

Reviews

Exhibitions

'Day Dreaming About The Good Times?'

Paul Reas

Impressions Gallery

Ffotogallery

22 March - 10 May

Breaking the Code of Silence

Letizia Battaglia

Open Eye Gallery

22 February - 4 May

Photographs 1975 - 2012

Philip-Lorca diCorcia

The Hepworth, Wakefield

14 February - 1 June

Landscapes

Tom Wood

Mostyn

18 Jan - 6 April

Hannah Höch

Whitechapel Gallery

15 January - 23 March

Paul Gaffney / Michal Iwanowski

Ffotogallery

7 February - 8 March

Books

Sarah Jones

Violette Editions

ISBN: 9781900828437

212 pages £40.00

What is a Photograph?

Carol Squiers (ed.)

Prestel

ISBN: 9783791353517

256 pages £35.00

Drone : The Automated Image

Paul Wombell (ed.)

Le Mois de la Photo à Montréal

ISBN: 9783866788039

232 pages \$40.00

Empire

Jon Tonks

Dewi Lewis

ISBN: 9781907893490

188 pages £30.00

Short Book Reviews

CrossOver: Photography of Science

Christin Müller (ed.)

Spector Books

ISBN: 9783944669175

112 pages €25.50

Still Here

Lydia Goldblatt

Hatje Cantz

ISBN 9783775736282

92 pages £25.00

Looking for Marshall McLuhan in

Afghanistan

Rita Leistner

Intellect

ISBN 9781783200306

144 pages £30.00

Tales from the

City of Gold

Jason Larkin

Kehrer Verlag

ISBN: 9783868284164

96 pages £32.00

The Home Front

Melanie Friend

Dewi Lewis

ISBN: 9781907893414

96 pages £25.00

Le Crowbar

Tom Hunter

Here Press

ISBN: 9780957472457

96 pages £30.00

Reading Photographs:

An Introduction to the Theory of

Meaning in Images Richard Salkeld

Bloomsbury

ISBN: 9782940411894

184 pages £23.99

Self Published Books

Miriam O'Connor

The Legacy Project

www.miriamconnor.com

Lorenzo Vitturi

Dalston Anatomy

www.lorenzovitturi.com

Jessica Bishopp

see what i see

www.gambiamad.com

Roelof Bakker & Jane Wildgoose

Strong Room

www.neg-press.com

Carlos Spottorno

The Pigs

www.thepigs.eu

Tereza Zelenkova

The Absence of Myth

www.terezazelenkova.com

Edward Newton

Flowers and Weeds

www.highchair-editions.co.uk

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ffmann and Kelley Wilder, it takes point the micro (inner) and macro that photography made visible ment of its invention through its use ope and telescope. There are five ns: *Insight* explores insects, plants, tc., while *Outlook* addresses the of the moon and stars as well as graphic exploration. As Frizot a series of public lectures on held in Paris in 1891-92, the list nomical photography, medical and aphy, military photography, aphy, chronophotography and aphy. These are further explored c sections that follow: *Self- Self-reflection* and in the central provides an *Overview*. n throughout are works made by a ntemporany artist-photographers ntally explore the scientific eir work. These include Ruff, el, Danuser and Schonfeld. The rapher Düelle Lüski challenges the pective of conventional cameras. s' work, *Doubleblind* is an exploration of the labour, complex traces of the work of a geneticist. no startling images. This is unlike temporary scientific images that the 'wow' response thus affirming s view that scientific and factual contributes much to '[s]pectacle, to ion and to voyeurism...and only a itical understanding of the social rgely muted tonal qualities of the book remind us that y scientific images have a long it is the art works that make us see plex, confusing and labour-

intensive the world refracted through the lens of photography is.

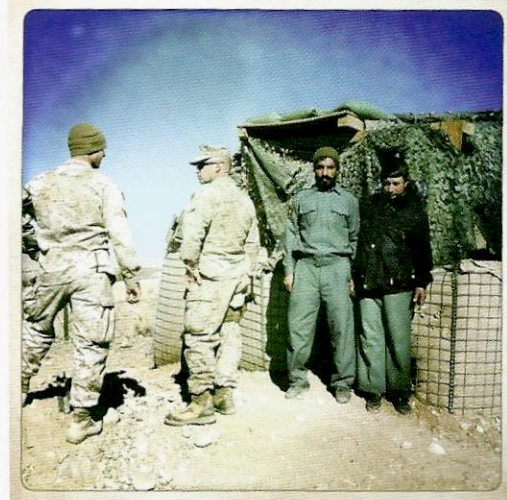
Roberta McGrath

A New War a New Medium

Looking for Marshall McLuhan in Afghanistan,
Rita Leistner

This is a curious and interesting book. Part manifesto, part diary and part photobook, it reflects on Leistner's own use of the 'new' technology of Hipstamatic iphone photographs that she shot in the Afghanistan war in 2011. Informed by the media theories of Marshall McLuhan, the book also develops a thesis on the function of the smart phone as a logical development of older technologies. As McLuhan had argued, the *forms* of old technologies (the typewriter keyboard, clock, camera, etc) become the contents of the new technology, here the smart phone.

Rita Leistner was 'embedded' as a photographer with the US marines in Afghanistan as a member of Basetrack in 2011. If you Google 'basetrack' you can find their work online, the usual social media feeds of facebook, vimeo and flickr. A Canadian organisation set up to link 'safe zones' to 'conflict zones' using social media. Most striking is the 'Hipsterising' effect of Leistner's pictures from Afghanistan. A new war means a new medium she seems to argue. Leistner's square hipster pictures differ in form and content to the usual media currency of war torn conflict images. She argues that the hipster effect creates a different way of seeing. Indeed this is true, the retro 'old film' look makes the colours muted and mutated. Phone cameras



also require a certain fixed pose to be adopted by the photographer to avoid shutter shake. The photographer becomes a tripod, which usually creates a calm relation to the subject matter. When you combine these two features, calmness and colour shifts, the pictures in Afghanistan become weirdly linked back to the history of war photography. In a sense, the anachronism of the process imposes itself on the logic of the Afghanistan war: high-tech meets low tech in a battle for control.

David Bate

Toxic Beauty

Tales from the City of Gold, Jason Larkin

The 'city of gold' is Johannesburg, South Africa. Gold was discovered there in 1886 and its extraction was pursued relentlessly for more than a century. Most of the gold has gone, but around two hundred and sixty waste dumps

Platoon Leader Lt. Jason Blydell shows around Operations Officer Maj Nathaniel Clayton. With them are the ANP (Afghan National Police) Commander Balazar (with beard) and another ANA soldier.

SOURCE

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