

AES+F group <b>Ag</b> 012		New Perspectives in Photography				Armando Andrade Tudela <b>Aa</b> 014	Alexander Apostól <b>Aa</b> 016	The Atlas Group/ Walid Raad <b>Ag</b> 018	Vitamin <b>Ph</b>	
Miriam Bäckström <b>Mb</b> 020	Yto Barrada <b>Yb</b> 024					Erica Baum <b>Eb</b> 028	Valérie Belin <b>Vb</b> 030	Walead Beshty <b>Wb</b> 032	Rut Blees Luxemburg <b>Rb</b> 036	Luchezar Boyadjiev <b>Lb</b> 040
Frank Breuer <b>Fb</b> 042	Olaf Breuning <b>Ob</b> 044	Gerard Byrne <b>Gb</b> 048	Elinor Carucci <b>Ec</b> 050	David Claerbout <b>Dc</b> 054	Anne Collier <b>Ac</b> 056	Phil Collins <b>Pc</b> 058	Kelli Connell <b>Kc</b> 062	Eduardo Consuegra <b>Ec</b> 064	Sharon Core <b>Sc</b> 066	Rochelle Costi <b>Rc</b> 068
Gregory Crewdson <b>Gc</b> 070	Nancy Davenport <b>Nd</b> 074	Tim Davis <b>Td</b> 076	Tacita Dean <b>Td</b> 078	Hans Eijkelboom <b>He</b> 082	Olafur Eliasson <b>Oe</b> 084	JH Engström <b>Je</b> 088	Lalla Essaydi <b>Le</b> 090	Roe Ethridge <b>Re</b> 092	Peter Fraser <b>Pf</b> 094	Yang Fudong <b>Yf</b> 096
Anna Gaskell <b>Ag</b> 098	Simryn Gill <b>Sg</b> 102	Anthony Goicolea <b>Ag</b> 104	Geert Goiris <b>Gg</b> 108	David Goldblatt <b>Dg</b> 112	Katy Grannan <b>Kg</b> 114	Mauricio Guillen <b>Mg</b> 116	Jitka Hanzlová <b>Jh</b> 118	Anne Hardy <b>Ah</b> 120	Rachel Harrison <b>Rh</b> 122	
Jonathan Hernández <b>Jh</b> 124	Sarah Hobbs <b>Sh</b> 126	Emily Jacir <b>Ej</b> 128	Valérie Jouve <b>Vj</b> 130	Yeondoo Jung <b>Yj</b> 132	Rinko Kawauchi <b>Rk</b> 136	Annette Kelm <b>Ak</b> 140	Idris Khan <b>Ik</b> 142	Joachim Koester <b>Jk</b> 144	Panos Kokkinias <b>Pk</b> 146	
Luisa Lambri <b>Ll</b> 150	An-My Lê <b>Al</b> 154	Tim Lee <b>Tl</b> 158	Nikki S Lee <b>Nl</b> 160	Zoe Leonard <b>Zl</b> 162	Armin Linke <b>Al</b> 164	Sharon Lockhart <b>Sl</b> 166	Vera Lutter <b>Vl</b> 168	Florian Maier-Aichen <b>Fm</b> 170	Malerie Marder <b>Mm</b> 174	Daniel Joseph Martinez <b>Dm</b> 176
	Gareth McConnell <b>Gm</b> 178	Scott McFarland <b>Sm</b> 182	Ryan McGinley <b>Rm</b> 186	Trish Morrissey <b>Tm</b> 188	Zwelethu Mthethwa <b>Zm</b> 190	Zanele Mhloni <b>Zm</b> 192	Oliver Musovik <b>Om</b> 194	Kelly Nipper <b>Kn</b> 196	Nils Norman <b>Nn</b> 198	Catherine Opie <b>Co</b> 200
Esteban Pastorino Díaz <b>Ep</b> 204	Paul Pfeiffer <b>Pp</b> 208	Sarah Pickering <b>Sp</b> 212	Peter Piller <b>Pp</b> 216	Rosângela Rennó <b>Rr</b> 218	Mauro Restiffe <b>Mr</b> 220	Robin Rhode <b>Rr</b> 222	Sophy Rickett <b>Sr</b> 224	Noguchi Rika <b>Nr</b> 228	Andrea Robbins/ Max Becher <b>Ar/Mb</b> 230	Ricarda Roggan <b>Rr</b> 234
Anri Sala <b>As</b> 236	Dean Sameshima <b>Ds</b> 240	Alessandra Sanguinetti <b>As</b> 242	Markus Schinwald <b>Ms</b> 246	Gregor Schneider <b>Gs</b> 248	Collier Schorr <b>Cs</b> 250	Josef Schulz <b>Js</b> 252	Paul Shambroom <b>Ps</b> 254	Ahlam Shibli <b>As</b> 258	Yinka Shonibare <b>Ys</b> 262	Efrat Shvily <b>Es</b> 264
Santiago Sierra <b>Ss</b> 266	Paul Sietsema <b>Ps</b> 270	Alex Slade <b>As</b> 274	Sean Snyder <b>Ss</b> 276	Alec Soth <b>As</b> 278	Heidi Specker <b>Hs</b> 280	Hannah Starkey <b>Hs</b> 284	Simon Starling <b>Ss</b> 288	John Stezaker <b>Js</b> 290	Clare Strand <b>Cs</b> 292	
	Darren Sylvester <b>Ds</b> 296	Guy Tillim <b>Gt</b> 298	Nazif Topcuoglu <b>Nt</b> 302	Danny Treacy <b>Dt</b> 304	Fatimah Tuggar <b>Ft</b> 308	Céline van Balen <b>Cv</b> 310	Annika von Hausswolff <b>Av</b> 312	Bettina von Zwehl <b>Bv</b> 314	Deborah Willis <b>Dw</b> 318	
					Sharon Ya'ari <b>Sy</b> 320	Catherine Yass <b>Cy</b> 322	Shizuka Yokomizo <b>Sy</b> 326	Amir Zaki <b>Az</b> 328	Liu Zheng <b>Lz</b> 330	Tobias Zielony <b>Tz</b> 334

Amir Zaki

Az

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- [1] **Untitled (OH-04X)**, from the series "Spring Through Winter", 2004, lightjet C-print, 175.3 x 223.5 cm, 69 x 88 inches
- [2] **Untitled (FPFE02)**, from the series "Spring Through Winter", 2004, Ultrachrome archival photograph, 46.9 x 52 cm, 18 x 20 inches
- [3] **Untitled (Winter Pool\_5)**, from the series "Spring Through Winter", 2004, Ultrachrome archival photograph, 145.4 x 114.3 cm, 57 x 45 inches

Born in 1974 in Southern California, Los Angeles-based artist **Amir Zaki** has spent his life among the modernist homes that proliferated across the region's hillsides throughout the 1950s and '60s. His most recent body of work, titled "Spring Through Winter" (2004), is comprised of interrelated photographic suites that take these fabled buildings as their subject matter. If Julius Shulman's stately black-and-white shots of Case Study houses are akin to formal portraits, all right angles and sweeping views over the valley, Zaki's unexpected vantage points and digitally manipulated prints offer a more complex psychological profile of his structures. *Untitled (OH-04X)* (2004) is representative of this series: not only has Zaki situated his lens beneath the two houses cantilevered out over a steep slope like two buck teeth, he has also digitally erased the columns that make their tenuous placement possible, thus heightening the sense of unease that pervades the image. (It's worth noting the similarity between this image and scenes from films in which cars are launched off cliffs.) Modernist pioneer Richard Neutra designed several of the houses Zaki photographed in this manner, but his firm later disowned the buildings after they were structurally retrofitted to better withstand the earthquakes and mudslides that regularly occur in this region. Zaki's photographs highlight the semi-delusional fantasy inherent not only in building on top of an unstable fault line but also in the formalist aspirations—purity of form, transparency, weightlessness—of those responsible for the buildings in the first place.

A related suite of pictures uses the outdoor swimming pool as a foil for an exploration of the limits of photographic realism. Zaki shoots this iconic feature of the Southern California landscape from above—an equally unexpected vantage point that likewise renders it strange. These deadpan, naturally lit pictures evince little of the spatial depth one would expect from a bird's-eye view: in *Untitled (Winter Pool\_5)* (2004), a red ball floating on (or falling towards) the mesh netting covering the water's surface is unmoored from its shadow, and another long, thin shadow that cuts across the bottom of the frame diagonally is cast by an unseen source. Because the image walks the line between representation and abstraction, the viewer can cognitively nudge it in either direction: on the one hand, the photograph recalls early modernist pictures shot by André Kertész, Berenice Abbott and others depicting the streets and parks of Paris and New York from the Eiffel Tower or newly built skyscrapers; on the other hand, its immaculate balance of colour and line places it in an abstract lineage descending from Aleksandr Rodchenko and Wassily Kandinsky.

A third series moves inside the house. These "portraits" show fireplaces that have been sealed off by what seems like digital manipulation of the photograph. One can view closing up the aperture at the heart of the home as an attempt to shore up the house's ability to ward off that which is outside (or to protect the artist from outside influences). In an essay included in *Slouching Towards Bethlehem* (1979), Joan Didion described the San Bernardino Valley as being "haunted by the Mojave ... the last stop for all those who come from somewhere else." Zaki's project can be seen as a visual corollary to Didion's Southern California dispatches; both are nuanced examinations of the interplay between a very particular environment and its inhabitants.—Brian Sholis



