



PRINTER'S DEVIL REVIEW

Jarrod McCabe. *Photographs.*
Volume 1, Number 1 (Spring 2011)

This online journal is licensed under a Creative Commons
Attribution-NonCommercial-NoDerivs 3.0 Unported License

<http://pdrjournal.org>



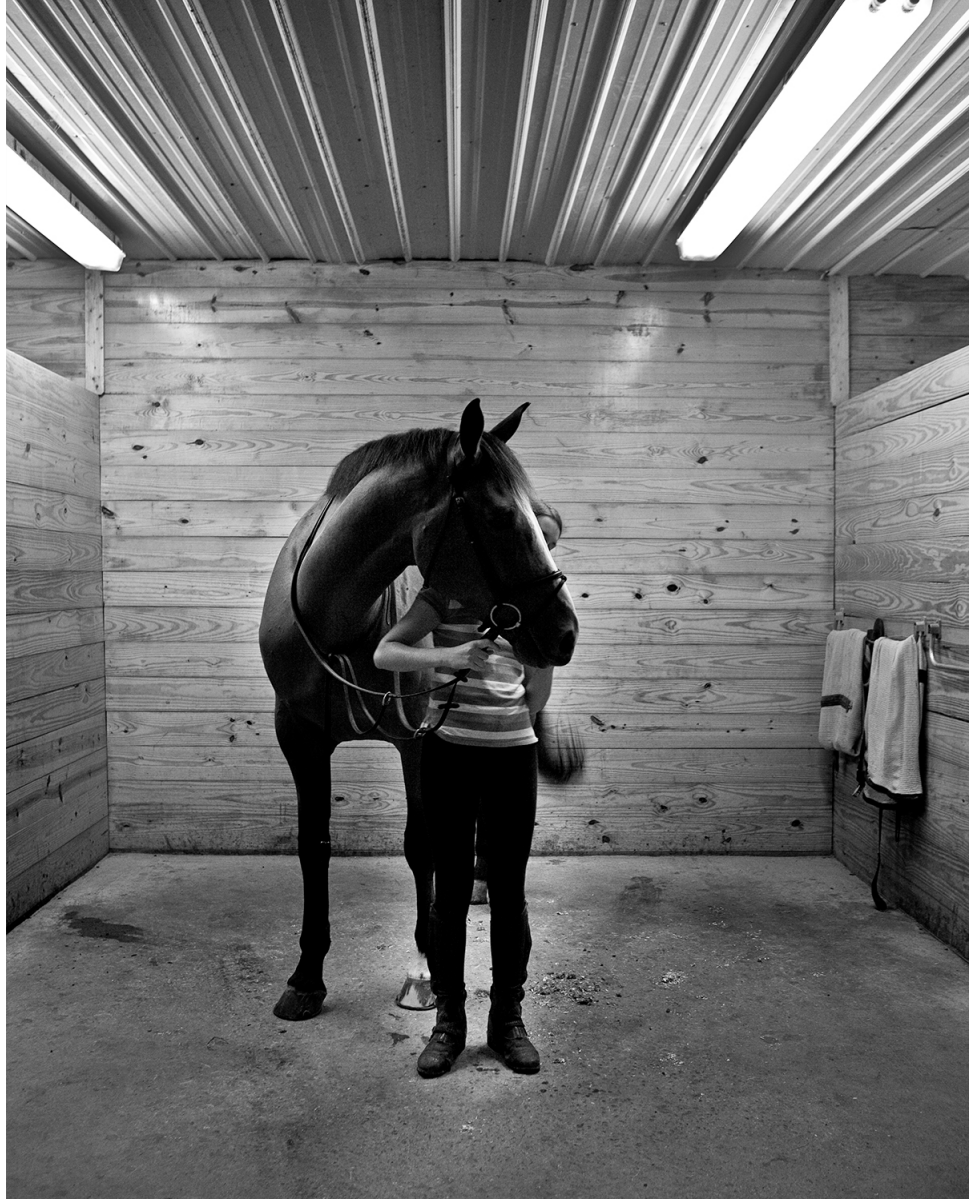
Boy in Plaid Shorts. Adirondack Park, New York
JARROD McCABE



Itchy Ribs Robinson. New Orleans, Louisiana
JARROD McCABE



E.W. Seeley, Chesterfield, Massachusetts
JARROD McCABE



Alison Lindsay and Horse. Pine Plains, New York
JARROD McCABE



First Aid Shelter. Horseneck Beach, Massachusetts
JARROD McCABE

Like many photographers I know, Jarrod McCabe balances his photography work with heavy doses of athletic pursuits. When I called to ask a few questions, I could hear the tap running. “Washing a wound,” he said. Canoeing.

McCabe recently got back from working on a job in Shanghai. Based in Boston, but working all over the world, he shoots his personal work interspersed with editorial and commercial jobs and work on other projects. He admires the work of Irving Penn, Richard Avedon—more the Western portraits, less the fashion—New York-based editorial photographer Chris Buck, and, closer to home, William Huber.

In his color landscape “Boy in Plaid Shorts,” hills frame a boy on the beach of a lake. Two couples flank the boy, absorbed in their own activities. Symmetrical but independent, each figure contributes to a whole he is unaware of, and the down-looking boy focuses our attention in and out to the far side of the lake.

In the black-and-white portraits, McCabe finds beats that are slightly off: “Itchy Ribs Robinson,” lost in time, facing the camera with uncertainty. “E. W. Seeley,” framed outside by an oddly small, rusting trailer entrance, while grass almost as high as the trailer falls off either side of the image. Obscured by a horse that mirrors her straightforward stance with a head gesture that hides, “Alison Lindsay” peeks out from a mane, and the horse’s eyes and her eyes remain hidden.

Joshi Radin