

you on film. I snap you in my sleep. A like-minded spirit. I know you exist. I see your image in silver." Though the book does not contain all of her work, it is a comprehensive collection of a life's worth of photographs. Kowalski as a professor and photographer inspired those she knew to appreciate the lives of "under-recognized individuals" in the world.



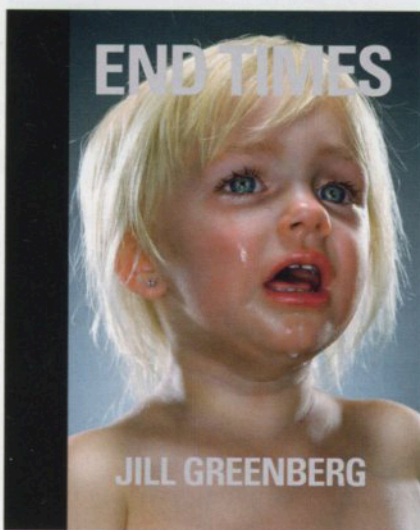
**Janelle Lynch: Barcelona.** By Janelle Lynch, (Santa Fe: Radius Books, 2013), \$55.00, hb.

*Barcelona* is a project that was created from 2007 to 2011 while Janelle Lynch lived in Spain. This project is comprised of five series of images represented by outstanding reproductions and writings by the artist in both English and Spanish. Lynch begins the book with a short essay about her life growing up with her grandparents, who provided inspiration for the photographs in this book. Lynch states that her grandfather's greatest pleasure was photography, and it was with his cameras that she first began her relationship with the medium. She reminisces about taking pictures at family functions like her grandfather did, but when she grew older it was the landscape that she became attracted to and how it reminded Lynch of her grandmother. "I tried other subjects first...but the land had the truest resonance. It embodied the love and wonder that Nana silently conveyed when we stood together looking at the countryside," Lynch recalls.

Lynch last saw her grandmother alive before she moved to Barcelona to begin this project, and it was her

death that would influence the work she created while there. Lynch comments on the first time she went into the landscape of Barcelona to photograph. She says the trees and the wood of her camera all created a memory of the childhood home she shared with her grandparents, and when she looked through her camera she saw her grandmother. Lynch photographed these landscapes as a tribute to her grandmother, because they were the subject that her grandmother taught her to love.

Among the quotes from personal inspirations that Lynch includes is one by Susan Sontag that reads, "One of the perennial successes of photography has been its strategy of turning living beings into things, things into living beings." This quote truly encompasses the essence of the images in this book. Lynch not only photographed the landscape, but also went into it without her camera to, as she says, form a relationship with it. The photographs in *Barcelona* are not just of landscapes but hold much more significance for the artist; they are metaphors for what is left after loss and symbols for remembrance.



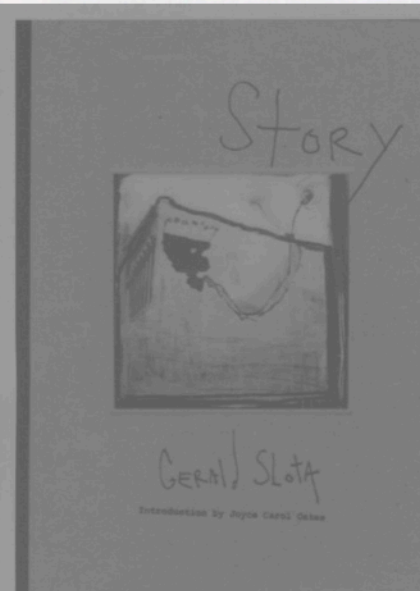
**End Times.** By Jill Greenberg, foreword by Brian Paul Clamp, essays by Paul Wombell, Jo-Ann Conklin, and Bill Moyers, (New York: TF Editores/Distributed Art Publishers, Inc., 2013), \$45.00, hb.

Controversy has always surrounded children in photographs, especially when they are presented in unconventional ways. In the early 1990s, Sally

Mann received immense amounts of criticism for her intimate portraits of her children when she released her series *Immediate Family*. Over a decade later, and in what one would think is a more accepting world, Jill Greenberg's series of crying children called *End Times* sparked an enormous amount of controversy after its debut in 2006. People were so outraged that Greenberg received frequent threats, but nonetheless the series rocketed into the public eye. When adults, especially parents, see these images of distressed children they often stir up a visceral response of outrage, but that is not the only controversial element at play. Greenberg created the work as a portal for her political views and her feelings of the world's current diminishing state. She was inspired by an essay titled *There is no Tomorrow* by Billy Moyers in which he remarks about pictures of children on his desk, "We are stealing their future. Betraying their trust. Despoiling their world." Greenberg relates to this view, in her artist statement talking about how she felt selfish bringing her own children, who are featured in the book, into the world in its current "screwed-up" condition.

*End Times* features 32 photographs originally taken in 2005, and done in Greenberg's signature style. Dispersed among the images are newspaper clippings with tragic headlines such as "Waves of Death: Tsunami hit without warning" and "Terror in London: Four blasts hit transit system, killing dozens." The book opens with several essays about Greenberg's work that prepare the viewer to look beyond the captivating and controversial images of the children crying, and to see the meaning behind the images and the artist's purpose. The book ends with an artist statement and explanation of the work by the artist. She speaks to how it was created and some of the tactics she used to get the children's responses, often being nothing more than an irritated child being photographed. The photographs of children depict them in a state of pure emotion, a powerful emotion that Greenberg feels adults have completely suppressed in themselves. These children are our future, but we have system-

atically destroyed the world they are growing up in, and remain numb and unaffected by it.



**Story.** By Gerald Slota, foreword by Chuck Mobley, introduction by Joyce Carol Oates, (San Francisco: SF Camera-work Publications, 2012), \$19.95, hb.

Published in association with the exhibition *Gerald Slota: Story*, this monograph contains photographs from eight different bodies of work starting in 1994. Slota is a New Jersey-based artist who has been widely exhibited internationally. The works in this book transcend the limitations of a photograph. Slota starts with an illustration or photograph and rips, draws, cuts, pastes, and manipulates his own and found images to create contemporary works of art. In the foreword by Chuck Mobley he describes Slota's work as resembling a "psychotic arts-and-crafts scrap booker." Slota addresses the photograph as a material and not simply as a finished product. He uses a large number of techniques from sketching with darkroom chemicals to collecting found imagery to create his original works. His work may be depicted of that as a madman, Mobley says, but it all tells a story. In some instances that story is about the medium of photography itself, which from its start has been a means of capturing moments and memories. Tearing and rearranging images, Slota is virtually changing and rearranging