

On Reading:

PHOTOBOOKS



A survey project about those who read photobooks





COLLIER SCHORR'S BOOK *BLUMEN HAS ALL THE ELEMENTS* which to me are essential for a great bookwork. A compelling idea, well executed. Intelligent not clever with visually and conceptually demanding pictures that invite readership. Add mystery, enigma, surprise and a dash of poetry.

Collier Schorr has been working in Southern Germany for the past 13 years, compiling a documentary and fictional portrait of a small town inhabited by historical apparitions. For Schorr, the German landscape is a map of her own history, both imagined and inherited. Combining the overlapping roles of war photographer, traveling portraitist, anthropologist and family historian, the series (*Wald und Wiesen*) tells the interwoven stories of a place and time determined by memory, nationalism, war, emigration and family.

Blumen is the second volume of Forest and Fields and moves away from the figure. Schorr decided instead to look for or build arrangements in the landscapes and domestic and commercial settings of her much investigated town. If people appear in Blumen, they are merely props in an examination of how objects and nature create dialogues within the communities they encompass. Flowers are uprooted so as to become performers in the landscape; signage, plums, chairs and a plaster fawn are some of the shapes of things moved and combined to further detail the daily life of the townspeople of Schwabish Gmund.

Forest and Fields is intrinsically about book making, an ongoing suite of artist's books that utilizes traditional notions of category to create different points of view. Each volume is part diary, photo annual, palimpsest, and scrapbook, and involves a process which constantly expands and contradicts the artist's oeuvre through re-edits of the work to create new views through the material.

Harvey Bengé



Harvey Benge reading Collier Schorr's *Blumen*

A SURVEY PROJECT ABOUT THOSE WHO READ PHOTOBOOKS

My Favourite Photobook – Brisbane World Photobook Day

World Photobook Day (WPBD) in Brisbane Australia at Brisbane's Maud Creative Gallery was celebrated with a survey project highlighting photographers and their photobooks curated by Victoria Cooper and Doug Spowart.

The international WPBD team chose this day in recognition of the British Library's the acquisition of Anna Atkins' *British Algae: Cyanotype impressions* on October 14 in 1843. Atkins' cyanotype book is arguably considered as the world's first photobook as both image and text are printed simultaneously printed on the same page. It was some time before the photograph and text could be co-printed, so books that included photographic illustrations, were usually printed with text by letterpress processes and photographs 'tipped-in' as original prints. WPBD activities are supported through the PhotoBook Club, a worldwide network of groups interesting in photobooks.

The Cooper+Spowart survey asked photographers to submit a photograph of themselves reading their favourite photobook and comment on why they like their chosen book. Sixty-five photographers responded to the request and their work was presented for viewing on the gallery wall. Since then other photographers have been added to the collection and submissions continue to be accepted.

The participating photographers and their books were:

Peter Adams: *Passage* - Irving Penn

Melissa Anderson: *Shooting Back* - Jim Hubbard

Ying Ang: *Sabine* - Jacob Aue Sobol

Sandy Barrie: *Art Union Journal*, 1 June 1846 - Henry Fox Talbot essay

Angela Blakely: *Approaching whiteness* - Rinko Kawauchi

Chris Bowes: *Tokyo Compression* - Michael Wolf

Isaac Brown: *Ray's a Laugh* - Richard Billingham

Harvey Bengé: *Blumen* - Collier Schorr's book

Camilla Birkeland: *Mike and Doug Starn* - Andy Grundberg

Daniel Boetker-Smith: *In Flagrante* - Chris Killip

Mel Brackstone: *Melbourne and Me (a work in progress)* - Adrian Donoghue

Helen Cole: *Booked* - Peter Lyssiotis

Victoria Cooper: *Domesday Book* - Peter Kennard

Michael Coyne: *Workers* - Sebastião Salgado

Judith Crispin: *da Sud a Nord (from South to North)* - Sabine Korth

Sean Davey: *William Eggleston Paris*

Jacqui Dean: *Peter Adams - A Few of the Legends*

Neil Degney: *Aperture Monograph - W Eugene Smith*

Stephen Dupont: *Let The Truth Be The Prejudice - W. Eugene Smith*

John Elliott: *Richard Avedon Portraits*

Ana Paula Estrada: *Las Mujeres Flores - Eunice Adorno*

Dawne Fahey: *Julia Margaret Cameron - Marta Weiss*

Heather Faulkner: *The Notion of Family - La Toya Ruby Frazier*

Liss Fenwick: *Outland - Roger Ballen*

Juno Gemes: *Nothing Personal - Richard Avedon and text by James Baldwin*

James Giberd: *Fifty Photographs - Peter Black*

Kate Golding: *Fig. - Adam Broomberg & Oliver Chanarin*

Philip Gostelow: *Thank You - Robert Frank*

Robert Gray: *Max Yavno*

Daniel Groneberg: *Los Alamos - William Eggleston*

Sam Harris: *Café Lehmitz - Anders Petersen*

Tony Hewitt: *50 Landscapes - Charlie Waite*

Douglas Holleley: *Man and His Symbols - Carl Jung*

Kelly Hussey-Smith: *On the Sixth Day - Alessandra Sanguinette*

Libby Jeffery: *Inferno - James Nachtwey*

Matt Johnston: *Touch - Peter Dekens*

Gebhard Krewitt: *Beyond Caring - Paul Graham*

Larissa Leclair: *Moisés - Mariela Sancari*

Louis Lim: *Blind - Sophie Calle*

David Lloyd: *The Descendants - Janne Lehtinen*

James McArdle: *Love on the left bank - Ed van der Elsen*

Paul McNamara: *The Terrible Boredom of Paradise - Derek Henderson*

Henri van Noordenberg: *Cinci Lei - Joost Vandebrug*

Gael Newton: *By the sea - CR White*

Glen O'Malley: *A Modern Photography Annual 1974*

Thomas Oliver: *Common Sense - Martin Parr*

Maurice Ortega: *The Apollo Prophecies - Kahn and Selesnick*

Adele Outteridge: *Pompeii* - Amedeo Maiuri

Polixeni Papapetrou: *Diane Arbus*

Martin Parr: *Bye, Bye Photography* - Daido Moriyama

Gael Phillips: *Arcadia Britannica, A Modern British Folklore Portrait* - Henry Bourne

Jack Picone: *Exiles* - Josef Koudelka

Louis Porter: *Looking Forward to Being Attacked* - Lieutenant Jim Bullard

Ian Poole: *White Play* - Takuya Tsukahara

Irena Prikryl: *Cyclops* - Albert Watson

Imogen Prus: *The Whale's Eyelash, A Play in Five Parts* - Timothy Prus

Susan Purdy: *nagi no hira, fragments of calm* - Suda Issei

Bill Purvis: *Sound of Summer Running* - Raymond Meeks

Jan Ramsay: *AraName* - Bir Ara Güler Kitabi

Jacob Raupach: *The Family Album of Lucybelle Crater* - Ralph Eugene Meatyard

Felicity Rea: *Pandanus* - Victoria Cooper

Stephanie Richter: *Signing the land* - Wesley Stacey

Mark Shoeman: *Me We, Love Humanity and Us*

Ian Skinner: *Ten days in Tasmania - Summer 2015-2016* - Self-published

Roger Skinner: *Third Continent* - Self-published

Doug Spowart: *The Research Library, National Gallery of Australia*

Tim Steele: *The Earth From The Air* - Yann Arthus-Bertrand

Alison Stieven Taylor: *Strange Friends* - Bojan Breclj

Julie Ann Sutton: *Katherine Avenue* - Larry Sultan

Maureen Trainor: *Sequences* - Duane Michals

Garry Trinh: *Period of Juvenile Prosperity* - Mike Brodie

Ann Vardanega: *Loretta Lux*

George Voulgaropoulos: *A shimmer of possibility* - Paul Graham

Marshall Weber: *Street Our Street* - Dana Smith & Marshall Weber

David A Williams: *Avedon Fashion*

Konrad Winkler: *Emmet Gowin* the new Aperture book

Simon Woolf: *F Lennard Casbolt Retrospective Exhibition Catalogue*

The Submissions