

Threefold: Selections from the Indie Photobook Library



When you think about photographs, when you imagine them in context, realized in some physical form, how do you see them? Some see them in print portfolio boxes, some see them on computer screens, others see them matted and framed, hanging on walls. Though for nearly as long as there have been photographs, they have appeared in fixed sequences, pasted, printed directly, or reproduced in ink on pages bound together in some fashion—in other words, as books. Whether pocket-sized or table-sized, photographically-illustrated books have long served as an important showcase for the medium.

In the 1960s, Ed Ruscha and other artists utilized inexpensive printing facilities to create photobooks outside of mainstream publishing houses. These independent publications acted as art objects on their own terms and, from typeface to binding to printing quality, reflected the concerns of their makers. These artist books often employed photography in conceptual ways, as an extension of the anonymous, mechanical processes of publishing.

In the last decade various technologies have enabled artists to publish not only small editions of a book, but individual volumes when needed. Now, instead of a few books being made in large quantities, many books are being made in small quantities. The Indie Photobook Library (iPL), founded by Larissa Leclair in 2010, is committed to cataloging and preserving examples of the multitude of books that may never find their way into conventional library catalogues because of their modesty, or because they were often created by individual artists whose practice doesn't include conventional distribution.

Threefold reflects the idiosyncratic interests of three curators—Shane Lavalette, Larissa Leclair, and George Slade—each adopting a unique focal point in an attempt to represent a remarkable moment in contemporary independent publishing.

Books in this exhibition are not for sale. Interested buyers should check the Indie Photobooks Library website for purchasing details.

www.indiephotobooklibrary.org

DUE TO THE DELICATE NATURE OF THESE BOOKS, PLEASE HANDLE WITH EXTREME CARE.

Threefold:

Curator Statement by Larissa Leclair

Self-publishing is becoming somewhat mainstream for a new generation of photographers who see the photobook as an important component to their work and as a viable connection to their audience. The range of photobooks presented here by all three curators highlights so many aspects of what is exciting about contemporary independent publishing—the work that might not be seen in bookform unless self-published, the creativity, the craftsmanship, the risks, and the surprises—by key players in this vibrant and ever-expanding movement. Since the beginning of the photographic medium with Henry Fox Talbot's *The Pencil of Nature*, the book has been an integral part of the history of photography—a part that is ever more obvious with Martin Parr and Gerry Badger's volumes of *The Photobook: A History*. A few decades ago, the avid photobook collector could feasibly seek out all of the published books. Today, this is impossible, which speaks to the ever important role of an accessible archive and venue for self-published and independently published photobooks and the Indie Photobook Library.

Threefold presents the opportunity to browse at your leisure and enter into each mini exhibition presented in book form. Experience the innate pleasure that overcomes bibliophiles when opening and discovering an amazing new book or revisiting a special favorite. For my selection, I have focused on limited edition handmade photobooks that exemplify the craft, construction, and visual concept of a book (i.e. the prints, the intricate folding, the typography and printing, the paper, and the binding or handmade box). Some are technically perfect while others are artistically perfect. I invite you to relish in the details of these handmade elements and in each book as an individual expression of the artist and as an object in and of itself.

Biography

Larissa Leclair is the founder of the Indie Photobook Library, a physical archive that collects and showcases self-published and indie published photobooks. Pop-up exhibitions of photobooks from the iPL collection have been part of the Flash Forward Festival in Toronto, FotoWeek DC, the Philadelphia Photo Arts Center Book Fair, Photolucida, Snap! Orlando, the New York Photo Festival, and Review Santa Fe, with the first feature-length exhibition now at the PRC. She has contributed to photo-eye's Best Books annual survey, was invited to nominate a title for the 4th International Photobook Festival Photobook Award in Kassel, Germany and recently judged the Photography Book Now 2011 competition sponsored by Blurb. Larissa Leclair is also an independent curator, having most recently co-curated the exhibition *100 Portraits - 100 Photographers: Selections from the Flak Photo Archive* with Andy Adams which is touring globally during 2011. She has served as a juror for the Magenta Foundation Flash Forward 2011, and is a reviewer for Critical Mass, and an Advisory Board member and Chair of the FotoBooks Committee for FotoWeek DC.

www.indiephotobooklibrary.org

Featured Photobooks

Matt Austin, *Wake*

Date of publication: 2009
Place of publication: Self-Published
Dimensions: Approx 9 x 12 inches
Edition size: Uneditioned
Type of binding: Embossed cover, Unbound Prints encased in a clamshell box
Number of pages: 51
Type of paper: Red River Arctic Polar Matte Paper
Number of pictures: 33
Type of printing: Archival Inkjet
Printer: Epson 3880
Publisher: Self-Published
Language: English



Wake is a photographic narrative that represents the struggles that have affected my family over the past few years. The work began with my father being violently evicted while I was studying at a college in Ireland. It has now continued throughout the difficult following two years that have brought his resultant homelessness and three deaths in our extended family. The narrative is comprised of my photographs and writing, along with excerpts of e-mails from my dad while I was abroad. By making metaphorical connections between our present economic time and physical death, I use this work to serve as a kind of elegiac ceremony for these trying experiences. *Wake* functions as my personal understanding of our situation and an example of a story that is unfortunately familiar to so many others living in this generation.

www.mattAustinphoto.com

Noah Beil, *Gone Quickly*

Date of publication: September 2010
Publisher: Extant Books
Place of publication: San Francisco, CA
Place Printed: Philoxenia Press, Berkeley, CA
Dimensions: 8.5 x 10.5 inches
Edition size: 50
Type of binding: soft bound
Publisher: Self (Noah Beil)
Designer: Self
Editor: Self
Language: English



www.noahbeil.com

Anthony Blasko, *The Way Things Are, Vol 1*

Date of publication: July 2009
Place of publication: New York, NY
Dimensions: 4x6 Prints
Edition size: 62
Type of binding: Loose Prints In a Box
Number of pages: 18 Prints
Type of paper: Kodak Supra Endura, Luster Surface
Number of pictures: 18
Type of printing: Chromogenic Color Prints
Printer: Omega Super Chromega D Dichroic II
Publisher: Self-Published
Language: English



The Way Things Are is a project that started in 2005. It is a story of my father's side of the family. My goal for this project is to show the effect of time on people, their relationships, and their surroundings. I plan to document my family throughout my lifetime. This Box includes 18 type c prints printed in my basement.

www.anthonyblasko.com

Briony Campbell, *The Dad Project (first edit)*

Date of publication: November 2009
Place of publication: London
Dimensions: 21 cm x 14 cm
Edition size: 8
Type of binding: Gray moleskin. handstitched, sections
Number of pages: 48
Number of pictures: 39
Type of printing: Digital
Printer: MTA , London UK
Designer: Briony Campbell
Language: English



This is my attempt to say goodbye to my dad with the help of my camera. We explored our relationship during the last six months of his life until he died in August 2009.

www.brionycampbell.com

Christopher Colville, *Movements and the Iceland Trilogy*

Date of publication: 2011
Place of publication: Phoenix, AZ
Dimensions: 7.75 x 6.5 x .5 inches each or 7.75 x 6.5 x 1 inches in slip cover
Edition size: 12
Type of binding: 2 hard cover cloth bound accordion-fold books with open slip cover
Number of pages: 28
Type of paper: Moab Entrada double side 300gsm
Number of pictures: 28
Type of printing: Archival Ink Jet
Printer: Christopher Colville
Publisher: Christopher Colville
Language: English



In July of 2006 I spent 27 days living out of a tent in Iceland. During my stay I studied the land of my ancestors and engaged in a process of continuous image making. The culmination of the work has taken the form of four unique but intertwined suites of images entitled *Movements and the Iceland Trilogy*. The work includes documents of the changing landscape, images of cairns marking both graves and pathways, photograms of plants I carried with me between campsites, and recordings of the sun tracking the night sky as I slept. While this work is varied and experimental in its forms it was an attempt to reveal the intimate experience of connecting to a foreign space that holds the history of my ancestry while simultaneously creating a mythology of my own. The images bound in these two volumes represent seven days of my time in Iceland and are connected by date, light and experience.

www.christophercolville.com

Beth Dow, *Roam*

Photographed, illustrated, designed, and contracted by the artist.

Date of publication: 2011

Place of publication: Minneapolis, MN

Dimensions: 8.0 x 6.5 x 0.75 inches

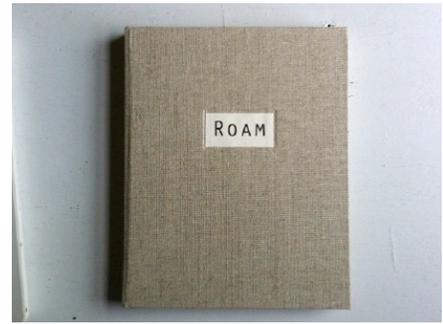
Type of binding: Accordion book with bookcloth-wrapped board covers

Number of pages: 24

Type of paper: Somerset Book

Type of printing: inkjet

Publisher: Beth Dow



“Roam” is a tongue-in-cheek, conceptual look at real and imagined classical references in our local Minneapolis landscape. It confuses contemporary Minneapolis with ancient Roam, as crumbling ruins are digitally combined with ordinary Minneapolis structures that resemble classical forms, like bridge supports that suggest ancient columns. By whitening skies and establishing new horizons, the images approximate retouched collodion photographs of Victorian expedition photographer Francis Frith, who inspired this project. Arbitrary horizons sliced through people and cars retain hints of their presence like the strata of time, allowing remaining elements to work as emblems of universal experience. Forms fuse both logically and absurdly, as they do in life.

This single composite landscape, monuments on seven hills wobbling through time and space, appears plausible at first glance. Only closer inspection reveals the incongruous nature of its trickery. Geography, time, and perspective are jumbled, yet the chaos is tidy. The book includes illustrations I drew of Janus, who looks toward the past and the future, and the wolf mother of Romulus and Remus, the founders of Rome. The endpapers are blocks of “lorem ipsum” pseudo-Latin placeholder text used in graphic design. “Roam” will eventually be combined with a sister volume, “Polis”, that will merge images of classical Greece with faux-classical architectural details on Minneapolis buildings. The combined volumes will be titled “Here, Nor There”. This project has been generously supported by the Minnesota State Arts Board and the McKnight Foundation.

www.bethdow.com

Lauren Henkin, *Displaced*

Contributor/s: Editing and sequencing: Lauren Henkin, Joel Preston Smith and Kirsten Rian

Bookbinding: John DeMerritt, DeMerritt Bookbinding, Emeryville, California

Letterpress printing: Inge Bruggeman, Textura Printing, Portland, Oregon

Date of publication: 2010

Place of publication: Portland, OR

Dimensions: 9.5 x 13 inches

Edition size: 60 + 5 AP

Type of binding: Cloth over boards, case-bound

Number of pages: 56

Type of paper: Moab Entrada Bright White Rag

Number of pictures: 39

Type of printing: Pigment

Printer: Epson 4800

Publisher: Lauren Henkin

Designer: Lauren Henkin

Editor: See above under contributors.

Language: English



Displaced is a deeply personal handmade book about finding external beauty in the midst of intense internal crisis. Landscape photographer Lauren Henkin has created an introspective book, which resides at the zenith of craftsmanship, and one which describes a hunger for inspiration during the breakup of her marriage.

www.laurenhenkin.com

Paula McCartney, *Bird Watching*

Date of publication: 2006

Place of publication: Minneapolis, MN

Dimensions: 10 x 8 x 1 inches

Edition size: 40

Type of binding: case bound cover, drum leaf binding

Number of pages: 30 pages

Type of paper: Rising Stonehenge, Zerkall Nideggen, and Canson Mi-Teintes

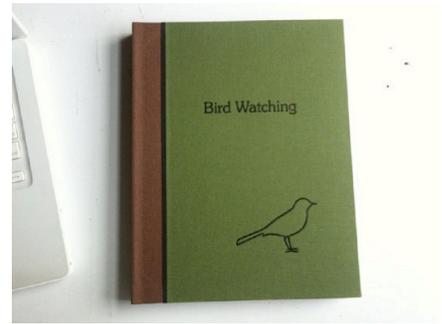
Number of pictures: 12 original photographs

Type of printing: C-Prints and Ink Jet

Printer: artist

Publisher: the artist and Women's Studio Workshop, Rosendale, NY

Language: English



The photographs in *Bird Watching* are a combination of varied natural settings and carefully placed craft store songbirds that create an enhanced landscape. Inspired by Victorian botany journals the scientific practice of collecting and labeling specimens was a starting point for this work. The photographic recordings are paired with specimen labels, field notes, and diagrams, to mirror a personal bird watcher's journal. The information is a mix of truth and fiction, just like the photographs they describe.

www.paulamccartney.com/

Ryan Spencer Reed, *Detroit Forsaken*

Date of publication: May 31st, 2010

Place of publication: Ludington, MI

Dimensions: 7 3/8 x 3 3/4 x 1 1/8 inches

Edition size: 99

Type of binding: Tin enclosure, unbound plates

Number of pages: 35

Type of paper: Hahnemühle Photo Rag 308gsm fine art paper

Number of pictures: 49

Type of printing: Carbon pigment inkjet

Printer: Epson 7800

Publisher: Self published

Designer: Photographer

Editor: Photographer

Language: English



The story of Detroit is one of the most significant representations of a nation in transition. This is a story about things left behind painted with a heavy heart by dim and murky light – a story told amidst the death of the American Industrial Revolution.

Detroit was a monolith of human achievement. Few cities have had more influence on the growth of a civilization. Few cities have so rapidly fallen from grace. As an economic bellwether, she now lives a cautionary tale for all those great cities that danced to Motown's lead, and are most likely doomed to follow in her footsteps. What remains is a drained and evaporated city landscape – one that is haunting, seductive and alive with ghosts.

www.ryanspencerreed.com

John Steck Jr., *Fragments, Volume One*

Date of publication: Spring of 2010
Place of publication: Jamaica Plain, MA
Edition size: Edition of 35 with 2 artist proofs
Type of binding: Accordion Style Book
Number of pages: 12
Type of paper: Enhanced Matte Photo Paper
Number of pictures: 10
Type of printing: Inkjet
Printer: Epson 4880
Publisher: Make Book Blog
Language: English

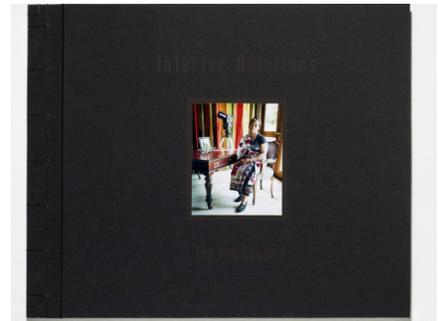


Fragments is an accordion style book that will be published four times a year. It is printed and hand made by John Steck Jr. This book accompanied an exhibition of the same images at The Hallway Gallery in Jamaica Plain, MA in 2010.

www.johnsteckjr.com

Ian van Coller, *Interior Relations*

Contributor/s: Amy Thompson: Book binding and letterpress
Date of publication: 2010
Place of publication: Bozeman, Montana
Dimensions: 17 x 21 inches
Edition size: 30 + 5AP's
Type of binding: Cloth, Noble
Number of pages: 31
Type of paper: Museum Rag
Number of pictures: 27
Type of printing: Inkjet
Printer: Epson 9800 Pro Stylus
Publisher: Doring Press
Designer: Ian van Coller
Language: English



Interior Relations: Portraits of Domestic Workers in South Africa This project focuses on the intersection of post-Apartheid black and white identities via photographic portraiture of black domestic workers who work in homes owned by white South Africans. Though separated by an enormous gulf of inequality, the domestics and their employers are wedded by an intensely intimate, personal, and awkward interdependence. *Interior Relations* explores the discrepancies between the country's public democratic ideals and the ongoing racial and economic inequality that affects a large majority of black South Africans. The women were dressed in their favourite clothes and photographed in the homes of their employers.

www.ianvancoller.com

Graeme Vaughan, *Palermo: a notebook*

Date of publication: September 2010
Place of publication: Manchester, UK
Dimensions: 90mm x 125mm x 25mm
Edition size: 30
Type of binding: Hardback, folded
Number of pages: 62
Type of paper: brilliant supreme matte
Number of pictures: 48
Type of printing: inkjet
Printer: self-printed



Publisher: self-published
Designer: graeme vaughan
Editor: graeme vaughan
Language: english

These works pursue the meaning of place generated through quotidian spatial practices. Without reference to maps or books, people in cities become my guides. These photographs are made as I walk through cities, following strangers as they go about their everyday lives. They act as a collective set of city-dwellers who define their city and show it to me. The route and direction of each walk is dependent on the movement of people I choose to follow, the photographs taken as a product of chance encounters within the rigour of a framework set for myself. Through this method, these photographs take us away from usual tourist routes and sites, we are led off the surface of tourist maps and official guides to official histories.

This notebook references the city map in its folded paper construction. It is also a physical echo of the random wandering through the city undertaken in producing the work. 'reading' this notebook with its maze like construction requires an engagement with the spatial properties it holds to explore its contents. Its layout and construction enables different combinations of images to be viewed at the same time, making connections between different parts of the same place.

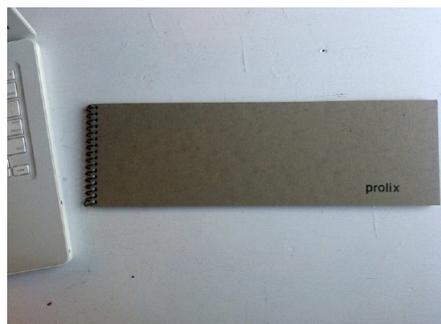
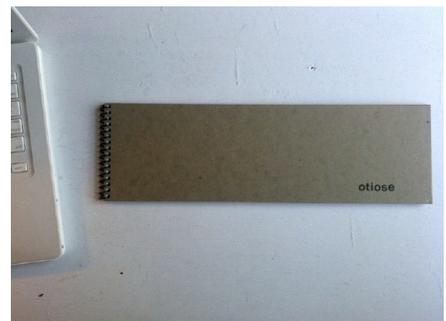
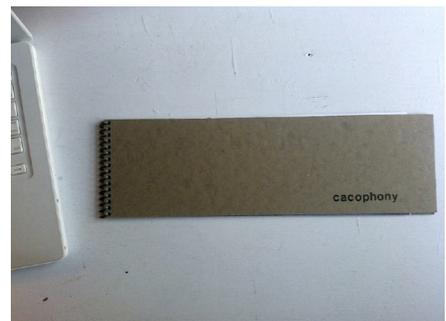
www.photogas.com

Ian J. Whitmore, *Cacophony; Otiose; Prolix; Internecine*

Date of publication: February 2011
Place of publication: Portland, OR
Dimensions: 13.5 x 4 inches closed, 27.5 x 4 inches open
Edition size: 26
Type of binding: Exposed Binders Board, Spiral Bound
Number of pages: 10
Type of paper: Moab Lasal Matte
Number of pictures: 8
Type of printing: Archival Pigment
Printer: Epson 9900
Publisher: Sanguine Press (Ian J. Whitmore)
Language: English

'cacophony' is book #1 in a series of 26 books titled 'onomasticon'.
'Onomasticon' is available as a subscription, books are not available for individual sale at this time.

www.ianwhitmore.com



Threefold: Curator Statement by Shane Lavalette

As an object, a book succeeds as a simple series of pages bound together, yet there are endless alternatives for this place in which the photographs live. I've brought together a selection of publications that employ function, scale, material and composition in interesting and unusual ways that elevate the work within. When executed gracefully, such books deliver in both content and form and remind us of their important relationship.

Biography

Shane Lavalette is a photographer as well as the founding publisher and editor of Lay Flat. He received his BFA from Tufts University in partnership with The School of the Museum of Fine Arts, Boston. Lavalette's photographs have been shown widely, including national and international exhibitions at Aperture Gallery, Montserrat College of Art Gallery, The Carpenter Center for Visual Arts at Harvard University, The Center for Photography at Woodstock, Chelsea Art Museum, The Museum of Fine Arts, Boston, Musée de l'Elysée, Les Rencontres d'Arles, Galerie Azzedine Alaïa and Caochangdi PhotoSpring Festival. Lavalette was commissioned by the High Museum of Art to create a new body of work as part of the "Picturing the South" series, from which a selection of photographs will be exhibited in 2012. His editorial work has been published in various magazines, including *The New York Times Magazine*, *Newsweek*, *Vice Magazine* and *SLASH*. Lavalette grew up in Vermont and currently lives and works in Somerville, MA.

www.shanelavalette.com

www.layflat.org

Featured Photobooks

Stephen Gill, *A Series of Disappointments*

Date of publication: 2008

Dimensions: 232 mm x 300 mm

Edition size: 3000 copies (available with three different covers)

Type of binding: Clothbound hardcover

Number of pages: 78

Type of paper: recycled paper stock

Number of pictures: 36 Black and White Illustrations

Publisher: Nobody in association with the Archive of Modern Conflict

Language: English



These betting slips were discarded in and around many betting shops (71 at the time of publication) in the borough of Hackney in north-east London. The average number of betting shops in other London boroughs is 23.

Each of these papers began as hope, were shaped by loss or defeat, then cast aside. These new forms perhaps now possess a state of mind, shaped by nervous tension and grief. After these images were made, little autopsies were performed on the papers to reveal the failed bets held within. If betting shops move into places previously occupied by banks or solicitors, they are classed as financial services and don't have to apply for any special permit. In such numbers, they are beginning to feel like a burden around a borough that is trying to improve itself and the lives of its residents, and to shake off its bad reputation.

www.stephengill.co.uk/

John Gossage, *HERE*

Contributor/s: Kris Douglas
Date of publication: January 28, 2010
Place of publication: Rochester, Minnesota
Dimensions: 22.5 x 12.5 inches
Edition size: 500
Type of binding: Soft cover, unbound
Number of pages: 80
Type of paper: Newsprint
Number of pictures: 73
Type of printing: Offset
Printer: Post-Bulletin Company, LLC
Publisher: Rochester Art Center
Designer: John Gossage; Naura Anderson
Editor: John Gossage; Kris Douglas
Language: English



Exhibition catalog for the exhibition *HERE: Half Blind*, at the Rochester Art Center, January 30 – April 11, 2010.

www.rochesterartcenter.org

Takashi Homma, *Vedove / Widows*

Contributor/s: Francesco Zanot (text)
Date of publication: January 2010
Place of publication: Milano
Dimensions: 9 x 6.7 inches
Edition size: 350
Type of binding: Softcover
Number of pages: 2 volumes, 16 + 55 pages
Printer: Tipografia Campisi, Arcugnano (VI), Italy
Publisher: Boiler Corporation srl
Designer: Fabrizio Radaelli (book design)
Language: English



The project is the result of the cooperation between Andrea Botto and Francesco Zanot, respectively director and curator of the annual Rapallo Fotografia festival, who entrusted Japanese photographer Takashi Homma to work around the theme of memory and personal archives in Rapallo and in the Italian region of Liguria.

During his stay in the area, fascinated by the pictures stored in the archives of Genoa and Rapallo, Homma explored the need to preserve personal and intimate memories, especially after a loss. Thus he shot eleven portraits of widowed women—witnesses for their dead partners' memories—and captured a glimpse of the places where the widows live. This work being the subject of the exhibition at Castello di Rapallo. He also re-photographed the snapshots of the widows' family albums, exclusively published in the book which represents therefore an integral part of the project and the exhibition.

www.fantomeditions.com/fantombooks/takashi-homma/

Ruben Lundgren / WassinkLundgren, *Lu Xiaoben*

Contributor/s: Contributor/s: Preface by Rudolf Simon Bekink and text by Yang Lin

Date of publication: September 2010

Place of publication: Beijing

Dimensions: 20 X 34cm

Edition size: 1500

Type of binding: concertina book / leporello

Number of pages: 2 meter / 10 pages

Number of pictures: 42

Type of printing: Offset

Publisher: Badger & Press in association with WassinkLundgren

Designer: Liu Zhizhi (mewe)

Editor: Thijs groot Wassink and Ruben Lundgren

Language: English / Chinese



The publication *Lu Xiao Ben* shows a body of work created by WassinkLudgren during the three years of Lundgren's postgraduate studies at the Central Academy of Fine Arts in Beijing. The series explores cultural differences by using Lundgren's 200 cm height as a tool.

On an early winter day in October 2007 the outlines for this project were written down in a practice notebook for Chinese characters:

- 1) When I walk on the street of Beijing I feel like a celebrity.
- 2) Many people look at me.
- 3) This feeling I want to use for my new project.
- 4) My goal: be a celebrity in China before graduation.
- 5) Today I start!

It's now three years that Lundgren has followed this statement and used the daily amount of Chinese attention to create a series of images playing with the perception of stardom and otherness.

A two meter long leporello book with life size image of "Lu Xiaoben" (Chinese for Ruben Lundgren). The book explores cultural differences between China and the West, using his 200cm height as a tool to become a Chinese celebrity.

www.wassinklundgren.com

Cary Markerink, *Memory Traces*

Date of publication: december 2009

Place of publication: Amsterdam, Netherlands

Dimensions: 41x30,5cm (main book) 2 x 16x12cm (additional booklets)
together in printed carton box

Edition size: 800

Type of binding: hardback (main book), softcover (2 booklets)

Number of pages: 202 (main book), 2 x 64 (booklets)

Type of paper: Symbol Tatami White (Fedrigoni)

Number of pictures: 31 (main book), 33 (booklets)

Type of printing: offset

Printer: 1455 Fine Art Printers, Belgium

Publisher: Ideas On Paper (self-published)

Designer: Irma Boom, Amsterdam

Language: English



Memory Traces relates to notions on landscape, culture, history and memory. Three books, the main photo-book and two satellite booklets together are composed to be an experience, in which a selection of landscape photographs are combined with a multi-layered range of texts including excerpts from travelogues (Bikini, Chernobyl), 'written photographs' and a short fictional story.

Memory Traces, the main book, consists of large format photographs taken in the historic locations Sarajevo; Hiroshima and Nagasaki; Berlin, Bitterfeld-Wolfen and Ronneburg; Bikini Island and Nam Island; Chernobyl; Khe San and My Lai between 1997 and 2008.

Höfdding Step is a short story situated in the art-world which deals with 'The Artification of Photography' and 'The End of Silver-based Photography', amongst others.

Dark Star is a Chernobyl family album of negatives found in a looted house in the forbidden Zone in the vicinity of the exploded Nuclear Reactor nr. 4.

www.carymarkerink.nl

Raymond Meeks and Deborah Luster, *Orchard, Volume One / Crime Victims Chronicle*

Contributor/s: text by Rose Preston and Kevin Sullivan

Cover design and binding by Rory Sparks

Date of publication: November 2010

Place of publication: New York, NY

Dimensions: 11.25 x 14.75 inches

Edition size: 100

Type of binding: hand-bound softcover

Number of pages: 40

Type of paper: Mohawk Superfine

Number of pictures: 24

Type of printing: digital b&w – laser and HP Indigo

Printer: Precision Digital, Portland, OR

Publisher: Silas Finch, New York

Designer: Raymond Meeks

Editor: Raymond Meeks

Language: English



Crime Victims Chronicle is the first volume in a new series from photographer Raymond Meeks. This collaborative journal combines Ray's photographs with a portfolio of images from Deborah Luster's forthcoming body of work, "Tooth for an Eye".

Printed in the United States on Mohawk Superfine paper. The book features a hand-sewn binding and letterpress-printed cover by esteemed book artist Rory Sparks in Portland, OR.

www.raymondmeeks.net

Armando Ribeiro, *Depressive Landscapes*

Date of publication: August 2010

Place of publication: London/Lisbon

Dimensions: 21x1073cm

Edition size: 303

Type of binding: concertina

Number of pages: 72

Type of paper: 200 gsm satin

Number of pictures: 66

Type of printing: Digital

Printer: Grafi Globo

Language: English



A set of landscapes that will make you look twice... or maybe not.

www.arribphoto.com

Theo Simpson, *What We Buy*

Contributor/s: Ben McLaughlin
Date of publication: 5/5/11
Place of publication: Sheffield, England
Dimensions: 310mm x 250mm (Folded)
Edition size: 200
Type of binding: Silkscreen cover, unbound
Number of pages: 8 loose prints and flysheet
Type of paper: Fedrigoni
Number of pictures: 8
Type of printing: CMYK Silkscreen
Printer: silkscreen, offset
Publisher: self published
Designer: Ben McLaughlin
Editor: Theo Simpson
Language: English



What We Buy is not just about the function or form of these objects — as interesting as this may be — but instead Simpson presents a timely social commentary, through the use of a visual metaphor, for the ultimate collapse of the consumer culture in which we live, a society in which we accumulate possessions beyond our basic needs' Online Foreword, Wayne Ford. The book documents products currently available to buy in the UK for £1 or less.

www.theosimpson.com

Ali Taptik, *Transit*

Contributor/s: Okay Karadayilar – Designer
Richard Gregory – Text
Date of publication: 2008
Place of publication: Liverpool
Dimensions: 13cmx13cm folded, 65x91cm open
Edition size: 1200
Type of binding: 300 gr. Kraft Paper Map-fold
Number of pages: 1
Type of paper: 70gr White Plain
Number of pictures: 68
Type of printing: 4 Color Offset
Printer: Graphis – Istanbul
Designer: Okay Karadayilar
Language: English



Ali Taptik's *Transit* is part of a multivalent art project "investigating migration and cultural identity with artists, experts, and 'ordinary' people from five port cities: Liverpool, Naples, Istanbul, Gdansk, and Marseille." For this artist's book, which was distributed in Liverpool in lieu of an exhibition, Taptik uses the format of the fold-out street map to display a two-sided 5 x 6 grid of square photographic images of all five port cities. The resulting collection reveals less about the cities themselves and more about the personal experience of traveling and of encountering different people and inhabiting different places without belonging anywhere in particular.

www.alitaptik.com

Lay Flat 01: Remain in Light

Photographer/s: Andreas Weinand, Anne Lass, Coley Brown, Debora Mittelstaedt, Ed Panar, Estelle Hanania, Gustav Almestål, Hiroyo Kaneko, Kamden Vencill, Mark McKnight, Michel Campeau, Nicolai Howalt & Trine Søndergaard, Nicola Kast, Nicholas Haggard, Shawn Records, Raimond Wouda, Richard Barnes, Tobias Fäldt, Whitney Hubbs and Yann Orhan

Contributor/s: Tim Davis, Darius Himes, Cara Phillips Eric William Carroll, Mike Mandel, Shane Lavalette, Jason Fulford

Date of publication: 2009

Place of publication: Cambridge, MA

Dimensions: 5.5 x 7.5 in. / 14 x 19 cm.

Edition size: 1000

Type of binding: Saddle stitched and unbound

Number of pages: 40 + 20 unbound photographs

Type of paper: Various stocks

Number of pictures: 20

Type of printing: Offset

Publisher: Lay Flat

Designer: Katherine Hughes

Editor: Shane Lavalette and guest editor Karly Wildenhaus

Language: English



Included in *Lay Flat 01: Remain in Light* are essays by Tim Davis, Darius Himes, Cara Phillips and Eric William Carroll, an interview with Mike Mandel by Shane Lavalette and a poem by Jason Fulford, all accompanied by 20 unbound photographs from a selection of international photographers: Andreas Weinand, Anne Lass, Coley Brown, Debora Mittelstaedt, Ed Panar, Estelle Hanania, Gustav Almestål, Hiroyo Kaneko, Kamden Vencill, Mark McKnight, Michel Campeau, Nicolai Howalt & Trine Søndergaard, Nicola Kast, Nicholas Haggard, Shawn Records, Raimond Wouda, Richard Barnes, Tobias Fäldt, Whitney Hubbs and Yann Orhan.

www.layflat.org

Paper Placemats

Photographer/s: Jennifer Arnow, Jeff Billak, Helen Chough, Fern Cogley, Ted Fair, April Gertler, Eileen Maxson, Michael Northrup, Ed Panar Christian Patterson, Gus Powell, Matt Salacuse, Matthew Sandager, Ben Skinner, Gwen Smith, Barry Stone, Lars Tunbjork, Lloyd Ziff

Contributor/s: Amie Barrodale, Blixie, Ryan Blomberg, Steve Featherstone, Michelangelo Iaffaldano, Paul Marlow, Michael Martone, Amy O'Neill, Tim Parrish, Alex Romero, Hadley Ross, Joanna Scott, Hasanthika Sirisena, Gilbert Sorrentino, Zach Storm, Ross Schwartzman, Ashley Thayer, Miriam Toews, Paul West

Date of publication: 2004

Place of publication: United States

Dimensions: 9.75 x 13.25 inches

Edition size: 2000

Type of binding: Paperback, perfect bound

Number of pages: 40

Type of paper: matte coated white

Number of pictures: 30

Type of printing: Offset

Printer: Oddi Printing, Reykjavik

Publisher: J&L Books

Designer: Jason Fulford

Editor: Jason Fulford, Leanne Shapton, Paul Maliszewski

Language: English



Paper Placemats is a bound book of forty paper placemats, printed with work by thirty artists and ten writers. Each placemat can be ripped out and used. Contributors were asked to submit work having to do with "Place". Conceived as a public art project, the placemats are periodically donated to restaurants across the U.S. with the help of volunteers in each state. Additional copies are sold domestically and internationally in bookstores.

www.jandllbooks.org/placemats.html

Mariken Wessels, *Queen Ann. P.S. Belly cut off*

Date of publication: May 2010
Place of publication: Netherlands
Dimensions: 24 cm x 33 cm
Edition size: 750
Type of binding: Sewn paperback, cold glue
Number of pages: 80
Type of paper: 100% Recycled offset
Number of pictures: 55
Type of printing: Offset
Printer: Lecturis
Publisher: Alauda Publications
Designer: Mariken Wessels & Esther krop
Editor: Ingrid Commandeur
Language: Dutch/English



Mariken Wessels' second artist book. This skillful combination of a picture novel and an independent photo book, based on the suggestive force of 'found' photographic material and other personal documents, gives an intimate look into the life of 'Ann'.

www.marikenwessels.com

Andrés Marroquín Winkelmann, *Conditions*

Contributor/s: Edit: Adam Bartos Text: Jörg Colberg
Date of publication: 2010
Place of publication: Berlin, Germany
Dimensions: 26x21cm / 10.2x8.2in
Edition size: 300
Type of binding: left & right binding
Number of pages: 128 pages
Number of pictures: 56 full color plates
Type of printing: offset
Printer: Wanderer Druck
Publisher: Meier und Müller
Designer: Andrés Marroquín Winkelmann
Editor: Adam Bartos
Language: English and German



The book examines what it means to choose one's own way of life. It portrays people who lead a free and independent life, and who have to learn how to cope with freedom, to find their own unique way. *Conditions* shows pictures of people who long to be socially accepted without having to conform, people who are "on the road", searching, hoping and doubting. *Conditions* does not guide the viewer. It does not tell the viewer how it should be read, looked through or perceived. There is no clear starting point, there is no definite order. The viewer is asked to find her own order, to find her own path through *Conditions*, resulting in a personal journey... The reader is looking at the reality of Marroquín Winkelmann's life, she sees places and faces, and she is asked to develop her own attitude towards them.

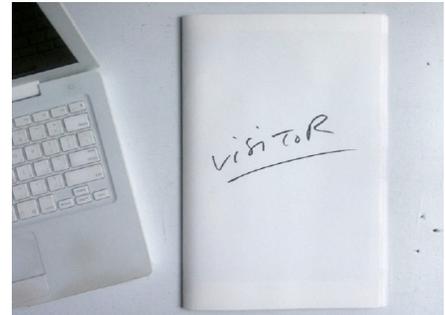
The images are lyrical compositions that tell us about Winkelmann's thoughts and personal experiences: they are more

than simple reproductions of incidental events. Adam Bartos served as editor for the book, an essay by Jörg Colberg reflects on what it means for a person to find her own place in a city like Berlin.

www.andresmarroquin.com

Ofer Wolberger, *Visitor*

Series Name: The Photographic Book Project
Date of publication: April 2011
Place of publication: Brooklyn, NY
Dimensions: 9 x 7 x .65 inches vertical
Edition size: 100
Type of binding: softcover
Number of pages: 48
Type of paper: TMohalk Superfine
Number of pictures: 24
Type of printing: Risograph
Size: 216 x 317 mm
Printer: Printed by Jesse Hlebo
Publisher: Horses Think Press
Designer: Common Name
Editor: Ofer Wolberger
Language: English



Visitor is an ongoing collection of images created over a long period of time in the lobby of one building in midtown Manhattan. All the Visitor portraits depict the same unidentified woman in an array of poses and with a wide variety of facial expressions. The images appear voyeuristic and strangely intimate while referencing the look of video surveillance footage.

www.ofewolberger.com

Amir Zaki, *Eleven Minus One*

Date of publication: 2011
Place of publication: Los Angeles, CA
Dimensions: 9 x 9 inches closed, 27 x 36 inches open
Edition size: 500
Type of binding: Soft, Hand smyth sewn
Number of pages: 20
Type of paper: uncoated matte
Number of pictures: 120
Type of printing: 4 color
Printer: Eighth Veil
Publisher: Eighth Veil and LAXART
Designer: Amir Zaki
Language: English



For this project, Amir Zaki carefully reconstructed and reinterpreted, in virtual 3D space, several photographs from a series made in the mid-1980's by Swiss artist duo Peter Fischli and David Weiss. Their photographs depict precariously balancing temporary sculptures that they intentionally constructed in a slapdash manner. Through these photographs of temporary sculptural constructs made of household detritus, Fischli and Weiss subvert the idea of sculpture as a heroic manifestation of a unique and masterfully constructed object. Their work privileges the document over the sculpture, which Zaki interprets as an ironic inverse of the ubiquitous professional photographic documentation of the 'serious' sculpture found in so many art books and journals.

The book is a very complex foldout design that is quite difficult to describe in text. It is ten double-sided square pages. Each page spread unfolds into unique configurations of six squares that represent all sides of a cube. The images on each unfolded page spread depict 3D digital recreations of photographs from by Swiss artist duo Peter Fischli and David Weiss. The idea of the unfolded cube is drawn directly from working within 3D virtual space, where everything is viewed and understood based on six sides of an object: front, right, back, left, top and bottom. The eleven iterations idea is derived from *Unfolding the Tesseract* by Peter Turney, found in the *Journal of Recreational Mathematics*, Vol. 17(1), 1984-85. There is also a nod to artist Sol LeWitt's conceptual practice in general, but most specifically *Variations of Incomplete Open Cubes*.

www.amirzaki.com

Threefold: Curator Statement by George Slade

Within the three-dimensional matrix of objects in this exhibition there are numerous examples that expand our notions of how a photobook can look, and what materials it can utilize. There are also, among the volumes on display, some radical and surprising notions of what constitutes effective content, including damaged automobiles, a summer romance, reflections on camping, aftereffects of medical treatments, and some quirky, inscrutable titles and publishers that signal the truly independent nature of this genre. Fittingly, a book called Photographs seems far more concerned with maps and non-photographic materials.

The books I chose for this section have a physical uniformity that disguises the range of emotional, psycho-cultural, graphic, and philosophical terrain the 15 volumes traverse. While their makers had similar ideas in terms of the appearance of their books—that is, a piece that when open is roughly the size of a closed laptop computer—the varying content of these titles suggests the limitless realm of the photobook, untethered to some marketable through-line. Freed from conventional publishing concerns, these books showcase transcendent imagery. Transcendent because the whole is often greater than the sum of its parts. The “argument” or “narrative” of the book, elusive as it sometimes is herein, derives from careful editing and sequencing as much as from individually compelling photographs.

Turning these pages, the reader must activate higher powers of observation, make more use of intuition than intellect, and withhold judgment for a few moments. Looking at these artists’ books, as with so many of the iPL’s holdings, is like looking at a piece of sculpture; all elements can be traced back to choices made by the photographer in realizing his or her private vision.

Biography

George Slade is a photography historian, writer, consultant, and curator based in Minneapolis, Minnesota. He is a regular contributor to photo-eye books, and can be found on the web as “re:photographica.”

Featured Photobooks

Maxwell Anderson, *See You Soon*

Date of publication: 3rd May 2010
Place of publication: London
Dimensions: 19 x 24.5cm (7.5 x 9.5 inches)
Edition: 500
Type of binding: Flexi cover, sewn
Number of pages: 96
Number of pictures: 60 colour
Type of printing: offset lithographic
Printer: Mr.Zen
Publisher: Bemojake
Designer: Sagar Patel – cover design
Language: English and Japanese



See You Soon is a photographic narrative, exploring the development of a relationship between the photographer and a woman from Tokyo. The book presents the progression of intimacy between the two, documenting the private journey from their first meeting through to her departure on the expiry of her visa. As a photographic love letter, or diary, this

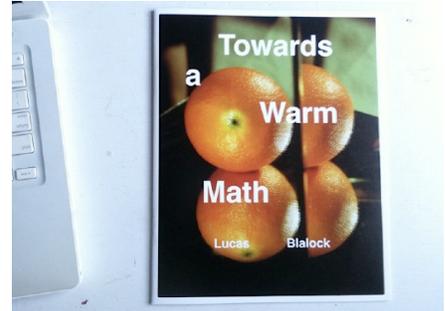
book engages the reader in a highly emotive, affectionate, and personal period of time. The book has been edited in such a way to form a full narrative, but within the pages, individual exchanges are present, revealing short passing stories and moments within the whole.

www.maxwellanderson.co.uk

Lucas Blalock, *Towards a Warm Math*

Contributor/s: John Houck
Date of publication: April 2011
Place of publication: New York
Dimensions: 8x10 inches
Edition size: 500
Type of binding: Self cover, saddle-stitched
Number of pages: 32
Type of paper: 157 gsm matt art paper
Number of pictures: 22
Type of printing: color offset
Printer: Magnum Offset
Publisher: Hassla Books
Language: English

www.lucasblalock.com



Daniel Evans, *3 Months In Another Place*

Date of publication: January 2011
Place of publication: Berlin, Germany
Dimensions: 14 x 20cm
Edition size: 120 numbered Copies
Type of binding: Softcover, Saddle Stitch Bound
Number of pages: 28
Type of paper: Recycling Paper
Number of pictures: 24
Type of printing: Xerox Laser Print
Printer: Claudio Pfeifer
Publisher: Pogo Books
Editor: Claudio Pfeifer
Language: English



3 Months In Another Place was shot between September–November 2010 documenting my time over this period, the project directly follows a previous project *3 months in one place*. The project is made up of photographs of things that I found interesting for one reason or another whilst out with friends, out on my bike, getting lost in the woods and moving into a new home. The project combines both portraits and still life images of people I know and spend my time with, and objects that I use or go past on a day to day basis.

www.cargocollective.com/danielevans

Jason Fulford, *Crushed*

Date of publication: 2003
Place of publication: Atlanta, GA
Dimensions: 9 x 7 x .65 inches vertical
Edition size: 3000
Type of binding: hardcover with tipped in image on front and back
Number of pages: 96
Type of paper: matte coated white
Number of pictures: 65
Type of printing: Offset
Printer: Samhwa Printing Company, Seoul
Publisher: J&L Books
Designer: Jason Fulford
Language: English



Crushed is Jason Fulford's second book. This selection of color photographs was inspired by the contrasting simultaneous feelings of sadness and humor. One interpretation being that beauty and humor can be both an antidote and necessary companion to melancholy. The pictures were taken from 1997 to 2001 in the United States, Canada, France, Hungary, India, Iceland, China and Romania.

www.jasonfulford.com/

Sebastien Girard, *Desperate Cars*

Date of publication: November 2010
Place of publication: Toulouse, France
Dimensions: 29.9 cm x 23.1 cm (11,77 x 9,09 inches)
Edition size: 500
Type of binding: hardcover
Number of pages: 48
Type of paper: Scheufelen PXM
Type of printing: Offset printing
Printer: Escourbiac, Graulhet, France
Publisher: self-published
Designer: Sebastien Girard
Editor: Sebastien Girard
Language: English

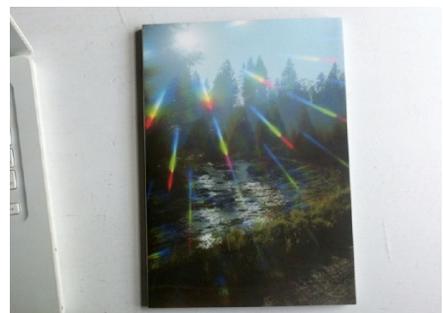


Exhausted, abandoned, wounded, the collection of cars captured by Sébastien Girard are in fact desperate. We find them in the middle of the night, broken wrecks bearing the scars of their mad days wheeled by man. An analytical flash captures them in their everlasting solitude. *Desperate cars* is the second book of the series inaugurated by *Nothing but Home*.

www.sebastiengirard.com

Ron Jude, *Emmett*

Date of publication: 2010
Place of publication: Los Angeles, CA
Dimensions: 6.75 x 9.5 inches
Edition size: 1000
Type of binding: soft w/dust jacket; saddle sewn
Number of pages: 80
Type of paper: coated
Number of pictures: 49
Type of printing: offset



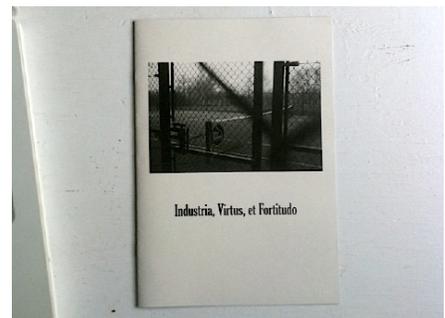
Printer: OGP, Hong Kong
Publisher: The Ice Plant
Designer: Ron Jude / Mike Slack / Tricia Gabriel

Ron Jude's latest book project brings new life to a selection of his own early photographs, made in the early 1980s in central Idaho. Enhanced by "special effects" filters and cheap telephoto lenses, the pictures range from hazy scenes of a summertime drag race, a recurring forest in changing seasons, midnight horror films on a TV set, and a Nordic-looking teenager who appears as a specter from the artist's past. Edited here nearly 30 years after its making, this somewhat accidental, experimental body of work acquires unexpected nuance and humor, and has the cohesive qualities of a dream—memories reorganized into a fictionalized narrative, imagery suffused with both an unsettling melancholy and the prismatic glow of youthful reverie. Related in concept and residing thematically between his two previous books—*Alpine Star* and *Other Nature*—emmett achieves an aesthetic inspired by equal parts Motörhead and Jean-Paul Sartre.

www.ronjude.com

**Adam Murray Robert Parkinson Jamie Hawkesworth,
*Industria, Virtus, et Fortitudo***

Date of publication: March 2011
Place of publication: Preston, UK
Dimensions: 14x20cm
Edition size: 100
Type of binding: Stapled
Number of pages: 24
Type of paper: Xerox Recycled
Number of pictures: 12
Type of printing: Digital
Printer: T Snapes & Co, Preston
Publisher: Preston is my Paris Publishing
Designer: Adam Murray / Robert Parkinson / Jamie Hawkesworth
Editor: Adam Murray / Robert Parkinson / Jamie Hawkesworth
Language: English



Photographs taken in Derby between 21st-23rd January 2011. Released in a special edition with Derby newspaper.

www.prestonismyparis.blogspot.com

Andrew Phelps, *720 (two times around)*

Date of publication: Spring 2010
Place of publication: Salzburg, Austria
Dimensions: 21x16 cm
Edition size: 100
Type of binding: soft bound, spiral binding
Number of pages: 34
Type of paper: standard 250 gram
Number of pictures: 16
Type of printing: digital offset
Printer: DDZ Salzburg
Publisher: Self (Andrew Phelps)
Designer: Self
Editor: Self
Language: English



Its been 20 years since I sliced a transition out of a sheet of plywood and leaned it against a wall, but thankfully

photography still manages to get my heart racing from time to time. I made these images with a bit of envy, jealous of the kids who took the relics of a corporate wasteland, and with a few power tools and some ingenuity, created their own world. With those familiar, but long forgotten butterflies that come with breaking-and-entering, I don't know which pull was stronger, the desire to compose these images or the urge to push along the corridor and ride up a wall.

It took me some years to realize it, but I have taken my unspectacular style of skateboarding with me into my photographic approach. I was always happier with a long, smooth tail-slide than with a flailing, spinning 360. Just as now I am happier with photographs that carry me along for a while than with those that jump out and scream for attention. When I dream of skateboarding, I'm Mike McGill. When I dream of photographing, I'm Robert Adams.

Andrew Phelps. Spring, 2010.

www.andrew-phelps.com

David Schoerner, *Photographs*

Date of publication: April 2010

Place of publication: New York, NY

Dimensions: 10.25 x 8.25 in

Edition size: 800

Type of binding: clothbound hardcover

Number of pages: 48

Number of pictures: 24

Type of printing: offset

Printer: Magnum Offset

Publisher: Hassla Books

Editor: David Schoerner

Language: English



In *Photographs*, David Schoerner weaves together images from his photographic practice that were taken over the past several years into a pensive and wistful ensemble punctuated by oceanic themes. Lushly produced still lifes highlight maritime-themed ephemera while other photographs capture the varying moods of waves. Softly-lit portraits of young woman, environmental surfaces, and quiet landscapes form a range of the included types of pictorial imagery, heightening an awareness of the camera's roles. Aged fan mail from a star of 90s sitcom "Saved by the Bell" appears along with stills of fisherman from the reality TV show "Deadliest Catch." With their inclusion, television operates as an entranceway into sites of nostalgia. Viewing *Photographs* calls up the fleeting sensations and memories of summer, suggesting a parallel experience to the passing of youth. —Catherine Krudy

www.davidschoerner.com

Arthur C. Kisitu Andrea Stultiens, *The Kaddu Wasswa Archive*

Contributor/s: Kaddu Wasswa John

Date of publication: october 30, 2010

Place of publication: rotterdam (the netherlands)

Dimensions: 17,8x23,7 cm

Edition size: 1200

Type of binding: hard cover, bound

Number of pages: 256 (+8page index b/w)

Type of paper: tatami

Number of pictures: ca.370

Type of printing: off set

Publisher: post editions

Designer: andrea stultiens (with marloes de laaat)

Editor: andrea stultiens

Language: english (and some luganda)



The Kaddu Wasswa Archive is the visual biography of Ugandan Kaddu Wasswa, born in 1933, who played an important role in his community as a teacher and social worker. What is exceptional about the now 78-year old Wasswa is that he has always documented his activities. He wrote novels, plays and essays, took photographs and collected photos. Additionally, his extensive archive contains letters and newspaper clippings, often with added commentary. Andrea Stultiens met Kaddu Wasswa in 2008 through his grandson, photographer Arthur C. Kisitu. Together, Stultiens and Kisitu set out to explore Wasswa's archive. She took photographs of the documents to which she added her and Kisitu's own photos which were taken during their meetings. The result is a unique biography in which the author is personally visible as well. Kaddu Wasswa started his archive in the period when Uganda was seeking independence from Great Britain, its coloniser. The many photos in the archive present a fascinating view of the country Uganda and its inhabitants during the first fifty years of independence, which will be commemorated in 2012. The Kaddu Wasswa Archive preserves the history of a man and tells the story of a country.

www.andreastultiens.nl

Sarah Sudhoff, *Sarah Sudhoff REPOSITORY*

Contributor/s: Anonda Bell, Interim Director and Associate Curator, Paul obeson Galleries, Rutgers University

Date of publication: 2009

Place of publication: Austin, Texas

Dimensions: 7 1/2 x 7 1/2 inches

Edition size: 500

Type of binding: Image wrap, Saddle-stitched

Number of pages: 20

Number of pictures: 10

Type of printing: Offset printing

Printer: Capital Printing Company

Publisher: Sarah Sudhoff

Designer: Wyatt Brand

Language: English



I examine the body within a medical context by exploring through large-scale photographs four main themes: pathological waste; containment of the body and its parts; fragmentation and violence against the body; a subject's relationship to a specific environment. Following my surgery in 2004 for cervical cancer, I began to photograph and perform in hospitals, morgues, medical museums and my doctors' offices. Through self-portraiture and self-performance, private rituals are revealed to the public only through documentation. Personal experiences with illness and mortality are intertwined with unfamiliar environments.

www.sarahsudhoff.com

Smoke Bath

Date of publication: 04/23/2010

Place of publication: New York, NY

Dimensions: 5.25 x 8 inches

Edition size: 500

Type of binding: Perfect Bound

Number of pages: 328

Type of printing: 1 Color Web Printing

Publisher: Seems

Editor: Peter Sutherland

Language: English



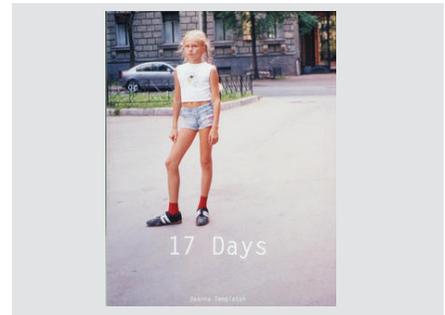
Smoke Bath is a collection of photographs and art work loosely based on the theme of camping, nature, and exploring. The goal of *Smoke Bath* is to showcase the work of artists that are inspired by nature and raise money for freshair.org in the

process. The Fresh Air Fund is an independent, not-for-profit agency that provides free summer vacations to New York City children from low-income communities.

www.smokebath.com/

Deanna Templeton, *17 Days*

Date of publication: 2008
Publisher: Self (Deanna Templeton)
Designer: Deanna and Ed Templeton
Printed by: D.M. Steele
Support by: RVCA
Editions: 500
Editor: Self
Language: English



17 Days, the photo documentary she created while accompanying a product promotional tour through Europe in 2008. Because of the nature of the products being promoted on this tour, Deanna has access to the youth who were attracted by and participated in the promotional activities, such as using markers to quickly create temporary tattoos. She could observe them on the edges as they interacted amongst themselves, playing spin the bottle, popping gum, hanging out with their skateboards, sharing secrets and sharing intimate moments. Many of her subjects are photographed up close, aware of Templeton's presence, and providing direct eye contact. Frequently she catches them acting out their youthful innocence, whether flashing a finger sign, showing off a tongue piercing, or exposing themselves for the camera. The book is a canopy of page design and layouts, although at times it is not apparent why, the effect creates a sense of constant motion and energy.

Jan von Holleben, *HO HO HO*

Date of publication: 2010
Place of publication: Berlin Dimensions: 22,5 x 17,7 cm
Edition size: 500
Type of binding: Hardcover
Number of pages: 64
Number of pictures: 55
Publisher: The Photographer's Office
Designer: www.rund.org
Editor: Jan von Holleben
Language: English



Summary: Based on Volker Ludwig's song, 'Grips Theater Berlin.' Lyrics from this song are written from a child's perspective and show the aspect and the greatness of constant human growth.

'Grips Theater' is the most popular political children's theatre in Europe starting to promote a left-alternative agenda in the 70s. Initially founded by university students, their plays always discussed topical issues like: environment, war, racism, nuclear energy, emancipation, violence against kids and women... These songs were my nursery rhymes.

www.janvonholleben.com

Kimm Whiskie, *Supersilent*

Date of publication: October 2010
Place of publication: Beijing, China
Dimensions: 180 x 245 mm
Edition size: 200
Type of binding: softcover
Number of pages: 36
Type of paper: special paper
Number of pictures: 20
Type of printing: full color
Publisher: good morning light
Designer: good morning light
Editor: good morning light
Language: English



Balancing between depictive and abstract, the disturbing imagery reveals non-narrative emotional correlatives. With a psychedelic beauty, a solitude world emerges, projecting lifeless and cold fractured feeling more suggestively than ever.

www.kimmhides.net