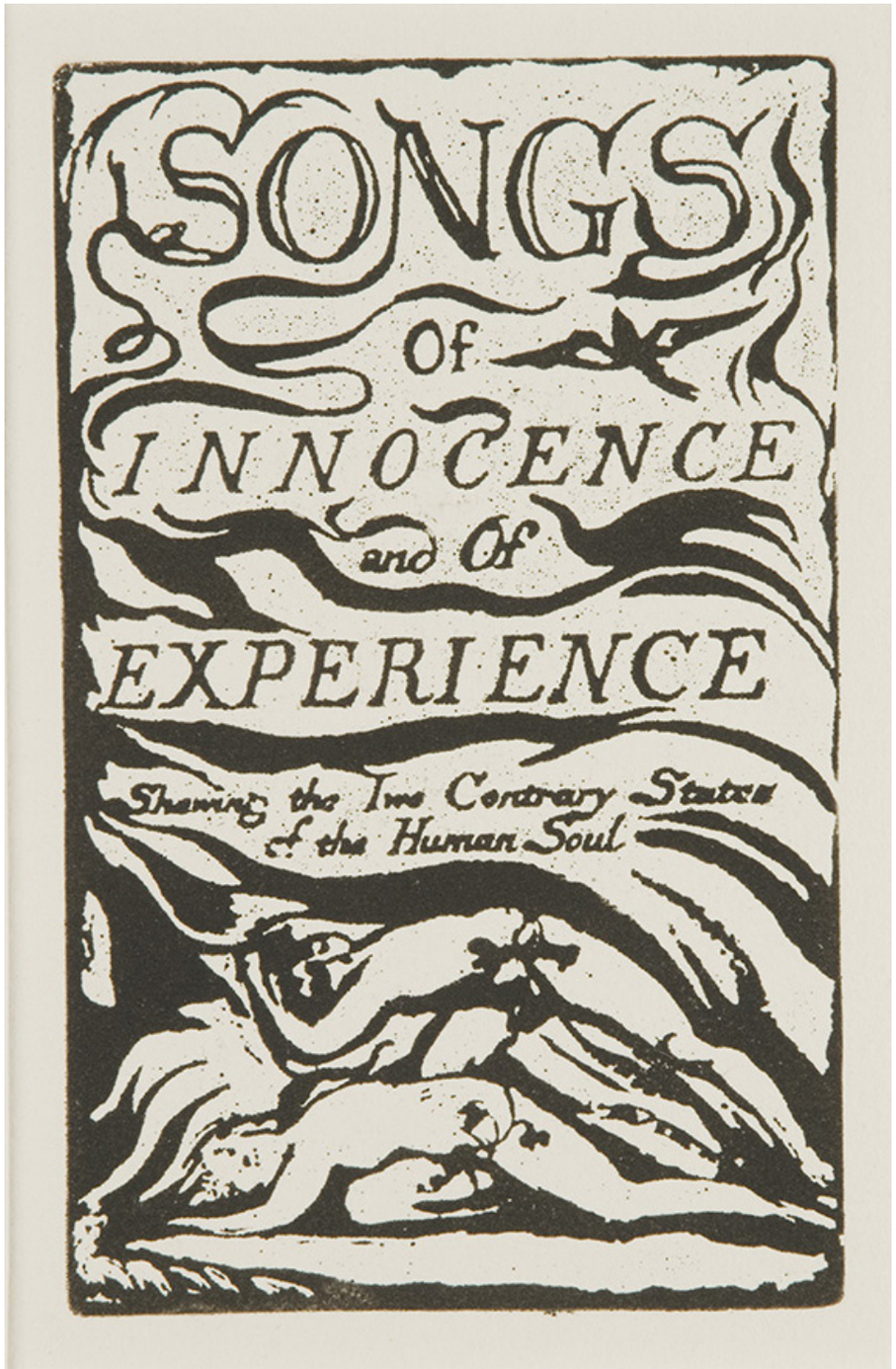
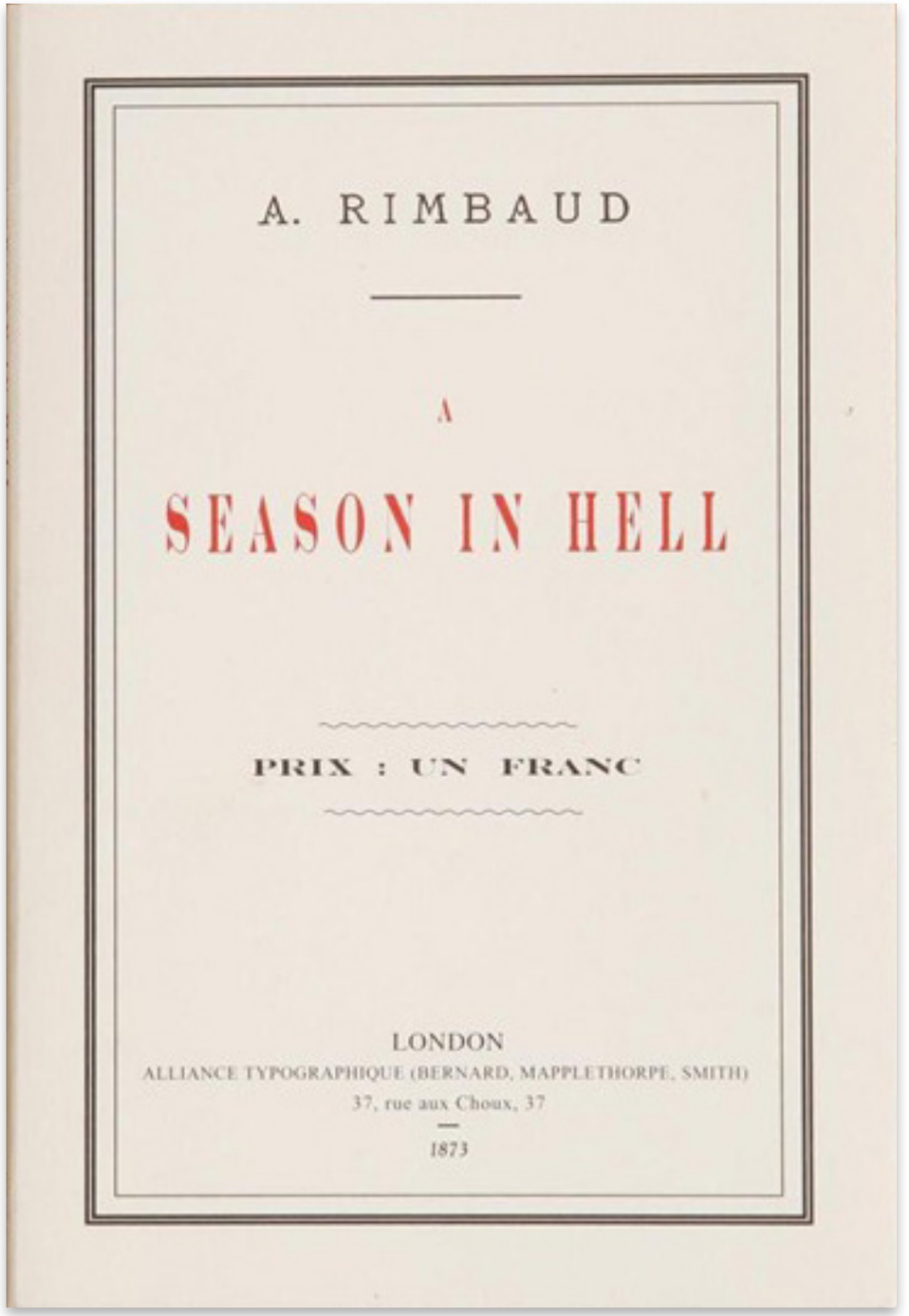
WHAT'S THE BIG DEAL

with books



William Blake - Songs of Innocence and Experience
1790's until the 1830's

Self-published
Handmade
45 copies in existance



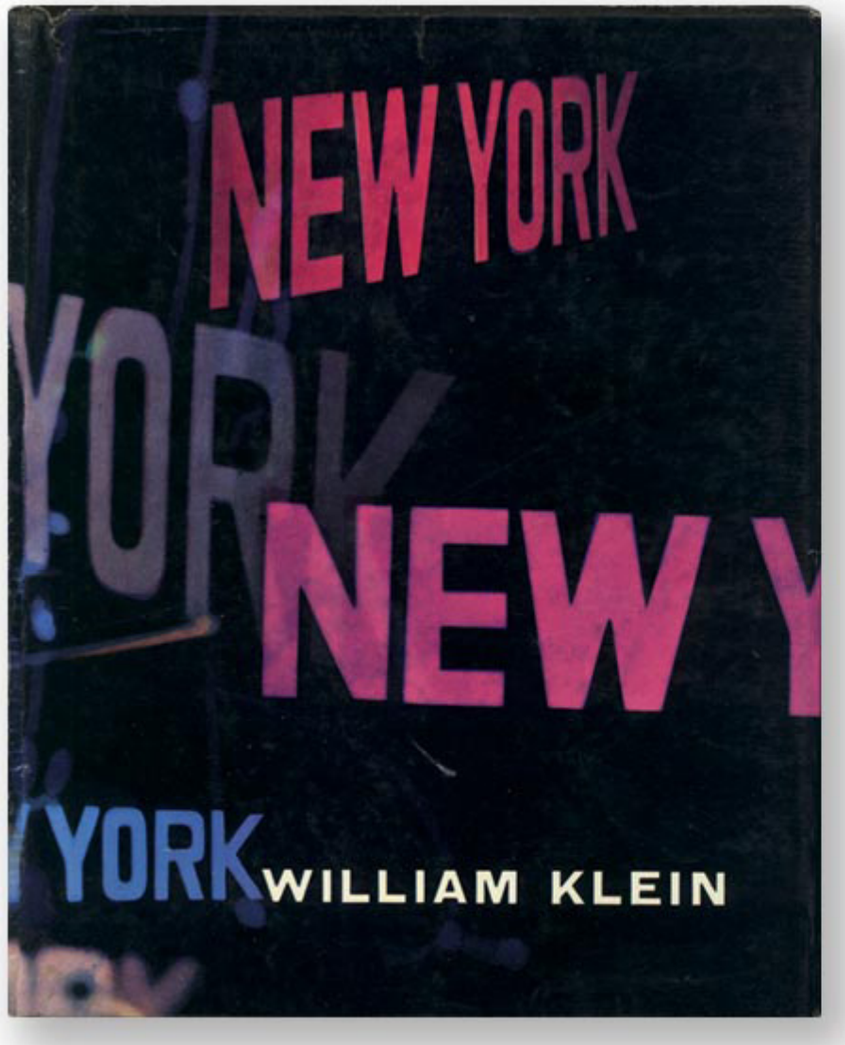
Arthur Rimbaud - Une Saison En Enfer
1873

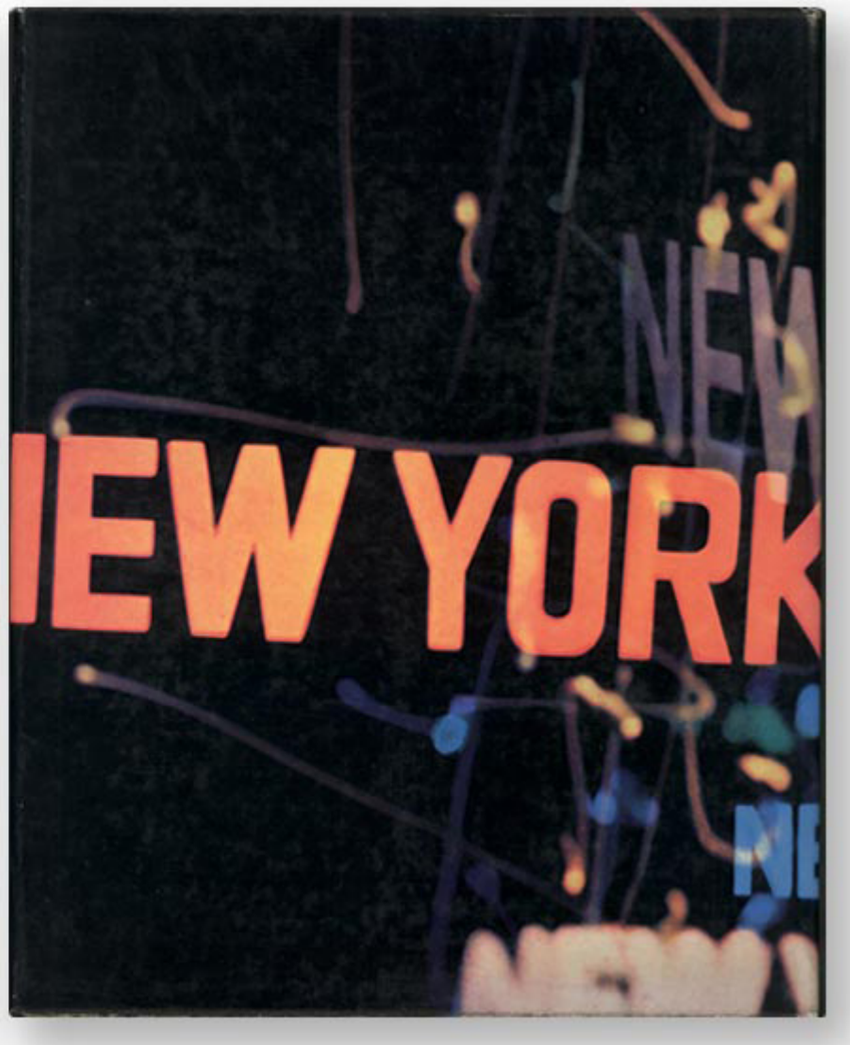
Self-published
Printed in Belgium with money borrowed from Rimbaud's mother

5 copies distributed - 495 found in the 1920's

THESE AREN’T PHOTOBOOKS...

So who cares?

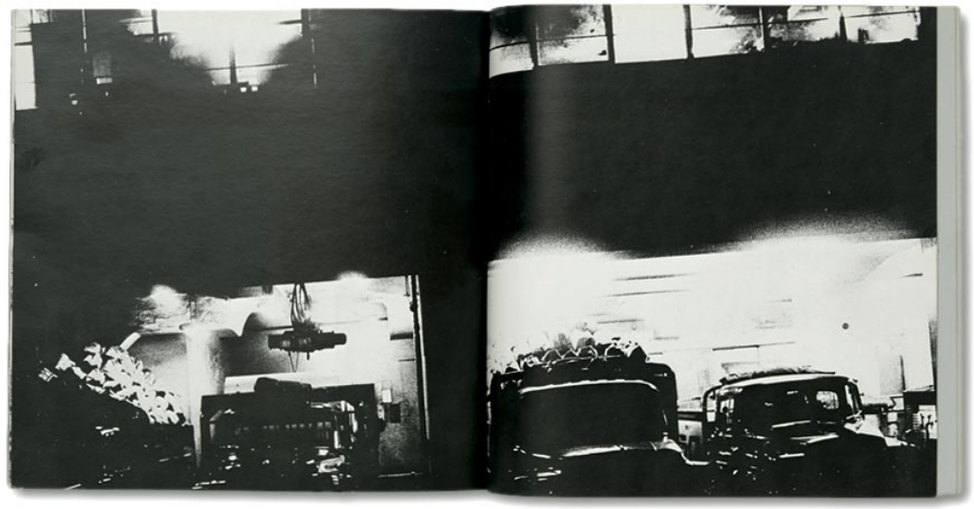




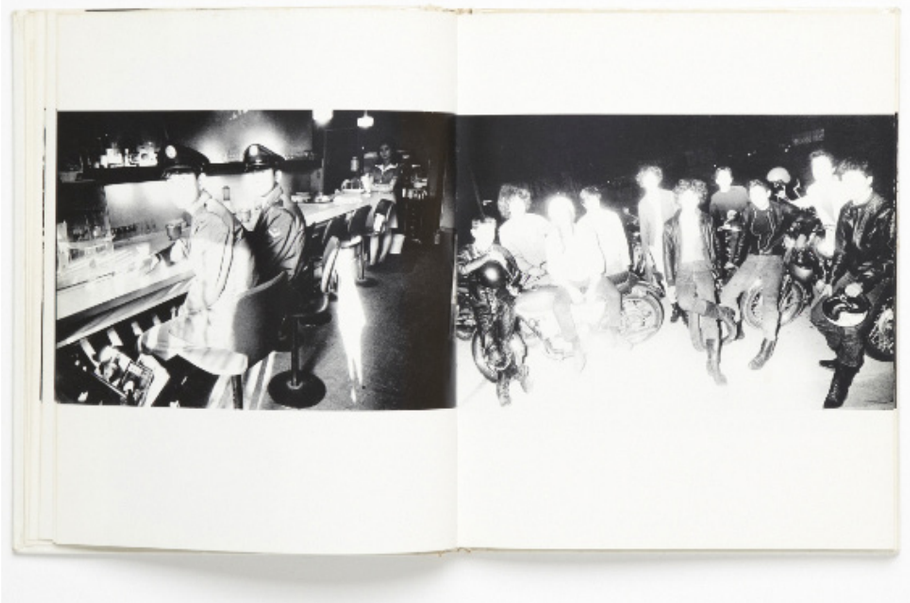
William Klein - LIFE IS GOOD & GOOD FOR YOU IN NEW YORK

Published 1956, Paris

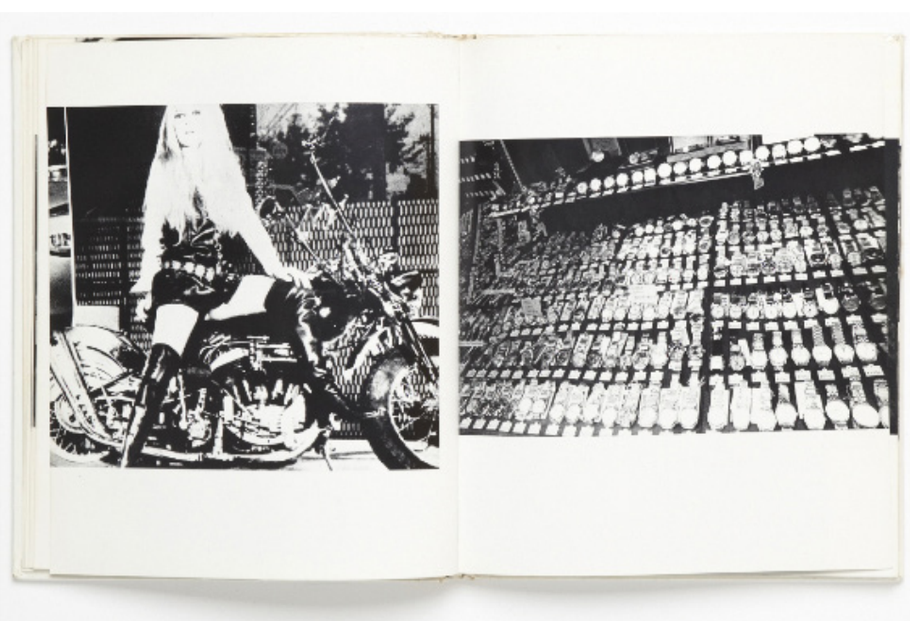

BAR
153




CITIES SERVICE
PHILMAR
JACK'S LUNCHEONETTE
Coca-Cola
PEPSI-COLA
PHILIP MORRIS
OFFICIAL S.S. NASSAU
PARKING
SPECIAL CRUISE RATE
MECHANIC ON DUTY
HERE NOW!
EXTRA OCTANE
PERFORMANCE
131





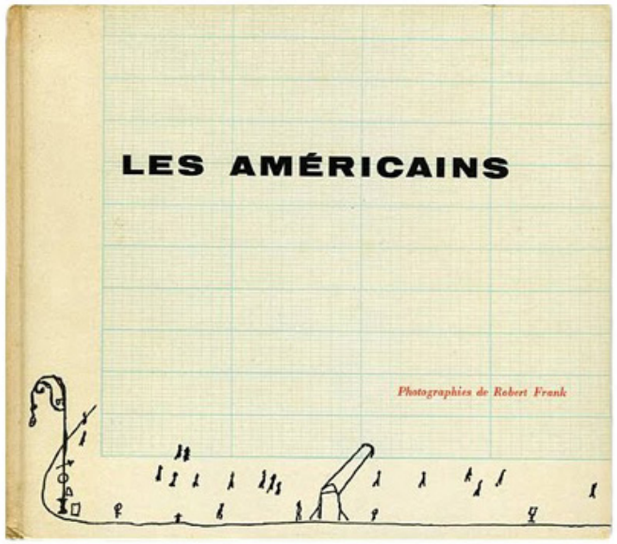


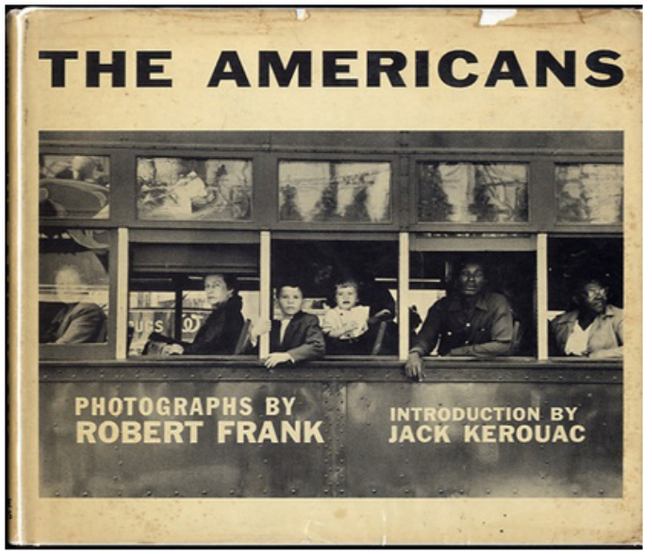
Artists' books occupy a central place in the oeuvres of both Klein and Moriyama. Before photography gained acceptance as an artistic medium, such publications were often the only way to make experimental works public.

In the case of Klein - parallel to his activity as a fashion photographer for Vogue, Klein was working on ***Life is Good and Good for You in New York*** (1956).

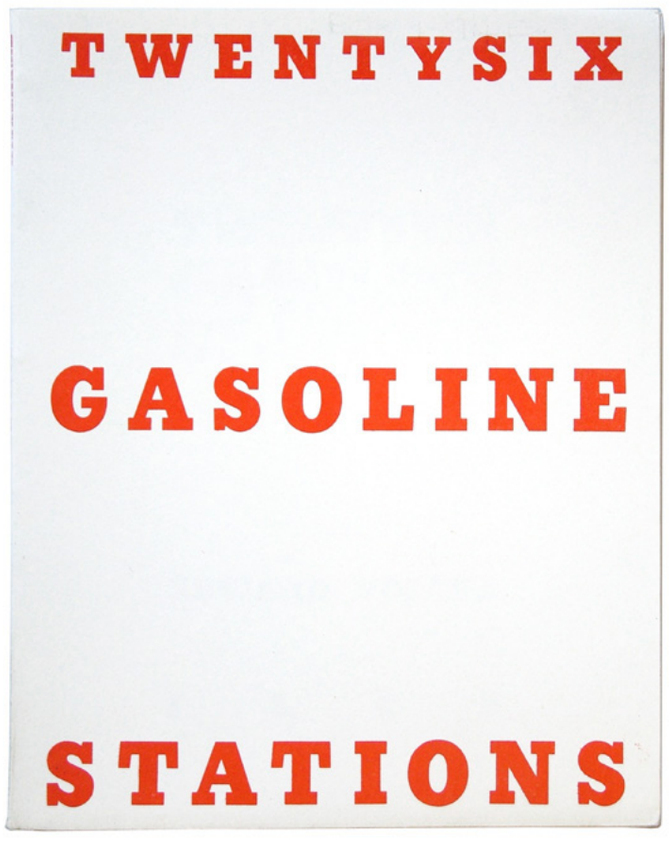
His street photography showed the city's people in often aggressive scenes, shot in extreme close-up with wide-angle distortion, deliberate blurring and unusual compositions.

The book's visual idiom and choice of motifs was so provocative that it was banned from publication in the US, only finding a publisher in Paris with the help of Klein's friend and sometime collaborator Chris Marker.









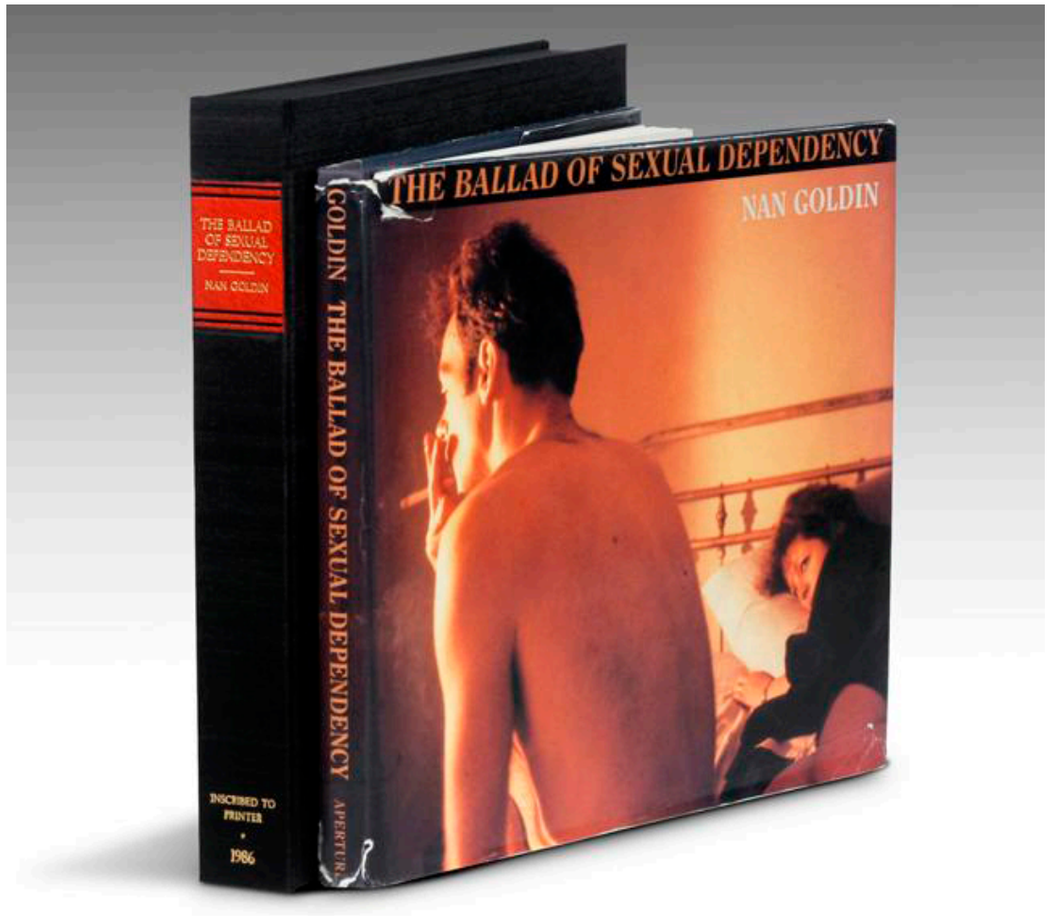
Financially Bankrupt,
Culturally Minted

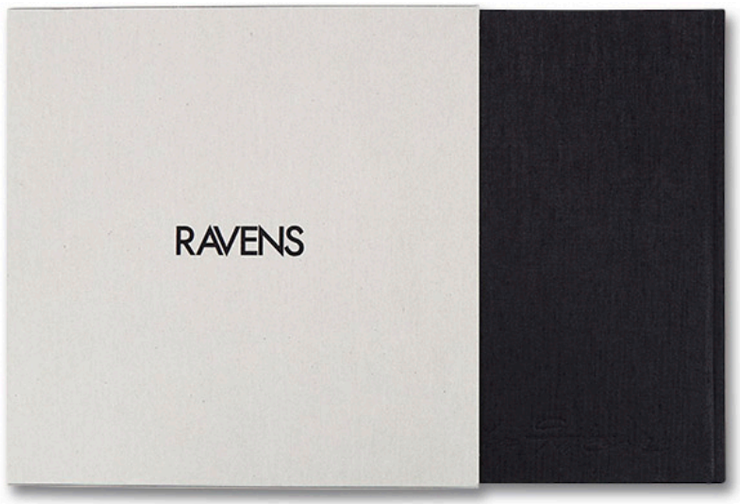
Some books will make big bucks

but most of the time thats not what its about....

Here are two lucky and iconic classics - in reprint






RAVENS

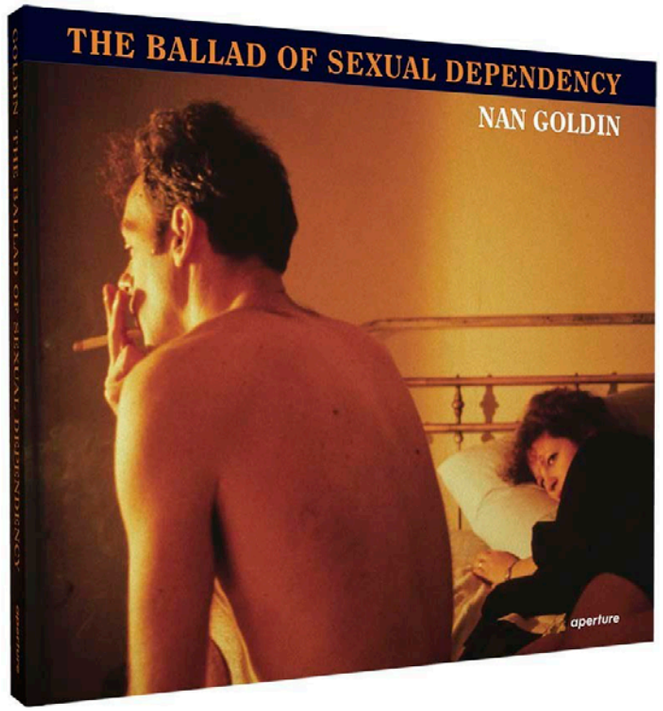



《鴉》深瀬昌久








THE BALLAD OF SEXUAL DEPENDENCY
NAN GOLDIN
aperture



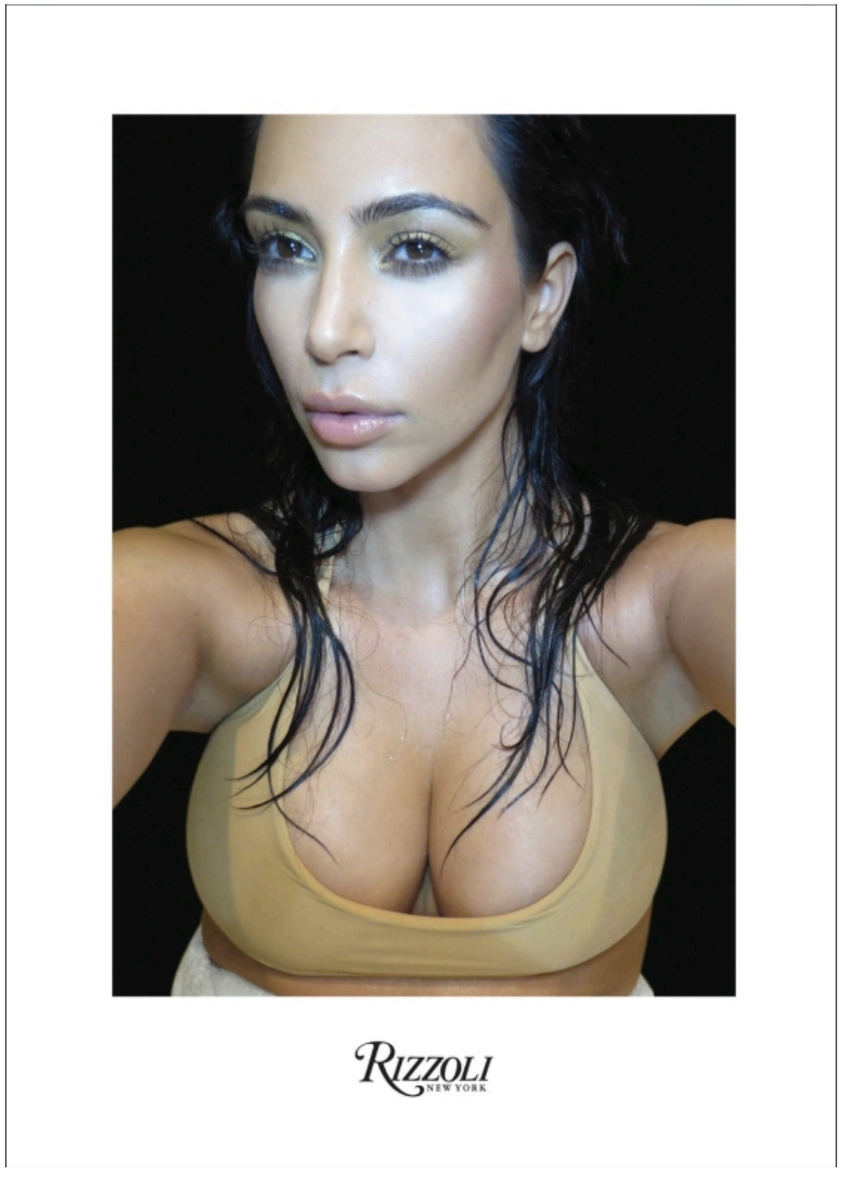


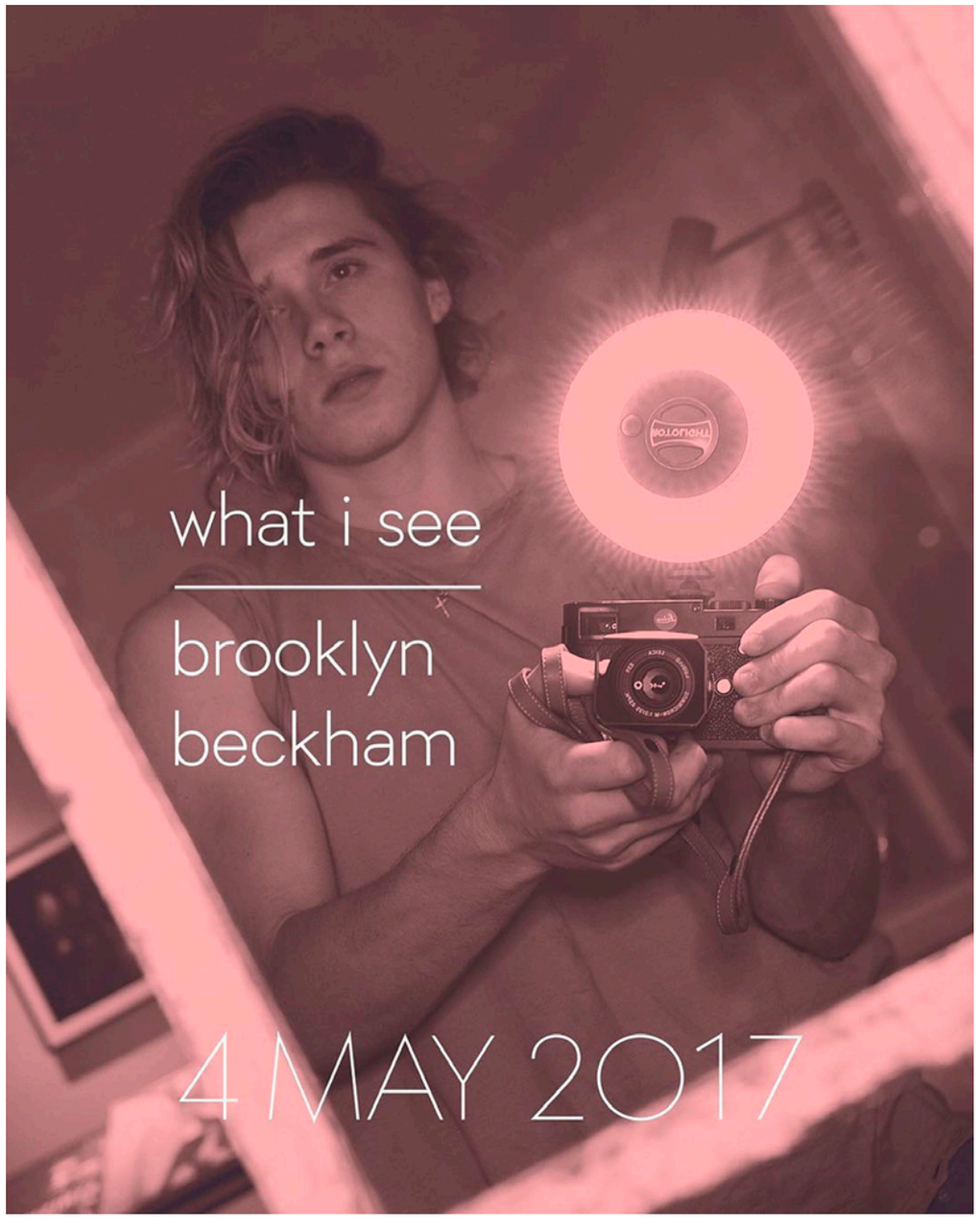




Some books will make even bigger bucks

and know one knows just why....





Some books will make BIG IMPACTS





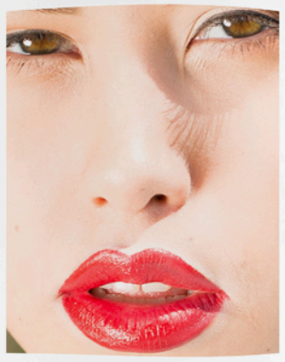


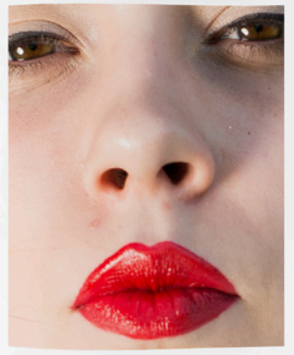













PERFORMING
FOR THE
CAMERA
18 FEB – 12 JUN





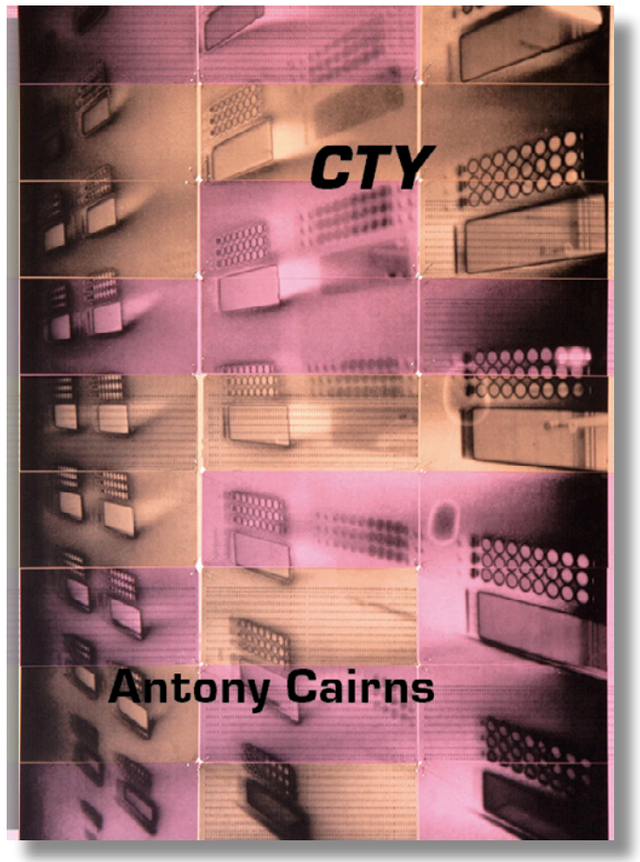
Winner
Foam Paul Huf Award 2017

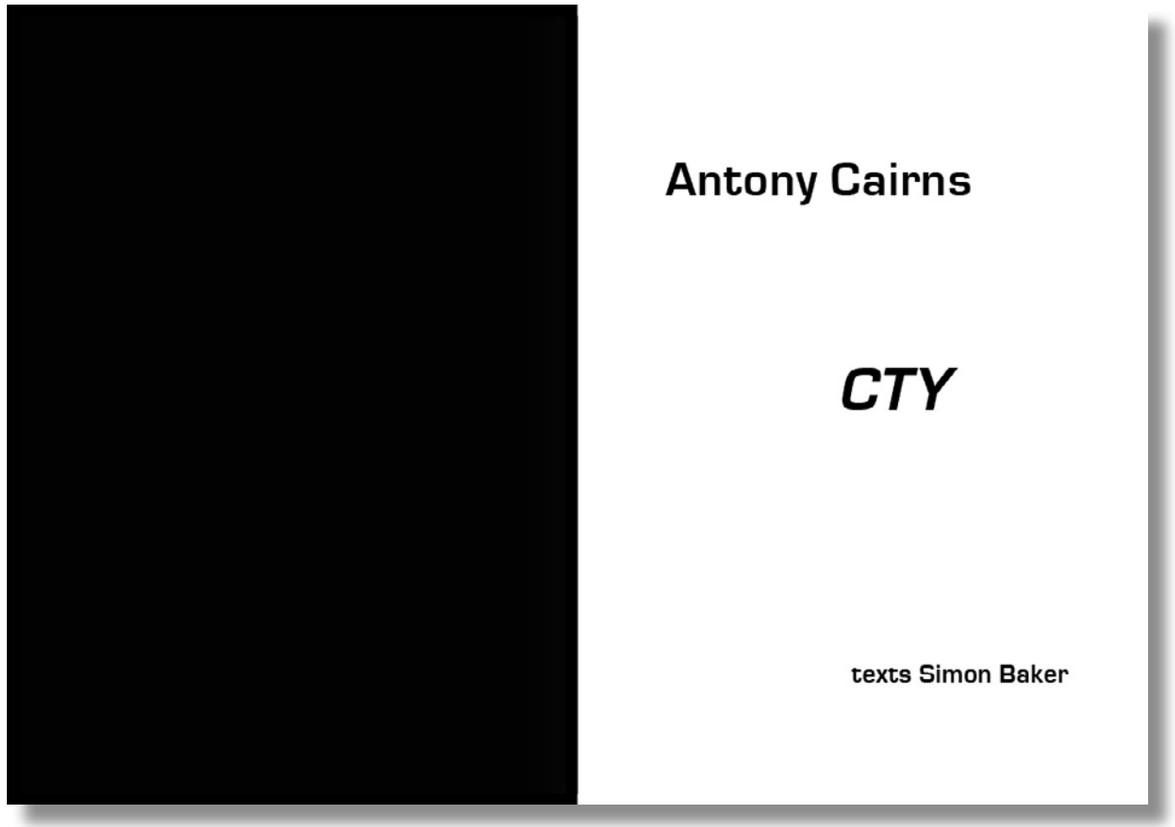
SHARE ON

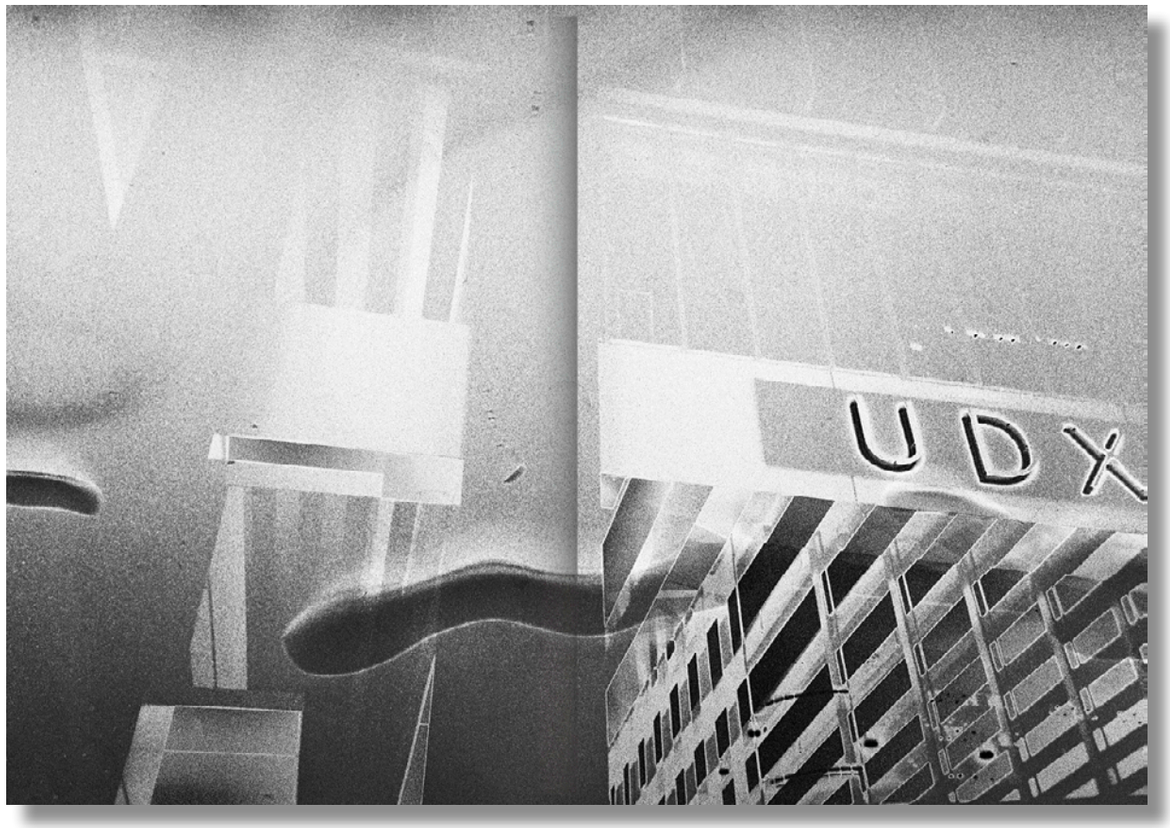
Romain Mader (1988, Switzerland) is the winner of the eleventh *Foam Paul Huf Award* 2017. This annual prize, given to a photography talent under 35 years, consists of €20.000 and an exhibition in Foam.

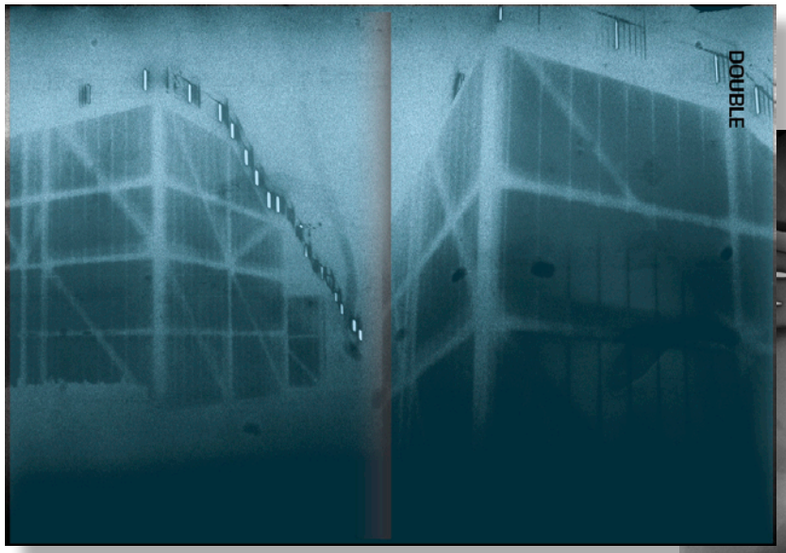
The jury chose Romain Mader from a pool of 100 nominated photographers, from 25 countries worldwide. Mader wins the prize for his series *Ekaterina*, a narrative in which he seeks a bride in the imaginary city of Ekaterina.

and some are bound to be big!

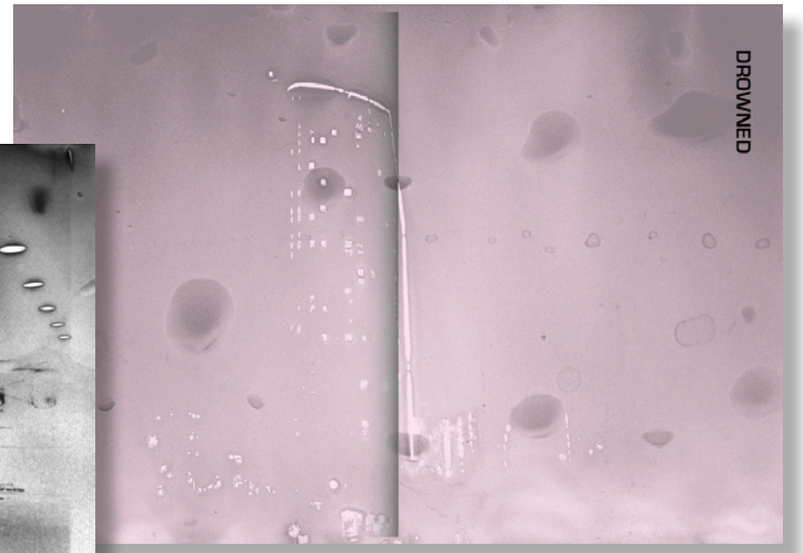










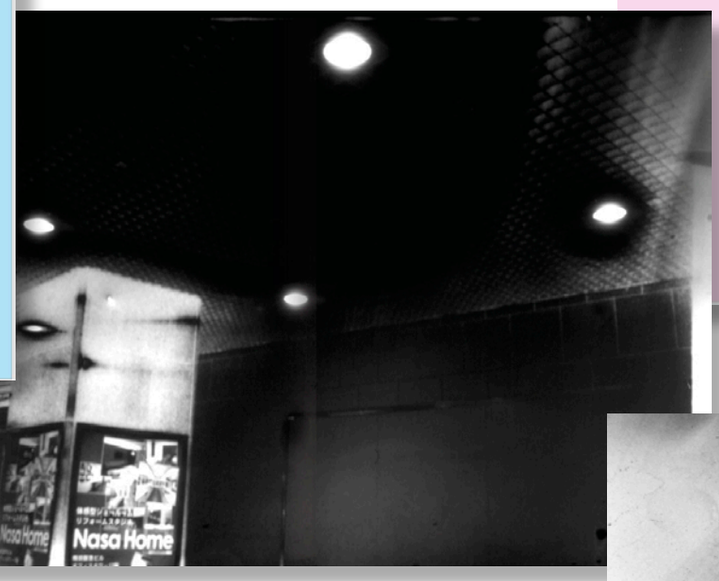


DOUBLE CITY

As I turned, I saw past the edges of the estate to the end of Gunterstrasz, between the dirty brick buildings. Trash moved in the wind. It might be anywhere. An elderly woman was walking slowly away from me in a shambling sway. She turned her head and looked at me. I was struck by her motion, and I met her eyes. I wondered if she wanted to tell me something. In my glance I took in her clothes, her way of walking, of holding herself, and looking...With a hard start, I realized that she was not on GunterStrasz at all, and that I should not have seen her. Immediately and flustered I looked away, and she did the same, with the same speed. I raised my head, towards an aircraft on its final descent. When after some seconds I looked back up, unnoticing the old woman stepping heavily away. I looked carefully instead of at her in her foreign street, at the facades of the nearby and local GunterStrasz, that depressed zone.

China Miéville, The City & The City

Two cities, Beszel and Ul Qoma, lay interlocked and interlaced over the same physical space. While it is possible to pass from one to the other, inhabitants of both are prohibited from acknowledging the existence of their partially present neighbours, and are forced to 'unsee' or 'unnotice' any that they see accidentally. Both a fantastic extrapolation of East and West Berlin, two contiguous systems occupying the same metropolis, and the imagined conceptual collapse of their distinct physical spaces, Miéville's The City and the City proposes the city as an entity with a shadow that occupies the same space as the form that casts it. Beyond the social and political nuances of the conceit, however, [the evocation of religious and cultural difference; their tolerances and intolerances]. Miéville's doubled city points to something at the heart of any attempt to represent the subject: that we never see the same space at those around us, trapped as we are by our own circumstances. And even before reaching towards science-fiction, fantasy or hypothetical alternate worlds, there are a myriad of real 'cities and cities' that fracture our understanding of the places we inhabit. The history of photography is full of these doppelgangers, from Brassaï's Paris de Nuit and Brandt's Night in London [rendered unrecognizable by the switch from sunlight to moonlight], to the brutally honest tactics of Ilya Ehrenburg's classic My Paris caught napping



DROWNED CITY

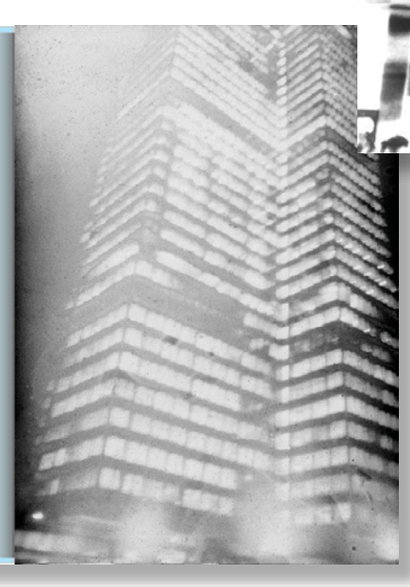
Forty feet away from him loomed the pale curved hull of the planetarium, far larger and more mysterious that it had seemed from the surface like the stern of an ancient sunken liner. The once polished aluminium roof had become dull and blunted, molluscs and bivalves clinging to the narrow ledges formed by the transverse vaulting. Lower down where the dome rested on the vault of the auditorium, a forest of giant ficus floated delicately from their pedestals, some of the fronds over ten feet tall, exquisite marine wraiths that fluttered together like the spirits of a sacred Neptunian grove...He sank to his knees in the soft loam which covered the floor and steadied himself against a barnacled lamp-post.

JG Ballard, The Drowned World

JG Ballard, the 'sage of Shepperton', imagined the end of the world at least three times from the comfort of London's postwar suburbs; in one case also seeing the capital reduced to a silted resting place at the bottom of a lagoon. His repeated efforts to predict Armageddon, however, are not only great literature, but remain among the most radical attempts to redefine the fraught relationship between psychology and the modern world. The Drowned World, (1962) The Burning World (1964, republished in 1965 as The Drought), and The Crystal World (1966) all share a total embrace of Ballard's particular understanding of 'psychopathology', in which the principal characters are somehow seduced by the mood music of their terminally collapsing environments. For where, by contrast, in Ballard's first novel-length story of a natural global disaster, The Wind From Nowhere (1961), the protagonists somehow escape, wait-out and survive the winds that drive the world's population from the face of the earth, in his three subsequent 'worlds' there are few genuine heroes and no Hollywood endings. The protagonist Kerans, then, at the end of The Drowned World, heads not to the last known sanctuaries for human life in the northern hemisphere, but in the opposite direction, deeper into the heart of the disaster, writing, in the face of all available information and common sense, 'moving south. All is well.'

with its hair down and make-up off by the use of a lateral viewfinder. Even just these three examples, all of which are drawn from the period between the wars, as the cities concerned dreamed uneasily both of possible pasts, and impending futures, offer a way into thinking about the potential of the camera to both reflect and produce the city and the city and the city and the city and the city...

* * *





THE PHOTO and THE BOOK

The symbiotic relationship

The Photo and the Book are a match made in heaven:

- The Photo lends itself to the page/book - beyond any other medium besides the concrete poem.

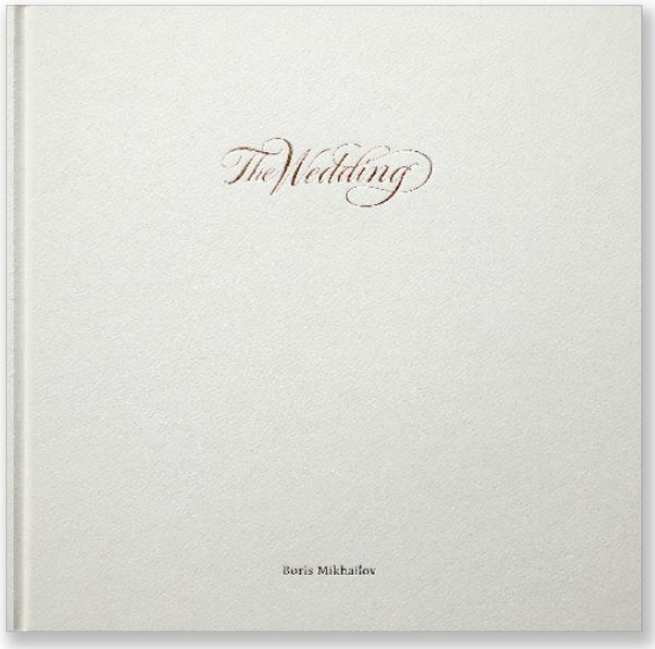
- Before Photography was in a frame & editioned in galleries it was in a book.

- ***Photography can think in sequences***

aesthetic sequences
story telling
etc



The Photo and the Book are a match made in heaven:



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  aesthetic sequences
  story telling
  a specific subject
  etc



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- ***Before Photography was in a frame & editioned in galleries it was in a book.***

- Photography can think in sequences

The very idea of the negative is to multiply and reproduce the single image.

As the most “readible” visual medium the semiotics of the Photo are easily approachable - and have been used in:

- Posters
- Advertising
- Magazines
- Instagram
- The Selfie
- ad nauseum

The Photo and the Book are a match made in heaven:

- ***The Photo lends itself to the page/book - beyond any other medium besides the concrete poem.***

- Before Photography was in a frame & editioned in galleries it was in a book.

- Photography can think in sequences

Simply put - a photo never feels reduced - unlike a sculpture or a painting which will loose dimensions - textures etc.

WHY A PUBLISHER

and what's the difference

The Different Models

- Self-Publishing
- “Vanity publishing”
- Gallery catalogues
- and the rest

The Different Models

- ***Self-Publishing***
- "Vanity publishing"
- Gallery catalogues
- and the rest



Things to condsider:

Don't think you'll make enough money to have a bowl of soup... it's not worth it.

Financing the book
Production management
Storage

DISTRIBUTION:
Knowing and communicating with bookshops
Shipping to bookshops
Invoicing bookshops

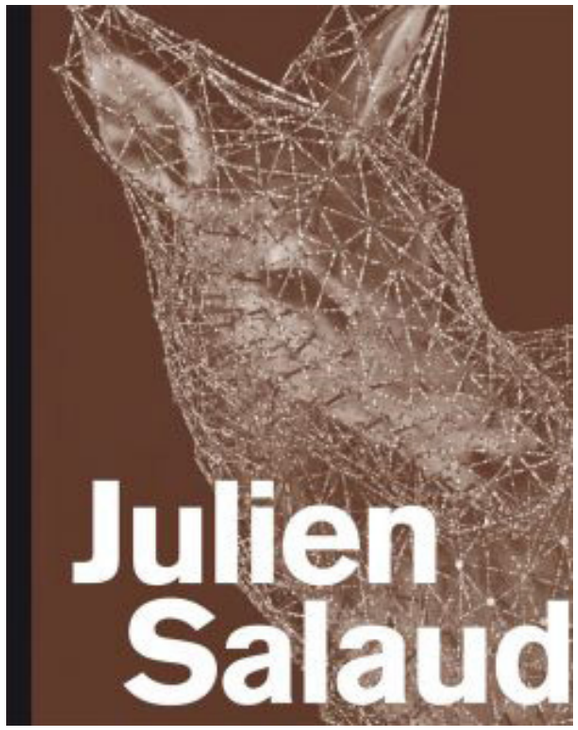
The Different Models

- Self-Publishing
- ***"Vanity publishing"*** A fantastic scam....
- Gallery catalogues
- and the rest

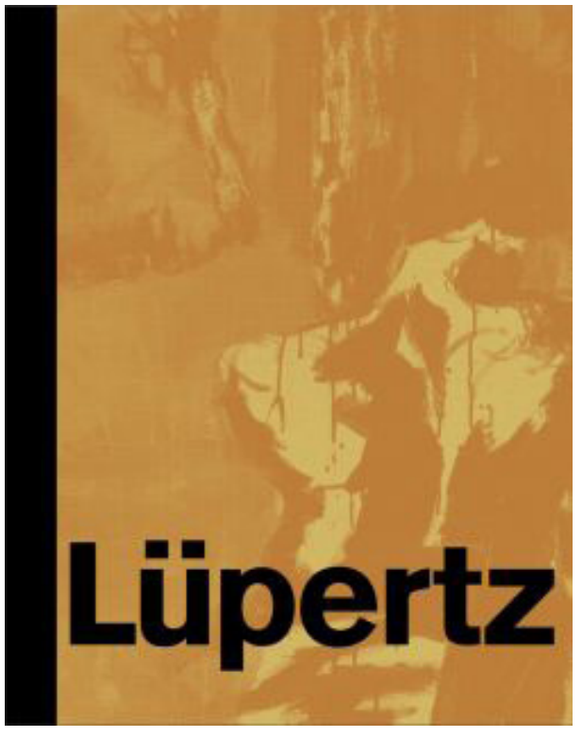
The Different Models

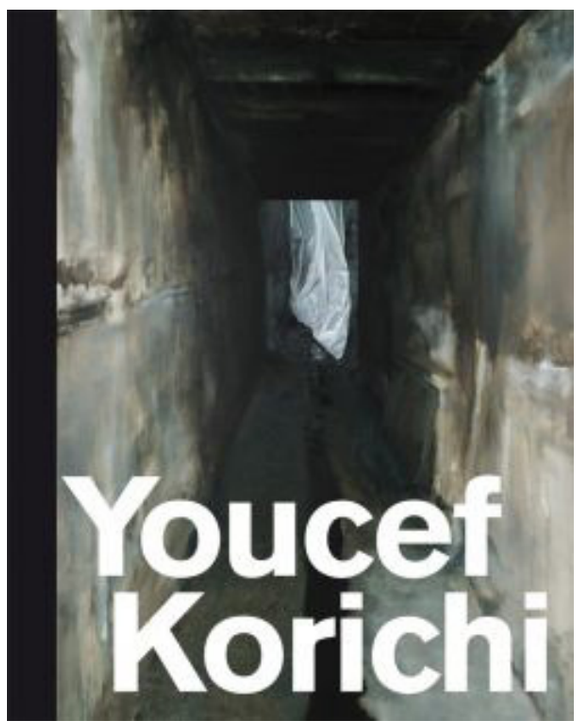
- Self-Publishing
- “Vanity publishing”
- ***Gallery catalogues***
- and the rest

It is what it is - a catalogue.
But at times - if the gallery are wise - they can be magnificent - albeit limited distrubution.









The Different Models

- Self-Publishing
- “Vanity publishing”
- Gallery catalogues
- ***and the rest***

Believe in the Artists we work with.

Invest in the book - so have to distribute the book.

Innovative.

Exposure



THE BASICS

KEEPING IT SIMPLE & SMALL

Nieves Catalogue • Larry Clark •
Nieves Store
Nieves Resources
Nieves Novelties



Untitled 1
Larry Clark (New York, USA)

Nieves is pleased to present 2 new Zines by Larry Clark as the February issues of the 2006 Zine Series, two intimate selections from both *Tulsa* (1963 - 1971) published in 1972 and *Teenage Lust* (1963 - 1983) first ▸

look inside

24 Pages, 14 x 20 cm, b/w Photocopy, Edition of 150, 2006

Published in occasion of the Exhibition by
Larry Clark at Le Case D'Arte in Milan

see also Larry Clark Untitled 2

Out of Print





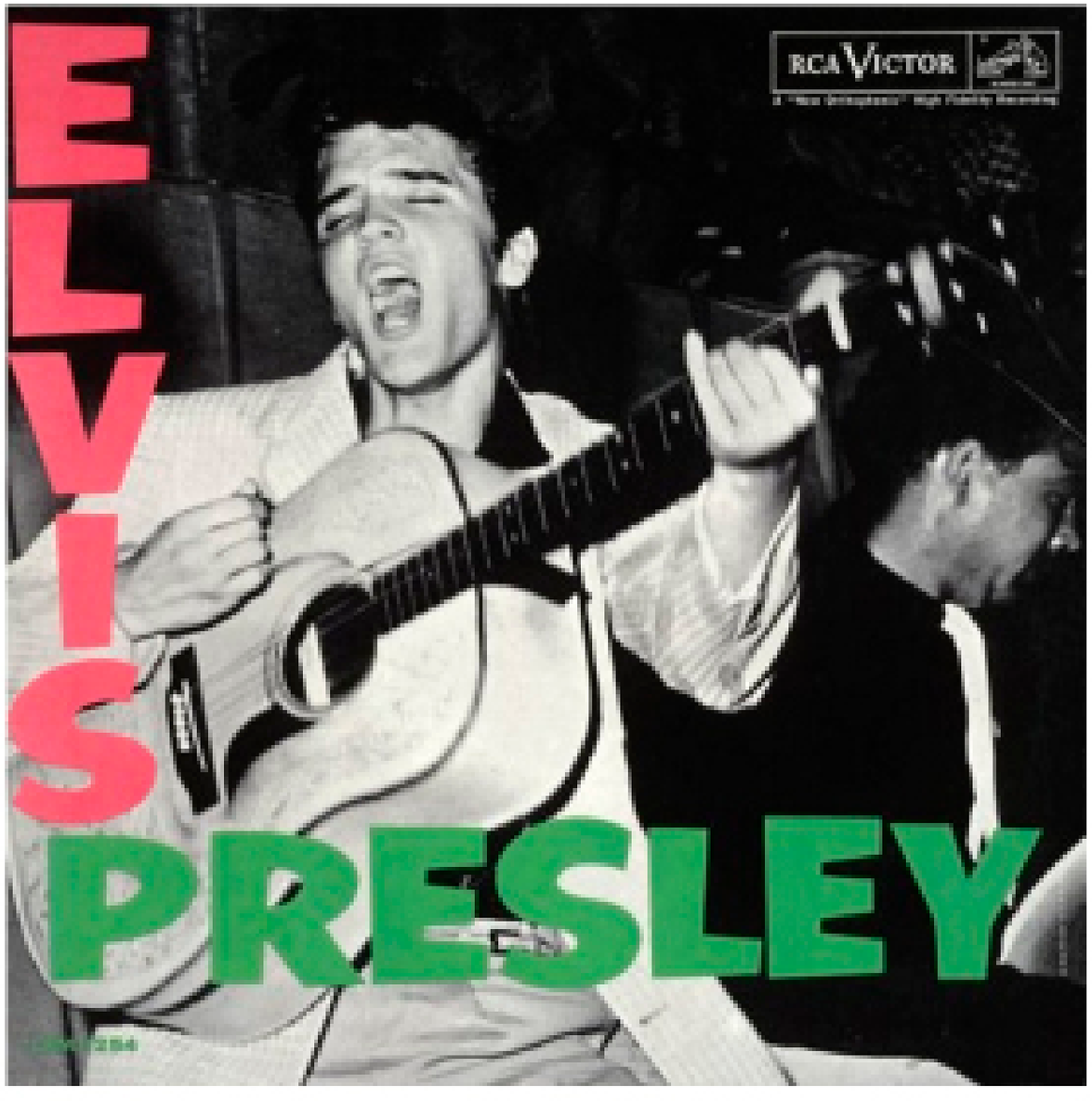
24 Pages
14 x 20 cm
b/w Photocopy
Edition of 150
2006

COVERS

‘judging a book by its cover’

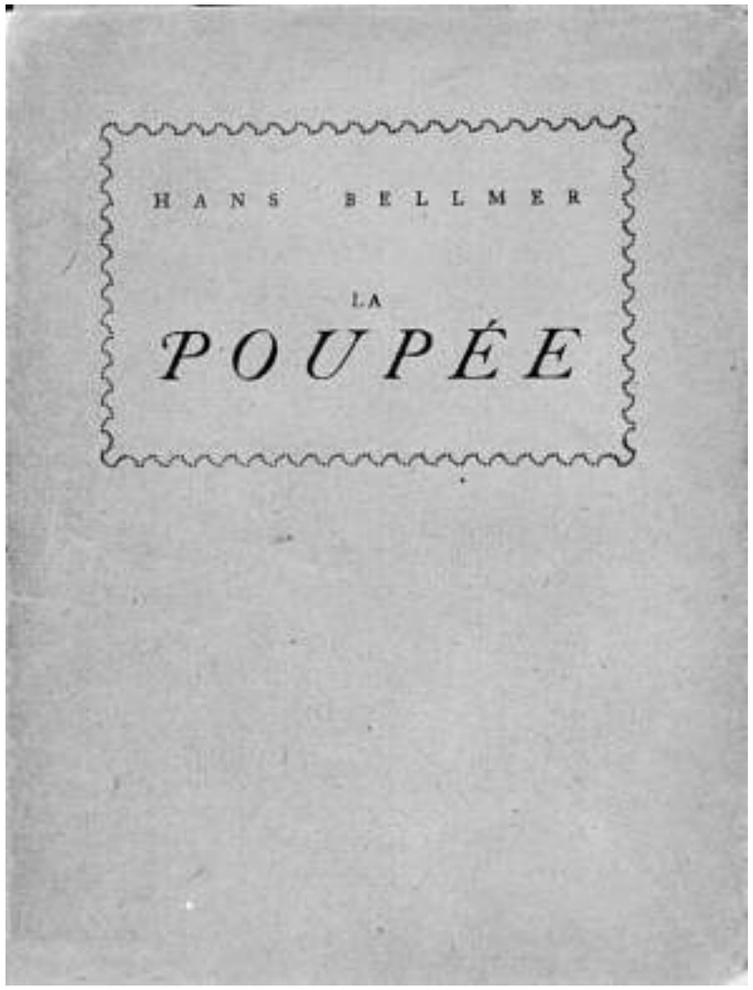
PAYING HOMAGE
Looking at Influences

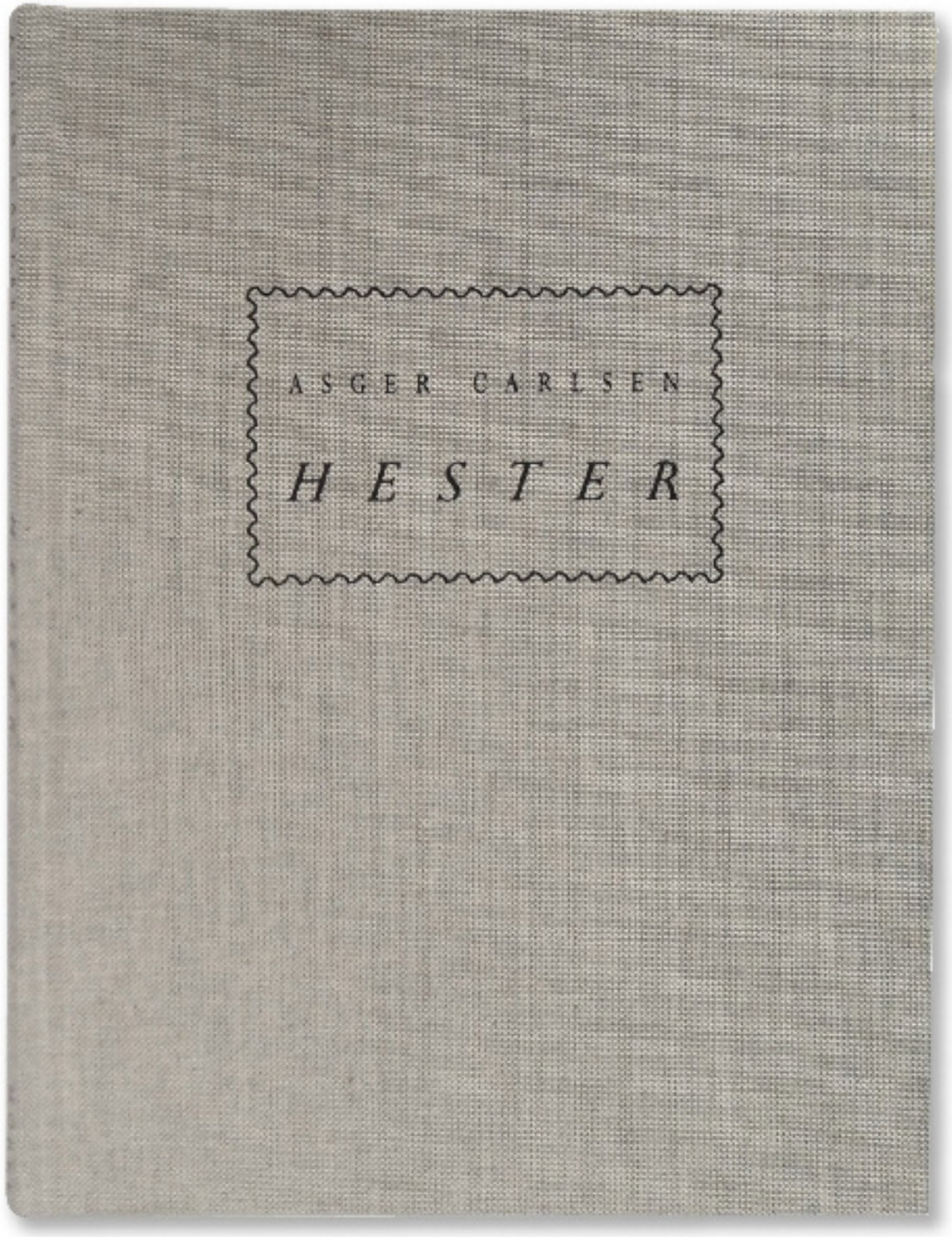


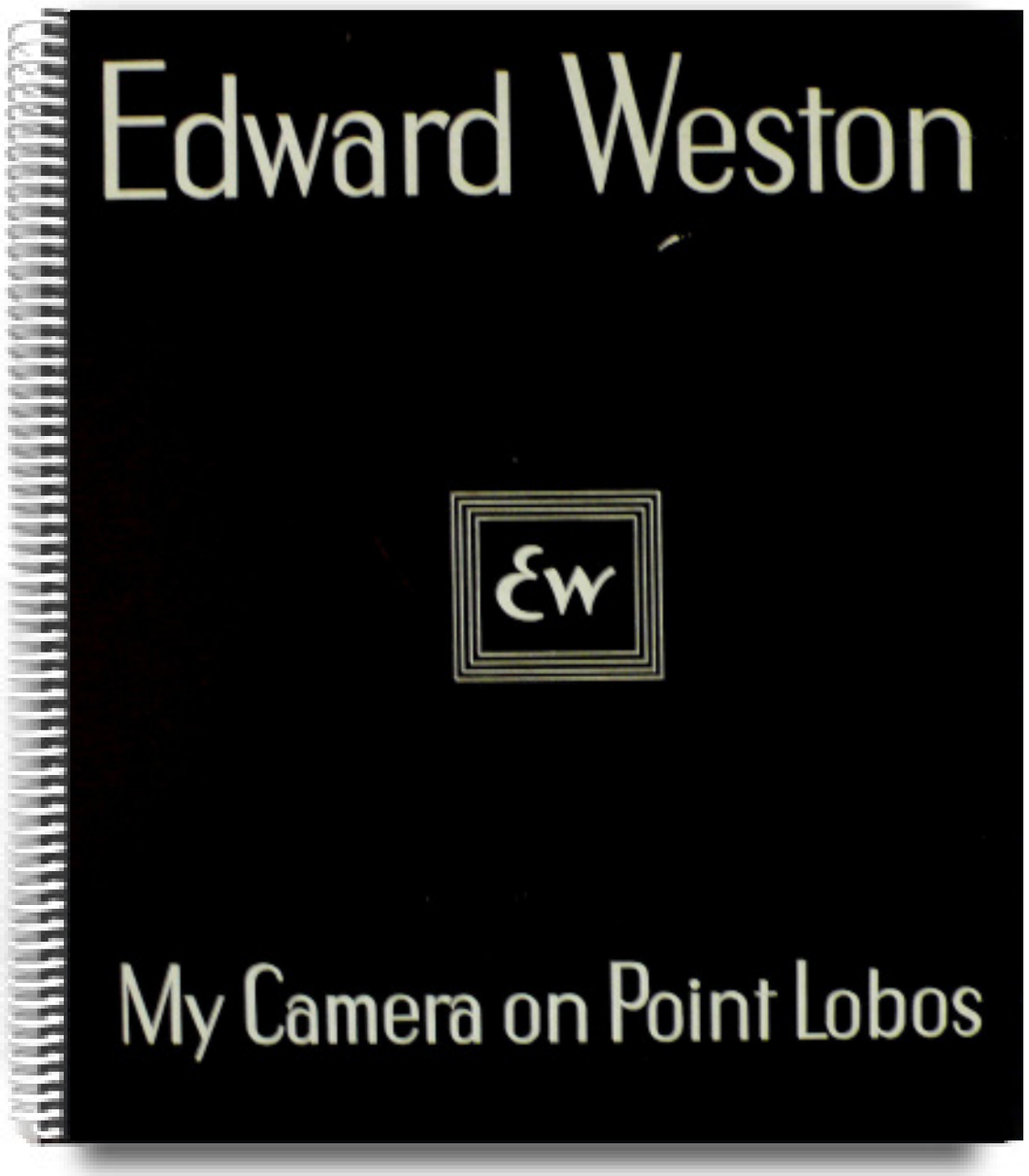


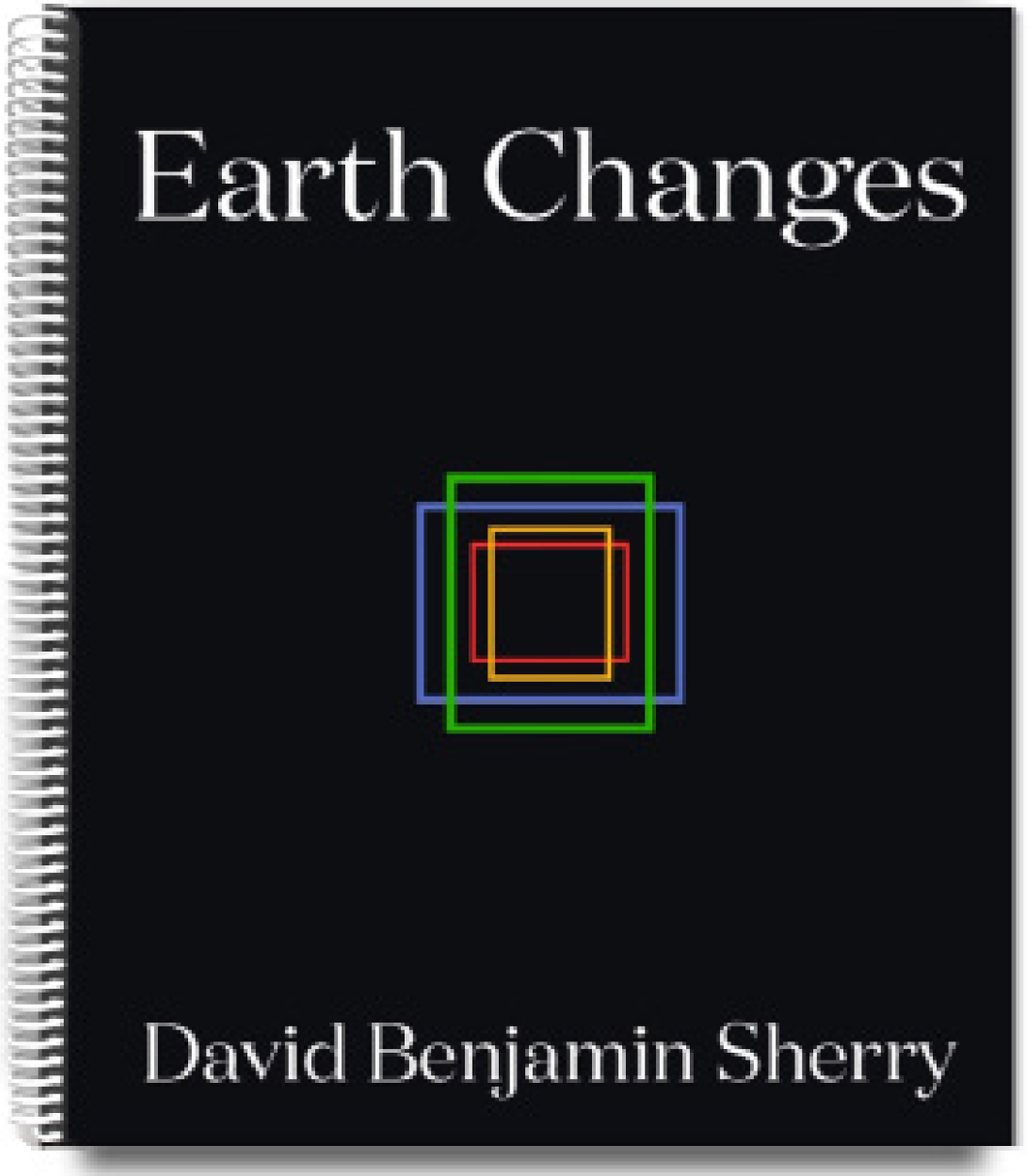

JUERGEN
TELLER
THE
MASTER


BEFORE
THINGS
CHANGE
SETH FLUKER

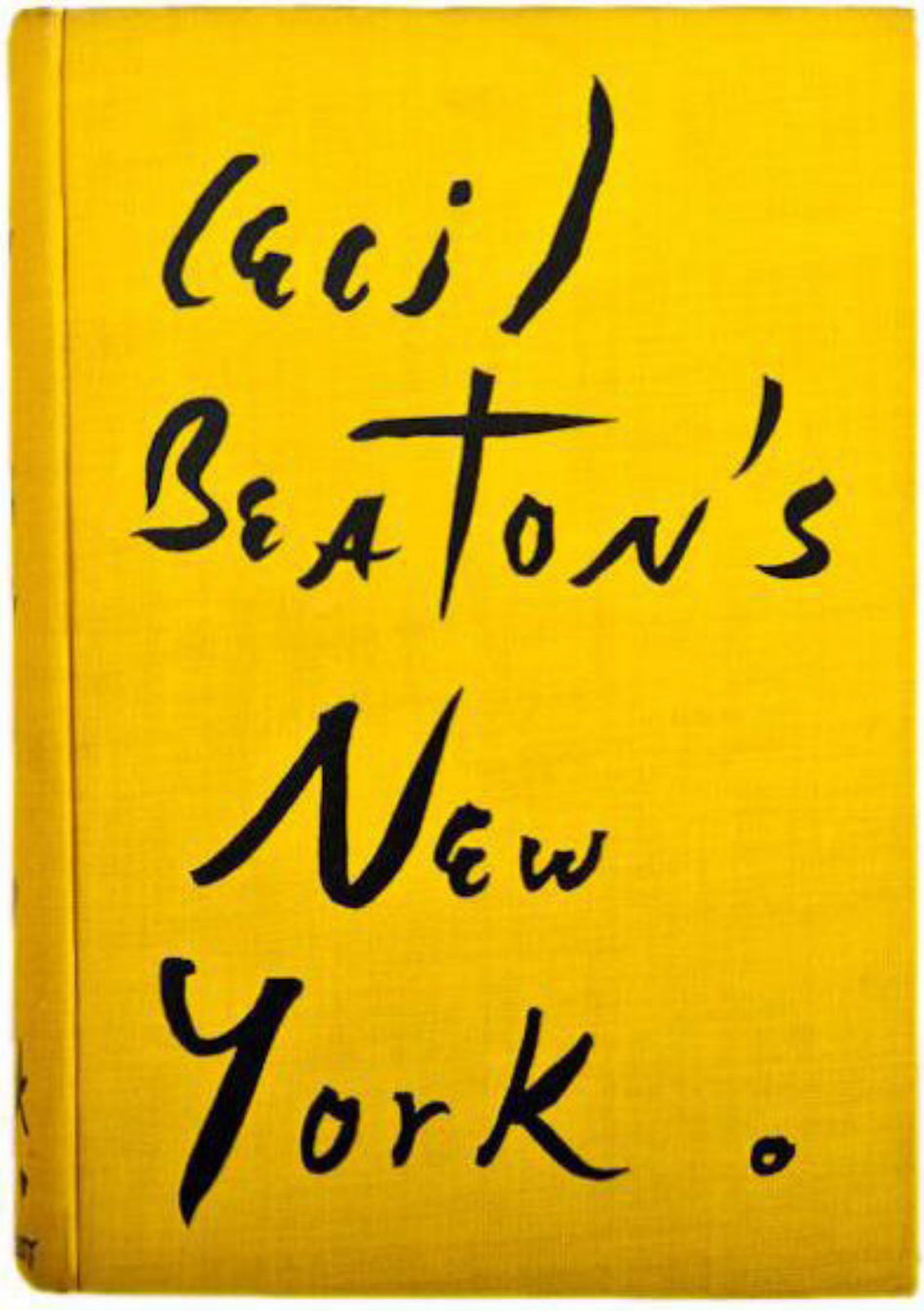

HANS BELLMER
LA
POUPÉE

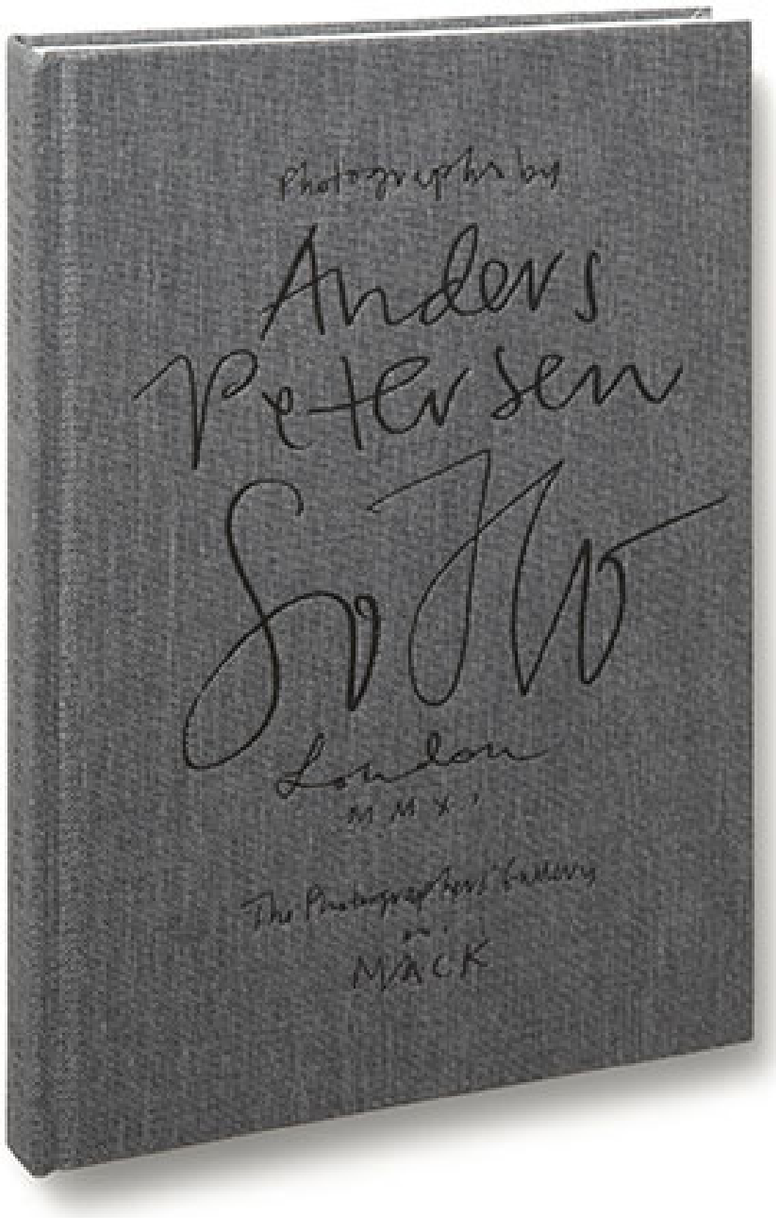

ASGER CARLSEN
HESTER

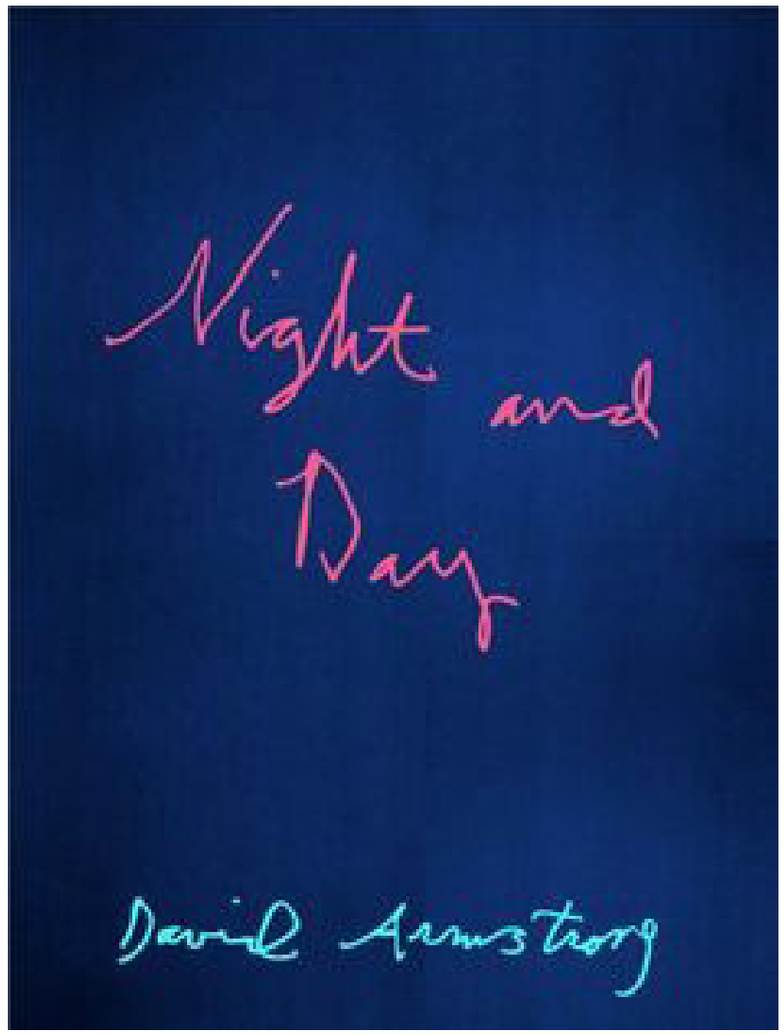

Edward Weston
My Camera on Point Lobos

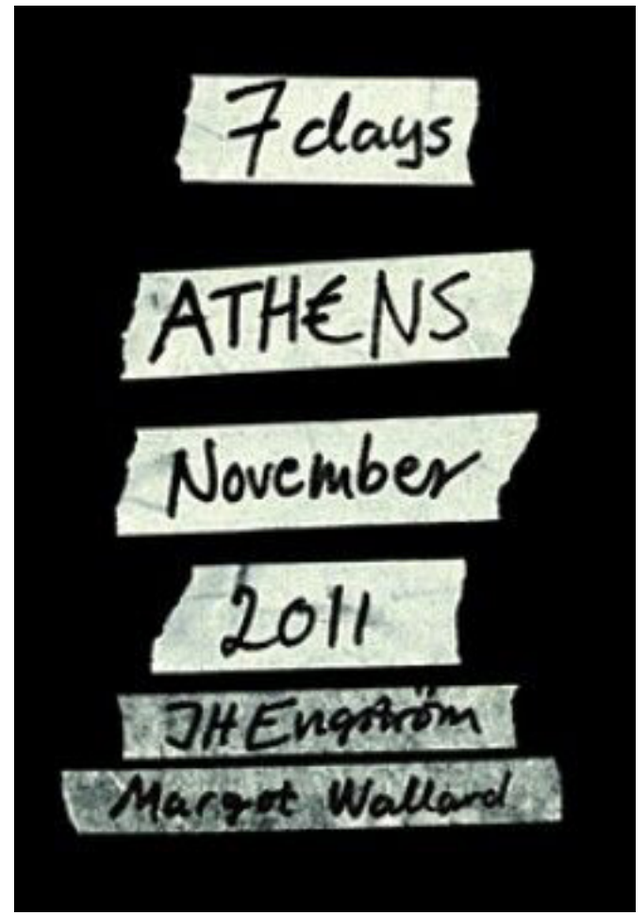

Earth Changes
David Benjamin Sherry

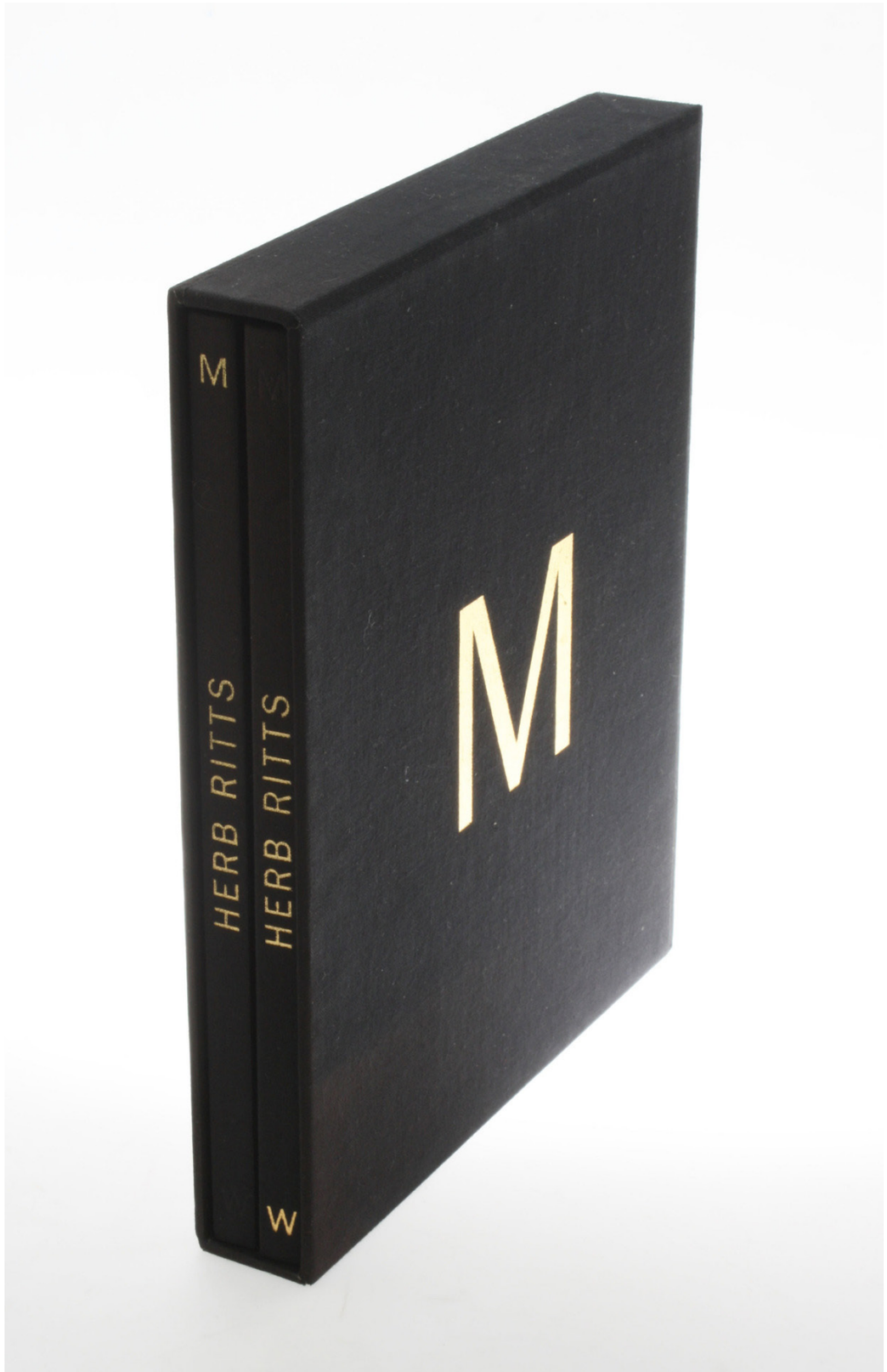

Matisse

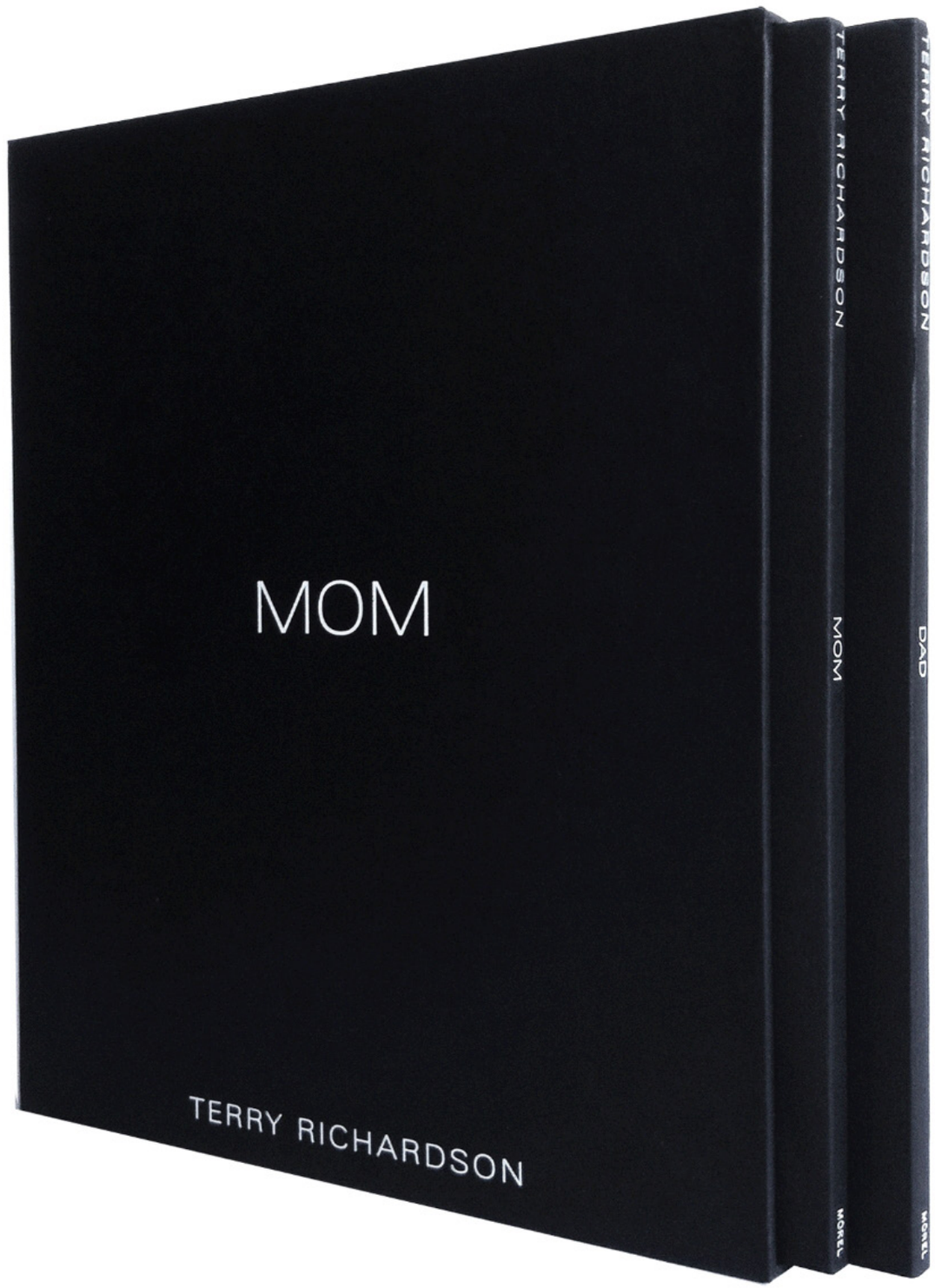

Cecil
Beaton's
New
York

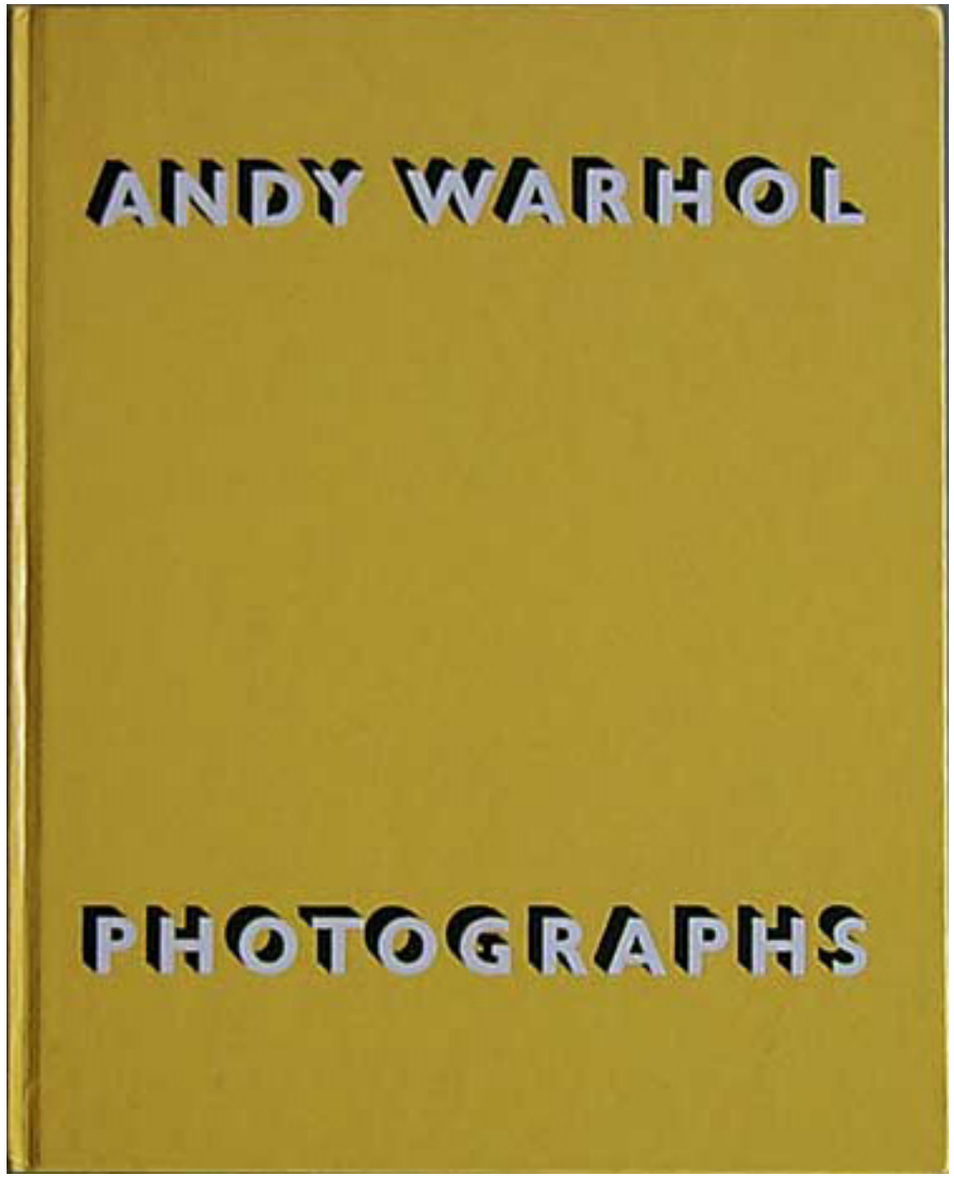

Photographs by
Anders
Petersen
London
MMX
The Photographers' Gallery
&
MACK

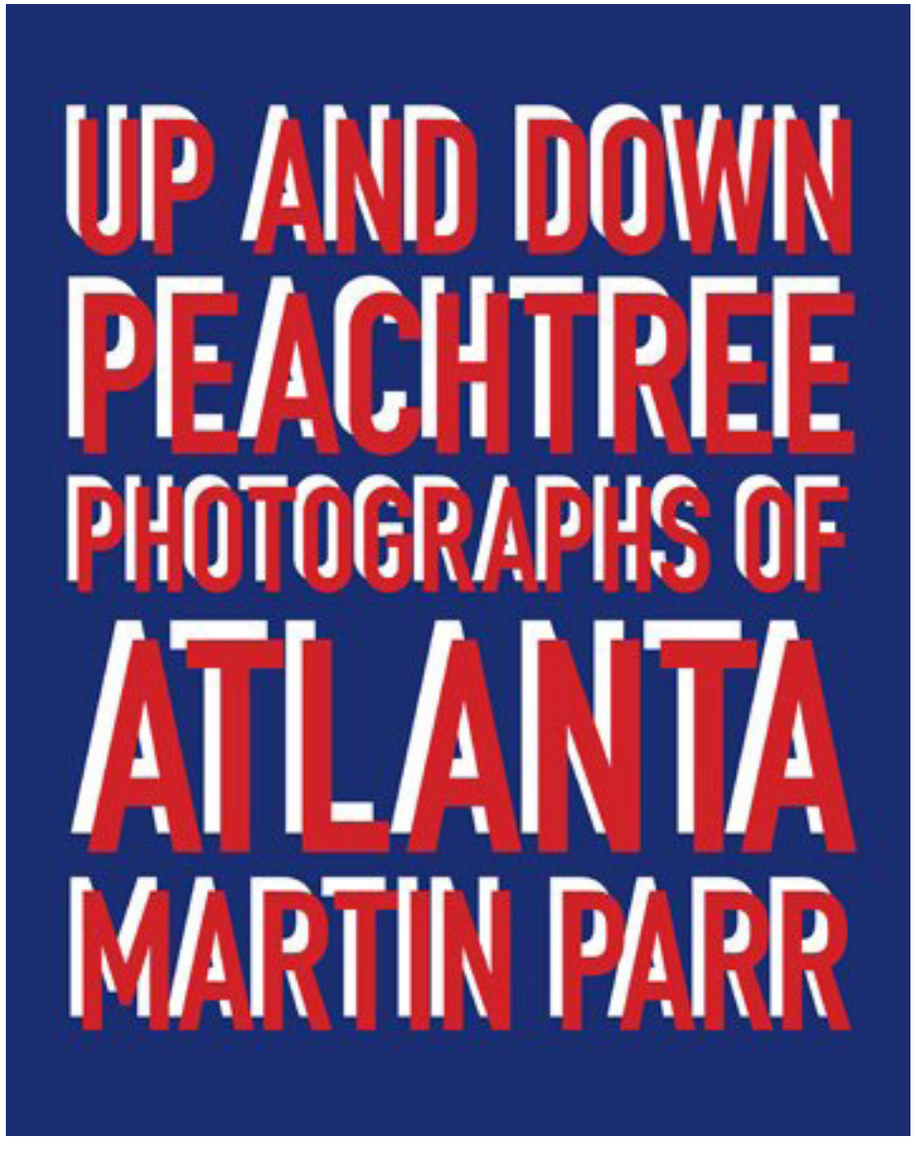

Night and
Days
David Armstrong


7 days
ATHENS
November
2011
JH Engström
Margot Wallard


M
HERB RITTS
HERB RITTS
M
W


MOM
TERRY RICHARDSON
TERRY RICHARDSON
MOM
MOREL
TERRY RICHARDSON
DAD
MOREL

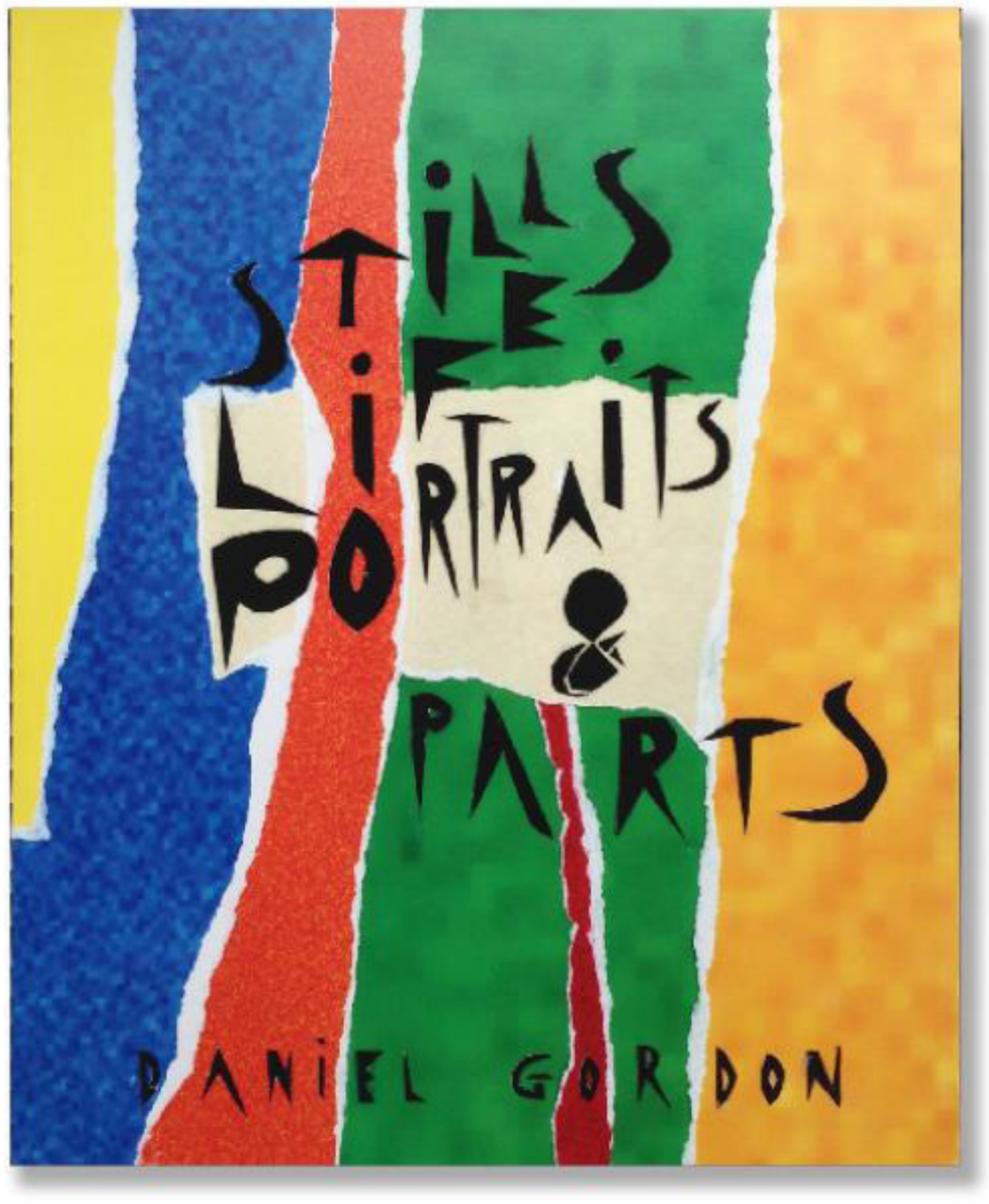

ANDY WARHOL
PHOTOGRAPHS


UP AND DOWN
PEACHTREE
PHOTOGRAPHS OF
ATLANTA
MARTIN PARR


MAY
THE
CIRCLE
REMAIN
UNBROKEN
CORINNE
DAY


STRANGELOVE
OR:
HOW I
LEARNED
TO STOP
WORRYING
AND
LOVE THE
BOMB


EXHIBITION
H/MAISE


STILLS
PORTRAITS
&
PARTS
DANIEL GORDON

MAKING A BOOK

DANIEL GORDON
STILL LIFES PORTRAITS AND PARTS

FINDING

DANIEL GORDON

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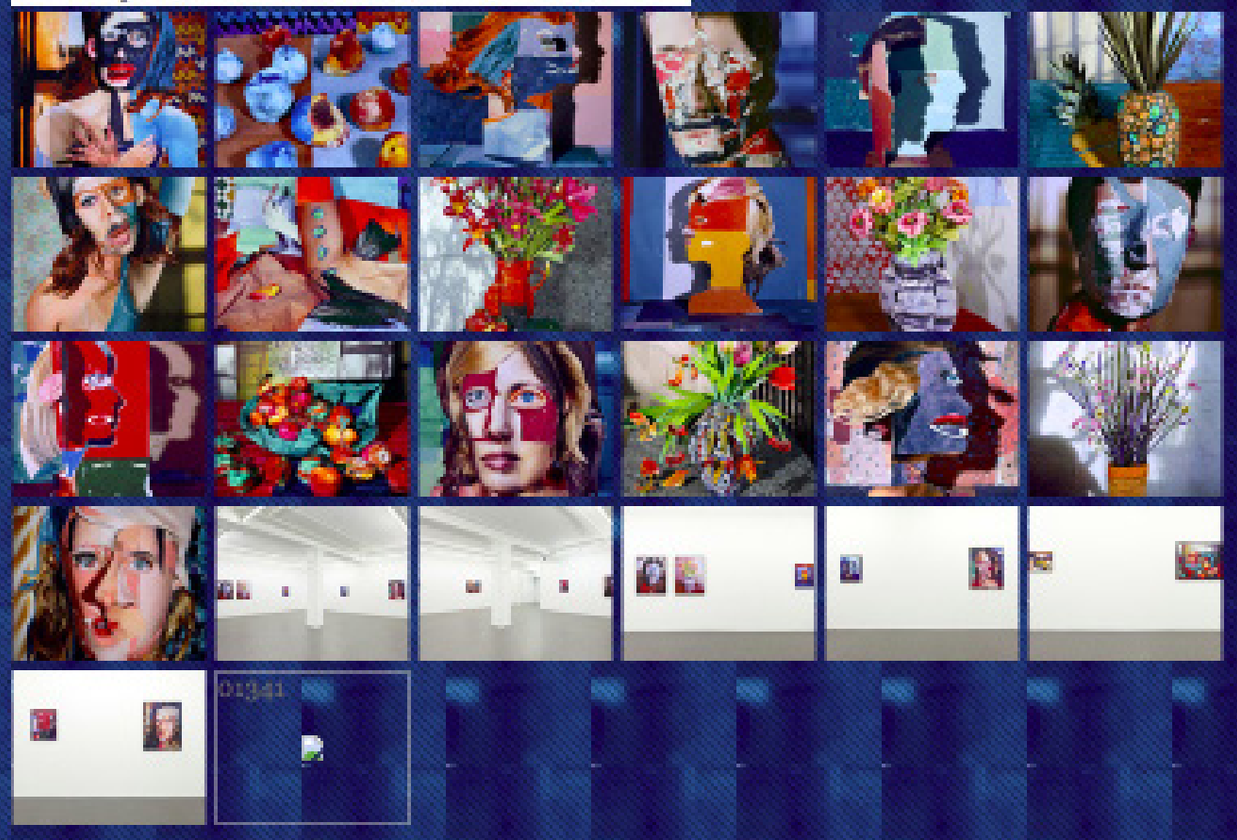
danielgordonstudio.com/projects/new-pictures

Apps Photo Mail KATJA alsasdfasfd ILG Creepers NAS ISBN YMLP FreeAgent Pin It wp jewls Marston design/typo WEBSALES WEEGEE

DANIEL GORDON STUDIO

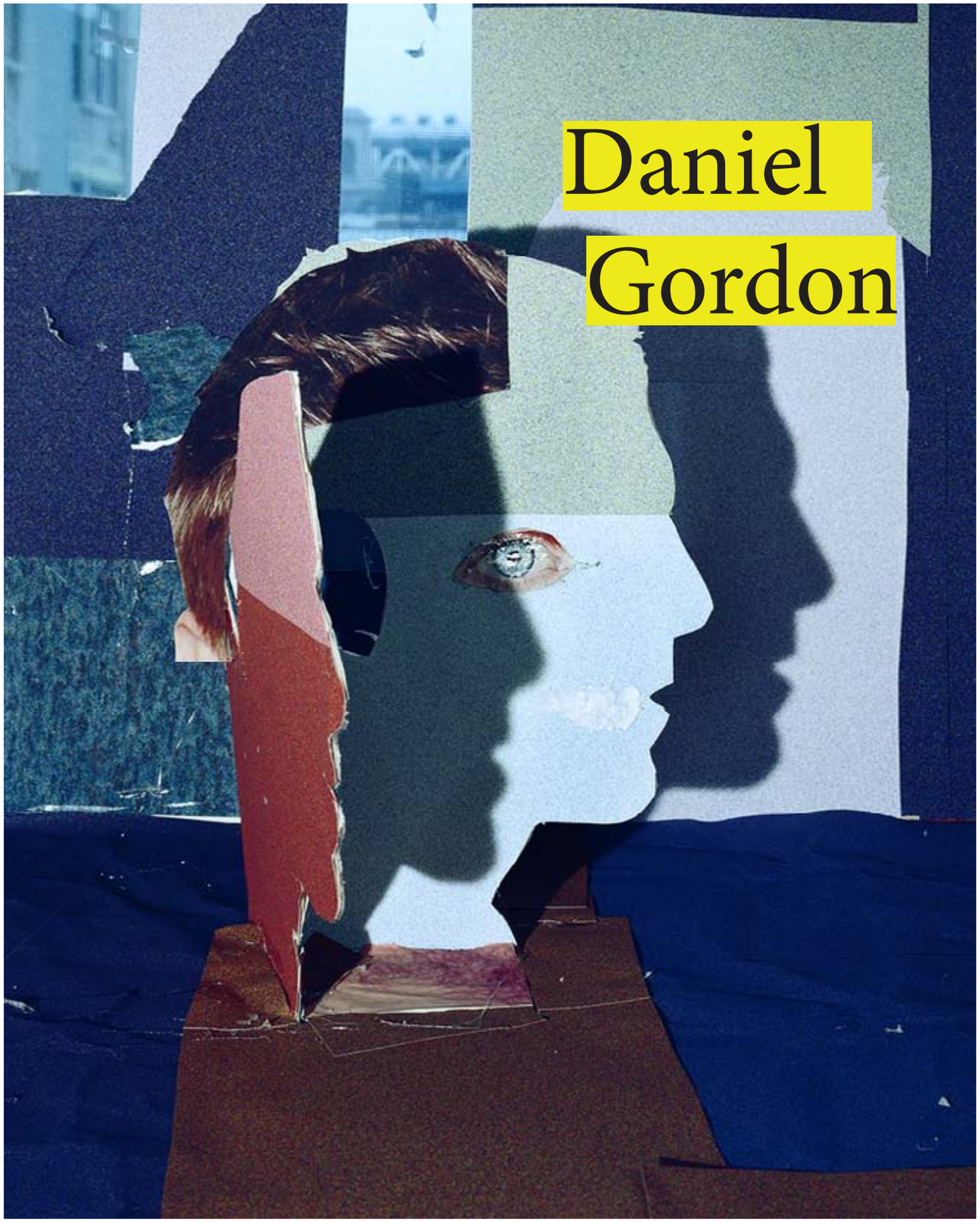
The Green Line, 2012-Present
Frieze New York, 2013
Liste, Basel CH, 2012
Still Lifes, Portraits & Parts, 2010-2011
Thirty-One Days, 2009
Portrait Studio, 2008-2009
Thin Skin II, 2007
One-Day Pictures, 2006
Flying Pictures, 2002-2004

Still Lifes, Portraits & Parts, 2010-2011



HELLO,

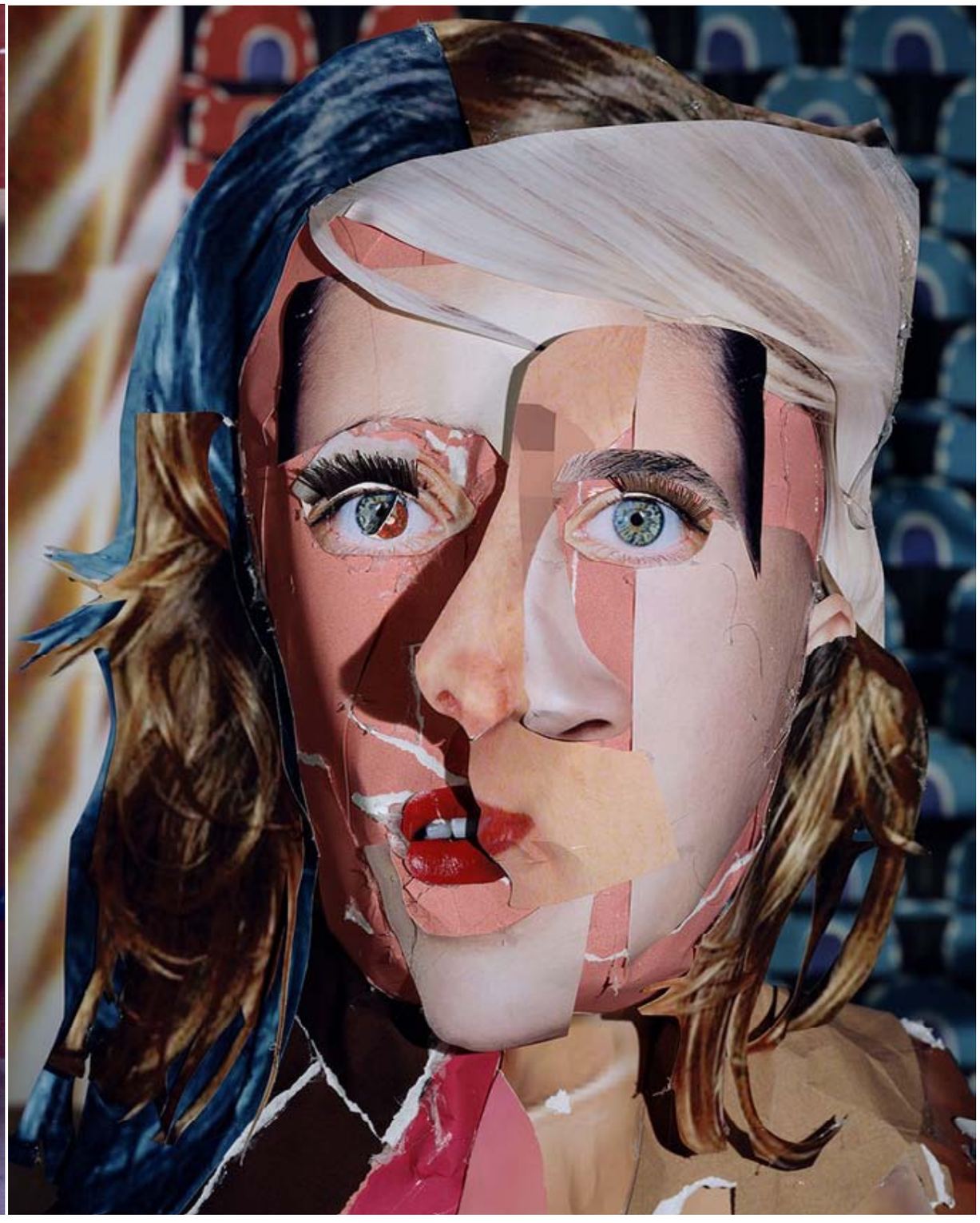
LETS DO A BOOK


Daniel
Gordon









GETTING IDEAS TOGETHER

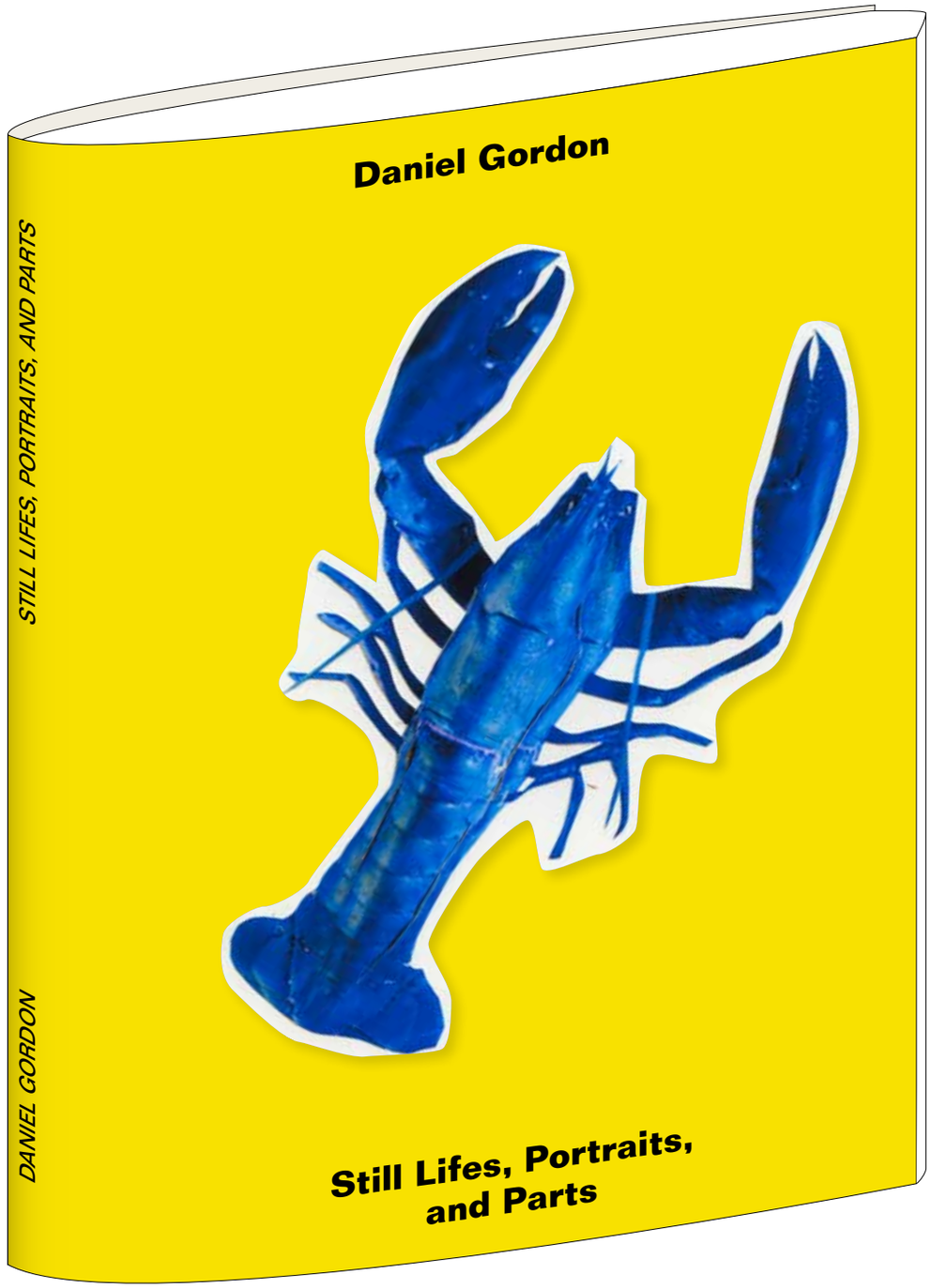
DESIGNERS

TEXT

DEADLINES

Direction 1 – Relative Sizes
– Sticker on High Glossy Color Paper Cover
– Folded Binding
– Foil Letters





Direction 1 – Relative Sizes
– Image Page, Sample Spread



18.9 × 23.75 Inches.

Direction 1 – Relative Sizes
– Image Page, Sample Spread



36 × 45 Inches.



PULLING IDEAS APART

DESIGNERS

DEADLINES








DANIEL GORDON
DANIEL GORDON


EXHIBITIO
HUMANIS

Nobuyoshi Araki

Marvelous Tales Of Black Ink

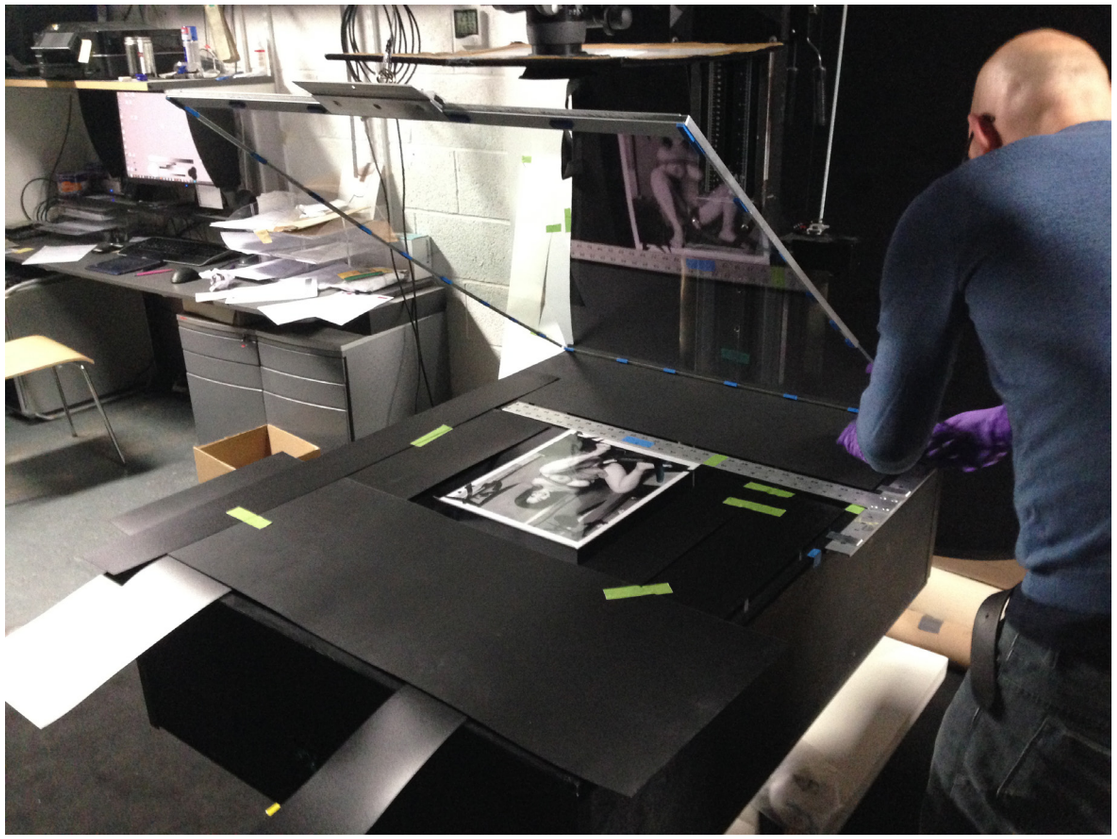

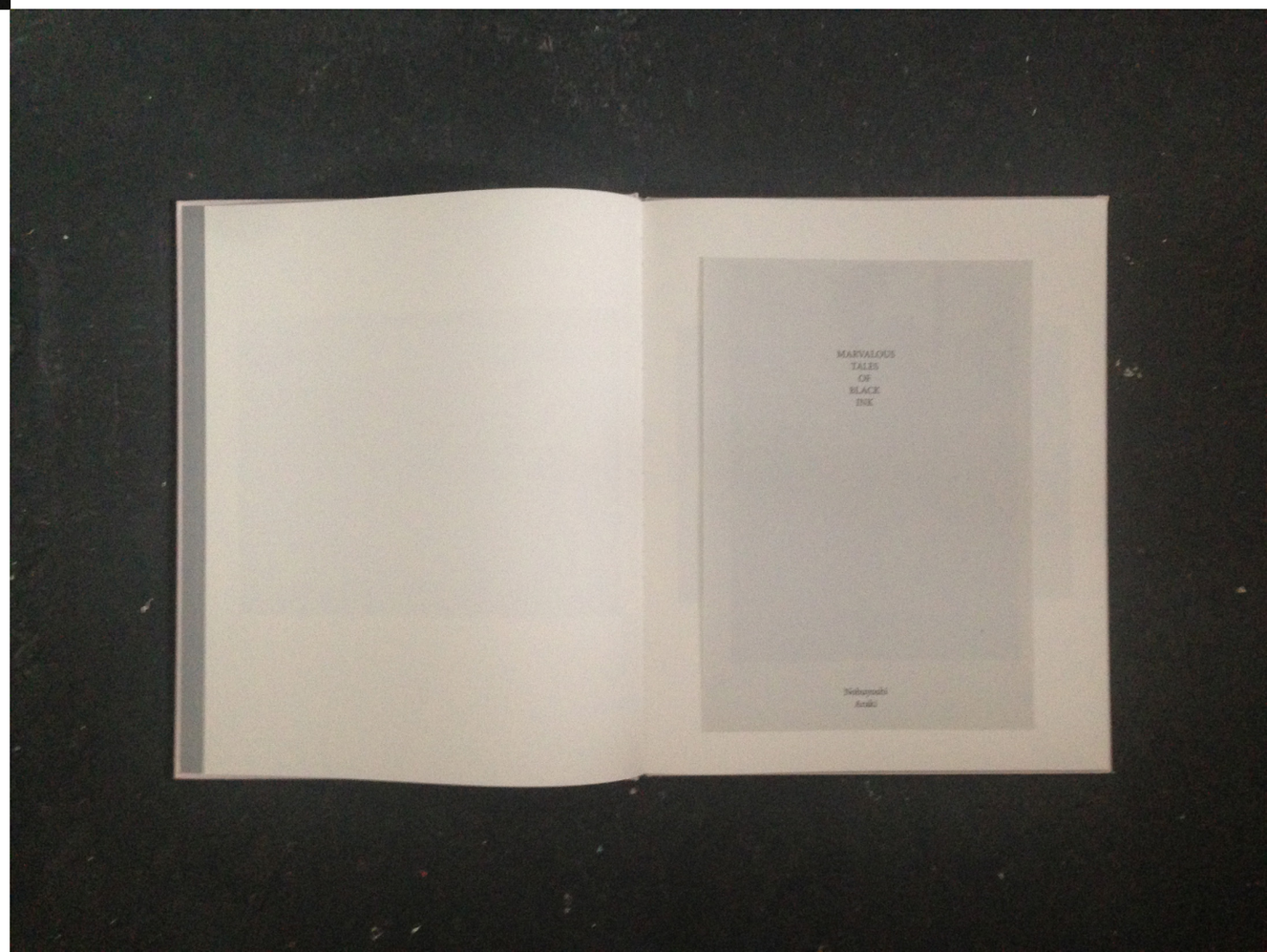




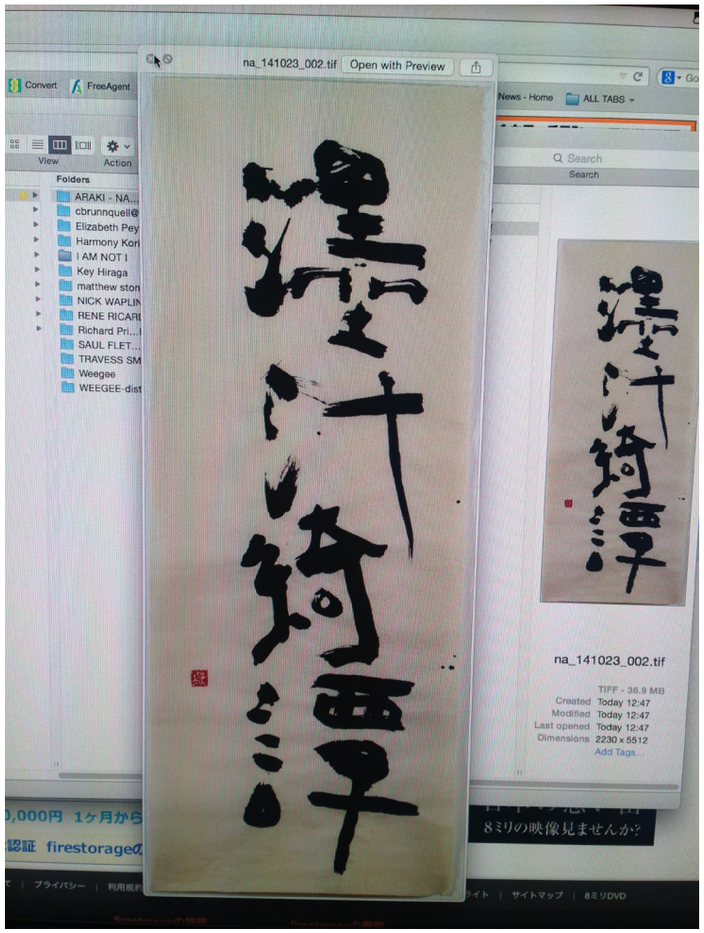





MARVALOUS
TALES
OF
BLACK
INK
Nobuyoshi
Araki


MARVALOUS
TALES
OF
BLACK
INK
Nobuyoshi
Araki

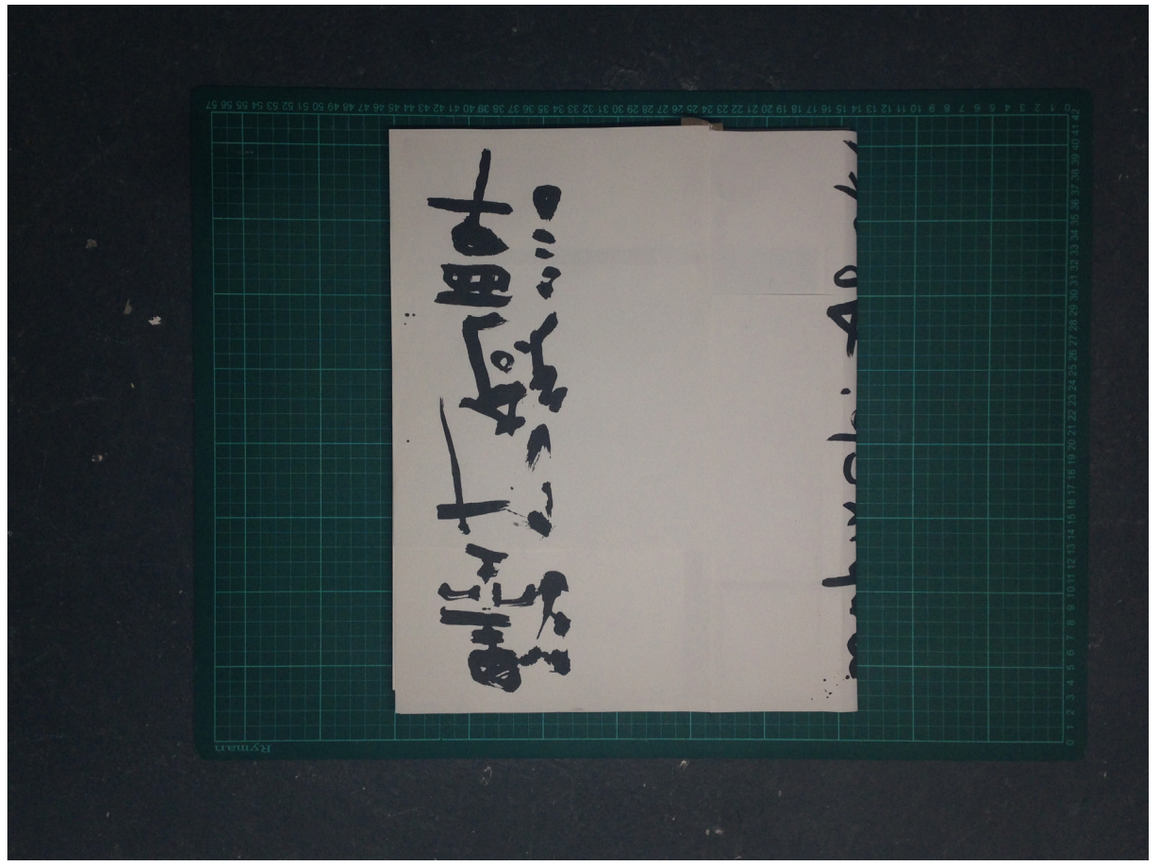

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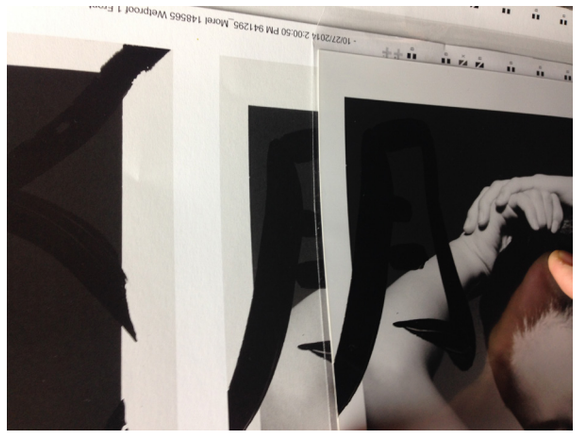

17 Winter Sunrise over Yosemite Valley, Californ

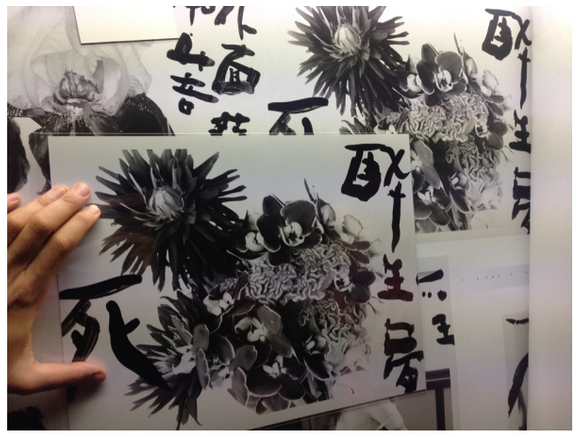




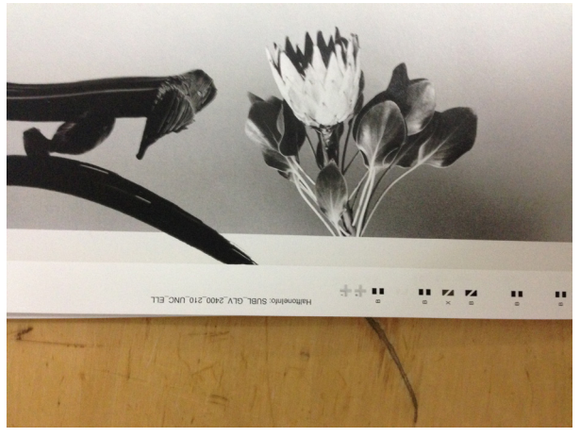






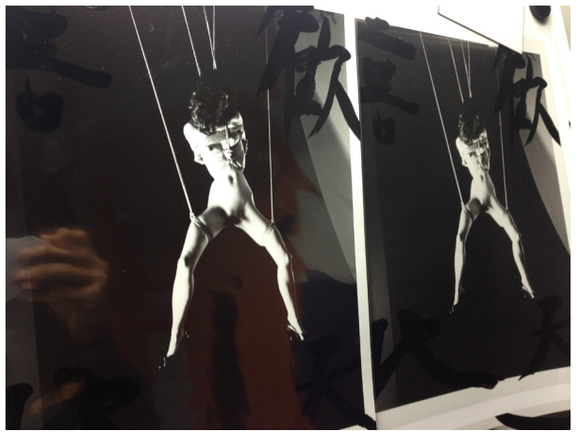




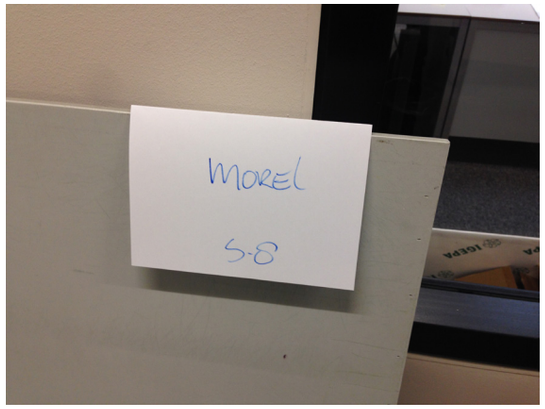


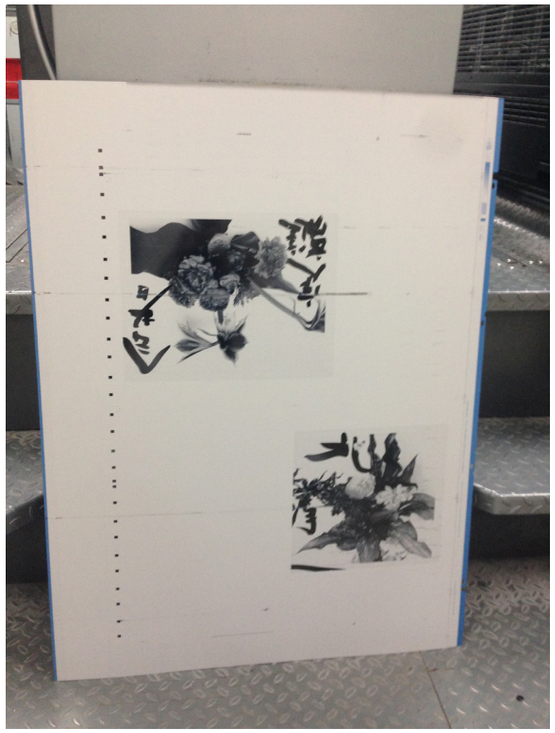




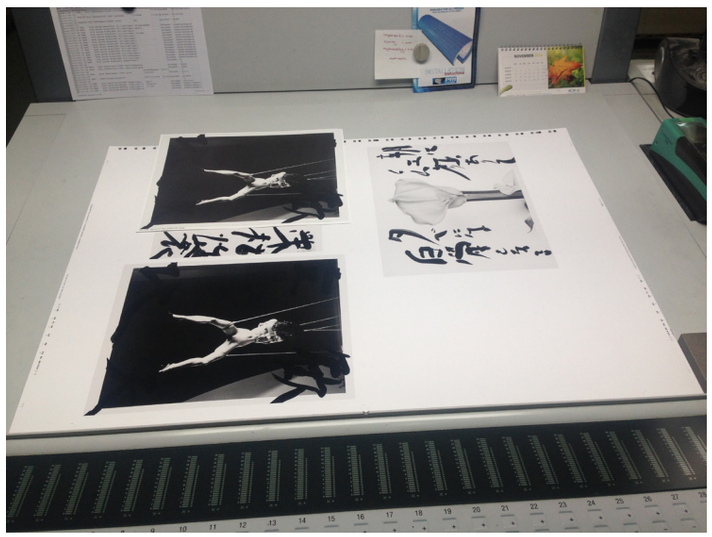



MOREL
5-8


MOREL
5-8










lecturis
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MOREL
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6-11
16-15

And the world has yet another Araki book - putting the total over 400 +.....



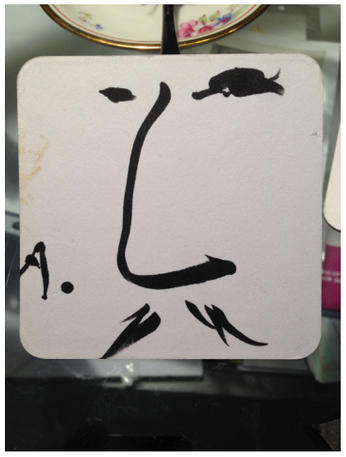






Boris Mikhailov

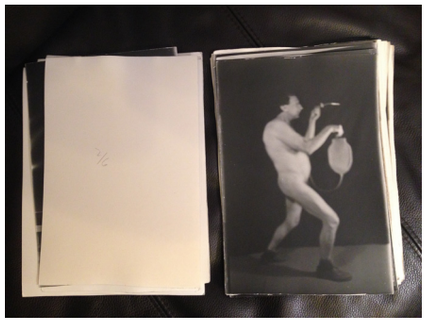
I Am Not I



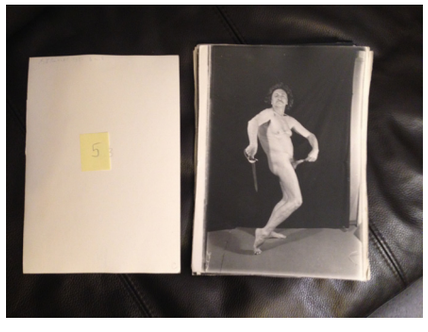


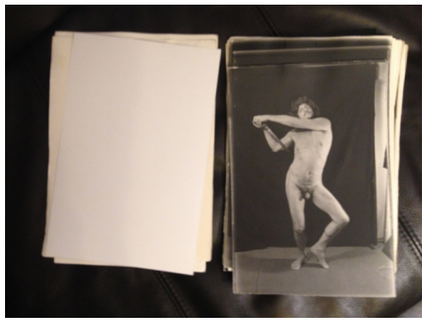

BoRis
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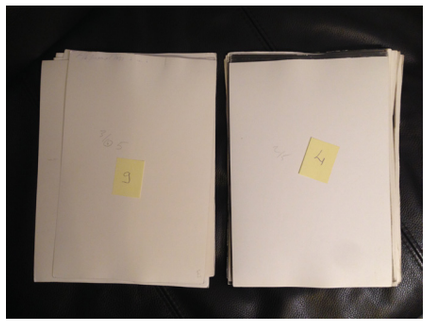


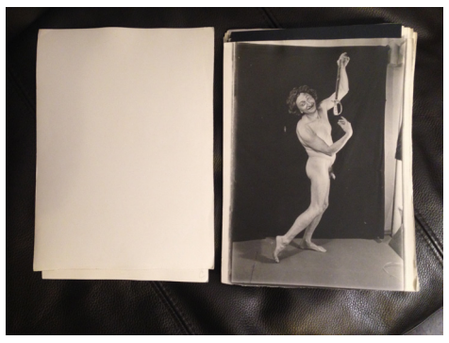




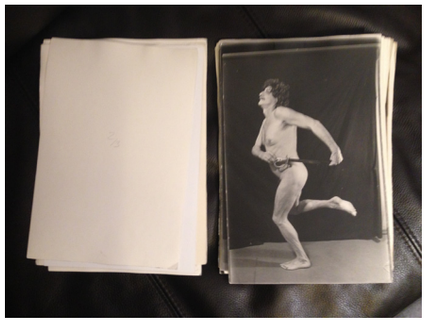


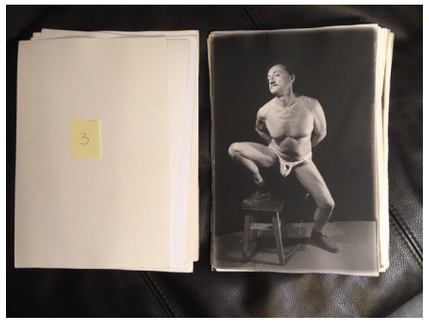


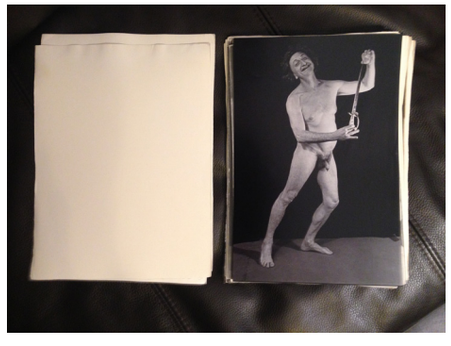






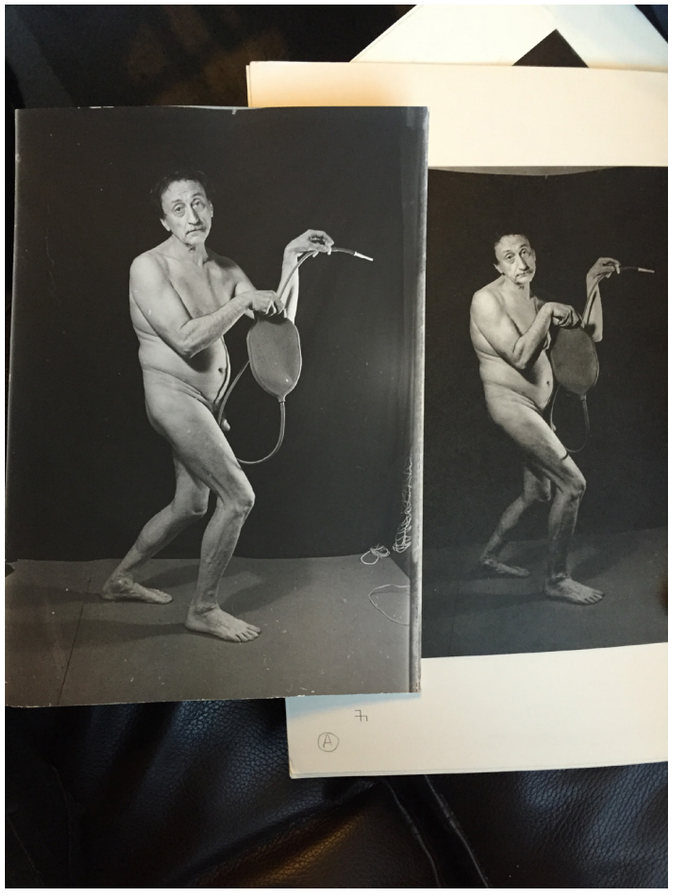




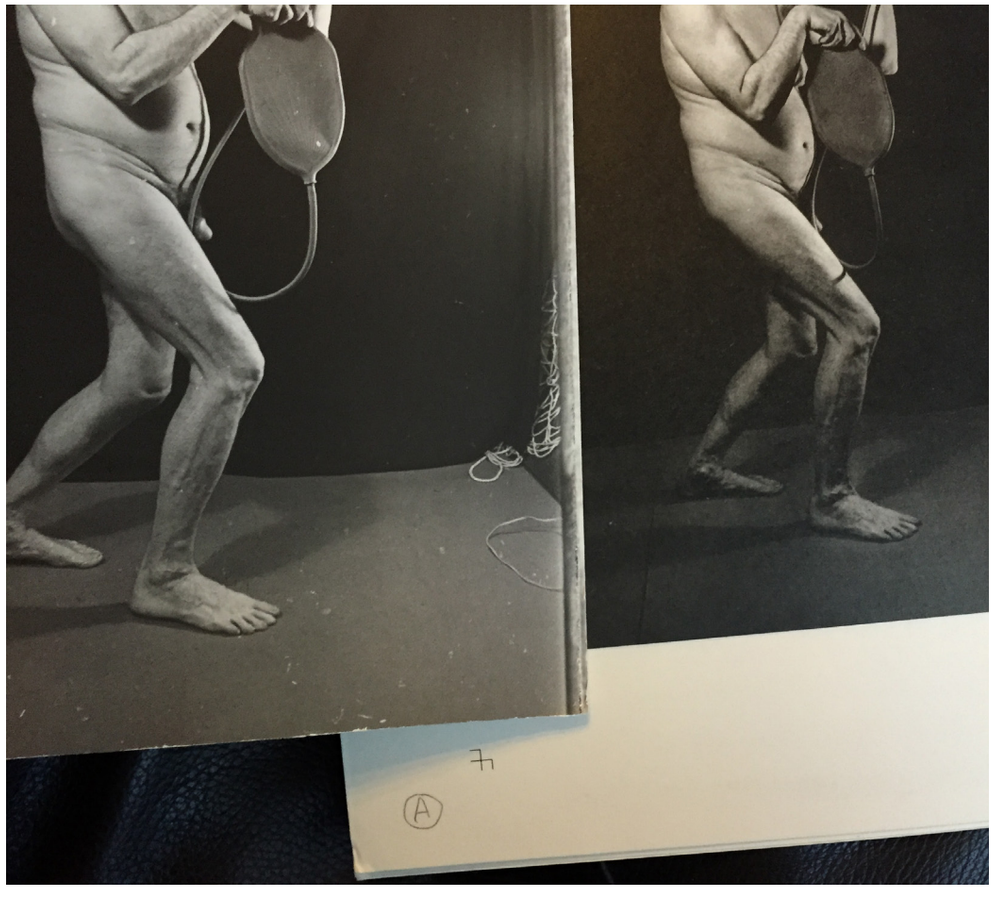












Boris
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Mikhallov







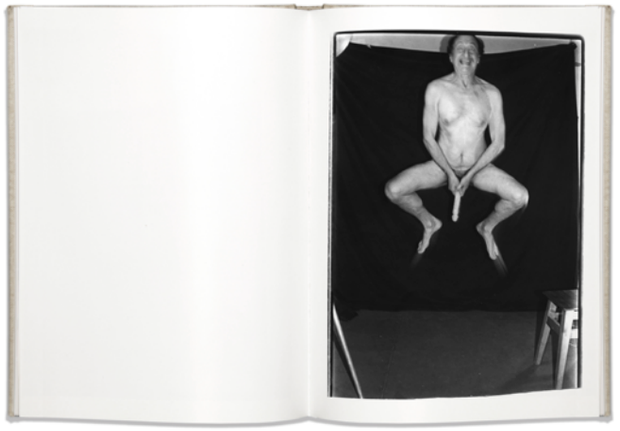


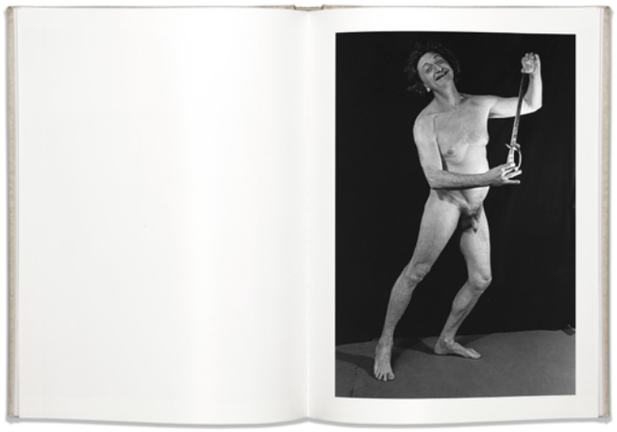


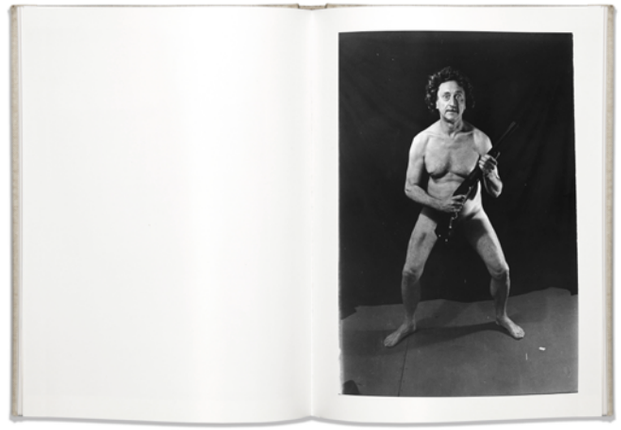


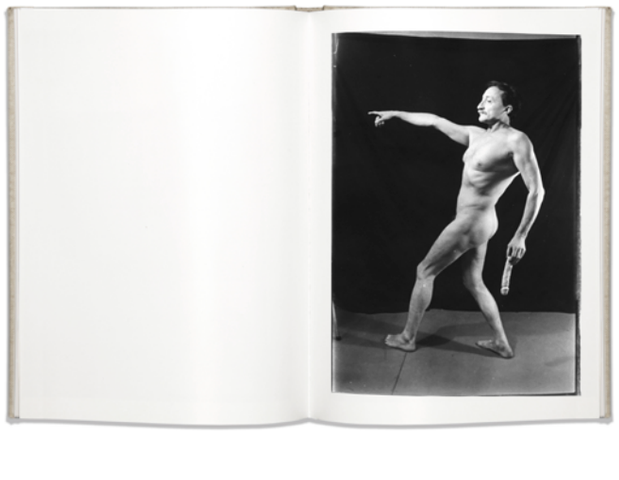


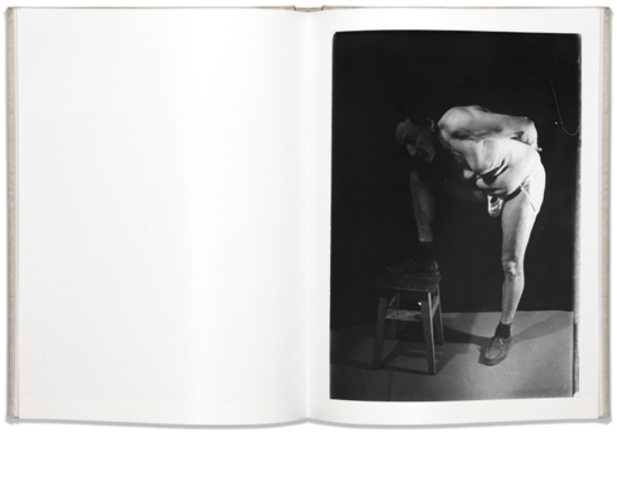


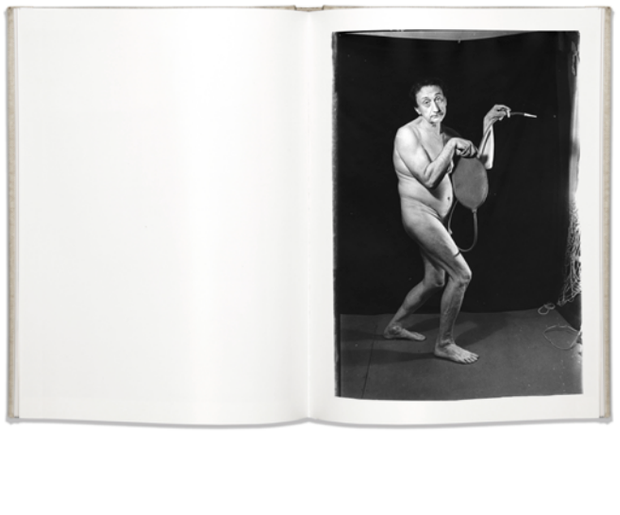


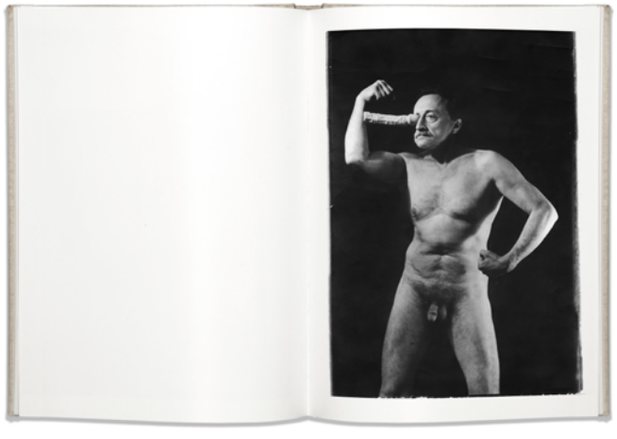


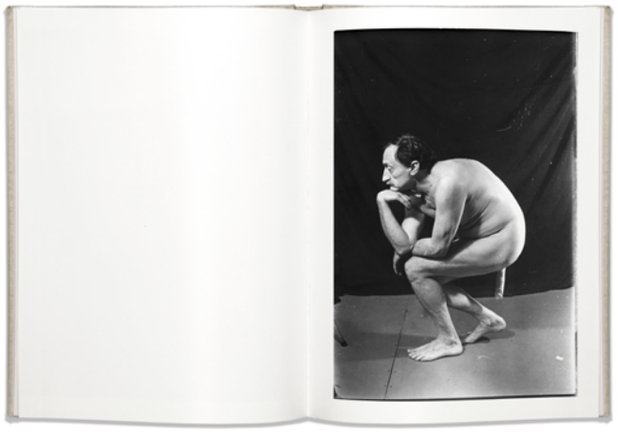















THE END
A WARNER BROS.-
FIRST NATIONAL PICTURE