

FROM CASANAVE TO WELPOTT;<sup>CONTINUED</sup>  
 FROM COASTAL CALIFORNIA  
 TO RURAL INDIANA

Casanave places her camera directly on the ground for a "crab's eye" view of the coastline.

kimono waving in the wind. Gordon and Okiehiro give a wonderful context to the pictures, which could have been given greater display.

**THE ART OF COLLECTING PHOTOGRAPHY**

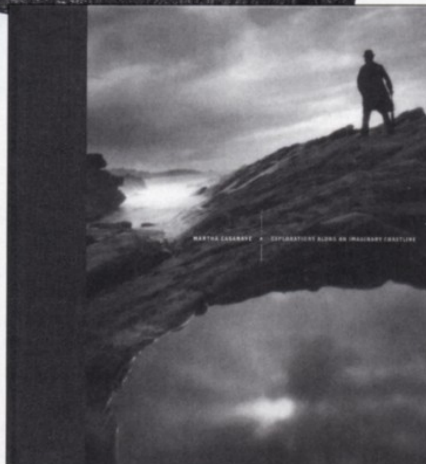
**Laura Noble**  
 Published by Ava  
 256 pages  
 200 color and b&w illustration  
 \$60, hardbound

■ Though the photography market is changing so rapidly that any guide other than a weekly might seem dated, this comprehensive book offers ideas on structuring and caring for a collection along with advice from gallerists and curators and an overview of the history of photography. While the latter is useful to novices, collecting the work of the photographers discussed will prove far out of reach to any but the deep-pocketed. Better instead to appreciate one of the best resources within this expansive volume: an appendix that includes a listing of galleries and dealers, auction houses, and photographic events and fairs around the world.

**POPOLI**  
**Sandro Glaetli**  
 56 pages  
 46 tritone images  
 Hardbound  
 Order directly from  
[sandroglattli@ubs.com](mailto:sandroglattli@ubs.com)

■ Glaetli's homage to the forest is reminiscent of the Robert Frost poem *Stopping by Woods on a Snowy Evening* where he writes, "The woods are lovely, dark, and deep." Arrested by the stillness and beauty of the forest, the photo-

**The Art of Collecting Photography** Laura Noble



grapher stops his car and ventures to the edge, headlights illuminating the trees. Moves further inside, he finds the trees a living, breathing entity. Glaetli's images of trees in the forest, *Nature's Children*, are taken around Europe, where the mark of man cannot be avoided. The photographer reminds us of this in images of stacked firewood at the edge of another wood. "Whose woods these are I think I know," writes Frost.

**EXPLORATIONS ALONG AN IMAGINARY COASTLINE**

**Martha Casanave**  
 Published by Hudson Hills Press  
 64 pages  
 64 duotone illustrations  
 \$40, hardbound

Casanave's images, taken with a pinhole camera, take the viewer on a narrative journey to a place where perception is questioned, time is telescoped and beauty is just beyond the horizon. Casanave places her camera directly on the ground for a "crab's eye" view of the coastline. In many of the images a man in a bowler hat is perched on rocks, gazing out to sea or taking notes. The archetypal 19th-century man of science, he appears to be observing the world around him. To create a combination of still life and nature, Casanave places objects along the shoreline—a pair of spectacles on a book of poetry, a view camera on a tripod—pairing them with starfish, bubbles or a long trail of seaweed within the frame. In acknowledging the artifice, she defies you to look beyond to the greater view.