

The

P H O T O

REVIEW

\$7.00

Volume 29

Number 4

... a knowledge of
photography is just as
important as that of
the alphabet. The
illiterate of the future
will be ignorant of the
use of the camera and
pen alike.

László Moholy-Nagy
1936

MARK COHEN MARIO ALGAZE THE PHOTO REVIEW COMPETITION WINNERS



Mark Cohen
Girl with Bat and Ball, 1977 (negative), 2008 (print). Dye transfer print, sheet: 14x17 inches (35.6 x 43.2 cm). Collection of the artist.
From "Strange Evidence" at the Philadelphia Museum of Art



Mark Cohen: *Flashed Man, Scranton, Pennsylvania, 1988*, gelatin silver print, sheet: 20"x16". (Philadelphia Museum of Art, Gift of Virginia Zabriskie, 1991.)

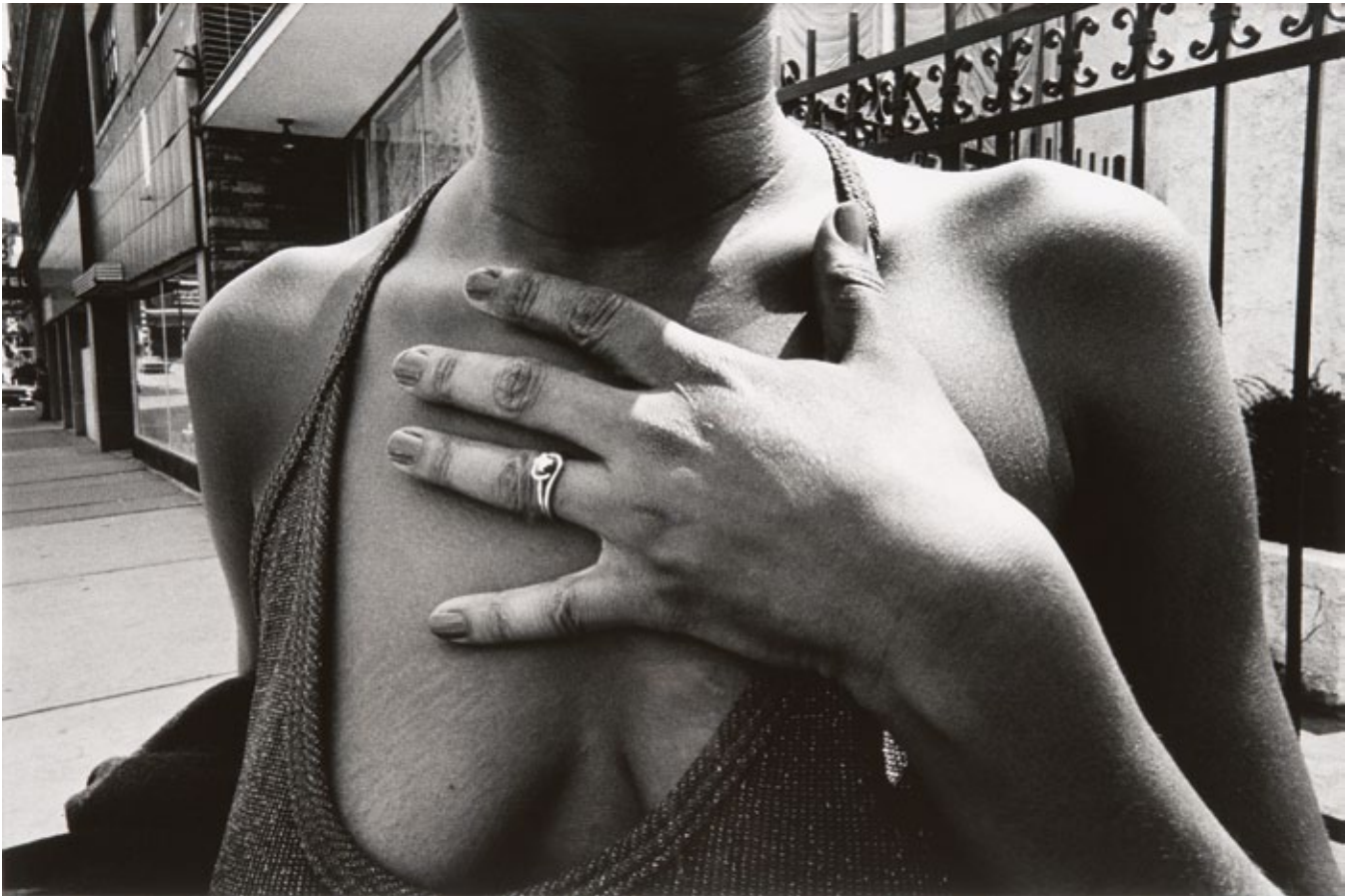
Mark Cohen: Strange Evidence

by KAREN JENKINS

Looking at Mark Cohen's work reminds me of an assignment once given to beginning photography students: to shoot an entire roll of film without stepping outside of a square-foot area. By removing the ability to simply chase down enticing subjects in the hopes that their novelty, beauty, or pathos alone would yield a compelling photograph, the student is forced to explore photographic form and point of view through a repeated look at a limited subject. For the viewer, this technique also creates an encounter with a decidedly subjective vision and encourages comparison across multiple frames. By the 1970s, Cohen had himself established a highly controlled working method in terms of both his choice of locale and photographic technique. Armed with a 35mm camera, Cohen photographs the streets and outdoor spaces of his hometown of Wilkes-Barre, Pennsylvania, along with neighboring small cities. His use of a wide-angle lens allows him to get extremely close to his (largely human) subjects and the resulting distortion of depth and relative size have become a stylistic marker of his photography. Cohen also rarely uses his viewfinder, but rather thrusts the camera toward his subjects to "grab" each photograph — often intensified by his use of flash. He cultivates his art within this closed system of his own devising, likening his results to the infinite variation a writer finds within the finite twenty-six letter alphabet.¹

While much critical writing has explored the significance of Cohen's working process and technical choices, curator Peter Barberie seeks to also delve deeper into the relatively uneasy area of content in the Philadelphia Museum of Art's exhibition, *Mark Cohen: Strange Evidence*. The show surveys Cohen's career in just over sixty photographs, focusing primarily on his black-and-white images from the 1970s, for which he has achieved primary critical recognition. A dozen dye transfer prints are also included, along with representational works from the 1980s through 2008.

Following his first solo exhibition at the Museum of Modern Art in New



Halter/Hand on Chest/Cheap Ring, 1974, gelatin silver print, sheet: 16"x20" (40.6 x 50.8 cm). (Collection of the artist.)

York in 1973 and inclusion in John Szarkowski's 1978 survey "Mirrors and Windows: American Photography since 1960," curators and critics have generally labeled Cohen's work in relation to both the modern vision of Henri Cartier-Bresson and the street photography of Garry Winogrand and Diane Arbus. While his work defies the perceived objectivity of the documentary mode, it has often been examined in the context of the social landscape, a conceptual framework that acknowledges a subjective vision without denying certain historical "facts."

Barberie takes on this notion of the historical document in relation to Cohen's photography, suggesting that in his foregrounding of the disjointed elements of his surprise human encounters, and minimizing of many details of the surrounding scenes, Cohen's photographs "function as strange evidence — they may not provide traditional sight cues or even clear motifs, but they distill crucial aspects

of human experience and document the historical realities of the places he shoots."²

Cohen's titling of his images also underscores the tension between form and content in his best works. Labeling an image of an anonymous crosssection of décolletage *Halter/Hand on Chest/Cheap Ring* in part belies its specificity, but also invites a comparison of formal elements with the frame and across multiple images. There is much pleasure in viewing Cohen's collection of assorted truncated torsos and tangles of vines and limbs, but equally so in thinking of the historically particular material culture of a small Pennsylvania city in the 1970s. While some of Cohen's residents display a youthful hipness in their hair and dress, just as many children in their hand-me-down clothing and (not just elderly) ladies in their scarf-protected hairdos bear out the lack of urban sophistication and certain behind-the-times-ness of these places.

Cohen's photographs are also energized by his own experience vis-à-vis the social dictates of photographing strangers in the public squares and sidewalks of his chosen towns. Despite affinities with the street photography of the previous decades, Wilkes-Barre is not New York; while Cohen's street encounters may be anonymous, his method of surprise intrusions into the personal space of his subjects are all the more jarring in that there was decidedly no crowd for Cohen to disappear into in his small city. While he was never invisible to his subjects, Cohen becomes both director and unseen protagonist of his photographs, in their embodiment of his exaggeratedly subjective point of view.

This reminds me of the 1947 Delmer Daves film *Dark Passage*, in its forced first-person perspective that sought to guide the viewer through the film's unfolding events as Humphrey Bogart's character saw them. In Cohen's work, the recognition of such a transparent authorship does not limit



the viewer's experience, but rather invites further examination of the familiar made strange. Cohen's work from the 1980s and onward in these same locales is also represented in *Strange Evidence* and bear out a changing social climate as Cohen switched to longer lenses and stepped back from (or away from altogether) his human subjects, and in so doing, losing something of the power of his best works at the heart of this exhibition.

Beyond certain singular iconic images, contemporary audiences likely know Cohen's full range of work through two recent monographs published by powerHouse Books: *Grim Street* (2005) a survey of black-and-white works and *True Color* (2007) comprised of works begun in the 1970s following an invitation from the George Eastman House to experiment with Kodak color film. While Barberie's selection of dye transfer prints in this exhibition can be found in the latter volume (and the inventory of the Rose Gallery in Santa Monica), his choice of gelatin silver prints from the photographer's own collection duplicate only two images published in *Grim Street*, including the well-known *Bubble Gum* from 1975. Barberie's different selections for *Strange Evidence* show the photographer at his best, offering both an engaging introduction and worthwhile second (and third) look.

Mark Cohen: Strange Evidence was on view at the Philadelphia Museum of Art's Levy Gallery in the Perelman Building from October 23, 2010, to March 13, 2011.

Mark Cohen: Lost/Found is on view at Silverstein Photography through August 5. The gallery is located at 535 West 24th Street, New York, NY 10011, 212/627-3930, www.brucesilverstein.com. Hours are Tuesday – Saturday 11–6.

Opposite above: *Flashed Man on Square*, 1975, gelatin silver print, sheet: 16"x20" (Collection of the artist.)

Opposite below: *Hand/Paper Bag, Flashed*, c. 1974, gelatin silver print, sheet: 16"x20" (Collection of the artist.)



Boy in Grass, 1988, gelatin silver print, sheet: 20"x16". (Philadelphia Museum of Art, Gift of Virginia Zabriskie, 1991.)

NOTES

1. See 2004 Interview of Mark Cohen by Thomas Southall in *Grim Streets* (New York: powerHouse Books, 2005), p.141.

2. Peter Barberie quoted in Philadelphia Museum of Art press release, October 13, 2010.

Karen Jenkins is a photo historian who has held curatorial positions at the Center for Creative Photography in Tucson and the Demuth Museum in Lancaster, Pennsylvania. ■

Mario Algaze

Tropical Heat

by CAROL McCUSKER

If the art is honest it cannot be separated from the man who made it.

— *Tennessee Williams*

A conversation with Mario Algaze is an exuberant experience. He talks openly and passionately about politics, photography, movies, travel, weather, food, music, and love, all punctuated by wit, profanity, and vivid description. All of this is to say that Algaze is not a man who gradually ascertains his tastes. He intensely initiates, then quickly internalizes information and experience, resulting in the immediate recognition of what he finds true. He is resistant to analyzing why this is so. Yet, what an artist embraces in life becomes visible in his art. What he creates is the product of

who he is. For Algaze, this culminates in a romantic sensibility that is also tough, insistent, survivalist, and in love with beauty of the transient kind.

Algaze's life took shape in the turbulence of revolutions — Castro's Cuba and the social revolution of 1960s America — a decade and a half of enormous change that shaped not only him, but his entire generation. This includes leaving Cuba at a formative age, "Sixties" counterculture, and the influence of major artists from both Americas (socio-politically minded filmmakers, writers, musicians, artists, and photographers) who inspired Algaze to express inner states-of-mind



Mario Algaze: Carrettas



Curridabat

through formal, sensual descriptions of the outer world. Subsequently, his photographs capture what is archetypal, most specifically in Latin America — a line of street vendor’s carts, the ornate surface of a shoeshine kit, or the profile of a girl in a sea of white mantillas. Carved by light and shadow, oddly angled or dead on, each of his photographs holds the storytelling detail of a fable, or the mystery of *film noir*.

Mario Algaze was born in Cuba in 1947. His father came from Istanbul and settled in Cuba after World War I. Both his parents were lawyers, and sent young Mario to military school, where he learned either the benefits of discipline, or the need to rebel against it. In 1960, a year after the Cuban Revolution, Mario, then thirteen, left with his family for Miami. Entering the American South when segregation was still visible, gave the young boy pause. Having come from an island where people of color lived in harmony, Algaze observed America’s

racism with curiosity and repulsion. In time, he would read Tennessee Williams, whose revelatory descriptions of the South helped him understand the history and fears of his new home. Williams would later become one of many writers who inspired him to make photographs that were literary as well as visual.

In 1970, Algaze taught himself photography, excelling not just in the making of images but the intuitive pleasures of the darkroom. His passion for firsthand experience naturally led to travel, with his camera a passport. As a professional freelancer, he photographed extraordinary people, places, and events. He covered Mick Jagger, Bruce Springsteen, B. B. King, Dave Mason, and Carlos Santana, to name a few, on and off stage throughout the American south. *Zoo World*, and other alternative magazines and newspapers, regularly published his work. In the turbulent sixties, photography alongside rock and roll became the eyes and voice of a generation; no period before or since has produced as many

photographers or rock festivals. With 1960s/70s counterculture came a resurgence in subjective documentary photography that gave form to its tenet of free expression. Algaze became one of its busiest ambassadors.

Freelance assignments followed and paid for Algaze’s deeper forays into Central and South America, where, he said, his “cultural identity always resided.” There, he met older, more seasoned artists and intellectuals — Rufino Tamayo, Manuel Alvarez-Bravo, and Ernesto Sabato, among others — whose politics were inseparable from their art. Their influence drew him further into Latin America’s rich aesthetic complexity and political fierceness. His portraits of them, reproduced in *Vanidades* and other multinational magazines, are decidedly different from the tenor of *Zoo World*. They possess a solidity and respectful distance. What these men represented — struggle and triumph on their own terms — would shape the direction of Algaze’s personal work for the next four decades.

His most satisfying portraits are of Ecuadorian painter and sculptor Oswaldo Guayasamin, and exiled Cuban writer and cineaste Guillermo Cabrera Infante. Guayasamin leans toward the photographer, establishing their mutual regard. Smoke from his cigarette trails off the edge of the picture like a spent thought. Algaze emphasizes his forearms and hands, as the artist did in his own paintings. Their prominence links his physical relationship to the handmade wood, leather, and metal objects surrounding him. Infante is set squarely against two static rectangles of peeling wall, its surface like a Joan Miró painting. On the photographic paper, these geometries are transformed into land and sky, with the lower half mimicking a map of continents to which only Infante has traveled through his imagination.

In *Reflections on Exile*, Edward Said wrote that exiles often recreate their disrupted lives by seeing themselves as part of another community that re-assembles them back into a whole. With his own homeland denied

him for almost forty years, the people, cities and landscape of Latin America and Spain became, for Algaze, a touchstone of identification and a deeper sense of connectedness. In the colonnades, cafés, and old stones of Cusco or Colonia, he experienced “a true labyrinth...my true home.” In pursuit of this, Algaze regularly boarded a plane for Ecuador, Peru, Mexico, or Colombia, and plunged headlong in, out, and around a maze of rural and urban scenes, narrow streets and ancient walls, mountainous landscapes and verdant fields. In 1999, he returned to Cuba for the first time in 39 years, a place he remembered as “sexy, mysterious, tropical, and taboo,” embellished by images and sounds from Hemingway and Irakere. Not quite a homecoming, the trip was nonetheless a reconnection to a set of memories, scents, colloquialisms, and urban scenes half remembered. The trip brought him full circle. He has steadily built a sum view of Spanish-speaking countries that no other photographer has done before or since.

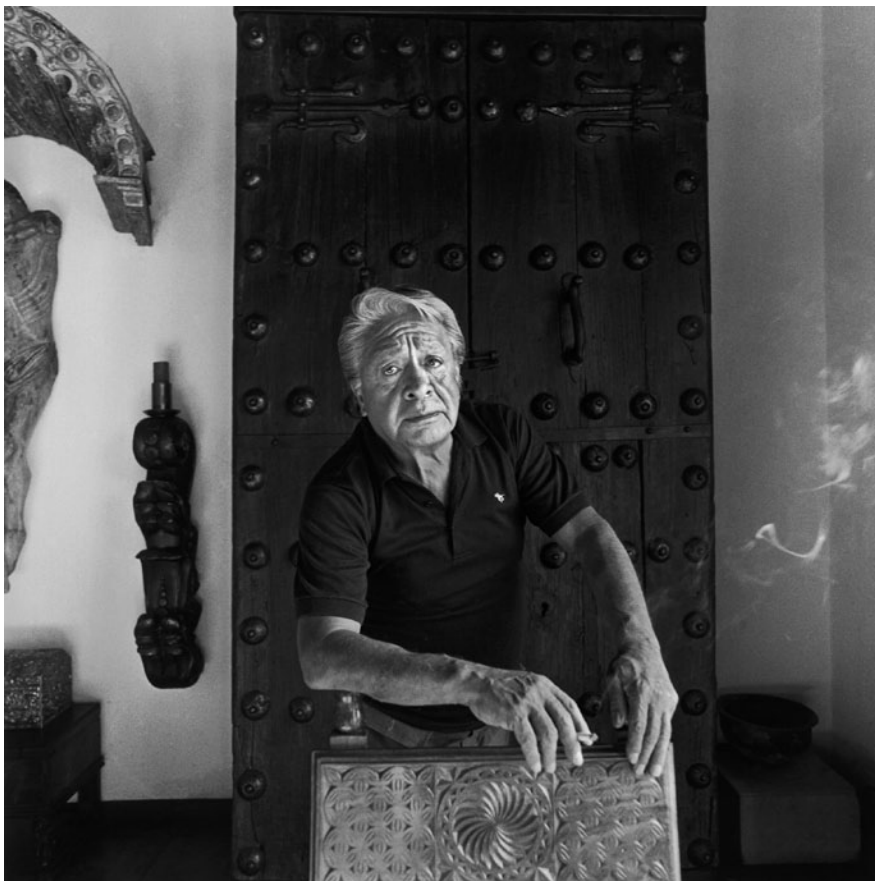


Mick and Keith

Algaze’s photography is the fruit of decades of reading, listening, and observing; the instinctual combined with the thoughtful. As an artist and a political being, a romantic as well as a realist, he was drawn, in other’s

work and in his own, to the simultaneity of outside and inside, of what the eyes saw and what the soul needed. His images are the “thing itself,” as well as stand-ins for history or endurance, not unlike the photographs of André Kertész, Walker Evans, or Jerry Uelsmann. He exhibited these photographs at Gallery Exposures, a space he opened in the 1980s devoted exclusively to photography — all the while, reading Gabriel Garcia Marquez, Graham Greene, and Paul Theroux, and, from the early 1960s onward, watching films by François Truffaut, Carol Reed, and Vittorio de Sica, directors who used wanderlust, personal history, displacement, and redemption as recurring themes.

The influence of cinema on his photography cannot be underestimated. Two films in particular, *The Third Man* (1949) and *Our Man in Havana* (1959), the former shot in Vienna, the latter in Cuba, have resonated with the photographer. In these films, the cameramen, Robert Krasker and Oswald Morris respectively, create atmospheric, on-location, black-and-white cinematography that mesmerized the young Algaze, specifically how to convey the mystery and emotion of place through light. In Algaze’s *Amanecer en Matanzas* reflected light casts haunting shadows across a town’s half-ruins where a single figure



Oswaldo Guayasamin

appears like an apparition. The mise-en-scene of *Homenaje a Titón* — a parked convertible on a narrow, port-side street, and a distant ship anchored at the vortex of the image — conjures up foreign powers, refugees, and black marketeers. As with cinema itself, Algaze’s photographs are magic vessels in which a genie lies. We touch his images with our imaginations, and whole films unfold. In another life, he was, or will be born a cinematographer.

Elegance and symmetry are also recurring alphabets in Algaze’s visual vocabulary. In *Paisaje Urbano*, Old World decorum is brought together and then set askew. A wrought iron gate and bank of trees, shot with a wide-angle lens, collapse controlled architecture and unbound nature into an echo of one another.

An open-air corner store sells brooms, with Campbell soup and V-8 juice cans neatly aligned behind a coffee grinder. An array of vertical and horizontal lines, textures, and signage pay homage to Walker Evans, as well



Amanecer en Matanzas



Homenaje a Titón

as transform the mundane into a Cubist array of space and form (*Brooms*).

Whimsy is seen in *Plaza Mayor*, where, among the heavy 19th century cobblestones, colonnade, and ornate street lamps, a man closes his eyes and turns his face like a plant toward the sun. Across from him, a woman’s downturned face is buried in her knitting. The “punctum” of the image (what Roland Barthes described as an arrow to the viewer’s heart) is a sudden breeze that blows the single strand of yarn on which she works into an elegant arch toward him.

Like Plato’s Cave, some of Algaze’s photographs employ the reflection of things rather than the thing itself. These are among the photographer’s best images, as with a couple amorously talking in the corner of a bar (*Cantina*), or Ecuadorians gathered at the public bath and open-air market in Otavalo (*Espejo Barroco*). Each is seen obliquely through reflections in large, ornate mirrors that, like the camera, consume the details of the world before them. Sometimes Algaze



Plaza Mayor



Espejo Barroco

treads close to the edge of cliché, a café in raking light, a perfectly framed diner seen from the street — the barrio version of Hopper's *Night Hawks*. But through them he asks: why do clichés endure? Is there truth in their time-honored forms that foster identification and cultural stability?

The art of Mario Algaze lies in the form he gives to the content of his imagery. Each is a combination of graceful lines, rounded forms, and single frame narratives with archetypal characters found in common places. The simple beauty of the everyday becomes profound through his framing of the irreducible particulars of domestic life. His own life holds a bit of the archetypal by way of separation, adventure, transformation, and return. His catharsis happens right there in the viewfinder through artful curiosity and readiness. He makes the camera a passport through the portal, with his democratic gaze diverting our attention away from what is divisive among us and toward what is familiar and human in our collective foray through the labyrinth.

Carol McCusker received her Ph.D. from the University of New Mexico, and is currently an independent curator, writer, and educator. For eight years, she was Curator of Photography at the Museum of Photographic Arts, San Diego, where she curated more than 35 exhibitions. She is an Adjunct Professor at the University of San Diego and UCSD, and recently won the 2011 Ansel Adams Fellowship from the Center of Creative Photography, Tucson. She was Juror for the 2010 ICP/NY Infinity Awards, and the 2010 Julia Margaret Cameron Award/UK. McCusker reviews portfolios nationally and internationally from the Lishui Photo Festival in China to Atlanta Celebrates Photography and Houston's FotoFest. She writes for B&W, Color, Communication Arts, and numerous artists' catalogues.

This essay originally appeared in the monograph *Mario Algaze Portfolio*, Di Puglia Publisher, 2010, 151 pp., 81 quadtones, \$125. ■

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MARIO ALGAZE PORTFOLIO

November 10th - January 7th, 2012

Book available: *Mario Algaze: PORTFOLIO*, \$125.00

Image: Mario Algaze, "Encuentro," Cuzco Peru, Gelatin silver print, 2002

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Walking Thunder



Cyril Christo and Marie Wilkinson: *Chyulu Bulls, Chyulu Hills, Kenya 2001*

Once there were five million elephants, but their numbers have been reduced now to perhaps 400,000. In the last quarter of the 20th century, overhunting and the ivory trade were the biggest threats to elephants' survival. While poaching for the Asian ivory trade is still a problem, ivory bans, hunting regulations, and protected areas offer some safeguards to elephants from these pressures today.

An entirely different challenge to elephant conservation now is land use. Elephants roam over vast territories — across borders and outside parks and other protected areas. As the African Wildlife Federation states: “Unfortunately, elephants often range directly through human settlements and crops, causing discord between local farmers and these big mammals. Successful conservation strategies must allow elephants to roam freely in their natural habitats while reducing crop-raiding and other conflicts between elephants and local people, and encourage peaceful co-existence.”

And the World Wildlife Fund writes: “Elephants are important be-

cause their future is tied to much of Africa's rich biodiversity. Scientists consider African elephants to be keystone species as they help to maintain suitable habitats for many other species in savanna and forest ecosystems.

“Elephants directly influence forest composition and density, and can alter the broader landscape. In tropical forests, elephants create clearings and gaps in the canopy that encourage tree regeneration. In the savannas, they can reduce bush cover to create an environment favorable to a mix of browsing and grazing animals.

“Many plant species also have evolved seeds that are dependent on passing through an elephant's digestive tract before they can germinate; it



Cyril Christo and Marie Wilkinson: *The Convergence of the Tribes, Amboseli, 2001*

is calculated that at least a third of tree species in west African forests rely on elephants in this way for distribution of their future generations.”

For years Cyril Christo and Marie Wilkinson have documented the elephants' plight, as well as their nobility and the place they hold in the traditions of native peoples. Yet that bond has been ruptured as development encroaches on the elephants' habitat. Mr. Christo and Ms. Wilkinson believe this imperils not only the elephants and those who have maintained their connection with them but all of humanity.

“Our futures are deeply intertwined,” Mr. Christo asserts, and their book, *Walking Thunder*, makes an eloquent case for this position. With some 85 stunning black-and-white photographs, an informative and often poetic introduction, and a beautiful Ndorobo fable, *Walking Thunder* is not just a picture book, but a moving visual manifesto.

As Mary Cummings wrote in an article on an exhibition of Christo and Wilkinson's work at Stony Brook's Avram Gallery in 2010, their message “is an urgent call for a renewed balance between humans and animals. It is a plea for repudiation of the plunder and commodification that characterize our modern-day relationship with wildlife, and with elephants in particular, and a return to the awe and empathy that animals in the wild inspired in our early ancestors and continue to inspire in cultures untouched by modernization.”

Stephen Perloff

Walking Thunder: In the Footsteps of the African Elephant. By Cyril Christo and Marie Wilkinson, foreword by Dr. Dame Daphne Sheldrick, (London: Merrell Publishers, 2009), \$60.00 hb.

To learn more about elephant conservation, contact Cyril Christo and Marie Wilkinson at calmwaters16@hotmail.com.

THE 2010 PHOTO REVIEW COMPETITION WINNERS

The 2010 Photo Review International Photography Competition

The Photo Review International Photography Competition for 2010 drew almost 1,600 images from 472 entrants including 19 from nine different countries — Argentina, Bangladesh, Canada, China, Germany, Guatemala, Switzerland, The Netherlands, United Kingdom, besides the United States. In all, our juror, Brian Clamp, director of ClampArt in New York City, selected 84 images by 42 different photographers for inclusion in this issue and awarded copies of SilverFast HDR Studio (\$500),

SilverFast HDR (\$300), SilverFast DC Pro for digital cameras (\$300), from LaserSoft Imaging; a \$250 gift certificate from Calumet Photographic; a 500 GB ioSafe Solo external hard drive (\$250); a 24"x50" roll of Museo Silver Rag (\$240 value); a 5 DVD set of the Calumet Image-maker series (\$200); a 20"x24" silver gelatin fiber print from Digital Silver Imaging (\$195); a \$150 gift certificate from Lensbabies; camera bags from Lowepro; and \$250 in cash prizes, including the First Prize to Lacey Terrell. And the 16 prize-winners'

works were exhibited in Gallery 1401 at The University of the Arts, Philadelphia, from October 29 to December 10, 2010.

Also, all the accepted work has been reproduced on The Photo Review website, www.photoreview.org/compete. The website also includes a series of themed exhibitions drawn from the work of other entrants: "Identity," "Panorama," "Shadows and Patterns," and "Signs."

There are many competitions today, but few with catalogues, and most photographers never get to see their photograph in a show that may be many miles away. We began The Photo Review Competition in 1985 in order to give something tangible to photographers for their efforts.

By reproducing the photographs, the work is seen by thousands of people across the country rather than by just a couple of hundred, or fewer, in just one place. The benefit of this can be seen by the fact that past winners have had their work bought by collectors, have been published in magazines like *DoubleTake*, and have been given shows in galleries because their work was seen in *The Photo Review*.

We thank all the competition entrants, each of whom will receive a copy of this issue, and congratulate all those photographers whose work was accepted. And we hope all our readers will enjoy this selection of work from across the United States and the world.



Brian Clamp Jurying The 2010 Photo Review International Photography Competition



1



2

1-2. Lacey Terrell
Los Angeles, CA
www.laceyterrell.com
OFFSET #29, New York, 2008
Chromogenic print, 18"x25"
First Prize

OFFSET #42, Hollywood, 2009
Chromogenic print, 20"x30"



3



4

3-4. Martine Fougeron
New York, NY
Tête-à-Tête series: After Prom, Gordon's Right of Passage
Second Prize

Tête-à-Tête series: After Prom, Theresa's Long Legs



5



6

5-6. Steven Beckly
Toronto, ON, Canada
stevenbeckly.com
It's nice to think that we would have made it here eventually anyways.
Chromogenic Print, 16"x24"
Third Prize

Everything Must Break To Be Beautiful
Chromogenic Print, 16"x24"



7



8

7-8. Deniz Ozuygur
New York, NY
studio@denizozuygur.com,
www.denizozuygur.com
The Moon
Chromogenic Print, 30"x20"
Fourth Prize

Stuck
Chromogenic Print, 20"x30"



9

9-10. **Sally Dennison**
New York, NY

Ingrid

Digital chromogenic print, 24"x16"
Fifth Prize

Libby

Digital chromogenic print, 24"x16"



10



11

11-12. Sarah-Marie E. Land

St. Louis, MO

Elizabeth

Archival inkjet print, 19"x15"

Sixth Prize

Catalina

Archival inkjet print, 19"x15"



12

14



13

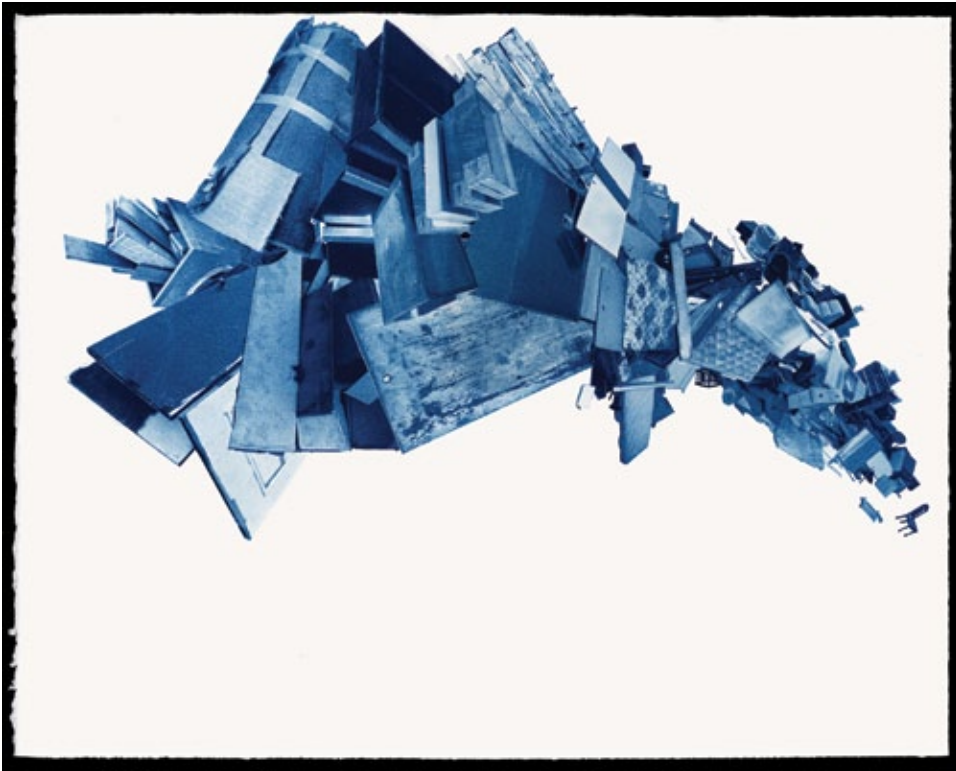


16



15





17

13-14. Davina Feinberg

Brooklyn, NY
www.davinafeinberg.com
Baby #3 — Enameled series
 Archival pigment print, 17"x17"
 Seventh Prize

Baby #7 — Enameled series
 Archival pigment print, 17"x17"

15-16. Andrea Land

Springfield, MO
Sophie
 Chromogenic print, 20"x24"
 Ninth Prize

Rafaela
 Chromogenic print, 20"x24"



18

16-17. Jennifer Williams

New York, NY
Leaning
 Cyanotype, 20"x16"
 Eighth Prize

Fight!
 Toned cyanotype, 30"x23"



19

19-20. Henrique Bagulho

San Francisco, CA

I Am the World — Office

Archival inkjet print, 9.5"x17"

I Am the World — Politicians

Archival inkjet print, 17"x12"

Tenth Prize

21-22. David Johndrow

Austin, TX

davidjohndrow.com

Silver Print Award

Anole Lizard

Platinum/palladium print, 10"x10"

Bumble Bee

Silver print, 18"x18"

23-24. Eileen Kennedy

Philadelphia, PA

www.eileenkennedy.com

Exits and Entrances

Archival inkjet print, 16"x20"

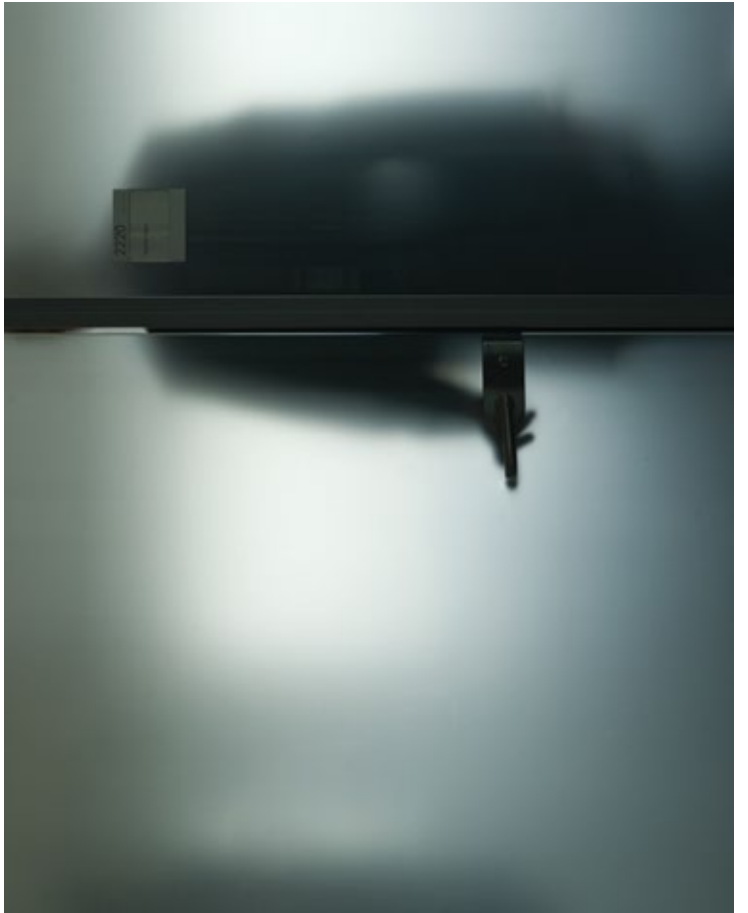
Time Books, Thirty-seven Years

Archival inkjet print, 16"x20"

Honorable Mention



20





25



26

25-26. Miranda Powell
Delran, NJ
mirandapowell19@gmail.com
When Time Dies 1
Mordançage print, 20"x16"
Honorable Mention

When Time Dies 2
Mordançage print, 20"x16"



27

27-28. Susan Barnett
New York, NY
Love Rose
Chromogenic print, 15"x10"
Honorable Mention

Budweiser
Chromogenic print, 15"x10"



28

27-28. Susan Barnett
New York, NY





33

29-30. Rita Bernstein
Philadelphia, PA

Aftermath

Hand applied silver emulsion on Japanese gampi paper, 10"x10"
Honorable Mention

Journey

Hand applied silver emulsion on Japanese gampi paper, 10"x10"



34

31-32. Amy Montali
Providence, RI

Souvenir

Archival pigment print, 30"x40"
Honorable Mention

September

Archival pigment print, 30"x40"

33-34. Joan L. Brown
New York, NY

joan@jbrownphoto.com,
www.inthefaceofaffliction.com

In the Face of Affliction #1
Archival pigment print, 28"x18.5"

In the Face of Affliction #2

Archival pigment print, 28"x18.5"





39

35–36. Katherine Du Tiel
 San Francisco, CA
www.katherinedutiel.com
The White Room (Oversized)
 Archival inkjet print, 16"x20"

The White Room (Opening)
 Archival inkjet print, 16"x21.3"

37–38. Martha Fleming-Ives
 Brooklyn, NY
Red Tights
 Archival pigment print, 20"x24"

Shower
 Archival pigment print, 20"x24"

39–40. Ara Koopelian
 New York, NY
The Inappropriate Use of Knowledge No. 3
 Digital silver print, 16"x20"

The Inappropriate Use of Knowledge No. 4
 Digital silver print, 16"x20"



40



42



44



41



43



45

41–42. Jennifer Garza-Cuen
Providence, RI
www.garza-cuen.com
Untitled — *Woman Standing*
8"x20"

Untitled — *Man Passing*
8"x20"

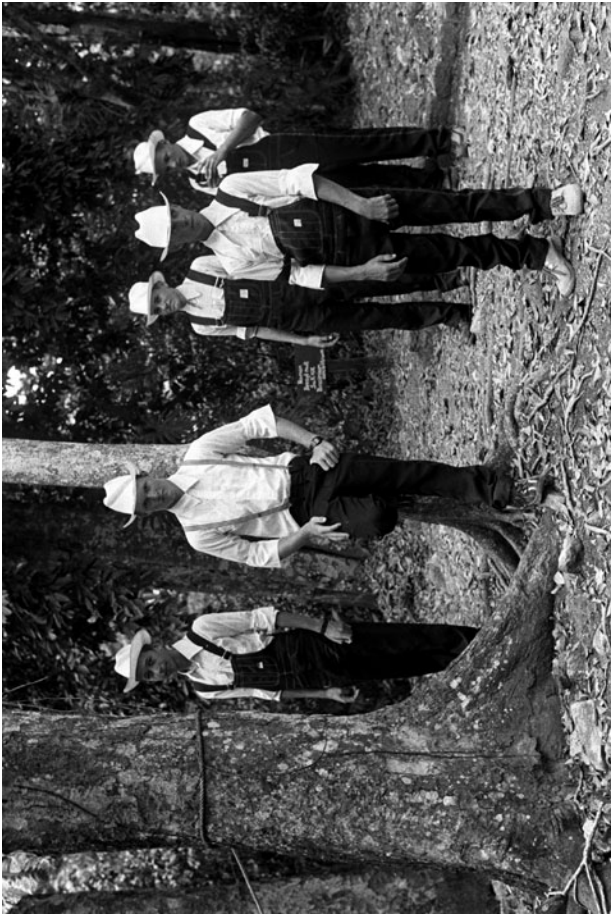
43–44. Mariette Pathy Allen
New York, NY
Gender Roles, Shanghai, China 2009
Chromogenic print, 15.5"x22"
West Lake, China, 2009
Chromogenic print, 15.5"x22"



46

45–46. Suzanne Revy
Carlisle, MA
suzannerevy.com
Stretched
Silver print, 19"x23"

Weed
Silver print, 19"x23"



47



48



49



50

- 47-48. Michael M. Koehler**
 New York, NY
Mennonite Boys on Holiday, Belize
 Silver print, 24"x36"
- Ascending, Split, Croatia*
 Silver print, 24"x36"

- 49-50. Brad Browne**
 Palmerton, PA
 bwphoto2005@yahoo.com
Before the Sermon
 Archival pigment print, 6.5"x9.75"
- Sunday Morning*
 Archival pigment print, 6.5"x9.75"

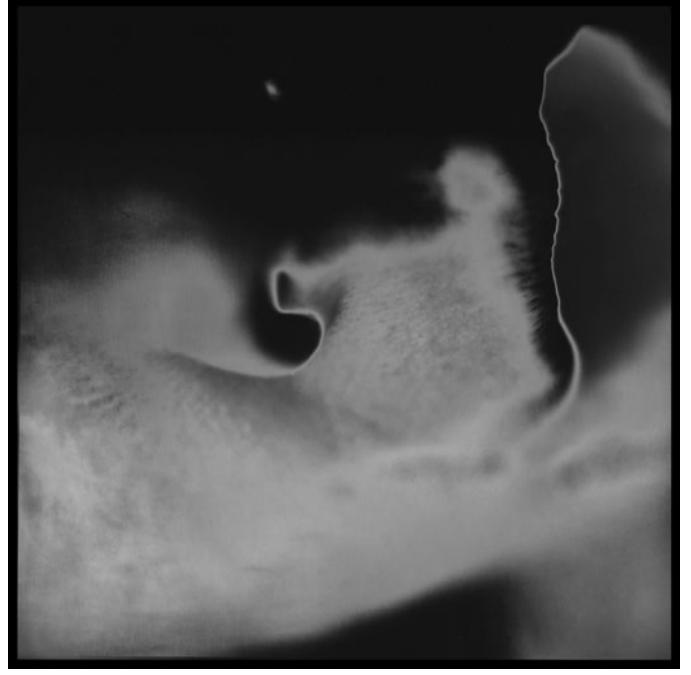
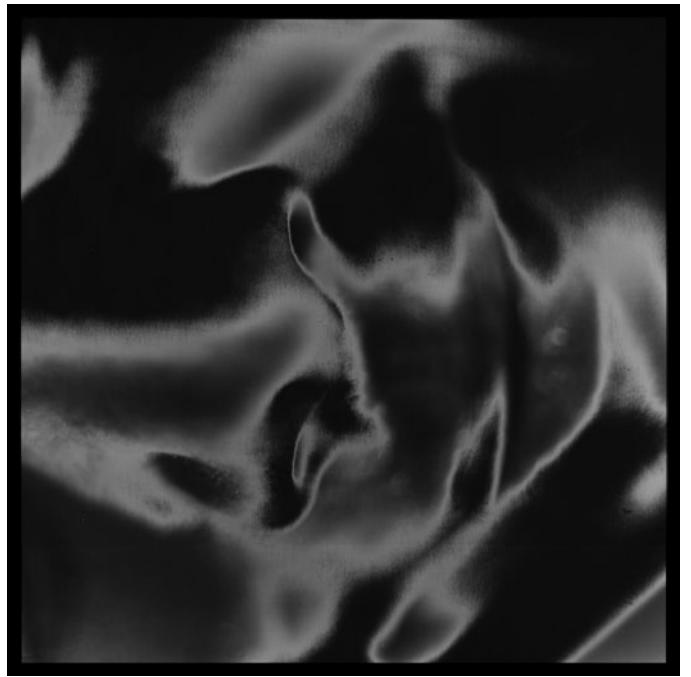
52



51



- 51-52. Nicholas Fedak II**
 Burbank, CA
 nickfedak@earthlink.net,
 www.nicholasfedakii.com
Dissolve
 Positive Kodalith transparency, 14"x11"
- Raggedy Man*
 Positive Kodalith transparency, 33"x14"





57

53-54. Mare Vaccaro

Lexington, KY
www.marevaccaro.com
Secrets
 Digital chromogenic print, 16"x20"

Valor
 Digital chromogenic print, 24"x24"



58

57-58. Christine Elfman

Brooklyn, NY
Cabinet Card #1, from the stony dress project
 Albumen print from wet plate collodion negative
 on antique card. Lifesize paper maché and plaster
 sculpture, 6.5"x4.25"

Cabinet Card #2, from the stony dress project
 Albumen print from wet plate collodion negative
 on antique card. Lifesize paper maché and plaster
 sculpture, 6.5"x4.25"





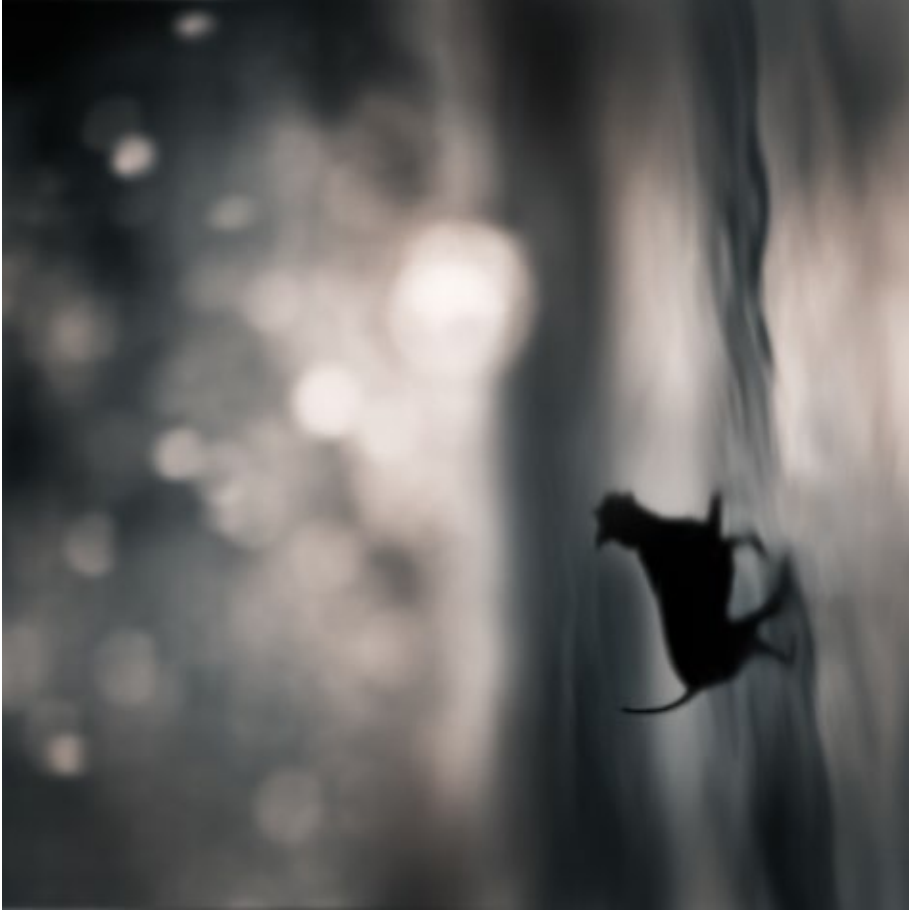
63

59-60. Rania Matar
Brookline, MA
www.raniamatar.com
Becca 19, Boston 2009
Archival pigment print, 24"x36"

Siena 17, Brookline 2009
Archival pigment print, 24"x36"

61-62. Haley Morris-Caffero
Cordova, TN
Will Power
Inkjet print, 24"x20"

Anonymity Isn't Everything
Inkjet print, 24"x20"



64

63-64. Tami Bone
Austin, TX
info@tamibonephotographs.com, www.tamibonephotographs.com
Ponderosa
Archival pigment print, 12"x12"

Sinking Sun
Archival pigment print, 12"x12"



66



68



65



67



69



70

65-66. Anne Berry
 Newnan, GA
www.anneberrystudio.com
Baboon In Window
 Archival pigment print, 15"x15"

Elephants Playing
 Archival pigment print, 15"x15"

67-68. Isa Leshko
 Houston, TX / Philadelphia, PA
isa@isaleshko.com, www.isaleshko.com
Moonie, Age 32, from the *Elderly Animals* series
 Archival pigment print, 9"x9"

Rooster, Age Unknown, from the *Elderly Animals* series
 Archival pigment print, 9"x9"

69-70. Maylee Noah
 Redmond, WA
www.mayleenoah.net
Conversation
 Archival inkjet print, 11"x11"

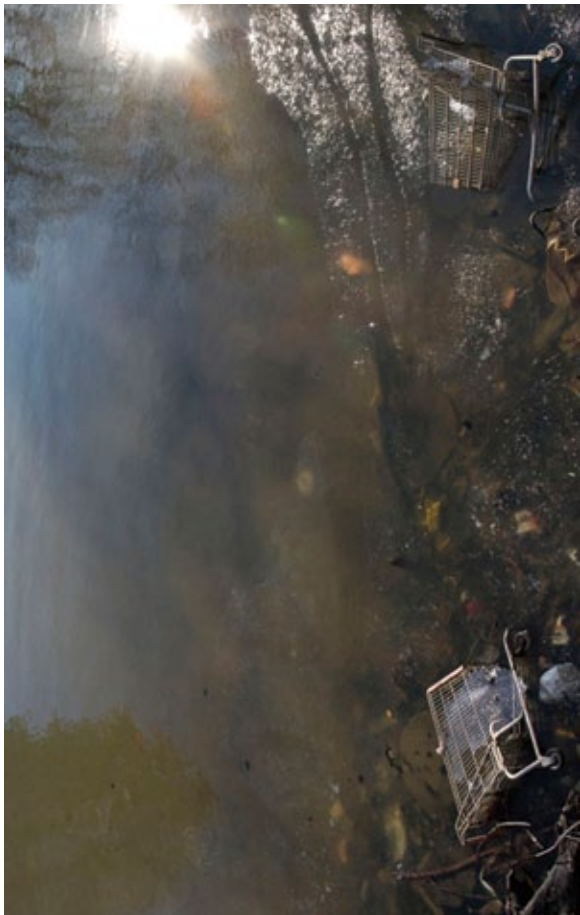
Devil
 Archival inkjet print, 11"x11"



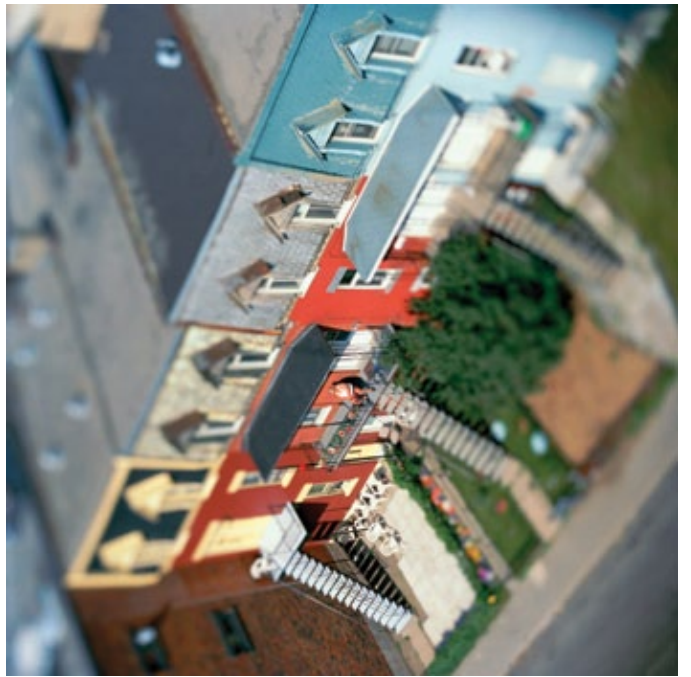
72



74



71



73

71-72. Candace Karch
Philadelphia, PA
info@bambiproject.com
Accommodations
Archival inkjet print, 17"x22"

Artificial Nature #2
Chromogenic print, 22"x22"

73-74. Toni Hafkenscheid
Toronto, ON, Canada
Man Sunanning, Montreal
Chromogenic print, 30"x30"

I-5, Portland, OR
Chromogenic print, 30"x30"

75-76. David Lambert
Berkley, MI
www.dlambertphotography.com
1/27/08 4:39pm, from the series *Seasons*
Archival inkjet print, 20"x30"

1/27/08 2:09pm, from the series *Seasons*
Archival inkjet print, 30"x20"

75



76





77



78

77-78. Kerry Mansfield
San Francisco, CA
kerry@kerrymansfield.com, www.kerrymansfield.com
Borderline Series/ Untitled No. 10
Chromogenic print, 20"x24"

Borderline Series/ Untitled No. 16
Chromogenic print, 20"x24"



79



80

79-80. Paul Wainwright

Atkinson, NH

paul@spaceforfaith.com

www.spaceforfaith.com

View from the Pulpit, Old Meeting House (1773), Sandown, New Hampshire, 2007

Silver print, 19.5"x15.5"

*Box Pews, Looking Down, Rocky Hill Meeting House (1785), Amesbury, Massachusetts, 2004, from the book *A Space for Faith: The Colonial Meetinghouses of New England**
Silver print, 19.5"x15.5"

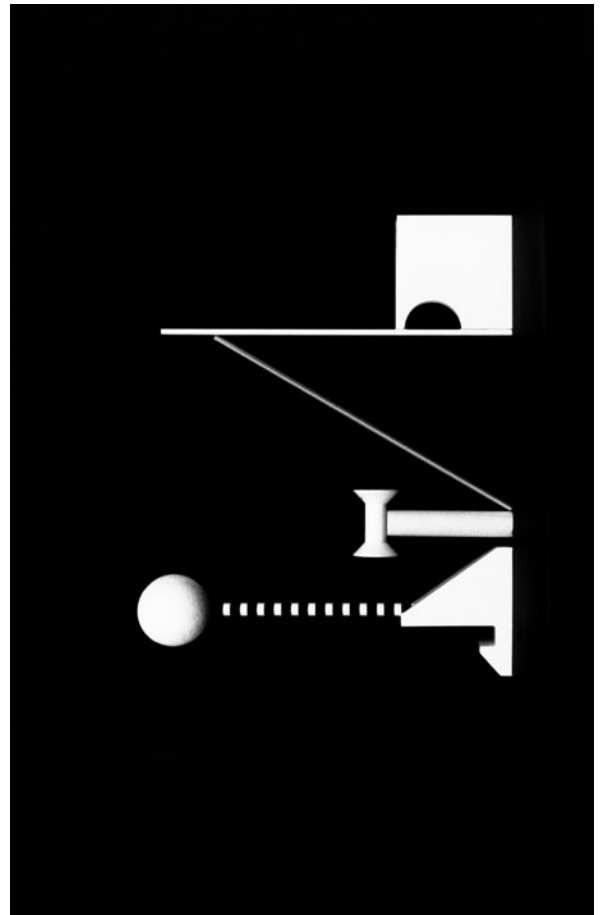
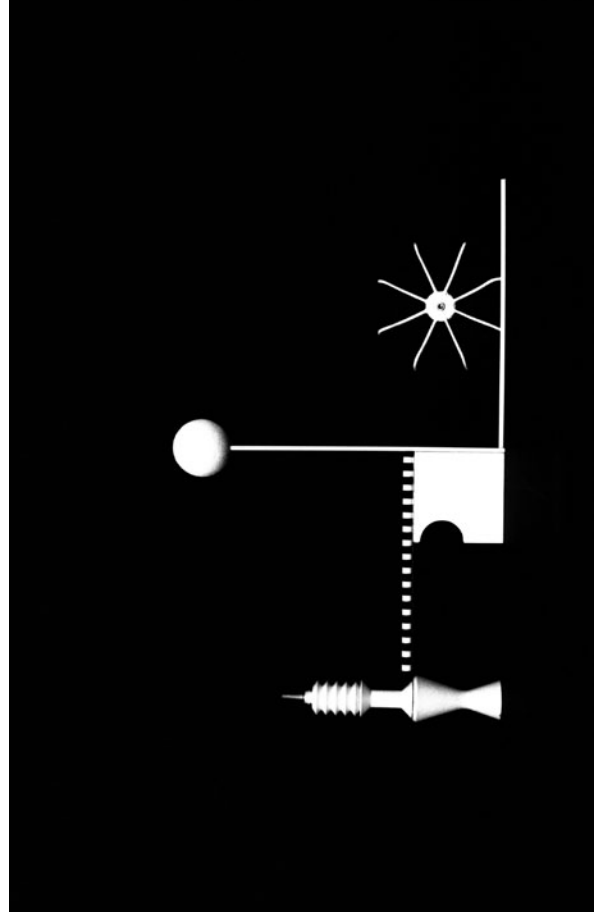


81-82. Christine Triebert
 South Newfane, VT
Shadowgraph, Stems #2
 Archival pigment print, 30"x19"

Shadowgraph, Vines #1
 Archival pigment print, 30"x19"

83-84. Bill Rauhauser
 Southfield, MI
 rauhauser@sbcglobal.net
Construction No. 1
 Inkjet print, 13"x19"

Construction No. 2
 Inkjet print, 13"x19"





Starburst: Color Photography in America 1970–1980. Edited and text by Kevin Moore, essays by James Crump and Leo Rubinfien, (Ostfildern, Germany: Hatje Cantz, 2010, 276 pages), \$75 hb.

Star light, star bright,
The first star I see tonight,
I wish I may, I wish I might,
Have the wish I wish tonight.

The lyrics to “Star Light, Star Bright,” an American nineteenth century rhyme, alludes to the fantasy of wishing on a star. According to Kevin Moore, an independent curator who organized the *Starburst* exhibition and its catalog with Dr. James Crump, curator of photography at the Cincinnati Art Museum, “Color photography of the 1970s happened in a starburst.” Well, maybe not quite. The acceptance of High Art color photography was due to a timely convergence of aesthetic, conceptual, and technical issues. Nevertheless, *Starburst* presents and examines the work of the familiar American photographers of that era, such as William Eggleston, Helen Levitt, Joel Meyerowitz, Stephen Shore, along with William Christenberry, John Divola, Mitch Epstein, Jan Groover, Robert Heinecken, Barbara Kasten, Les Krims, Richard Misrach, John Pfahl, Neal Slavin, Joel Sternfeld, Eve Sonneman, among others, in

a most thoughtful and comprehensible fashion. I highly recommend it as a salient overview and analysis about what was happening in the United States during this era.

So what does that leave me to wish for? I want to use my star wish to see a broad re-examination of this period that includes the experimental approaches to color photography, which have been continually ignored because they do not fit into the model established by John Szarkowski at the Museum of Modern Art (MoMA), which has become the standard, unquestioned history. Of the work covered, only Heinecken’s sardonically disruptive images, a product of the 1960s, truly contradict this “made in the camera” visual code exemplified by the work of Stephen Shore and William Eggleston.

Shore’s formal, smartly vague, and boringly detached work, predicated on his experiences at Andy Warhol’s Factory, helped establish a set of aesthetic principles that would play a role in defining the High Art color work of the 1970s. In a nutshell, we went from Jimi Hendrix to the Bee Gees.

The nonconformist experiments of the 1960s were pushed into the ditch to accommodate the arrival of Szarkowski’s MoMA presentation of *William Eggleston’s Guide* (1976) of bland Southern apathy and decay.* These are not sixteenth century Dutch genre moments; the most startling thing about these mundane images is their super-saturated, dye transfer printing, which only an artist having a show at MoMA could afford to have made. Most of the photographs are so ordinary and passive that it is difficult to give them a larger cultural meaning, which may have appealed to Szarkowski’s well-articulated notion of democratic perfection — the ideal that the images could be whatever you wanted them to be. Many first viewers of Eggleston’s work found them to be insular, remote, and uninspiring; only professional art critics engaged them and like most, Hilton Kramer dismissed them as “perfectly banal.”

Nevertheless, this ambiguous work, which had nothing definite to say, became indicative of what key venues would embrace for years to come at the expense of other ways of seeing.

Why moan about it now? In effect, Szarkowski’s star-making imprimatur created a McDonald’s franchise of photography, a brand if you will, which other institutions bought into, and savvy practitioners made entrees that catered to their menu. Soon there were Szarkowski chains of self-styled authentic, direct, vernacular-based photography across America, served up at the convenience of artistic and intellectual autonomy.

In theory people involved in the arts clamor about the importance of originality, but in reality the indicator as to whether any work is likely to be funded, promoted, discussed or endorsed usually comes down to how familiar it is. Major galleries, museums, publications, and art schools nurture pedigree — a certification of predictable and marketable work that protects everyone’s hipness and investments. As in the rest of the world, M-O-N-E-Y is a driving force in the arts. For each individual involved in making a new experimental work there are likely a hundred more involved in administering, selling, and reproducing established works in order to avoid the unreliable, trial and error process of creation.

Fast-forward. The fallout of such protectionism has resulted in a market of blinkered uniformity in which the same self-referential artists are rotated through an incestuous system. For instance, how many more books on Walker Evans or Andy Warhol can the franchise crank out? Barring a major find, what is left to say?

Just think how different the face of photography would be today if Szarkowski had anointed Heinecken’s multi-layered, mixed media, pornographic-based work instead of Eggleston’s straightforward, seemingly colloquial photographs? Of course such a wish would take an exploding

supernova to bring about because Heineken's work would have offended (and still would) too many people, both in its content and execution, which would have been bad for business built on product regularity.

The *Starburst* exhibition also chose not to include synthetic color works by artists now largely forgotten such as Syl Labrot or Todd Walker, even though this was an area of exploration during the 1970s. Nor did they present Heineken's much more controversial work such as *Cliché Vary Fetishism* (1974). I presume the latter was left out because they did not want a repeat of the Robert Mapplethorpe show of 1990 in which the Cincinnati Art Museum director was brought to trial on charges of obscenity for displaying sexually explicit photographs. (He was acquitted.)

The long-term result of this cultural battle over who and what gets presented to the mainline public is that instead of gazing at complex, adult issues of sexuality we get to contemplate the inside of an empty kitchen oven (oh, how existential).

The franchise insures that just about everything you see in established centers of art will resemble what is also being shown down the street. If you really want to experience what is happening on the edge of photographic practice you must look to the Underground for a sensibility not entirely based on market forces. Where are such places? Some can be found in not-for-profit spaces and collectives, such as CEPA Gallery and Light Work; others online, like Tumblr; and in small, loose groups such as *f295*. This is where innovative artists go to find and make the Good Stuff that informs the future of photographic practice.

Starburst offers a first-rate foothold into the establishment version of color photography during the 1970s. However, much research, analysis, and publication remains to be done regarding what other artists were making during this period, which may someday herald an expanded rethinking of what constitutes photo-based color practice. Stars willing, of course.

NOTES

*MoMA had exhibited color photography previously, notably Edward Steichen's "All-Color Photography; Fifty-one American Photographers" in 1950.

© Robert Hirsch

Editor's Note: I heartily agree with Robert that there is a vital alternative history of color photography to be written, as well as other alternative histories of the era in which the tastes of John Szarkowski and the imprimatur of the Museum of Modern Art dictated much of what went into the contemporary canon at that time.

However, I don't want Robert's praise for what *Starburst* is to be lost amidst his discussion of what it is not. Both the book and the exhibition, which I saw at the Princeton University Art Museum, are exemplary presentations of bodies of work that challenged the hegemony of black-and-white realism and that have had an enormous influence on the course of contemporary photography, and, for the most part, that have come to be appreciated as serious works of art deserving of their places in the history of photography.

Stephen Perloff



Helios: Eadweard Muybridge in a Time of Change. Text by Philip Brookman, Rebecca Solnit, Marta Braun, and Corey Keller (London: Steidl, with Corcoran Gallery of Art, Washington, DC, 2010), \$85.00, hb.

Helios: Eadweard Muybridge in a Time of Change places Muybridge's artistic and technical accomplishments within the context of late-nineteenth-century American and European history. This lavishly illustrated catalog,

with excellent production values, accompanies a retrospective exhibition of the same name that was organized by the Corcoran Gallery of Art's chief curator Philip Brookman. The publication features wide-ranging, first-rate essays by Brookman, Marta Braun, Corey Keller, and Rebecca Solnit that investigate and interpret Muybridge's western landscape work and his encyclopedic drive to catalog locomotion.

Through words and images, the book maps how Muybridge, who was originally a publisher and bookseller, established a reputation at the close of the 1860s as a multitasking and resourceful maker of photographic views of the American West, including Yosemite Valley, San Francisco, and Alaska, under the moniker of Helios (the sun in Greek mythology) in which he utilized pre- and post-exposure methods to generate dramatic artistic effects including clouds and moonlight.* Foreshadowing his later involvement in finding new methods of representing photographic time, he also made long, ghostly exposures of waterfalls that depict more time than the human eye can process, thus offering a visual representation on the theme of variability over time. Today, Muybridge is best known for his massive atlas of stop-action motion studies, *Animal Locomotion*, first published in 1887.

The current catalogue text recaps the familiar story about how these studies began in 1872, when railroad tycoon Leland Stanford commissioned Muybridge to photograph his horse, Occident, to determine whether it ever lifted all four hooves off the ground at once. His *The Horse in Motion* sequences, which mechanically describe and discreetly dissect action too quick for the eye to decipher, offered proof that this was indeed the case. In turn, this opened the gates of perception to his recording of motion in humans, birds, and elephants that changed the way people perceived the world and provided a catalyst for the development of motion pictures.

We also learn that long before Photoshop, one of the most influential photographers of the nineteenth cen-

ture elaborately hand-constructed the images that came to be accepted as authorities of veracity. Muybridge wanted to formulate a visual dictionary of human and animal locomotion for artists. As a technically minded artist, Muybridge was concerned with how subjects in motion looked. He took single images and arranged (collaged) them to form an assemblage that was rephotographed and printed to produce the illusion of movement. His sequencing techniques used persistence of vision to encourage the belief that the action was continuous when it was not. Muybridge chose artistic pictorial effect over a scientifically accurate and complete recording of movement, and to that end even altered the numbering system of his negatives to construct a sequence whose individual elements came from different sessions. Taking fragments and individual images, he built elaborate narrative sequences in which tiny stories unfolded.

While his constructions may not be verifiably scientific for the analysis of locomotion, Muybridge's proto-cinematic montages impacted artists, such as Thomas Eakins, who were interested in redefining the vocabulary of locomotion that lay beyond the visual threshold. His introduction of a gridded and numbered background allowed the space and time the subject traveled to be scientifically and visually defined and measured. The grid calibrated and quantified the visual data and mimicked the complete presentation sequence of each subject.

This book also points out how Muybridge's work can provide a window into gender roles of those times. In his staged photographs men perform bricklaying and carpentry while women do the sweeping and washing. Under a pseudoscientific guise, Muybridge made visible what was hidden by social convention — a masculine, voyeuristic, erotic fantasy. Muybridge produced more plates of nude women than of any other subject, covering a variety of sexual proclivities. His small action sequences of women kissing, taking each other's clothes off, pouring water down each other's throats, and smoking in the nude as well as his naked men pole

vaulting, wrestling, throwing a discus, and batting a baseball invite viewers to vicariously join in this provocative handiwork.

A close examination of the book's illustrations reveals how Muybridge used the authority of the camera to convince viewers that what they were seeing was accurate, even if it did not conform to anything they had previously seen. Each camera image enclosed a slice of time and space in which formerly invisible aspects of motion were contained. This new reality disturbed the thinking of artists who relied on "being true to nature" as their guiding force. It was clear that what was accurate could not always be seen and that what could be seen was not always factual. By showing us what was once invisible, Muybridge established that much of life is beyond our conscious awareness — what Walter Benjamin later called *optical unconsciousness* — and that much that had been accepted as artistic truth was just another word for conformity.

In due course of the text, readers can learn how Muybridge's typological archive presents physical bodies as kinesthetic machines within a gridded frame of passing time and space, which generated a proto-cinematic interplay between fixed and fluid moments. His abundantly coded building blocks of the previously invisible expressed a new way of seeing the physical attributes of time and motion by compositing the real with the imagined via photomechanical means. Along with Étienne-Jules Marey's continuous, overlapping images of locomotion, Muybridge's vast quantities of pictures (in this case numbers did matter) became flowing catalysts for the cubists and the futurists in their quest to represent modern conceptions of the interchange of bodily action and time, upending models of stability and stasis that had informed centuries of artistic practice.

Today we can see the continued aftereffects of Muybridge's pictures in DSLR cameras with 1080p video capture that could become a game-changer in how we make still photographs. As the technology advances, imagemakers could be recording high-quality, mov-

ing sequences of "indecisive moments" from which they would later pick out the decisive moment(s), which would also be subject to future revision.

Ultimately Muybridge's constructed still sequences, which simultaneously synthesized life forms and machines, remain revolutionary and affect photographic practice because they continue to make us stop, look, and reconsider a dangerous human attribute of believing in something that ain't so.

Also recommended: *River of Shadows: Eadweard Muybridge and the Technological Wild West* by Rebecca Solnit, *Gallop: A Scanimation Picture Book* by Rufus Butler Seder, plus the website www.eadweardmuybridge.co.uk.

NOTES

*In what could be a significant backstory, Weston Naef speculates whether or not Muybridge had the expertise to make these images and could other photographers, particularly Carleton Watkins, have made the photographs that Muybridge published under Helios. See Tyler Green's Modern Art Notes at <http://blogs.artinfo.com/modernartnotes/2010/06/only-on-man-the-newest-eadweard-muybridge-mystery>.

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Robert Hirsch is a former CEPA Gallery Director and a member of Light Work and *f295*. His latest book, *Exploring Color Photography: From Film to Pixels*, fifth edition, was published earlier this year. For more information about his visual and written projects visit www.lightresearch.net.

Movie Photos —The Guide to Marketing and Publicity Photography.

By Alex Bailey, (Imagebarn, 2009), \$28.80 sb., order at www.moviephotos.info/buy.htm or moviephotos-book@aol.com.

Movie Photos was a rare and unique find for me, since I have been interested in unit stills photography for some time. I stumbled across this book while researching the topic, and soon learned that it's potentially the



only one on the market. *Movie Photos* is part photography textbook, part summary of the industry of movie stills photography, part biography of the author and how he found his niche, and part picture book with exquisite and fascinating stills taken directly from the sets of major feature films.

Movie Photos tells the captivating story of Alex Bailey's move from corporate/industrial photography, through the ranks of assistant and second shooter, to landing his own jobs as a unit stills photographer. And while you learn about what technical and interpersonal skills it takes and how to use them, the reader is mesmerized by stunning images of Annette Bening, Renée Zellweger, Jude Law, Cate Blanchette, Brad Pitt, and many others. He also includes candid shots of crew and background actors, emphasizing the importance of such photos with respect to the entire publicity and documenting procedure. As an added bonus, Mr. Bailey gives pertinent details regarding the overall progression within filmmaking, from conceptualizing and assembling crew to shooting, wrapping, and marketing. Of particular interest is his supplementing of each image with such details as ISO, lens setting, shutter speed, and aperture — useful information for any photographer.

Whether the author is describing shooting on the run next to the Panaflex or positioning actors for his own special take, *Movie Photos* takes you through the life of one who uses his artistic and technical background to assist in the marketing and promotion of movies and television productions. And Mr. Bailey never lets you forget

that this is the primary purpose of the job—to work with a film's PR department, read scripts, and consult with cast and crew to get the shots that make us want to pay admission at the box office. With high production values, absorbing text, and the overall intriguing presentation of the alluring film industry, this is a book that you'll not easily put down until the end.

Gary Michael Smith

Gary Michael Smith is an editorial photojournalist in New Orleans. He can be reached at gms@garymichael-smith.com.

A Space for Faith: The Colonial Meetinghouses of New England. By Paul Wainwright (Portsmouth, NH: Jetty House, 2009), \$35.00 hb.

A Space for Faith uses elegant black-and-white photographs to explore the buildings that served as the social, municipal, and religious centers of New England's earliest towns and cities. Built by a society that originally did not distinguish between church and state, New England's meetinghouses met the needs of both and provided the setting for the birth of town-hall democracy. With the use of a large-format camera and hand-processing all images with traditional darkroom techniques, Paul Wainwright has created unique works of art that mirror the faith, the pragmatism, the aesthetics, and the workmanship of our colonial ancestors.

Carrie Anne Kelly

Body Type 2: More Typographical Tattoos. By Ina Staltz (New York: Abrams Image, 2010), \$19.95 hb.

Body Type 2, the sequel to the bestselling *Body Type: Intimate Messages Etched in Flesh*, gathers over 200 hundred new tattoos and explores the ideas and emotions behind them. Along with a stunning photography collection, this book features commentary on the letterforms as well as personal recollections by the tattooed on the motivations for their decided words. Inspiring, yet sometimes shocking, *The Body Type 2* is not only for tattoo aficionados, but also for all lovers of the written word. Beautiful

works of art, and vibrant colors are shown on every page.

C. A. K.

Route 36. Photographs by William Wylie, with a foreword by Merrill Gillfillan (Chicago: Flood Editions, 2010), \$29.95 sb.

Follow Route 36 across the Kansas prairie with this series of fifty-four photographs, capturing the region's strong light and registering detailed textures within its vast spaces. Cottonwood trees, twisted by the wind, break up the expanses, conveying a sense of scale and vertical life. Moving through this collection of dark, abandoned buildings and dry, rolling landscape, we come to recognize this tension between obsolescence and natural beauty as a characteristic of the region and its moment in history.

C. A. K.

The Sound of Two Songs. By Mark Power, essays by Gerry Badger, Wojciech Nowicki, and Marek Bieczyk (Brighton, UK: Photoworks, 2010), £40.00 hb.

The Sound of Two Songs is the result of Mark Power's love affair with Poland. Determined to show a sharp contrast between decay and the aspirations of the country, Power became transfixed while undertaking a one-month project for a 2004 Magnum commission. However, he believed his initial investigations only scraped the surface of a country approximately the same physical size as the other nine new EU members added together. Because of this, he made approximately 2,000 large-format, 5x4-inch negatives. As Power moves you from photograph to photograph, he describes the changing social values of a country caught between the past, the present, and the future, both in terms of attitudes and of the contradictions in its landscape. Power's use of color and framing are outstanding.

C. A. K.

Furthermore. Fraenkel Gallery (San Francisco: Fraenkel Gallery, 2010), \$65.00 hb.

Completing its third decade, the Fraenkel Gallery carefully selected a

variety of images through a span of approximately five years. At the start, these images hardly seem to share a thing, but result in creating a collection having its own character. While paging through *Furthermore*, you'll be delighted to see brilliant work from renowned photographers such as Diane Arbus, Edward Steichen, and Walker Evans, to name a few. While each photograph and its photographer may differ, they are brought together through careful selection to create a gallery, invoking many moods.

C. A. K.

The Last Good War: The Faces and Voices of World War II. By Thomas Sanders (New York: Welcome Books, 2010), \$45.00 hb.

In *The Last Good War: The Faces and Voices of World War II*, readers are faced with a brilliant collaboration of historic stories told from a variety of American soldiers, sailors, marines, and airmen who fought long and hard for the safety of their country. Whether they were volunteers or draftees, their stories portray courage, hardship, sacrifice, and determination. Two million World War II veterans still live today, but as each day passes fewer and fewer remain. *The Last Good War: The Faces and Voices of World War II* is an attempt to savor these powerful stories and historical facts. Their past offers us a lasting and powerful perspective on today's world and defines the true price of freedom.

C. A. K.

A Procession of Them: The Plight of the Mentally Disabled. By Eugene Richards (Austin: University of Texas Press, 2009), \$45.00 hb.

A Procession of Them: The Plight of the Mentally Disabled is an up-close and personal look into the lives of the institutionalized mentally disabled. Each photo takes you into that moment in time, and truly allows you to not only see but also feel the emotion, frustration, happiness, or sadness of that person. At almost an uncomfortable glance, you can truly take a moment and relate to the emotions expressed. *A Procession of Them* is a photoessay portraying the feelings of

these human beings, while showing the viewer that they in fact are human beings.

C. A. K.

In My Mother's Footsteps. By Yishay Garbasz (Stuttgart: Hatje Cantz Verlag, 2009), €45.00, \$70.00 hb.

British-Israeli photographer Yishay Garbasz uses a bulky, large-format camera "to force herself to slow down." Her project *In My Mother's Footsteps* is an exploration of the inheritance of memory as well as a healing process. Garbasz's mother was born in Berlin in 1929 and fled from the Nazis with her family to Holland in 1933. In 1942, at the age of fourteen, she was incarcerated and deported to Westerbork, then to Theresienstadt. Via Auschwitz-Birkenau, she arrived in Christianstadt and was sent in April 1945 on one of the infamous death marches to the Bergen-Belsen concentration camp, where she was liberated by British forces. In the making of this project, Garbasz traced her mother's path for a year, often on foot, over long distances. The large camera forced her to spend time at each location, letting the image come to her, opening herself and the lens to what was there, admitting her own vulnerability. The photographer was able to present the series to her mother, who died just a short while after its completion.

Neues Museum. By Friederike von Rauch and David Chipperfield (Stuttgart: Hatje Cantz Verlag, 2009), €29.80 hb, signed copy €45.00.

Berlin-based photographer Friederike von Rauch uses an analog camera to produce her images of landscapes and buildings. The poetic, lucid photographs in her latest project document the restoration the Neues Museum, centerpiece of the Museum Island in Berlin, which was badly damaged during World War II. The British architect David Chipperfield was commissioned to transform the ruin back into a functional museum. His plans were controversial, but the spectacular results show that he was right. Starting from a conservational approach, Chipperfield preserved the

neoclassical lines while at the same time creating modern spaces of amazing elegance. Friederike von Rauch accompanies the exciting final stage of the renovation work, capturing David Chipperfield's determination to reveal historical breaches while reconciling them with the demands of a contemporary museum.

The Smaller Majority. By Piotr Naskrecki (Cambridge: Harvard University Press, 2007), \$35.00 hb, \$27.50 sb.

In over 400, full-color photographs, Piotr Naskrecki brings us eye to eye with the smaller majority — the 99 percent of animal life that is smaller than a human finger. *The Smaller Majority* takes us on an unforgettable visual journey into the often-overlooked world cloaked by leaf, camouflaged on the surface of a rock, or even trapped underfoot. These organisms, many captured by camera here for the first time, are critical to the biodiversity of the tropics and to the life of our planet.

Still: Cowboys at the Start of the Twenty-First Century. By Robb Kendrick, essay by Marianne Wiggins, afterword by Jay Dusard, (Austin: University of Texas, 2008), \$50.00 hb.

In *Still*, Robb Kendrick presents an eloquent collection of tintype cowboy photographs taken on ranches across fourteen states of the American West, as well as in British Columbia, Canada, and Coahuila, Mexico. The photographs reveal the rich variety of people who are drawn to the cowboy-ing life — women as well as men; Native Americans, Mexican Americans, and African Americans as well as Anglos. Both an evocative work of art and a documentary record, *Still* honors the resilience of modern cowboys as they bring traditional ways of living on the land into the 21st century.

To the Holy Lands: From Mecca and Medina to Jerusalem. By Alfred Wieczorek, Michael Tellenbach, and Claude W. Sui (New York: Prestel Publishing, 2009), \$60.00 hb.

To the Holy Lands takes readers on an historic journey to areas consid-

ered sacred to Islamic, Christian, and Jewish religions through the photographs snapped by the medium's pioneers in the nineteenth century. Images of Jerusalem, Jericho, the Dead Sea, Bethlehem, Nazareth, Beirut, Damascus, Mecca, Medina, Mount Ararat, and other important cities and sites — many never before published — reveal the first encounter between the then-nascent art form and lands unfamiliar to most of the world.

Picture Paradise: Asia-Pacific Photography, 1840–1940s. By Christian A. Peterson (Seattle: University of Washington Press, 2009) \$26.95 sb.

Picture Paradise chronicles the transmission and adoption of new developments in photography from Europe to the Asia-Pacific region. It is the first survey of the early photography from this diverse region that covers India and Sri Lanka, Southeast and East Asia, Australia, New Zealand and the Pacific Islands, and the West Coast of North America. It includes pioneer local photographers as well as European photographers working in

the region and reveals the rich heritage and the many outstanding achievements of the first century of photography in the Asia-Pacific region. *Picture Paradise* features over seventy photographs and albums ranging from gemlike daguerreotype portraits through the revolution in the mass production of views and portraits on paper made possible by the wet-plate and dry-plate glass negative-positive process, and on to the modern era of small format film cameras and photojournalism.

Through the Lens: Creating Santa Fe. Edited by Krista Elrick and Mary Anne Redding (Albuquerque: Museum of New Mexico Press, 2009), \$50.00 hb.

From the 1850s to the present, photography has been an effective medium for exploring, documenting, and promoting the great frontiers of civilization. *Through the Lens* provides an historical and contextual perspective on how photography has played an important role in documenting and shaping Santa Fe's image. Selected images from more than one hundred noted

photographers are reproduced, including early masters William Henry Jackson, Ben Wittick, and John K. Hillers, alongside Ansel Adams, Edward Weston, Laura Gilpin, Paul Strand, Lee Friedlander, and Paul Caponigro.

Seeing Beyond Sight. By Tony Deifell (San Francisco: Chronicle Books, 2009), \$24.95 hb.

Seeing Beyond Sight is a book of photographs taken by teenagers with limited or no sight. *Seeing Beyond Sight* documents how educator Tony Deifell taught his blind students to take pictures as an innovative, multi-sensory means of self-expression. Their intuitive images are surprising and often beautiful. Complementing the photographs are the students' own words explaining what the process and images mean to them. This is a rare book of visual art and an educational resource that speaks with inspirational power, not only to the visually impaired community, but also to anyone who has ever considered what it means to see. ■



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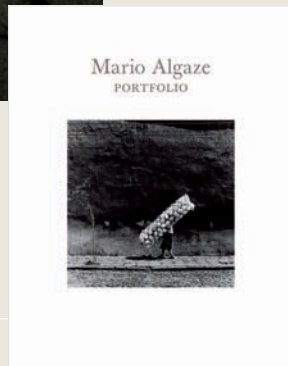
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Mario Algaze and wife/assistant, Maria Consuelo examining a press sheet during the printing of their new release, "Portfolio."



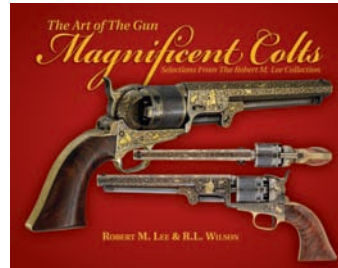
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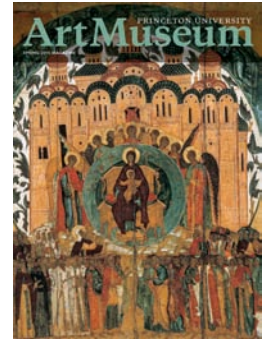
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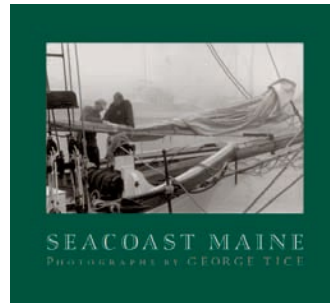
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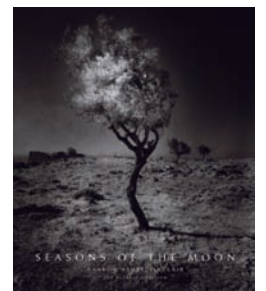
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