

MEXICO –
BETWEEN LIFE
AND DEATH

Harvey Stein

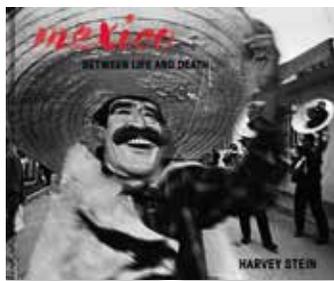
▣ Kerlag
 ▣ Hardback, £32

It is a brave decision for a photographer to shoot a country such as Mexico – vibrant with colour – in black & white, but Harvey Stein has pulled it off with verve. His 14 trips to the country, between 1993 and 2010, have provided him with enough material to illustrate this extraordinary society in all its richness and life.

Focusing largely on small towns and villages, with an emphasis on ritual and festival, Stein's photographs tell us not only about the country, but about Stein's feelings towards it. In his introduction he describes how, as a teenager, he imagined what Mexico would be like, finally making his first trip there in 1993. 'I have never been disappointed,' he writes, it's a vibrant, friendly, emotionally available, and sometimes raw land where a stranger is looked upon with curiosity and warmth.' His pictures reflect his comment.

Very far from being a guide to Mexico, this book is a personal journey by one photographer who clearly loves the place and feels comfortable with it.

Elizabeth Roberts



ON THE SHELF

ICONS OF STYLE:
A CENTURY
OF FASHION
PHOTOGRAPHY

Paul Martineau

▣ J Paul Getty Museum
 ▣ Hardback, £50

curator in the Department of Photographs, Paul Martineau. *Icons of Style* will be regarded in the future as a superb resource for the history of fashion and fashion photography – as well as being the most gorgeous book to browse through.

Elizabeth Roberts

I have long been fascinated by the dual roles of photographer and printer – roles that at times have seemed highly unequal, with printers rarely receiving acknowledgement for their skills in interpretation. In analogue times, this relationship was key to the success of a print, and bonds were made between photographer and printer that lasted for many years.

In *Analog Culture* we are introduced to the work of printing team Gary Schneider and John Erdman who worked together in New York from 1981 to 2001, printing for some of the most famous names in photography. Here we learn about their printing methods and their close personal relationships with their clients, see examples of their work and hear first hand how they approached it.

This book is not only a fascinating insight into the now almost obsolete world of photographic printing but it also gives us a glimpse into the New York photographic culture in the late 20th century.

Elizabeth Roberts

A companion to the exhibition of the same title, on show at the J Paul Getty Museum in Los Angeles from 26 June to 21 October, this remarkable book goes a long way to compensate those of us who are not going to make it to the exhibition.

Nearly a decade in the planning, the exhibition (and book) brings together the work of more than 80 photographers, from 1911 to 2011, that have used the genre of fashion photography to experiment, explore and innovate.

Fashion photography has long lagged behind other genres in the fine art world, but the J Paul Getty Museum has dedicated time and resources to acquiring such work, led by associate

THE CAMERA:
ESSENCE AND
APPARATUS

Victor Burgin

▣ Mack
 ▣ Softback, £17

A highly regarded writer, photographer and philosopher, Victor Burgin has been a key figure in the development of theory and practice in photography since the late 1960s. In this collection of essays, related specifically to the camera, we discover his thinking over nearly five decades and see how image making and our understanding of the language of imagery have developed over that period of time. Placed chronologically from 1975 to 2017, the essay titles range from *Photography, Phantasy, Function to Shadows, Time and Family Pictures*, with much in between.

A writer of clarity and intelligence, Burgin is both accessible and complex as he looks at representation, whether on the wall of a gallery, on the printed page, on the street or online, and how this affects the way in which we see ourselves and the world around us.

A fairly dense but fascinating read with few pictures to distract from the meaning behind them.

Elizabeth Roberts

ANALOG CULTURE:
PRINTER'S PROOFS
FROM THE SCHNEIDER/
ERDMAN PHOTOGRAPHY
LAB, 1981-2001

Edited by Jennifer Quick

▣ Yale University Press
 ▣ Hardback, £40

