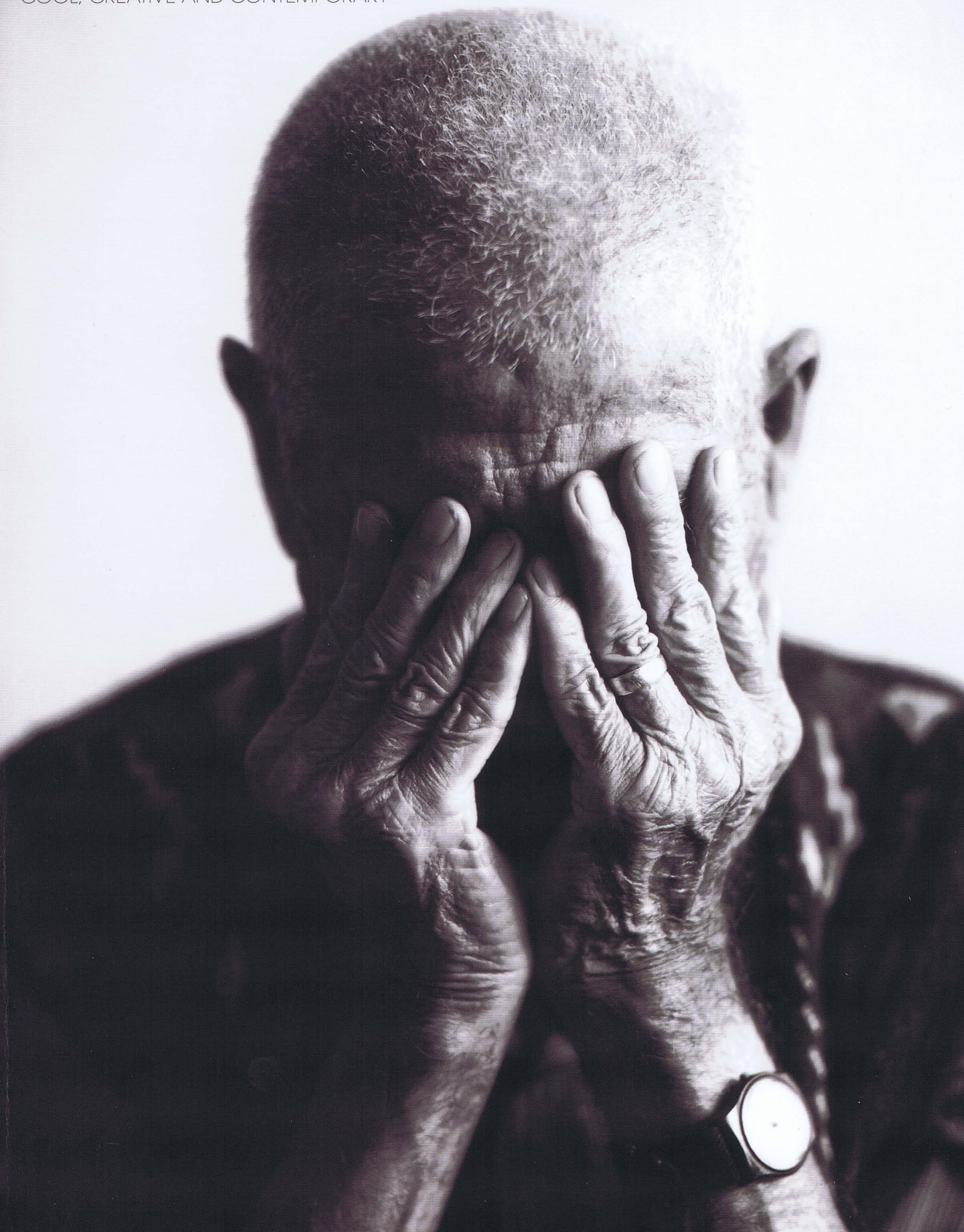


BLACK+WHITE PHOTOGRAPHY

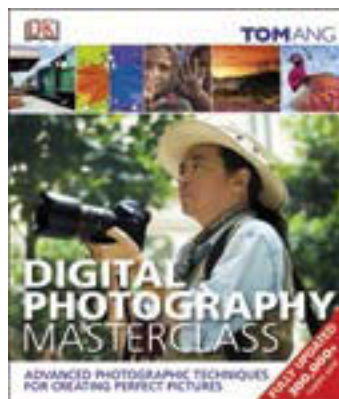
COOL, CREATIVE AND CONTEMPORARY



DIGITAL PHOTOGRAPHY MASTERCLASS

Tom Ang

- ▶ Dorling Kindersley
- ▶ Hardback, £20
- ▶ ISBN 9781409333906



So you've bought your camera and got to grips with the basic controls – now how do you move your creative work up to the next level? That's where this book could come in handy.

Experienced photographer Tom Ang has put together a comprehensive guide to improving your skills and knowledge. The book, which is an updated second edition, is divided into 20 tutorials ranging from mastering your camera to manipulation in the digital darkroom and advanced photography. A particular feature is the focus on different genres of photography, such as travel, landscape, documentary, wildlife and fine art. Here the author interviews photographers working in these fields to gain a broader sense of the demands they face.

Copiously illustrated, with lots of tips, ideas and assignments, this is a useful book for anyone looking to develop their photographic skills.

Mark Bentley

ON THE SHELF

VEINS

Anders Petersen / Jacob Aue Sobol
With an essay by Gerry Badger

- ▶ Dewi Lewis Publishing
- ▶ Hardback, £28
- ▶ 9781907893452



In his excellent essay, photographic critic Gerry Badger writes that in both Anders Petersen and Jacob Aue Sobel, 'there is a

compulsion to photograph people at the edge, on the edge of sanity, at the edges of society...'

Described as stream of consciousness photography, their work has an uneasy intimacy that both entices and repels in equal measure. The physical and emotional nakedness of many of their subjects is unsettling. We witness their most private moments, which the subjects give



© Jacob Aue Sobol / Dewi Lewis Publishing

NAMIBIA SUN PICTURES

Paolo Solari Bozzi

- ▶ Tecklenborg
- ▶ Hardback, £42
- ▶ 9783944327075

Paolo Solari Bozzi's opening quote, 'I produce my best work when I show what I feel rather than what I see,' sets the tone for his first book – an artistic homage to the people and landscape of Namibia. Comprising more than 100 black & white photographs from Bozzi's recent two-year project, the considered sequencing highlights Namibia's current movement towards modern development alongside its steady rhythms of tradition.

Bozzi's fascination with the intense African light is threaded



© Anders Petersen / Dewi Lewis Publishing

freely, with a sense of voyeurism. Many of these people radiate with the need for attention and a transparent self-destruction while we, the onlooker, find ourselves in an apprehensive alliance in their unfinished stories.

Using a similar high definition style of black & white imagery, these two photographers capture moments in time and place that draw on the rawness of internet photo-sharing sites. There is no political motivation, no satire, no personal comment. There is, instead, the curiosity, and cruelty, that such a vision must encompass. And a tenderness? Maybe, but hard to find.

Elizabeth Roberts



throughout, creating powerful images imbued with stark highlights and deep shadows. A film-user who prints all of his own work, Bozzi celebrates the potential of the darkroom in his passionate introduction, where it is evident how key film is to his artistic process. Although there has been a recent influx in the fine art market of black & white images of Africa, *Namibia Sun Pictures* gives a refreshing perspective on this popular subject.

Anna Bonita Evans

JOHN CHILLINGWORTH: PICTURE POST PHOTOGRAPHER

Introduced by Matthew Butson

- ▶ Dewi Lewis Publishing
- ▶ Hardback, £19.99
- ▶ 9781907893438



The legend that is *Picture Post* is a landmark of great photography. Launched in 1938, the illustrated magazine ran for almost 20 years and, at its peak, had a circulation of just under two million, and became an important vehicle for visual based news and politics for many people.

John Chillingworth started on the magazine at the age of 22, the youngest of an impressive group of photographers that included Bert Hardy, Kurt Hutton and Bill Brandt. Learning under their tutelage and that of the magazine's editor, Tom Hopkinson, he soon developed a strong eye for a photo story.

This beautifully produced book shows Chillingworth's photojournalism at its best with stories from the street markets of London's Whitechapel and the declining cotton industry in Lancashire to the plight of South Korea four years after the end of conflict.

With an introduction by Matthew Butson, vice-president of the Hulton Archive – who has known the *Picture Post* archive for nearly 30 years – the book reminds us of the superbly high standards that were set in photojournalism at that time, and is a homage to those, Chillingworth included, whose names have largely faded from photographic history.

Elizabeth Roberts