

PHOTOGRAPHY

Photography



Homeland



EXPLORING THE WORLD OF CONTEMPORARY PHOTOGRAPHY
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NOTED BOOKS

Adobe Photoshop 7.0 for Photographers, Martin Evening, Focal Press, Woburn, MA; 2002, soft cover, color and black-&-white photographs.

After the Smoke Clears: Struggling to Get By in Rustbelt America, Steve Mellon, University of Pittsburgh Press; 2002, hard cover, black-&-white photographs.

American Photographers and The National Parks, Robert Cahm and Robert Glenn Ketchum, the Viking Press (A Studio Book), New York, NY; 1981, hard cover, color and black-&-white photographs. Donated by Robert Glenn Ketchum.

The Artist Portrait Series: Images of Contemporary African American Artists, text and photographs by Fern Logan, foreword by Margaret Rose Vendryes, essay by Deborah Willis, Southern Illinois University Press, Carbondale and Edwardsville; 2001, hard cover, black-&-white photographs.

Bearing Witness, photographs by Thomas McGovern, Visual AIDS/A.R.T. Press, New York, NY; 1999, hard cover, black-&-white photographs. Donated by Thomas McGovern

De Brill Van Anceaux/Anceaux's Glasses: Anthropological Photography Since 1860, Linda Roodenburg, University of Washington Press, Seattle; 2002, soft cover, black-&-white photographs. In English and Dutch.

Dressed for Thrills: 100 Years of Halloween Costumes & Masquerade, photographs by Phyllis Galemba, foreword by Valerie Steele, essays by Mark Alice Durant and Phyllis Galemba, Harry N. Abrams, Inc., New York, NY; 2002, hard cover, color photographs.

Flowers In Shadow: A Photographer Rediscovered a Victorian Botanical Journal, photographs by Zeva Oelbaum, foreword by Susan Orlean, introduction and captions by Sara Stein, Rizzoli, New York, NY; 2002, hard cover, black-&-white photographs. Donated by the artist.

The Hudson River & the Highlands, photographs by Robert Glenn Ketchum, essay by James Thomas Flexner, Aperture, New York, NY; 1985, hard cover, color photographs. Donated by the Artist.

Pedro Paramo, story by Juan Rulfo, photographs by Josephine Sacabo, translated by Margaret Sayers Peden, University of Texas Press, Austin; 2002, hard cover, color photographs. (see review below)

Presidio Gateways: Views of a National Landmark at San Francisco's Golden Gate, photographs by Robert Glenn Ketchum, Linda Butler, and Mary Swisher, contributions by Lyle Gomes and Brenda Tharp, text by Delphine Hirasuna, afterword by Roger G. Kennedy, Golden Gate Park Association and Chronicle Books, San Francisco; 1994, hard cover, color and black-&-white photographs. Donated by Robert Glenn Ketchum.

Roy Lichtenstein: Times Square Mural, catalog, Roy Lichtenstein Foundation and Mitchell-Innes & Nash, New York, NY; 2002, soft cover, color photographs.

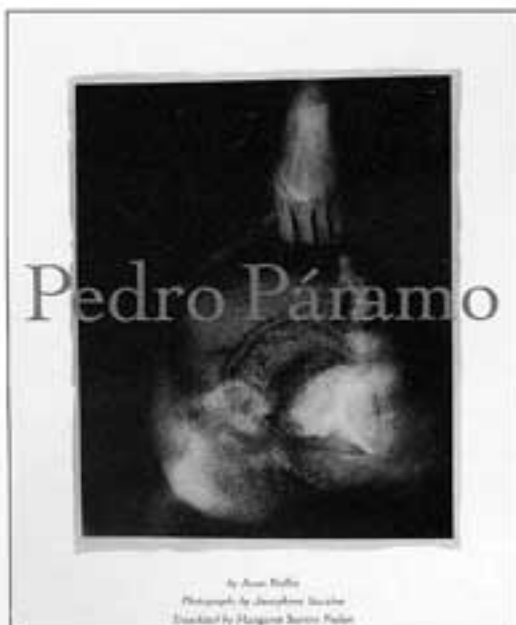
Threads of Light: Chinese Embroidery from Suzhou and the Photography of Robert Glenn Ketchum, edited by Patrick Dowdey with contributions by Zhang Meifang, Patrick Dowdey, Robert Glenn Ketchum, and Jo Q. Hill, UCLA Fowler Museum of Cultural History, Los Angeles; 1999, soft cover, color photographs. Donated by the artist.

The Tongass: Alaska's Vanishing Rain Forest, photographs by Robert Glenn Ketchum, introduction by Roderick Nash, text by Robert Glenn Ketchum and Carey D. Ketchum, preface by Steve Kallick, Aperture Foundation, Inc., New York, NY; 1986, soft cover, color photographs. Donated by the artist.

Treadwell, photographs by Andrea Modica, essay by E. Annie Proulx, a Constance Sullivan Book, Chronicle Books, San Francisco; 1996, hard cover, black-&-white photographs. Donated by the artist.

Wise Women: A Celebration of Their Insights, Courage, and Beauty, photographs by Joyce Tenneson, a Bullfinch Press book, Little, Brown, and Company, Boston; 2002, hard cover, color photographs. Donated by the artist.

editor, Leah Koransky



Pedro Paramo

with photographic illustrations by Josephine Sacabo

Leading us instinctively through the landscape of Comala, Mexico, Texas-born photographer Josephine Sacabo illuminates the spirit of death and darkness in **Pedro Paramo**, written by Juan Rulfo in 1955, translated by Margaret Sayers Peden (University of Texas Press, 2002, \$35 hardcover). Two amazing imaginations coincide in this striking new illustrated edition of Rulfo's classic tale.

Rulfo's story is of young Juan Preciado's journey into Comala, the abandoned Mexican farming town in which he searches for his estranged father. He quickly learns that in this haunted place, "there was no air, only the dead." It is the spirits who guide both the protagonist and the reader through the history of Comala's corrupt patriarchy, and reveal the story of anguished heroine Susana San Juan. Using Susana as a starting point for her photographic series, Sacabo's images add another level of interpretation to Rulfo's narrative. Susana's madness becomes her means of escape and a place of true freedom and independence. She would rather die than live by the cultural mores she detests.

Sacabo draws light out from darkness, first finding the facets of a landscape that correspond with Rulfo's prose, then creating brooding images with intense highlights and rich blacks. The places in her pictures are the ethereal traps of memory; sinister shadows hold information we are not sure is really there. The

photographs seem to have been brushed with a strong wind, where the edges of recognizable forms blend into one another and time has aged the truth. Sacabo illustrates the unknown world of the non-living with tangible figures as well as graveyards, buildings, paths and the inhospitable landscape that the spirits of Comala would inhabit. She makes a declaration of what the ghost town looks and feels like, and by taking us there convinces us that it must be real. As if the light within her photographs emanates from glowing embers of the deceased, Sacabo's narration shows a beautiful confidence in death and depicts it as remarkable and omnipresent.

- Leah Koransky, 2002