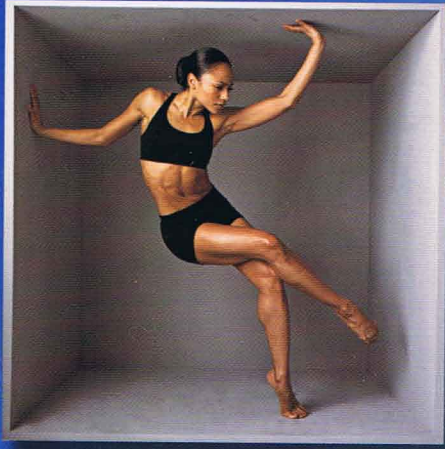


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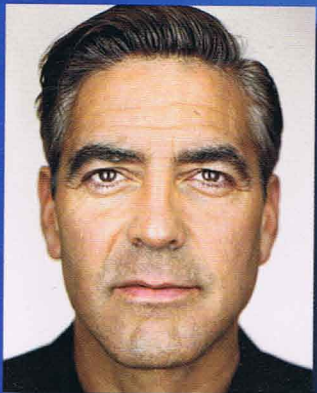


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Alen
MacWeeney's
"Children at
a tin shed,
Cherry
Orchard."

PORTFOLIO



© ALLEN MACWEENEY

LAND SURVEYS

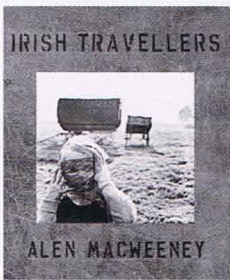
Enthralling photo books that capture the ancient bond between a land and its people

There is an undeniable interplay between a landscape and the cultures that have grown up around it—one that photography is especially apt at capturing, as this season's studies of faces and places prove.

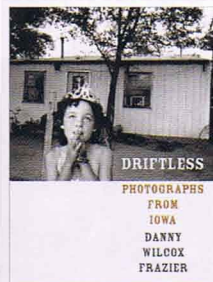
Since making his images of Ireland's misunderstood gypsy-like "travellers" between 1965 and 1970, Alen MacWeeney has been keeping the series close to his chest. Now that the project has been published as the handsome book **Irish Travellers, Tinkers No More** (New England College Press, \$60), com-

plete with an audio CD of poems and songs he recorded in the subjects' ramshackle huts, the rest of us can finally appreciate the fairness and reverence with which he documented this disappearing culture.

Although MacWeeney



is Irish, he came to the travellers community as an outsider. Danny Wilcox Frazier, on the other hand, approached his project on Iowa with true insider's eyes: He was raised in the small Iowa town of Le Claire, got his master's degree from the University of Iowa, and lives in Iowa City. **Driftless: Photographs From Iowa** (Duke University Press, \$40) was selected for the Honickman First Book Prize by Robert Frank, who doubtless identified with Frazier's pensive black-and-whites that recognize the exodus

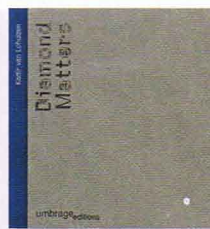
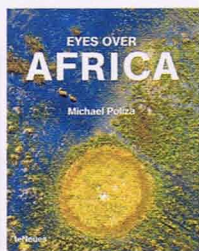


and decline that plagues heartland states like Iowa, while simultaneously capturing the resilience of those who remain.

Although Simon Roberts came to Russia as an outsider, during his year-long, 46,600-mile photographic expedition across the country with his wife (who had studied there years ago and was writing her own memoir about the experience) he became more of an expert than many Russians. In **Motherland** (Chris Boot, \$40), though, he captures something that can only be observed, not taught: the country's yearning, spiritual national pride.



In his enthralling **Eyes Over Africa** (Te Neues, \$125), Michael Poliza focuses on the sweeping geography that shapes life on the continent. Funded by thrill-seeking, globe-trekking Frankfurt businessman Stefan Breuer, Poliza embarked on a 17,000-mile helicopter trip from Europe to Africa's southern tip, creating a thick tome of images that chronicles every aspect of the continent's flora, fauna, and geographic features—all from the kind of abstracting distance and angle that seem to simultaneously tell us less and more than other photos. —M.J.



Odd-size books reign this year, as with **Richard Misrach: On the Beach** (Aperture, \$85). At an arm-stretching 17x21 inches, it's the publisher's largest book to date. Luckily Misrach's nearly empty yet intricate beach scenes benefit from the grand scale. Kadir van Lohuizen's **Diamond Matters** (Umbrage Editions,

\$30), on the other hand, condenses the complicated story of a diamond's trek from jungle to jewelry store into a pocket-size book small enough to follow the viewer anywhere, as do the memories of its haunting images. **Uncovered: Photographs by Thomas Allen** (Aperture, \$25) is perfectly sized to sneak off for private

viewing of its pulp-fiction still lifes. The massive **Playboy: The Complete Centerfolds** (Chronicle, \$500) is discreet but undeniable in its suitcase carrier, while Yann Arthus-Bertrand's **Earth from Above: Limited Edition** (Hachette Book Group, \$2,000), too big for lap viewing, is sold with a table-top display stand. —M.J.