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## 1924 – 2009



Don Worth, *Tropical Leaves, Hoffmannia Refugens*, Mill Valley, 1977

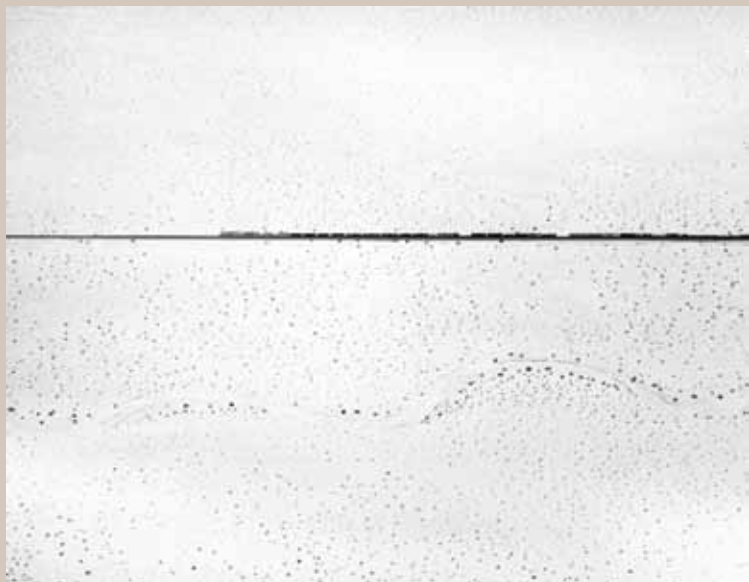
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William Garnett, *Train Crossing Desert*, Kelso California, 1975



Wright Morris, *White Barn*, Connecticut, 1940



George Tice, *Sunrise*, New York, 1971



Brett Weston, *Clouds, Roofs and Poles*, San Francisco, 1933

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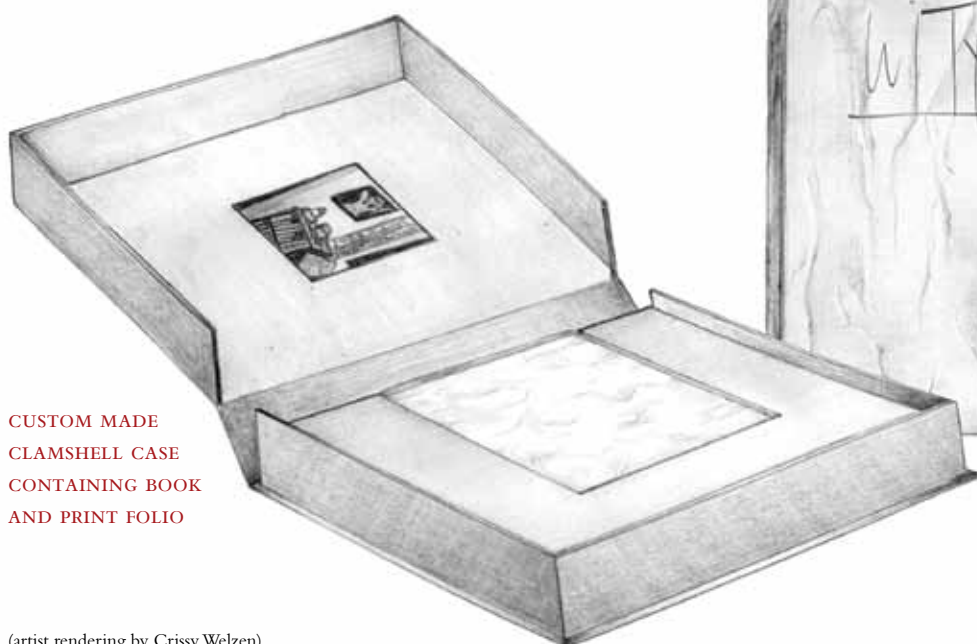
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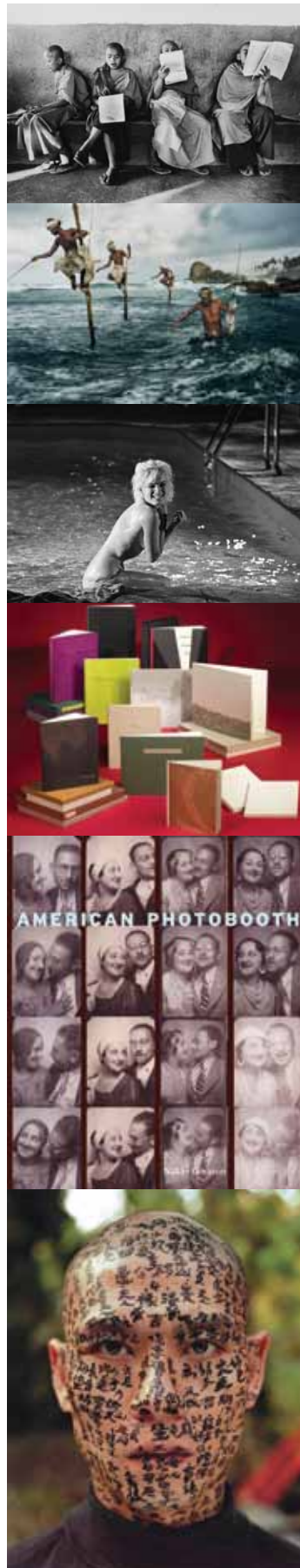
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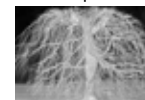
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Dan Burkholder  
Elements & Inks

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Artist's reception April 4, 5-7pm



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Image © Steve McCurry *Geisha In Subway* ilfochrome photograph

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## **Book Submission Guidelines**

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## **New Submission Guidelines**

As of Issue #19, Focus Magazine will no longer exhibit the Focus Gallery. Instead, the Focus Gallery will now be located in a new magazine called Image. Visit [www.imagejournal.net](http://www.imagejournal.net) for more information.

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## PUBLISHER'S LETTER

DAVID SPIVAK

# HEADLINE

Dear readers:

I welcome you to another issue of Focus that I am extremely proud of. This issue brings you an in-depth profile and analysis of one of the hottest newer photographers to our community, Camille Seaman. Seaman's breathtaking photos of glaciers and icebergs in Antarctica won her first place in our contest last year and since then; Seaman has created a brand new portfolio of even more breathtaking photos of icebergs and glaciers in Antarctica. Camille recently had a huge exhibit at the Candace Dwan Gallery for which I hope some of you were able to attend. Please check her website for future updates on exhibitions and information about her photography. Lastly, I had the honor of meeting photographer Jill Greenberg at AIPAD this past April. I find her work quite unique and view the process in which she uses to create her "manipulated" images an art form. Ever since I saw her work, I knew I had to have her work inside of this magazine. I find her Monkey Portraits absolutely brilliant and plan to find a few of my own in the near future.

So, three photographers whose works are each unique and wonderful plus an interview with the owner of ClampArt, Brian Clamp whose gallery has been exhibiting some of the hottest photographers currently and we have an issue I am extremely excited about. I haven't been this excited since, well, our last issue which featured an interview with Bruce Davidson that has to be one of my all-time favorite interviews. Don't take my word for it; Davidson recently took time out of his busy schedule to personally write me an e-mail which stated that our April 2008 issue was "Certainly the finest edited and printed magazine edition of my work to date. Also, Jain's interview created an authenticity and a penetration that are rare these electronic days." The amount of praise we've received over the past year since we switched our printing to Brilliant Graphics out of Exton, PA, has been exciting to see. I state my mission here that it is my intention to produce a number of magazines in the next year that either meet or exceed the quality of the issues we've presented you with in the past year. Unfortunately, if you buy this magazine from the newsstand for the next year, it's going to cost you a dollar more per issue. As many of you know, there have been numerous increases in costs from almost every sector of the market and one of the most expensive and quickly rising costs is paper. In order to present you with the highest quality reproductions we can



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So with that, I proudly announce that Focus Publishing is working with Yaakov Asher Sinclair on a 176-page book of incredibly amazing photographs that Yaakov has taken over the past few years. Combined with literary essays and poetry and using a special quadtone to reproduce each of the photographs in this book and you've got a limited edition book that I absolutely must recommend.

---

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PHOTOGRAPHY BY: **RICHARD PARE**

APRIL 17 - MAY 23, 2009



Stairwell, Chekist Housing Scheme

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Stairwell, Chekist Housing Scheme

### Selected artists from our collection:

Berenice Abbott  
Ansel Adams  
Max Alpert  
Tim Barnwell  
Ruth-Marion Baruch  
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Lucinda Bunnen  
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Pirkle Jones  
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Robert Glenn Ketchum  
Yevgeny Khaldei

Yakov Khalip  
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Thomas Neff  
Arnold Newman  
Alexander Rodchenko  
August Sander  
Aaron Siskind

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Edward Weston  
Georgi Zelma

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of photography

## MARK SHAW RETROSPECTIVE EXHIBITION CONCURRENT WITH



*Jacqueline and Caroline Kennedy, Hyannis Port, 1959*



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THE PUBLICATION OF "CHARMED BY AUDREY"



*Audrey Hepburn waits by the gate of her apartment during the making of "Sabrina", 1954*



Elizabeth Opalenik, Centered in the Universe, 2009

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Jean-Pierre Sudre, Le Litre de Vin, 1952



Denis Brihat, Coquelicot, 1999

Elizabeth Opalenik  
Jean-Pierre Sudre  
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MARCH 5 - APRIL 30, 2009

Denis Brihat  
Brigitte Carnochan  
Paula Chamlee  
Mary Frey  
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Jill Enfield, Tintype Leaf

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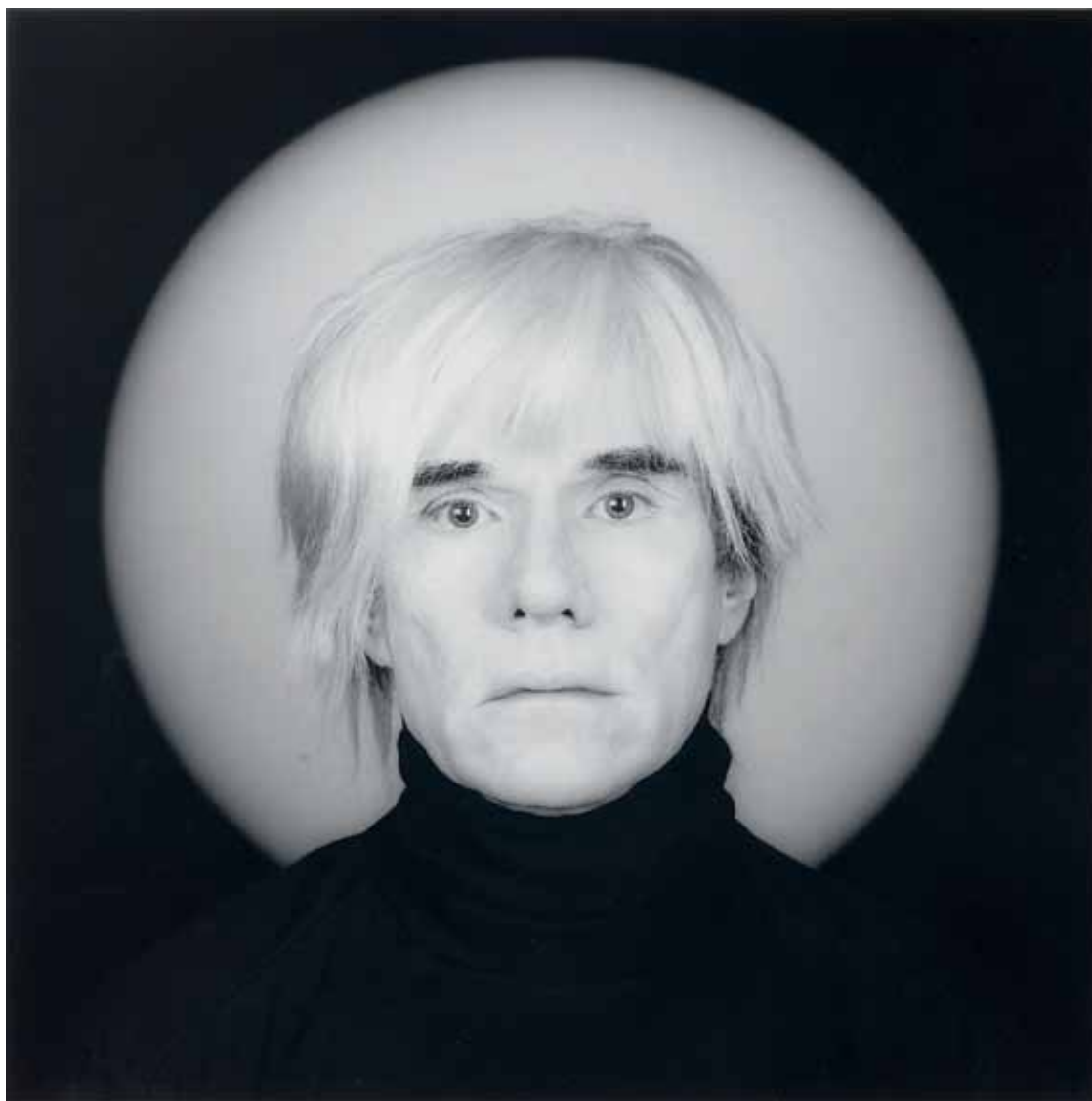
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The Association of International  
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Andrew Moore, Duff Square, Times Square, New York, 2002





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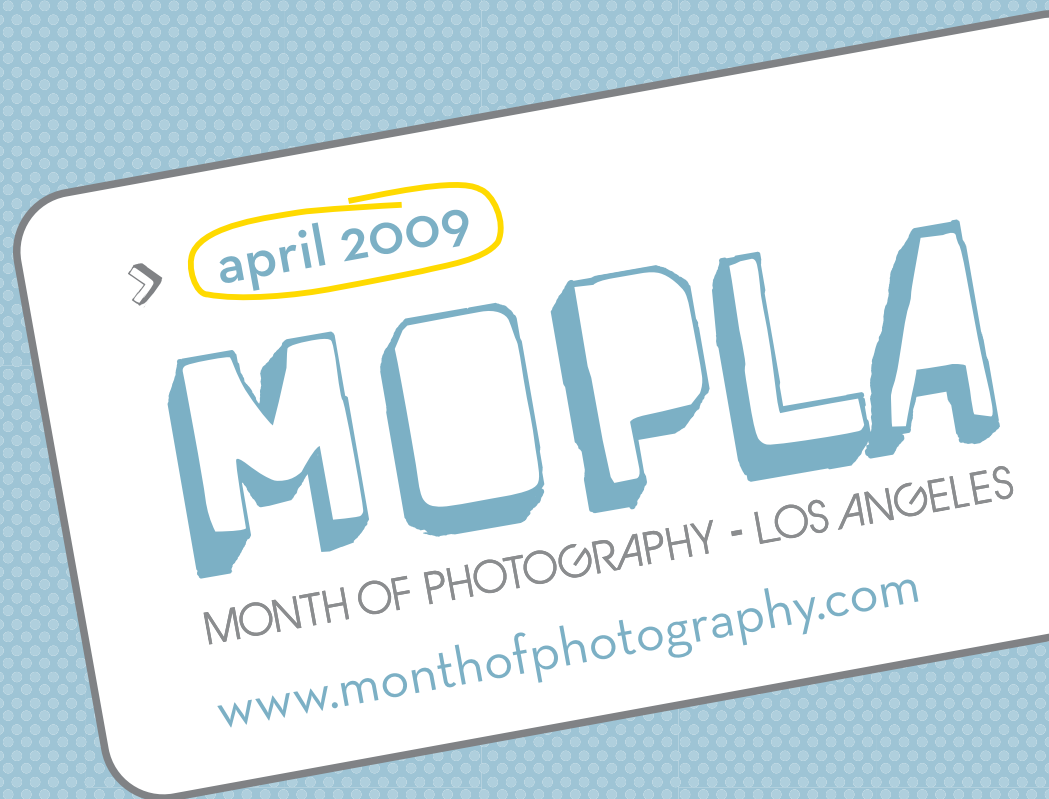
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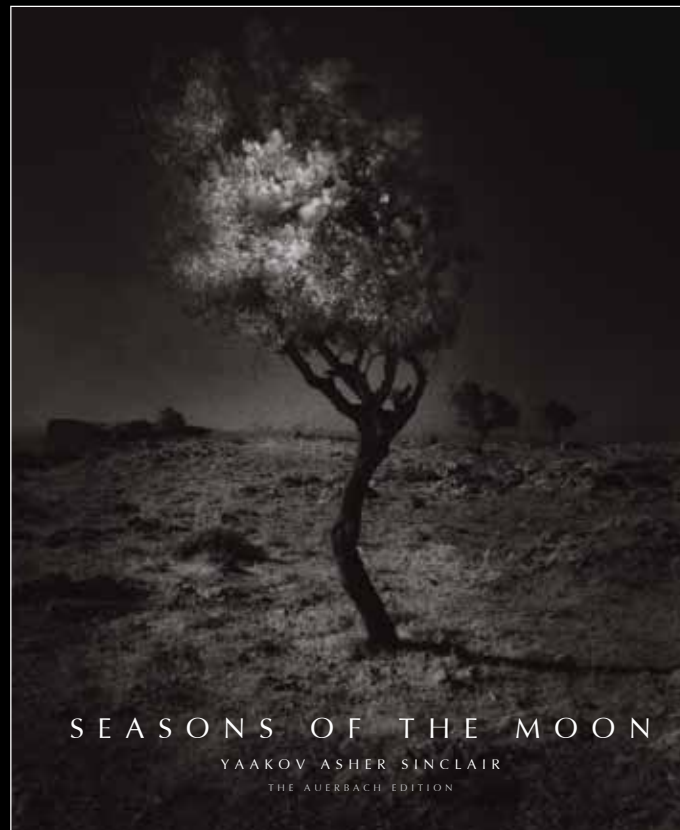


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Compiled by Stephen Perloff  
Editor of *Focus Magazine*,  
*The Photograph Collector*  
and *The Photo Review*

## FAIR AND FESTIVAL NEWS

The **AIPAD Photography Show New York**, the longest running and one of the foremost exhibitions of fine art photography, was presented by the Association of International Photography Art Dealers (AIPAD) March 26–29, 2009. More than 75 of the world's leading fine art photography galleries presented a wide range of museum quality work by contemporary, modern, and 19th century masters at The Park Avenue Armory at 67th Street and

**Biennale Photo 1: New Life, New Document** will also be introduced this year. Curated by **Vladimír Birgus**, an authority on contemporary photography in the Czech Republic, the events will focus on an examination of Central European photography. It will feature "Open Space," a wide space for photographers and artists that work with photography from all over the world. Anybody can e-mail their own photographs, which will be printed and exhibited in Prague. For further information on Prague Biennale Photo 1 or Prague Biennale 4, contact [info@praguebiennale.org](mailto:info@praguebiennale.org), [giancarlo.politi@tin.it](mailto:giancarlo.politi@tin.it), or [helena.kontova@gmail.com](mailto:helena.kontova@gmail.com).

## MUSEUM AND NOT-FOR-PROFIT ROW

The **Corcoran Gallery of Art and College of Art + Design** in downtown D.C. will begin restoration of the roof of its historic 1897 Beaux-Arts building in late January 2009. The

Corcoran Gallery of Art, 17th Street and New York Avenue, Washington, DC 20006, (202) 639-1700, or [www.corcoran.org](http://www.corcoran.org).

Thanks to New York City's Percent for Art law, 58 framed photographs by photographers **Frank Gohlke** and **Joel Sternfeld**, many 4 feet by 5 1/2 feet in size, now hang throughout Powdermaker Hall, the Social Sciences building at Queens College completed in 2004. The law requires that one percent of the budget for eligible city-funded construction projects be spent on artwork.

For nearly two years, the two photographers traveled the ethnically diverse borough, often starting and ending each day together, but separating for their explorations. Working in black and white, Gohlke often focussed on the borough's myriad single-family homes, individualized by the modifications or decorations of their residents. Sternfeld, who was born in Belle Harbor, Queens, and

"The longest running and one of the foremost exhibitions of fine art photography, was presented by the Association of International Photography Art Dealers (AIPAD) March 26–29, 2009. More than 75 of the world's leading fine art photography galleries presented a wide range of museum quality work by contemporary, modern, and 19th century masters at The Park Avenue Armory at 67th Street and Park Avenue in New York City."

Park Avenue in New York City. The 29th edition of The AIPAD Photography Show New York opened with a Gala Preview on March 25th to benefit the John Szarkowski Fund, an endowment for photography acquisitions at The Museum of Modern Art in New York City. For further information about the New York AIPAD show, contact (202) 367-1158, [newyork@aipad.com](mailto:newyork@aipad.com), or [www.aipad.com](http://www.aipad.com).

From May 14 through July 26, 2009, **Prague Biennale 4**, directed by Helena Kontova and Giancarlo Politi, will take place with its usual focus on "Expanded Painting," surveys on emerging painting from Germany, Poland, Romania, Italy, China and the countries of the Tsunami (Indonesia, Philippines, Malaysia, and Singapore). It will include an emphasis on Czech art, twenty years after the fall of the Berlin wall, and "White Paper Black Bride," an overview of Czech art of the last twenty years, expressly set up in Karlin Hall, where the Prague Biennale will be held. **Prague**

roof of the original building will be retrofitted with state-of-the-art glass; nearly 50,000 square feet of glass will be replaced during the restoration with the intent to better protect, preserve, and present its permanent collection and traveling exhibitions.

Due to the extensive work on the roof, the Gallery will temporarily close from January 26 through March 13, 2009, between traveling exhibitions *Richard Avedon: Portraits of Power* (closing January 25) and *Maya Lin: Systematic Landscapes* (opening March 14). During this interval, other activities within the College, as well as public programs and special events will continue as scheduled.

Beginning March 14, the Corcoran's hours of operation will be as follows: Wednesday, Friday, Saturday and Sunday from 10 a.m. to 5 p.m.; Thursday, 10 a.m. to 9 p.m.; closed Monday and Tuesday. Admission fees will be \$10 adults, \$8 seniors, military, and students. For further information, contact The

raised in the borough, found a very different place from that of his childhood. The population has nearly doubled in half a century and is now almost half foreign-born. Sternfeld's color photograph of the Lemon Ice King of Corona celebrates Queens history, while his image of a factory converted into a Hindi temple in Elmhurst captures juxtaposition of tradition with the impact of recent immigration.

Sternfeld describes this joint project as "an intricate narrative of denial and accommodation, mourning and celebration."

The permanent exhibit also includes the site-specific works *Spice Up (Powdermaker Hall)* by Christian Philipp Müller and *Points of Entry* by Julie Ault. It is located in the lobby of the main entrance of Powdermaker Hall on the main quadrangle of Queens College. The building is open Monday – Friday: 8 a.m. – 10:00 p.m. and Saturday and Sunday: 8 a.m. – 4:30 p.m. For more information about the Powdermaker Hall Art Collection, contact



Diane Shamash, Director of Minetta Brook, (212) 431-7165 or [diane@minettabrook.org](mailto:diane@minettabrook.org).

Suzanne Delehanty, founding director of the Miami Art Museum and currently head of an independent arts consultant service, became director-elect of the Jane Voorhees Zimmerli Art Museum at Rutgers, The State University of New Jersey, on January 1. She will assume the full directorship of the museum on April 1. Her appointment follows a national search and consultation with arts scholars, professionals, and administrators from the university and nationally.

An internationally known museum leader, Delehanty's 1995–2005 appointment at the Miami Art Museum (MAM) led to the transformation of what was the Center for the Fine Arts, a non-collecting space, into Miami's flagship art museum. At MAM, she established a collection of international art of the 20th and 21st centuries, developed extensive educational outreach to the community, and secured a waterfront site and funds for an expanded new facility.

Delehanty previously served as the director of the Contemporary Arts Museum, Houston 1989–1993; the Neuberger Museum at the State University of New York at Purchase, 1978–1988; and the Institute of Contemporary Art, University of Pennsylvania, 1971–1978. Her firm, Suzanne Delehanty LLC, provides strategic planning and management for initiatives that bring together art, artists, and communities. Delehanty has served on a number of panels for the arts, including the National Endowment for the Arts, the General Services Administration, and the Texas and Florida arts councils. She is a member of the advisory council for the PBS series, "Art for the Twenty-first Century," is on the board of directors of the Museums of Florida History, and has been a member of the host committee for ArtBasel/Miami Beach since 2000. The Jane Voorhees Zimmerli Art Museum is located at 71 Hamilton Street, New Brunswick, New Jersey 08901. For further information, contact (732) 932-7237 or [www.zimmerlimuseum.rutgers.edu](http://www.zimmerlimuseum.rutgers.edu).

The Center for Art + Environment at the Nevada Museum of Art launches this month with the appointment of William L. Fox as the Center's first director, the formation of an international advisory group, and the acquisition of archives from the Land Arts of the American West, as well as never-before-seen Michael Heizer and Walter de Maria archival materials from The Deiro Collection. The Center for Art + Environment builds on the Museum's long history of involvement with

the subject which includes 700 photographs in a signature collection titled *The Altered Landscape: The Carol Franc Buck Collection* that focuses on the changing topography of the West. The Museum's recent exhibition *Chris Drury: Mushrooms | Clouds* is also part of its ongoing exhibition series related to art and the environment. The establishment of the Center follows The Art + Environment Conference, a two-day event that brought together notable artists, architects and designers, as well as 18 presenters, a sold-out audience of 170, and live blogging from an additional 250 participants.

The Center for Art + Environment is a leader in supporting the practice, study, and awareness of creative interactions between people and their natural, virtual, and built environments. The work of the Center is threefold: to encourage the creation of artworks expressing the interaction between people and their environments; to convene artists, scholars and communities to document, research and analyze such artworks; and to increase public knowledge of these creative and scholarly endeavors. During its first year the center will inaugurate a research exhibition series, public lectures, and begin to make public the significant archival materials being collected.

With the formal establishment of the Center, an international advisory group has been created and will meet on an ad-hoc basis to offer strategic planning and connectivity to ongoing art and environment initiatives around the world. Nevada Museum of Art staff members will also participate in the task force.

For further information about the Center for Art + Environment, contact the Nevada Museum of Art, Donald W. Reynolds Center for the Visual Arts at 160 West Liberty Street, Reno NV 89501, (775) 329-3333, [art@nevadaart.org](mailto:art@nevadaart.org), or [www.nevadaart.org](http://www.nevadaart.org).

#### ON THE WEB

Michael Pritchard launched the British photographic history blog at the start of 2009. The site, **British Photographic History: Information and Discussion on All Aspects of British Photographic History**, builds on a website that he ran a few years ago. It is intended "to provide a participatory forum for news of events and happenings within the British photographic history community. This may include lectures or meetings, exhibition news, jobs in the field and general news affecting collections of photographic material. It will also include relevant book and website reviews. The focus is on Britain but may, on occasion, include material that is of wider

interest from Europe, the United States, and Asia."

Pritchard promises that the new forum will evolve, is intended to be participatory, and welcomes contributions from members. In addition to blog posts and events listings, the site also features links to "Quick Resources" such as National Media Museum, Bradford; Victoria and Albert Museum's photography collection; or the UAL Photography and the Archive Research Centre.

Michael Pritchard was a photographic specialist at Christie's, South Kensington, London from 1986 to 2007. "Following a strategic review the company decided to close its collectors' departments and, along with a number of colleagues,... [he] was made redundant in August 2007."

While at Christie's Pritchard grew the department from a turnover of £200,000 to £2 million at its peak and held the world auction record for a camera and numerous other auction records during this time. Simultaneously, he served as Head of Collectors, a Director and auctioneer. He is currently undertaking a full-time PhD looking at aspects of British photographic history. For further information, contact Michael Pritchard at 44 (0)7770 963614 (cell) or [www.mpritchard.com](http://www.mpritchard.com). The British Photographic History website is located at <http://britishphotohistory.ning.com>.

Gaëlle Morel will assume the role of Guest Curator for the 11th presentation of Le Mois de la Photo à Montréal, which will take place in September 2009. Art historian and independent curator, Morel holds a doctorate in the history of contemporary art from Université Paris 1 – Panthéon-Sorbonne. Secretary General of the Société française de photographie, she is also a member of the editorial committee of *Études photographiques*. Within the framework of her theme "The Spaces of the Image," the 2009 Le Mois de la Photo à Montréal will explore the questions of mechanisms and staging, perceived as essential keys to reading the different photographic projects presented in recent years.

All the exhibitions, the publication, and other activities of the biennial fair will be organized around this theme. For further information about Le Mois de la Photo à Montréal, contact the organization at 661, rue Rose-de-Lima # 203, Montréal (Québec), H4C 2L7 Canada, (514) 390-0383, [info@moisdelaphoto.com](mailto:info@moisdelaphoto.com), or [www.moisdelaphoto.com](http://www.moisdelaphoto.com).

# THE PHOTOGRAPH COLLECTOR

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Edward Weston's *Nautilus*, 1927, sold at Sotheby's on October 15, 2007 for \$1,105,000, a world record for the photographer at auction.

## THE PHOTOGRAPH COLLECTOR

INFORMATION, OPINION AND ADVICE FOR COLLECTORS, CURATORS AND DEALERS

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### TRIUMPHS AND DISASTERS IN SPRING AUCTIONS by Stephen Perloff

Sotheby's three spring sales of Photographs in New York on April 7 and 8 totaled \$17,302,050 on estimates of \$9–14 million. Though Sotheby's press office claimed "with each sale far exceeding its individual high estimate," in fact, as the estimates do not include the premium, the total was very close to the high estimate—still impressive nonetheless. The season was highlighted by two single-owner sales: *The Quillan Collection of Nineteenth and Twentieth Century Photographs*, which brought \$8,901,350 (\$4.5–7 million), and *Edward Weston's Gifts to His Sister and Other Photographs*, which achieved \$1,530,375 (\$900,000–1.4 million). A various-owners sale of *Photographs* also performed strongly, realizing \$6,870,325 (\$3.6–5.6 million). Records were set across the three sales for a total of 25 artists at auction.

Sotheby's led off with an evening sale of *The Quillan Collection*, the legendary, 69-print group of rare and unique images, assembled by Jill Quasha, a private photography dealer who specializes in building both public and private collections, on behalf of the Quillan Company, an investment group. One lot, a photograph of a leaf originally attributed to Talbot here, was the subject of speculation that it could actually be an even earlier work, and was withdrawn for further study (more on that in a later issue).

Quasha amassed the collection essentially over two years, from 1988–90, acquiring work from 16 different dealers and a few auctions, and the collection was published as a catalogue in 1991. Yet like the elusive great white shark in *Jaws*, one got only a few glimpses of parts of it over the years as individual pictures were loaned to various exhibitions. But the collection as a whole had never been seen together until the exciting climax—that is, until the auction preview.

The room was packed and expectant as the sale began. The hard part for years truly is where to draw the line on which lots to report on. I'll be slightly judicious. Peter MacGill lit up the field for Walker Evans's *Candle Shop, New York City* (\$50,000–\$70,000) at \$133,000. The cover lot, Imogen Cunningham's *Banana Plant*, went to a phone bidder under the low estimate at \$73,000.

A phone bidder, L0049, who would prove to be very active, grabbed Jaromir Funke's *Kompositze (Composition)* (\$60,000–\$90,000) at \$193,000. Dealer Robert Koch was the underbidder. Next L0049 bested Howard Greenberg for Paul Outerbridge, Jr.'s *Eggs and Bowl* (\$70,000–\$100,000), paying \$151,000 for breakfast. A half-platinum print by Paul Strand of his wife Rebecca (\$600,000–\$900,000), one of only two known prints,

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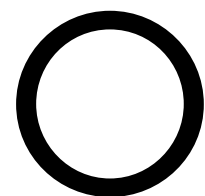
# Michael Flicek



*Pagoda Forest, Jiefang Park, Wuhan; From the China Life 2008 project*



## THE IMPORTANCE OF CONDITION



One of the key considerations in the purchase of a photograph is the condition of the print. In fact, it's so basic that I seldom hear anyone discuss it. I would like to suggest a very obvious rule of thumb: if the condition is bad, don't buy it, even if it's a well-known image by a famous photographer with a strong track record in the marketplace. In general you should be very picky, because a scratch or a ding or a crease can kill a resale as well as ruin your own pleasure in your purchase. The exception

preview. And, to be fair, it isn't always easy to assess condition when the print is behind glass on a wall, perhaps a little above eye level, and under strong lighting that can erase the shadow of a scratch. Of course, the auction catalogue is supposed to report the condition, but the words "good condition" can cover a multitude of sins. So try very hard to look at the particular photograph under glass at the auction previews from all angles to see if you can catch flaws. All major auction houses will unframe a print so you can examine it. They will also let you examine it when you pick it up after purchase to ensure no damage

third gallery in New York, An American Place (1929–1946), the value of the piece is enhanced. With the 20th-century old masters, you have to take into account the differences in printing style among photographers themselves. With the Hungarian photographer Brassai and the British photographer Bill Brandt, for example, their modern prints from old negatives (that is, negatives 1930/40s, prints 1970s) were sometimes retouched, and poorly so. You can clearly see the splotches and smears created by retouching on the surface of the print. When it's accepted that some of a photographer's prints are this way — and mostly everyone else

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The mat of a vintage work is not the defining factor of value at resale: the print itself is the key, although it can be a positive if vintage prints have stamps, award labels, and museum exhibition labels on the back of the mat.

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here is a beaten-up, signed Edward Weston with deep scratches that you find at a yard sale for \$5. Grab it! (But don't count on that happening anytime soon.) In this process of considering condition, basically I am referring to the 20th-century "old masters" (Edward Weston, Ansel Adams, Manuel Alvarez Bravo, Imogen Cunningham, André Kertész, etc.) and "younger masters" (Lee Friedlander, Diane Arbus, George Tice, Garry Winogrand, etc.) market, which encompasses primarily gelatin silver black-and-white modern and vintage prints, as well as platinum and palladium. It is a market in which pristine prints are the shining ideal. I am excluding some categories of collecting that have become popular in recent years, categories in which other standards may apply, such as newspaper press prints, old Hollywood still shots, mug shots, vernacular snapshots, and some others. I am also excluding 19th-century work, which is a vast, separate topic. Color is yet another topic.

Often people don't really notice condition at an auction, even if they have gone to the

occurred in packing. When you make a purchase at a gallery, you can see the surface of the print quite clearly when it comes down from the wall and out of the frame. For this reason, when you pick up the photograph from a gallery, insist on looking at the print before they package it for you. In fact, you can call the gallery in advance to say you don't want them to package it until you have examined it unframed. It can be more difficult to argue your case after the picture has left the premises.

In the case of a newly printed work by a contemporary photographer, I would also be very fussy about the mat and overmat, simply because you can be, but usually not very fussy about the mat of a vintage work, as the vintage piece "is what it is." The mat of a vintage work is not the defining factor of value at resale: the print itself is the key, although it can be a positive if vintage prints have stamps, award labels, and museum exhibition labels on the back of the mat. Original frames can also be a plus. For example, if a vintage print is in an original frame from Alfred Stieglitz's

knows it to be the case — it allows a collector to be more forgiving. Their vintage pieces sometimes also have flaws, yet the vintage pieces are the most desirable of all on the marketplace. In the cases of photographers like Brassai and Brandt, my motto is "the mistakes of the masters are masterly mistakes." You also have to bear in mind that many masters of the modern era began to improve in printing technique in the 1970s, as there was a growing consensus about just what constituted a beautiful print, and as newly created galleries began to become more demanding on behalf of their clients. This was a case where one of the functions of the gallery system was to help the older photographers learn about printing techniques and good condition, particularly in the case of the older European photographers. The American photographers, by and large, had been living with the exquisite printing of Edward Weston and Ansel Adams, so they were already more attuned to the concepts of print quality and condition.

Part of the process is accepting the photographer on his own terms. Some

photographers are master printers. Others simply are not, or indeed, have other people print for them. Ideally, collectors want a print that is made personally by the photographer — and made extremely well — but it can't always work that way. Some photographers, such as André Kertész and Henri Cartier-Bresson, had others make their modern prints; many contemporary photographers do likewise.

When collectors think of prints in bad condition, one of the first names to come to mind is Weegee. He was a newspaper photographer with a variety of subject matter from Coney Island to high-society, but he is especially well known for his pictures of people gunned down by the Mob. He had a short-wave police-band radio in order to get to the scene of the crime immediately. He also set up a little darkroom in the trunk of his car so he could make prints quickly and rush them immediately to the newspapers for which he worked. Earlier I said I was excluding newspaper photographs, but Weegee has been a particular category of collecting for so

copy negative — from which you can make a “copy print.” In New York during the 1970s, people often asked us, what's to prevent me or someone else from making copy prints and selling them as originals?

At the time our answer was that the loss in quality of a copy print was extremely obvious — you could tell at a glance — the edges of an object in the picture weren't as sharp as they were supposed to be; the middle tones of a black-and-white print dropped out; and the appearance of the grain structure became crude. And, besides, there was the question of a signature; we thought you'd have to be pretty crazy to attempt to forge both a print and a signature.

In Lee D. Witkin's and Barbara London's book *The Photograph Collector's Guide* (Boston: New York Graphic Society, 1979) there were even photographs of the different photographers' signatures for the collector to consult. There were also built-in proofs provided by the fact that different kinds of paper were manufactured — and then

lost or scratched a negative and created a copy neg from an existing print, then the copy print approved and signed by the photographer was a legitimate object of sale. In the case of W. Eugene Smith, for example, prints of his famous *Walk to Paradise Garden*, 1946, a photograph of his own children, were created from a copy negative in later years.

I have heard one story that the original negative was lost; another that he wanted to emphasize the halo of backlighting around the children by re-photographing a retouched print. In any event, Smith had an excellent copy negative and he himself, in the darkroom, produced a superb copy print over his own signature, as the imprimatur. It was and is the legitimate work from the hand of the master, not a fraud; the photographer and the gallery both acknowledged that this was a copy print. No secrets here. And the prints are beautiful.

On the other hand, I have also seen legitimate copy prints made and signed by photographers that were absolutely terrible. As with any print, you will have

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In a general way, you do not want prints made from what are called “copy negatives.” A copy neg is made by photographing an existing print — now you have a new negative — the copy negative — from which you can make a “copy print.”

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long that he is worthy of mention. (A few of his prints appeared in a Museum of Modern Art exhibition as early as 1943.)

Sometimes his prints look as if someone had tried to kill them, which is perhaps fitting for the work of a man who was known jokingly as the “official photographer of Murder, Inc.” in the era of 1930s–40s New York. In Weegee's case, it might be difficult to find a print in pristine condition, yet his work is very popular and can be resold in the fine-art photography market. Edward Weston's son, Cole, used to say that Weegee was one of his father's favorite photographers — definitely an attraction to an opposite here if there ever was one. Weegee is an unusual case in which the photographer's popularity and sensational imagery tend to trump considerations of print quality and condition (in fact, the poor print quality and condition may even add to the mystique.)

In general, you do not want prints made from what are called “copy negatives.” A copy neg is made by photographing an existing print — now you have a new negative — the

dropped — during different eras; in other words, we thought the differences between older papers and newer papers were pretty obvious. (In point of fact, it is not always easy to tell the difference between older and newer papers simply by looking at them, as we now realize.) An added protection was the reputation of the gallery or auction house doing the selling. During the 1970s galleries were in the enviable position of receiving work directly from the hand of the still-living old masters, or from the family. Often the client met the old master at the opening reception, which was very exciting. Under those circumstances, the client could have a lot of confidence.

Lastly, at that time we considered the prospect of a copy negative to be unlikely. After all, prints weren't worth very much! A few hundred dollars — not worth all the effort and taking the chance of getting into trouble. As an exception, it should be mentioned that our position was — and most people in the fine art field would agree with this today — that on the occasion that a photographer

to use your taste and your good judgment. Having explained all this, I must also say that nowadays things aren't quite as simple as they were in the 1970s, partly because prints have gone up in value and partly because technical aspects are so advanced that yes, you can make a copy print of really superb quality. Therefore, taking the chance on committing forgery is more worthwhile and buyers should be more wary. There have indeed been cases of forgery, but mercifully, very few.

At the beginning of this column I said that if you found an Edward Weston at a yard sale for \$5 — even if it was badly scratched and beaten up — grab it. Well, this isn't so completely far-fetched. In the 1970s, New York gallery owner Lee D. Witkin was rummaging through a drawer in a bookstore in California. He came across a photograph with the familiar initials “E.W.” in the photographer's own hand and proceeded to buy an Edward Weston for about \$20.

It's part of having honed your eye and educated yourself so you know what you are looking for. Happy hunting. □

## WU JIALIN: FOOD FROM HEAVEN

It was a summer evening in 1953, in Zhaotong County, China. Dusk was deepening on the mountain path. The eleven-year-old boy was on his way back from the market where he had sold his mother's hand-woven cotton cloth. Exhausted, carrying a basketful of sunflower seeds and fresh eggs on his back, he was making slow progress.

He had already walked 35 kilometers from his village to the market and the way back seemed just too long. The two balls of steamed rice that his mother had given him before dawn were long forgotten. "I was perspiring and exhausted with unbearable hunger," Wu Jialin recalls. "On the flagstone path, I advanced with great difficulty with my back bending

low under the moonlight. All of a sudden, something on the path caught my attention, a few grains of raw corn. I picked them up with such a joy, put them into my mouth and started chewing while walking. More grains of corn were discovered.... So I kept picking up and enjoying this delicious food given by heaven. Thus, I gradually recovered. The truth was that a horse caravan with loads of corn passed by a while ago, and one of the sacks happened to have a little hole."

Wu Jialin's story evokes his continuing humility, his courage and determination, his lack of bitterness and his gratitude for simple gifts. Born in a "bankrupt family of literati," Wu Jialin had to drop out of school when he was eleven and earned a living first

as a peddler then as a weaver, operating his mother's loom when his legs were barely long enough to reach the pedals. Gifted at the abacus, he was hired as a teenager to count the amount of grain tax the farmers had to pay. In 1959, he was finally able to attend high school in Yunnan and to gain access to classical Chinese and Western literature. But because his family's political pedigree was not good, he was denied admittance to university. On his return home after graduation, he became an elementary school teacher and taught Chinese and painting for six years. He was especially gifted at calligraphy.

In 1968, while helping out at the county's cultural center, Wang Guoheng, a friend on his way home for a wedding asked Wu to re



*Young Monks Practice Their Motet, 2000*



place him as a photographer to shoot the farmers' performances. Jialin was sure that cameras did not belong to his world: he thought of them as toys for rich boys. But Wang taught him how to set the aperture on his Shanghai Brand type 4 twin-lens reflex camera, and when Jialin saw the 48 pictures he had taken that day, he was hooked.

"Every Sunday, I would go to a park, offering free service to anyone who would like to have his or her picture taken." A lead photographer who saw his work recommended him to the county's propaganda department as a news photographer. When the following year one of his photographs appeared in the newspaper, he realized that he could earn a living that way, and in 1970 he started working for the Yunnan Daily. In 1981, he was hired by the Yunnan News Photo Agency. Jialin, who previously only photographed freely on his own time, was able to become a full-time freelance photographer after his 2002 retirement, and has since published several photography books.

While Wu Jialin was photographing during China's Cultural Revolution, he knew nothing of the photography world in Europe and America. "My appreciation for images came from watching Russian classical movies such as "War and Peace," "White Night" and "Anna Karenina." He adds "I have always been photographing according to my instinct, learning through actions and experiences". For many years, he used government-issued cameras and, as he rarely had enough film, many of his negatives were made on 35mm movie stock.

His 1993 encounter with photographer Marc Riboud in Shenzheng was essential, leading to invitations to show at the Houston FotoFest and at the Mois de la Photo in Paris, to meetings with other photographers such as Henri Cartier-Bresson and to a Leica medal, with the gift of a Leica M-6 and enough money to process film and buy good-quality paper. Riboud also helped Wu Jialin to edit the material for his book *Mountain Folks in Yunnan*, which was published in 1993, and the series won a Mother Jones award in 1997. His second book, *Instants of the Mysterious Lands*, was published in 2005.

Wu Jialin first chose to travel in Yunnan province, a long-term project that lasted ten years: he could only spend time there when he was not working on assignment. A mountainous region with deep valleys, the Yunnan has a unique human diversity with 26 different ethnic groups, and because the region is difficult to access, ways of life in the village have remained more traditional than in other parts

of China. A family of farmers sits on the stone steps of their house. They do not smile: photography, to them, is serious business. All the details in the background take on importance: a garland of dried plants, a pile of metal buckets, a small sign with calligraphy. Four boys, future monks, are studying on their bench. Each holds an open book, and each has a different, personal way of sitting, holding the book and looking at the photographer. In a cave, an old woman is guarding three gigantic Buddha statues. The movement of her hands folded in her lap echoes that of the statues' graceful hands. In each of these photographs, Jialin underlined a deep sense of correspondence and harmony between people and their environment. He

mostly photographed with a 50 mm lens, and, to avoid disrupting what was in front of him, always with natural light.

Many of his photographs are about working life. A large portion of the villagers' time is spent transporting necessities: up and down mountain roads, men, women or children carry construction material, bundles of firewood or bamboo. In town, a gigantic flowered mattress is precariously tilted on a scooter. A small boy carries two plastic bottles to fill with water. Two solitary figures are burdened with large planks that bisect the landscape.

Another aspect of village life expressed by Wu Jialin is the strong connections between humans and animals: a Yunnan man carries a pig on his back as he would a child; a man walking in the rain shares with his horse the plastic sheet with which he protects himself. Jialin's numerous images of buffaloes, horses, dogs, cats, geese and fowl are really full-blown



portraits that express the animals' personalities: the image of two cats sitting on top of a climbing vine trellis and looking at the viewer with a severe, almost condescending air, is a good example.

Even though Wu Jialin never fabricates photographs — "I don't arrange or direct scenery or make people pose for photography," he says — some of his pictures feel like theater: in his image of a little dancer rehearsing in the street, the building's corner, at a sharp angle, and the painted figures on the white wall, together delineate a stage. The photographer's shadow is visible in one corner, set apart from the children's shadows. It seems as if the girl, absorbed in her own world, is dancing for a circle of shadows. The curve of the children's elbows and the curve of the girl in movement echo the movement of the painted figures. Also theater-like is the scene of workers dismantling a building

where the half-demolished white walls seem like a stage. Wu Jialin often photographs children, and because his childhood was so similar to theirs, the portraits display a great empathy. He is attuned to their moods. When he photographs two boys walking on stilts, one is on the verge of smiling, the other sullen and lonely. One tilts forward, the other bends back; their bare feet clutching the wood express a sense of vulnerable balance. Another photograph has two layers: a group of children in the distance, placed in a zigzag on steps, and another group, exuberant, is close to the photographer, laughing and pointing fingers at him. The interaction between the two groups feels like the two lines of a musical fugue.

In his most recent series, signs of modernity have crept in, even in remote villages of the frontier. Several traditional objects compose a compelling still life: hand-made baskets, an empty rattan cage and a broken door. But the woman on the torn poster has flowing hair and wears a Western-style swimsuit, and the shack's roof is made of corrugated metal, not hay. In another picture, taken in town this

time, one sees a bicycle and a small, open-sided truck, through which appears a sign with its translation in Western characters, and a film poster. The bicycle rider looks as if he is transitioning between two worlds. In another picture of two boys fighting, the graffiti-covered wall anchors the scene in this century. In yet another photograph, three mannequins sit on the pavement entirely nude, incongruous. Towering over a passer-by, an immense painted Mona Lisa and a series of skyscrapers occupy a whole wall.

Wu Jialin explains: "To me, photography is an activity of emotion. And my method is to walk, observe, discover, immerse myself, disappear and photograph real things with true emotion. While photographing I become ardent, sentimental and philosophical, and am often in a very excited state. My photography reveals my particular life, experience, temperament and even my background of survival."

Wu Jialin has photographed the end of an era, showing that time does not pass everywhere at the same speed. His most deeply felt photographs are about the people he knows best, those who eke out a living in re-

mote parts of China that progress has not yet touched. He is a survivor and he has known poverty and hunger. He knows the feeling of mud on bare feet, of cold air on the skin, of wood smoke in the air, the prickly feel of straw and hay, the roughness of stone, the weight of a load, and all these experiences find a way into images that excite our senses. His photographs are heavy with experience, and have a bittersweet feeling that combines tenderness and melancholy with the minutest observation. All the trivial things of everyday life are there, but the photographs transcend the realm of documentary with a poetic vision.

*Wu Jialin's photographs and his books can be ordered through his site: [www.natureproducts.net](http://www.natureproducts.net).*

*Carole Naggar, a writer and photography historian, is the author of numerous catalogues and magazine pieces and several books among them A Dictionary of Photographers. She spends a large portion of her time researching little-known photographers who will soon become important names in the marketplace. She can be reached via e-mail at [carole@pixelpress.org](mailto:carole@pixelpress.org).*



*The Wa Minority Pupils, Canyuan, 2003*



## AIPAD AT 30 MARCH 26 – 29, 2009

It is the gala 30th anniversary year for AIPAD and the celebration is just beginning! The New York Park Avenue Armory is host to this venerable event this March with over 70 dealers from all over the globe, presenting photographic images that highlight the extraordinary changes and shifts that have shaken up the photographic world from its inception.

For the big 30, this year's Association of International Photography Art Dealers Show is pulling out all the stops with several special events, including two special exhibitions, panel discussions and a lecture. The exhibitions: *Innovation* and *Cause & Effect* inform each other as virtual roadmaps of photographic history.

*Innovation*, however, moves to the cutting

edge of contemporary work with dealer-wide participation that showcases work that contributes to the history of photography as a technical or artistic development or as an iconic work. Each dealer selected an image and provided text, be it a daguerreotype, seminal image or new technology. According to WM Hunt, *Innovation* neatly ties into the *Cause & Effect* exhibition, which draws upon the



Andrew Moore, *Duffy Square, Times Square, New York*, 2002; Courtesy Yancey Richardson Gallery.





George Eastman House's extensive collection and features vintage prints transformed by the *Innovations* of their time. "With map in hand, *Innovation* is a regular scavenger hunt," said Hunt, of Hasted Hunt, New York. "You could take your ten year old kid, give him the map, and open his eyes to photography."

*Innovation* is Hunt's brainchild and he is almost incandescent when he mentions the overall enthusiastic response from AIPAD members: "We have great participation for this. It's a really a broad effort and fun! The text for *Innovation* is great and although the catalogue for it will be on line, I hope we can produce a printed version. Our gallery will be showcasing the work of Andreas Gefeller, Erwin Olaf, Paolo Ventura, and Julian Faulhaber." These days, economic discussions

do not go very far and Hunt is anticipating frequent echoes of that most difficult of all questions: "What's the discount?" Both he and gallerist Lisa Sette agreed that it doesn't have much point when referring to the primary art market. "That is a secondary market concern," said Hunt. We do not have the leeway to discount the work of the contemporary artists we represent, although we might not raise prices on the hottest selling work at this time."

Lisa Sette, of Lisa Sette Gallery, Scottsdale, Arizona, has been a member of AIPAD since the late eighties. As a gallerist who specializes in work in all mediums, her interest in photography is broad and contemporary and more often innovative. For Sette, choosing one artist for the *Innovation* exhibition was a tough

one. "We show work in all mediums, but my personal background is in photography; I find that I am drawn over and over to work that incorporates photography in new ways. We'll be bringing work by Binh Danh, a Vietnamese artist who is 'printing' on living leaves and grasses using a process of his own invention, which he calls chlorophyll prints, as well as work by Nissa Kubly who makes exquisite pinhole cameras from brass — a sophisticated reinvention of an ancient and fundamental mechanism — the camera obscura. Alan Bur Johnson will be featured for the *Innovation* portion of our booth, although the two artists mentioned above would qualify as well.

Alan's work continues to support the gallery's interest in showcasing new and relevant non-traditional photographic work by contemporary artists. Johnson's ambitious sculptural photographic installations are comprised of hundreds of unique photographic images. These images are based on the artist's experience of a witnessed event that proved significant to the creation of his work; the sight of thousands of shimmering wings falling from the sky at dawn, the result of a large insect hatch after a monsoon storm."

Newly elected president of AIPAD, Stephen Bulger, of Stephen Bulger Gallery, Toronto, Canada, is blending the old and the new with his *Innovation* choice: the video work of Jonathan Plante. Plante uses tape to make three-dimensional renderings of each frame that Eadweard Muybridge made of the female subject who fanned herself. He then animates these drawings and shows them in a video format. "I think it is a terrific collaboration of early and contemporary photography," says Bulger, who is rightfully proud of the extraordinary events planned for this year's celebration. "The Board has spent the last year developing initiatives to enhance AIPAD's position as a leader in the field of photography. I think you will see additional members from all corners of the globe. AIPAD will continue to become more and more international. "We are also especially excited to be working with AXA Art as our new premier corporate partner. They understand the importance of education and developing connoisseurship in the field of fine art photography. Their support allows us to present the types of educational activities that will benefit the entire art community. We have focused like a laser beam on enhancing the New York Show for the 30th anniversary of AIPAD said Bulger.

"In addition to the two special exhibitions *Innovation* and *Cause & Effect* there will also be a full day of panel discussions on Saturday, March 28, featuring leaders in the art world, including Malcolm Daniel, The Metropolitan Museum of Art; Anne E. Havinga, Museum of Fine Arts, Boston; Charlotte Cotton, Los Angeles County Museum of Art; Vince Aletti, critic and curator; and artists and filmmakers, including Timothy Greenfield-Sanders, Albert Maysles and Bruce Davidson."

The panel discussion "What Makes a Photographic Print a Masterpiece? (Why Process and Print Quality Matter)" goes to the heart of the *Innovation* and *Cause & Effect* exhibitions. Connoisseurship is, after all, what makes AIPAD one of the longest running and foremost photography fairs around. Thirty years of dealers, collectors and connoisseurs makes for an impressive

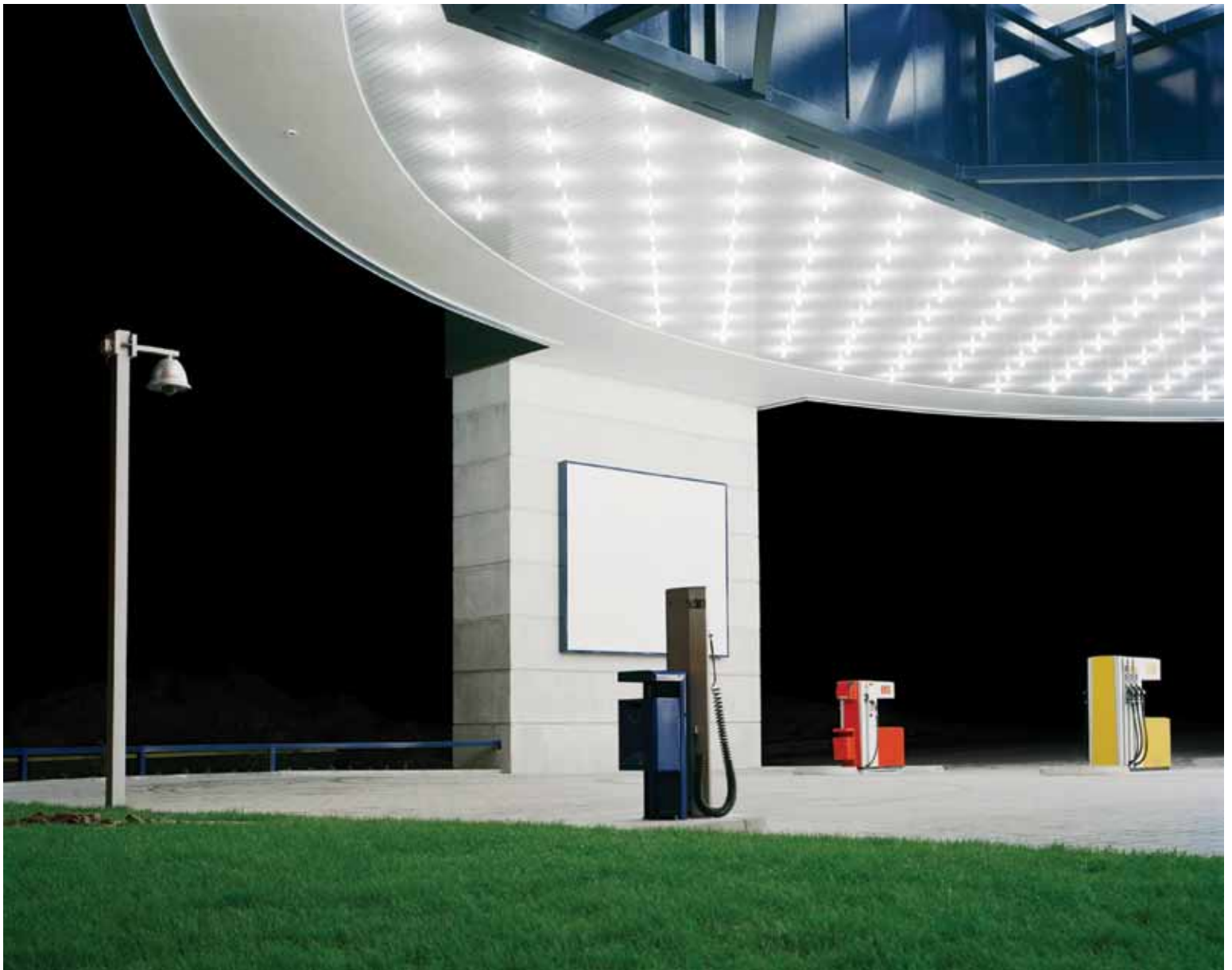
landmark celebration. The party begins March 25th with a Gala Preview to benefit the John Szarkowski Fund. The fund provides an endowment for new acquisitions at the Museum of Modern Art. The AIPAD Photography Show New York will present a Gala Benefit Preview on Wednesday, March 25, from 5 p.m. to 9:00 p.m. The evening will benefit the John Szarkowski Fund, an endowment for photography acquisitions at The Museum of Modern Art in New York City. For more information, or to purchase tickets, please contact The Museum of Modern Art, 212.708.9680 or [specialevents@moma.org](mailto:specialevents@moma.org).

**Show Information:** The AIPAD Photography Show New York will run from Thursday, March 26 through Sunday, March 29, 2009 at the Park Avenue Armory at 67th Street in New York City. Show hours will be: Thursday,

March 26 11:00 a.m. – 7:00 p.m., Friday, March 27 11:00 a.m. – 7:00 p.m., Saturday, March 28 11:00 a.m. – 7:00 p.m. and Sunday, March 29 11:00 a.m. – 6:00 p.m. The admission is \$25 daily.

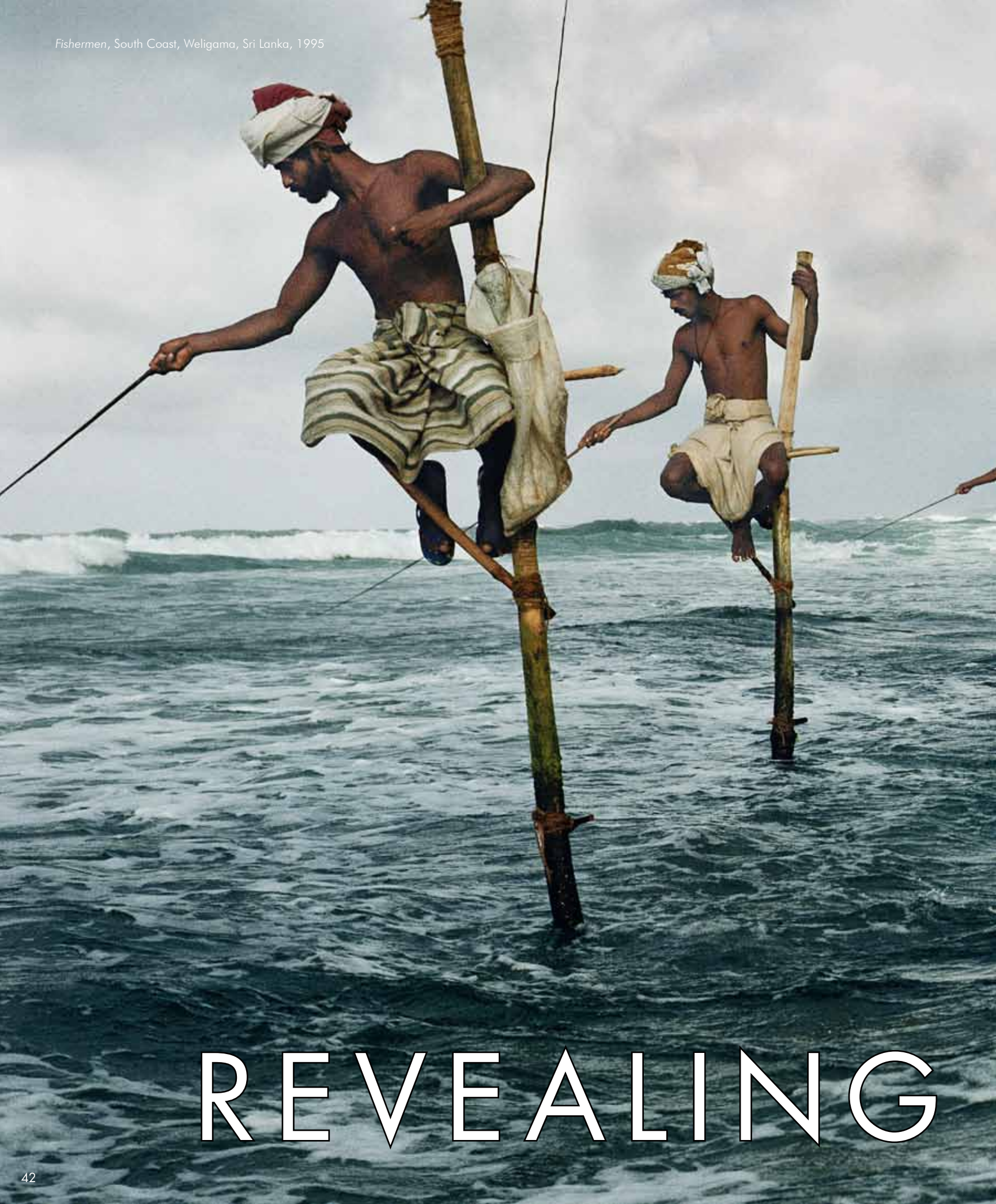
The AIPAD 2009 Membership Directory & Illustrated Catalogue is available for \$10 at the Show. The \$40 run-of-show ticket includes a catalogue. No advance purchase is required. Tickets will be available at the door. For more information, contact AIPAD at 202.367.1158 or visit [www.aipad.com](http://www.aipad.com).

*Kay Kenny is a photographer and writer and teaches photography at ICP and NYU. Examples of her work can be seen at [www.kaykenny.com](http://www.kaykenny.com). You may contact her at [kay@focusmag.info](mailto:kay@focusmag.info).*



Julian Faulhaber, *Tankstelle*, 2008; Courtesy Hasted Hunt Gallery





# REVEALING



## PHOTOGRAPHER FOCUS

JAIN KELLY

Of the many well-known documentary photographers, Steve McCurry is regarded as one of the most respected by his peers and one of the most recognized by the general public. His stories have ranged from the life-giving cycle of the monsoon to the disastrous effects on the environment by Saddam Hussein's burning of the oil wells in Kuwait.

A high point in his career came in 1984 with his portrait of a 12-year-old Afghan refugee girl with penetrating green eyes, a portrait that has become world famous. His search for the girl 17 years later and his rediscovery of her resulted in headlines: "Afghan Girl Found." An indefatigable traveler, McCurry spends months of each year photographing in Asia, often in dangerous circumstances, adding to the ample archive of images upon which to draw for his numerous books. These books include *The Imperial Way by Rail from Peshawar to Chittagong*, with Paul Theroux (Houghton Mifflin, 1985); *Monsoon* (Thames & Hudson, 1995); *Portraits* (Phaidon, 1999); *South Southeast* (Phaidon, 2000); *Sanctuary: The Temples of Angkor* (Phaidon, 2002); *A Path to Buddha: A Tibetan Pilgrimage* (Phaidon, 2003); *Steve McCurry (55 Series)*, by Anthony Bannon (Phaidon, 2005); *Looking East: Portraits by Steve McCurry* (Phaidon, 2006); and, most recently, *In the Shadow of Mountains* (Phaidon, 2007).



# THE WORLD

# STEVE

**"I worked odd jobs in Stockholm and in Amsterdam. I worked on a kibbutz in Israel. Life on the kibbutz was fascinating. We worked for two hours before breakfast and then late into the day, but I was learning about the value of community, hard work, and cooperation."**

Steve McCurry's career was launched in 1979 when he crossed the Pakistan border into Afghanistan shortly before the Russian invasion. One of only a handful of photographers who had entered the country to document the countrywide insurgency against the Afghan government, he returned with rolls of film hidden in his clothing. As the world began to understand the importance of the emerging conflict in the region, his photographs were in demand and he received offers of assignments from *Time Magazine* and *National Geographic*. His coverage of the events in Afghanistan won the Robert Capa Gold Medal for Best Photographic Reporting from Abroad in 1980.

Although McCurry is best known for his stories for *National Geographic*, he has published in many other major magazines and newspapers, including *LIFE*, *Newsweek*, *Paris MATCH*, *Der Spiegel*, and *The New York Times*. The National Press Photographers Association named him Magazine Photographer of the Year in 1984. He received four first prizes in the World Press Photo Contest in 1985 and became a member of Magnum Photos in 1986. McCurry is a two-time recipient of the Overseas Press Club's Oliver Rebbot Memorial Award. In 2002, he was given a Special Recognition Award by the United Nations International Photographic Council in acknowledgement of ceaseless devotion and outstanding achievement in photography.

**What was your childhood and youth like?**  
I was born in 1950 and grew up in a suburb

of Philadelphia. As a kid, I loved sports and played in the woods near our house. I had two older sisters, Jean and Bonnie. My father was an electrical engineer. My mother died when I was eight years old. After her death, my father was overwhelmed by taking care of three active children. I had a lot of energy and was always a bit of a wild child. He thought that the regimen of boarding school would be helpful in terms of discipline and character building. So he sent me to boarding school when I was twelve, which was one of the dark periods in my life. Boarding school was tedious and stifling and just not a lot of fun; I tried to escape from that at the first possible chance and was able to return home after a year. After high school I went to live and travel in Europe and the Middle East for a year. That was important because it really got me interested in exploring the rest of the world. I decided that whatever I did in the future, traveling the world would be part of my life.

I worked odd jobs in Stockholm and in Amsterdam. I worked on a kibbutz in Israel. Life on the kibbutz was fascinating. We worked for two hours before breakfast and then late into the day, but I was learning about the value of community, hard work, and cooperation. I also went through Turkey, Bulgaria, and Yugoslavia.

**At what point did you start college and where did you go?**

After traveling in Europe for more than a year I went to college when I was twenty. I went to Penn State University.

**Is that where you got interested in photography?**

While I was in college, I traveled during my summer vacations, going to Central America and to Africa. I financed these travels by working. I hitchhiked through Mexico, Guatemala, Honduras, El Salvador, Nicaragua, and Panama. I was photographing along the way and then came back to Pennsylvania.

My father had always been interested in photography. He had an old Argus C-3 35-mm camera and a box of slides he had taken when he was a young man.

In my second year of college I took a cinematography course, and in my third year I took a fine-art photography course. I didn't even own a camera, but the department had cameras we could borrow. We had a couple self-assigned projects: portraits and our own independent study. I came up with an idea of shooting windows and doors. During that time, I started doing assignments for the college newspaper. I was also studying photographers like Diane Arbus, Dorothea Lange, Henri Cartier-Bresson, and André Kertész. Probably my first approach to photography was influenced by these photographers. I was always drawn to street photography.

**How did you make the leap into professional photography?**

When I graduated I started making pictures for a newspaper outside of Philadelphia and selling them for \$5 a picture. Eventually I got a staff job on this newspaper and I did that for



# MCCURRY



*Afghan Girl at Nasir Bagh Refugee Camp Near Peshawar, Pakistan, 1984*





about two-and-a-half years. I started looking for other challenges. I also wanted to travel. I started investigating my options. I took a few workshops — one with photographer Elliott Erwitt, one with Ernst Haas, and one with picture editor, John Morris — and decided I wanted to freelance. I saved my money and started looking around for small magazines that couldn't afford to send me to a place but that would buy a story for a few hundred dollars. That would be enough to keep me going. India seemed like a good choice because so many great photographers had worked there. I'd already been to Africa and Latin America, so I thought, OK, let me go to India for six or seven weeks. I went with a friend who is a photographer and writer. We knew we could live on a few dollars a day and have some great experiences.

I'd been in India for two weeks when I got amoebic dysentery. Within the same couple of days I came across a rabid dog and had to get rabies shots. That was back when you had to get a series of shots in the stomach. It was really painful and I was delirious. What had originally been a six-week trip to India turned into two years. During those two years

I bounced around India, Nepal, Pakistan, Afghanistan, and Thailand, getting to know the region.

Up until then I had been shooting in black-and-white but switched to Kodachrome overnight. It was back in the days when it was difficult getting Kodachrome processed in India, so I had to send it back to the States. I had someone look at it to make sure the camera was working and all that, but I was never actually able to see my own pictures for about a year and three months.

**Most people in the West weren't paying much attention to the region then. But wasn't it just becoming a political hot spot?**

There was a civil war just beginning in Afghanistan. In June of 1979, I met some refugees in a cheap hotel in Chitral, Pakistan, who invited me to go into Afghanistan to photograph and see the situation. When they came for me the next morning, I was having second thoughts, but I wanted to honor my commitment so I went ahead. They referred to themselves as Mujahideen. They were part of the uprising that was turning into a civil

war. They were fighting against the newly installed communist government. The Afghan army was punishing them in turn by bombing and actually decimating whole villages. At this point, there wasn't much information or interest about the situation in Afghanistan. But when the Soviets invaded later that year, it became a huge, international story.

**Why were the Soviets so concerned about Afghanistan?**

The Afghans' resistance to the Afghan government was becoming strong and building day by day. The Soviets became nervous that unless they propped up the fledgling Communist government they would lose a client state. The Soviets decided to go in and give the government help in putting down the insurrection because it had spread throughout the country. The national government had to withdraw from whole areas because the local people had taken over. That is when the Soviets took action and moved their tanks into the country.

**Did the movie *Charlie Wilson's War* bear any relationship to reality?**



There was a lot in the film that I identified with. The biggest and most celebrated victories of the Mujahideen were when they were able to shoot a helicopter or a jet out of the air. It was what they talked about all the time.

Eventually they got Stinger missiles that could seek and destroy Russian aircraft, which forced the planes to fly at a very high altitude. They could no longer come in low. In the beginning, they would be a couple hundred feet off the ground, sometimes as low as 300 feet. Sometimes they were so low and so close they would fill my lens making it hard to photograph them. They would swoop in at an angle and we would pray they wouldn't see us and start strafing. For a while, they had complete control of the air.

One night we were in a barracks asleep and they made a bombing run. The bomb landed just a few hundred feet away. There was a huge explosion and it blew out the glass and window frames into the room covering us with dust and debris. It was 10 o'clock at night and the room was pitch-black swirling dust and smoke and, my god, we thought we were dead.

#### **How did you get your film out of the country?**

I decided to cross into Afghanistan secretly without my passport because it was impossible to get an Afghan visa at that point. So I walked for two or three days to get to where the fighting was. After a stay of two or three weeks, I had to return to Pakistan but had to enter without an exit visa or an entry visa in my passport. In that kind of situation, the rules really don't apply. I had a bulky camera bag and couldn't very well hide the cameras, but I thought I could place the exposed film in strategic places on my body and keep unexposed dummy rolls in the camera bag. I hid the film I had actually shot in my clothing. I was dressed as an Afghan and I had to hope that nobody would realize I was a foreigner until I got to a certain point beyond the frontier.

I passed back and forth over the border many times over the years. I was arrested four times in Pakistan. One time I spent five days in jail. For the first few times this was all new to me and all new to the Pakistanis. From their point of view, they must have been wondering who I was. Was I a spy, a gunrunner, a drug

trafficker? Maybe they called the embassy. Who knows how they check these things. As time went on, the people covering the story had sort of an unofficial permission to cross into Afghanistan without using our passports.

I have gone into Afghanistan 30 or 40 times over the years. Of course, there was always a risk. Having the right translator/fixer is the most important thing. I never told my driver in advance where I was going or how long I would be in the country.

After being robbed at gunpoint a few times you develop a sort of paranoia. One time my wallet was stolen at gunpoint. Another time I was behind the wheel driving down the road and there was a group of seven armed men pretending to be manning an official checkpoint. I had been through a lot of checkpoints so I knew what a real one looked like, and I had a very bad feeling about that one. So I just sped up and took off. They started firing their guns. As we drove off, a bus came right up behind me and shielded the field of vision between those shooters and our car. I stopped at the next checkpoint, a legitimate one, five or ten miles down the road,





and when the bus driver came up, he said the bus had been hit by the bullets. I knew if I had stopped they would have stolen our money and cameras at the least, and maybe killed us.

**At what point did you start working for *National Geographic*, which published several of your most important stories?**

I went into Afghanistan with the Mujahideen in June of 1979. *The New York Times* ran a couple

of my pictures, but nobody was terribly interested in the story. When the Russians invaded it became a huge story. My pictures started being published in newspapers and magazines around the world.

After being away for two years, I came back to the States in February of 1980. *National Geographic* had seen the pictures and was interested in doing a story in that region and they thought that I had access to certain

areas, so they gave me an assignment to go to Pakistan to do a story on the Kalash people. I was torn between working for the news magazines with their quick turnaround and doing longer, more in-depth stories that sometimes may take months to produce and may not be published for a year or so.

Then I proposed two stories back-to-back to *National Geographic*, both of which were published. One was on the monsoon and one was on a train journey across South Asia from the Khyber Pass through India to Bangladesh. I had read the book *The Great Railway Bazaar* by Paul Theroux while I was flat on my back with dysentery. I loved that book. I thought it would be a wonderful picture story, so I ended up photographing it for *National Geographic*. Paul wrote the text that we parlayed into a book called *The Imperial Way*.

The monsoon story was about the renewal of life. If the monsoon fails, it's life threatening, and if there's too much rain there's the danger of flooding. The monsoon is an important part of the Indian psyche. I thought that story was enormously important. I had always remembered the wonderful work of Brian Brake, a Magnum photographer who had photographed the monsoon back in the early sixties.

I spent most of 1984 photographing the monsoon and the train story, and on the heels of that, there was the Afghan border story in which I photographed Afghan refugees along the Afghan/Pakistan border. So these three stories came out one after the other.

**The Afghan border story is the one in which the famous picture of the Afghan girl with green eyes appeared. How did you come to make that photograph?**

In 1984 I was in Pakistan, outside of Peshawar, in an Afghan refugee camp. There were tens of thousands of tents. I walked past one particular tent that was being used as a girls' school. I looked into the tent and asked the teacher if I could take some pictures and she agreed. It's very difficult to photograph females in Afghan culture, and I thought maybe one way to deal with the problem would be to photograph young girls, which is usually all right. You can photograph girls, but not grown women, with the exception of women in professional capacities like teachers and nurses. I picked out three young girls in the class, but I could see that one girl, whose name I learned years later was Sharbat Gula, had a really intense, haunted look, a penetrating gaze. She was about 12 years old. She was very shy, and I thought if





I photographed the others first she would be more likely to agree because at some point she would not want to be left out.

There must have been about 15 girls in that school. They were all very young and they were doing what school children do all over the world. They were running around making noise and stirring up a lot of dust, but in that photograph for one brief moment you don't hear the noise or all the kids running around and you don't see all the dust. I guess she was as curious about me as I was about her because she had never met a foreigner and had never been photographed and had probably never seen a camera. So this was a new experience for her. Then, after a few moments, she just got up and walked away. She had run out of patience and her curiosity was satisfied. However, for a magical moment, all the elements had come into alignment. The background was right. The light was right. The emotion was right.

There's a balance in the photograph. Even if you don't know she's an Afghan refugee, it's clear that she's a poor girl: she's a little dirty, she has a hole in her shawl, but she is striking. There's a mix of emotions and there's a genuine

quality about her. There is an ambiguity to her expression, a certain something or quality to that picture that people respond to.

Many people think that photograph has achieved the status of Dorothea Lange's *Migrant Mother* photograph as one of the major iconic images of the 20<sup>th</sup> century.

It is amazing to me that this picture is known all over the world. Every day we get emails from people who want to reproduce it for unlikely purposes. I got an email from Tokyo, from a man who wants to use the Afghan girl photograph on a limited-edition bottle of sake. Part of the proceeds would go to a charity. We had to decline because it wouldn't be appropriate. It's such a strange request, but every day we get requests from people who want her picture for a textbook or an ad or who want to contact her to send her money.

**Years later you tried to find her. How did you go about that?**

I had looked for her for many years to no avail. After the 9/11 terrorist attacks on the United States in 2001, we invaded Afghanistan and shortly afterwards I was scheduled to go

over with a film crew to do a documentary. One aspect of the plan was to look for this Afghan girl, but originally that was not the only objective. We got to Pakistan to begin the documentary and we started looking for her in the same refugee camp where I had photographed her in 1984. It was scheduled to be demolished so we got there just in time. We started to come close to finding her, and suddenly the film took an entirely different turn and it became just about looking for her. We never did make it to Afghanistan.

In the refugee camp we had a lot of cooperation from the tribal elders. I think there was a certain buzz about our project, in a positive sense. We had a really wonderful fixer-translator who was very respected. He was from the same tribe. The tribal elders knew him, knew his credentials. We talked to hundreds of people in the camp where she had lived. There were rumors that she had died or been killed.

Finally one man remembered her as a girl and said, "I know where her brother lives." That man was actually able to bring her and her husband to us from across the border in Afghanistan where she was living.



Fortunately, Sharbat Gula's husband was completely helpful and cooperative, so we could meet her, interview her, and photograph her 17 years later, and actually help her — compensate her financially for the picture we had used for all those years. But it was kind of a shock. I had this image of her as a 12-year-old girl. And then suddenly she walks in the door and it's not a 12-year-old girl; it's a woman of 30. But she's lived a very hard life. People age quickly in that harsh climate, [with a] lack of hygiene and poor diet. She looks at least twenty years older than her real age. It was a shock to see her after all those years.

**Had she ever seen the photograph of herself as a girl?**

No, no, she had never seen the picture. Oddly, her husband worked near a shop that had her picture in the window. He had walked past it but had never connected to it, never looked at the picture.

Sharbat Gula is illiterate. When we told her that the picture had been published all over the world, she didn't understand. Her parents had been killed. She had lived a very sequestered life and didn't really have

any contact with the world outside of her husband and children and in-laws and maybe a few friends in the neighborhood, so she could not really understand the concept of magazines and television.

**She had never seen television?**

I think she had probably seen it, but only in glimpses. There was no electricity in her small town in Afghanistan. Maybe when she went to a teashop in a nearby town with her husband, there was a television off in a corner and [she] may have watched it for a few minutes.

Later, our documentary *In Search of the Afghan Girl* was aired, and she actually watched her story on Pakistani television, so at that time it really sank in that this was a big deal. I think it was so important to Afghans because there was a sense that she had represented all Afghan refugees and the country itself in a positive way. Afghans are very proud of that picture. They feel that it really shows courage and all those qualities of perseverance and pride and dignity. I've met Afghans all around Afghanistan and refugees in Washington D.C. and New York who have thanked me for the picture. Actually, Afghan Airlines used that

picture on their airplane ticket coupon folder. It's really turned out to be a good situation for her and her family. They were given an all-expense paid trip to Mecca for the Hajj, which was her life-long dream. Without this picture that would never have happened. She received compensation from *National Geographic*. Suddenly, based on a fleeting moment when you are 12 years old, this great thing happens to you. I don't think her neighbors realize who she is — well, they don't meet her for one thing — she lives a very quiet and secluded life.

**Who is the girl on the cover of this issue? What can you tell us about her?**

This photograph is of a girl who is an Afghan refugee living in Peshawar, Pakistan. We were driving to meet the teacher who had been in the tent with Sharbat Gula all those years ago. We saw this girl on the street, also about 12 years old. She had a look I thought was very special. We went to her neighborhood to her house later in the day after learning where she lived. I photographed her on the street. We were going around with a crew and a TV camera and there were all these people on the





street talking and shouting and jostling to get a better view, but there's a stillness and a calmness to that picture. The little girl is looking at you, the viewer, and there is an empathy — there's a connection, some kind of emotion, I think.

**How many stories have you done for *National Geographic* over the years and how many covers have you had?**

I've had almost one article a year since the early '80s. It's great to have the cover of a magazine on the newsstands, but it's better to have the long view. It's more important to create a picture that survives in our consciousness and for some reason strikes a chord in our being. The amount of magazine work you do or the number of covers you have isn't really the goal. In the end all that matters is, do we love that picture? Is it a picture we want to come back to time and time again?

**One of your stories for *National Geographic* was on the first Gulf War, Desert Storm, in 1991. What was it like to photograph that war?**

Well, the story was really about the environmental impact of the hundreds of oil wells set burning in Kuwait by Saddam Hussein. I had actually gone over to that area a week or two prior to the ground offensive. Nobody knew when the ground war was going to start, but everybody knew there was going to be one. I started in Saudi Arabia photographing the oil coming up on the beaches. I joined an army unit and we went in the day the ground war began. It lasted only for about two days.

It was very uneventful because there was no resistance. I spent the next three weeks photographing the damaged country of Kuwait. Not only were the oil fields on fire, but the Iraqi soldiers had also looted and vandalized everything. It was a very damaged country, but my main focus was on the environment.

It was absolutely one of the most amazing things to witness. It was really like this enormous End of the World movie set where you have all these overturned cars, destroyed buildings, and smoke in the sky. You didn't see anybody on the roads for miles and miles.

The oil fields were completely empty but occasionally you'd see camels. The middle of the oil field was so dark with smoke that it was like night, even though it was 11 o'clock in the morning. The smoke was black, the ground was black, and the camels were black. I was trying to find a way to separate the black camels from the black smoke. Suddenly they ran in front of an area of fire and they were in silhouette, so I was able to take a couple pictures. The poor creatures were lost and they were caught in the middle of the conflagration.

There were dead bodies all over the place. The Iraqis had fortified Kuwait, planning to hold it, so they mined the beaches. Within the first hours of the ground war, the Iraqis realized there was no chance and so they made a run for it back to Iraq.

There was no water [and] no food, and hundreds of oil wells were on fire. No one knew what this meant, environmentally. Was it a catastrophic event for the whole planet? Of course all the marine life and bird life was affected, and then of course, the Gulf, where a lot of the oil comes from, was a big question. I





really felt I was a witness to part of an historic event.

**In your work, you have obviously faced many dangerous situations. What are some of the most memorable?**

One of the scariest was a plane crash. I had hired a small, ultra-light, two-seater airplane in Yugoslavia to do aerials. The pilot flew down to the surface of the lake, very, very close — in fact so close that I told him to go up because we were about five feet from the water. If I wanted to be that close I could have hired a boat. But it was too late. The wheels got caught in the water and we couldn't pull out.

We went down and as soon as the fuselage and the propeller hit the water, the propeller blew apart. Then we flipped upside down in this freezing alpine lake in the middle of February and immediately began to sink. The cockpit was not enclosed. The seatbelt was sort of homemade and I hadn't studied it and couldn't get it off. I realized I was going to die. I guess that part of your brain concerned with self-preservation kicked in and I slid under-

neath the seatbelt, literally went underneath, and was able to swim to the surface. The pilot made it, but didn't attempt to help me.

There was another airplane incident in Africa. We got lost flying from Timbuktu in Mali back to the capital of Bamako. We left in a sandstorm and started flying along the Niger River. I guess the pilot's navigational instruments weren't working. He literally could not find his way back to the capital. I saw this guy circling and I thought, why are we circling? He came back down through the clouds. It was getting dark and there was a huge thunderstorm right in our path.

We were getting lower and lower and lower and then I realized we were going down. In the middle of nowhere he started to put the plane down in a field. I thought, oh, man, we're going to hit a stone or a hole and crash. So we were bouncing along in this field alongside a big hole, and miraculously we came to a stop. We actually walked out and hired a jeep from a nearby village. We survived, but it gets you nervous.

Another time I was in India photographing the Chaturthi festival of Ganesh, the elephant

god in the Hindu religion. For many days people celebrate by carrying a statue of Ganesh on their heads into the Indian Ocean. It is a sign of respect. On the final day there must be two million people taking part in this festival.

I walked into the ocean to photograph as the men carrying this image of the elephant god went into the sea, and suddenly a group of boys — teenagers — ran up to me and start beating me. The water was already past my waist. Then they grabbed the camera strap and pulled it down so my head went under water; of course, then the camera was ruined. Totally destroyed.

My assistant, who had the rest of my camera equipment, was also there. They knocked him over. Everything was instantly ruined in the saltwater. Then, after getting my cameras underwater, they started thrashing me again. I thought they were going to drown me, once they got going. There were a half-dozen boys and each one is going to take his turn and the cumulative effect is that I'm going to drown. Once that mob mentality starts rolling sometimes it's hard to stop it. I had had that really bad experience with the water in Yugoslavia



and as a child I had almost drowned a couple times playing in the streams in the wooded area near our house, so I had a fear of drowning. At the last minute, a man came up and intervened — saved me — called those guys off, and said I hadn't done anything wrong. They may have feared that my presence would bring misfortune.

#### **Why do you like working in Asia so much?**

It's impossible to find a place that has more diversity and a more disparate cultural situation. Imagine the proximity of Afghanistan, India, and Tibet, and yet they are so vastly different. You have all this conservative Islamic culture with Pakistan and its northwest frontier. Then you have — it's just a day away, less than a day if you're on a good road — millions of Hindus, embedded in a very strong, ancient culture.

Then there is a short jog up to Tibet, with its profound Buddhist culture and this incredible Himalayan landscape. I love the mountains and for me the Himalayas are the most dramatic and the most beautiful and breathtaking place I've ever been. Then you get down

to broader Southeast Asia with Angkor Wat. You have a wonderful, architectural range in Southeast Asia, as well as all the different kinds of religions and faiths and practices. The Jains, the Sikhs, the Muslims. India has one of the largest Muslim populations in the world, and there's a huge Christian population. The Parsis are very interesting, a small Zoroastrian group centered around Bombay and Gujarat. There are temples and practices and festivals that are connected to these different religions. You have the forces of China, India, Buddhism, and Islam, all converging.

The politics involve tremendous intrigue. You have Afghanistan and Pakistan and Tibet. There is a lot of upheaval and churning. When I started out the Khmer Rouge was still active in Cambodia and Burma still had 20 insurgent groups active. Bangladesh was still a new country. Tibet was coming out of the dark ages of the Chinese Cultural Revolution, and Ceylon had become Sri Lanka with the Tamal Tigers. You have this dramatic weather system called the monsoon. The land is either flooding or in a drought.

Everywhere you turn there is something ex-

traordinary happening, or terrible, or hideous, or beautiful, or sublime, or something which you have never seen before. After growing up in suburban Philadelphia, I found this to be a completely different experience.

#### **Out of all of the different cities and countries you've visited throughout the years, would you be able to pick a favorite?**

I guess I'd have to say my favorite countries are the Buddhist countries, whether it be Laos or Thailand or Cambodia or Bhutan or Tibet or Burma. Buddhism is endlessly fascinating — the iconography, the way the monks live. Their philosophy emphasizes compassion and non-violence. I guess Tibet is another one of my favorite places. Just to walk through those mountains and to visit the monasteries...it really speaks to me. I'm inspired to work there and to photograph there. It's important to document this place because it's a vanishing culture. Let's celebrate it, let's remember it, let's somehow have a record of this before it's lost forever. So many treasures of the world have been lost, so much beauty and knowledge.





The sad thing about Tibet is that the Chinese decided that they own it, so there was a struggle and an invasion and an occupation. You have over a billion Chinese population who could just overwhelm Tibet in a heartbeat. In fact they've already overwhelmed Tibet just in terms of sheer numbers. Take Lhasa for instance, the capital of Tibet, which is really more of a Chinese city than a Tibetan city. Probably 60–65 percent of Lhasa is Chinese now, so Tibetans are becoming strangers in their own land, second-class citizens in their own country. It's just so sad to me to see this fragile culture in danger, in peril of being lost.

**How do you approach an assignment? What research do you do beforehand?**

Most of my photographic projects now involve places I've already been to and really experienced. With the monsoon in India, I had already been experiencing it, actually living it, for two or three years.

I did a story recently on the Bamiyan region in Afghanistan, the home of the Hazara tribe, a Mongolian people who came to Afghanistan

perhaps a thousand years ago. They are a very peaceful, long-suffering tribe, who somehow end up on the short end of the stick. I'd already spent years observing them and living among them. So, as far as research goes, I want to arrive at a place with a pretty good idea of what I'm going to do. But there's no point, really, in spending time trying to come up with a bunch of pre-conceived ideas because you will always end up being disappointed.

I usually get to a place and immerse myself in the situation and then go from there. Since I've been so many places I have a long list of situations and places and people that I would love to photograph. Increasingly I am going independently to photograph whatever I want. Since I've always been interested in photographing Afghanistan, South Asia, Tibet, and Buddhism, it's like a continuum rather than an assignment. I might get an assignment, but it's really adding to my body of work.

**You are especially noted for the powerful use of color. How do you think about color**

**when you're making a picture?**

I think there has to be a kind of a flow and a balance not only of color but also of composition. There's a point at which things make sense and come to rest. Pictures hopefully are about something. I think the works of art that resonate with people — the ones that are the most successful — have some emotional component, some human story that we respond to. In the statue of David by Michelangelo or in the painting of Mona Lisa by da Vinci or in many of van Gogh's or Rembrandt's paintings, there's something going on.

But to get back to color, I think there's a balance between having something completely monochromatic and having an excess of color. Often you need just two or three colors. You have to edit yourself as you shoot.

I think black-and-white is easier because you don't have that extra problem of color to solve. A red bucket in the background can spoil a color picture. A red bucket in a black-and-white photograph is just a gray object. Honestly, I'm not looking for color pictures most of the time. I'm looking for something



interesting, a little story, some humanity. Color is secondary. I'll recognize it when I see it, but I'm not searching for a red thing here and another red thing over there. That doesn't interest me as much as humanity and the human condition.

**Do you photograph in black-and-white at all anymore?**

Actually, I'm shooting a black-and-white project right now. I'm finding it's a lot of fun. I'm not shooting it any differently than I shoot in color, so I think a lot of the discussion about how people photograph differently in black-and-white versus color is a lot of bunk.

Some people have a natural sense of design, a natural sense of balance, a natural sense of color. Henri Cartier-Bresson had a wonderful sense of design, of geometry, which he talked about. Well, he was a genius and he had a great gift.

**Do you see a distinction between "photojournalism" and what might be called "documentary" photography?**

I see myself as a documentary photographer, photographing the world as it is.

**Do you think the art world has been neglecting photojournalism and documentary photography?**

I think some documentary photography is becoming more and more accepted in the fine art market. There are certain documentary photographs in the world that just hit on something that we all respond to; there is a universal chord that speaks to us.

They become important. Documents are important, and they rise to the surface in that world of collecting and exhibitions and people want them. Some of the photographers in the past — W. Eugene Smith, Dorothea Lange, Henri Cartier-Bresson — have been a bridge to acceptance of the documentary photographer in the art world today.

**Do you sell your photographic prints and do you work with art galleries?**

Yes, I sell my prints through my web site and also through galleries in the U.S. and Europe. I'm a member of Magnum Photos, and we have an exhibition division.

I make Cibachrome prints for sale in the fine art market. Most of the prints are 20 x 24-inches, which is my favorite size. I go up to 30 x 40-inches. That's usually the largest



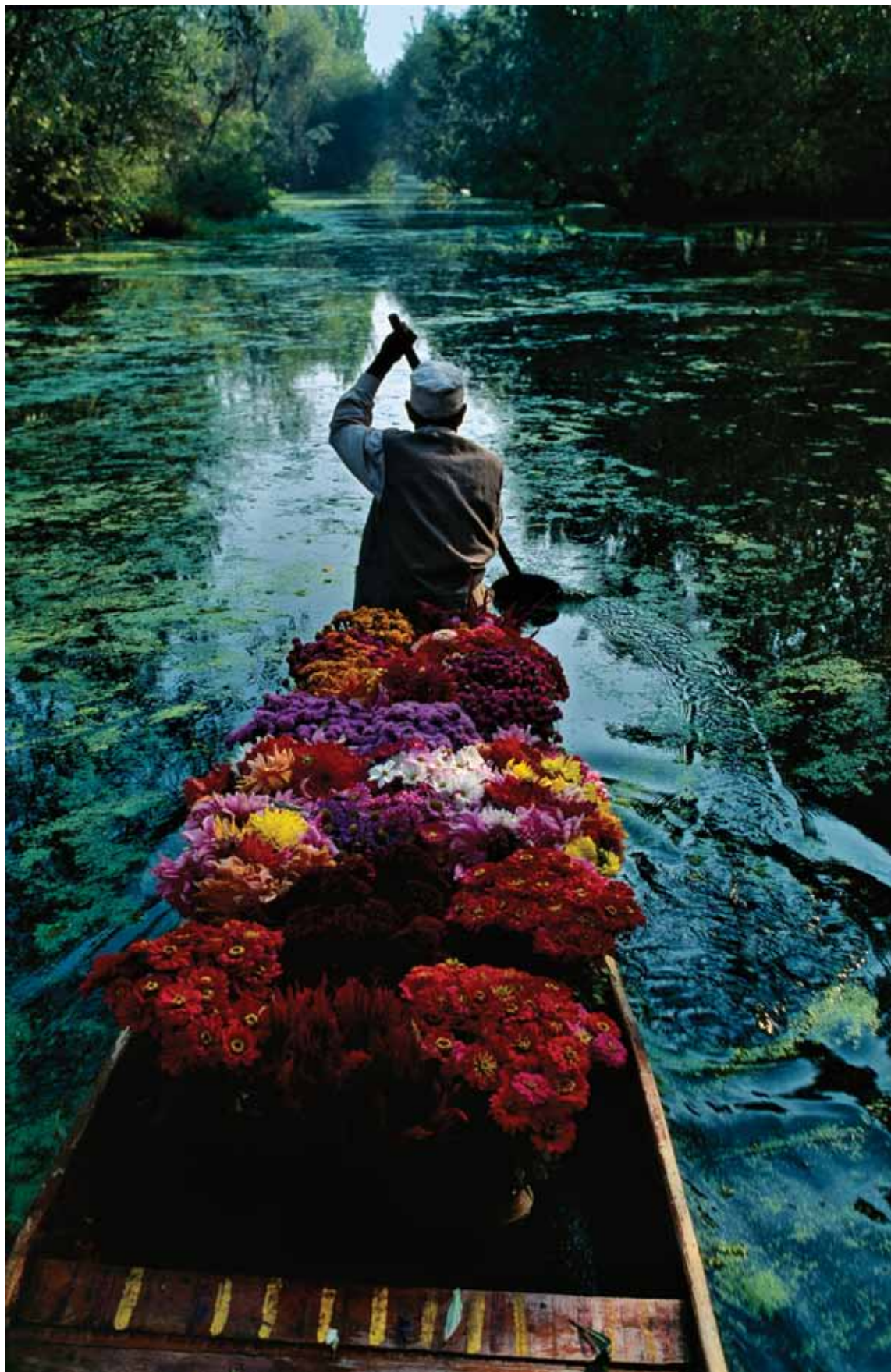
size. I work with a 35mm [camera], often in low light with things that are moving; sometimes there's a limit to how large I can make a print.

**How do you find the art scene? The photography art scene, specifically?**

Well, I often look at work and wonder how we will perceive this in fifty years. What is

compelling about this particular picture? Where is it taking me? Sometimes it just seems like the photographer is desperate to come up with a new idea to make a mark. It looks like too much effort went into trying to make "art." I love the work of André Kertész and Dorothea Lange — mostly black-and-white photography, actually — and Cartier-Bresson. I think Ernst Haas was a brilliant





color photographer. I want to look at a picture like Diane Arbus's photograph of a boy in Central Park with a hand grenade. That's powerful. There's something amazing

going on in that picture. I can think of several of Garry Winogrand's pictures that really *take* you somewhere. He has a picture of a man in a wheelchair and two women are walking by

and it's just amazing.

You look at those two sexy, attractive women walking by the man in a wheelchair. Two different worlds juxtaposed like that.

**What projects are you working on now?**

I'm working on a book about Southeast Asia and have some other interesting projects that keep me busy.

**You are known for your interest in humanitarian projects. What are some of the ones you've been involved with?**

I have worked with other Magnum photographers for The Global Fund to Fight AIDS, Tuberculosis and Malaria. In 2007, The Global Fund initiated a joint project with Magnum, to document the positive impact that free antiretroviral drug treatment is having on the lives of millions of HIV-positive and AIDS patients around the world.

We picked subjects who had just started the treatment and then we went back four months later to see how the treatment was impacting the disease. If the people follow the regimen they can resume a normal life, unless they are already too advanced. We want to bring attention to this program because something like 30 million people in the world have AIDS. When you see how it affects peoples' lives...obviously there's the human, emotional component. But there's also the economic component.

If one of the parents gets AIDS and dies, usually the father, then the mother is left to raise the children and to try to make a living, and perhaps she has contracted AIDS, too. I was just down in Washington, D.C., for the opening of the show, called *Access to Life*, at the Corcoran Gallery of Art, where the exhibition is appearing June-July, 2008. The exhibition will travel to major cities around the world during 2008 and 2009. There are online video pieces and a book will be published. On

hibition will travel to major cities around the world during 2008 and 2009. There are online video pieces and a book will be published. On





my web site I have an appeal for Imagineasia. I started this nonprofit endeavor with family and friends. It's a simple attempt to get textbooks, pencils, and notebooks to the Bamiyan region of Afghanistan, where the Hazara people live. This region is particularly neglected. The idea is that we can do something simple, something direct, that gets supplies and money directly to the people.

You know, it's a fortunate thing that as an artist or a photographer, you can always donate your work for a charitable cause. I think it's one of the important functions of photography to draw attention to problems and then to see if we can educate people so that it might motivate them to want to make the world a better place.

One of the journals of philanthropy stated that the picture of the Afghan Girl had raised more money than any other picture. That is gratifying.

**There is a strong emphasis on portraiture in your work. Why is that so important to you?**

As human beings we are all fascinated with

each other and how we look. Diane Arbus talked about the gap between intention and effect in portraiture. People put on make-up and adorn themselves because they want to create an effect and give a certain impression, but often other people look at them and say it's tragic or comical or curious or funny or odd. Arbus photographed a woman on Park Avenue trying to make a statement with her appearance, but in fact we see through it, we see the folly. Portraiture can be that kind of sharp critique.

We go to another culture to observe how other people live. Sometimes you look at somebody on the street and they just seem to have a strong presence, a look, a certain kind of attribute that comes out in the face. In Tibet, for instance, where people have such a great sense of style, an innate fashion sense, they come out of the mountains wearing these outlandish hats, make-up, jewelry in their hair. The Jains in India have exalted and highly revered monks who are naked because they consider the sky to be their garment. They are detached from material things and being naked is a symbol of their renunciation. The

nuns and monks wear masks to ensure that no germs or insects creep in. How did they arrive at that, as opposed to Islam where they go to the other end of the spectrum to be covered in flowing robes?

I've learned that humor is universal. You do a little bit of mime and people laugh. It's very easy to use humor to connect to people in any culture. Part of what I've done is to wander and observe the world. What else is more interesting than that? Sometimes I think it's good to observe our planet as though we were dropped down here to make a field report on Planet Earth.

*Jain Kelly was the assistant director of The Witkin Gallery in New York during the 1970s. She is an author, appraiser, and fine-art photography advisor. She edited Darkroom 2 (Lustrum Press, 1978) and Nude: Theory (Lustrum Press, 1979). She was the photo researcher for A World History of Photography by Dr. Naomi Rosenblum (Abbeville Press, 1984) and the author of the biographical section of A History of Women Photographers by Dr. Rosenblum (Abbeville Press, 1994). She has written articles for Art in America and Popular Photography. Her E-Mail is [jaink@focusmag.info](mailto:jaink@focusmag.info).*





# THE TIME

In the 1960s before 24-hour cable television, before cell phone cameras and the full tsunami of transient images of today's world that now engulfs us, we turned to the famous photo magazines — *LIFE*, *Look*, *Paris Match* — for pictures of what was going on in the world. In that era the photojournalist held a special position. The “paparazzi” stigma had not yet stained the profession and to an extent many saw photojournalists as heroic. They bore witness — often artfully, usually courageously — to things we wanted to know about. Some photographers’ names still resonate from those years, but where names have faded from memory, the iconic images of photojournalists who always seemed to be where the signal events of that era were taking place continue to reflect the vibrant energy and high drama of those years.

OF HIS LIFE

# LAWRENCE

Schiller's photo of Nixon losing to John F. Kennedy won the National Press Photographers Association "Best Storytelling Photo" award in 1961. Two years later, it would be his photo of a Dallas policeman holding Lee Harvey Oswald's rifle above his head in a media-crowded hallway that would forever nail that moment from that awful time in the minds and memories of millions.

Lawrence Schiller was one of those photographers whose name may have been forgotten, but whose photographs have not. Beginning last year a touring exhibition of his work has been drawing very large audiences in Beijing, Hong Kong, Salzburg, Berlin, London, and Sofia, Bulgaria. Indeed, in Bulgaria over 16,000 people lined up to see *Marilyn Monroe and America in the 1960s*, a paid-admission exhibition.

What could account for such an astounding turnout even for photographs of Marilyn? Schiller — as amazed as anyone else — wanted to know, and so he conducted a survey during the last 60 days of the show's run to find out. "The response was very interesting," says Schiller. "The demographics said they knew about the events in America in the '60s, but had never seen images of them. They'd heard of [LSD guru] Timothy Leary, but [had] never seen a photo. [JFK assassin Lee Harvey] Oswald, but not a photo. The socialist government had controlled the media in those years. Same in China. They'd never seen that image of Oswald's gun. They'd heard about the acid generation, but had never seen photos of [On The Road author] Jack Kerouac and people like that. So [the exhibition] wound up being bigger than we'd ever imagined."

And the success Schiller's images are enjoying with collectors matches the success the exhibition has enjoyed with the public. The relationship isn't accidental. Schiller had commercial success in mind from the beginning. Schooled in business by his father from an early age ("I was behind the

retail counter from the time I was maybe 9 or 10 years old"), Schiller could always see how to turn photographs into money, "and that may have worked against me being a photographer," he says. Certainly, it set the stage for some criticism over the years from fellow photographers less commercially minded (and thus less commercially successful) than Schiller.

A little criticism hasn't stopped or even slowed Schiller in a career that began in photojournalism but evolved into producing and directing motion pictures for television (five Emmy-winning) and writing and publishing many well-known best sellers (*American Tragedy*, on the O. J. Simpson trial, and *Perfect Murder, Perfect Town*, on the Jon-Benet Ramsey case). Along this colorful path, Schiller's knack for making connections and making deals also ended up rescuing W. Eugene Smith, one of the least commercially minded photographers of that era, from a hospital in Japan and making the deal that finally brought Smith's classic *Minamata* (1973) into print.

Schiller led such a varied, interesting, and successful life as a photojournalist, it's hard to know where to start in filling in the background. Jacob Deschin called him "a pro at sixteen" in *US Camera* back in 1953 when Schiller was still in high school. He was winning awards right and left. He wrote a chapter on lighting for the *Graphic-Graflex Photography* book, had photos published in *The Saturday Evening Post* and *LIFE*, and shot his first playmate for *Playboy* in 1958. (He would,

incidentally, go on to photograph Paula Kelly for *Playboy* in 1969, the first playmate to have her pubic hair escape the previously ubiquitous editorial airbrush.) Schiller's photo of Nixon losing to John F. Kennedy won the National Press Photographers Association "Best Storytelling Photo" award in 1961. Two years later, it would be his photo of a Dallas policeman holding Lee Harvey Oswald's rifle above his head in a media-crowded hallway that would forever nail that moment from that awful time in the minds and memories of millions.

It was two hours spent shooting on a Hollywood sound stage in 1962, however, that has pulled Schiller's photographic career back into view. On that day he was one of three still photographers on the set of Marilyn Monroe's last movie, *Something's Got to Give*, the day she famously shed a flesh-colored bathing suit and swam naked for the cameras. The iconic photos of Marilyn peeking over the edge of the pool and toweling off beside it are Schiller's.

One of the three photographers there that day worked for the studio; to the other, William Reed Woodfield, Schiller said: "Bill, two sets of photos will just drive down the price. One set, and we control the market for these pictures." They combined their efforts and captured worldwide sales. Marilyn, too, had a good head for business, says Schiller. She later approved his images from this shoot, cutting up negatives she didn't like with scissors.

The day before her death, Schiller dropped by Monroe's home to discuss a planned photo



# SCHILLER



*Lee Harvey Oswald, Following His Arrest, at Dallas Police Station, 1963*



shoot for *Playboy*. “She was out in the garden pulling weeds,” Schiller recalls. The next morning a phone call told him she was dead. Schiller’s image of DiMaggio at Marilyn’s funeral might have been the end of Schiller’s Marilyn story, but there were to be two other chapters, including the current interest in all of his photographic work from forty years ago.

The first of these additional chapters came along ten years later: Schiller, a natural-born storyteller recalls it this way: “The way the whole thing started was with a gallery called David Stuart on La Brea in LA, and David [who usually specialized in ceramics] called John Bryson who had photographed Marilyn a lot and said the pottery business is a little slow: I want to get some foot traffic; would you like to have a show of your Marilyn photos in my gallery? Bryson said to him, ‘Well, if you really want to have an exhibition, you should do it with all LA photographers. You should call Larry Schiller and maybe Doug Kirkland.’

“So we all had a lunch together, and I said at the lunch ‘This is stupid: if you want to do it right, then we should get 24 photographers

because the minute we do it somebody else is going to do it in New York. So what about Bert Stern, what about Avedon, what about Andrea de Dienes?’ So Dave Stuart said, ‘Do you think you can get everybody together?’ And I said, ‘Yeah.’ So we made a deal where my company would own a third, the photographers would own a third, and we would eventually find a writer, and from the very beginning we conceived it as an exhibit from which a book would come out of it.

“Well when we opened the exhibit at the David Stuart Gallery people were lined up 10 blocks long. That’s thousands of people headed to a little gallery, 20 by 28 feet.”

But the deal wasn’t fully done, though Schiller was already designing the book. With the press clippings and the book dummy in hand, he flew to New York to find a publisher. He went first to Random House. Schiller continues: “...[A]nd they wanted a certain writer to write it, and I didn’t like that writer. I said, ‘That writer’s never written an original word.’ I said, ‘This book needs controversy.’ They said, ‘What do you mean?’ I said, ‘This book is going to have the cover of *Time* and

the cover of *LIFE magazine* the same week!’ And they said, ‘Come on Larry let’s talk about something else.’ So I walked out: they gave up the book.

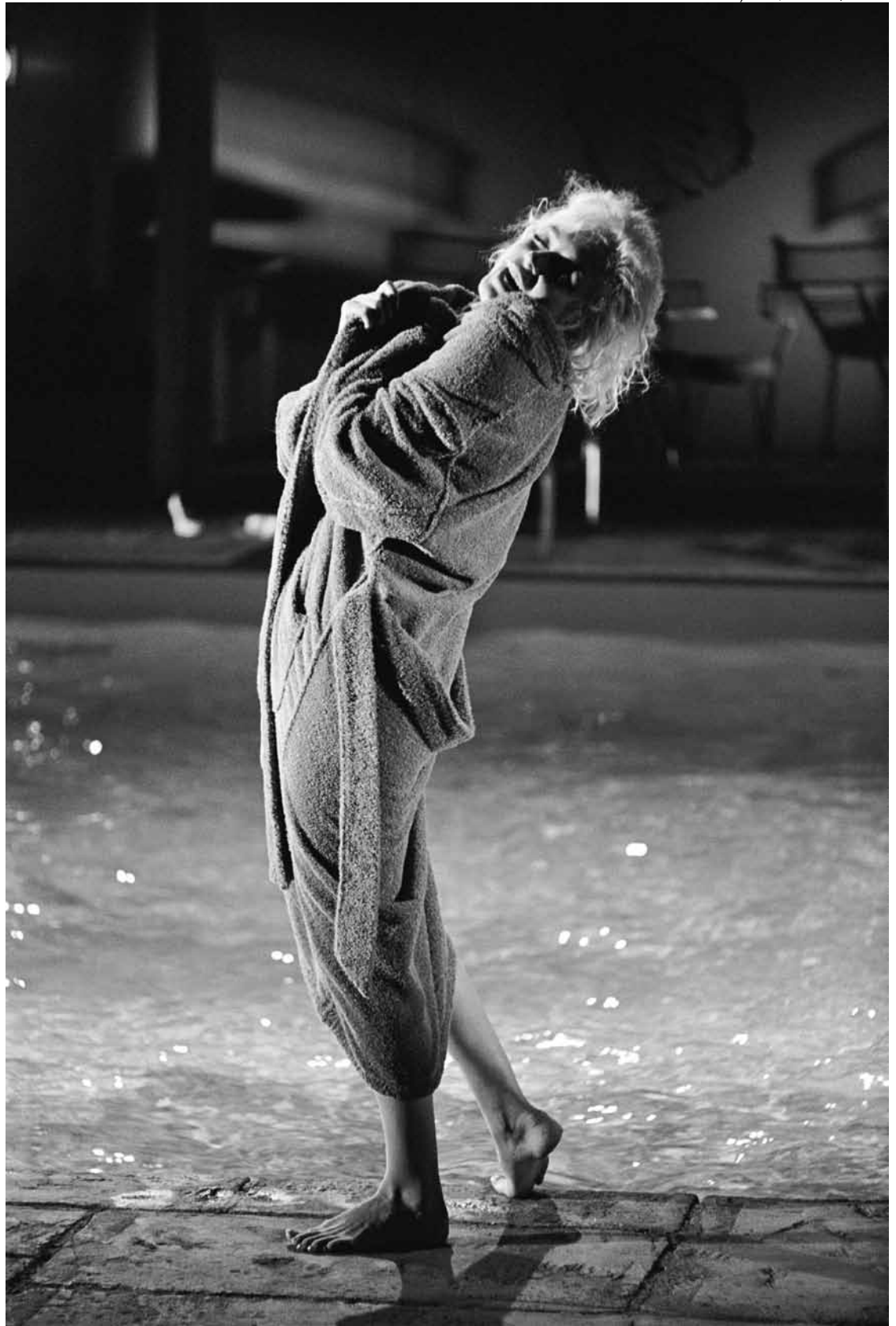
“And then Harold Roth at Grosset & Dunlap called me at my hotel and said, ‘I hear your Marilyn book is available.’ I said, ‘Yes, it is.’ And he says, ‘Well, we publish Nancy Drew and the Hardy Boys, and I said, ‘Well I don’t know if you are going to want to publish Marilyn Monroe with no clothes on.’ And he says, ‘Well, we’re trying to change the image of this company.’

“So we meet in his office, and he says, ‘How much do you want for the book?’ And I say, ‘I want \$150,000 (remember this was 1971). I want \$50,000 to split up with the photographers, \$50,000 for myself, and \$50,000 for a writer.’ And he says, ‘Who do you want to write the book?’ and I said, ‘Get me Gloria Steinem or get me Norman Mailer.’ They made a call and got me Mailer.”

Following the success of the book and the exhibition, Mailer and Schiller went on to collaborate on *The Executioner’s Song* (the Pulitzer Prize-winning book about

murderer Gary Gilmore and the movie version which won two Emmy Awards), *Oswald's Tale* (about Lee Harvey Oswald), and *The Faith of Graffiti* (photographs of New York graffiti art by Jon Naar and Mervyn Kurlansky). In a sense, the collaborations continue: In 2008 Schiller became Senior Advisor to the Norman Mailer Estate and currently serves on the board of the Norman Mailer Writers Colony. The last and current chapter in the story of Schiller's Marilyn photos came about ironically because of Schiller's current project having to do with contemporary art in China. Schiller seems always to have had a project. By the time of the Marilyn book in 1972, he had already begun to move into producing and directing movies and turning interviews with high-profile crime figures into best-selling books. The assassinations of John and Robert Kennedy, he recounts, fixed his long-standing interest in antisocial behavior. After watching people drop acid at Canter's Delicatessen in Los Angeles, he basically shamed *LIFE* into running a major photo essay on LSD when no one really wanted to touch the story. Not surprisingly, Schiller went on to publish those photographs as a book.

Through the movies, Schiller has made a lot of money over the years, and the movies themselves taught him how to do it at an early age. Schiller recalls: "When I was about 16 years old, I was watching a show in the mid '50s where they talked about Lucille Ball and Desi Arnaz and how all their shows were owned by RKO pictures. But they had kept the ownership to the kinescopes, and the kinescopes were like a negative the show said. So every time the studio wanted to make more prints of the shows, they had to come back to Lucy and Desi, and they charged money to print from the kinescopes, and that's how they became wealthy. And that stuck in my mind: the word *kinescope* and the word *negative*. From that day on I would take less money for my photos, and I would retain the rights." Schiller's love for still photography never really went away. Indeed, still work led him into movies. As special still photographer on



*Butch Cassidy and the Sundance Kid* (1969), he ended up editing the still collage in the movie. He'd go on to create others for *Lady Sings the Blues* (1971). Along the way, he produced and directed *Double Exposure: The Story of Margaret Bourke-White*, based on Vicki Goldberg's much

praised biography. Schiller had wanted Glenn Close for the movie, but Ted Turner thought Farrah Fawcett would bring higher ratings, so he recalls the project with mixed emotions. Schiller looks on the current resurgence of interest in his photojournalism with a kind





of joyful amazement. For him it's a happy by-product of being a good host. But let Schiller tell the story: "It came about by pure coincidence. What happened was that in 2004 the Chinese government through CCTV asked to license some 30 films I'd had made for Court TV on Dr. Henry Lee, the criminologist from the OJ days. Part of the deal was a trip to China. There I discovered avant-garde Chinese art. I was probably one of the last to 'discover' it, but there you go.

"Through that discovery, I met a lot of important art collectors, and one of them was having dinner in my home. Between dinner and dessert, I showed him through a building behind my home that holds my files, my offices and so on. In the office there were a bunch of boxes with all my photos from the 1960s being prepared to go to the Harry Ransom Center in Texas; that's where my archive is going.

"So this collector begins asking, 'Who took that picture? I know that picture.' I say, 'I did when I was 26' and so on. We got to the third picture and he says 'Could I have that one? Would you sign it for me?' I say 'Well, you know I don't really sign pictures; all this stuff went into boxes in the '70s, and we're just try-

ing to figure out what's in here.' So I signed the photo and gave it to him, and we went back into the house and had dessert.

"He says 'You know photographers all over the world are doing signed, limited editions. If you shot these pictures of Marilyn Monroe, why aren't you doing that?' I said, 'I don't have time to do that; I got Bert Stern started doing that. When I did the Marilyn book with Mailer that was the beginning of it all.' So he says, 'Why don't you do it?' I tell him again, 'I don't have the time to do it.' He says, 'I'll put up the money; we'll find somebody to do it. What would it cost?' So the short and long of it is we finally figured it would cost around \$800,000. And he says, 'I want 25% ownership. I'll have the money in your bank tomorrow.' And he did."

Unlike Bert Stern, who Schiller thinks made a mistake in releasing so many of his images of Marilyn, Schiller has authorized only a handful. Printed in silver gelatin and platinum, the editions are doing very well. Are the photos art? Schiller makes no such claim. "It's the museums and the collectors who see the pictures as art," says Schiller. "I don't see myself as an artist. Eugene Smith was a great artist

and Danny Lyon's work had an art feel to it, and Ernst Haas and Margaret Bourke White — her black-and-white images all had an art feel to them — but mine I always felt were more like a sponge, if you know what I'm saying. I was preserving what was in front of me.

"There's a difference," says Schiller, "between art and imagery that sells (and often for a lot of money), but still may not be art. I really don't know where my images kind of fit. They're selling but are they selling because they're art or because they're history? There are a few images of mine, like Buster Keaton, which people consider art, or James Earl Jones and images like that, but I think the greater number of my pictures are selling because they are the iconic images of history."

As the resurgence of interest in Schiller's images affirms, photos from the past accrue different values as time moves on. Whether as art or history, we're glad to have the pictures.

*James Rhem is the author of Ralph Eugene Meatyard: The Family Album of Lucybelle Crater & Other Figurative Photographs and the Phaidon 55 Series on Aaron Siskind. Jrhem@focusmag.info.*

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## 21ST EDITIONS

**A**lfred Stieglitz's *Camera Work* is like our hominid ancestor Lucy: the progenitor of all modern photography publications. With its tipped-in photogravure plates, its intelligent text by leading critics and writers of the day, and its modern design, *Camera Work* not only presented photography as a fine art, but was a work of art in itself. While the example of *Camera Work* was certainly an influence on

the journals and books published by 21ST Editions, in many ways what 21ST has done is unprecedented. It has melded fine photography with literature, poetry, and critical writing in volumes that attain the highest levels of craftsmanship.

There were many who doubted 21ST's model and predicted that they wouldn't last a year. But here they are celebrating their 10th anniversary and, as publisher Steve Albahari reports, photographers of note are approach-

ing them to ask about being published. Of the 30 titles they have published in the past decade, 18 have already sold out.

Although the bulk of their publications are in private collections, some 50 institutions have bought their books and portfolios. The Museum of Modern Art in New York has bought seven titles and the Library of Congress, Cornell, and Rochester Institute of Technology have complete collections. 21ST has succeeded because of the enthusiasm and



21ST Editions Platinum Series and Silver Series hand made books





belief of Albahari, editor John Wood, and contributing editor Lance Speer, as well as the unique approach they take for each project. As Wood says, “The most exciting work being done today is in photography, not painting, poetry, or classical music.”

To accompany the photographs in 21ST’s publications, Wood engages writers who are tops in their field but hadn’t written about photography before. For instance, he paired a short story by Ann Beattie with Tom Baril’s portfolio *Manhattan*, the poet Rainer Maria Rilke’s *The Duino Elegies* with Josephine Sacabo’s photographs inspired by them, and Robert and Shana ParkeHarrison’s *The Book of Life* and *Listening to the*

*Earth* with poems by Morri Creech. Michael Kenna’s photographs of the Huangshan Mountains will be paired with the poetry of Han Shan (*Cold Mountain*).

For this upcoming project 21ST is working with Professor Stanton Hager, the foremost translator of T’ang period poetry. “What I’ve tried to do is bring to the photographic discourse people who have not written on it,” says Wood, “and these people bring to photography something that is fresher than the normal photo critics do.”

Volume I of 21ST, an anthology, debuted with a deluxe edition of 235 copies, containing 15 richly printed photogravures of images from a diverse range of contemporary photog-

raphers, among them Michael Kenna, Duane Michals, Keith Carter, Olivia Parker, Mark Klett, Sandy Skoglund, and Jock Sturges, and costing \$3,000. (It also came in a more expensive museum edition and a less expensive trade edition.)

Volume II was also an anthology but their third and fourth titles were monographs — on John Dugdale and Cy DeCosse, respectively. The Journals were tremendous undertakings and, according to Albahari, difficult to manage because so many people were involved. Or as Speer put in, the effort to put out the anthologies was “daunting.” Even though they have found much greater flexibility in publishing monographs, 21ST did undertake two more



anthology editions of the Journal. Volume V, *Strange Genius*, includes Ann Beattie on Andrea Modica, Gerard Malanga's poem called *Helen Levitt Photographs*, and fiction by Neil Connelly, as well as photographs by Modica, Keith Carter, Stephen Berkman, Sally Mann, and John Metoyer, among others. Volume VI, *Flesh*

*and Spirit*, includes newly commissioned work by writers Edward Albee, Ann Beattie, Robert Olen Butler, Annie Dillard, Fang Jing Pei, Ann Patchett, Edmund White, and many others, as well as photographs by Robert Stivers, Toni Catani, Jayne Hinds Bidaut, Greg Gorman, Jerry Spagnoli, and Phillip Trager, to name a

few. And they may yet come back to the journal format in the future.

New York gallerist John Stevenson, who was known initially for his exhibitions of platinum prints, was the one who put Albahari and Wood in touch and they have become very close colleagues and friends. Lance Speer



ran the book catalogue and gallery for *Light Impressions* in Rochester before it was sold. He then left Calumet to work for Albahari for six to eight months for free to get the first journal out. The synergy of those three work-

ing together has proven to be enormously successful. As Albahari exclaimed, "I couldn't have picked two finer gentlemen or scholars to work with than John and Lance. They're genuine artists and people." Wood, who was

best known for his work in 19th-century photography, now turned his attention to contemporary work. When pairing poetry and photography, Wood says, "A poem has to transmute and transmit the picture in another





All three — Albahari, Wood, and Speer — have to agree on a photographer they want to publish. Then the next step is to find binders and letterpress to match the style of the book. So no two projects are done the same way; each book is unique. And their projects are fluid and can change during production. For example, initially Wood paired Sappho's poems with Sally Mann's photographs, but it didn't quite work. Eventually Mann agreed to use her own poetry (she has a degree in poetry). When they put together her images and poems, it worked.

Each project is a personal, creative process. "We don't always know what we'll end up with," Albahari reports. That can make budgeting problematic, but usually they end up within \$1,000 of their range of costs. However one time they started over after a volume had already been printed and sewn.

The paper had slightly discolored, possibly in storage. It was hard to see, but it didn't meet their exacting standards. As Albahari says, "You can't take the risk to hurt your brand.... We are driven by passion, not by getting rich," he explains. That mantra was echoed by Lance Speer, in a separate interview. "We're not getting rich doing this," he said. "But it gives us a creative outlet."

According to Speer, there are three distinct collector types for 21ST's books and portfolios: institutions that may buy one or several books and might have an area of interest in their collecting (e.g., women, so they might buy the Flor Garduño and Sally Mann books; or even something as esoteric as books with a specific type font); wealthy collectors; and collectors who might be interested in a certain photographer — Hosoe, Kenna,

er way, not describe it." That approach is also apparent in Wood's latest independent project, *Endurance and Suffering: Narratives of Disease in the 19th Century*, which was published by

Galerie Vevais in 2007. It combines his poems with medical photographs by George Henry Fox and O. G. Mason. *Endurance and Suffering* won the Gold 2009 Deutscher Fotobuchpreis.

or the ParkeHarrisons, say — who might buy just one book. Dealing with institutions can sometimes be problematic. "It's a blessing and curse that we're high-end publishers," claims



Speer. Sometimes the decision to purchase can get bounced back and forth between a librarian (because it's a book) and a curator (because it's expensive and it's art).

One way to know how much 21ST's publications are valued is by how few of them have made their way onto the secondary market and the prices they attain when they do. Sheila Metzner's now sold-out *New York*, with poems by Walt Whitman and including ten bound and one signed, free-standing platinum print, initially could be purchased for \$5,000 in an edition of 35. One recently sold for \$20,000.

21ST's tenth anniversary brings with it new projects: 1) the publication of *The Journal of Joel-Peter Witkin* in a Deluxe Edition (a two book set with 15 signed original platinum prints for \$9,500) and a Classic Edition (a single book with three signed original platinum prints for \$1,500); and 2) their 10th Anniversary

*Master Collection* (one copy of every fine press book and portfolio they've published over the past 10 years for \$500,000) and their *Publisher's Reserve Master Collection* (with a ton of additional one-of-a-kind book sets, publisher's proof prints, essay drafts, etc. for \$1,500,000). Also, 21ST won the 2008 Lucie Award for *Photographic Book Publisher of the Year* for Jamie Baldridge's *The Everywhere Chronicles*, their first book printed in glorious color pigment ink.

This is their second Lucie Award for *Photographic Book Publisher of the Year*, as their *Sally Mann Platinum Series* title also won in 2005. (21ST Editions is the only organization or individual — worldwide — to have won two Lucie Awards.) 21ST has also won IPPY Awards for Michael Kenna's *Mont-Saint-Michel* book (2007), and for *Flowers of Evil* with Eikoh Hosoe, whose images were paired with Baudelaire's poems (2006).

21ST has survived and flourished in part because of their iconoclasm. As Speer noted, "We'd be doing the medium a disservice if we published only popular photographers." Like the exquisite pairing of two disparate and unexpected flavors in fine cuisine, that mix of the familiar and the lesser known, that frisson of words and images, leads to surprise and delight in opening one of 21ST's books for the first time. And while no one can capture a complete rendition of the vast and diverse world of contemporary photography, 21ST has succeeded, in Speer's words, in providing a "literary and visual topography of our time."

*Stephen Perloff is the founder and editor of The Photo Review, a critical journal of international scope published since 1976. He is also the editor of The Photograph Collector one of the leading sources of information on the photography art market. For more information visit [www.photoreview.org](http://www.photoreview.org)*

**AMERICAN PHOTOBOOTH**

By Nakii Goranin, W. W. Norton

Among all that we take for granted in popular culture, the photobooth — that curtained locus of impulsive self-portraiture that once clacked and wheezed on just about every boardwalk and midway in America — has probably gotten less respect than it deserves. Before the darkroom-dismissing magic of the Polaroid Land Camera, and long before the digital advent of pixel-swapping cell phones, there was the automated, 25-cent photobooth, spewing out the only instant snapshots to be had anywhere. Photobooths became the epitome of photography's democratizing spirit, and it's hard to imagine anyone over the age of 40 who hasn't crammed into one with friends, family, would-be (and won't-be) lovers. A typically fast, giggly session soon yielded a strip of oddly poignant portraits, briefly redolent of developing fluid as it curled up in one's hand. (And how come there was never a *Twilight Zone* episode about a haunted photobooth that delivered scary images of the future?)

For most of us, the photobooth was a kind of psychodramatic detour — C'mon, let's take our picture! — on the way to or from the places where our lives actually *happened*. Indeed, few artifacts so perfectly convey a sense of life on-the-fly as its hurried images of folks in their coats, hats, scarves, or military uniforms, of couples kissing shamelessly, and of cut-ups mugging in brief fits of photo-mockery. Indeed, how many millions of us have stuck out our tongues at that non-existent photobooth "photographer," emboldened by the fact that no one is actually there to pass judgment? It's probably a good thing that Nakki Goranin's new book on the subject doesn't delve too far into such psychology, since there may not be much more to conclude other than that photobooths are inherently whimsical, private spaces that invite a certain loosening of inhibition, not unlike a stiff drink. Instead, Goranin's *American Photobooth* concentrates on the history of the innovation, and reproduces a wonderful collection of vintage photobooth portraiture that reminds us, as vintage snapshots tend to do, of how innocent we once were before the camera.

Apparently (and perhaps amazingly), this is the first such published account of the photobooth's origins and evolution, and as such it is overdue. Goranin's loving narrative traces the invention of the "photomaton" to a Siberian immigrant named Anatol Josepho, who struggled devotedly with the idea, improving upon lesser automatic photo machines, until he crafted a durable process for producing a positive image directly on pretreated paper, mechanically moving it through different chambers of developing solution, water, bleach, fixer, toner, into a dryer and out of the machine. Eventually, Josepho opened his Photomaton Studio on Broadway, between 51st and 52nd streets, in 1925. For 25 cents, the machine delivered a strip of eight different photos, and it was the sort of New York novelty that had folks lining up in



droves. Soon, a consortium of businessmen led by Henry Morganthau, the former American ambassador to Turkey and one of the founders of the American Red Cross, made Josepho a rich man, buying him out of his Photomaton patent for one million dollars. Josepho's labor of love soon made its way to Atlantic City, Coney Island and beyond: American Dream accomplished.

Goranin's history is detailed and neatly written, but it's her collection of photobooth photos that makes the case for the invention's commercial immortality and aesthetic potency, as the flat, unforgiving frontality of the snapshots amounts to a distinctive style. Although hidden from the world's view by the curtain, photobooth subjects can't hide from the camera, and so they are captured in a kind of vulnerable verite, up close and personal in the truest sense. The greatest image here is probably the 1953 honeymoon photo of Jacqueline and John F. Kennedy — a shot worthy of Avedon or Karsh, with a beaming, boisterously handsome JFK and, pressed close behind him in the tightly shared space, a regally reserved Jackie, her white-gloved arm clutching his lapel. No other portrait of the fabled pair seems to convey their personalities with such ease and unstudied grace.

The other photos range widely and well, and there are many interesting shots of solitary sitters, inhabiting the booth with everything from misplaced vanity to exhibitionistic nudity to quiet desperation. Couples dominate, of course, whether mothers and children, brothers and sisters, husbands and wives, or, always, lovers — some sharing a final photographic intimacy before one of them ships out. This is the sort of photography book that sneaks up on you, transcending a first impression as a mere trove of found photography, relentlessly random, and finally asserting some real narrative power amid the purity of so much unguarded imagery.

**POINTS OF VIEW: MASTERPIECES OF PHOTOGRAPHY AND THEIR STORIES**

By Annette and Rudolf Kicken and Simone Förster, Steidl Publishers

This excellent volume celebrates the 30th anniversary of Berlin's Kicken Gallery, which has played a major role in brokering fine-art photography for collectors and museums worldwide. Happily, the book is much more than a vanity project, as Annette and Rudolf Kicken have not only assembled some 140 of the medium's most important works of the modern and post-modern era (along with a few pre-modern treasures) but also have paired them with commentary and annotation from the extended family of photographers, curators, collectors, other gallery owners, dealers, and writers who have a strong connection with and feeling for these photographs. The result is informative and wonderfully eclectic in charting the course of photography's emergence as a





full-fledged and provocative art form. Janos Frecot's illuminating essay on post-World War II German photography, for example, points out how Germany's best artists were driven from the country by Nazism. It took the return of such figures as Heinz Hajek-Halke to revive the photographic arts after the war, while the biannual photo trade fairs of the 1950s, overseen by L. Fritz Gruber, began to link Germany's illustrious photographic past with a new international scene, reestablishing the reputations of August Sander and Erich Salomon, among others. It was in this context of discovery and rediscovery that the Kicken Gallery began to flourish, and by the 1970s, when photography began to enjoy the broad embrace of museums and collectors, the Kicken was at the center of things.

Not surprisingly, then, there are powerful images paired with first-rate insights on virtually every page of this rich tome. Walter Keller, the influential Zurich-based founder of the Scalo Verlag art publishing house, addresses the ambiguity of Wolf Strache's macabre 1943 image of a figure in a gas mask pushing a baby carriage along a bombed-out Berlin street. A few pages later, we move back in time to 1865, with a charming portrait of a child by Julia Margaret Cameron, from a private German collection, while on the next page a masterful Harry Callahan image from 1953 depicts Eleanor and Barbara, mother and daughter, as small figures in a large, cold Chicago space. Chicago gallery owner Stephen Daiter explains why he views this image as "a photographic masterwork that deserves recognition alongside other great mid-century American artworks like Edward Hopper's *Night Hawks*...." Indeed, to reference the book's title, these "Points of View" are hardly limited to the photographers on display; they extend importantly to the global experts and collectors who so passionately advocate for these individual photos. Leading Munich-based curator Klaus-Jürgen Sembach, for one, was among the first to purchase the work of American photographers Stephen Shore and William Eggleston in the 1970s, and here he presents three towering Egglestons — of a man on a motel bed that rivals anything by Hopper; of a green tile bathroom that evokes some odd church alcove; and of a red ceiling strung with wire and a naked light bulb. Sembach helps us see how Eggleston's color-saturated dye transfers brought a new, anti-romantic realism and deadpan irony to photography that felt completely American and was especially eye-opening to European aesthetes.

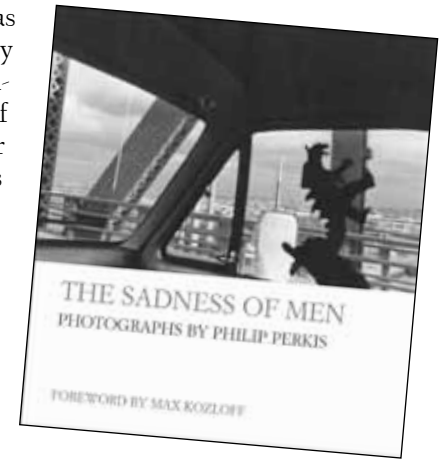
Similarly, Peter MacGill, the president of New York's Pace/MacGill Gallery, and Wilhelm Schurmann — photographer, professor, and leading collector based in Herzogenrath, Germany — deconstruct Robert Frank's great 1948 photo of a New York street, in which four-fifths of the image is devoted to the asphalt of empty road surface, with a white painted lane marker leading our eye through the center of the picture, and its radical, receding perspective, to a white sky. MacGill points out how the white line on a black field foreshadows the gestures of Abstract Expressionist painting, while Schurmann notes how "the lane marker — unexposed material — connects with the paper-white sky between the buildings to become a flower, a tulip balancing on its stem." Such startling artistry and unexpected connections abound in this book, none more startling than *Haverstraw*, New York, Lee Friedlander's 1966 self-portrait behind the wheel of a truck, his camera perched obviously on the hood (we see its shadow at the bottom of the frame). As Jeffrey Fraenkel, of San Francisco's Fraenkel Gallery, points out, this anomalous Friedlander represents "a curious sub-strain in his work...Friedlander as a performer." It doesn't take much to see how this strange self-dramatization presages Cindy Sherman's untitled movie stills of nearly two decades later, and one is grateful to Fraenkel for lifting the curtain on a brilliant curiosity.

Of course, one can quibble at the sprawling, seemingly random arrangement of the material in this book — it would make sense to move more chronologically from earlier to later periods — but at the end of the day the constant juxtapositions work their magic, taking us back and forth along the continuum of photography's most inspired moments, reminding us that art exists in and out of time. This book is a superb anniversary present from Kicken Gallery to the world.

### **THE SADNESS OF MEN: PHOTOGRAPHS**

by Philip Perkis. 2008, W.W. Norton & Co

Although Philip Perkis has not enjoyed the sort of showy career of many of his contemporaries, his 50 years of photography have made their mark. As professor emeritus at Brooklyn's Pratt Institute, he continues to influence generations of artists, and this first published collection of his work — keyed to a recent major retrospective exhibit at the Alan Klotz Gallery in New York — is not only a rich testament to his distinctive eye but also carries more than a whiff of immortality.



Perkis is a master of telling detail and broad, cinematic sweep, while his gentle tonalities and unfussy technique remind us that photography need not be sharp-edged or intensely worked in order to convey a powerful sense of place and a complex vision. Max Kozloff, in his eloquent introduction to this volume, notes that "Perkis is interested in barriers, walls, barbed wire, broken structures, and plastic sheeting: all these suggest a wish to see something on their other side.... As one follows him, he introduces a world of moods, some of them unsettling, most of them visualized without drama." Indeed, following Perkis through five decades of work is to move from the urban maze and fragmentations of New York City, the heat and dust of Mexico, the spiritual acreage and specific stones of the Holy Land, and many spots in between.

As the detached observer with a Leica, Perkis doesn't provoke our sympathy or insist on our complicity when, for example, he captures decisive moments such as a steer about to be death-stunned by a gun wielded by an anonymous arm in a nameless abattoir. The soft grays and angular geometry of the photo are the matrix of life and death in which the animal — an organic reality, all snout and skull, hoof and hide — is a dumb player, and we can feel the sense of occasion here, just as we can feel the weight of the moment in which a matador is handed the killing sword in another Perkis image.

These, and the less populated photos of landscapes or drab human spaces, underscore the smart irony of the title, *The Sadness of Men*, for Perkis is expressing not so much the desolations of life as the daily burden of living, working, moving, and seeing, and the implicit finitude of even the most unspoiled vista. As Kozloff suggests, the emphasis on looking through barriers promotes the notion that the unseen is most worth seeing, the sealed-off most worth rescuing, especially when faced with the spiritual implications of, say, Jerusalem's western

wall. And where cats or sheep are photographed within rectangles of pure sunlight, we have a sharp sense of the holy as it scatters through the everyday.

Which is not to say that Perkis transcends cliché or trite formulation at every turn. An image of a modern mother cradling her newborn is an artful Madonna and Child, but also an obvious one, as the mother's blissfully transported expression lands us in suffocatingly sentimental territory. And in the minimalist vein, Perkis's seemingly random captures don't always work: a shot of balloons on a ceiling evokes William Eggleston, but in its gray-on-gray flatness it serves only to remind us that Eggleston's insistence on the subtle color of the quotidian is what propels his photos beyond the quotidian.

Nonetheless — and perhaps because of such flaws, for they help to denote the reach which exceeds the great grasp of Perkis's artistry — *The Sadness of Men* is a major codification of a life in photography, and a towering photography book. The desultory charm of Perkis's style — warm in tone, taking on the world with a grainy 400 ASA modesty that draws us in, whisperingly, rather than gunning for in-your-face effect — sets him nicely apart from the masters with whom it is too easy to compare him, from Atget to Walker Evans or Robert Frank. Quietly, with a wistful, world-weary shrug, Philip Perkis has earned his place in the pantheon.

### LODIMA PRESS PORTFOLIO BOOK SERIES

By Nicholas Nixon, Carl Chiarenza, George Tice, Keith Carter, Linda Connor, Larry Fink, Arthur Tress, Marilyn Bridges, and Paul Caponigro, Lodima Press

Amidst its revival and first-rate reproduction of Brett Weston's classic photographic portfolios, Lodima Press has also issued a black-and-white portfolio series of works by leading and emerging contemporary photographers (also printed in fine, 600-line screen quadtone by Salto). These nine portfolios range from the domestic details and quirky viewpoints of Nicholas Nixon to Paul Caponigro's timeless textural portraits of the Stone Churches of Ireland.

In between are strong and varied photographic visions — the abstractions of Carl Chiarenza, for example, explore cut paper designs; George Tice offers the downscale urban landscapes of New Jersey; Keith Carter dreamily, erotically and compassionately depicts his nudes in a number of studio and natural settings; Linda Connor echoes Caponigro's stone churches with her mysterious evocations of Turkey's early Christian chapels and monasteries; Larry Fink locates the praying mantis in its camouflaged predation in hills and fields; Arthur Tress's *Planets* are everyday textures and surfaces — water, dirt, rock, floorboard — made cosmically strange through the disc-like circumference of his flipped-over Hasselblad lens shade; and Marilyn Bridges's high, bird's-eye views of world landscapes — from Buffalo herds in Botswana to Roman ruins, the Nevada desert, Central Park, or a Viking burial site in Denmark — depict time and earth in tandem. Each of these portfolios stands well enough on its own, of course, but



as part of this ambitious Lodima series, the individual oeuvres reflect strongly on each other, not only in the obvious pairing of Caponigro's and Connor's church studies but also in the sensuality with which, say, Keith Carter fashions his nude studies and Larry Fink eavesdrops on the pure insectine existence of the praying mantis. Similarly, Tress's *Planets* and Chiarenza's Matisse-like collaging of glossy paper, all edges and roundings, rich with contrast and complexity, seem to complement each other while offering very different visual experiences. And George Tice's views of a New Jersey that seems to define itself in the water towers of Sayreville and Wildwood, in liquor stores and motels, is somehow balanced by Nicholas Nixon's quietly vacant views of suburban domesticity, an Eggleston-like glimpse of the fleeting and seemingly random play of objects and light. In all, Lodima has achieved a lot with these sensitively staged little books.

### AN AMERICAN GALLERY: HOWARD GREENBERG

Biographical essay by Lyle Rexer, with a portfolio of photographs selected by Howard Greenberg, Lumiere Press

This handsome and impeccably crafted volume pays tribute to Howard Greenberg's life in photography — an odyssey that took him from his Brooklyn beginnings to the artistic awakenings of Woodstock in the '60s and '70s, and finally to Manhattan, where his gallery has been one of the key showcases for modern images since its opening in 1982.

A quarter of a century later, Greenberg's eminence is a given among the cognoscenti, and this compact 25th anniversary book tells the story to the world in eloquent detail, as Lyle Rexer's essay opens our eyes to Greenberg's lifelong passion and ongoing commitment to the medium. Rexer notes that when the gallery became the representative of the estate of Edward Steichen in 2000, with its 600 vintage prints, the acquisition "marked a passage.... Greenberg was increasingly occupied with finding outstanding examples of work by canonical artists even as competition for these pieces was fierce."

Thus, Greenberg's 25th anniversary portfolio of canonical works begins powerfully, with Karl Struss's dreamy declaration of modernism, a 1910 image of New York's St. Nicholas Avenue, South from 146th Street, its bare tree centering a perspective of tentative high rise buildings, with a lone figure in the middle distance. From there, Greenberg annotates a selection of such towering works as W. Eugene Smith's coal-black image of Welsh miners, from 1950, or Lewis Hine's 1925 icon, *Powerhouse Mechanic* or Walker Evans's shot of a couple at Coney Island in 1928. The selections range even more widely, though, from an 1865 shot of a sleeping grandchild by Julia Margaret Cameron to the gritty urban realism of Weegee, Winogrand, and Bruce Davidson, while Greenberg's commentary on each photo brings a touching and well-earned intimacy to the presentation of these classics.

Best of all, the book closes with a chronology that lists the gallery's month-by-month exhibition schedule since its opening in 1982, when Greenberg began with his first great collector's coup, The Photofind Collection and Cameraworks. Even at less than 100 pages, there is a universe of great photography in this book — and a potent narrative that makes clear that a love of art for art's sake is the first and abiding ingredient in the saga of a great collector and dealer.

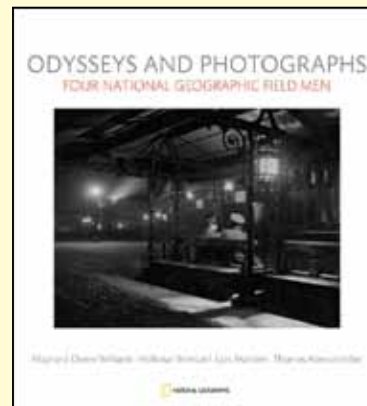
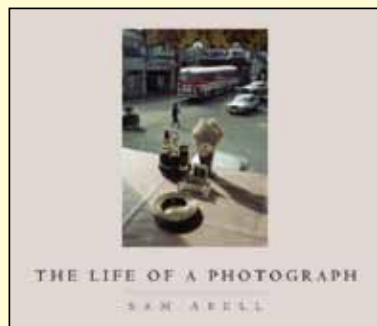
Matt Damsker's book reviews originally appeared in the E-Photo Newsletter of IPhotoCentral.com. Reprinted by permission.

# NATIONAL GEOGRAPHIC

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## FOCAL POINT

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A great photograph evokes a thought, a feeling, and captures a point in time with supreme clarity. It is often beautiful, always compelling, and artfully tells a story without words. Focal Point, a new imprint from National Geographic Books, celebrates the intersection of the photographer's vision and the reality of the moment. It is National Geographic's newest venture dedicated to presenting the finest in documentary photography, past and present.

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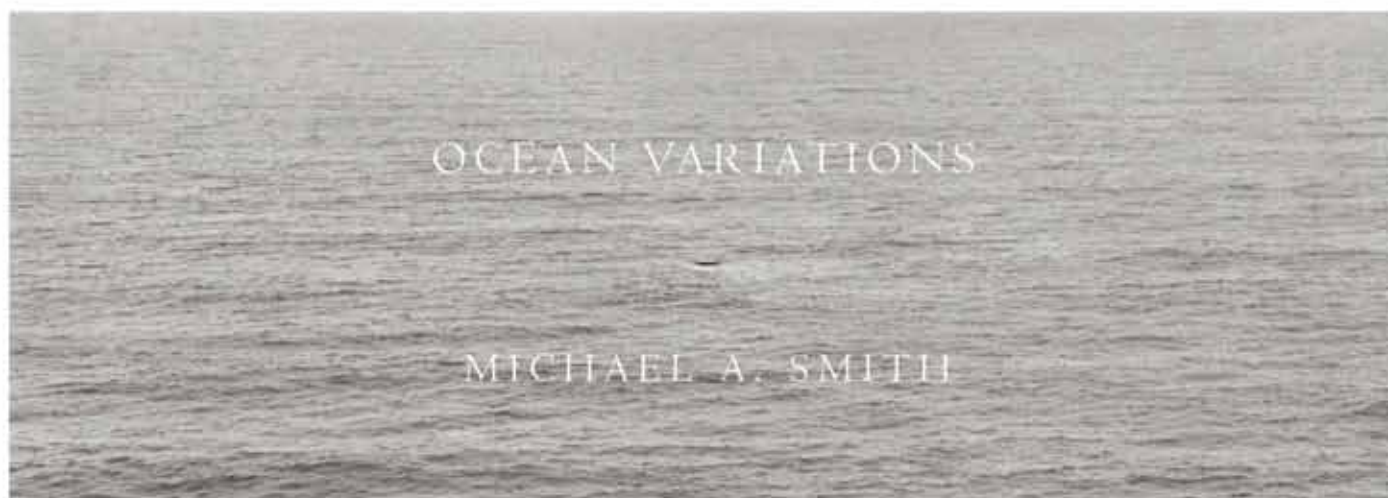
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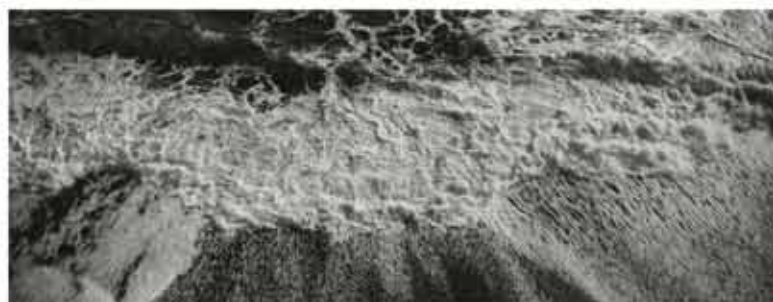
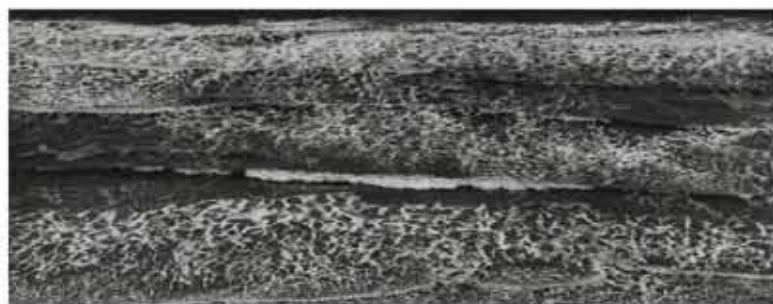
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-ART TIMES  
SEPTEMBER 2007

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## NEW YORK

**ZHANG HUAN:  
ALTERED STATES**  
ASIA SOCIETY

Zhang Huan was born in 1965 in Anyang, in the Henan province and moved to Beijing in 1991. There he became part of a group of radical artists and gained notoriety for his photographs and his performance work, most of which took place in the artist enclave known as the East Village. As of 1998, when he was invited to New York by the Asia Society, he has performed internationally in a large number of venues in many cities: New York, Seattle, Cincinnati, Boston, Ghent, Santiago, Yokohama, Hamburg, Copenhagen, Sydney, Rome and Bern. In the last two years Huan has returned to China. He has opened a studio in Shanghai and left photography and performance to concentrate on paintings and monumental sculptures made out of ashes from burnt offerings.

Zhang Huan is an intense artist. In photographs and performances that compare to the work of Chris Burden, Marina Abramovic and Gina Pane, he provokes and explores extreme, painful or absurd situations, testing his naked body's endurance and limits.

"The body," he said, "is the only direct way through which I came to know society and society came to know me." In *Pilgrimage*, for instance, a 1998 performance done at P.S.1 after he settled in New York, he lay still on a block of ice cut to fit a traditional Chinese bed frame until his body temperature was dangerously low. "I do like the city," he commented "but at the same time I have an unnamable fear. I want to feel it with my body, just as I feel the ice. I try to make it melt in the way I tried to melt the ice with the warmth of my body." In *My New York*, a 2002 performance held near the Whitney Museum, he was wearing a heavy body suit stitched out of raw meat in a cruel parody of muscle men. *12 square meters* took place in a filthy public latrine in a Beijing suburb where he covered his naked body with fish oil and honey, soon to be covered in flies. A recent series, the *Memory Doors*, combines screen prints of Chinese historical photographs taken between the 1920s and the 1970s with carved parts of heavy wooden doors collected in Shanxi province. The photographs relate to historical events such as

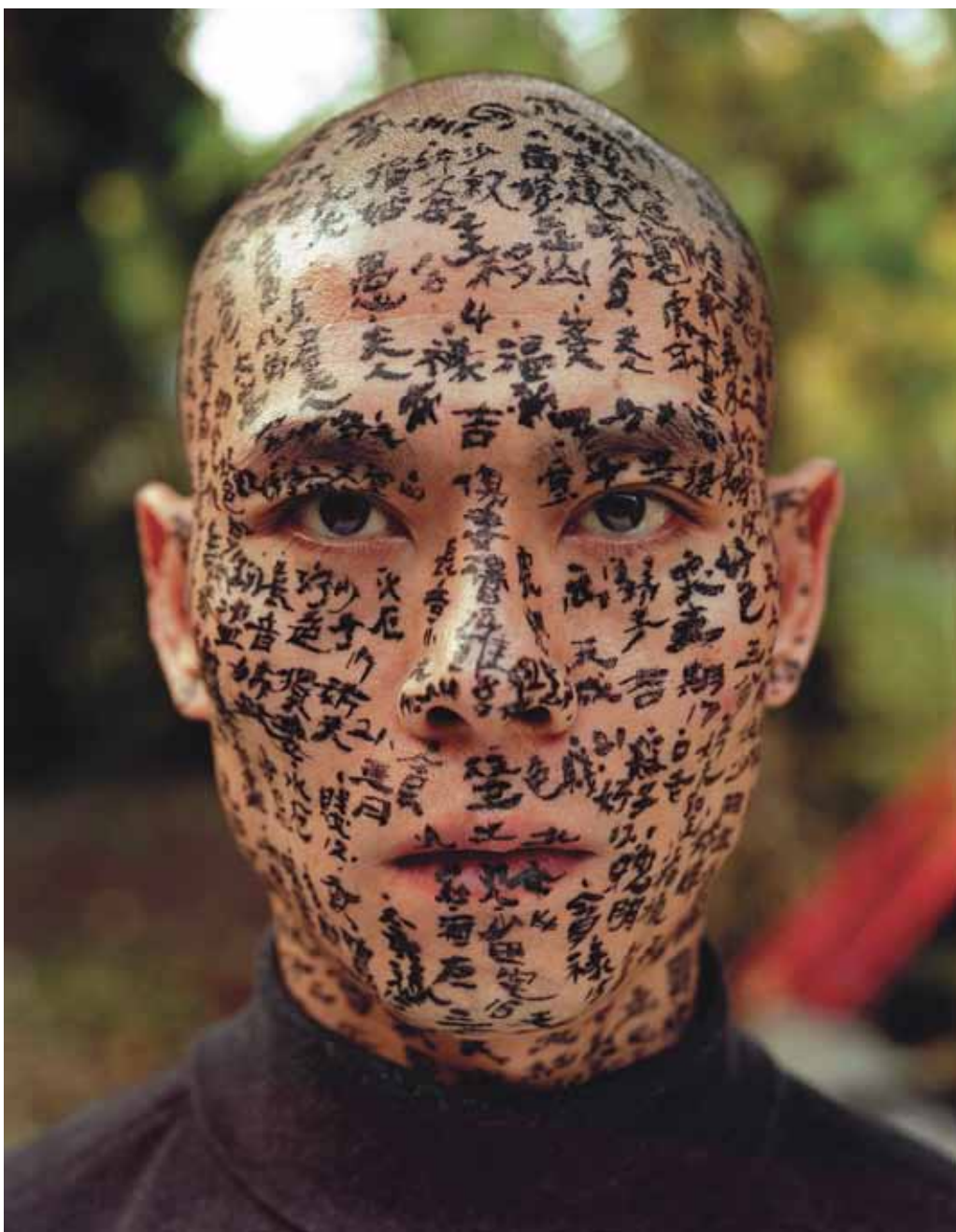
model agricultural units, the construction of buildings and dams or political meetings and their spirit is a mix of irony and nostalgia.

My favorite work by Zhang Huan is a sequence of nine photographs, *Family Tree*. The artist asked three calligraphers to write texts on his face. What begins as an exercise in beauty soon progresses to a much more disquieting vision as the calligraphers keep writing, entirely engulfing his face in black ink. Just the eyes and the mouth remain, floating on a black sea of words that have returned to a dark silence.

**POST-WAR  
PERSPECTIVES**

LAURENCE MILLER GALLERY

Museum-like in its scope and ambition, this exhibition seeks to capture the spirit of post-war Europe, the United States, Japan and China through more than fifty images made between 1945 and 1960. The period is complex and cannot be summed up easily. The feelings embodied in the photographs are mixed — a sense of freedom and liberation, a desire to



Zhang Huan, *Family Tree*, 2000; Courtesy the Asia Society.

explore and experiment, but also an immense sadness at Europe's wreckage, perhaps best exemplified by Peter Keetman's bird's eye view of Munich's rubble in 1948, before any reconstruction had taken place "No car, no tram," he wrote on the back, "only a few human beings." All the famous names are here — from Cartier-Bresson to William Klein to Robert Frank, Bruce Davidson, Helen Levitt and many others — but the main pleasure is in the discoveries: either little-known photographers, or little-known images by photographers we thought we knew, make up the bulk of the show. Joan Colom is a Spanish Brassai. His images of nightlife in Barcelona are stunning, as is his mysterious picture of a Semana Santa procession in Spain, featuring hooded penitents. Their Easter candles extend into a long arc, fading into the night. Ed Van der Elsken contributes several pictures, one from Hong Kong, and another, a whimsical street scene of three boys with cutout cardboard armor proudly posing. Fan Ho's narrow vertical image of a child running away between gleaming railroad tracks exemplifies solitude. Giacomelli's joyful children running in the waves fade out, as if sun-bleached, into a background abstraction, a melee of limbs. Jerry Uelsmann's mechanical man and Frederick Sommer's *Circumnavigation of the Blood*, mysterious faces made up of magazine cutouts, looking like an Archimboldo painting, represent a more surrealist approach, while Charles Harbutt, Louis Stettner, Ted Croner and Fred Herzog are examples of urban reportage. I do miss photographs from Dave Heath's seminal book

*Dialogue With Solitude*. The book was published in 1965, and Heath had worked on it for ten years. But on the whole this is a beautiful exhibition, where the images seem poised between hope and memory.

## LEE FRIEDLANDER: A RAMBLE IN OLMSTED PARKS

METROPOLITAN MUSEUM OF ART

This exhibition has been organized on the occasion of the 150th anniversary of the design of Central Park by Frederick Law Olmsted. In 1988, Lee Friedlander had been commissioned by the Canadian Center for Architecture in Montreal to photograph Central Park and four other parks designed by Olmsted in the United States: Manhattan's Riverside Park, Brooklyn's Prospect Park, World's End in Hingham, Massachusetts, and Cherokee Park in Louisville, Kentucky. Friedlander was so enthusiastic about the subject matter that he continued photographing the parks for twenty years, long after completing the commission, while he was also working in the Sonora Desert.

"Photographing in both places — the Sonora and the Olmsted parks — in the same period of time," Friedlander writes "I would learn some small thing in one place and apply it in a way to the other, like putting my hand into a new but well-fitting glove." Shot in the four seasons, the forty photographs, in square

or panoramic format, are a beautiful rendition of these "wild oases within the confines of cities," as Friedlander puts it. He has focused on nature with very few man-made elements punctuating the photographs: a bridge, a low wall, a statue and the rarely engaged urban background.

Friedlander has a precise eye and carefully chooses what to include in the frame and how the various elements blend and interlock. The tactile texture of tree bark, stone, clouds, the minute design of leaves and twigs is exquisitely rendered in subtle shades of grey. The delicate balance between light and shadows, earth, sky and water often evokes Japanese etchings and the art of Bonsai. Friedlander has been described as a classicist but these lyrical images reveal him as a joyful sensualist. Friedlander and Robert Adams, with whom he shares many stylistic traits, are without doubt our best landscape photographers.

— Carole Naggar

## LOS ANGELES

### ROCKY SCHENCK

M + B GALLERY

If Edgar Allen Poe, Edvard Munch, Harold & Maude and Charles Addams ran the city planning commission, there would be no palm trees, sleek glass office towers or curvilinear steel concert halls anywhere in Los Angeles. Instead, these masters of the spooky and the macabre would legislate a City of Angels as conceived and depicted in these twenty moody images by Rocky Schenck. Even on its best Rose Bowl picture-postcard sunny day, LA never looked so alluring, or so beguilingly sinister.

Schenck wanders the city uncovering forbidding fields, concrete monuments, shallow ponds and atypically *noirish* architecture. Then he shades, paints and manipulates the spectral prints in browns, blacks and luminous white patches to fabricate an otherworldly, almost funereal metropolis inhabited only by ghosts. Even his conventional snapshot of the downtown cityscape, when framed against a baleful sky dappled with wraithlike smudges, ends up resembling a panorama of a mythical Transylvania more than a portrait of the sun-drenched motor of the California dream.



Lee Friedlander, *Shawnee Park*, Louisville, Kentucky, 1990; Courtesy Fraenkel Gallery, San Francisco.





All of these large-scale images seem to function as stills ripped from the streaming visuals of our own dreams, ethereal, impressionistic, and hazily remembered through a sleepy fuzz of uncertainty. It's not the hustle and magnificent accomplishments of city life that interest Schenck, but the omnipresent secrets that might or might not lurk around every corner and behind every soundstage door. He photographs things, buildings, dilapidated landscapes, and even a few people tucked within those buildings and landscapes. But his true subject is emotion — the longing, loneliness and percolating anxiety endemic to living in a world without fixed boundaries or rules, a place continually recreated anew by each resident's own memories, projections and fears.

A seemingly misplaced gothic apartment building houses the window-framed silhouette of a silky haired siren who might be the object of the watcher's lustful fantasy or a prisoner of her own barbarous nightmare. A treasured parking space beside a storefront enrobed in swirling tree branches straight out of *Sleepy Hollow* beckons with its auspicious functionality while simultaneously provoking shivers of disquiet and second thoughts. Another mesmerizing image spotlights a diva bowing on a stage above the dim orchestra pit, her billowy white dress seemingly aglow from the inside. We're obviously, hopefully, out for a divertingly elegant night at the opera, or we are trapped (in our own fear-addled minds) gazing unnervingly at apparitions. Schenck captured his most recognizable L.A. shot last year during the height of

the wildfires in Griffith Park. Invincible thunderclouds of smoke menace the stoic and yet unvanquished Hollywood sign, seemingly presaging a Biblically ordained apocalypse. It's a distressing picture, and yet you have to force yourself to look away. The catastrophe that is life in this city has never looked so beautiful.

## GRACIELA ITURBIDE

THE J. PAUL GETTY MUSEUM

Close heir and disciple to Mexican master Manuel Alvarez Bravo, Graciela Iturbide photographs the ordinary, the marginal and the generally unseen in the remote villages of Mexico, along the border with the United States, and embedded here in the enigmatic Northern Mecca, imbuing the forgotten and the insignificant with an improbable eroticism and nobility. Her subject is the individual on the fringe — forever rooted in the dust, blood, tin roofs and broken concrete of poverty — but what she captures is nothing short of the surreal and limitless freedom on tap only in our dreams. Iturbide's obsession with birds introduces the metaphor that

informs her more intimate work with people: swirling, swarming, soaring over the head of a wistful old man, the birds insinuate an escape from the mundane binds and judgments of flightless human routine — a reverie redolent with possibility and hope.

Photography is her medium, but photography, she says, is not truth. For Iturbide, photography is ritual — one that constructs an alternate reality animated by emotion, surprise, and, in her case, that peculiarly Latin American mysticism. Iturbide launched her international reputation in 1979 when she journeyed from Mexico City to photograph the Zapotec women of Juchitan, one of Mexico's oldest indigenous communities. Ensnared in this matriarchal society, she snapped large, self-confident and sensual women working and recreating within the borders of their insular community like tribal chieftains from a distant era. They conduct happy market transactions alongside their animals and children, swigging beer from crude brown bottles. One of her most celebrated prints features a woman in a dark flowered dress with an octet of live iguanas perched on her head like a king's crown. To the Western eye, the photograph



Graciela Iturbide, *Rosario y Boo Boo en su casa*, East L.A., 1986; Courtesy The J. Paul Getty Museum, Los Angeles.



is outlandishly exotic, and it tightropes the edge of romanticism and cliché. But when incorporated into this comprehensive series of Juchitan women, even this seemingly contrived stab at surrealism exudes empathy and awe. The women are complicit in Iturbide's aspiration, incontestably granting her entry into their timeless, curious world, which might appear naively utopian to an intruder, but is simply life, to them.

Perhaps experience and maturity served to erase the sentimental from her work as her career progressed. By the time she photographed a household of deaf immigrants in East L.A. in the late 1980s, Iturbide had perfected her ability to ennoble the marginalized by recording their freak-

show idiosyncrasies, while at the same time uncorking their potent and numinous inner sparkle. These images of several women, and an infant, tenderly underscore the ferocious efforts of the outsider as she struggles to be seen. They dress up and preen theatrically in cholo garb and profligate makeup in front of murals of the Virgin of Guadalupe and heroes of the Mexican Revolution, unselfconsciously flashing smirks and gang signs.

One scintillating photograph delivers a teen-aged woman in a wife-beater T-shirt, her hair long, loose and sumptuous, reclining beside her baby, while Jesus on the crucifix hovers above her on the wall. She truly looks like an angel, a lost Madonna and child, wobbly inhabiting the Promised Land of

*El Norte* all the while gazing back toward the border. Like the eccentric, the alien, the inconsequential, and perhaps anyone trapped in our mortal coil, she endures and wheels like a bird in a home between worlds, in some dreamy mythical space where only the sweetness of the soul prevails.

## JAMES WELLING

### REGEN PROJECTS

Critics and art historians can gush academically for scores of pages in museum catalogues and art journals about negative space, the treacherous arbitrariness of photographic images, and how the objects revealed in James Welling's photograms subvert the very idea of photography as an authentic documentation of any actual reality. But all of that brawny intellectualizing dissipates like steam over a boiling pot the moment the viewer confronts a room full of his images. Welling's work has appeared at MoMA, the Metropolitan Museum of Art in New York, the Whitney, and dozens of prestigious institutions across the globe because each of his abstract photographs is spell-bindingly exquisite. In fact the most truthful review I could offer would be simply to type the word gorgeous 28 consecutive times — once for each piece in this transporting exhibition.

Whether his subject is flowers, holly, human torsos or lavishly colored drapes, Welling's prints emerge textured and tactile — images fabricated not just to look at, but to feel. Light, color, shadows and shapes shimmer from the photographic paper, blurring object and background into an ambiguous and transfixing abstraction that virtually erases the viewer's capacity to identify precisely the noun before the lens and its true location in the world. Welling's compositions often obscure the referent captured in the image. The viewer struggles to discern exactly what is going on, and that delay between seeing and knowing commands a long and contemplative study that automatically seems to induce a kind of trace suffused with both the incandescence of the construct and the variegated mystery of the unknown. Reality takes a back seat to something lovelier and more potent — something that forces us to see and to read his inscriptions of light with more than our eyes and intellect. Welling's vibrant series of drapes presented in this show metaphorically explores his overarching effort to hold the referent at bay, even as these pictures



James Welling, 013, 2007; Courtesy Regen Projects, Los Angeles.

register precisely as the object depicted. These photographs of theatrical curtains in various hues of gold, gray, blues, greens and lavender — all pinched, pleated and folded upon themselves in unique configurations — suggest concealment as well as the promise of the revelation of some essential insight or surprise. He bolsters this metaphorical artifice by naming each of these prints after transcendent American authors like Thoreau, Emerson, Dickinson and James. We gaze at each curtain like a member of an eager theater audience anticipating the start of a play. But the curtain never rises. Instead the explicit referent endures: a mere snapshot of iridescent color and grain. Still, the seduction of the seemingly pulsating fabric triumphs over consciousness and distraction, sparking the same meditative attention imposed by Welling's more perplexing creations. And in the end these prints move like a perfect Rothko, exposing nothing more within the confines of their own frames, but unveiling much and perhaps everything deep inside our own skin.

## DAVID HOCKNEY

### THE J. PAUL GETTY MUSEUM

Sometimes a work of art becomes so famous, so ubiquitous, elevated to such a ridiculous level of cliché that we at best come to believe we know everything there is to know about the thing, and at worst we tend to dismiss it as some precious anachronism or parody of its age. And then we stumble upon the good fortune to actually see the piece, and the astonishment it triggers invigorates our mood and renews our faith in art's capacity to both thrill and transform. David Hockney's iconic photomontage, *Pearlblossom Hwy. #2*, on view for the first time in a decade as part of the Getty Center's commemoration of its 10<sup>th</sup> anniversary on the magnificent hill above Brentwood, stands as the bright, sunny and funny poster child of (and antidote for) this haughty personality disorder.

Continually reproduced on posters, jigsaw puzzles and random book covers, this mosaic of more than 700 photographs, which depict the gorgeously-named Pearlblossom Highway as it slices through the crystalline high desert of Southern California, is an unmitigated marvel of color, technique, and intellectual challenge. Hockney pieced together the hundreds of snapshot-sized pictures — taken from various viewpoints over the course of a week at the lonesome intersection and processed at

a consumer lab — to assemble a shimmering portrait of the highway signs, cacti, telephone poles, distant snow-capped mountains and lamentable litter alongside the edge of the road. The Cubist-styled result distorts space and perspective, introducing the elements of ongoing time and narrative that simply do not exist in a typical photograph that aims to freeze a single instant of the past. Hockney's belief in the inviolable subjectivity of vision materializes persuasively within this singular work. Instead of the one eye of the camera lens, *Pearlblossom* explicitly delivers at least two distinct perspectives of the same panorama. The first, the driver's angle on the right, accentuates the four colorful traffic signs, the road, the intersection and the swiftest path forward. The second, the passenger's more desultory point of view on the left, fixates on the close-up snaps of beer cans, soda bottles, motor oil, and other despoiling debris, the robust twisty cacti, as well as the desert sand inching resolutely to reclaim chunks of the asphalt highway for nature herself. This collage tells the story of at least two people on the move — though the picture includes neither people nor a car — one determined to navigate onward toward some particular destination ahead, the other a contemplative environmentalist a bit aggrieved on this glorious day by man's thoughtless defilement of the desert's desolate grandeur.

Perhaps the most fascinating consequence of Hockney's sly cubist construction is his calculated alteration of spatial perspectives on this ultimately flat surface that serves

to reshuffle our relationship to time and potentiality. The street runs straight into the distance. Sort of.

By toying with perspective and shooting several patches in the background closer up, Hockney seems to fabricate several enigmatic but distinct corridors into the future. Instead of a single throughway to the horizon we seek, these unexpected alternates emerge almost as gashes in the space-time continuum — prospective routes that register as faster and smarter choices toward our intended destination, if not roads less taken that might transport us somewhere else entirely, somewhere daring, somewhere enthralling, somewhere filled with the glittering light of Hockney's pool blue sky.

— Steve Weinstein

## SAN FRANCISCO

### RALPH EUGENE MEATYARD: ABSTRACTIONS 1957–1972 FRAENKEL GALLERY

Ralph Eugene Meatyard's contribution to the history of photography is firmly established, but as the tsunami of large color photography continues to sweep across the contemporary



David Hockney, *Pearlblossom Hwy.*, 11-18th April 1986, #2; Courtesy The J. Paul Getty Museum.





art world, it is nice to be reminded of the medium's quieter moments. This thoughtful exhibition exemplifies the fresh energy that strong 20<sup>th</sup>-century photography can often reassert to the contemporary eye. The approximately 25 prints shown here span Meatyard's regrettably short career and focus on the artist's particular form of abstraction, one that combines the recognizable aesthetics of his era, a sincerely felt spiritual connection with nature, and the obvious influence of his professional career as an optician. Standing in the room with these prints was like revisiting a treasured box of memorabilia, slowly sifting through layers of time and meaning, condensed into intensely crafted photographs.

Meatyard's *Abstractions* fall into several distinct series, all unified by overlapping technical and conceptual underpinnings (as categorized by Barbara Tannenbaum in her 1991 essay for *Ralph Eugene Meatyard: An American Visionary*). The *Light on Water* images explore the photographic possibilities of reflected light in fields of dense darkness. The *No Focus* pictures render groups of human figures as diminished blurs that seem to blend the trademark forms of Giacometti and Motherwell into

their photographic counterpart. The *Zen Twig* photographs are intimate, animated studies of delicate branches, rendered with a shallow, disorienting depth of field. Though reminiscent of Harry Callahan's work, they are somehow heavier, weighty with a warm and emotional sensibility that seems expressive of the artist's inner self.

The *Motion Sound* images are especially interesting as they provide obvious ties to both Meatyard's profession as an optician and a currently trendy fascination with retro-psychedelia, the latter surely beyond the artist's intent or interests. Though Meatyard's stated goal for this series was to capture motion and the passage of time within a single frame, his results seem more hallucinatory than documentary. The blurred, double images of forests and natural scenes might simply be a rendering of the world as seen through astigmatism. One can't help but think that Meatyard's familiarity with human vision and its aberrations led to his interest in certain visual effects shown here. But vibrating forests and trembling walls also suggest instability, incoherence and the manifestation of an unhinged mind in the

stylized visual language of post-hippie drug culture. Meatyard himself couldn't have been further from such associations; he lived a straight middle-class life in Lexington, Kentucky, far removed from the experimental culture of his contemporaries. This adds credibility to the appealing oddness of his work, oddness readily apparent in his well-known figurative work, the unsettling *Lucybell Crater* series. Meatyard's vision is not about avant-garde, boho-clique, pop culture or anything hip — which is why it will always have a timeless edge. His is an honest account of the deeper, personal side of life where strange and significant moments in everyday life appear to anyone able and willing to see them.

## JILL MILLER: **COLLECTORS**

[2ND FLOOR PROJECTS]

Artist Jill Miller spent six months in 2007 craftily channeling our culture of surveillance towards a mischievous investigation of art collectors. Her exhibition *Collectors* at [ 2nd floor projects ] in San Francisco consisted mostly of photographs, snapshot-style color prints depicting her unknowing subjects, densely assembled across walls of bulletin boards. Scattered across the clusters of overlapping images were notes, circles, arrows and lines of diagrammatic folly emulating the stylistic language of a professional investigation.

Miller trained with a private investigator in California for three months in preparation for the project; learning the code and conduct of the trade was integral to her stated interest in surveillance and the legal parameters of personal privacy. That collectors were her subjects was incidental in that her primary goal was to step into the role of a free-styling spy, pick a target and pursue it. The overwhelming banality of most of the imagery Miller captured stays true to form and gives occasion to ponder the endless hours of innocuous footage that surround most meaningful events, as well as the unfathomable mass of imagery currently being produced in surveillance-inundated societies.

Though the title of *Collectors* entices with devilish allure, Miller seems to have uncovered surprisingly little intrigue or impropriety among her elite prey. The comings and goings of the upper class play out as expected. Some drive fancy cars, some not as fancy. Some houses are huge, others gigantic. *Collectors*



may be a rarified and eccentric breed, but the occasional glimpse of a significant painting through a window provides the only evidence in this show of their art world involvement. Parties, shopping trips, personal staff and reserved parking spaces illustrate the tedious details of an elite existence uninteresting beyond the mere sight of its wealth in action. Though the limited-edition tabloid accompanying the exhibition plays at sensationalism, repeating the mantra *never before seen* to draw the eye to the juicier visual minutia, in the end there isn't much to be seen.

Miller says that her art is about asking questions, not providing answers, and in this her project succeeds. While the idea of exposing collectors is a hook for the curious, the real strength of Miller's project lies in its undercurrents.

The unannounced presence of the artist and her crew in these mundane yet intimate situations is, while not hair-raising, good fun that resonates with social implications. It highlights the tenuous relationship between artist and collector, one dependent on an often-imbalanced exchange of assets and aspirations. *Collectors* provide a direct financial lifeline to many working artists, making who they are and what they do of interest to artists in much the same way as the boss's personal life is to any employee: a fun topic for cautious speculation and gossip. Conversely, the act of collecting is itself an investigation of the "other," of the culture and ideas of artists, and involves a degree of voyeurism, curiosity, fascination and consumption that crosses lines of class, culture and status. Projections of glamour and desire flow in both directions. As the current spectacle of contemporary art continues its frenzied feast upon itself and its constituency, Miller's covert eye uncovers just how little may lie beneath the surface.

## REBECA BOLLINGER: CHAOS OF THE STARS

RENA BRANSTEN GALLERY

These 14 new works by Rebeca Bollinger are instantly appealing and hold their own despite being stylistically similar to other well-known bodies of blurred-focus work.



Rena Bransten Gallery also represents Uta Barth and Bill Jacobson, both artists who create work unquestionably antecedent to Bollinger's outdoor dreamscapes. Bollinger's previous projects have all been conceptual in approach, exploring where the edges of photography overlap with technology and the idea of a digital landscape. While the photographs here are superficially connected to mainstream photography, the impetus behind them comes from outside the realm of pure photography. Bollinger created the photographs in this series using a telephoto lens, shooting at a considered distance from her subjects.

At their simplest, the photographs highlight Bollinger's ability to craft long-range, incidental background information into something meaningful and pleasing to the eye. *Right Hemisphere* and *Signals* do this with aplomb. *Signals* takes on a puzzle-like abstraction, at first confusing the eye with its vibrating edges and conflated positive and negative space. The telephoto gives *Signals* an elevated perspective, one that hovers in mid-air rather than at street level, effectively moving the subject one step further from human-scale reality. Bollinger's ability to find the sublime within the ordinary is at the core of what art is all about and, while these images might suffer from being dangerously pretty, is a valid accomplishment. When people appear in Bollinger's photographs, the use of the telephoto lens takes on implications that push

her work beyond the level of appearances. In a spin on photography's mantra "to get closer," Bollinger's method of getting closer makes theoretical play of Capa's golden rule. Her safe distance from her subjects is just the opposite of everything Capa stood for and serves as a potent metaphor of our current social environment. The disconnected isolation of figures as they are seen here, and the implications of surveillance and voyeurism, are as clear a depiction of our current sense of ourselves as were Capa's mid-century heroes. Fragments of faces and forms pull the edges of the frame into the uncomfortable yet familiar vision of urban, social interaction, where physical proximity only highlights our alienation and learned behavior of being together yet separate in a social state of tightly-managed obliviousness.

The presence of the camera is implicit in contemporary life. Bollinger's decision to co-opt the lens of surveillance as her de facto perspective gives her work a ubiquitous and disturbing point of view. Her lollipop sunbursts flit across a fanciful mirage of a landscape that hints at darker undercurrents. Though diffused to the verge of abstraction, all of Bollinger's scenes remain recognizable and her titles, though interpretive, do not attempt to obscure her subjects. The seemingly ornamental, mundane landscape she has rendered here is pleasingly familiar and subtly foreboding.

— Heather Snider

# TOP 10 BEST SELLING PHOTOGRAPHY BOOKS

## #1

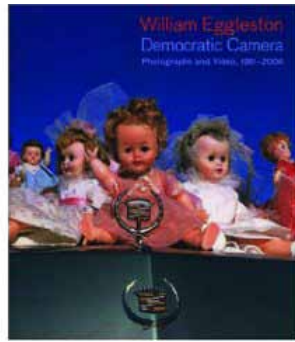
*William Eggleston: Democratic Camera, Photographs and Video, 1961 – 2008*

By: Elisabeth Sussman

Publisher: The Whitney Museum

Amazon.com Sales Rank: 1,639

Elvis's Graceland, a freezer stuffed with food, a Gulf gasoline sign standing in a deserted rural landscape — these are only a few of the iconic images captured by the "democratic camera" of photographer William Eggleston. Drawing together Eggleston's famous and lesser-known works, this lavishly illustrated catalogue is the first to examine both his photography and videos.



## #2

*The Americans*

By: Robert Frank

Publisher: Steidl

Amazon.com Sales Rank: #1,730

Armed with a camera and a fresh cache of film and bankrolled by a Guggenheim Foundation grant, Robert Frank crisscrossed the United States during 1955 and 1956. The photographs he brought back form a portrait of the country at the time and hint at its future.



## #3

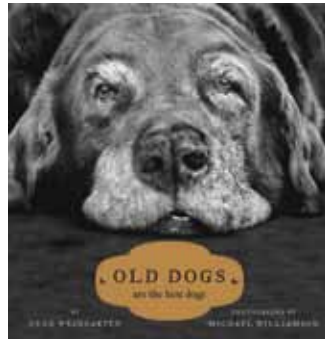
*Old Dogs: Are the Best Dogs*

By: Michael S. Williamson

Publisher: Simon & Schuster

Amazon.com Sales Rank: #5,745

Anyone who has ever loved an old dog will love *Old Dogs*. In this collection of profiles and photographs, Weingarten and Williamson document the unique appeal of man's best friend in his or her last, and best, years.



## #4

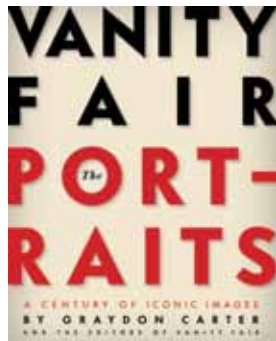
*Vanity Fair: The Portraits: A Century of Iconic Images*

By Graydon Carter and David Friend

Publisher: Abrams

Amazon.com Sales Rank: #5,745

*Vanity Fair* magazine is a showcase for portraits from around the world and this book gathers together a good chunk of them in all their glossy, artificial splendor: Edward Steichen, Herb Ritts, Mario Testino, David LaChapelle and, of course, Annie Leibovitz are all included.



## #5

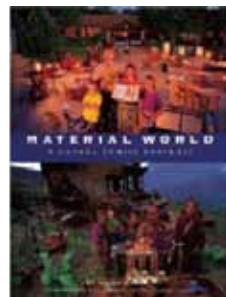
*Material World: A Global Family Portrait*

By Peter Menzel

Publisher: Sierra Club Books

Amazon.com Sales Rank: #11,958

In honor of the United Nations-sponsored International Year of the Family in 1994, award-winning photojournalist Peter Menzel brought together 16 of the world's leading photographers to create a visual portrait of life in 30 nations.



## #6

*Planet Earth:*

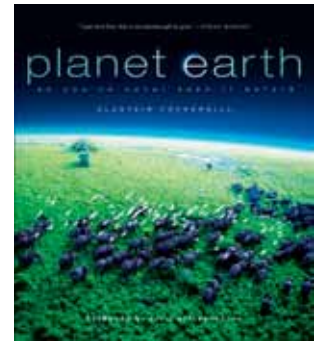
*As You've Never Seen It Before*

By Alastair Fothergill, Vanessa Berlowitz

Publisher: University of California Press

Amazon.com Sales Rank: #4,384

A visual odyssey that will change the way we see our planet, this remarkable book, companion to the acclaimed Discovery Channel/ BBC series, is an enduring and awe-inspiring record of one of the most ambitious natural history projects ever undertaken.



## #7

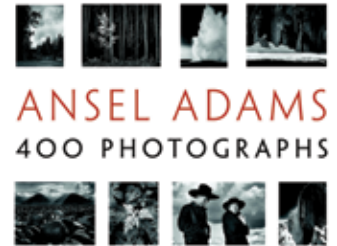
*Ansel Adams: 400 Photographs*

By: Ansel Adams

Publisher: Little, Brown & Company

Amazon.com Sales Rank: #4,119

*Ansel Adams: 400 Photographs* tracks this master's progress as a photographer. The themes of his work in this book offer the reader a spectacular view of the nature and other photos that made Ansel Adams's career so enduring.



## #8

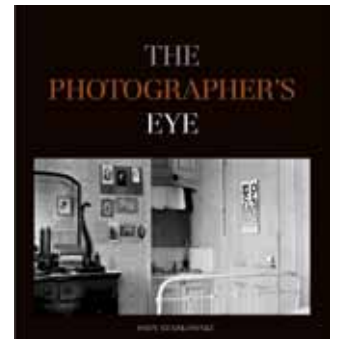
*The Photographer's Eye*

By John Szarkowski

Publisher: The Museum of Modern Art

Amazon.com Sales Rank: #10,629

A twentieth-century classic — an indispensable introduction to the visual language of photography. Based on a landmark exhibition at The Museum of Modern Art in 1964.



## #9

*A Photographer's Life: 1990–2005*

By Annie Leibovitz

Publisher: Random House

Amazon.com Sales Rank: 2,821

Annie Leibovitz presents a collection of photographs from the years 1990–2005 that are a personal testament to her hard work and career, including subjects Johnny Cash, Joan Didion, Patti Smith, Nelson Mandela and others.



## #10

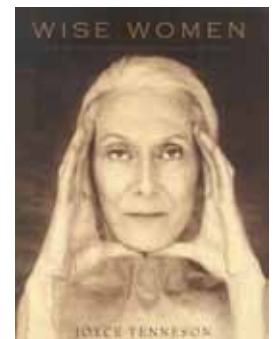
*Wise Women: A Celebration of Their Insights, Courage, and Beauty*

By: Joyce Tenneson

Publisher: Bulfinch

Amazon.com Sales Rank: 60,407

In ancient times older women were the keepers of primal mysteries and were revered for their special wisdom. Today our culture is reawakening to the power of our elders and there is a new interest in this important part of the life cycle. For this book, Joyce Tenneson travelled throughout America to photograph and interview women aged 65 to 100. She found women who were vital, energetic and beautiful inside and out.





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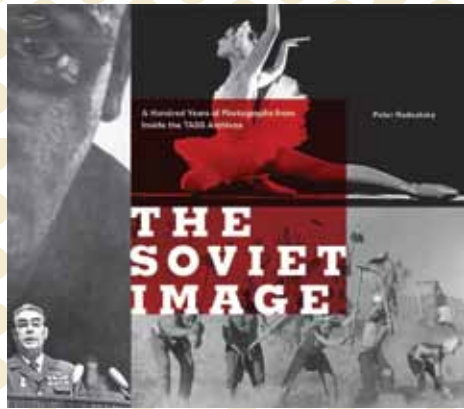


# SEE THE WORLD DIFFERENTLY . . .

## Art and Photography from Chronicle Books



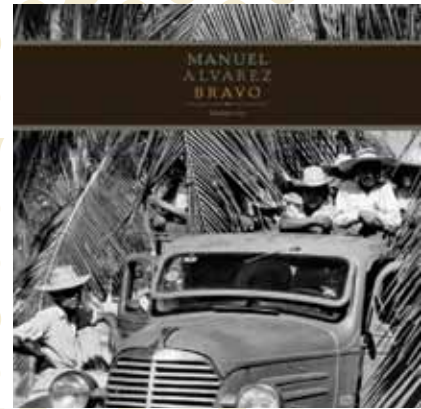
**STILL: OCEANSCAPES**  
by Debra Bloomfield  
Essay by Terry Tempest Williams  
\$40.00/hc



**THE SOVIET IMAGE: A Hundred Years of Photographs from Inside the TASS Archives**  
Peter Radetsky  
\$50.00/hc



**INSIDE IRAN**  
Mark Edward Harris  
Foreword by Abbas Kiarostami  
\$35.00/hc



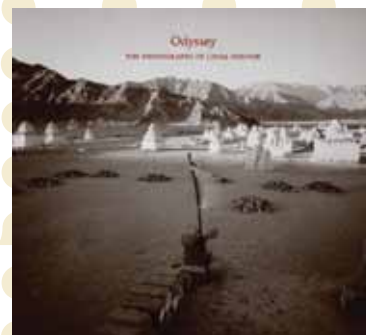
**MANUEL ALVAREZ BRAVO**  
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**RIGHT: Portraits from the Evangelical Ivy League**  
Jona Frank  
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Stuart Klipper  
Essay by William L. Fox, Steven Pyne and Guy Guthridge  
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**ODYSSEY: The Photographs of Linda Connor**  
Essay by William L. Fox  
Interview with Robert Adams and Emmet Gowin  
\$50.00/hc/Available December



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David Maisel  
Essay by Geoff Manaugh, Terry Toedtemeier and Michael Roth  
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# BOOK LISTINGS

LAUREL ANGRIST



## Actar

*Benicàssim El Festival*  
Editor(s) Rafael Doctor Roncero, Nacho Santos Cidrás  
Hardcover  
14 4/5 x 11 7/9"

The Benicàssim International Festival is a renowned music festival held in Benicàssim, Spain. Six prominent photographers — Carmela García, Cristina García Rodero, Immo Klink, Ángel Marcos, Álvaro Villarrubia and Massimo Vitali — capture with their cameras the different beats that pulse through this spectacular annual musical event.



*Global Housing Projects*  
Editor(s) Josep Lluís Mateo, Ramias Steinemann  
Hardcover  
6.5 x 8.6"

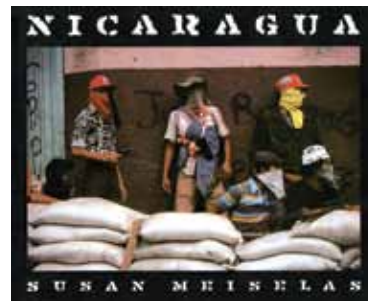
A compilation of 25 years of built projects in contemporary housing, this volume explores the social, cultural, and economic phenomena of globalization through housing. Architectural photographs of projects by Charles Correa, Paulo Mendes da Rocha, Jean Nouvel, Alvaro Siza, Rem Koolhaas, Riegler Riewe, Hans Kollhoff, Kazuyo Sejima, MVRDV, Lacaton Vasal, Dietmar Eberle, Herzog & De Meuron, PLOT, and many others.



## Aperture

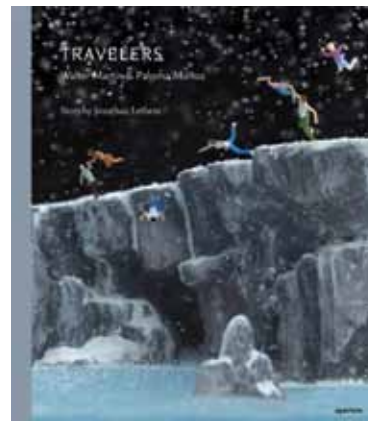
*Invasion 68: Prague*  
Josef Koudelka  
Softcover  
249 duotone reproductions  
9 5/8 x 12 5/8"

Forty years after the invasion of Prague by Warsaw Pact tanks, world-renowned Magnum photographer Josef Koudelka's photographs are finally coming together in an impressive monograph. Miraculously smuggled out of the country in the midst of the Soviet-led invasion, the intensity and significance of these pictures earned Koudelka the Robert Capa award. Presented in this volume are 249 of those searing images — most published here for the first time — personally selected by Koudelka from his extensive archive.



*Nicaragua: June 1978–July 1979*  
Susan Meiselas  
Hardcover with jacket  
75 four-color reproductions  
10 3/4 x 8 1/2"

A major contribution to the literature of concerned photojournalism originally published in 1981, *Nicaragua* forms an extraordinary narrative of a nation in turmoil. The images trace the evolution of the popular resistance that led to the insurrection, culminating with the Sandinista revolution in 1979. This edition includes *Pictures from a Revolution*, a DVD in which Meiselas returns to the scenes she originally photographed, tracking down the subjects and interviewing them about post-revolution Nicaragua. Co-published with the International Center of Photography.



*Travelers*  
Walter Martin and Paloma Muñoz  
Hardcover  
40 four-color reproductions  
7 1/2 x 8 1/2"

Walter Martin and Paloma Muñoz create mesmerizing miniature snowbound environments, then record these scenes in chilly color photographs. The captivating images in *Travelers* conjure up imaginary worlds and events, all staged by the photographers inside a simple glass globe.



*Pitch Blackness*  
Hank Willis Thomas  
Hardcover  
125 four-color reproductions  
8 x 10"

Examining issues surrounding the commodification of African-American male identity, *Pitch Blackness* is the first monograph by celebrated emerging artist Hank Willis Thomas, first recipient of the Aperture West Book Prize. The book recounts and interprets the senseless murder of Songha Thomas Willis, the artist's cousin, who was robbed at gunpoint for his gold chain and killed by another young black man outside of a Philadelphia nightclub. Re-imagining the events of the murder, the artist explores black-on-black violence in America, and the ways in which the media industry is complicit in this crisis.



*The Transparent City*  
Michael Wolf  
Hardcover  
60 color reproductions  
10 1/2 x 13 1/4"

Like so many of the world's great urban centers, Chicago has seen a surge of new construction in recent years and a new layer of architectural experimentation has fused with developments from the past. Photographing the city's central downtown area, Michael Wolf explores the changing landscape of a city renowned for its architecture, focusing on issues of voyeurism and revealing details from modern life as it unfolds within this ever-changing urban environment.



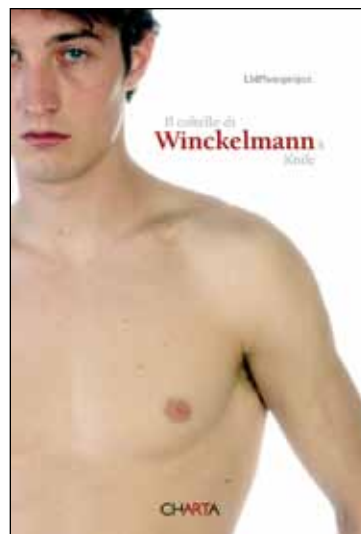
**Charta**  
*Winckelmann's Knife*  
Luca Massimo Photo Project  
Hardcover  
28 color and 11 black-and-white reproductions  
5 3/4 x 8 1/2"

Inspired by the work of Johann Joachim Winckelmann — the murdered eighteenth-century German archaeologist and art historian known for his neoclassical writings and homoerotic passions — this is a critical volume of photographs of young male athletes who embody the Neoclassical ideals so beloved by Winckelmann.



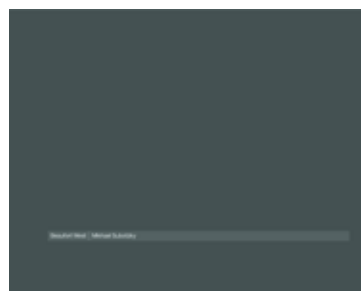
*New York: A Glimpse in the Puddle*  
Monica Castiglioni  
Softcover  
153 color reproductions  
11 x 8 3/10"

Discovering New York City by looking at the ground where we walk, artist Monica Castiglioni examines reflections in puddles after a rainy day, creating original portraits of a city she loves. *A Glimpse in the Puddle*, her first publication of unique photos of New York City, is a virtual tour spanning past, present, and future.



*An Experience of Amusing Chemistry: Photographs 1990-1990*  
David McDermott & Peter McGough  
Hardcover  
156 reproductions (including 128 in color)  
9 2/3 x 13 2/5"

*An Experience of Amusing Chemistry* shows two decades of photographic work by two of the least conventional and most fanciful protagonists of contemporary art, David McDermott and Peter McGough. Rebelling against the confines of chronological time, the artists appropriate imagery and objects from the late 1800s and early 1900s, reconstructing their lives as the Victorian dandy and flâneur.



**Chris Boot**  
*Beaufort West*  
Mikhael Subotzky  
Hardcover  
45 color reproductions  
11 x 14 3/4"

This limited edition first book by South Africa's leading young art photographer, Mikhael Subotzky, portrays the vivid characters and poignant social landscapes of Beaufort West, a small South African town with a prison at its center. With a commentary by the photographer and introduction by top South African writer Jonny Steinberg.



*The World From My Front Porch*  
Larry Towell  
Hardcover  
58 duotone and 350 color reproductions  
12 1/3 x 9 4/5"

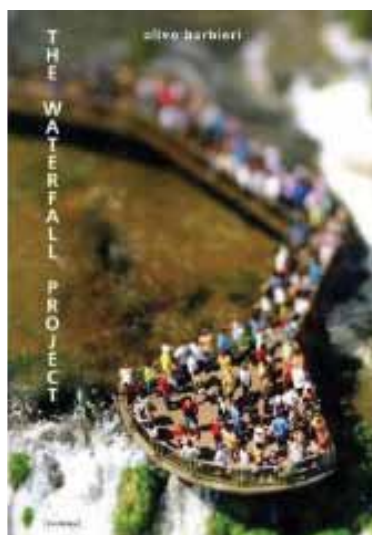
A personal meditation on land, home and belonging by acclaimed photographer Larry Towell, *The World From My Front Porch* comprises a photo-essay on the farm at the center of his world, a quirky exploration of its history, and the story of Towell's journeys beyond his front porch into the lives and struggles of people dispossessed by conflict. Published in association with The Archive of Modern Conflict and accompanied by 15,000 words of autobiographical text.





*The Disciples*  
James Mollison  
Hardcover  
58 color reproductions  
10 1/4 x 14 1/6"

This volume presents James Mollison's stunning panoramic portraits of fans attending pop concerts across Europe and the USA. Featuring fans of Dolly Parton, Iggy Pop, Madonna, Marilyn Manson, Bob Dylan, Snoop Dogg and Motorhead, among many others, *The Disciples* is a surprising, sharp and hilarious take on popular culture. With an introduction by Desmond Morris.



**Damiani**  
*The Waterfall Project*  
Olivo Barbieri  
Hardcover  
112 color reproductions  
13 1/2 x 9 2/5"

World-renowned aerial photographer Olivo Barbieri returns with this new photographic project documenting the world's greatest waterfalls. Using a large format camera to manipulate the focus in his pictures, Barbieri captures unusual scenes of these massive and imposing natural spectacles, from Victoria Falls on the border of Zambia and Zimbabwe, to the widely-recognized landmark of Niagara Falls between the US and Canada.



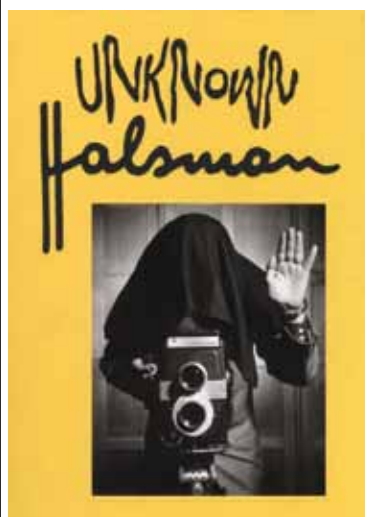
*Murano: Behind The Glass*  
Henry Thoreau  
Hardcover  
192 color reproductions  
11 3/10 x 9 7/10"

For centuries, master craftsmen from the Venetian archipelago of Murano have defined and perfected the fine art of glass blowing. Exploring the life and colors of this ancient and innovative culture, Henry Thoreau goes behind the scenes in this photographic study to provide us with a rare glimpse into the studios, factories and workshops of these renowned artisans.



**Dewi Lewis Publishing**  
*FrenchKiss*  
Anders Petersen  
Hardcover  
87 black-and-white reproductions  
6 1/2 x 9 3/4"

*FrenchKiss* is characteristic Anders Petersen — a tough and gritty portrait of southern France. Petersen is a world-renowned photographer, noted for his intimate and personal documentary-style black-and-white photographs. This book exudes the poetic sadness, restlessness, and sense of urgency that runs through all his work.



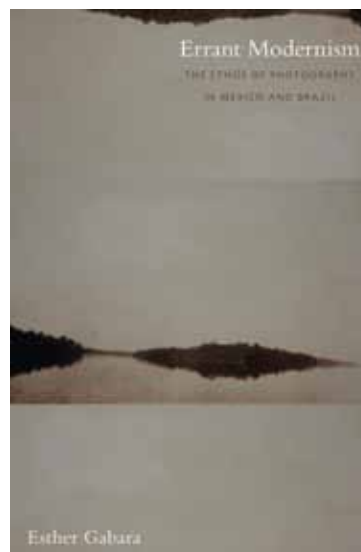
**Distributed Art Publishers**  
*Unknown Halsman*  
Philippe Halsman  
Hardcover  
111 tritone reproductions  
10 1/2 x 14"

Celebrated photographer Philippe Halsman became well known for his iconic portraits, which appeared on the cover of *Life* and other major magazines from the 1940s through the '70s. *Unknown Halsman* reveals overlooked aspects of his oeuvre, featuring previously unpublished images drawn from the distinguished photographer's private and experimental work, contact sheets and family snapshots, and outtakes from famous sittings. Edited by his grandson, Oliver Halsman Rosenberg, the volume includes numerous quotes from the photographer alongside more than 100 fine reproductions of his work.



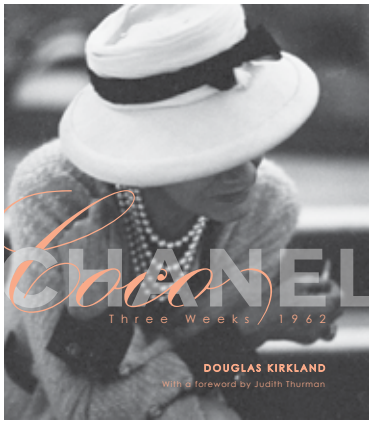
**Duke University Press**  
*Still Moving: Between Cinema and Photography*  
Editor(s) Karen Beckman and Jean Ma  
Softcover  
57 black-and-white reproductions  
8 4/5 x 6"

In *Still Moving*, noted artists, filmmakers, art historians, and film scholars explore the boundary between cinema and photography, addressing the ways in which these two artistic mediums have developed and defined themselves in contrast to one another. The volume takes an interdisciplinary approach, suggesting that art historians and film scholars must rethink their disciplinary boundaries. With contributions by Zoe Beloff, Timothy Corrigan, Nancy Davenport, and many others.



*Errant Modernism: The Ethos of Photography in Mexico and Brazil*  
Esther Gabara  
Softcover and Hardcover  
67 black-and-white and 7 color reproductions  
6 x 9"

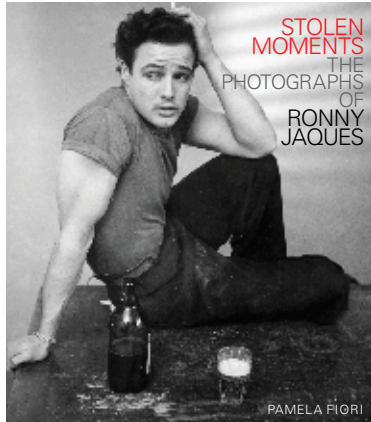
In *Errant Modernism*, Esther Gabara rethinks the role of photography in the Brazilian and Mexican avant-garde movements of the 1920s and 1930s, making a vital contribution to the contemporary understanding of Latin American Modernism.



### Glitterati Incorporated

*Coco Chanel: Three Weeks/1962*  
Douglas Kirkland  
Hardcover  
8 1/2 x 9 1/2"

Photographer Douglas Kirkland has captured many of the world's most beloved celebrities and icons, creating strikingly beautiful portraits of notable figures like Man Ray, Judy Garland and Marilyn Monroe. In 1962, while on assignment for *Look* magazine, Kirkland spent three weeks in Paris trailing pioneering fashion designer Coco Chanel. Catching the intimate moments of her daily life, this collection gives us a unique look at the woman who transformed twentieth-century fashion.



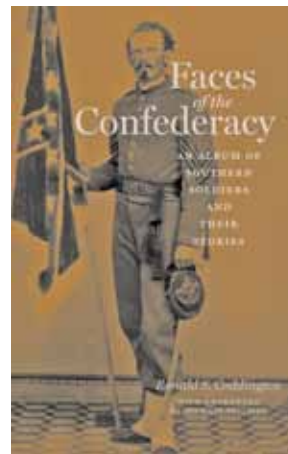
*Stolen Moments: The Photographs of Ronny Jaques*  
Ronny Jaques  
Hardcover  
80 tritone reproductions  
9 1/6 x 10 1/2"

*Stolen Moments* is a record of fifty years of vintage photography by influential magazine photographer Ronny Jaques, who captured the 1950s haute couture scene and passed away this summer at the age of 98. Jaques portraits of stylish women dressed in their finest Diors, Balenciagas and Lanvins are collected in book form here for the first time.



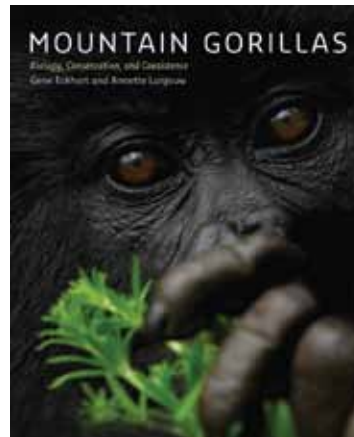
*Iranian Photography Now*  
Editor Rose Issa  
Hardcover  
149 color and 40 black-and-white reproductions  
9 3/5 x 12"

This extraordinary publication includes contributions by 36 contemporary photographers living in Iran as well as an important body of work from Iranians who have lived in exile for the last 30 years. These pioneering and thought provoking images reveal the rich variety of aesthetic response by Iranian artists to the political restrictions occurring inside Iran. Contributions from Reza Aramesh, Shirin Neshat, Abbas Kiarostami, and many others, are accompanied by autobiographical statements on each photographer's life and experience as an artist.



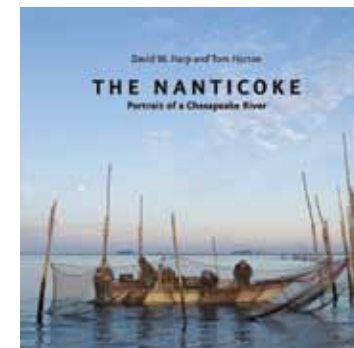
**Johns Hopkins University Press**  
*Faces of the Confederacy: An Album of Southern Soldiers and Their Stories*  
Ronald S. Coddington  
Hardcover  
78 halftone reproductions  
5 1/2 x 8 1/2"

A passionate collector of Civil War era photography, Ronald S. Coddington has tracked down hard-to-find biographical information about 75 confederate soldiers whose cartes de visite (souvenir photos) he has found. *Faces of the Confederacy* offers readers a unique perspective on the war and helps contribute to a better understanding of the role of the common soldier.



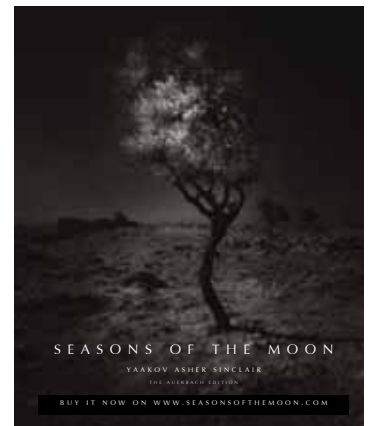
*Mountain Gorillas: Biology, Conservation, and Coexistence*  
Gene Eckhart  
Hardcover  
199 color reproductions  
9 x 11"

Tucked into one of the most beautiful and conflicted regions of the world are the last of the Mountain Gorillas. This book, with vivid photographs by Gene Eckhart, brings us up-to-date on the plight and the promise of Mountain Gorilla conservation.



*The Nanticoke: Portrait of a Chesapeake River*  
David W. Harp, with text by Tom Horton  
Hardcover  
120 color reproductions  
9 3/4 x 9 3/4"

Once again marrying photography with prose, longtime collaborators David W. Harp and Tom Horton capture the natural beauty and rich history of the Nanticoke River, one of the Chesapeake's least known waterways.



### Focus Publishing

*Seasons of the Moon*  
Rabbi Yaakov Asher Sinclair  
Hardcover  
60 quadtone reproductions  
9 1/2 x 11 1/2"

*Seasons of the Moon* captures some of the central themes and events in the collective Jewish experience: its festivals, its seasons, its history — its legacy. The result is an extraordinary compilation of awe-inspiring words and captivating images. Through his unique lens, Rabbi Sinclair shows us how the Almighty's loving Hand is constantly guiding us and how we can reflect our Divine purpose in this world.



### Hatje Cantz

TV  
Mathieu Bernard-Reymond  
Hardcover  
36 color reproductions  
12 1/8 x 9 7/10"

In this haunting digital photo series by photographer Mathieu Bernard-Reymond, isolated people move along the streets at night threatened by artificial dangers such as animals, half-naked women, and riot police — all constructed out of flickering, blurred television images.





### Jovis

*Berlin Modernism*  
Alfred Englert  
Hardcover  
100 color reproductions  
6 3/5 x 6 1/2"

In *Berlin Modernism*, Alfred Englert takes us on a photographic tour through one hundred years of European architectural history, exploring the notion of modernity in architecture that has developed in the German capital. His survey covers the aesthetic innovations by the great names of architecture, from Walter Gropius and Mies van der Rohe to Norman Foster and Zaha Hadid.

### KesselsKramer

*Anonymous*  
Ewoudt Boonstra  
Softcover  
40 color reproductions  
6 7/10 x 8 9/10"

The people in this book somehow made the most mundane photographs disturbing; scratching, tearing or photoshopping lovers and friends from their lives. After many pages of all kinds of people disguised for whatever reason, one thing maybe worth pondering is the extent to which we are all anonymous.

*Photo Cubes*  
Editor Erik Kessels  
Softcover  
48 color reproductions  
6 7/10 x 8 9/10"

This book explores the Photo Cube, a strange novelty item now largely consigned to history. In contrast to regular photo albums, which create linear visual narratives of holidays, birthdays and weddings, the photo cube reorders ordinary events to create compelling 3-D collages with weird and wonderful juxtapositions of images.

*Useful Photography #008*  
Collected and edited by Hans Aarsman, and Claudie de Cleen  
Softcover  
80 color reproductions  
8 1/4 x 11 2/3"

New insights are revealed in the 8th issue of this series, when functional and anonymous photographs are lifted out of their original contexts. Innocence becomes relative within these pictures, which also take on comical overtones when the viewer is supplied with the knowledge of what is to come.



### Kehrer Verlag

*Till the Cows Come Home, County Fair Portraits*  
Dan Nelken  
Hardcover  
68 color reproductions  
8 6/7 x 8 6/7"

Small family farms in the United States are threatened with extinction, but their traditions still survive in rural communities and at county fairs across the country. Since 2000, photographer Dan Nelken has recorded the essence of county fairs throughout New York State.



*Araki Meets Hokusai*  
Edited by Veit Görner  
200 color reproductions  
7 1/13 x 9 4/9"

This two-volume catalog presents the photographs of Japanese artist Nobuyoshi Araki in combination with classical Japanese woodcuts from the Hanoverian collection of Michael Thun — which are among the best works of this classical art form to be found anywhere in Europe. With this publication, Araki's affinity with his artistic ancestors becomes clear.

### Merrell

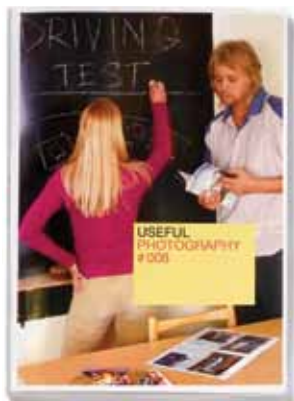
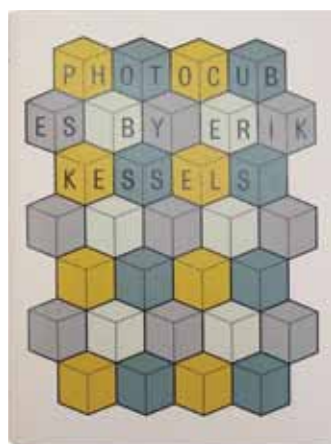
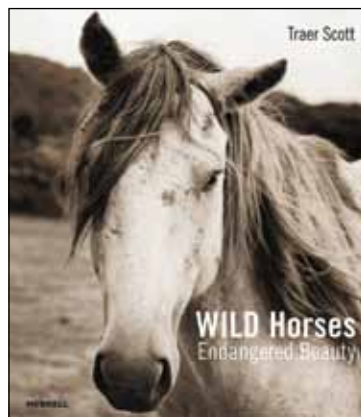
*Ferrari Legends: Classics of Style and Design*  
Michel Zumbrunn  
Hardcover  
400 color reproductions  
12 1/2 x 9 1/2"

Michel Zumbrunn, one of the world's most celebrated car photographers, fixes his lens on 40 of the most significant and iconic Ferraris ever produced by the leading automobile manufacturer. This collection, which also features biographies of key designers and drivers, celebrates the passion and ingenuity behind some of the world's most coveted and glamorous driving machines.

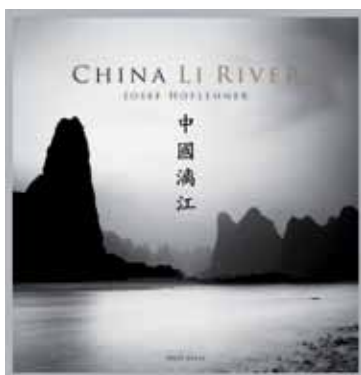


*Wild Horses: Endangered Beauty*  
Traer Scott  
Hardcover  
100 black-and-white reproductions  
10 5/8 x 9 1/2"

For centuries, the wild horses of North America have figured prominently in art and folklore as symbols of beauty and freedom, but increasing urbanization and government roundups now threaten the survival of these noble creatures. With stunning black-and-white portraits and location photographs, fine art photographer Traer Scott focuses on their plight and the efforts of the individuals and groups who are trying to save them.







### Most Press

*China: Li River*  
Josef Hoflehner  
Hardcover  
27 duotone reproductions  
9 1/2 x 10"

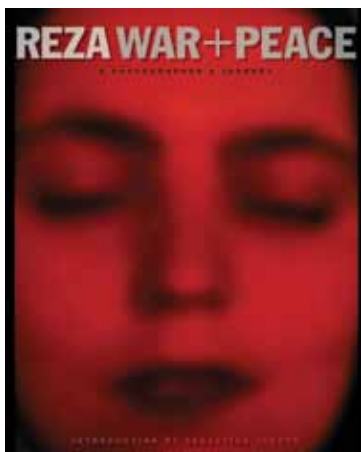
Nature photographer Josef Hoflehner has nine monographs to his credit, and has spent the past 30 years of his career capturing some of the most remote areas of the world in black-and-white. In this limited edition, Hoflehner focuses on the Li River in Southern China, presenting us with superb images of the dreamlike landscape along this 270-mile-long waterway.

### National Geographic

*Windows of the Soul: My Journeys in the Muslim World*  
Alexandra Avakian  
Hardcover  
150 color and black-and-white reproductions  
10 x 10"

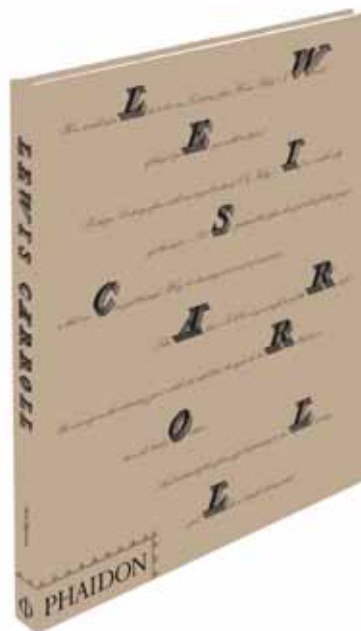


In *Windows of the Soul*, renowned photojournalist Alexandra Avakian shares the stories and insights she has collected over nearly two decades of photographing the lives of Muslims around the world. Drawing us into the Muslim world through her gripping words and photographs, Avakian introduces her readers to lovers and terrorists, families and radicals, leaders and everyday people. Each of the book's six chapters — The Palestinians, Iran, Central Asia & the Caucasus, Somalia & the Sudan, America, and Hezbollah — begins with an essay by Avakian in which she describes her personal experiences and recollections.



*Reza War + Peace*  
Reza  
Hardcover  
200 color and black-and-white reproductions  
11 x 14"

Photographing for publications such as *Newsweek*, *Time* and *National Geographic*, award-winning humanitarian and photojournalist Reza has documented the cost of war in countries from Kurdistan to Egypt, Lebanon to Turkey, China to Israel, Somalia to South Africa. This thirty-year retrospective of his career chronicles the photographer's travels to regions gripped by conflict and war, capturing the struggles and hopes of oppressed people around the world.



### Phaidon

*Lewis Carroll*  
Anne Higonnet  
Hardcover  
56 black-and-white reproductions  
10 5/8 x 8 1/2"

Known the world over for his stories *Alice's Adventures in Wonderland* and *Through the Looking Glass*, Lewis Carroll (1832–1898) also pursued a photographic career. In this collection of 55 vintage photographs, we enter Carroll's wonderfully strange world with studies of anatomical skeletons taken during his years spent at Christ Church College, Oxford. This is followed by compelling portraits of children including Alice Liddell, the inspiration for the protagonist of his popular novel, alongside those of his family members and eminent Victorians such as Alfred Lord Tennyson and John Everett Millais. This monograph will appeal to Carroll enthusiasts, as well as anyone interested in Victorian England or the history of photography.



*Paradise Lost*  
Georg Gerster, text by Maryam Sachs  
Hardcover  
98 color reproductions  
12 3/4 x 9 7/8"

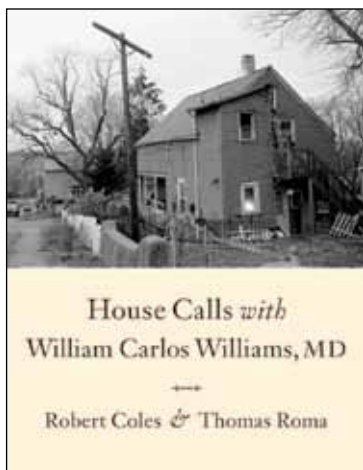
A fascinating and enthralling photographic record of a unique country and culture by Georg Gerster, the pioneer of aerial photography. In 1976 and 1978, Gerster had the rare opportunity to record the landscape of Persia on over 100 flights and 300 flying hours. This unique photographic project resulted in a near complete documentation of the major archaeological sites and important landscapes in the region.

### powerHouse Books

*Still Here: Stories After Katrina*  
Joseph Rodríguez  
Hardcover  
87 duotone reproductions  
11 1/4 x 7 3/8"



Three years after Hurricane Katrina devastated the Gulf Coast region, families and individuals from the communities of New Orleans and Texas still face daily struggles to rebuild their lives. In *Still Here*, internationally renowned documentary photographer Joseph Rodríguez alerts Americans to the ongoing plight of some of this country's most neglected, distressed and vulnerable citizens. His black-and-white portraits reveal the hope and suffering in the lives of those displaced, and of others who have returned to their native city, despite spiraling crime rates and conditions of extreme poverty.



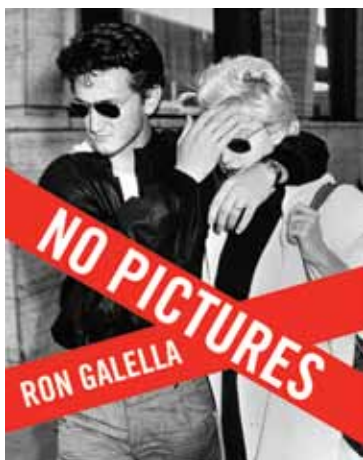
*House Calls with William Carlos Williams, MD*  
Robert Coles and Thomas Roma  
Hardcover  
64 black-and-white reproductions  
6 1/4 x 8 1/4"

William Carlos Williams is best remembered as a legendary modernist poet, but during his lifetime he played an equally significant role as a prominent New Jersey doctor. *House Calls with William Carlos Williams, MD* is a collaboration between child psychiatrist Robert Coles — who befriended the poet as a young man — and photographer Thomas Roma to retrace Dr. Williams's rounds. Selections of Williams's poetry are reproduced throughout alongside Roma's contemplative photographs of the streets Dr. Williams walked.



*Traffik*  
Norman Jean Roy  
Hardcover  
120 four-color and duotone reproductions  
10 x 12 1/8"

While on assignment for *Glamour's* "Woman of The Year" feature, photographer Norman Jean Roy met Somaly Mam, a former Cambodian sex-trade worker being honored for her rescue efforts freeing other women trapped within Cambodia's notorious sex trade industry. Together with the help of Mam, Roy returned to the country in January 2008 to begin the task of photographing these victims of human trafficking. *Traffik* presents a collection of deeply resonant and haunting images which take an intimate look into the lives and suffering of Cambodia's neglected women and children.



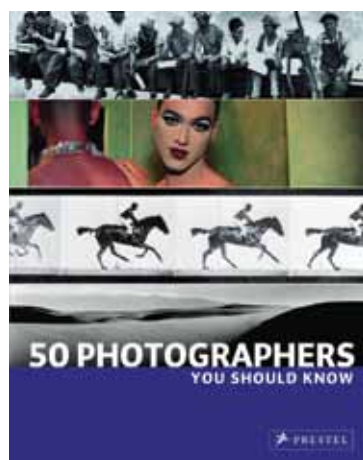
*No Pictures*  
Ron Galella  
Hardcover  
150 duotone reproductions  
9 3/4 x 12 1/4"

Lauded as "the godfather of American paparazzo culture" by *Time* magazine, celebrity photojournalist Ron Galella has captured shots of Hollywood's luminaries for over three decades, during which time he has been punched in the face by the likes of Marlon Brando and run afoul of countless other pop culture stars. Insisting that the lives of celebrities are fair game, Galella continues to photograph them despite confrontations. *No Pictures* presents images from his ongoing visual diary of fame, wealth and success in America.



**Prestel**  
*Avenue Patrice Lumumba*  
Guy Tillim  
Hardcover  
80 color reproductions  
9 1/2 x 13 1/2"

In *Avenue Patrice Lumumba*, renowned South African photographer Guy Tillim points his lens at the architecture of his native continent to examine the stark realities of post-colonial life. Images from countries including Angola, Mozambique, Madagascar, and the Democratic Republic of Congo reveal modern buildings constructed with illusions of prosperity and peace and then left to decay.



*50 Photographers You Should Know*  
Peter Stepan  
Hardcover  
200 color reproductions  
7 3/4 x 9 1/2"

This insightful introduction to the world's greatest photographers from the inception of photography to today traces the history of the medium's most influential achievements. From Félix Nadar's awe-inspiring aerial photos and Eugene Atget's images of *fin-de-siècle* France to Walker Evans's stirring photos and Nan Goldin's poetic scenarios, each of the photographers featured here represents an important aspect of photography's evolution.



**Rizzoli**  
*Doisneau: Portraits of Artists*  
Robert Doisneau  
Hardcover  
140 tricolor reproductions  
9 1/2 x 12 1/4"

As one of France's most widely respected photographers, Robert Doisneau gained remarkable access to the studios and homes of artists working in Paris from 1937 onwards, capturing the private moments of legendary figures like Picasso, Jasper Johns, Giacometti, and Marcel Duchamp, among many others. *Doisneau: Portraits of Artists* collects portraits of 75 famous artists by the acclaimed Parisian photographer.



*Florence*

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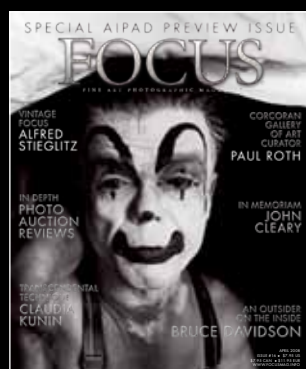
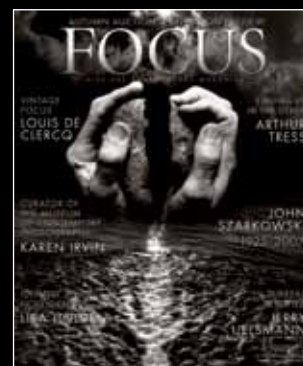
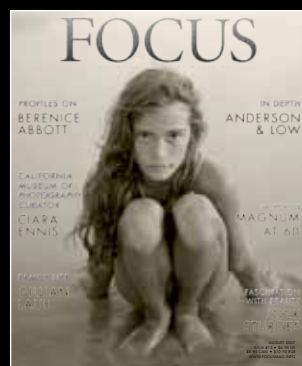
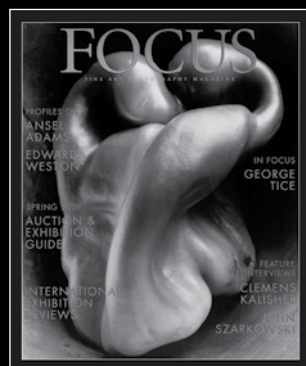
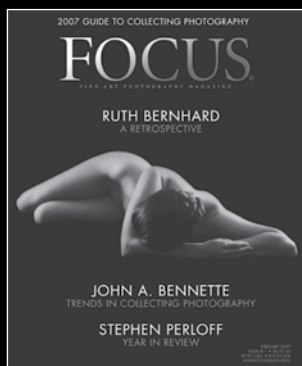
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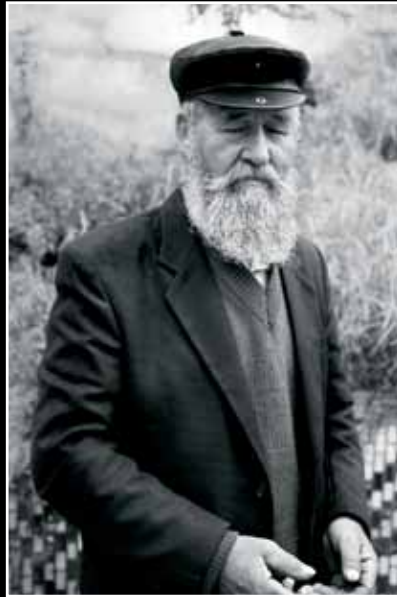
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*Blue Ball, New Hampshire Nights 2007*

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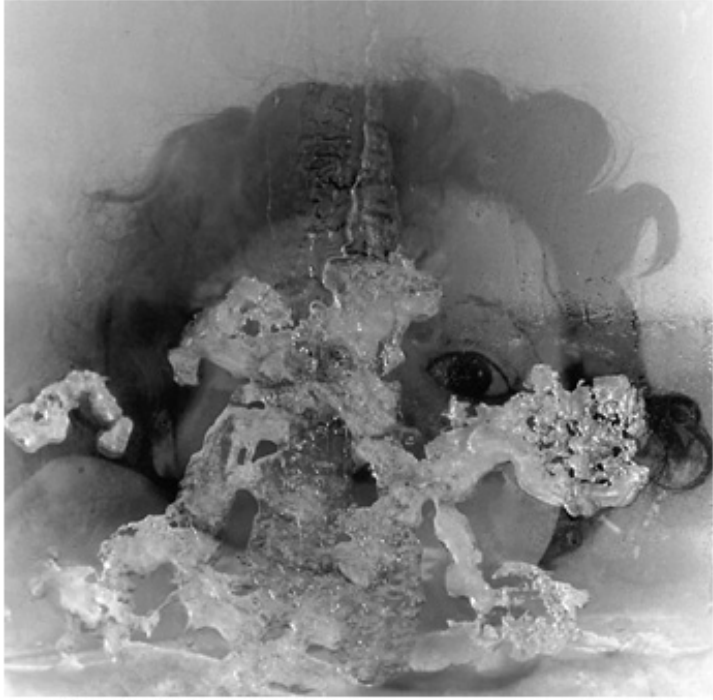


Dorothy Richardson

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PHOTOGRAPHY

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*Dolls Untitled I*



*Dolls Untitled V*



*Dolls Untitled IV*



*Dolls Untitled IV*



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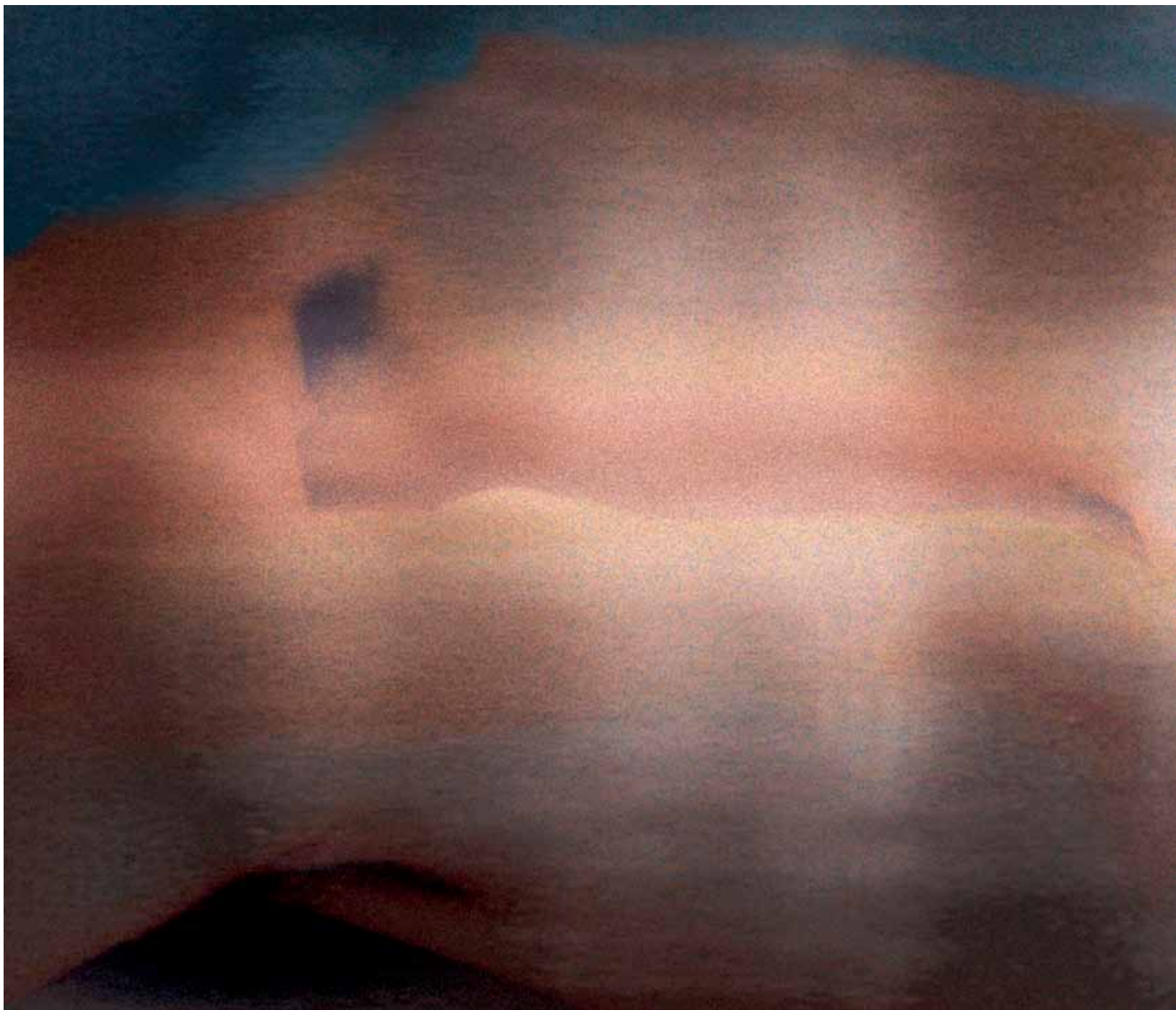




## MIKEL COVEY

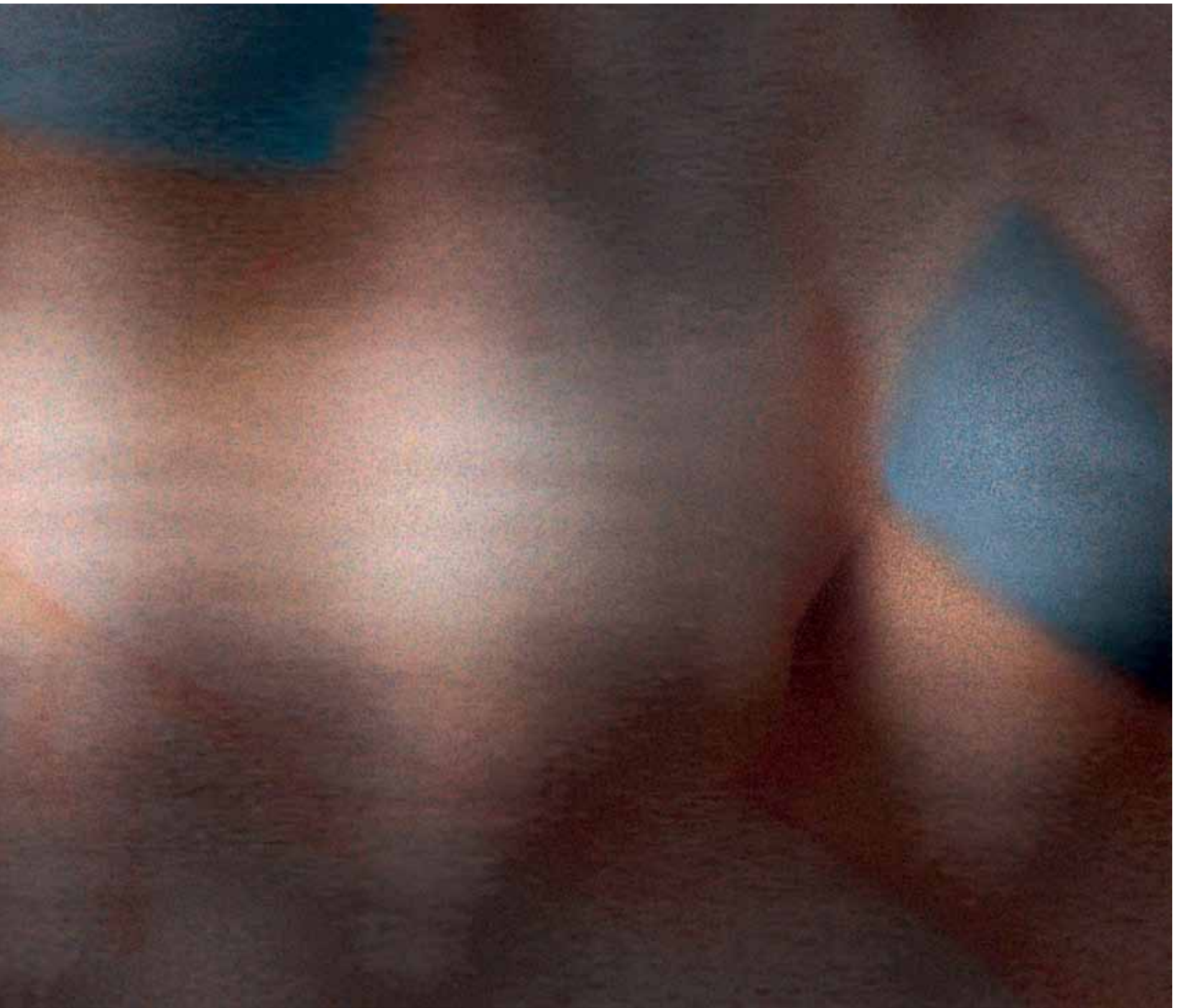
# TIM GREYHAVENS

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*veilings 7*







# ROCKY McCORKLE

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*What Is Now Wasn't There Before, 2008; From the Series: You and Me On A Sunny Day*



**DAVID  
WARD**





**MARC  
MALIN**



*Madonna, Venice, Italy, 2006; From the photogravure project: Venice Souvenir*



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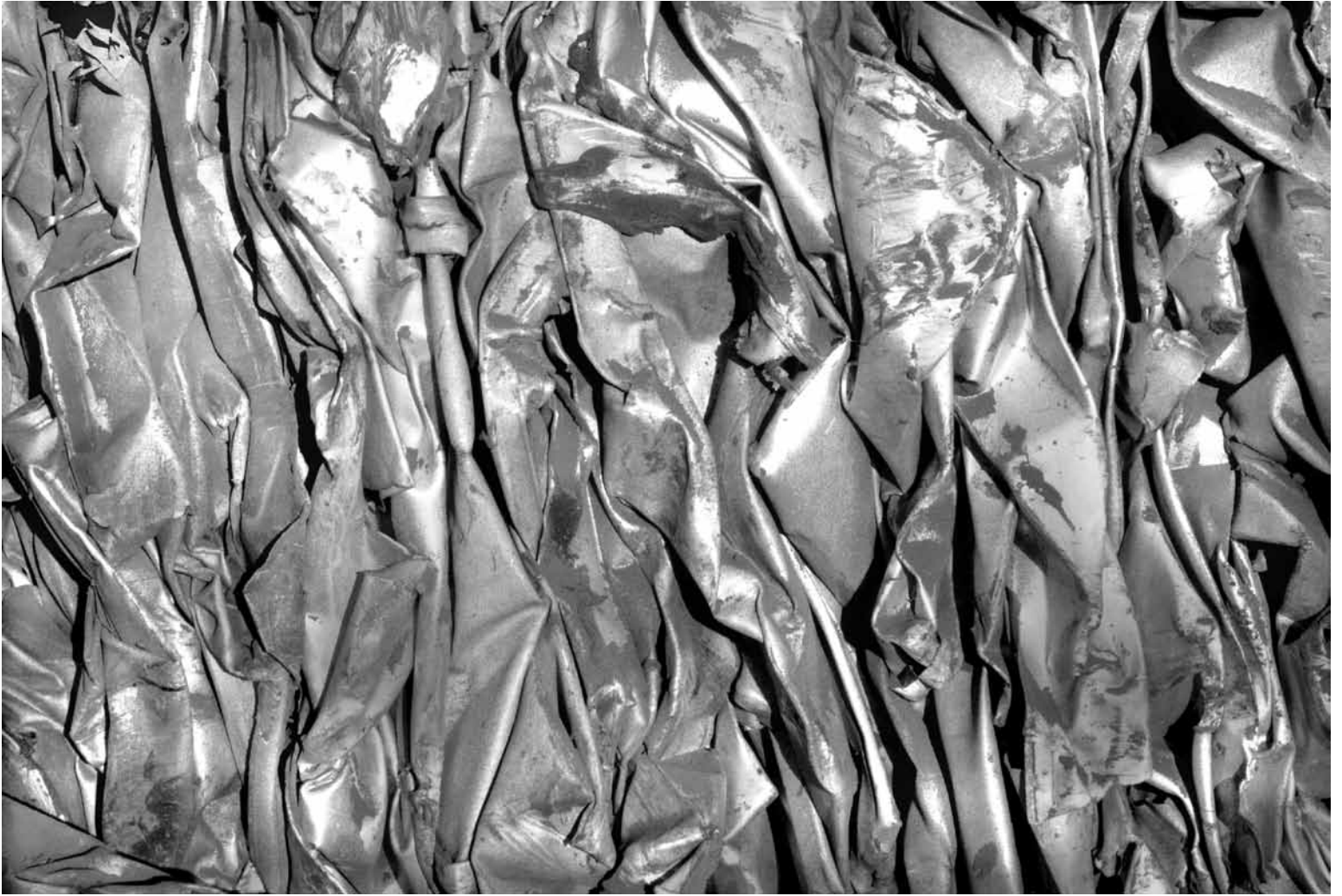
# DON FERGUSON



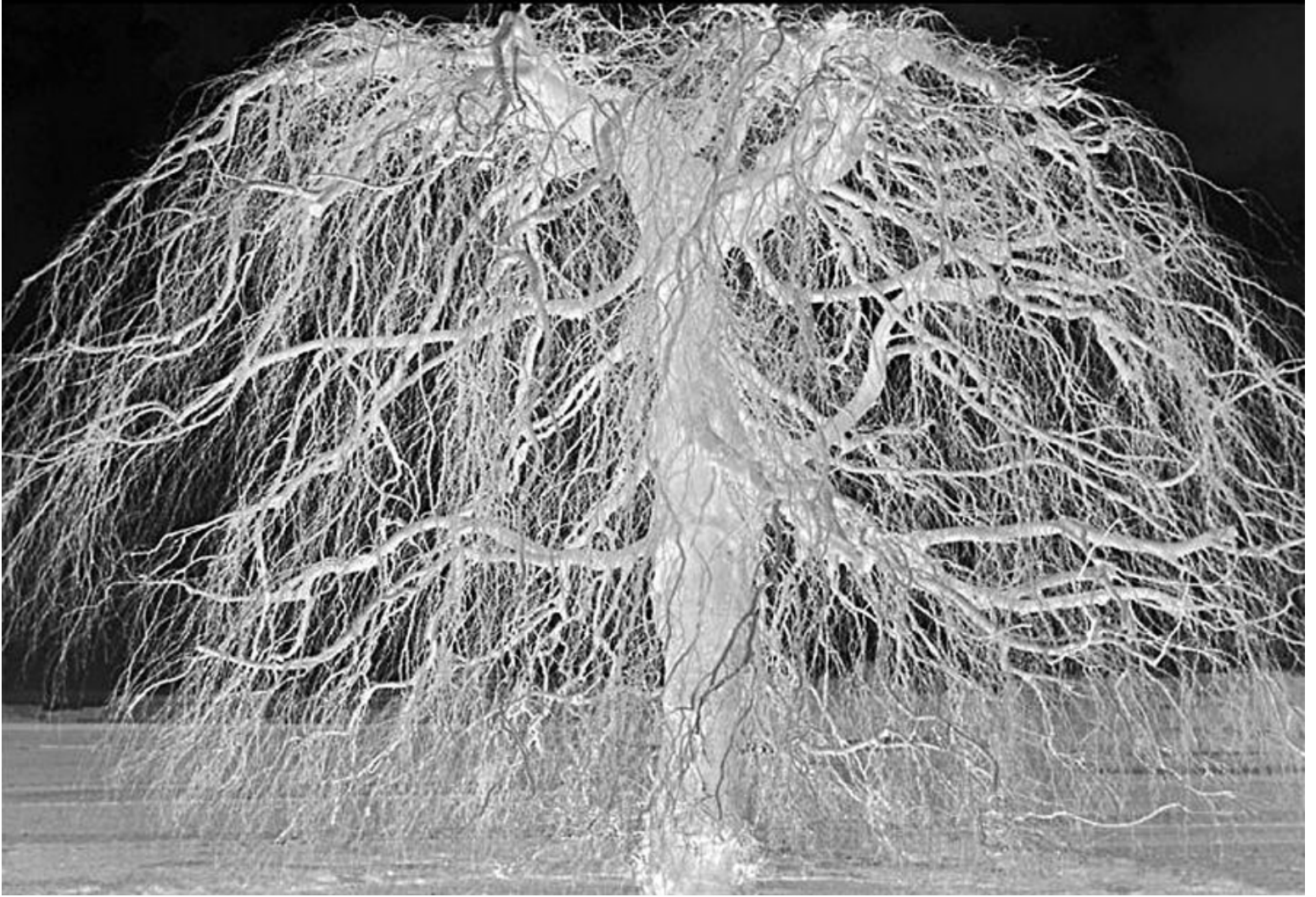


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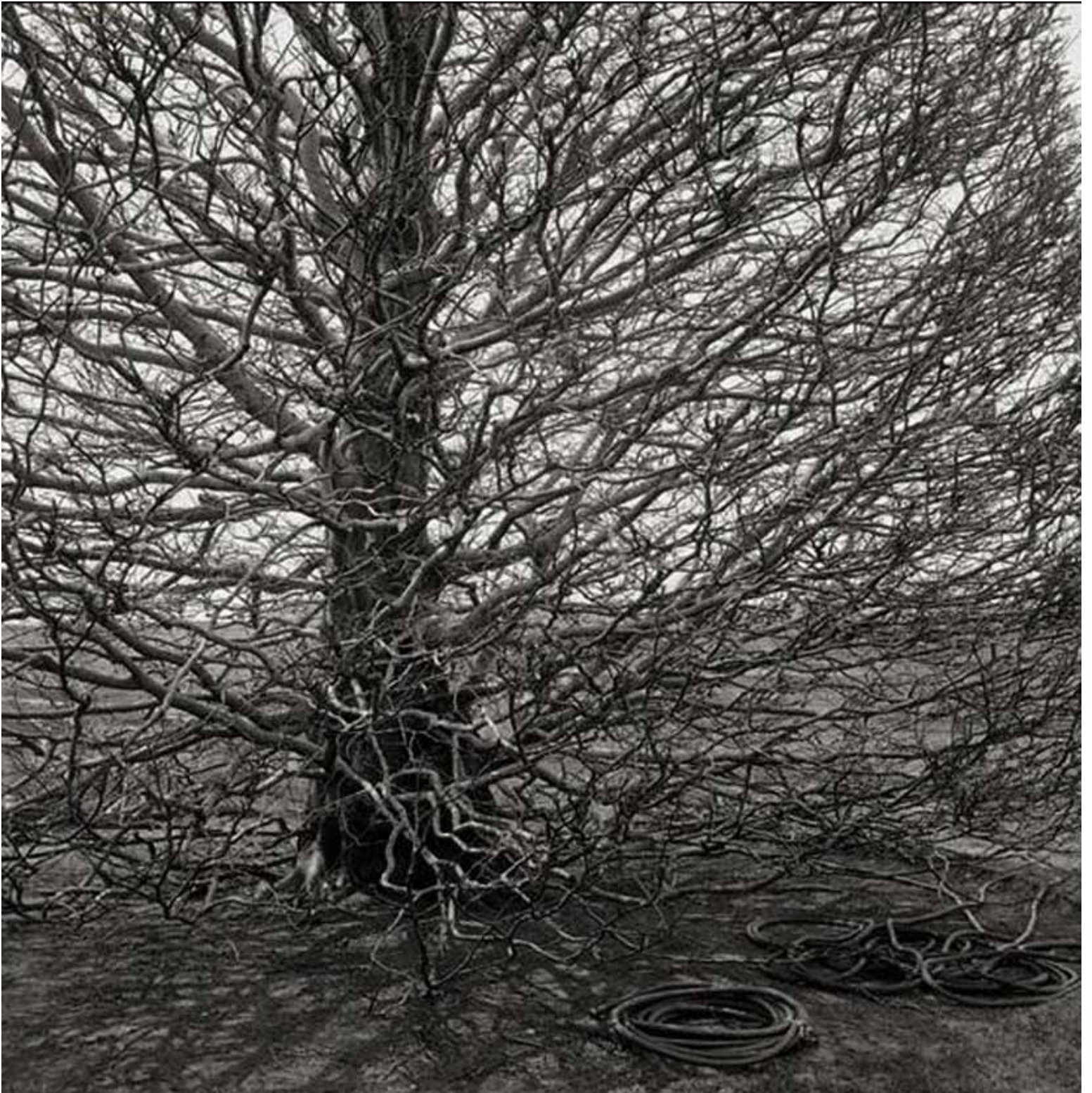


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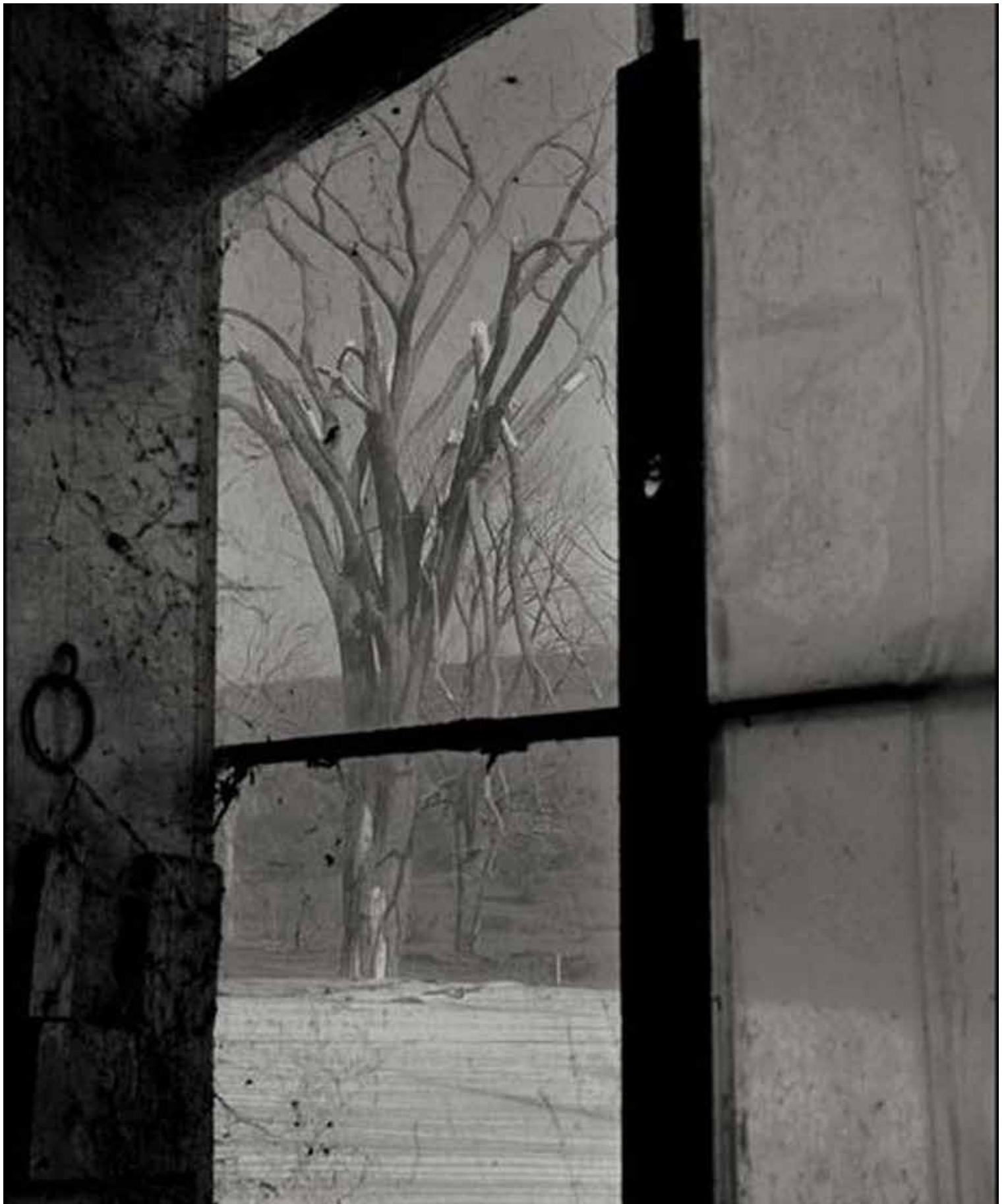


## **SAL LOPES**





*Tree forms - TF-8 Beech Tree-Newport*



*TF-9 Elm, Barn Window*





**ELENA  
VASILIEVA**





*Prism of Life 12*



*Prism of Life 2*



*Prism of Life 1*





*Prism of Life 14*



*Prism of Life 3*



*Prism of Life 4*





*Prism of Life 10*



*Prism of Life 11*



*Prism of Life 15*





**TYLER  
KEELER**



*Aerie*, 2008

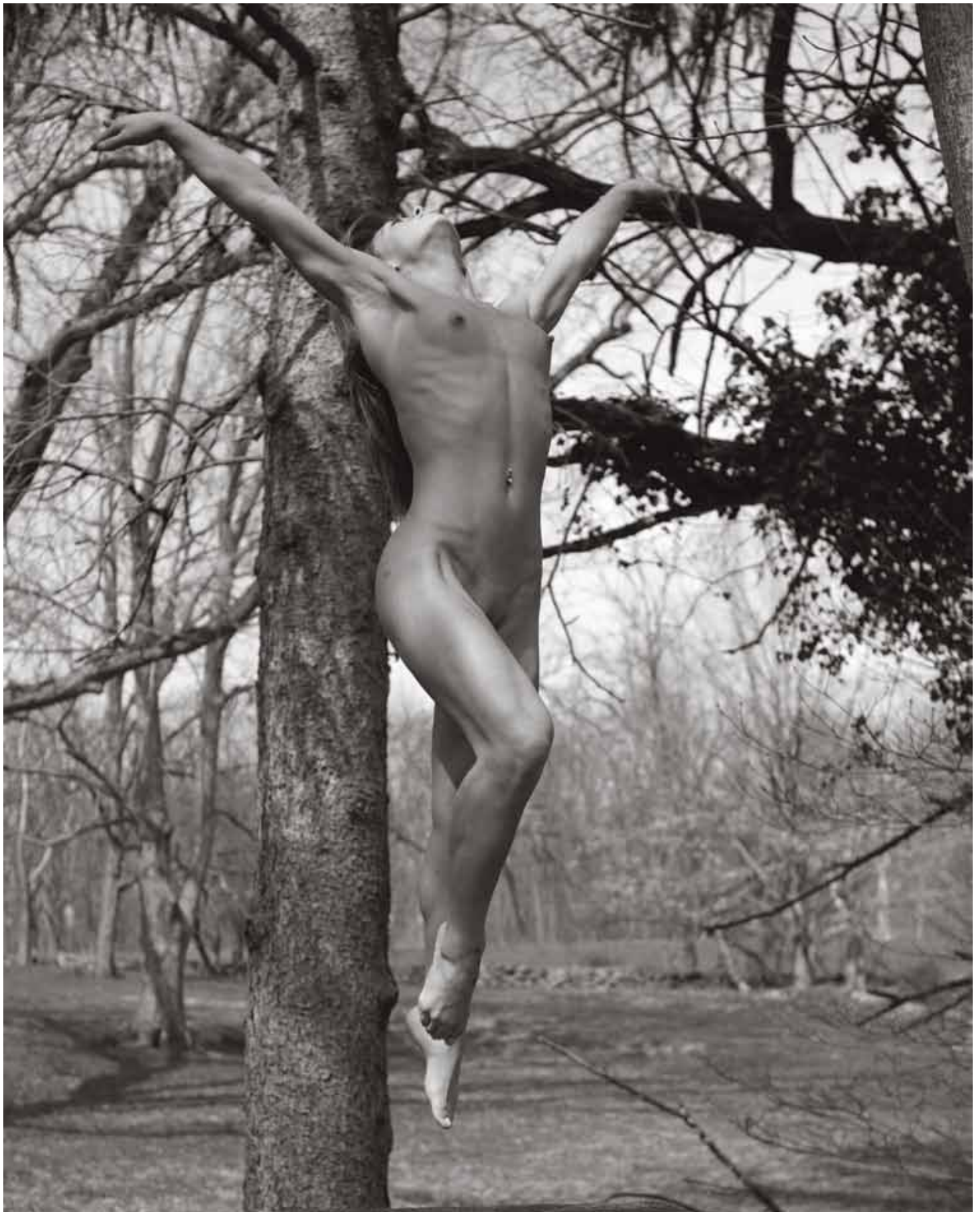


*Canoe*, 2007

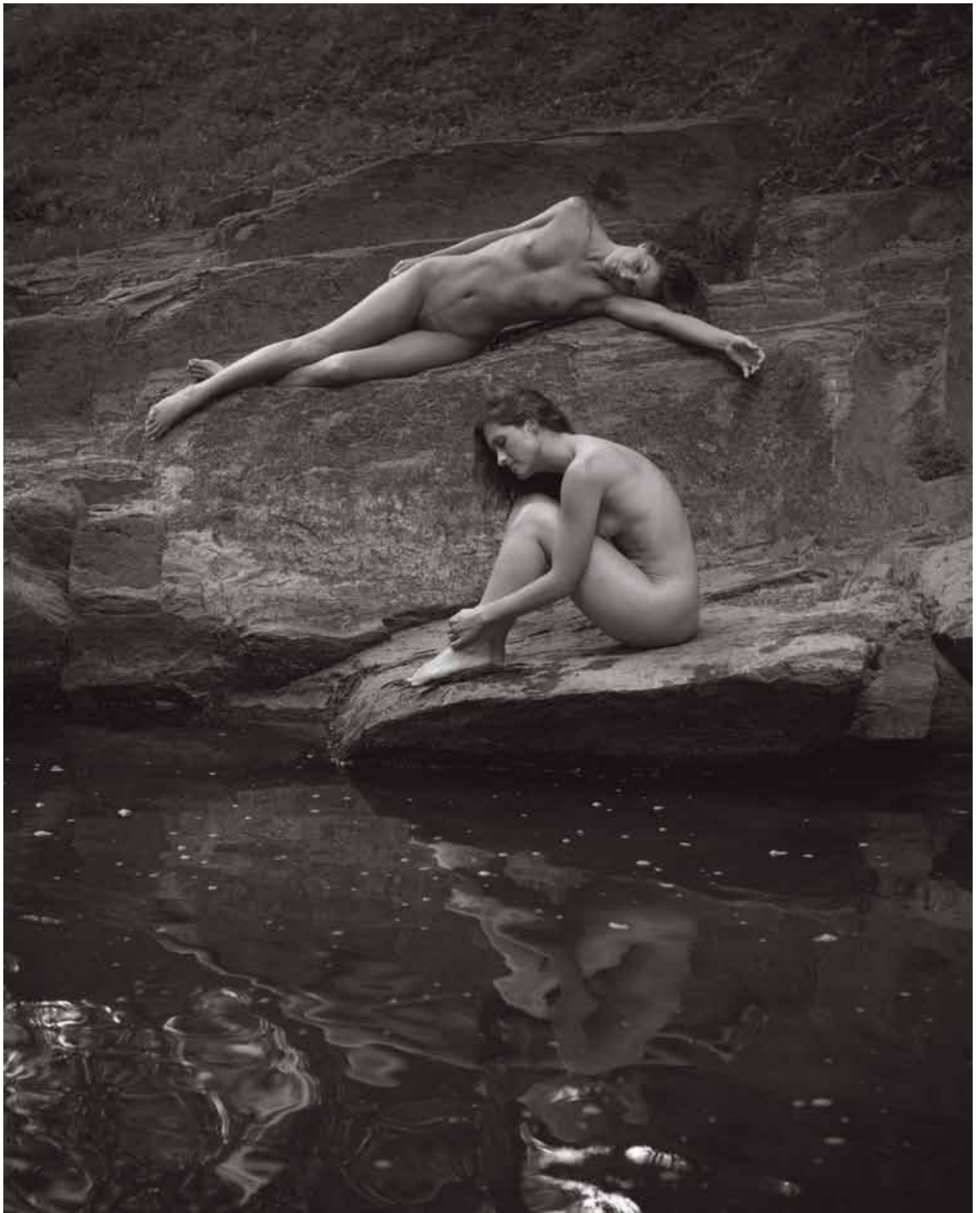


Roses, 2008





*Crucifix I*, 2008



*Les Baigneuses V, 2007*





*Carly, 2008*



*Josephine, 2008*

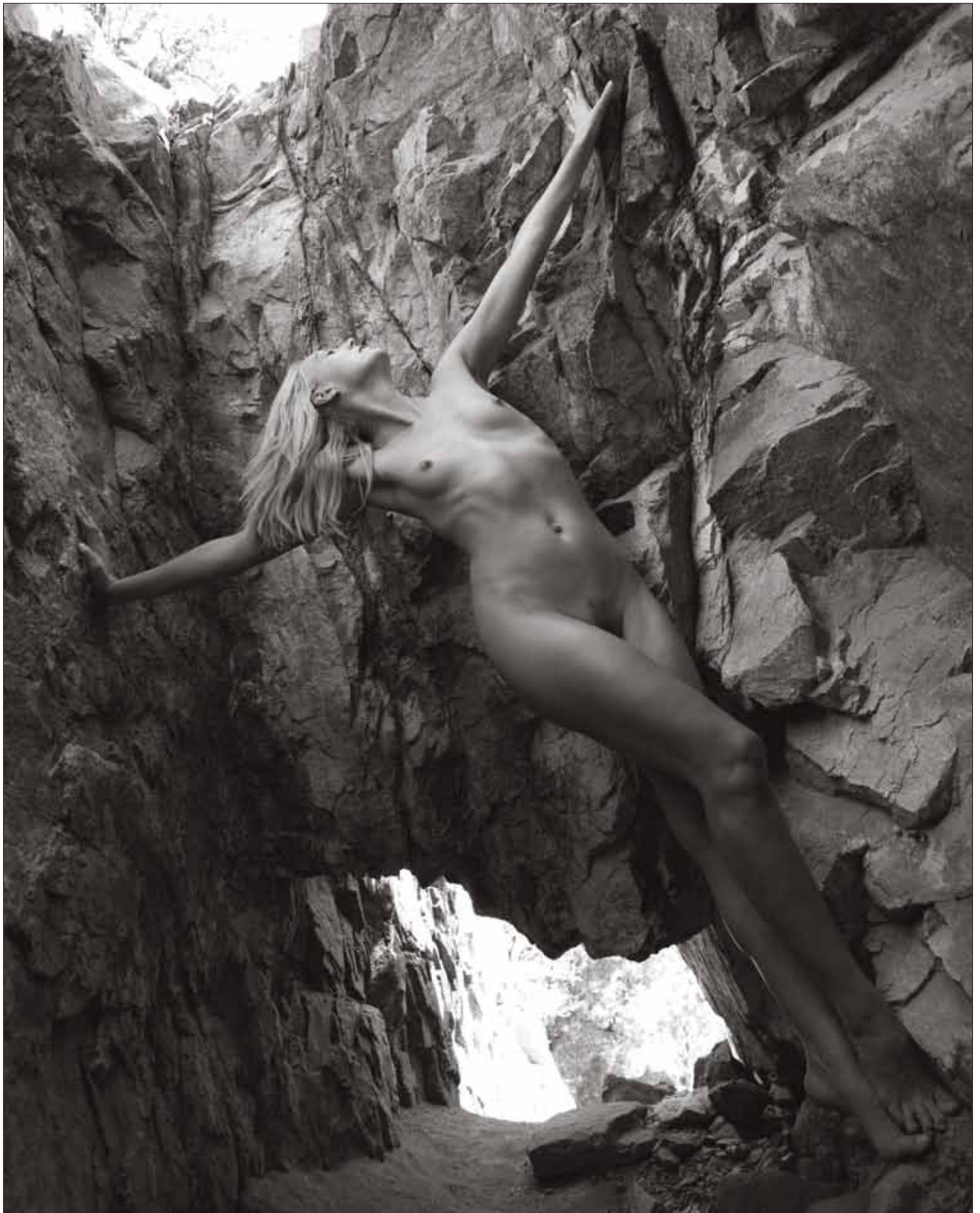


*Power of the Wind, 2006*





*Untitled, 2008*



*La Caverne, 2008*





WAYNE LAMBERT

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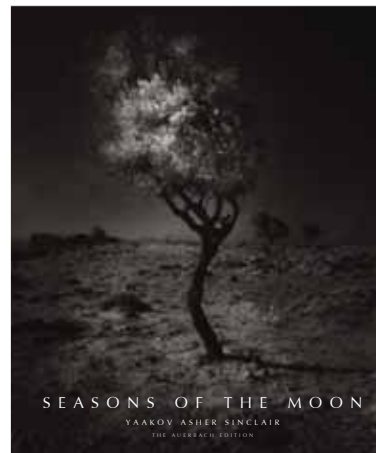
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Herb Ritz, *Christy Turlington*, 20 x 24, gelatin silver



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