

## The Best Of Lensculture Volume 2

Presents assignments and ideas, with stories and anecdotes from professional photographers, offering advice for better shooting and editing and creative ways to start new projects.

Peter Zelewski has spent years capturing the faces and stories of identical twins. Some inexplicably lost their hearing at the exact same time, others unlock each others' phones with their indistinguishable fingerprints, but perhaps more surprisingly, some don't get on. These powerful portraits tap into one of the most fascinating of all human relationships.

Fresh, inspiring, insightful, thought-provoking: here is an overview and introduction to 161 of the most exciting contemporary photographers from cultures around the world. This book celebrates excellence in the visual language of photography in all genres: documentary, fine art, photojournalism, portrait, street photography, abstract, landscape, architecture, nature, alternative process, experimental, poetic, personal, and more. From the already world-famous, to brand new discoveries and emerging talents, anyone who is serious about the current state of photography around the globe will be delighted and surprised to discover the rich variety of photographers and their imagery presented in these pages. Who are the people practicing this profound universal language with "fluency" in our image-saturated world today? This book attempts to answer that question. The editors of this volume believe it takes the critical eyes of curators and experts in the field to discover and celebrate true excellence, finding those images that stand out from the crowd and deserve our considered attention. In addition to appearing in the pages of this book, all of these photographers have been featured in exhibitions and shows at large-scale international photo festivals and events around the world in the past year, including London, Paris, Barcelona, Amsterdam, Berlin, New York, San Francisco, Rio de Janeiro, Buenos Aires, Beijing, Seoul and Tokyo.

Mistral is a portrait of Provence seen through its legendary wind. Photographer Rachel Cobb illustrates the effects of this relentless wind that funnels down the Rhône Valley, periodically gusting to 120 km per hour--hurricane strength on the Beaufort wind force scale. The region has, accordingly, adjusted to accommodate the mistral's impact. Some houses are built the traditional way, with few or no windows on the windward side and the main entrance on the sheltered side. Heavy stones hold down terra-cotta roof tiles. Rows of trees lining fields create windbreaks to shield crops. Cobb spent years chasing this capricious wind, challenging herself to photograph the invisible. As she became sensitive to its rhythms and effects, Cobb realized the mistral was not just a weather phenomenon; it was an integral part of the fabric of Provençal life. It was everywhere, yet always unseen. Mistral captures this invisible force of nature through its effects: a leaf caught in flight, a bride tangled in her veil, spider webs oriented to withstand the wind and grapes lashed by powerful gusts ("You can taste the wine better when the mistral blows," a Châteauneuf-du-Pape winemaker says). Writers have also tried their hand at conjuring this ungraspable phenomenon. Excerpts from writings by Paul Auster, Lawrence Durrell, Jean Giono and Frédéric Mistral are included in this volume, a luminous evocation of nature's unseen power.

Here are 150 award-winning photographers you should know. These exciting contemporary photographers hail from dozens of countries on five continents, and they are making remarkable work right now in diverse cultures around the world. It's fresh, inspiring, insightful, and thought-provoking. LensCulture is the leading online destination to discover the latest trends and freshest contemporary photography, and this volume compiles some of the best discoveries of the year. This book celebrates excellence in the visual language of photography in all genres: documentary, fine art, photojournalism, portrait, street photography, abstract, landscape, architecture, nature, alternative process, experimental, poetic, personal, and more. Everyone who is curious about the current state of photography around the globe will be delighted to discover the rich variety of photographers and their imagery presented in these pages. LensCulture is a global network and online magazine that has become one of the most popular platforms for discovering and sharing the latest and best in contemporary photography? currently reaching a monthly audience of over 2 million around the world. You can find out more at [www.lensculture.com](http://www.lensculture.com).

Mark Cohen is the quintessential street photographer, using an aggressive approach in which he closes in on strangers with a camera and flash before they're aware of being photographed. His stark images made on the streets of Wilkes-Barre and other working-class Pennsylvania towns capture moments, gestures, and emotions that, because they might be invisible to others' sensibilities, testify to Cohen's innately superior perception, his gift of precise and ingenious visual ordering. His work received early recognition, with a one-person show at the Museum of Modern Art in 1973 when he was just thirty, and it has garnered critical acclaim ever since. Today, Cohen's work is held in over thirty prominent international collections, ranging from the Metropolitan Museum in New York City to the Tokyo Metropolitan Museum of Photography. *Frame* is the first retrospective of Mark Cohen's career. It presents over two hundred and fifty images, about one hundred of which have never been published, and includes work from Spain, Ireland, England, Italy, and Mexico, as well as America. The book showcases both the black-and-white photography for which Cohen is best known and his occasional forays into color. Cohen himself sequenced the images, and their rhythm and sometimes surprising juxtapositions reveal an eloquence and depth of artistry beyond anything seen in his previous publications. Curator and art historian Jane Livingston, who has known Cohen throughout his career, provides an introduction that places his work within the tradition of street photography, while also celebrating the elusive qualities that set it apart from anyone else working in the genre.

This is a collection of photographs of New York City, shot between 1978-2005 on Kodachrome. It immortalizes the transformation of Soho, Little Italy, Greenwich Village and the Lower East Side. These photos tell an authentic story of New York City: real New Yorkers living and working in their own neighborhoods. In Herman's bold use of light and composition, he effectively transforms everyday subject matter into vibrant, emotion-filled images. It also tells another story: that of Herman's battle with bipolar disorder. A physical representation of the empathy Herman had for his subjects while struggling with his own sense of outsider-ness is what makes this of interest to all who know and love New York City.

The Vale of Cashmere is an anonymous, secret meeting ground where scores of men, mostly of African American descent, find one another for sex, where such encounters occur between men of all walks of life. Originally conceived solely as a portrait project in Brooklyn's underworld, the more time photographer Roma spent in the Vale of Cashmere, the more the physical beauty of the Vale became inseparable from the portraits. A haunting tribute, uncovering a much more human and sensitive side to this area.

Photographs by Ed Van der Elsen A new edition of one of the classics of photography by one of the greatest photographers of the twentieth century. Originally published in 1954, and long out of print, this is a facsimile edition of the original and has been printed from the negatives held by the Netherlands Photo Archive. The work focuses on the Left Bank of Paris at the time when the area was recognised as a centre of creative ferment which would determine the cultural agenda of a generation. 200 plates. From the author of *Welcome to Camp America*, an eerie exploration of America's performance of power and identity in the post-9/11 era What are the stories we tell ourselves, the games we play, to manage unsettling realities? Made on ten military bases across the United States since 2016, *Necessary Fictions* documents mock-village landscapes in the fictional country of "Atropia" and its denizens, roleplayers who enact versions of their past or future selves in realistic training scenarios. Costumed Afghan and Iraqi civilians, many of whom have fled war, now recreate it in the service of the US military. Real soldiers pose in front of camouflage backdrops, dressed by Hollywood makeup artists in "mouflage"--fake wounds--as they prepare to deploy. Brooklyn-based conceptual documentary artist and former civil rights lawyer Debi Cornwall (born 1973) photographs this meta-reality--the

artifice of war--presented in the book with a variety of texts to provoke critical inquiry about America's fantasy industrial complex. The book includes an essay by PEN Award-winning critical theorist Sarah Sentilles.

"Traditionally a male-dominated field, street photography is increasingly becoming the domain of women. This fantastic collection of images reflects that shift, showcasing 100 contemporary women street photographers working around the world today, accompanied by personal statements about their work. The volume is curated by Gulnara Samoilova, founder of the Women Street Photographers project. Also included in the book is an essay by photographer and writer Melissa Breyer on the history of photography and women's rights around the world, and a foreword by renowned photographer Ami Vitale"--

The Landscape Photographer of the Year competition is the brainchild of Charlie Waite, one of today's most respected landscape photographers. With AA Publishing, he created this prestigious competition and award with a total prize fund exceeding 20,000, coupled with an exhibition in London showcasing the best of the competition. The full-color book showcasing the best entries has been hugely successful in its first 10 years. Like the others before it, the 11th edition features both classic shots of verdant rural countryside and stark urban landscapes capturing the beauty and diversity of 21st century Britain.

We have the honor to inform you about the release of the first issue of the Street Photographers Book, "Why Street Photography?" This issue comes in three parts: The first part is an article by Richard Sandler, a famous New York street photographer coupled with some of his photographs. The second part is an interview with Matt Stuart, former Magnum Photo Agency photographer, which includes a selection of his best photos. The third part consists of 51 photos of contemporary street photographers and their answers to the question "Why Street Photography?" Alberte Alonso Pereira, Andrés Cañal, Ayla Güvenç, M?R, Barry Talis, Bimo Pradityo, Damian Milczarek, Dimitri Mellos, Ekin Küçük, Enrico Markus Essl, Fabricio Brambatti, Francesco Sembolini, Gareth Bragdon, Gil Rigoulet, Gustavo Minas, Ilan Burla, Jasper Tejano, Jaime Escofet, Jesse Marlow, Jonathan Higbee, Juan Jose Reyes, Julie Hrudova, Keenan Hastings, Kraipuk Thanudkit, Maciej Dakowicz, Marcin Ryczek, Masoud Gharaei, Matthew Casteel, Mo Barzegar, Mohammad Torki, Nesam Keshavarz, Nick Hannes, Niki Gleoudi, Paul Russell, Pelle Sten, Peter Kool, Peyman Hooshmandzadeh, Philipp Merz, Rui Palha, Sagi Kortler, Salvatore Matarazzo, Sam Rodgers, Sami Uçan, Shinichiro Yamada, Siegfried Hansen, Simon Nicoloso, Stan De Zoysa, Stefano Mirabella, Streetmax 21, Suzan Pektas, Tavepong Pratoomwong, Troy Holden Book by Masoud Gharaei

Newsprint Edition

The first book by photographer Jonathan Higbee.

Academy Award winning actor, Jeff Bridges is widely adored and a jewel of American cinema with dozens of leading credits to his name. For more than 30 years, on numerous film sets, Bridges, with his specialized panoramic camera, a Widelux F8, has captured behind-the-scenes views of the creative world of moviemaking. Now after 16 years since his first collection of photography comes Volume 2. Taking pictures of co-workers on the job results in compelling photographs especially when those people include the likes of Meryl Streep, Robert Duvall, Julianne Moore, Robert Downey Jr. and Matt Damon among others.

Unique photos from his earlier work were first shared in Pictures- Jeff Bridges (powerHouse Books, 2003). Now, drawing on his most recent film work, Pictures Volume 2 expands on Bridges' intimate vision of Hollywood behind-the-scenes. Included within are rare looks at the famed actors, top directors, talented costumers and makeup artists, skilled and creative set and art decoration and the entire passionate crew involved in such memorable movies as True Grit, Crazy Heart, The Giver, TRON- Legacy, and Hell or High Water. Together, these pictures provide glimpses of the art, craft, and sleight of hand behind the magic of motion pictures. Pictures Volume 2 also celebrates Bridges' mastery of the special effects made possible with the distinctive Widelux panoramic camera. With Jeff Bridges' hand-written commentary and captions throughout, Pictures Volume 2 is an exciting addition to what artist Richard Misrach called the "formally intelligent and emotionally incisive" photographs of his first book. Jeff Bridges' proceeds from Pictures Volume 2 will be donated to the Motion Picture & Television Fund, a nonprofit organization that offers charitable care and support to film-industry workers.

A photobook by Garrett Grove photographed between the years of 2015 and 2017 in the American West.

New York City based and internationally known photographer Stefan Falke focuses on the resilience of his fellow New Yorkers, on moments of normalcy under exceptional circumstances during the pandemic in 2020. These stunning photographs of his chosen hometown of the last twenty years include New Yorkers in what they always do: They keep going !! Keep Going New York !! 59 photographs, 62 pages, 10x8 in, 25x20 cm, with an introduction by New York based journalist Claudia Steinberg.

How We See: Photobooks by Women is a comprehensive "book on books" reference and resource that presents a global range of one hundred 21st-century photobooks by female photographers. Also included are one hundred historical books by women photographers, an annotated chronology, visual and author indexes, and three essays on the history and practice of photobooks by women.

From acclaimed photographer Elinor Carucci, a vivid chronicle of one woman's passage through aging, family, illness, and intimacy. It is a period in life that is universal, at some point, to everyone, yet in our day-to-day and cultural dialogue, nearly invisible. Midlife is a moving and empathetic portrait of an artist at the point in her life when inexorable change is more apparent than ever. Elinor Carucci, whose work has been collected in the previous acclaimed volumes Closer (2002, 2009) and Mother (2013), continues her immersive and close-up examination of her own life in this volume, portraying this moment in vibrant detail. As one of the most autobiographically rigorous photographers of her generation, Carucci recruits and revisits the same members of her family that we have seen since her work gained prominence two decades ago. Even as we observe telling details--graying hair, the pressures and joys of marriage, episodes of pronounced illness, the evolution of her aging parents' roles as grandparents, her children's increasing independence--we are invited to reflect on the experiences that we all share contending with the challenges of life, love, and change.

Acclaimed photographer Elinor Carucci takes on her most challenging and rewarding subject yet: motherhood. When Elinor Carucci gave birth to her twins, she discovered the highs and lows that are part of every new mother's experience. A noted photographer accustomed to documenting intimate moments, Carucci used her camera to deal with the maelstrom of emotions. She followed her babies as they grew into toddlers, then children, with their own complex relationships. Carucci's dramatic use of light and shadow and her uncanny ability to capture the freedom with which children express themselves imbue her images with a marvelous clarity. By turns touching, surprising, sensual, joyful, and unflinching, these striking pictures convey moments that are at once personal and universal--a child's runny nose, a fight between brother and sister, a fast-food meal, a warm embrace, a sleepless night, an ice cream cone. The result, as Francine Prose remarks in her foreword, are images that "seem new, no matter how well we may think we know . . . the experiences and feelings they depict. . . . Nothing, we feel, is left out."

Author and technologist Nicholas Negroponte has declared that printed books are in danger of disappearing; according to his predictions, the last printed book will appear sometime in the spring of 2016. This copy might well make its appearance tucked away in a backpack and taken aboard a subway to read. This is the premise of The Last Book, the latest body of work by Amsterdam-based photographer Reinier Gerritsen.

The world and the word is in the process of becoming less and less dependent on paper. Our reading habits, especially as they occur in public spaces, are subtly shifting each day. Gerritsen has taken up the current plethora of books and their readers on New York City's subways as the proverbial canary-in-the-coal-mine, an indicator of the still-robust nature of public readership, in the face of its ostensible decline. The work began for Gerritsen as a series of modest observations, and has turned into a series of unexpected, documentary portraits, set against a visual landscape of best sellers, classics, romance novels, detective thrillers, Bibles, biographies, and other printed books. Gerritsen depicts groups of individuals engrossed in the worlds they hold in their hands, bringing together a social portrait of readers. From the subtle interactions of passengers and facial expressions to the sociological clues of book titles, a complexly layered narrative is informed by the choices of readers and the mélange of New York City's subway riders as they are transported both literally and figuratively, by the books in their hands. *The Last Book* will also include an illustrated index and bibliography charting the titles and authors that populate our minds during our daily commutes.

Over the course of nearly six decades, William Eggleston—often referred to as the “father of color photography”—has established a singular pictorial style that deftly combines vernacular subject matter with an innate and sophisticated understanding of color, form, and composition. Eggleston has said, “I am at war with the obvious.” His photographs transform the ordinary into distinctive, poetic images that eschew fixed meaning. Though criticized at the time, his now legendary 1976 solo exhibition, organized by the visionary curator John Szarkowski at The Museum of Modern Art, New York—the first presentation of color photography at the museum—heralded an important moment in the medium's acceptance within the art-historical canon and solidified Eggleston's position in the pantheon of the greats alongside Henri Cartier-Bresson, Robert Frank, and Walker Evans. Published on the occasion of David Zwirner's New York exhibition of selections from *The Democratic Forest* in the fall of 2016, this new catalogue highlights over sixty exceptional images from Eggleston's epic project. His photography is “democratic” in its resistance to hierarchy where, as noted by the artist, “no particular subject is more or less important than another.” Featuring original scholarship by Alexander Nemerov, this notable presentation of *The Democratic Forest* provides historical context for a monumental body of work, while offering newcomers a foothold in Eggleston's photographic practice.

Overzicht van het werk van de Amerikaanse architectuurfotograaf (1900-1976).

*Where I Find Myself* is the first major single book retrospective of one of America's leading photographers. It is organized in inverse chronological order and spans the photographer's whole career to date: from Joel Meyerowitz's most recent picture all the way back to the first photograph he ever took. The book covers all of Joel Meyerowitz's great projects: his work inspired by the artist Morandi, his work on trees, his exclusive coverage of Ground Zero, his trips in the footsteps of Robert Frank across the US, his experiments comparing color and black and white pictures, and of course his iconic street photography work. Joel Meyerowitz is incredibly eloquent and candid about how photography works or doesn't, and this should be an inspiration to anyone interested in photography.

Garry Winogrand—along with Diane Arbus and Lee Friedlander—was one of the most important photographers of the 1960s and 1970s, as well as one of the world's foremost street photographers. Award-winning writer Geoff Dyer has admired Winogrand's work for many years. Modeled on John Szarkowski's classic book *Atget, The Street Philosophy* of Garry Winogrand is a masterfully curated selection of one hundred photographs from the Winogrand archive at the Center for Creative Photography, with each image accompanied by an original essay. Dyer takes the viewer/reader on a wildly original journey through both iconic and unseen images from the archive, including eighteen previously unpublished color photographs. The book encompasses most of Winogrand's themes and subjects and remains broadly faithful to the chronological and geographical facts of his life, but Dyer's responses to the photographs are unorthodox, eye-opening, and often hilarious. This inimitable combination of photographer and writer, images and text, itself offers what Dyer claims for Winogrand's photography—an education in seeing.

Featuring rare outtakes from over 100 photoshoots alongside interviews and essays from industry legends, *Contact High: A Visual History of Hip-Hop* takes readers on a chronological journey from old-school to alternative hip-hop and from analog to digital photography. The ultimate companion for music and photography enthusiasts, *Contact High* is the definitive history of hip-hop's early days, celebrating the artists that shaped the iconic album covers, t-shirts and posters beloved by hip-hop fans today.

*L'univers d'Oliver Sieber* explore la contre-culture de groupes sociaux, jeunes pour la plupart, qui fréquentent des clubs où se produisent des formations musicales au style affirmé. De cette subculture, qui se vit à l'échelle de la planète, nous connaissons aujourd'hui la forme visuelle développée par ses propres membres et qui circule essentiellement par les réseaux sociaux. Toute l'intelligence du projet d'Oliver Sieber est de construire, à rebours de ces pratiques photographiques dominantes, un travail d'une grande rigueur esthétique et documentaire. Pour dessiner le portrait de ces multiples « tribus urbaines mondialisées », il a emprunté à diverses écritures photographiques : du studio à une forme de nature morte en passant par un journal, sorte d'errance photographique. Sociologique ou anthropologique, son approche doit beaucoup à son immersion au sein de cette contre-culture qui, sans s'opposer directement à la culture dominante développe une esthétique singulière à travers ses propres codes et rituels. Dans des vues aux cadrages rigoureux, Oliver Sieber a exploré les studios d'enregistrement « amateurs » où s'autoproduisent nombre de groupes à la lisière du circuit officiel des majors ; dans un studio qu'il installe devant les portes des salles de concert, il a réalisé une importante série de portraits couleur, à mi-chemin entre plan américain et plan rapproché ; et, enfin, il a déambulé dans les grandes métropoles qu'il a traversées pour en saisir dans l'instant, en noir et blanc, les ambiances. De cet entremêlement d'images surgit un univers complexe, déroutant, où, paradoxalement, l'attestation de la singularité cohabite avec l'instinct grégaire. Cette affirmation de l'individualité passe, sans doute de manière inconsciente, par des pratiques qui remontent à la nuit des temps - tatouage, piercing, scarification ou multiples manières de porter la coiffure - et sont généralement associées dans nos sociétés occidentales à des pratiques dites « primitives ». Au-delà de sa qualité photographique, le travail d'Oliver Sieber interroge ainsi la fonction de représentation à l'oeuvre dans nos sociétés contemporaines, enclines à normaliser nos manières d'apparaître dans l'espace social.

Ming Smith's poetic and experimental images are icons of twentieth-century African American life. One of the greatest artist-photographers working today, Smith moved to New York in the 1970s and began to make images charged with startling beauty and spiritual energy. This long-awaited monograph brings together four decades of Smith's work, celebrating her trademark lyricism, distinctively blurred silhouettes, dynamic street scenes, and deep devotion to theater, music, poetry, and dance—from the “Pittsburgh Cycle” plays of August Wilson to the Afrofuturism of Sun Ra. With never-before-seen images, and a range of illuminating essays and interviews, this tribute to Smith's singular vision promises to be an enduring contribution to the history of American photography. Copublished by Aperture and Documentary Arts

How contemporary photographers have subverted the constructions and complicities of whiteness From the advent of early colonial photography in the 19th century to contemporary “white savior” social-media images, photography continues to play an integral role in the maintenance of white sovereignty. As various scholars have shown, the technology of the camera is not innocent, and nor are the images it produces. In this way, the invention and continuance of the “white race” is not just a political, social and legal phenomenon, it is also a complexly visual one. In a time of revived fascisms, from Donald Trump to Tommy Robinson, we must attempt to locate the image of whiteness anew, so that we can better understand its nonsensical construction. What does whiteness look like, and how might we begin to trace an anti-racist history of artistic resistance that works against it? *The Image of Whiteness* seeks to introduce its reader to some important extracts from the troubling story of whiteness, to describe its falsehoods, its paradoxes and its oppressive nature, and to highlight some of the crucial work photographic artists have done to subvert and critique its image. Edited by writer and photography scholar Daniel C. Blight, *The Image of Whiteness* includes the work of artists Abdul Abdullah, Agata Madejska, Broomberg & Chanarin, Buck Ellison, John Lucas & Claudia

Rankine, David Birkin, Hank Willis Thomas, Kajal Nisha Patel, Michelle Dizon & Viet Le, Nancy Burson, Nate Lewis, Libita Clayton, Paul Mpagi Sepuya, Richard Misrach, Sophie Gabrielle, Stacy Kranitz and Stanley Wolukau-Wanambwa.

Vast as it is varied, the American South has a quality of light that uniquely illuminates its structures, landscapes, and people. Photographer Forest McMullin traveled rural back roads from North Carolina to Arkansas, including Georgia, Florida, Alabama, Mississippi, and Louisiana. Late Harvest documents his journey and stories of the people and places he visited. McMullin's 79 photographs capture the colors and textures emblematic of the region and pay tribute to its unique identity and the people who live there.

Please note that all blank pages in the book were chosen as part of the design by the publisher. A good street photographer must be possessed of many talents: an eye for detail, light, and composition; impeccable timing; a populist or humanitarian outlook; and a tireless ability to constantly shoot, shoot, shoot, shoot and never miss a moment. It is hard enough to find these qualities in trained photographers with the benefit of schooling and mentors and a community of fellow artists and aficionados supporting and rewarding their efforts. It is incredibly rare to find it in someone with no formal training and no network of peers. Yet Vivian Maier is all of these things, a professional nanny, who from the 1950s until the 1990s took over 100,000 photographs worldwide—from France to New York City to Chicago and dozens of other countries—and yet showed the results to no one. The photos are amazing both for the breadth of the work and for the high quality of the humorous, moving, beautiful, and raw images of all facets of city life in America's post-war golden age. It wasn't until local historian John Maloof purchased a box of Maier's negatives from a Chicago auction house and began collecting and championing her marvelous work just a few years ago that any of it saw the light of day. Presented here for the first time in print, Vivian Maier: Street Photographer collects the best of her incredible, unseen body of work.

Striking portraits of 100 Londoners accompanied by intimate quotes. "

In this book, Dawoud Bey--well-known for his striking portraits that reflect both the individual and their larger community--shares his own creative process and discusses a wide range of issues, from lighting and location to establishing relationships with subjects, and practical strategies for starting a meaningful portraiture project.

The mostly never-before-published images in Schapiro's rare collection represent Bowie at his most creative and inspired self and present a glimpse into the intimacy that Schapiro and Bowie shared during their time together. Bowie and Schapiro kidded and laughed about shooting a series of close-up portraits on a putrid green background because they felt it was the worst possible background colour for a magazine, and so they did on this lark - with the image eventually becoming a People magazine cover. This book is a visual and written exploration of the constructed photograph as created in the last decades of the 20th century and the first decades of the 21st century. It documents a collection built by Frazier King, that was exhibited by FotoFest International in the 'Collector's Eye II' Exhibition. Mr. King's essay reflects on 76 images of a variety of constructed photographs included in the collection. The narrative explores how Mr. King's own work with this type of image has resulted in a collection of constructed photographs and explains the varied nature of this category of image. The reader gets a personal and inside glimpse of the dynamics of photographic reviews such as FotoFest Meeting Place, and how artists, collectors, and curators interact in this venue and the relationships they form. In addition to an essay by Mr. King, this volume includes an essay by Wendy Watriss, co-founder and Senior Artistic Advisor of FotoFest, on the significance of collecting and the role of the collector. The third essay is by Madeline Yale Preston, an independent curator based in London, who addresses the role of the collector as curator and the historical evolution and importance of the constructed photograph.

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