and I have spent a lot of time working in poor countries," the Brazilian-born photographer has said. "I don't photograph them to make the rich feel guilty. I photograph them because it's my life—it's what I like doing."

—JACK CRAGER

Africa By Sebastião Salgado

Taschen; 344 pages; more than 300 black-and-white photographs; \$60

RICH MAN, POOR MAN



Salgado's
"Dinka group
at Pagarau
cattle camp,
southern
Sudan,
2006."



An image
from Gearon's
*Daddy, Where
Are You?*



Daddy, Where Are You? By Tierney Gearon
Steidl/Dangin; 144 pages; more than 70 photographs

FAMILY VALUES

Tierney Gearon describes her new book, *Daddy, Where Are You?*, as a “diary of my soul.” But the hoary metaphor doesn’t do justice to the raw emotions she has captured in her interior dreamscapes.

This series of images, titled *The Mother Project* while it was being exhibited at London’s Saatchi Gallery, centers on Gearon’s mother, who is struggling with mental illness. Gearon describes her images as set up but never staged—an ambiguity that highlights one of many artistic tightropes the photographer walks. She seems to have directed her mother in certain frames, raising questions of volition and exploitation (which are explored in a documentary made about the series, *Tierney Gearon: The Mother Project*).

In other photos, Gearon’s young children appear in their grandmother’s questionable care, often crying while the old woman looks on. In this world, the touch of a loved one seems to hold as much torment as warmth.

Gearon leaves her individual images untitled, in part to encourage viewers to bring their own stories to the photos. She did have to title the monograph, however. Why the shift from *The Mother Project* to *Daddy, Where Are You?* Gearon explains that her mother’s life was shaped by an abusive father; and while Gearon has a good relationship with her own father, he is absent from her photos. She also notes that she is divorced from the father of her children, although they get along well. “This book has no images of fathers,” she says. “Yet they play such an important role in our lives.” —MIKI JOHNSON



Daddy, where are you?
Tierney Gearon



© RICHARD KALVAR, COURTESY FLAMMARION

Earthlings By Richard Kalvar

Flammarion; 88 black-and-white photographs; \$65

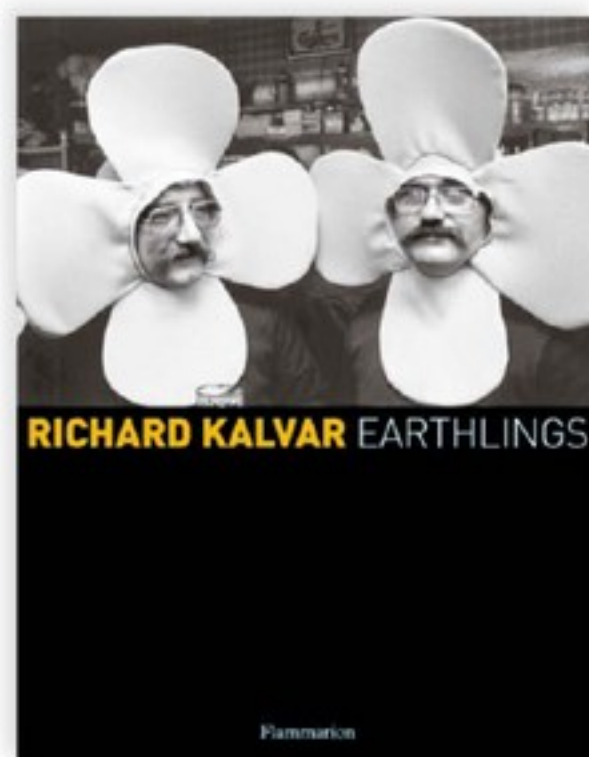


"Greenwich Village, New York, 1970," by Richard Kalvar.

Funny photographs are rarely *great* photographs. Their visual punch line kills the qualities we associate with a deeply meaningful or provocative image. Engaging as they are, the funniest pictures made by Elliott Erwitt or Garry Winogrand are almost never the photographer's best images. Neither has created more than a few pictures that make you laugh but still say something important, or interesting, about human experience.

Richard Kalvar seems constitutionally able to do so. A member of Magnum since 1977, he has somehow flown below the radar. But Kalvar's first-ever monograph, *Earthlings*, makes abundantly clear that his best pictures are his funniest ones. These pictures are not one-liners, instead veering comfortably into surrealism. They bring to mind the Surrealists' favorite sentence from their favorite novel, *Les Chants de Maldoror*, in which a character is called "as beautiful as the chance meeting on a dissecting table of a sewing machine and an umbrella." Or a popsicle and a harmonica.

Of course the chance meetings depicted in Kalvar's photographs, which were exhibited in a spring retrospective at the Maison Européenne de la Photographie in Paris (Kalvar's main base), are methodically sought out. Like subatomic particles, they don't exist until observed. And they are often unsettling in their humor. Here, two orally fixated Greenwich Villagers seem oblivious to what might be a Brobdingnabian corpse laid out on a gurney. The leg's owner is apparently napping on the roof rack of a car, perhaps his home—like his fellow *Earthlings*, just doing what it takes to be human. —R.H.





OBJECTS OF DESIRE

P O R T F O L I O



Opposite;
"Seowoo and Her
Pink Things,"
above;
"Ethan and His
Blue Things."

Pink & Blue by JeongMee Yoon
Geonhi Art Foundation, Bohnchang Koo;
80 pages; 46 color photographs; \$30.



JeongMee Yoon's *Pink & Blue Project* originally stemmed from her 8-year-old daughter's obsession with pink—an obsession so complete she would “wear only pink clothes and play with only pink toys.” Yoon soon discovered that this childhood color worship stretches beyond the borders of her native South Korea. In the division of boys into a realm of blue and girls into a forest of pink, Yoon recognized the related themes of

color, gender, and consumerism.

Yoon's images record young boys and girls in their rooms, with their color-coded clothes and toys and books arranged in careful displays around them. “This method shows my organization of subjects similar to the way in which museums categorize their inventories and display their collections,” she writes. Shooting with a Hasselblad, Yoon composed and exposed each photograph uni-

formly, always using an aperture setting of $f/22$ to ensure every detail was sharply rendered.

The implications of her dense images seem to fall heavily on the tiny shoulders of the children captured within each frame. They become both subject and object, perpetrator and victim of gender expectations and corporate marketing muscle.

Yoon's project received the 2006 Daum Award, sponsored by the

Geonhi Art Foundation of South Korea. Headed by renowned photographer Bohncang Koo, the foundation presents the award to one photographic or video artist each year to help them complete a large project. In 2006 Yoon also received an honorable mention at the International Photography Awards and received the Aaron Siskind Scholarship the year before. Contact Photo-Eye (photoeye.com) to order the book. —M.J.



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CREATIVE LUNACY



Stylist: The Interpreters of Fashion

Text by Anna Wintour and Sarah Mower
Rizzoli; 250 pages; more than 600 color and black-
and-white photographs

P O R T F O L I O

This spread:
Kate Moss
photographed
by Inez van
Lamsweerde
and Vinoodh
Matadin
in 2000
for *Harper's
Bazaar*.



If your idea of a fashion shoot comes from the shenanigans of *America's Next Top Model*, then this book will reeducate you. A marvelously conceived and beautifully printed survey of contemporary fashion photography, it looks into the compulsive creativity of the underappreciated fashion stylist. In these pages you will find a glorious lunacy that reality TV cannot hope to re-create. After years of

celebrating the art of designers and photographers, it is high time that fashionistas turn their gaze upon the work of the stylist, and here the editors of *style.com*, the online home of *Vogue* magazine, pay tribute to 16 of the best in the business, including Polly Mellen, Grace Coddington, and Carlyne Cerf de Dudzele. As *Vogue* editor in chief Anna Wintour writes, the nature of a fashion stylist's talent is ulti-

mately unknowable: "What are these gifts?" she asks. "What makes one picture of a dress humdrum and another legendary?" Brilliant fashion editors transform garments into stories that drive consumers to unconscionable acts of expenditure. Those stories are brought to life by photographers, represented in this volume by the likes of Steven Meisel, Mario Testino, and Bruce Weber. —DAVID SCHONAUER

Forsaken by Lana Slezić
powerHouse; 132 pages;
84 color photographs; \$35

LIFTING THE VEIL



Lana Slezić, a freelance photographer with Croatian roots who was born in Toronto and lives in Istanbul, first arrived in Afghanistan in 2004 to shoot a feature on the Canadian military for *Canadian Geographic*. "I believed that since the ousting of the Taliban in 2001, girls were back at school, women had discarded the burka, and in general, the environment was less oppressive," she writes in her introduction to the book.

When Slezić discovered a reality that was just the opposite, she extended her initial six-week assignment into a two-year project, which she funded by freelancing and by selling prints to Kabul's expatriate community. With the help of her dedicated translator and friend, Farzana, she gained impressive access to the cloistered world of Afghan women, and the images she came back with tell the true story of their existence: girls married off at the age of 4 and physically abused throughout their childhood, 16-year-olds forced into marriages that are little better than slavery, educated women murdered by their in-laws for not doing as they were told. But they also remind us of the incredible resilience of the women who survive.

Forsaken is the first monograph from Slezić, whose work has appeared in *National Geographic*, *Mother Jones*, and the *British Journal of Photography*. Not surprisingly, she says that her feelings about the book still "sit just below the skin." —M.J.



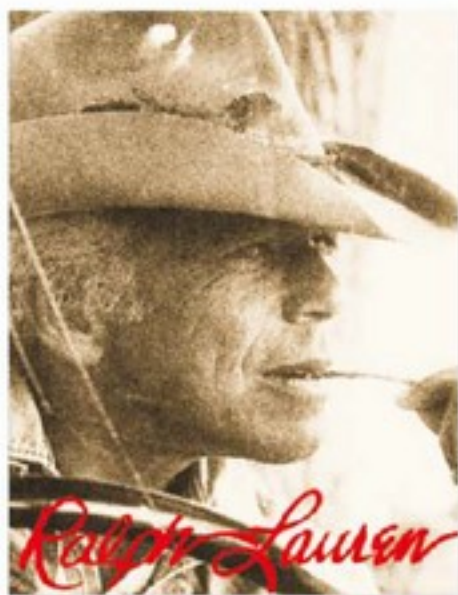


Afghan women
shop for clothes in
Mazar-e-Sharif.

Here: A 2005
photo by
Carter Berg.
Opposite: A
Bruce Weber
image shot
in 1983.



Fashion week last September found Ralph Lauren in familiar territory. His landmark show, marking his 40th year in fashion, was heaped with Edwardian charm on a set inspired by *My Fair Lady*'s famed "Royal Ascot" scene. Lauren's clothes were, as ever, admirable and wonderfully beside the point. What has always mattered most is the dream realm the designer creates and has marketed so powerfully for so long. Lauren's fantasy was most fulsomely captured by photographer Bruce Weber during the 1980s. As critic Owen Edwards once wrote in *American Photo*, "Not since the Victorian portraitist Julia Margaret Cameron dragooned her well-bom friends into posing for Arthurian tableaux has a mythical kingdom been more lavishly photographed." Now, to further mark Lauren's anniversary, Rizzoli has brought out this extravagant volume, which, fittingly, blurs creative lines by celebrating Lauren the man, Lauren the icon, and Lauren the ad campaign. The heart of the book is its collection of work by several generations of photographers, including Patrick Demarchelier, Deborah Turbeville, Francois Halard, Anthony Edgeworth, and Carter Berg. The book is essential for historians of advertising and for photo enthusiasts. If you're feeling aristocratic, check out the deluxe edition with a slipcase cover. —D.S.



P O R T F O L I O

Ralph Lauren

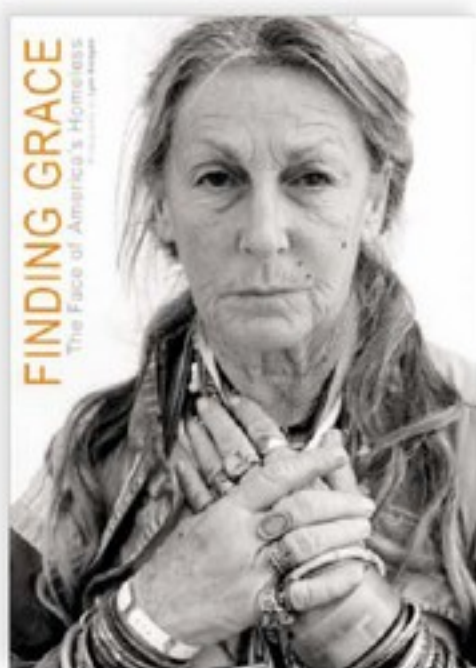
Rizzoli; 512 pages; 900 illustrations;
regular edition: \$135; deluxe edition: \$400

AMERICAN DREAMER

Finding Grace: The Face of America's Homeless

By Lynn Blodgett
Palace Press; 136 pages;
140 black-and-white photographs; \$55

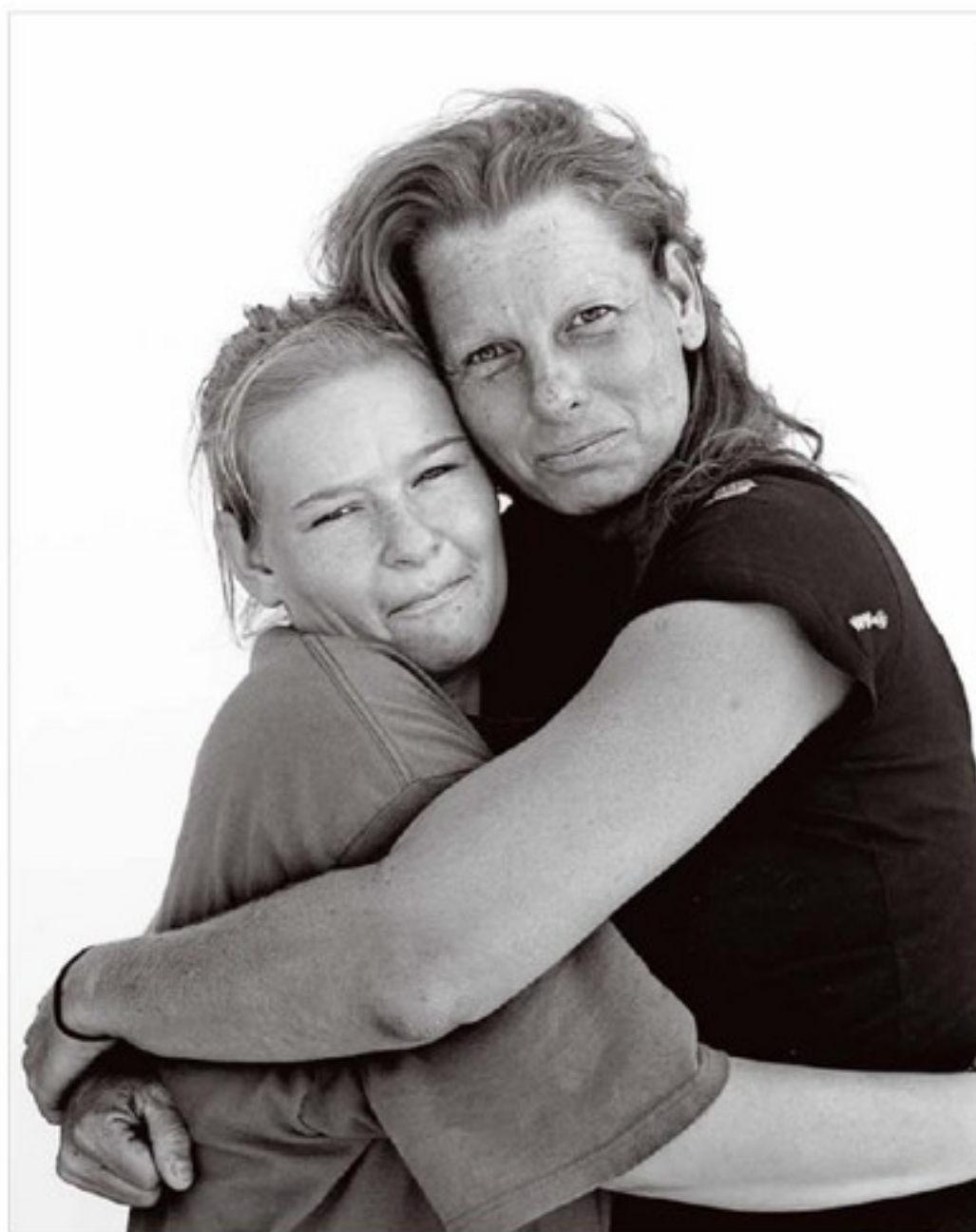
PORTRAITS FROM THE EDGE



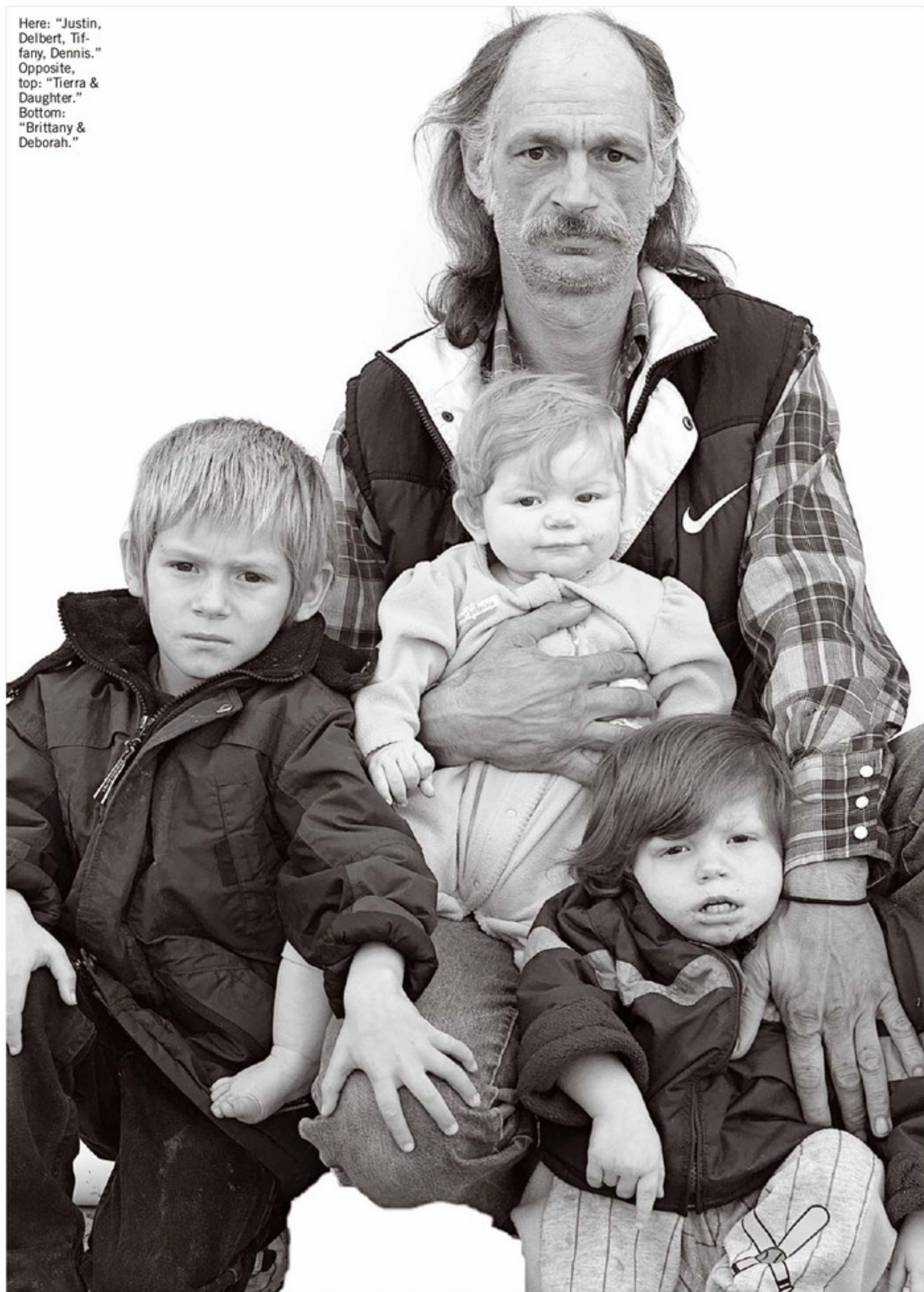
The president and CEO of Affiliated Computer Services Inc., a Dallas-based Fortune 500 company, Lynn Blodgett would seem to have little in common with the homeless people he photographed for this collection. But he found a strong kinship with them that, he says, compelled him to make these portraits. The project began when Blodgett, an avid amateur photographer, took a 2002 Santa Fe Photographic Workshops class with celebrity photographer Andrew Eccles. Assigned to take a portrait, Blodgett went to a local trailer park, where he photographed an indigent man and his son. Moved by the experience—and with encouragement from Eccles—Blodgett sought out and photographed subjects at homeless shelters in a dozen cities, often after a day of corporate meetings. Shot on white seamless in the style of Richard Avedon's *In the American West* series, Blodgett's pictures show world-weary yet open, welcoming faces that reflect dignity, perseverance, hope, even humor; many of the portraits are accompanied by written anecdotes. "I hope we can see beyond the myths that all homeless people are lazy, addicted, or crazy," Blodgett says. "These are real people. They have stories to tell. If we look into their eyes, we can discover talented musicians, bricklayers, businesswomen, and poets. And we can learn from them." Proceeds from sales of the book go to a charity called the Finding Grace Homeless Initiative (visit findinggracehomeless.org).—J.C.



© LYNN BLODGETT/COURTESY PALACE PRESS (3)



Here: "Justin,
Delbert, Tif-
fany, Dennis."
Opposite,
top: "Tierra &
Daughter."
Bottom:
"Brittany &
Deborah."



MARKING THE LAND
JIM DOW IN NORTH DAKOTA



Dow's "Red
Apple Cafe,
US 59
and 200."

P O R T F O L I O

Marking the Land: Jim Dow in North Dakota

By Jim Dow

Center for American Places/North Dakota Museum of
Art; 224 pages; more than 180 photographs; \$35

PICTURING THE PLAINS

There is a temptation to describe Jim Dow as a latter-day Walker Evans, even though most of Dow's work is in color. As did Evans, Dow records the varied shapes and surfaces of vernacular culture—architecture, signage, interiors—relying on the rendering power of the 8x10 view camera. As with Evans, Dow's photographs are largely empty of souls. But while Evans insisted to the point of arrogance that his work, despite its descriptive nature, was the highest art, Dow has no such pretension. His images are artful, to be sure, but they are less about the artist and more about the people who create the things depicted. Despite their precisionism, they are far more human than Evans's pictures.

Yet the totality of Dow's new monograph, *Marking the Land: Jim Dow in North Dakota*, makes it clear that the photographer's images are not judgment-free records of weathered roadside attractions. The best of them quietly critique our attitudes toward the particular landscapes we inhabit. As in this coffee-shop interior (which seems quaint in the instant before its grotesqueness registers), nature is more often conquered than abided, its creatures made harmless. In Dow's outdoor images, signs and sculpture of buffalo stand in benignly for the real thing, once nearly wiped off the Plains. (By our count there's only one live animal in the book, a distant, ironic cow.) Yet Dow's timeworn building facades have a plainness that suits the prairie's nondescript topography and camouflages the dense decor of their interiors, which are crammed full as if to nullify the starkness of North Dakota's great outdoors.

Dow started this project in the 1980s and finished it after a two-decade hiatus during which social and meteorological forces altered the state's landscape. Had the common art he loves been washed away, or its makers moved to more populous ground, you wouldn't know it from these photos.—R.H.



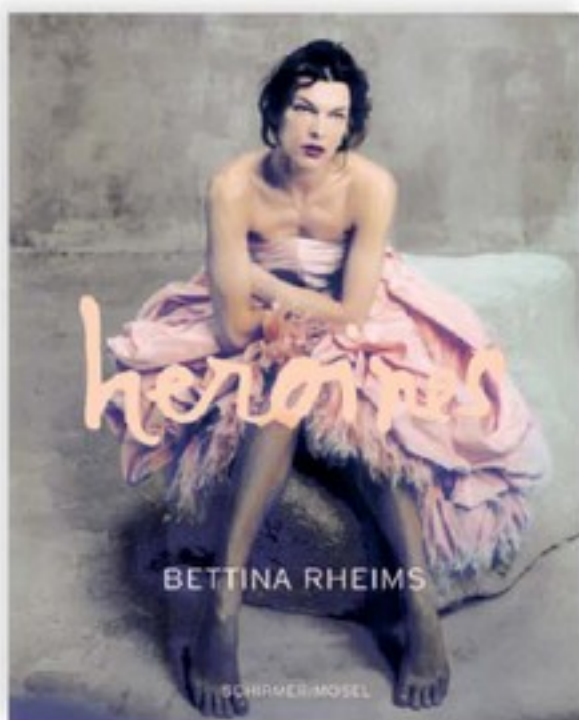


Here: Rose
McGowan,
June 2005,
Paris, France.
Opposite,
top: Blanca
Li, March
2005, Paris.
Bottom: Tilda
Swinton,
June 2005,
Paris.



Heroïnes By Bettina Rheims
Schirmer/Mosel/D.A.P.; 134 pages;
53 color photographs; \$50

BEAUTY, TRUTH, AND SKIN



Bettina Rheims's photography has never been reliably categorized. The work falls between comfortable genres: portraiture and documentary, commercial and personal, exploitative and sympathetic, erotic and hilarious. Her previous books, from *Female Trouble* (1989) to *Chambre Close* (1992) to *Shanghai* (2003) are brilliant mashups of fact and fiction. "In the end, as my old master Helmut Newton used to say, there are two kinds of pictures," says Rheims, "the good ones and the bad ones." Her latest book, *Heroïnes*, brilliantly mixes fashion and skin by depicting actresses and models in couture and nude, in light that is at once painterly and uncompromisingly harsh. "Even before I think about camera format, or black and white versus color, I ask myself, 'What kind of skin do I want to represent?'" she says. "Here, I wanted to capture raw skin, with veins and scars—the skin of pain and experience." In an age when most celebrities demand to be seen only in their airbrushed glory, Rheims's subjects allow her to redefine the very idea of beauty, and the result is something absolutely original. "These images are about women today," the photographer says. "It is about being able to assume one's femininity as well as one's strength." —D.S.





© DAVID GOLDBLATT/COURTESY CONTRASTO

David Goldblatt's "Thuso Ndlovu, hawker, Johannesburg, 28 December 2001."

FAMILY OF MAN

New monographs that remind us we're only human

Artists are sometimes better understood by looking at a subset of their work as opposed to its entirety. This is especially true of a photographic omnivore such as Harry Callahan, who found visual fodder in almost everything around him. Callahan's most enduring subject was Eleanor, his wife. In the first two decades of their marriage he photographed her nude and clothed, inside and out, with child and without, literally and abstractly, but always with the formal rigor for which he

was so revered. A number of these images have become icons of Callahan's wandering, exacting eye, but many of the photographs in **Harry Callahan: Eleanor** (Steidl/High Museum of Art, \$65) have rarely, if ever, been published. Timed to a recent exhibit at Atlanta's High Museum, this body of work shows Callahan's profound influence: Many of the images establish visual ideas that living photographers claim as their own.

Though family is also an important subject for Nicholas Nixon, his pictures have a calculated

informality that belies their having been made with an 8x10 camera. Every year for the past 33 years he has taken a picture of his wife Bebe and her three sisters, and **Nicholas Nixon: The Brown Sisters** (Museum of Modern Art, \$35) contains them all. A remarkable study of aging's subtle changes, the images beg scrutiny, as skin sags, lines set in, hair grays, and personal styles change.

Family values were not a concern for the young Robert Mapplethorpe when he started shooting

Polaroids in 1970, often of fellow art maverick Patti Smith. Made mostly on peel-apart pack film, these black-and-white pictures are gathered in **Polaroids: Mapplethorpe** (Whitney Museum/Prestel, \$60). The images are sequenced not chronologically but so as to show both the photographer's exploration of sexuality and his path to the classicism that would define his mature work.

Unlike the other books here, **David Goldblatt: Photographs** (Contrasto, \$60) is a full retrospective of this underappreciated South

African photographer. No mix-it-up monograph, the book has been divided into eight separate bodies of work by English photographer and Goldblatt advocate Martin Parr. Goldblatt's career has spanned the rise and fall of South African apartheid, but his images are not journalistic accounts of overt racial violence. Instead, their content ranges from a disturbing everyday separateness (black onlookers at the whites-only Miss Lovely Legs Competition, where beauty is skin deep) to racist terror tactics (a mother and child on a bed within the perimeter of what was once their home, knocked down as part of a program to cleanse the Western Cape of blacks). This fine, thorough book proves that Goldblatt is one of our great photographers. —R.H.



Among this year's best retrospectives: **David Plowden: Vanishing Point** (W.W. Norton, \$100) represents 50 years of finding visual poetry in the prosaic.



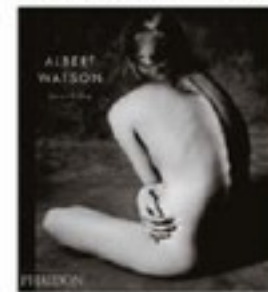
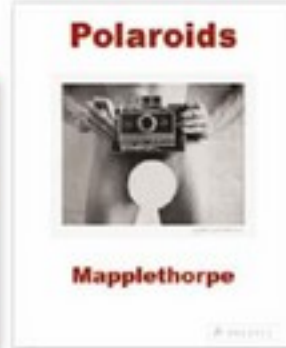
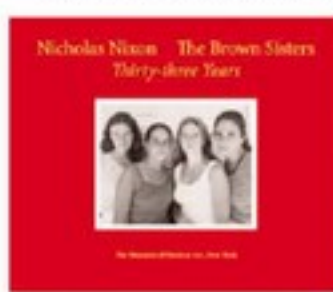
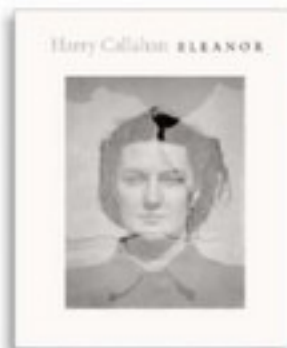
Russell Lee Photographs (University of Texas Press, \$50) features unseen work by a key FSA photographer. **Accommodating Nature: The Photographs of Frank Gohlke** (Amon



Carter/Center for American Places, \$35) explores America's ongoing conflict with its landscape. **Worldview: Leonard Freed** (Steidl,



\$40) sums up a lifetime of social study. **Albert Watson** (Phaidon, \$40) mixes old and new work, smartly annotated by James Crump. —R.H.





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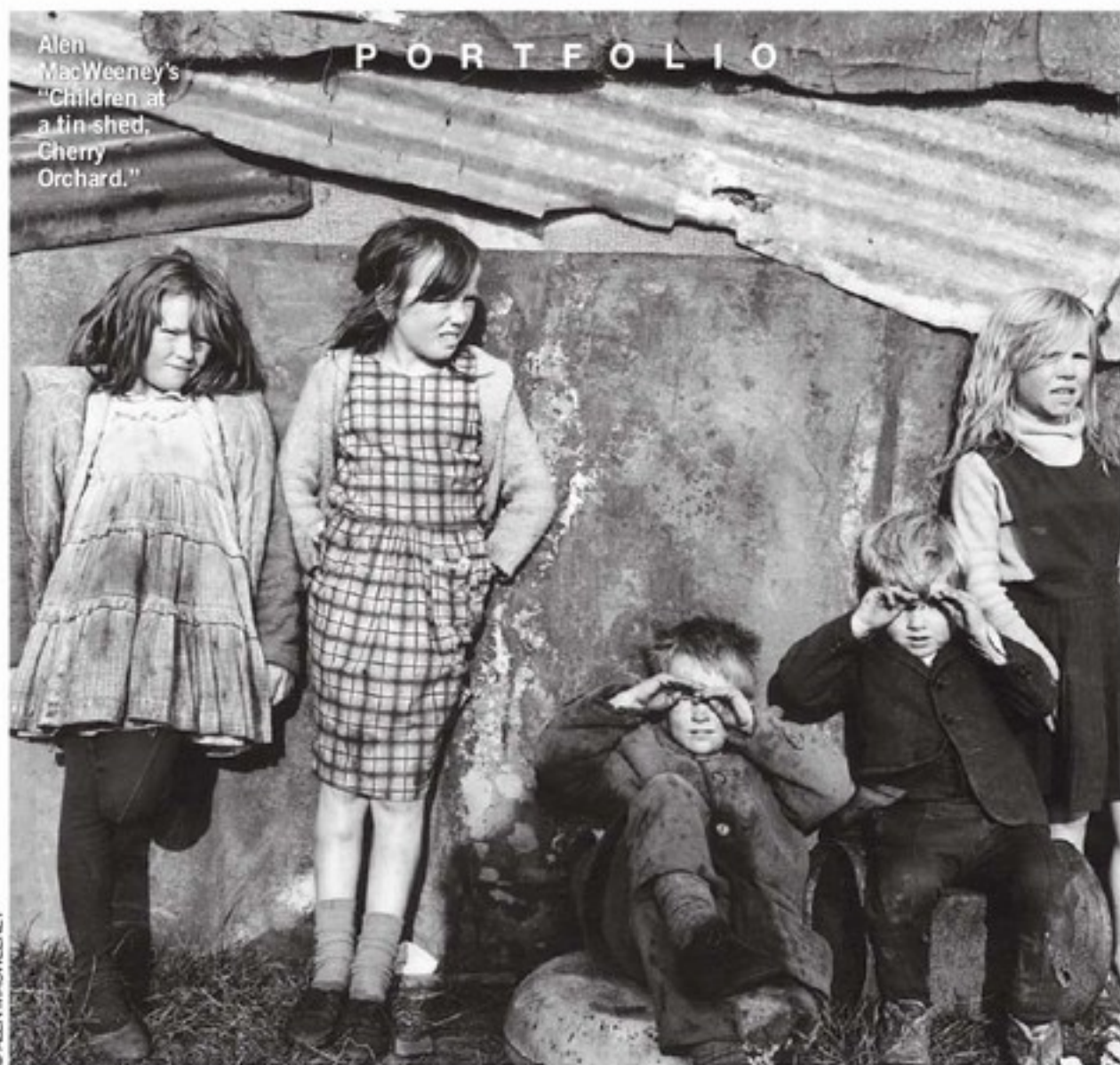
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Ball Head F-3	-	-	17.6 lbs	16.1 oz.
Monopod	55.11"	18.75"	11 lbs	10 oz.

Alen MacWeeney's
"Children at
a tin shed,
Cherry
Orchard."

PORTFOLIO



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LAND SURVEYS

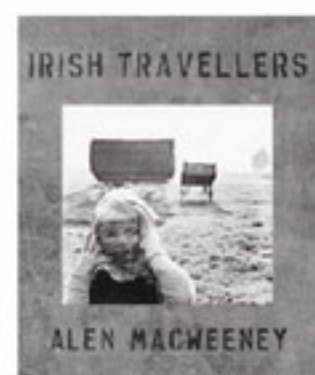
Enthralling photo books that capture the ancient bond between a land and its people

There is an undeniable interplay between a landscape and the cultures that have grown up around it—one that photography is especially apt at capturing, as this season's studies of faces and places prove.

Since making his images of Ireland's misunderstood gypsy-like "travellers" between 1965 and 1970, Alen MacWeeney has been keeping the series close to his chest. Now that the project has been published as the handsome book **Irish Travellers, Tinkers No More** (New England College Press, \$60), com-

plete with an audio CD of poems and songs he recorded in the subjects' ramshackle huts, the rest of us can finally appreciate the fairness and reverence with which he documented this disappearing culture.

Although MacWeeney



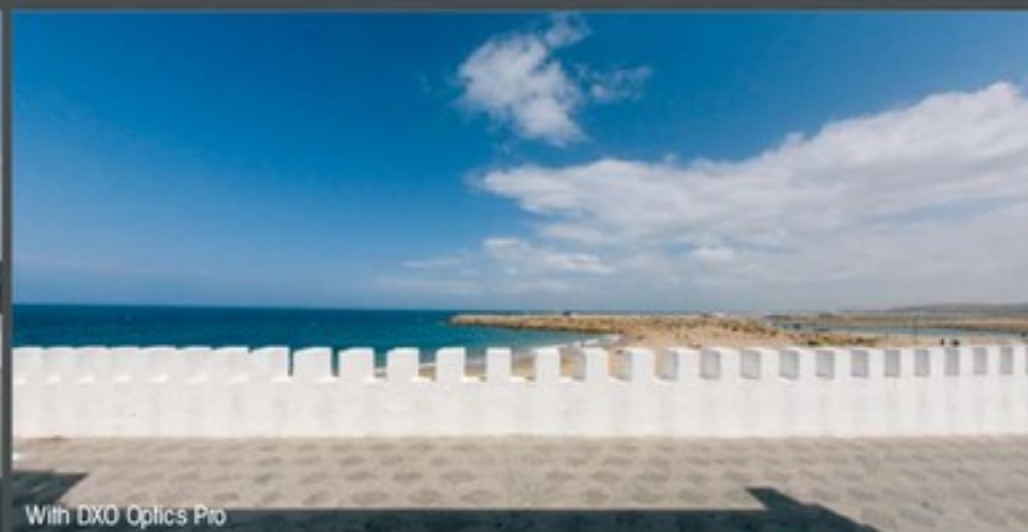
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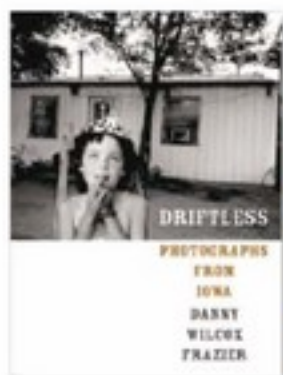


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is Irish, he came to the travellers community as an outsider. Danny Wilcox Frazier, on the other hand, approached his project on Iowa with true insider's eyes: He was raised in the small Iowa town of Le Claire, got his master's degree from the University of Iowa, and lives in Iowa City. **Driftless: Photographs From Iowa** (Duke University Press, \$40) was selected for the Honickman First Book Prize by Robert Frank, who doubtless identified with Frazier's pensive black-and-whites that recognize the exodus

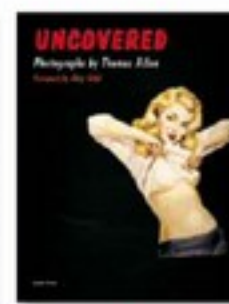
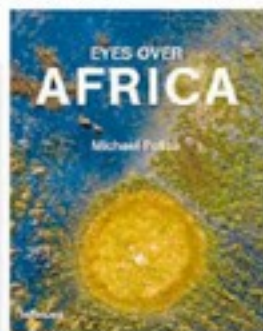


and decline that plagues heartland states like Iowa, while simultaneously capturing the resilience of those who remain.

Although Simon Roberts came to Russia as an outsider, during his year-long, 46,600-mile photographic expedition across the country with his wife (who had studied there years ago and was writing her own memoir about the experience) he became more of an expert than many Russians. In **Motherland** (Chris Boot, \$40), though, he captures something that can only be observed, not taught: the country's yearning, spiritual national pride.



In his enthralling **Eyes Over Africa** (Te Neues, \$125), Michael Poliza focuses on the sweeping geography that shapes life on the continent. Funded by thrill-seeking, globe-trekking Frankfurt businessman Stefan Breuer, Poliza embarked on a 17,000-mile helicopter trip from Europe to Africa's southern tip, creating a thick tome of images that chronicles every aspect of the continent's flora, fauna, and geographic features—all from the kind of abstracting distance and angle that seem to simultaneously tell us less and more than other photos. —M.J.



Odd-size books reign this year, as with **Richard Misrach: On the Beach** (Aperture, \$85). At an arm-stretching 17x21 inches, it's the publisher's largest book to date. Luckily Misrach's nearly empty yet intricate beach scenes benefit from the grand scale. Kadir van Lohuizen's **Diamond Matters** (Umbrage Editions,

\$30), on the other hand, condenses the complicated story of a diamond's trek from jungle to jewelry store into a pocket-size book small enough to follow the viewer anywhere, as do the memories of its haunting images. **Uncovered: Photographs by Thomas Allen** (Aperture, \$25) is perfectly sized to sneak off for private

viewing of its pulp-fiction still lifes. The massive **Playboy: The Complete Centerfolds** (Chronicle, \$500) is discreet but undeniable in its suitcase carrier, while Yann Arthus-Bertrand's **Earth from Above: Limited Edition** (Hachette Book Group, \$2,000), too big for lap viewing, is sold with a table-top display stand. —M.J.

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PORTFOLIO

Tannenbaum's photo of John and Yoko baring all for a video shoot.



© ALLAN TANNENBAUM

Baring the flesh, baring the soul...both have served as rich source material for photo

collections this year. Ever the provocateurs, John Lennon and Yoko Ono were posing nude

for photographers just as they were emerging from years of self-imposed seclusion to

promote their *Double Fantasy* album in 1980. Among the journalists they confided in was

veteran New York City photographer Allan Tannenbaum, whose intimate pictures of the couple are gathered in **John & Yoko: A New York Love Story** (Insight Editions, \$45). Tannenbaum photographed the famous pair in several city settings just weeks before tragedy struck—in fact, he was making prints to take to them when he heard the news that Lennon had been shot. This collection includes poignant scenes of the murder's aftermath, as well as earlier pictures Tannenbaum made during his half decade of friendship with the couple. Though several of the images of Lennon and Ono are familiar and even iconic, many are previously unseen. From a quite different

aristocratic realm, the cultural trappings of a literary giant's family in prerevolutionary Russia are exposed in **Song Without Words: The Photographs and Diaries of Countess Sophia Tolstoy** (National Geographic Books, \$35). While bearing Leo Tolstoy 13 children and managing his estate, wife Sophia Tolstoy also created a remarkable body of historic photographs and a revealing, conflicted, often wry diary about her life, deftly woven together here by scholar Leah Bendavid-Val. As Leo Tolstoy's achievements earned him wide renown, his marriage



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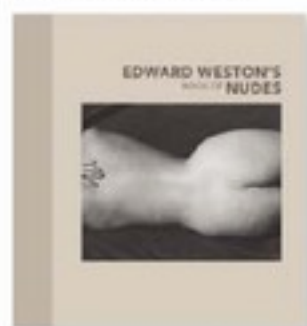
Photo by: Joe Mansfield

deteriorated. Increasingly dogmatic and narcissistic, Tolstoy ultimately succumbed to self-absorption. His wife comes across as not only the pillar who supported her famed husband, but also his intellectual foil.

While the photographs of another chronic diarist, Edward Weston, have been widely published, one body of his work has remained a mystery until now: **Edward Weston's Book of Nudes** (J. Paul Getty Museum/Center for Creative Photography, \$40) pieces together a sequence of 32 images that Weston

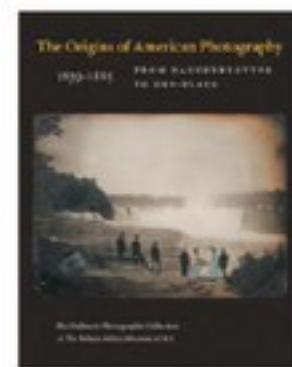
himself had intended to publish, only to be rejected by several publishers during the socially conservative 1950s. Combining nudes with landscapes and still lifes, this book reveals Weston's unifying conception of natural forms; his design is meticulously re-created here from a surviving mock-up and other source material by curator Brett Abbott. With strikingly graceful juxtapositions—such as nude figures next to similarly shaped sand dunes, bell peppers, or pieces of driftwood—this collection brings a long-shuttered concept to light at last.

An even more abstract take on nudes and natural forms is found in **Aquatique: Photographs by Brian Oglesbee** (Insight Editions, \$75), in which the photographer uses water, light, and motion to make painterly shapes and patterns that look like they could be digitally rendered creations but are not, as Oglesbee uses conventional studio and printing methods. His mesmerizing black-and-white photos invite scrutiny, seeming more complex and visually rewarding the closer you look at them—not unlike nature itself.—J.C.



Among the year's top new photo histories: **Man to Man: A History of Gay Photography** (Vendome, \$85). No salacious pretext, this rich volume tracks photography's challenge to social norms. **The Theatre of the Face: A History of Portrait Photography Since 1900** (Phaidon, \$80). The portrait is defined and engagingly redefined by critic Max Kozloff. **Magnum Magnum** (Thames & Hudson, \$225). This spectacular and authoritative tome celebrates the famed photo agency's 60th anniversary.

The Art of the American Snapshot 1918-1978 (National Gallery/Princeton University Press, \$55). This offbeat history is beautifully illustrated with snapshot-sized reproductions, smartly edited by Sarah Greenough and fellow curators. **The Origins of American Photography, 1839-1885: From Daguerreotype to Dry-Plate** (Yale University Press, \$65). Drawn from the vast Hallmark Photographic Collection, this survey contains more than 600 gorgeous tri-tone and four-color reproductions. —R.H.



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Magnum photographer Richard Kalvar is a master at turning happy accidents into visual puns, as in this photograph called "Paris, 2004," from his new retrospective book, **Earthlings** (see page 96). Though not one of Magnum's best-known names, Kalvar has quietly compiled a body of work that is as unsettling as it is amusing, relying on the photographer's **skewed take on our strange world**. "The photograph is completely abstracted from life, yet it looks like life," Kalvar has said. "That is what has always excited me about photography."

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HOW, AND WHY,
JILL GREENBERG
MAKES PORTRAITS
OF SOME OF
NATURE'S SCARIEST
CREATURES.
BY RUSSELL HART

Jill Greenberg was unprepared for the moral uproar generated by her now-famous photographs of crying toddlers. (See *American Photo*, July/August 2006.) So you might think that her newest body of work, in which she gives her trademark high-gloss treatment to members of the *Ursidae* family, was created with a mind to avoiding controversy. Though PETA may yet have something to say about making trained bears pose for portraits—as if they don't work hard enough in the movies—these creatures would seem both safe (in a critical sense) and photographically challenging.

In fact, says Greenberg, her bear pictures are a direct response to the crying-child controversy. "I was feeling a lot of rage against me as an artist," she says. "All those people took on a sort of scary quality." She chose to confront that scariness



An image from Greenberg's *Ursine* series.

CLASS NOTE:
A PAIR OF LIGHTS
AIMED FROM
BEHIND CREATE
EDGE-DEFINING
RIM LIGHT.

not with images of angry humans (though that project may yet materialize, she says) but with slick, scintillating portraits of bears, the most iconically frightening of wild land animals.

The photographer certainly humanizes her bears, but they are still a far cry from the benign creatures of fairy tales and tacky paintings. (The one exception is her standing polar bear, who looks like he's just walked off the set of a Coke commercial.) "I was interested in the dichotomy between vicious and cuddly," says Greenberg, who calls the series *Ursine*. Lit with Karsh-like sophistication, immaculately groomed in Photoshop, her bears do rise up and roar—though

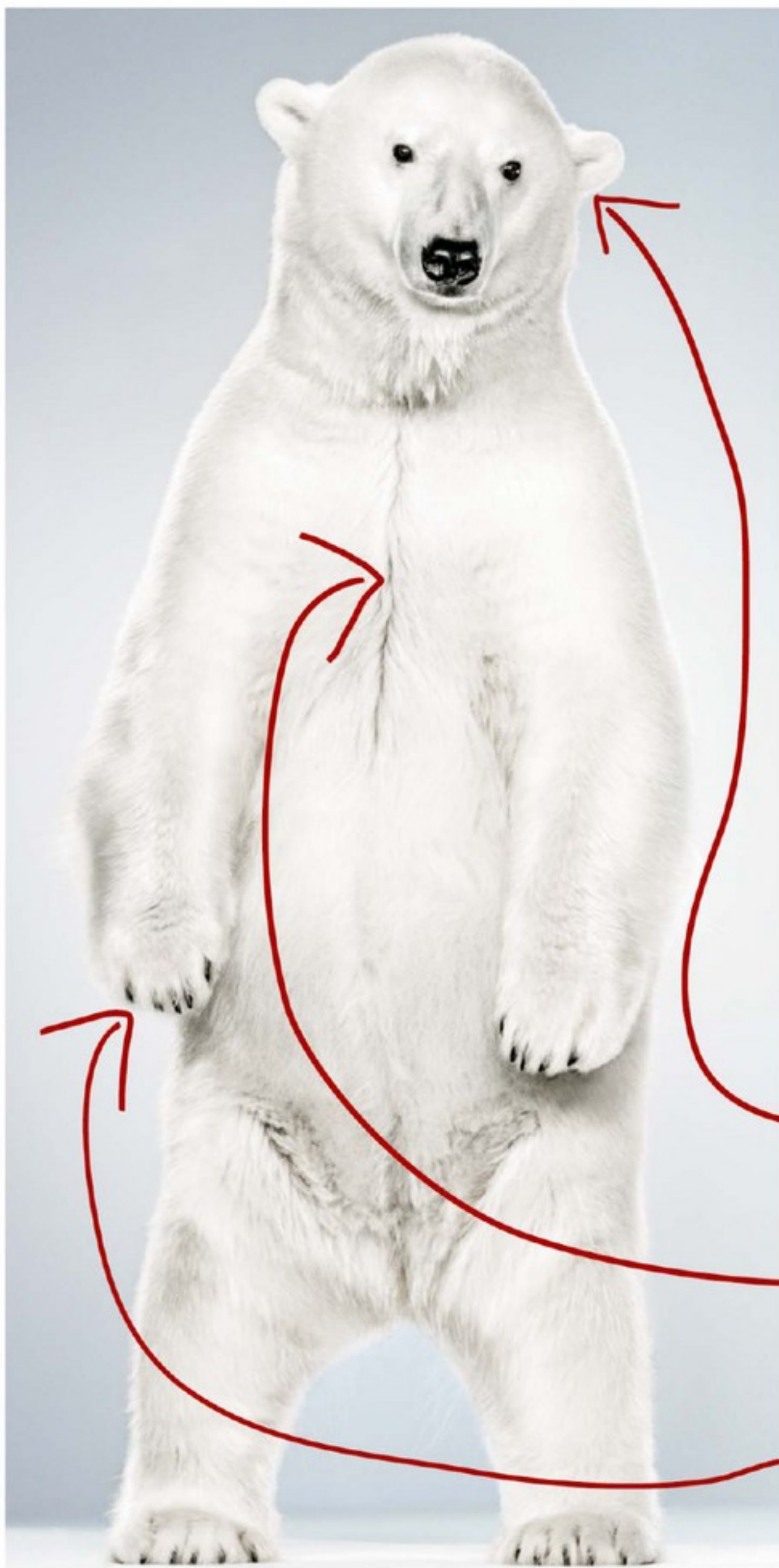
you wouldn't hear the sound even if you were on set. "They teach them to do it silently," she says. "It's surreal. They're just pretending to be scary." But the bears also sit, seemingly downtrodden, clutch their faces in apparent despair, and sometimes even grin (though we would guess that their smiles are the product of the photographer's skill with a Wacom pen tablet). Since bears have small, hard-to-read eyes, Greenberg even tried making them more sympathetic by substituting the eyes of a black panther. She went back to the beady eyes we all know and fear.

Greenberg went loaded for bear first to Calgary (in 2006) then Vancouver (in 2007), shooting at the animals' training facilities. She arranged in advance for

MASTER CLASS

Greenberg calls this seated black bear the "sad bear."





CLASS DEBATE

DIGITAL VS. FILM

Greenberg shoots much of her commercial work with high-resolution digital backs from both **Phase One** and **Leaf**. That way, clients get to see the results immediately. But the photographer prefers to shoot film—specifically **Kodak Portra 160NC**—for personal projects such as *Ursine*. She says it's "almost as fast" as digital because after processing it her lab immediately scans and uploads the images to a Website, where she can do her picture editing and art directors can get files for layout purposes.

Greenberg says that when she's Photo-shopping scans from film, "it feels like there's more information there to work with." (It helps that she uses an **ICG 370HS drum scanner**.) That said, digital is easier to re-touch. "It's smoother. You don't have to worry about mushing up the grain. **You can play around more.**" So the photographer says she will continue to shoot both digitally and with film. "It's like the difference between video and film," she says. "They just look different. I wish digital would get even better, but I don't think it's going to."

CLASS POINTERS

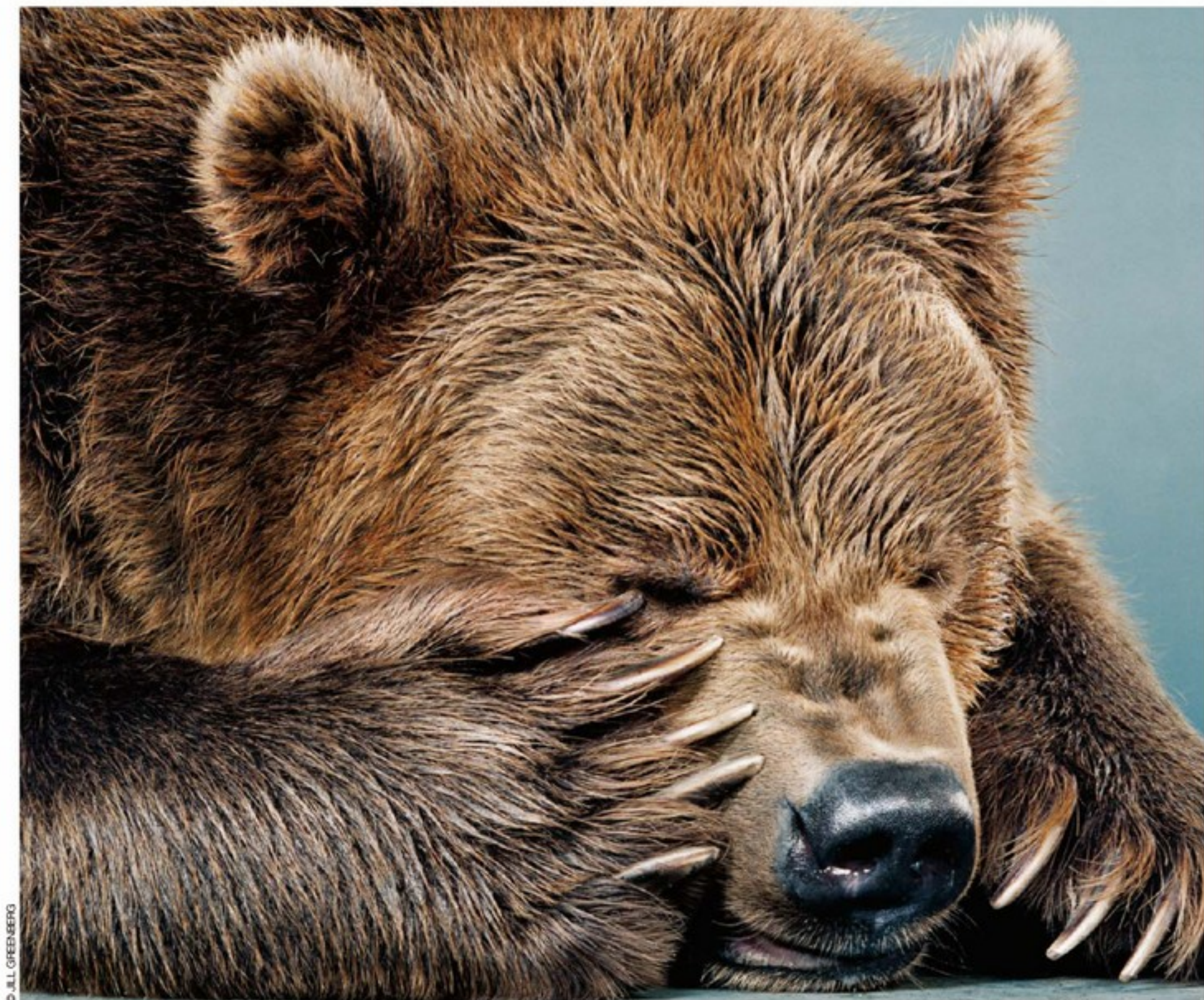
ON LIGHT

Greenberg is as circumspect about her lighting technique as she is about her vaunted Photoshop skills. "It's too much fun seeing all the bloggers try to **deconstruct** it," she says. The bloggers seem to feel likewise. "Reverse-engineering Jill Greenberg's light is always a fun way to spend a few minutes," says The Strobist (strobist.blogspot.com). "Two big brollies, ringlight, twin back/rimlights, an overhead **beauty dish**, and a background light." That arrangement was deduced from a video of Greenberg shooting her bears on the Cool Hunting Website (coolhunting.com), and it seems on the mark.

Rim light (or backlight): Portrait photographers often use a "hair light" for their human subjects, and Greenberg does much the same with her bears. (Call it a fur light.) Created with a couple of strobe heads aimed at the subject from behind and to the side, it outlines the bears with a bright fringe and glancing highlights.

Ringlight: Shadows on the bears are well controlled because Greenberg's ringlight (a flash tube designed to encircle the lens) provides full-frontal illumination that fills them with detail even when the main light is directional. (When the bears are roaring, that's why you can clearly see the teeth.)

Hard light: Greenberg says that her lighting is "on the hard side," not soft and diffused to the extent of that used by most portraitists of humans. Though this helps set up the crisp, brilliant rendering she does in Photoshop, she says the final pictures "really look a lot like they did on film."



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local carpenters to build a roomlike set; for the Calgary shoot, an assistant had to drive in all the equipment from a rental agency in Vancouver. That outfit was more or less the same as what Greenberg uses in her Los Angeles studio for kids, monkeys, and celebrities: ten 2,400 watt-second Profoto power packs; 12 Profoto heads (including a large ringlight); miscellaneous softboxes and umbrellas (the latter silvered for more directional light); and a couple of Mamiya RZ67 bodies with lenses, including her preferred 140mm macro. (It took a generator to power all that gear.) She bought 100 rolls of Kodak Portra 160NC color negative film and 20 packs of Fuji instant film in Canada. Film was also processed north of the border to reduce customs hassles.

For Greenberg, whose continuing project was shown this fall at New York's Clamart Gallery and will be published in a 2009 Little, Brown monograph, the bears were not as cooperative as humans or their simian relatives. "The trainer thought I was

CLASS NOTE:
A RINGLIGHT'S
STRAIGHT-ON
ILLUMINATION FILLS
SHADOWS AND
BARES BEAR TEETH.

Top: Bear despair. **Right:** A frame from a video of Jill Greenberg at work, which you can see at coolhunting.com. Note the bear treat being offered just behind the ringlight.

insane when I said I wanted to make the polar bear look sexy," she recalls. It helped that her subjects could cool off in their personal swimming pools between takes. Says Greenberg, "There was also a constant flinging of raw fish and vanilla sandwich cookies." ■



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FOCUS: FASHION & PHOTOGRAPHY

Fashion and photography enjoy a fruitful relationship. Eye-catching outfits and striking models are ready-made subjects for the camera's eye. But can designers reverse the process and incorporate photography into ready-to-wear clothing? If the collaboration between cutting-edge designer Ghita and renowned photographer Mark Seliger is any indication, the answer is a resounding yes.

Brought together by Nikon, the world's leading imaging technology company, Ghita designer Alexis Phifer and Mark Seliger (pictured above left) met in Los Angeles and developed an instant rapport. As part of the "Photo Fashion" project, the pair browsed portfolios displaying Mark's range of photographic styles and subjects. Ultimately, it was decided that Mark's black and white photos of landscapes and architecture, with their vertical lines and spare imagery, could be used to great effect in fashion.

Style360, the exclusive New York Fall Fashion Week experience, provided the perfect showcase for the results of this unique collaboration. At a star-studded fashion show that included Kanye West and Veronica Webb in the front row, the four one-of-a-kind dresses kicked off Ghita's runway display and dazzled the crowd with their photo patterns and high-contrast tones. Enhancing the "walking photo exhibit" look and feel, each model carried a Nikon COOLPIX digital camera as the ultimate fashion accessory.

GHITA

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See more of Sandro's awe-inspiring D3 images at stunningnikon.com/challenge. The revolutionary new Nikon D3 will change the way you shoot sports or action of any kind. With a 12.1 megapixel FX-format CMOS sensor, 9 fps speed at full FX resolution, and incredibly low noise even at ISO 6400, the Nikon D3 means you'll never again have to choose between blazing speed or brilliant image quality, particularly in low light situations. And that's just the beginning. In the words of Nikon Pro Sandro, "There's nothing more I could possibly have asked of this camera. I'm absolutely blown away." The Nikon D3. Do the undoable.

Brainard Int'l Raceway, Dusk. Turn 8. 1/5000th sec. f/4. ISO 6400. NIKKOR® 14-24mm f/2.8 Lens.