2002 Summer Catalogue
CARLOS DIAZ

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Sculpture by James Brems

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2002 Summer Catalogue
Volume 24, Number 2, June 2002

Summer is here! While publishers finalize their Fall lists, we have the chance to offer the best photography books of the late-Spring and Summer season. As you know, photo-eye takes great pride in offering through our mail-order catalogue the best fine art photography books to have just hit the market. You will find monographs in the front half of the catalogue, while anthologies, essays, technical guides, and nude-studies fill the latter half. Interspersed throughout are publisher’s advertisements containing books that we stock. Just jot down the photo-eye catalogue number (Cat#), head to photoeye.com to place your order, or call our toll-free number and speak with our helpful staff. The cover image for this issue is Lake Street (The Loop), Chicago © Thomas Struth, 1990, from the new monograph published by Yale University Press (see p. 15 for a review of Struth titles). It is reprinted with permission from the publisher. To place an order, call toll-free 800-227-6941, or email orders@photoeye.com. Sale prices good through 08/30/2002. Signed books are extremely limited.

Pentti Sammallahti
In many respects, Pentti Sammallahti is a modern-day nomad, an itinerant photographer who records lands and peoples as he comes upon them. One of the most distinguishing elements of his work is the inclusion of animals—they wander into his photographs, lounge about, run around, and disappear as naturally as they appeared. This substantial new monograph—the first by an American publisher and already out-of-print—contains an excellent cross-section of his panoramic work, including two vertical panoramas that are printed on a separate, oversize sheet along with the accompanying text. This insert, integral to the book, has been signed by the artist. Sammallahti’s work is represented by photo-eye Gallery; to see more visit photoeye.com. Nazraeli, Tucson, 2002. 48 pp., 30 duotones, 10x17”.

Cat# TR098H Signed/Hardbound $75.00

Paul Caponigro: New England Days
Text by Aprile Gallant.
The art of the landscape photograph has a rich, long-standing tradition in this country. The early adventurer photographers—like Carleton Watkins and Timothy O’Sullivan—passed on their legacy to such seminal photographers as Ansel Adams and Edward Weston. Paul Caponigro imbided the heartfelt awe of Nature of those two previous generations, but adds a sensibility of spirit that is unmistakable. The images that appear in this new volume, his first in six years, were chosen by Caponigro himself, and are quintessentially New England. Included are older, unprinted images as well as new work, along with a sprinkling of classic images.

David R. Godine, Boston, 2002. 80 pp., 60 duotone illustrations, 9¾x8¾”.

Cat# GO039H Signed/Hardbound $40.00

Emmet Gowin: Changing the Earth
Text by Jock Reynolds, Philip Brookman, and Terry Tempest Williams.
Occasionally, in the presence of great work, one is moved to the core in a way that is difficult to describe—joy and quietude, mixed with an almost prayer-like awareness. Gowin’s images contain such power. His attentiveness to the land is of such a unique quality as to be otherworldly. The land responds to his aerial gaze, offering it’s erosion marks, bomb scars, and horizon line as a lover would her body. Stunning tritone reproductions fill this monograph which surveys his aerial photographs from the mid-80s through the late-90s.

Yale Univ. Press, New Haven, 2002. 128 pp., 108 quadtones, 10½x12½”.

Cat# YU043H Signed/Hardbound $50.00

August Sander: People of the 20th Century
Text by Susanne Lange and Gabriele Conrath-Scholl.
At the time of the conception of his sweeping cultural work, People of the 20th Century, August Sander had already been photographing for over 20 years. Born in 1876, Sander was a prolific recorder of all aspects of life in Germany during the first half of the twentieth century, but it is his typological work on the people of Germany for which he is most known. Sander divided his subjects into seven distinct groups and, though he worked regionally, he thought universally. Staying faithful to Sander’s underlying ideas, this new edition appears in seven volumes, addressing each of the major divisions of his work. By consulting numerous original documents and other sources, the authors have succeeded in producing the most comprehensive and accurate edition to date.

Harry N. Abrams, New York, 2002. 1400 pp., 700 duotone illustrations, 8½x11¼”.

Cat# AB253H Hardbound $195.00 Sale $165.75

Orders: 800-227-6941 www.photoeye.com info@photoeye.com
Manuel Alvarez Bravo: 100 Years, 100 Days

Born on February 4th, 1902, Manuel Alvarez Bravo—the greatest Mexican photographer of the twentieth century—celebrated his centenary just months ago. This monumental tome is a volume in tribute to the artist, grandly conceived as a place for reflection on his moving, poetic images, all chosen and edited by Bravo himself. It is perhaps the most beautiful book ever published on his work, using lush paper and exquisite reproductions. Only 1000 copies were printed in English and few copies remain. An added treat to the images are the numerous, brief texts of praise and encouragement from artists, writers, and photographers around the world, including these moving sentiments by Edward Weston. “But no matter why I have them [the prints], I must tell you how much I am enjoying them. Sincerely, they are important,—and if you are a new worker, photography is fortunate in having someone with your viewpoint. It is not often I am stimulated to enthusiasm over a group of photographs.” Madrid, 2001. 247 pp., 100 tritone illustrations, 12½×13½”.

Cat# ZB975H Hardbound $150.00

Walker Evans: Polaroids

Text by Jeff L. Rosenheim.

Walker Evans needs no introduction; he stands as one of the seminal photographic figures of the 20th century, influencing generations of photographers during and after his lifetime. In 1973, the Polaroid company placed in his hands an innovative new product, the SX-70 camera, and offered him unlimited film. The immediacy and conciseness of the Polaroid images fascinated Evans, who was always searching for a means of translating his vision into reality. This beautiful little book, bound in silver cloth with a 1:1 Polaroid image of Evans tipped onto the front, reproduces the last images of his life. Scala Publishers, New York, 2001. 336 pp., 265 color illustrations, 8x10”.

Cat# PK675H Hardbound $30.00 Sale $35.95

Elinor Carucci: Closer

Carucci’s work is first and foremost about the nuclear family, but also touches upon the related topics of intimacy and mortality. Her parents, grandparents and spouse are the central players, each of whom she portrays gently but unflinchingly in her images. Her color photographs work with a definite color palette, regardless of whether or not this was intentional; there is a mesmerizing quality to the serene blues and vivid reds set against the myriad tones of bare skin. Carucci was the recipient of the International Center of Photography Young Photographer Award for 2001 This is her first monograph.

Chronicle, San Francisco, 2002. 120 pp., 90 color illustrations, 11x9½”.

Cat# CI151S Softbound $27.50
Cat# CI151H Hardbound $40.00

Gregory Crewdson: Twilight

Text by Rick Moody.

The work Crewdson has made in the past four years—after the Hover series—strives to confuse one in a thoroughly seductive manner. The definition for ‘twilight’—that time of day after the sun has set but during which it is still light—also contains the allusion to a ‘magical hour of transformations.’ Crewdson’s elaborately staged color pieces are theatrical; they act out a story where the normal and paranormal gently, mysteriously collide. Harry N. Abrams, New York, 2002. 112 pp., 70 color illustrations, 11½x10¾”.

Cat# A824SH Hardbound $35.00

Ralph Eugene Meatyard: The Family Album of Lucybelle Crater and Other Figurative Photographs

Text by James Rhem.

“Originally published in 1974 by the Jargon Society and long out of print, The Family Album of Lucybelle Crater is the best-known body of Ralph Eugene Meatyard’s work. At once comic and tragic, grotesque and beautiful, the series of 64 images features his wife, Madelyn, in a hag’s Halloween mask together in each with a different friend or relative in a transparent mask...Critic and scholar James Rhem has worked closely with the archives in the photographer’s estate, as well as directly with his surviving family members to reconstruct Meatyard’s original, and unrealized, intentions for the publication of this project.”—the publisher. DAP, New York, 2001. 128 pp., 100 duotone illustrations, 9¼x10¼”.

Cat# PK677H Hardbound $45.00
William Eggleston

Born and raised in Memphis, Tennessee, Eggleston continues to call Memphis home; indeed, he is proud to live and work in the South, a region that has figured prominently in his color photography. This beautiful new monograph was published in conjunction with an exhibition organized by the Cartier Foundation for Contemporary Art in Paris. It reproduces this retrospective show in its entirety, a total of 146 photographs—both color and black-and-white—that span his career of 30 years. The text includes an edited list of solo and group exhibitions, a bibliography, and a brief interview.

Cat# NT117H Hardbound $40.00

Robert ParkeHarrison: The Architect's Brother

A 2nd edition with new images! The fantastical, constructed landscapes—born of the active mind of this imaginative photographer—speak of both the horror of humanity's carelessness with our land and the hopefulness that we can change our own ill-fated actions in the world. This second edition of ParkeHarrison's best-selling, first monograph contains 13 new, unpublished images. The book has been changed just slightly, now bound in a rich, black cloth and clearly stating second edition on the colophon page. An absolutely gorgeous production. The first edition is out-of-print.

Twin Palms, Santa Fe, 2002. Unpaged, 65 tritones, 11¼×13¾″.

Cat# TT111H Hardbound $60.00

Lee Friedlander: Kitaj

Text by Maria Friedlander and R.B. Kitaj.

Lee and Maria Friedlander’s friendship with the British painter Ronald Brooks Kitaj began in 1970 when Lee and Kitaj both served as visiting lecturers at UCLA. Maria’s description of the ensuing decades-long friendship is touching for its openness, and important for the first-hand viewpoint she offers into both Lee’s and Kitaj’s lives. Kitaj now stands on the threshold of his septenarian anniversary, having weathered the grief and tumult of the death of two wives, to all outward appearances a white-bearded man with hearing aids. But that’s the impression if you start at the back of the book. Start at the front, take the few minutes needed to read Maria’s opening remarks, and then simply pay attention to the relentless march of age, worn by an individual who is curious and assured, inquisitive and concerned. It is obvious that we all age, but as can be seen in Friedlander’s images of this close friend, one can do so honestly, gracefully in fact. Fraenkel Gallery, San Francisco, 2002. 120 pp., 96 duotone illustrations, 9½×9¼″.

Cat# PK744H Hardbound $45.00

Martin Parr

Text by Val Williams.

This Martin Parr retrospective is rich in the wit and color that Parr’s work is best known for, but also offers the first serious assessment of the career of this major contemporary photographer. Parr combines an urge to document with a bemusement about social behavior. Author Val Williams, a distinguished writer and curator, considers his better known later work in the context of his full career and in so doing shows how Parr’s photographs have highlighted political and social change over the last thirty years. Phaidon, Harrisburg, 2002. 352 pp., 400 color and 150 black-and-white illustrations, 11½×9¾″.

Cat# PI084H Hardbound $75.00 Sale $67.50

Marco Breuer: S M T W T F S

Text by Lynne Tillman, Adam Klein, and others.

When one first opens this handsome, black slipcased, spiral-bound book—and assuming nothing is known about the work—the sense is that there has been an awful mistake. “This is no photography book!” But the joy of realizing that all images were made on standard, gelatin-silver photographic paper is well-worth the initial confusion. Breuer creates these exquisite, Tobeyesque abstractions by directly exposing the paper to light and heat, as well as materials like spit, blood, nail clippings, Windex, jello, beer, mold, kitchen matches, bomb fuses, and hot coals. This gorgeous little catalogue contains a second volume of writings and reflections on Breuer’s work by numerous authors, tucked into the back cover. Roth Horowitz, New York, 2002. 116 pp., 32 color and 17 tritone illustrations, 6½×9¼″.

Cat# PK757H Hardbound $50.00
Jungjin Lee: Beyond Photography

Text by Anne Wilkes Tucker and Youngjune Lee.

One of the first things one notices about Lee’s prints is their size—they are unusually large. Lee uses Liquid Light—a liquid gelatin silver emulation—to cover large sheets of handmade Korean rice paper onto which she enlarges her negatives. The results are stunning. The images are obviously photographic but the combination of print size and paper texture gives the work a presence rarely found in photographs. Of particular note are her Pagodas pieces. Measuring roughly 2 x 6 ft, these isolated spires of rural Korean pagodas act as archetypal forms of sacred geometry.


Cat# ZB981S Signed/Softbound $45.00

Joyce Tenneson: Wise Women

Joyce Tenneson is world-renowned for her ethereal, insightful portraits that personify the divine feminine—portraits which evoke both power and mystique. For this volume of new work, Tenneson traveled extensively around the United States, photographing women who are over 65 years old, in a conscious effort to dispel the myth that growing older is a time of decline. The result is, as the subtitle affirms, ‘A Celebration of Their Insights, Courage, and Beauty.’ Bulfinch, Boston, 2002. 144 pp., numerous black-and-white illustrations, 7½×10”.

Cat# BF183S Softbound $19.95
Cat# BF183H Hardbound $40.00

Jerry Dantzic’s New York: The Fifties in Focus

A student of Alexey Brodovitch, Dantzic has freelanced for all of the major publications, including The New York Times, Life, Time, Look, and Vanity Fair. His early black-and-white work of New York in the 50s epitomizes the romance and vibrancy of that era—swing clubs, Coney Island, Times Square on New Years Eve, Orchard Street, and young lovers. His rediscovery and the ensuing monograph bodes well for a more accurate history of photography of the middle of the 20th century. Edition Stemmle, Switzerland, 2002. 160 pp., 120 black-and-white illus., 10×13”.

Cat# ES082H Hardbound $65.00

Paul Jasmin: Hollywood Cowboy

Text by Sofia Coppola and Grazia D’Annunzio.

Jasmin fled his native Montana in 1954 and set out to create a life of artistic pursuit in 1950s Paris. His work, in both color and black-and-white, explicitly aims to re-create an era of post-war American romanticism that is generally extinct, a time when sensuality rather than sexuality reigned. Bruce Weber, a close friend and confidant, has written, “You never know where Jazz is going to take you... His photographs reflect his life on a grand scale past.” This first ever monograph is handsomely designed, lushly printed, and a perfect showcase for Jasmin’s work. Arena Editions, Santa Fe, 2002. 152 pp., 102 duotone and 32 color illustrations, 8½×11”.

Cat# AE049H Hardbound $50.00 Sale $45.00

Uta Barth: MOCA Catalogue

This book faithfully reproduces the long out-of-print catalogue to Barth’s first major museum exhibition, held at MoCA, Los Angeles, in 1995. Over the past several years, Barth’s work has steadily gained recognition. Her seductive, blurred photographs of interiors suggest a lack of subjects, emphasizing the fact that architecture—and by implication, photographs—are containers of information. Only 100 copies of the gorgeous limited edition were produced, each containing a hardcover and slipcased version of the catalogue. These limited editions are signed and numbered to 100. See p. 17 for a listing of the Deluxe Lt. Ed. which comes with a print (limited to 45 copies). St. Ann’s, Los Angeles, 2002. 56 pp., 24 color illustrations, 8½×9¾”.

Cat# PK765S Softbound $30.00
Cat# PK765L Signed/Limited Ed. $100.00
NAZRAELI PRESS

Outskirts by Todd Hido
This stunning new book by Todd Hido is a perfect companion volume to his first title, *House Hunting*, which was named “Best First Monograph of 2002” by Photo-Eye. Hido’s large-format color photographs of suburbia convey an aura of loneliness, mystery and isolation while managing, at the same time, to exude comfort and even warmth. *Outskirts* opens with an introduction by the eminent writer Luc Sante. Printed in a First edition of 2,000 casebound copies. 14 x 17, 56 pages, 26 four-color plates.
Cat# TR106H Signed/Hardcover $75.00
Cat# TR106L Deluxe Edition $750.00

Drop of Dreams by Toshiko Okanoue
In 1950, while studying fashion drawing in Japan, Toshiko Okanoue had no confidence in her ability to draw and claimed to know almost nothing about the history of art. Working with scissors, paste and a stack of lifestyle and fashion magazines, she cut out the photographs that – in her own words – “fit my dreams.” Seen at the time as “a contemporary version of Alice in Wonderland,” they are perhaps most remarkable for what they represent: a young Japanese woman’s perception of the Western way of life at mid-century. Published to coincide with an exhibition of Okanoue’s collages at the Museum of Fine Arts, Houston. 9 x 11, 72 pages, 63 four-color plates.
Cat# TR104H Hardcover $50.00

Lana by Terri Weifenbach
Terri Weifenbach has received international acclaim for her gorgeous, vividly colored landscape photographs. Weifenbach creates images based on seemingly unexceptional pastoral scenes that become extraordinary through her masterful presentation of their subject matter. The images for this, the artist’s third monograph, were made in Lana, a small Italian village resting in the mountainous South Tyrol. Printed in process color on matt art stock, this elegant clothbound book features a tipped-in cover plate and is published in a first edition of 2,000 copies. Also available: a special edition of 50 copies featuring an original print on the front-cover, numbered and signed by the artist. 9 x 12, 72 pages, 35 four-color plates.
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Changing the Earth
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Thomas Struth
1977-2002
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Max Kozloff
New York:
Capital of Photography
Cat# YU045H $50
John Coplans: A Body
Coming to photography in his late fifties—the time of life that Plato associates with philosophy—Coplans brought along a wealth of experiences, including years as a painter, magazine editor, and museum director. His photographs of his body stem from an intellectual curiosity cultivated over his 80+ year life. The results are concerned with, and illustrate, the importance of ‘seeing,’ of a repeated gazing at something that is at once so very familiar, and yet which holds such great mystery.

Cat# PY0052H  Signed/Hardbound  $60.00

Adam Bartos: Kosmos
A Portrait of the Russian Space Age
Text by Svetlana Boym.
‘The words ‘beginning of the Space Age’ were not spoken by any of us. There were the contribution of journalists. In the evenings, all of us poured out onto the street, away from the light sources, and awaited the appearance of the quickly moving, pale asterisk that we had thrown into the sky.’—Svyatoslav S. Lavrov. Bartos’ subtle yet riveting color photographs re-create that childish excitement and fascination associated with the space programs of the mid-20th century. This is not a sweeping overview but rather an intimate gaze. Princeton Architectural Press, New York, 2002. 176 pp., 94 color illustrations, 11×9½”.

Cat# PP008H  Hardbound  $44.00  Sale  $36.00

Joel Sternfeld: Walking the High Line
Text by Adam Gopnik and John Stilgoe.
Along the western edge of Manhattan runs a derelict, 1.3 mile, two-story elevated railroad track, from Thirty-fourth Street to Gansevoort Street. Sternfeld has been photographing the shades of the seasons for the past year now, creating a record of a now somewhat controversial piece of land. “It’s more of a path than a park,” he said one recent afternoon at the beginning of a traverse. “Central park is really cosmetic in many ways. This is a true time landscape, a railroad ruin. The abandoned place is the place where seasonality resides. These little shoots—see this! This is the real look of Spring...This”—he gestured around the old track bed—“is what Spring in New York actually looks like when it’s left up to Spring.”—from the essay by Adam Gopnik. New York, 2001. 55 pp., 24 color illustrations, 10½×8¾”.

Cat# PK778H  Hardbound  $30.00

Ron Haviv: Afghanistan. The Road to Kabul
Photographs by Ron Haviv. Text by Ilana Ozernoy.
The name Ron Haviv may not be familiar to you (yet), but his images have been shaping the public’s perception of war and conflict over the past two decades. He has covered strife in Africa, the Gulf War, fighting in Russia, and anarchy in the Balkans. His first book met critical acclaim and was featured in an interview with him on National Public Radio. His work from Afghanistan, shot following the tragic events of September 11, is the subject of this boldly designed book. de.MO, Millbrook, 2002. 160 pp., numerous color illustrations, 12×10¼”.

Cat# ZB982H  Hardbound  $45.00

Shirin Neshat
Shirin Neshat is an Iranian woman living in self-imposed exile in the United States. Anyone who is peripherally familiar with contemporary photography is aware of the impact and respect Neshat’s work has garnered in recent years. Her willingness to address issues traditionally taboo in her native country is both noteworthy and bold, yet always tasteful and diplomatic. Several slight catalogues, produced by various galleries and museums, have been featured on these pages but this is the first book that documents her entire artistic production, from the early black-and-white photographs to her chilling and metaphorical films. Charta, Milan, 2002. 160 pp., 90 color and 70 black-and-white illustrations, 9½×11”.

Cat# PK762S  Softbound  $31.95
This book will expose everything of myself.
This is my dying will of my sixty years.
It is a testament which reads:
photography is love and death

The first title in our new TASCHEN limited series is Araki, an enormous and unique book with a print run of only 2,500 copies. The subject is Japanese photographer Nobuyoshi Araki, a man who talks about life through photographs. His powerful oeuvre, decades' worth of images, has been pared down to about 1,000 photographs and comprise the ultimate retrospective collection of his work. Known best for his intimate, snapshot-style images of women often tied up with ropes (kinbaku, Japanese rope-tying art) and of colorful, sensual flowers, Araki is an artist who reacts strongly to his emotions and uses photography to experience them more fully. Obsessed with women, Araki seeks to come closer to them through photography. His work is at once shocking and mysteriously tender.

Using two cutting-edge procedures in printing technology—color separations and reproductions in Aniva, and the Novatone treatment for the duotones—the state-of-the-art reproductions in the book are hardly distinguishable from the original prints made by Araki himself. This exquisite book is bound in pink cloth with endpages that reproduce a gorgeous Japanese print pattern. A must for the discerning collector!
Bill Jay: *Bill Brandt*
Cat# TR099H $35

Julien Coulomminier & Freddy De Vree
*Soleil Con Coupe*
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Yuki Onodera
*How to Make a Pearl*
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For photo information contact Karena Watt: 415.345.7575
Paul Strand: Tir a’Mhurain
The Outer Hebrides of Scotland

Text by Catherine Duncan and Basil Davidson.

“The decision as to when to photograph, the actual click of the shutter, is purely controlled from the outside, by the flow of life, but it also comes from the mind and the heart of the artist. The photograph is his vision of the world and expresses, however subtly, his values and conviction.”—Paul Strand. For three months in 1954 Strand and his wife Hazel traversed the island of South Uist, off the west coast of Scotland. This new edition of a classic masterpiece contains rare never before published images from that early body of work. Aperture, New York, 2002. 128 pp., 105 duotone illustrations, 9½×11¼”.

Cat# AP453H Hardbound $40.00 Sale $36.00

William Henry Fox Talbot:
Traces of Light

In 1834 Fox Talbot began experimenting with light-sensitive silver salts which eventually led to his invention of the positive-negative photographic process that is still used today. The Museo Nacional Centro de Arte Reina Sofia, one of Spain’s premier art publishers, has teamed up with another incredible Spanish publisher to produce this exquisite, scholarly volume on Talbot’s work. Actar, Barcelona, 2002. 384 pp., 300 duotone illustrations, 8½×10½”.

Cat# PK743H Hardbound $64.95

Frank Armstrong: Rock, River & Thorn
The Big Bend of the Rio Grande

Text by Roy Flukinger.

The southwestern border of Texas and Mexico is formed by the Rio Grande river which exits New Mexico, heading across the Chihuahan desert towards the Gulf. At one point, it abruptly arcs northward before curving again to the south, creating a pocket of landscape known as the Big Bend. For over 25 years Frank Armstrong has been visiting this region, slowly and carefully coaxing from his camera rich black-and-white images that speak of the grandeur and isolation of this region. Calgary, 2001. Unpaged, 45 tritone illustrations, 12×12”.

Cat# ZB964H Signed/Hardbound $60.00

Christopher Steele-Perkins: Fuji

In the middle of the 19th-century, master Japanese printmaker Katsushika Hokusai produced a volume of woodcuts entitled Thirty-Six Views of Mount Fuji, a copy of which became the impetus behind Steele-Perkins’ most recent monograph. Steele-Perkins was struck by the wealth of descriptive information on those who lived in the vicinity of Fuji contained in the famous prints by Hokusai. This handsome monograph represents the fulfillment of his decision to create a modern version of the famous book, a 21st century view of life in Japan under the shadow, and always within view of, the iconic Mount Fuji. Umbrage Editions, New York, 2002. 132 pp., 110 color illus., 10×10”.

Cat# PY056H Hardbound $45.00

Mario Cravo Neto: Laroye

Neto’s most recent work is essentially a celebration of life—life that embraces the vibrant sensuality of the physical but never neglects to pay homage to, and even search longingly for, the presence of the spiritual. The word laroye is a Yoruba greeting to the god Esu, invoking his presence and powers. Neto’s native city of Salvador is one of Brazil’s largest urban centers and home to the Yoruba candomble, a religious practice of the African diaspora in Brazil. It is the perfect backdrop for his photographic sensitivities to color and human activity. In his acknowledgements, Neto thanks “all friends of the Axe Opo Aganju, for their friendship, patience and trust in the invisible dimension that makes the artist’s work sublime.” A perfect summation for his approach to life. Rio de Janeiro, 2001. 184 pp., 141 color illustrations, 19½×15¼”.

Cat# PK693S Softbound $55.00 Sale $49.50
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William Eggleston’s Guide
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Lee Friedlander At Work
Cat# PK781H $55

Garry Winogrand
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Bliss
Cat# PK786H $49.95

Boris Mikhailov
Salt Lake
Cat# PK787H $65

D.A.P./Distributed Art Publishers
New York
The proximity of self in the work of THOMAS STRUTH

tographs, the calmness of the gaze—inherited, or at least encouraged, by the Becher’s—serves as a counterpoint to the geometric chaos that meets the eyes.

Ingrained in the German psyche is a longing for archetypes—think August Sander, Karl Blossfeldt, the Bechers—that has informed much of the artmaking of the 20th century. Not unaware of this tendency, Struth has personalized it. Still (The Monacelli Press, 144 pp., 7 b&w, 45 color illus., Cat# ZB796H, $50) is a beautiful production that is a cross-section of his various bodies of work, exemplifying the sensitive tension existing between the universals and particulars of his work.

In 1991, Struth was commissioned to decorate a new hospital in Winterthur, Switzerland. He settled on producing one large-scale landscape and two additional images of individual plants and flowers for each room. He photographed in the immediate surroundings of the town and the hospital, thus metaphorically inviting those surroundings inside. Thirty-seven rooms were completed in this manner, and are reproduced in Dandelion Room (D.A.P., 184 pp., 108 color illus., Cat# PK663H, $45).

One of the more esoteric of the publications available on Struth comes from his primary German gallery, Galerie Max Hetzler. This slim, oversized catalogue features seven photographs, all of which are from the American West, and won photo-eye’s Best Exhibition Catalogue award for the year 2001. (16pp., 7 color illus., Cat# SM159S, $29.95).

Struth’s newest project consists of photographs taken in jungles and forests around the world. The title of this work, “Paradise,” (Schirmer Mosel, 56 pp., 24 color illus. Cat# SM162H, $65) alludes to “the disappearance of the social debate about utopia,” something he laments deeply. Though certain images seem an outright celebration of the beauty of nature, they each present a moment of profound quiet. Indeed, Struth’s tendency to keep his projects ongoing speaks to the need, on the part of the audience, to refrain from quick conclusions about this artist’s complex yet soothing photographs.

—Darius Himes
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### Limited & Collector’s Editions

#### Kenro Izu:
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“Presidents should see these photographs. Members of Congress should see them. Military strategists and merchants of weapons, sowers of land mines and brewers of lethal chemicals should meditate on them. They are pictures of a global array of once-noble cultural monuments reduced by time, natural erosion and human misadventure to the barest of all ruins.” — New York Times. Deluxe clamshell box; signed and numbered copy of *Sacred Places*; a toned platinum print, 12x10" (pictured above), each signed and numbered by the artist. *Arena Editions, Santa Fe, 2001. 180 pp., 100 tritone illustrations, 12x10".*

Cat# AE044H Hardbound $600.00

#### Todd Hido:
**Outskirts Limited Edition**

Hido’s *House Hunting* (Cat# TR077H $100) was given our Best First Monograph award just this past Spring, and it is such a pleasant surprise to see this companion volume published so quickly upon the heels of that first, critically acclaimed book. Of Hido’s nightscapes, Mary Hull Webster of *Artweek*, had the following to say, “Photography is arguably the most accomplished art form of the moment, and one of its most intelligent practitioners is Todd Hido.” The limited edition is set at a mere 25 copies, and comes with a signed and numbered color print (image above) housed with the book in a beautiful clamshell box. *Nazraeli Press, Tucson, 2002. 56 pp., 26 four-color illus., 14×10″.*

Cat# TR106L Limited Ed. $750.00

#### Adam Fuss:
**My Ghost Signed Trade & Limited Edition**

Photograms of swirling smoke and a child’s lace dress; a flock of birds exposed to the subtlety of photographic paper; daguerreotypes of butterflies and swans. These are the subjects of Fuss’ work, each of which revolves around the theme of death, loss, and a certain fleetingness of life. An unheard-of nine-color printing, coupled with exquisite papers, lends the work a sensuousness that makes this book itself a work of art. Signed copies of the trade edition are available. The limited edition of 150 copies is signed, numbered, and slipcased. *Twin Palms, Santa Fe, 1999. 48 pp., 26 tritone and four-color illus., 11×15″.*

Cat# TT085H Signed/Hardbound $90.00
Cat# TT085L Limited Ed. $250.00

#### James Turrell:
**Infinite Light Essays by Robert E. Knight, Debra L. Hopkins and Valerie Vadala Homer.**

A highly enigmatic intellectual-cum-philosopher, James Turrell is one of the most important artists working today. After leaving graduate school in 1966, Turrell acquired a natural crater in desolate northern Arizona and set about exploring light as the principle material of his art. He has stated that, “We are dwellers at the bottom of the ocean of air. We create the color and shape of the sky. It does not exist outside the self.” This exquisite, black slipcased ‘book,’ containing four mini-portfolios, examines several of his projects from around the world, including his life-long work at Roden Crater. *Scottsdale Museum of Contemporary Art, 2002. 58 pp., 46 color illustrations, 11½×11½″.*

Cat# PK774H Hardbound $200.00

#### Uta Barth:
**MOCA Catalogue Deluxe Edition**

‘If I were asked to name the chief benefit of the house, I should say: the house shelters daydreaming, the house protects the dreamer, the house allows one to dream in peace...Before he is “cast into the world,” as claimed by certain hasty metaphysics, man is laid in the cradle of the house.”—Gaston Bachelard. Barth’s color photographs of interiors are seductive, as dreams are; more about impressions and unclaimed space than about any thing in particular. The Deluxe Edition of this reissue comes with a print (image above) mounted to archival Baltic Birch and is limited to 45 copies. The book is hardbound and is housed in a box with the print. *St. Ann’s, Los Angeles, 2002. 56 pp., 24 color illus., 8½×9¼″.* Few copies remain!

Cat# PK788L Deluxe Ed. $1500.00

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Ansel Adams: Divine Performance
Photographs by Ansel Adams. Text by Anne Hammond.
Photo historian Anne Hammond provides a detailed discussion of the artistic influences upon Adams as well as carefully studying his artistic development over the years. “Rocks, trees, clouds, lights and storms comprising the vast Divine Performance in which we live”—Ansel Adams, Portfolio IV. Yale, New Haven, 2002. 192 pp., 80 black-and-white illustrations, 8x10”.
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New York: Capital of Photography
Text by Max Kozloff.
Arguing that modernity was essentially defined by photographers working in New York City—beginning with Stieglitz at the dawn of the 20th century up to Nan Goldin and Larry Fink at the end of it—Kozloff also examines the fact that many of them were Jewish. One of the uniting threads of their work is a concern with social conditions, either explicit, as with Lewis Hine, or indirectly, as seen in the work of Louis Faurer. This beautifully illustrated essay contains a wealth of work spanning a range of styles and artists.
Yale, New Haven, 2002. 208 pp., 114 duotone and 17 color illustrations, 9x12”.
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Teaching Photography: Notes Assembled
Text by Philip Perkis.
Perkis explains in his brief introduction that the teaching of photography, something he has worked at for nearly forty years, “provides no sure, measurable result.” He is quick to get us started on a different foot, right from the outset, by discounting the quantifiable. Quantity does not reign here, for the goal is a new type of vision, a receptivity to light, both physical and metaphorical. These notes, assembled for our benefit, are as important as they are humbly presented; a true gift.
OB Press, Rochester, 2001. 76 pp., 5½×9½″.
Cat# ZB921S Softbound $25.00

Man Ray’s Montparnasse
Photographs by Man Ray. Text by Herbert Lottman.
Montparnasse, on the Left Bank of Paris, is virtually synonymous with artistic innovation, radical social movements, and notorious affairs. The author weaves a fascinating history of this fabled Quarter of Paris by focusing on Man Ray, the renowned photographer, who was there to document it all. The highly readable text connects the various movements and traces the intimate relationships amongst some of this century’s most influential artists and thinkers, while the images provide a visual history of the individuals.
Cat# AB251H Hardbound $29.95 Sale $26.95

Publishing Photography
Text by Dewi Lewis and Alan Ward.
A photo-eye bestseller! By the publisher of Ed van der Elskin’s Hong Kong and Martin Parr’s Last Resort comes this comprehensive guide to photo book publishing. From its thorough overview of the book business to tips for working with a designer, Publishing Photography is the most practical guide yet written for photographers interested in breaking into the book market. Dewi Lewis, Stockport, 1999. 152 pp., 6x9½”.
Cat# ZB433S Softbound $24.95
Visions from America
Photographs from the Whitney Museum of American Art, 1940–2000
Sybil Wolf et al.
Presenting the highlights of the Whitney Museum’s renowned photography collection, this book reveals the wide range of styles and subjects in portraying the ever-changing fabric of American society.
208 pp., 71 color and 95 duotone illus.
Hardcover. Cat.#: PX036H, $45

The Other Face
Metamorphoses of the Photographic Portrait
Edited by Cornelia Kemp and Susanne Witzgall
The book examines the unlimited possibilities of portraying the human face in photographic portraits through superb examples from the work of leading photographers and expert commentary.
English/German edition
176 pp., 90 color and 90 b/w illus.
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Some Trains in America
Andrew Gross
Fashioned after a railroad car, this original photography book presents stunning panoramic images of trains, railroad yards, and landscapes in America.
156 pp., 120 color illus.
Hardcover. Cat.#: PX035H, $45

The Portfolio Series
This affordable, magazine-style series on historical and contemporary photographers has recently changed its title and image, but not the great concept which still drives it. Each issue is devoted to one photographer and presents a cross-section of their entire oeuvre. The back pages are reserved for exhibition announcements and photography book reviews. A minimum of ads are scattered among the first and last pages.
Stern Spezial Fotografie, Hamburg, 2002. 96 pp., numerous color and b&w illus., 7¼ x 11¼".
Call for other available issues.
Photographers, Writers, and the American Scene: Visions of Passage
Text by James Enyeart.
In 1995, James Enyeart, Director of the Marion Center for Photography at the College of Santa Fe, commissioned 35 photographers to produce work from then until the year 2000. This major travelling exhibition, which also includes the work of 20 writers, is currently on view at the Museum of Photographic Art in San Diego, and will circulate around the country over the next three years. *Arena Editions, Santa Fe, 2002. 288 pp., 118 duotone and 76 color illustrations, 9½×10¾”*. **Limited copies signed by Enyeart.**
Cat# AE047H Signed/Hardbound $50.00

Whitney Biennial 2002
Curated by Lawrence R. Rinder.
Since its birth in 1932, the Whitney Museum of American Art has nurtured contemporary artistic production. A regular feature of the American art scene, the Biennial hosted by the Whitney is now in its seventy-first year. The catalogue to this important event was designed by Pentagram, one of New York’s (indeed, the world’s) premier graphic design agencies. Vera Lutter’s haunting negative camera obscura images and Janine Gordon’s emotionally charged images of raucous gang members and punk rockers, are among the many photographic works included. *Whitney Museum, New York, 2002. 292 pp., numerous color and b&w illustrations, 8×10”*. 
Cat# AB257H Hardbound $49.95

Photography’s Antiquarian Avant-Garde: The New Wave in Old Processes
Numerous contributing photographers. Text by Lyle Rexer.
For the past quarter century, many photographers have been returning to the first principles of their image-making medium, favoring experimentation and visual energy over digital complexity and the rigors of formalism. This highly anticipated anthology reproduces work by a cross-section of contemporary artists using traditionally 19th-century photographic processes. Images by Adam Fuss, Sally Mann, Laurent Millet, and Zoe Zimmerman (a photo-eye Gallery artist), are mixed with many lesser-known photographers; an excellent resource and well printed. *Harry N. Abrams, New York, 2002. 160 pp., 120 color illustrations, 9½×11½”*. 
Cat# AB246H Hardbound $49.95 **Sale** $44.95

Iturbide, Rai, Salgado: India Mexico Vientos Paralelos
Text by Jean-Claude Carriere and Natalia Gil Torner.
The three photographers included in this compelling anthology are Graciela Iturbide, Raghu Rai, and Sebastião Salgado. Each of these world-renowned photographers has worked in both Mexico and India at various points in their career, drawn to similar themes and issues in the geographically disparate locales. *India Mexico contains a portfolio on each artist comprised of work from both countries. A handsome and important comparison among three great photographers. Madrid, 2002. 191 pp., over 100 black-and-white illustrations, 9¾×13”. In Spanish and English.*
Cat# ZB976H Hardbound $45.00

Blink: 100 Photographers. 10 Curators. 10 Writers.
Following in the groundbreaking style set in *Cream* and *FRESH CREAM* (on contemporary art) and *10x10* (on contemporary architecture), BINK provides an up-to-the-minute, global overview of contemporary photography by presenting the work of 100 rising stars. They have been selected by 10 world class curators, each proposing 10 photographers who they consider to have emerged and broken new ground in the last five years. Each photographer (arranged A-Z) is featured over two double-page spreads, which show numerous examples of their work alongside an explanatory text by the selecting curator and biographical information about the photographer. The curators have also chosen texts by 10 writers which they feel illustrate the cultural context surrounding the photography. *Phaidon, London, 2002. 448 pp., 480 color and 320 black-and-white illus., 13¼×8½”*. 
Cat# P1082H Hardbound $75.00
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Steep Lane Baptist Chapel, 1978
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Masao Yamamoto first began exhibiting work in America during the mid-1990s. He has steadily gained in international stature and acclaim, in part to the staunch support of Nazraeli Press who has recently published a second monograph of the artist's images. This monograph, however, is not a book—it’s an 18 foot long scroll housed in an exquisite wood and plexiglass box (46 four-color illustrations, Cat# TR.091H, $85). The scroll as a vehicle for presentation is perfectly suited to Yamamoto's work, in effect acting as a substitute for the gallery wall. I recently had the pleasure of attending an opening of Yamamoto’s work in Santa Monica, CA. The artist and his wife, Reiko, were in attendance from Japan, and in addition to speaking briefly with him about his work, I was afforded the opportunity of seeing his original prints, and their presentation in an exhibition space, for the first time.

Upon entering the gallery, one comes to appreciate the insight of publishing this work in scroll form. Yamamoto, in collaboration with his wife (and at times others), arranges the prints on the walls much as one would a collage. Each exhibition, therefore, becomes an intimate response to the physical space of the gallery.

When the first scroll begins to unroll—likewise, when entering the exhibition space—one is immediately engaged, or at the very least one feels beckoned. Many of the prints are small and one must literally move in close to the work in order to make out the content of the images. This movement and proximity of the audience to the work is a direct parallel activity to the original act of seeing. We, the audience, are mimicking Yamamoto who, at the moment he clicked the shutter, was himself audience to the world. As a person, Yamamoto is deeply engaged with the world around him. He is literally and metaphorically very close, and by encouraging the audience to step in closer themselves, he imparts a sense of what it is like to be attentive, to truly see.

I asked the artist about this attentiveness, and though he replied that he is loath to try and describe his work in words (“I believe it would mean little if my works could be perfectly explained by words.”), he offered the following thoughts. “I live everyday, feeling deities in all and sundry, trying to always be in appreciation of them. Perhaps this is the aesthetic of my life. And since photography for me is equivalent to the very basic living necessities, such as food and sleep, this aesthetic applies to that of my photography. Though I am not sure if this is any kind of ‘philosophy’...What originally had been produced in the process of my enjoying life through ‘the search after beauty’ was, at some point, sublimated into something worthy of presentation to you and other viewers.”

The goal of Yamamoto’s work is hinted at in the titles that have been used on each monograph—Nakazora most recently, and Box of Ku for his first book. Ku is a word that can imply ‘nothingness’. The spiritual implications such a word carries is advanced further with the title, Nakazora, meaning “the space between sky and earth, or emptiness.” Clearly, for Yamamoto, the goal rests beyond the purview of the mere physical, yet the use of photography to pursue that goal is treacherous. The treacherousness stems from an inherent characteristic of the medium; photography’s ability to perfectly render surface detail can lead to a superficial fascination with such detail that equates to a spiritual bereftness. Yamamoto has avoided this pitfall, employing the rightful sensuousness of the physical as a means for quiet meditations on the divine.

On some level, his approach to subject matter is ambiguous. Things in themselves are not seen as the desired end, but rather the placement of things in the universe—the arrangement and re-arrangement of which produces untold stories—remains the motivating factor. Speaking of this interconnectedness—couched in terms of the Unknowable Reality—a 19th century Persian poet has said the following. “Every created thing in the whole universe is but a door leading into His knowledge, a sign of His sovereignty, a revelation of His names, a symbol of His majesty, a token of His power...”

Yamamoto’s first monograph, A Box of Ku (46 four-color illustrations, Cat# TR.040S $50) is a gorgeous collection of such tokens and symbols, gleaned from the world in which he moves. We see a pool of tadpoles, a display of fireworks above the city horizon, a dog immersed in shadow, and a youthful arm holding a branch against the summer sky. Each of these particular moments stand as indicators of the universal principles which surround us, weaving an undeniable connectedness of all life.
The Journal of Contemporary Photography: Volume V, Strange Genius

Strange Genius returns to the anthology format of the first two critically acclaimed volumes in this sweeping, elegant series, inspired by Stieglitz’s Camera Work journal. This is the first volume to include full-color images in all three editions. A wide range of international artists and writers give voice to the many fascinating directions of contemporary photography, not to mention the impeccable production values upheld throughout. 21st Journal of Contemporary Photography, South Dennis, 2002. Unpaged, 60 tritone and four-color illus., 11×14”.

Call for details about these two collector’s editions.

The Russian Avant-Garde Book, 1910–1934

Edited with text by Deborah Wye and Margit Rowell.

In June, MoMA in Midtown New York closes for 2 years to undergo extensive renovations. The final exhibitions, still on view as this is being written, are the monumental Gerhard Richter retrospective (Cat# PK734H, $75) and the Russian Avant-Garde Book show. Neither should be missed. But if you do miss them, buy the catalogues. The Russians featured in the book show—including El Lissitzky and Alexandr Rodchenko—were phenomenal photographers, designers, and dreamers. The excitement engendered by the pure enthusiasm and hope for life that was so redolent at the beginning of last century is nearly palpable when wandering around the displays at MoMA, as well as by flipping through the pages of this handsome catalogue. New York, 2002. 304 pp., 594 color and 62 black-and-white illus., 9¾×9¾.”

Cat# PK779H Hardbound $65.00

Taken by Design: Photographs from the Institute of Design, 1937–1971

The founder of Chicago’s Institute of Design, Laszlo Moholy-Nagy, boldly proclaimed that “The enemy of photography is the convention....the salvation of photography comes from the experiment.” His vision of a modern image-based vocabulary flourished at what was initially called the New Bauhaus, and which eventually became revered as the Institute of Design. Numerous books have traced the careers of the many influential architects and graphic designers who were trained by the school; some of the great photographers it produced have gone neglected. That situation is remedied by this important volume. Art Institute of Chicago, Chicago, 2002. 272 pp., numerous color and black-and-white illustrations, 8½×12¼.”

Cat# UC054S Softbound $45.00

Sale $38.50

The Faces of Photography: Face to Face with 50 Master Photographers of the 20th Century

Photographs and interviews by Tina Ruisinger. Text by A. D. Coleman and Ted Croner.

All of the portraits in this handsome book were produced by Tina Ruisinger, a talented photographer with a subtle, sensitive approach. She has created a virtual history of photography, providing intimate images and interviews with 50 master photographers. These individuals—including Mary Ellen Mark, Duane Michals, and Arnold Newman—have provided us with some of the most compelling photography of the century, yet are themselves rarely in front of the lens. In this moving collection we are allowed access to their homes, but more importantly, their minds. Edition Stemmle, Zurich, 2001. 160 pp., 200 duo-tone illustrations, 9½×13¼”.

Cat# ES073H Hardbound $65.00

Kiss the Dark: Contemporary Japanese Photography

Text by Kasahara Michiko.

Tokyo’s Metropolitan Museum of Photography has brought together eight of Japan’s most celebrated contemporary photographers (including Watanabe Go, Kobayashi Shinichiro, and Koie Makiko). At least four examples of each photographers’ (often most recent) work is presented here and introduced in an essay by curator Kasahara Michiko. The photographers have also contributed an intimate reflection of their artistic motivations and the intention of their work. Tankosha, Kyoto, 2000. 165 pp., numerous color and black-and-white illustrations, 7½×9½”.

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**Digital Book Design and Publishing**

Text and photographs by Douglas Holleley.

A highly informative and extremely useful book, *Digital Book Design and Publishing* contains a wealth of information for anyone who is interested in the book form or publishing in general. While not addressed specifically to photographers, it contains substantial information directly applicable to many in the photography community. Holleley extensively addresses image-scanning pitfalls, typography issues, and the use of QuarkXPress for the overall design. A much-needed volume and welcome addition to all photography libraries.

*Elmira Heights, 2001. 316 pp., numerous color and black-and-white illustrations, 8½×10½″."

Cat# RT003S Softbound $39.95

**Polaroid Manipulations: SX-70, Transfer, and Digital Prints**

Photographs and text by Kathleen Thormod Carr.

From the author of the best-selling *Polaroid Transfers* comes this new volume exploring the range of effects possible with the SX-70 Polaroid process. This indispensable resource contains hands-on instructions and dozens of step-by-step procedures. *Watson-Guptill, Lakewood, 2002. 192 pp., 250 color illustrations, 8½×10½″."

Cat# WG199S Softbound $29.95

**Night Photography**

Photographs and text by Andrew Sanderson.

The step-by-step instructions in this handy technical book guide the reader through all the techniques necessary to produce images that would otherwise be difficult to achieve without much trial and error. Film speed, reciprocity failure, street lighting, contrast control and processing times are all clearly explained by the author. *Watson-Guptill, Lakewood, 2002. 128 pp., 155 black-and-white illus., 8½×8½″."

Cat# WG198S Softbound $29.95

**Making Digital Negatives: 2nd Edition**

Text by Dan Burkholder.

A *photo-eye* bestseller! Dan Burkholder’s highly influential *Making Digital Negatives, 2nd Edition* has been a bestseller since its release. Why? Because it is the ultimate guide to creating digitally-enlarged negatives for alternative photographic processes. Recently reviewed by *American Photo*, and given two thumbs-up, we are happy to continue to offer it to working photographers everywhere. It includes 3.5 utility disks for both Mac and Windows, and a calibration print. *San Antonio, 1998. 72 pp., numerous black-and-white illustrations, 5½×8½″."

Cat# ZB223S Softbound $34.95

**Polymer Photogravure: A New Method for Photographers and Graphic Artists**

A *photo-eye* bestseller! Polymer Photogravure presents a recently developed gravure process, which authors Eskola and Holopainen claim to be “environmentally friendly and pleasant to work with.” Beginning with a short history of gravure printing, the first fine art ink method for reproducing photographs, this clearly written and practically designed manual, presents an excellent working guide to one of the most elegant printing methods available today. *University of Art and Design, Helsinki, 1996. 132 pp., numerous duotone illustrations, 8¼×9½″."

Cat# ZB305S Softbound $65.00

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**THE BOOK OF ALTERNATIVE PHOTOGRAPHIC PROCESSES**

by Christopher James

Photographic artists and students will welcome this full-color, comprehensive technical resource that explores every aspect of alternative photography. With his highly accessible writing style, Christopher James covers the history and processes of alternative and non-silver photography and details practical and clear guidance on how to make it work.

The book delves into a vast array of alternative and traditional options including cyanotype, POP, salted paper, the Kallitypes, Ambrotype, platinum/palladium, Ziatype, hand applied emulsions, papers, alternative imaging systems and digital.

*Delmar Thomson Learning, 2001. 400 pages, 8½×11″. photo-eye bestseller for over 25 weeks!*
**Greg Gorman:**
**Just Between Us**
For the past twenty years, Gorman has made an indelible mark on pop culture with his classic portraits and sensual nude studies. His last monograph, As I See It, now out-of-print, brought together his male nude studies. **Just Between Us**, takes that theme one step further, focusing on a single model. “It’s Greg Gorman’s best book; elegant, dirty, and loaded with images that will make you gasp.”—John Waters. *Arena Editions, Santa Fe, 2002. 192 pp., 240 tritones, 8½x10¾”.
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A sexy red tin box, a simple yet elegant softbound book with a gray cover, and 21 color photographs. There is no text except the title and the colophon page—yet none, really, is required. This book is about love; love on a white shag carpet in the glow of light from a Northern facing window; love with high heels, fuschia fingernail polish, and three beautiful fashion models. A single red thread binds the pages together much the way these women have found themselves united by (explicit) love. A must for the collector. **Signed copies!**
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