

The Poetic Image



Mark Power, *The Shipping Forecast*

Viking

WIND
Southerly or southwesterly 4 to 6.

SEA STATE
Moderate or rough.

WEATHER
Occasional rain then showers.

VISIBILITY
Good, occasionally poor at first.

North Utsire

WIND
Southerly or southwesterly 4 to 6.

SEA STATE
Moderate or rough.

WEATHER
Occasional rain then showers.

VISIBILITY
Good, occasionally poor at first.

South Utsire

WIND
Southerly or southwesterly 4 to 6.

SEA STATE
Moderate or rough.

WEATHER
Occasional rain then showers.

VISIBILITY
Good, occasionally poor at first.

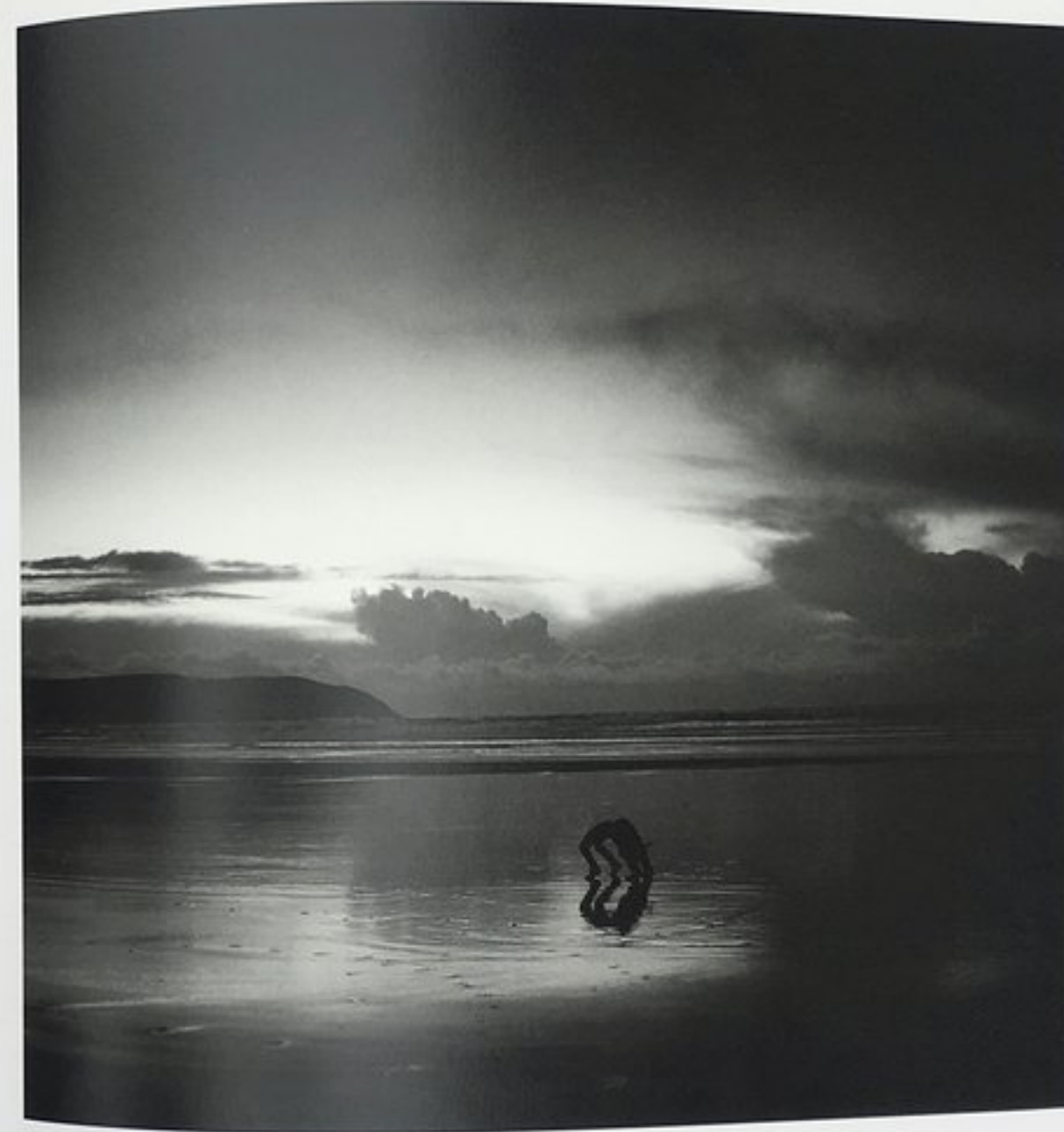


Dover

Friday 6 August 1993

Northwesterly 5, becoming variable 3. Fair. Good.

60



Lundy

Friday 31 December 1993

Westerly 5 or 6, occasionally 7. Showers. Mainly good.

61



Josef Koudelka



Josef Koudelka



Emmet Gowin



Robert Frank





Robert Frank





Mark Steinmetz



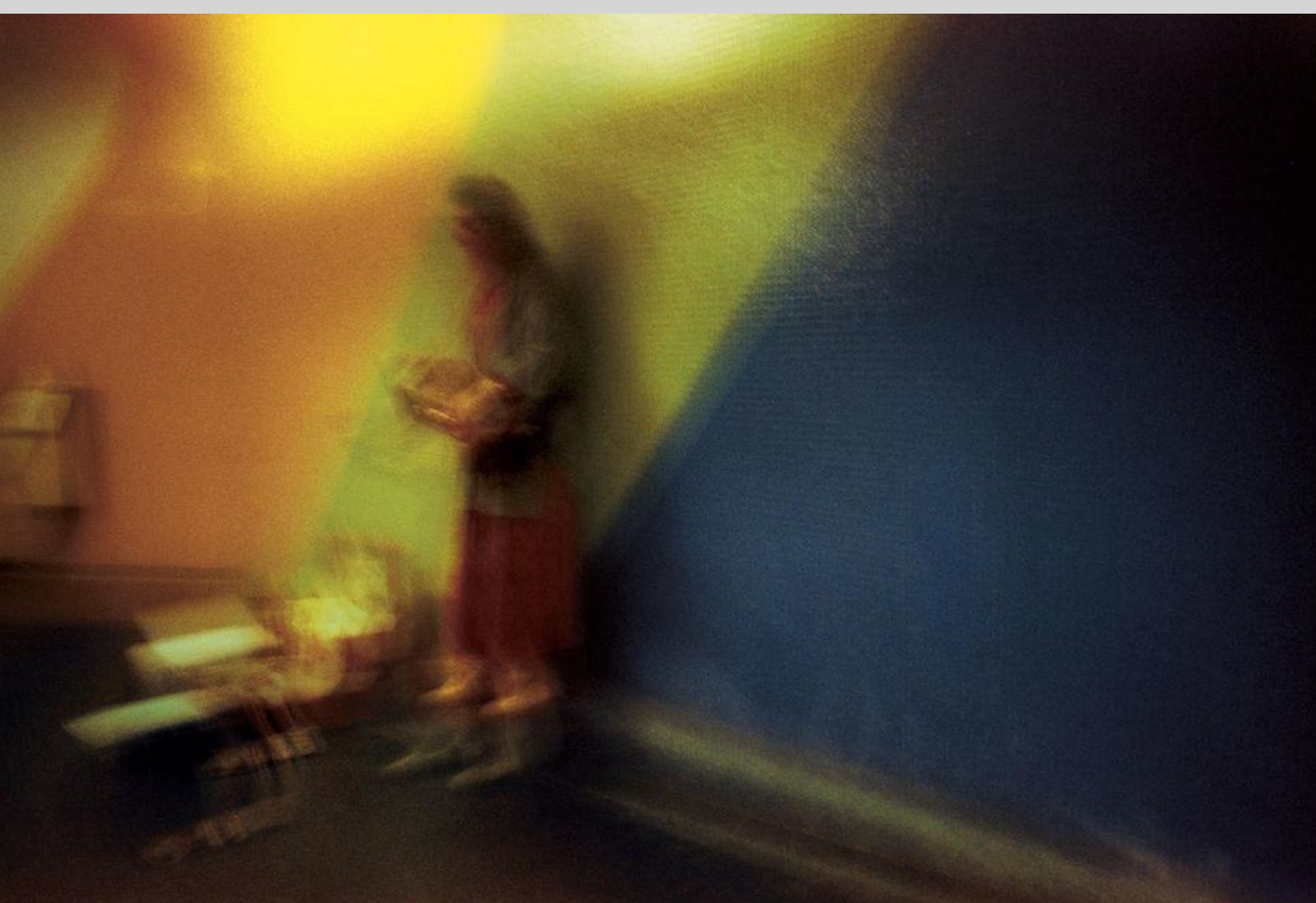
Michael Ackerman



Michael Ackerman



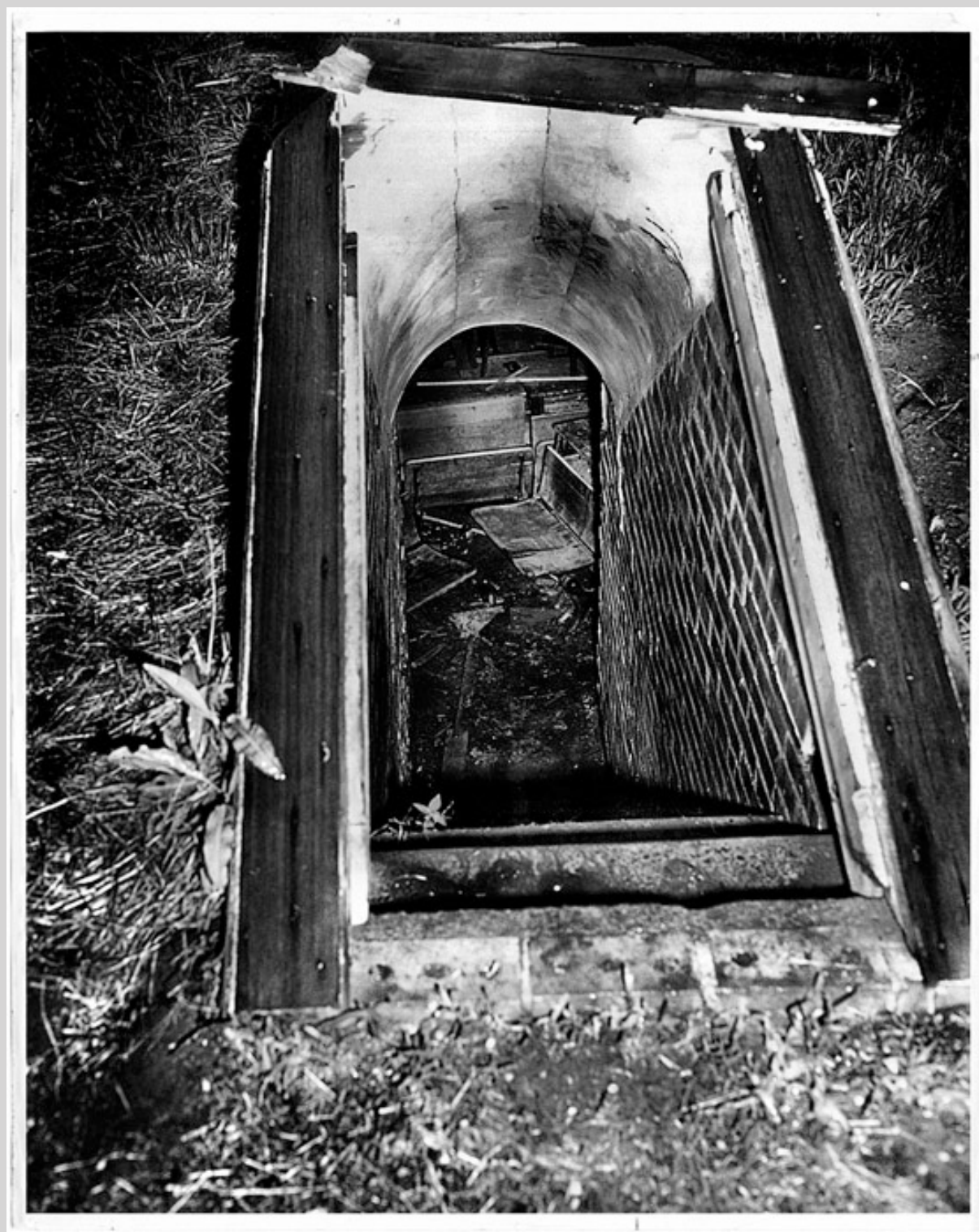
Antoine D'Agata



Dolores Marat

“a kind of subjective documentary photography of the historical past. That requires that the individual pictures be true, as close as possible to the physical details as historically established, while remaining ambiguous and unsettling — because each of them is only an aspect of the story, and because in each of them something is wrong.”

Luc Sante

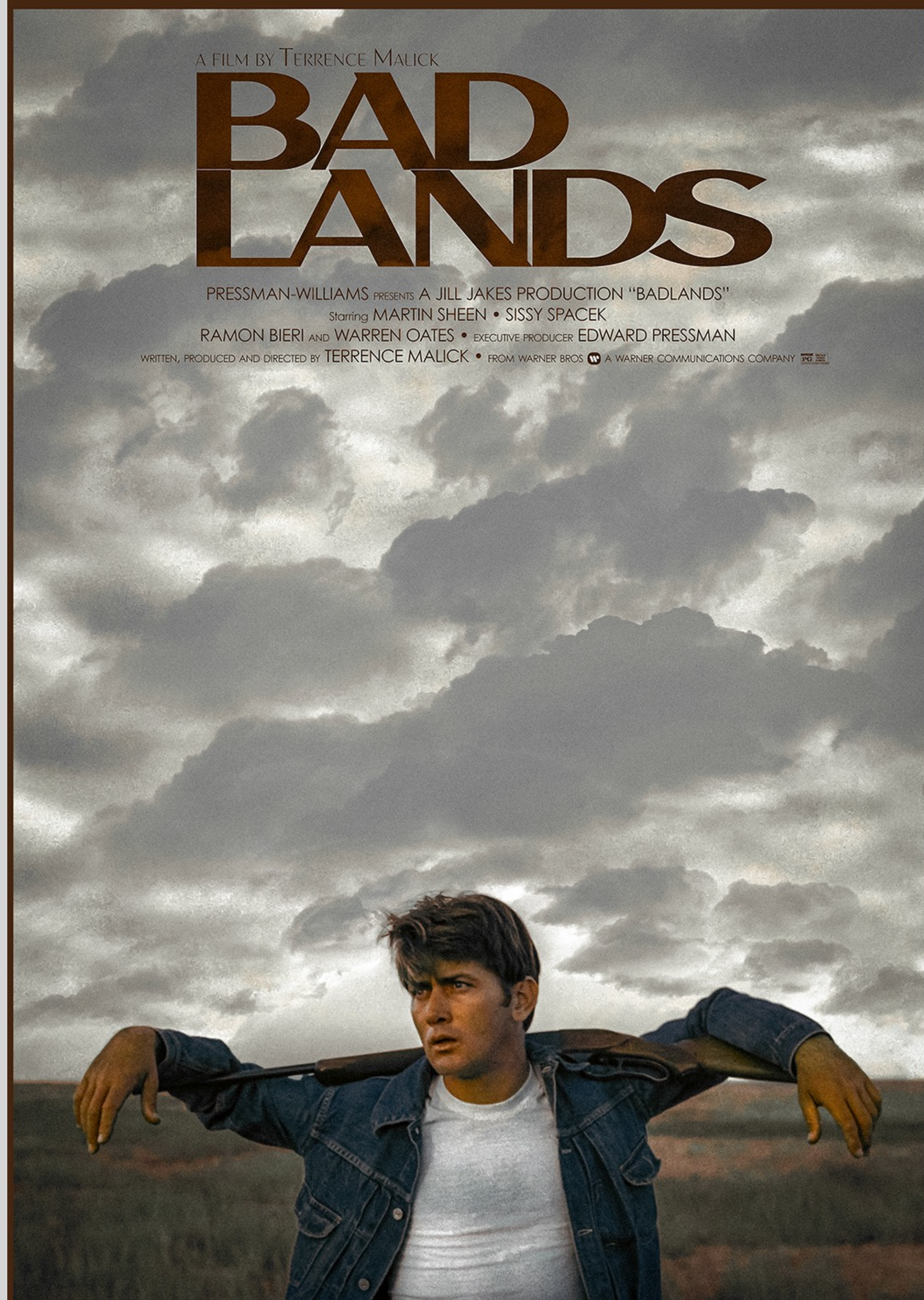


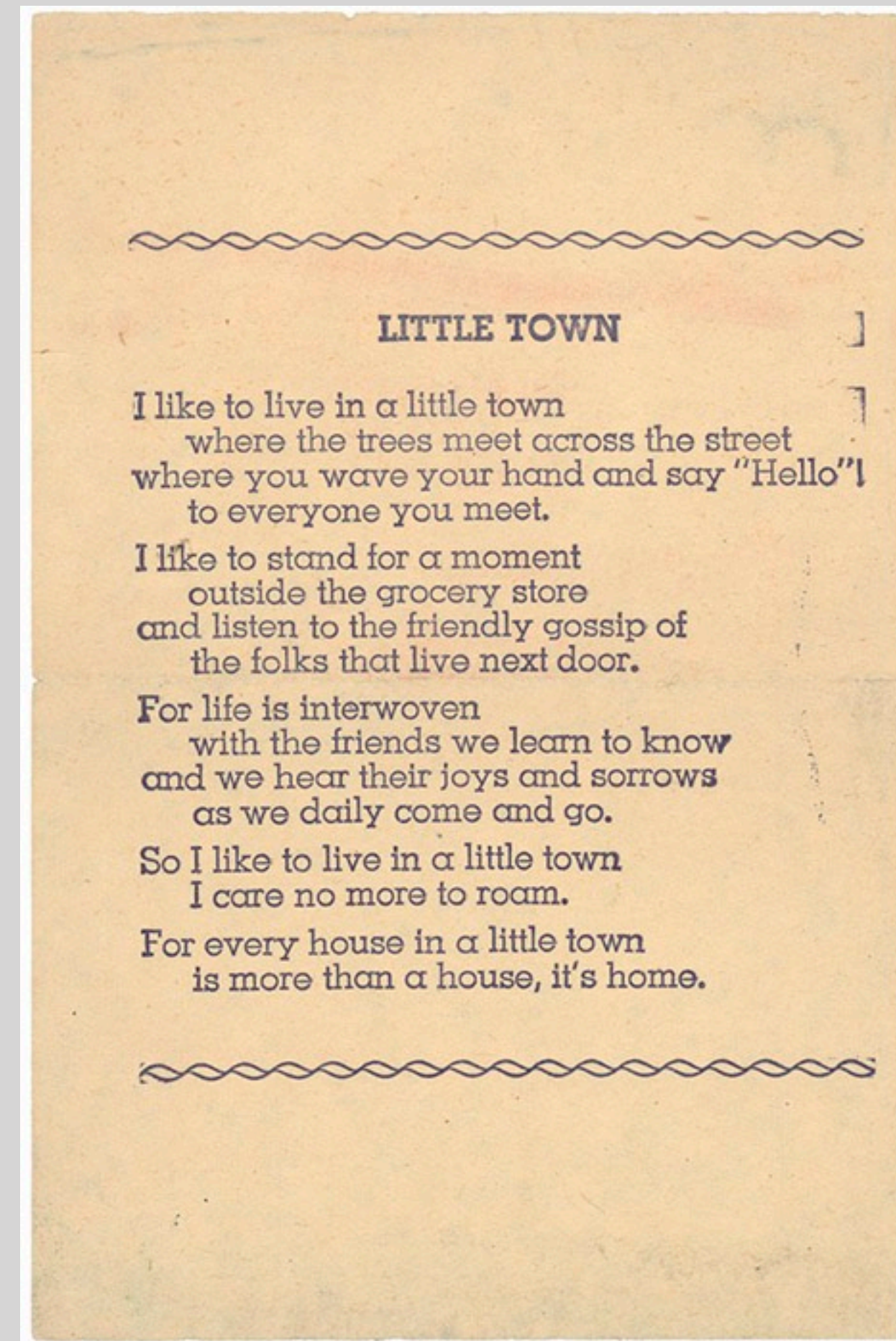
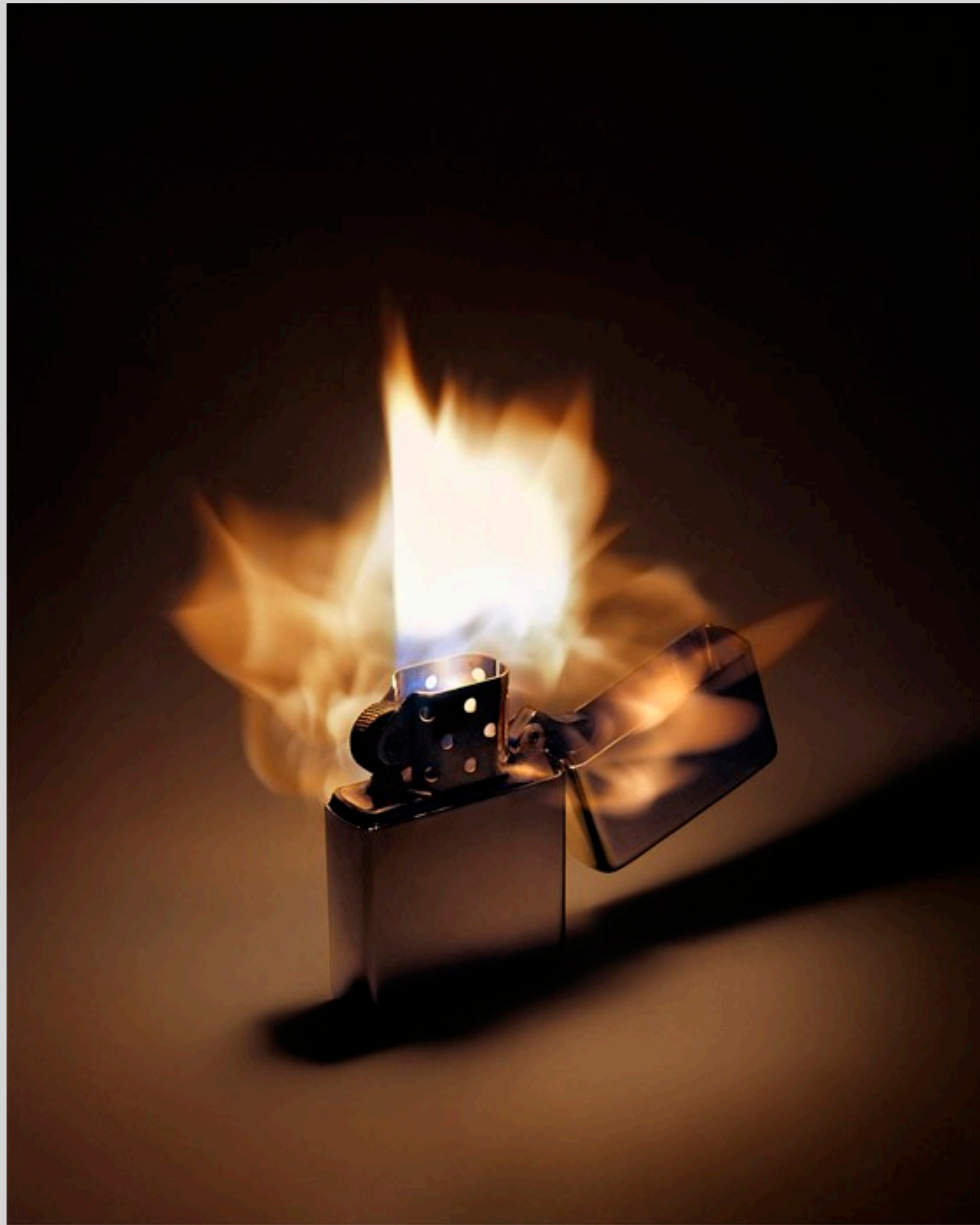
**FRUIT
CAKE**
98¢

Christian Patterson,
Redheaded Peckerwood

From a technical perspective, the photographs incorporate and reference the techniques of photojournalism, forensic photography, image appropriation, reenactment and documentary landscape photography. On a conceptual level, they deal with a charged landscape and play with a photographic representation and truth as the work deconstructs a pre-existing narrative. *Redheaded Peckerwood* also utilizes and plays with a pre-existing archive of material, deliberately mixing fact and fiction, past and present, myth and reality as it presents, expands and re-presents the various facts and theories surrounding this story.

The real-life story of Charles Starkweather and Caril Ann Fugate had already been made into a cultural object in Terence Malick's 1973 film version.





Christian Patterson,
Redheaded Peckerwood

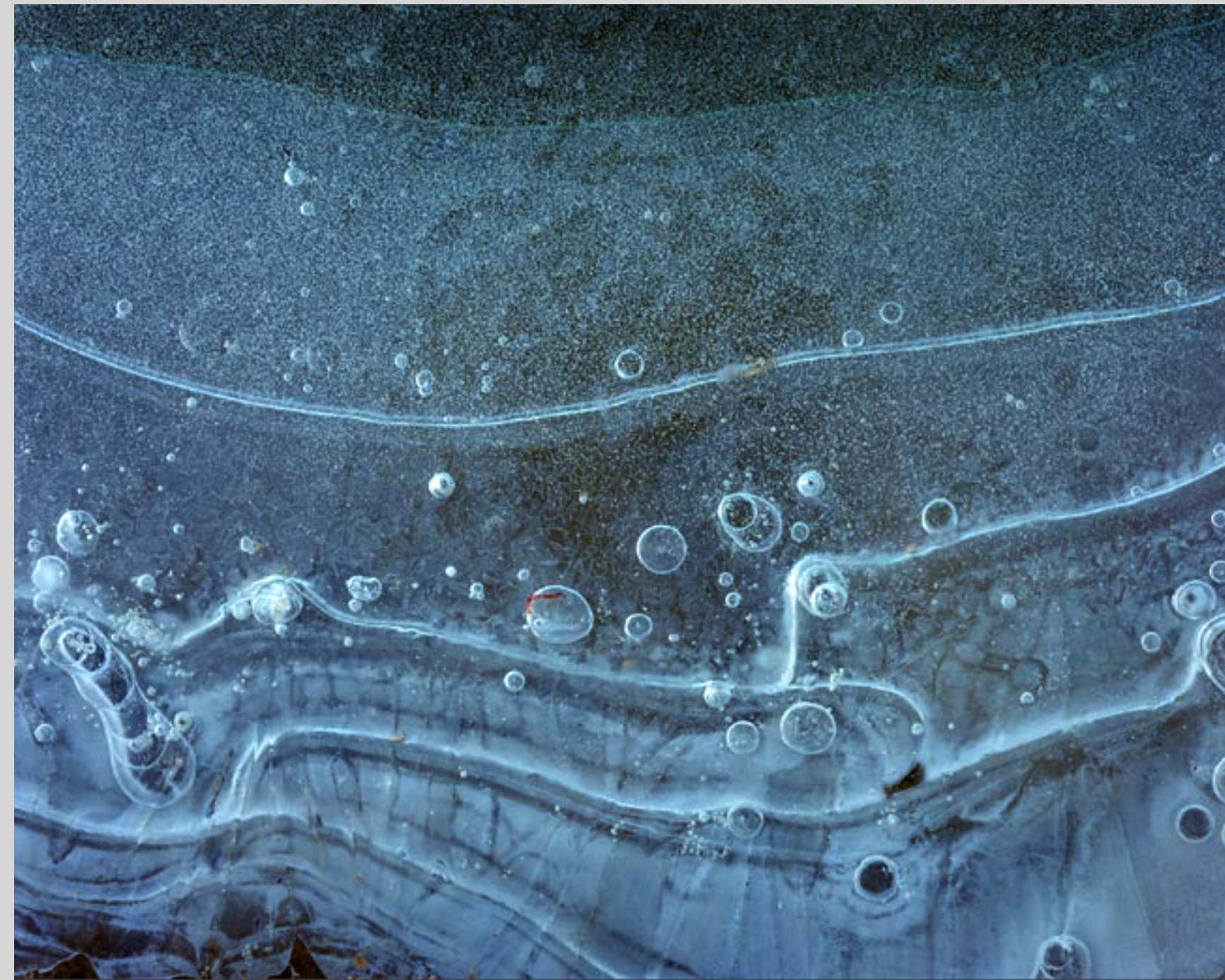


Christian Patterson,
Redheaded Peckerwood



Patterson's take, now at Rose Gallery, is a radical redefinition of the documentary photo-essay as fragmentary, episodic, speculative, unanchored to the time and facts of the presumptive main event.

Leah Ollman



Simon Norfolk, *Bleed*

Metaphor: A figurative form based on comparison

Metonymy: A figurative form based on association



Chloe Dewe Mathews, *In Search of Frankenstein*



Chloe Dewe Mathews, *In Search of Frankenstein*





Chloe Dewe Mathews, *In Search of Frankenstein*



Chloe Dewe Mathews, *In Search of Frankenstein*

the death of two of my fellow beings. one a
 smiling babe full of innocence and joy, the
 other far more dreadfully murdered with
 every aggravation ~~in~~ ⁱⁿ ~~infamy~~ ^{infamy} that can
 make that murder ~~more~~ ^{memorable} ~~horrible~~ ^{awful}. Justine
 also was a girl of merit and possessed
 qualities which promised to render her
~~little~~ ^{very} happy, now all was to be ob-
 scured in an ignominious grave; and I the
 cause! a thousand times rather would
 I have confessed myself guilty of the crime
 ascribed to Justine, but I was absent when
 it was committed and such a declaration
 would have ^{been} considered as the ravings
 of a madman and could not have ex-
 piated her who suffered through me.

The ~~off~~ appearance of Justine was
 calm. She was deeped in ~~more~~ mourning.
 Her countenance, always engaging, was en-
 riched by the solemnity of her feelings, exqui-
 sitely beautiful. ~~Yet she~~ ~~for~~ ~~man~~ ~~yet~~ she
 appeared confident in innocence and
 did not tremble although gazed at and
 execrated by thousands. For all the harm
 which her beauty might have
 gained from others was obliterated by
 the remembrance of the enormity she was
 supposed to have committed. She was
 tranquil yet her tranquillity was evident.



