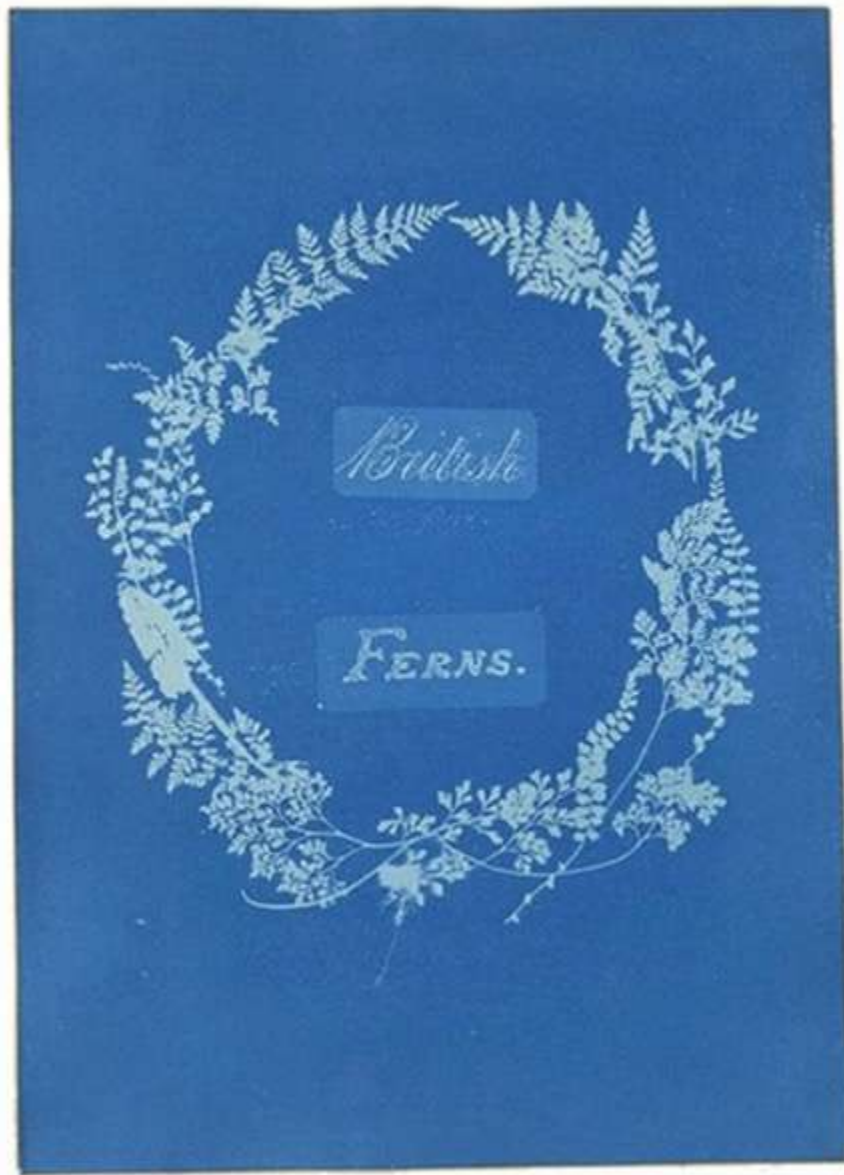


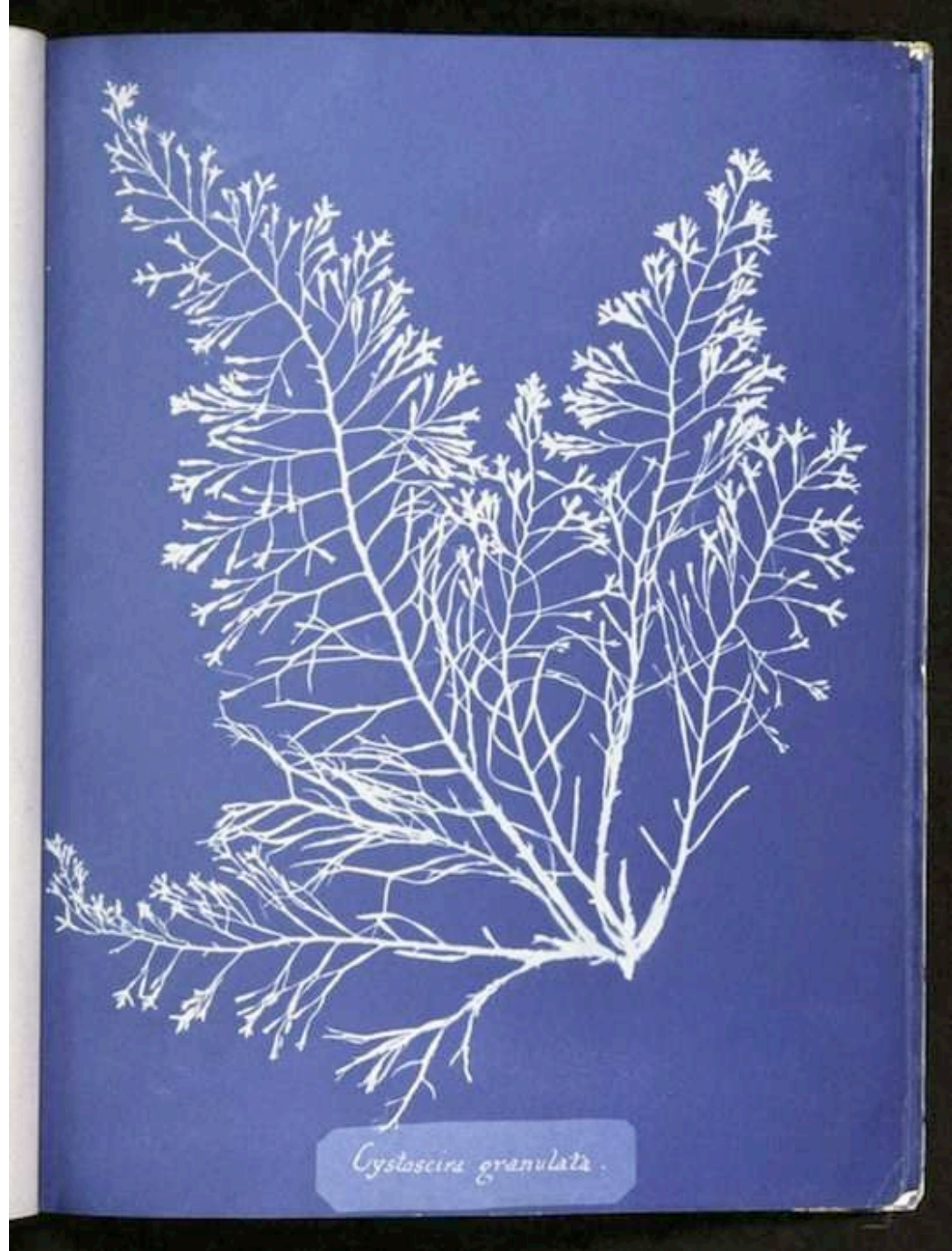
PERSONAL
PHILOSOPHIES /
PUBLICATION &
PROTEST

DEADLINE 18 MAR 2022

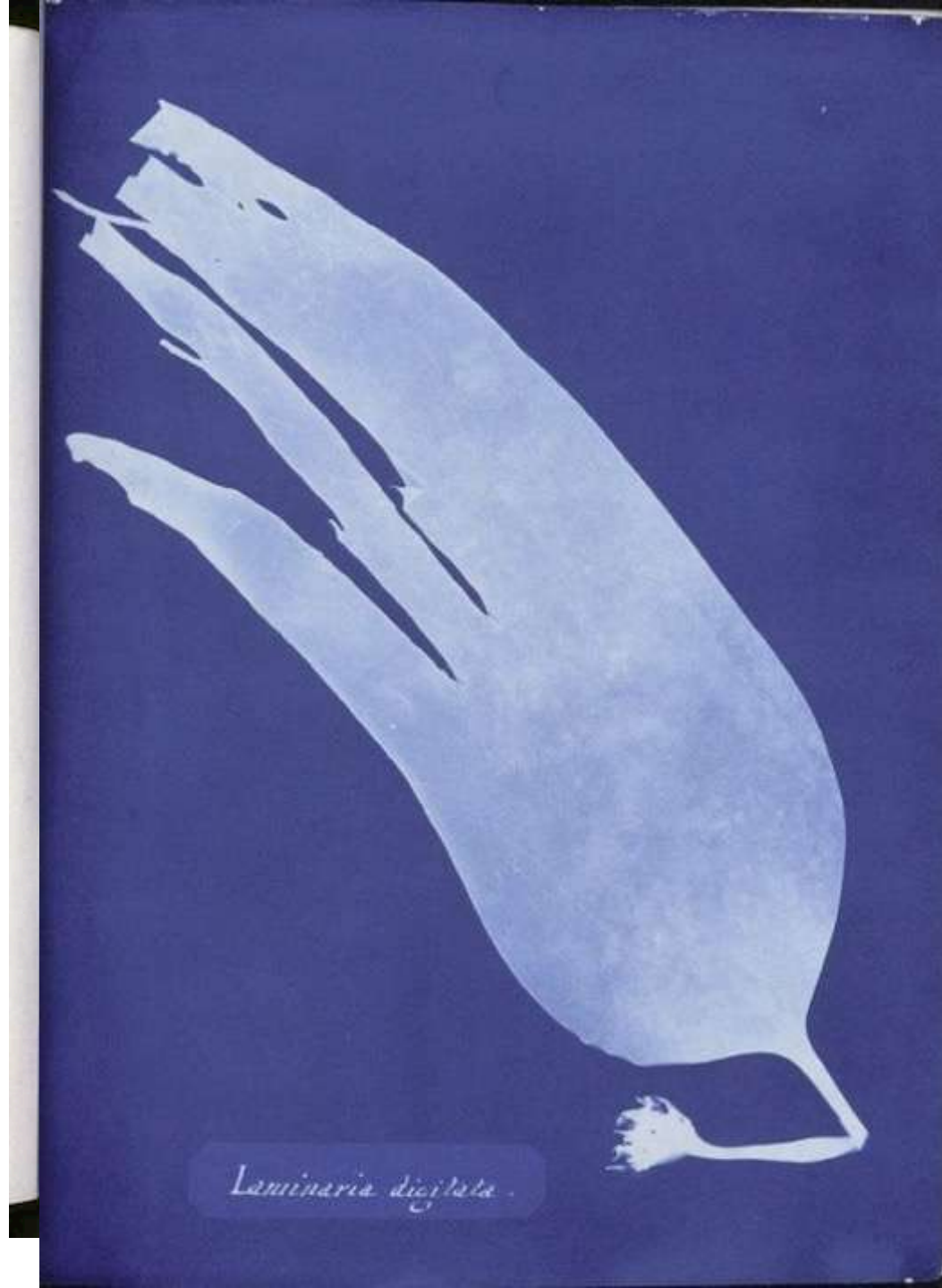
(The Photobook) firstly should contain great work. Secondly, it should make that work function as a concise world within the book itself. Thirdly, it should have a design that complements what is being dealt with. And finally, it should deal with content that sustains an ongoing interest.



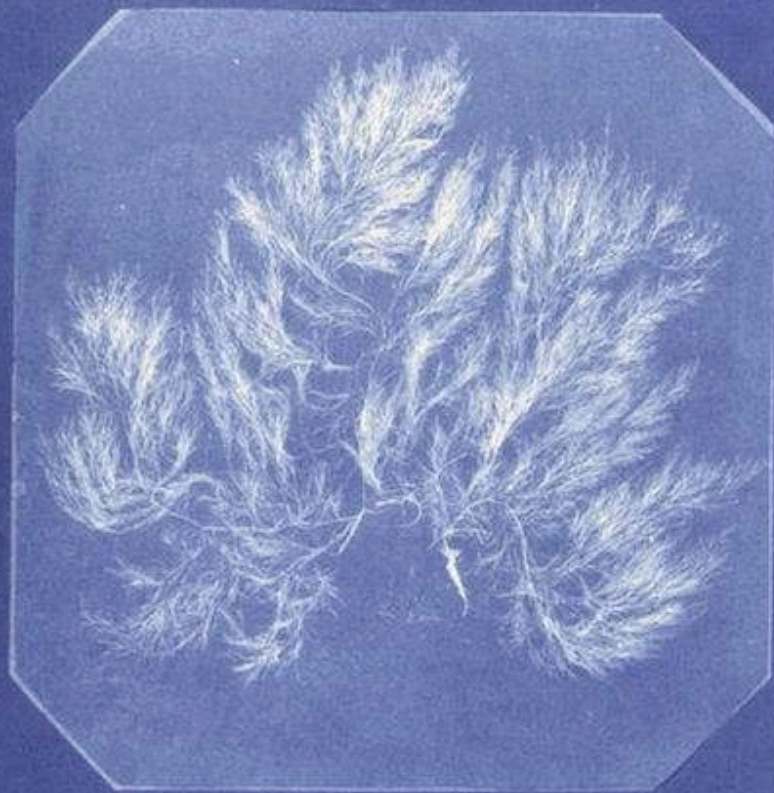
Anna Atkins, Ferns, circa 1852



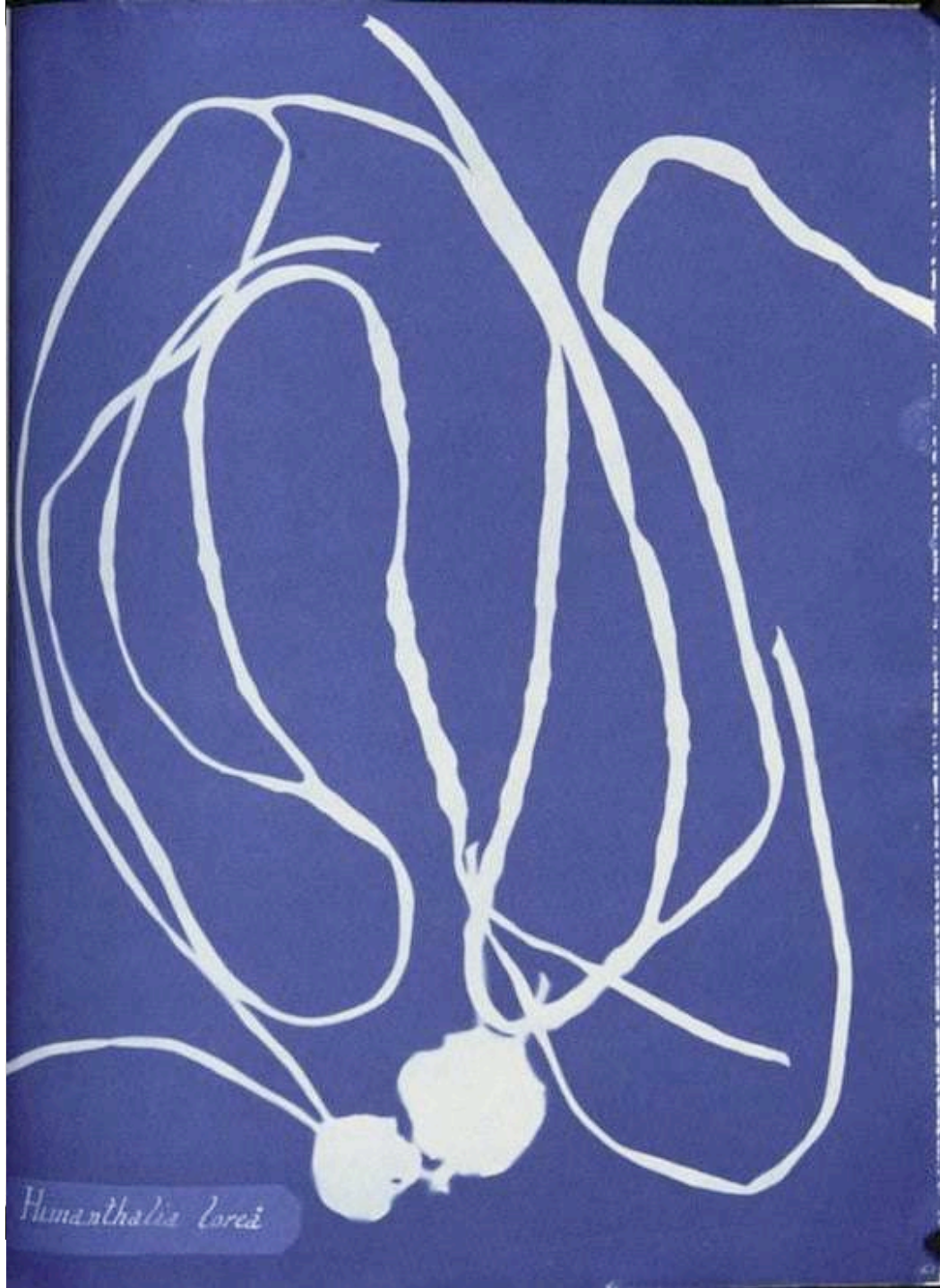
Anna Atkins, Ferns, circa 1852



Laminaria digitata.



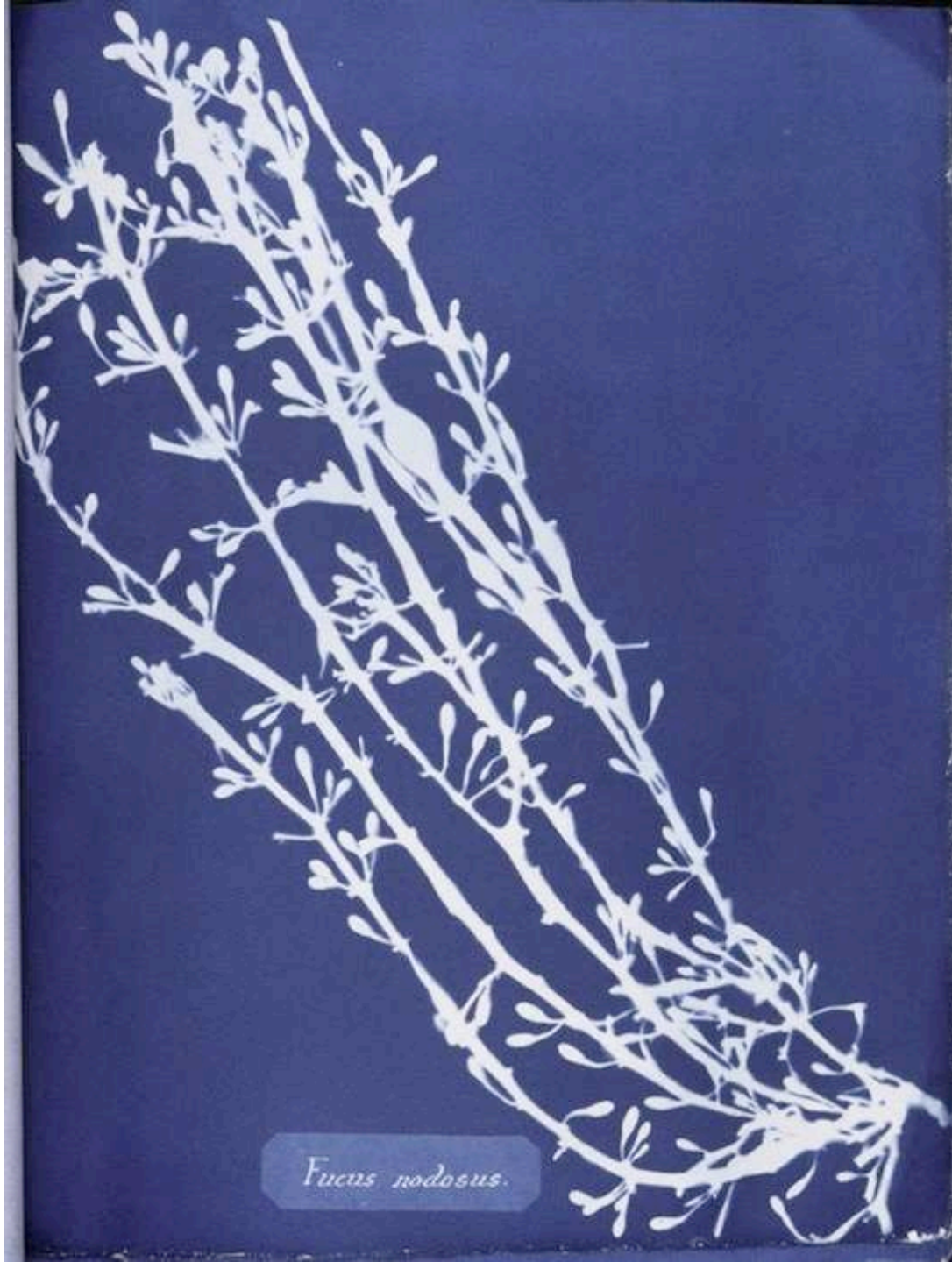
Polysiphonia violacea.



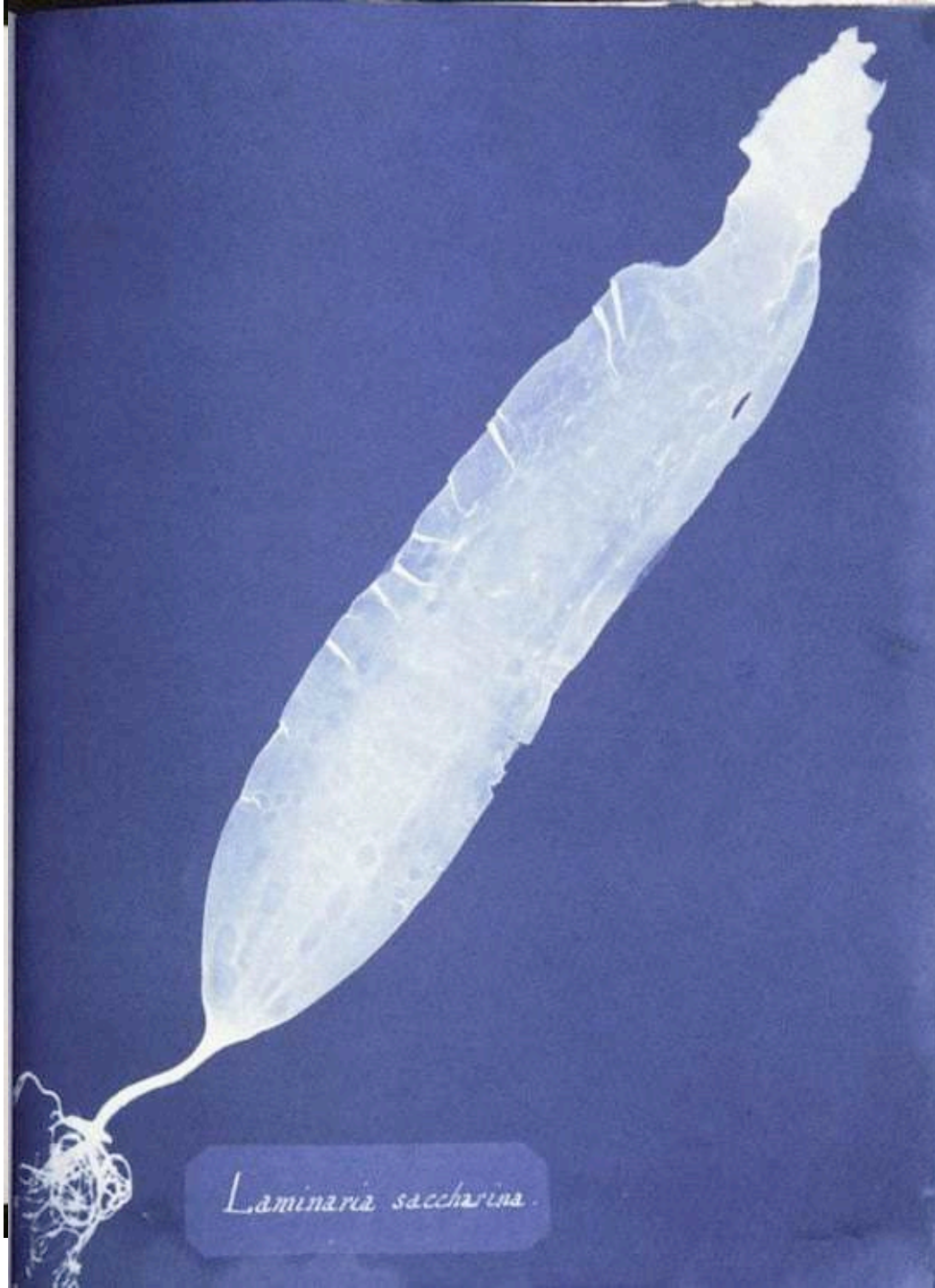
Anna Atkins, Ferns, circa 1852



Ectocarpus crinitus.



Fucus nodosus.



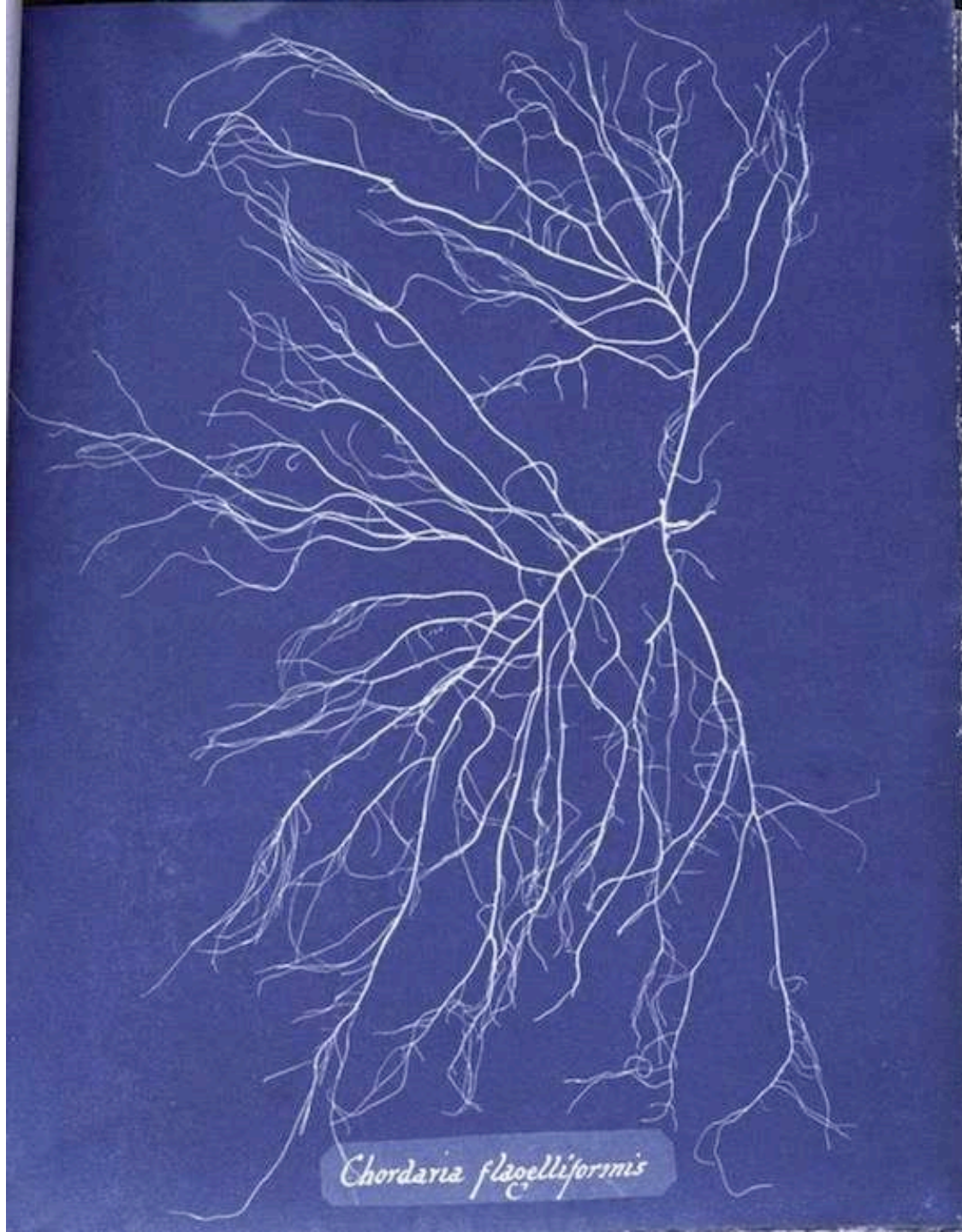
Anna Atkins, Ferns, circa 1852



Banisia fusco-purpurea.



Delesseria hypolepsum.



Chordaria flagelliformis



William Fox Talbot, 1844

The Book as Protest

DADA

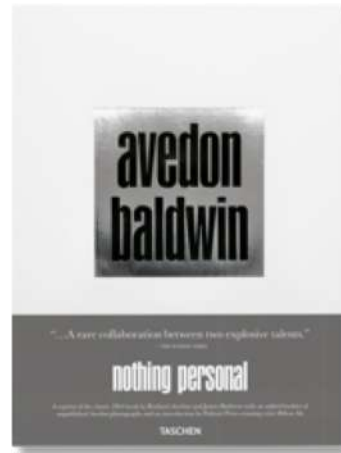
Our provocations, demonstrations and defiances were only a means of arousing the bourgeoisie to rage, and through rage to a shamefaced self-awareness.

Our real motive force was not rowdiness for its own sake, or contradiction and revolt in themselves, but the question (basic then, as it is now), “where next?”

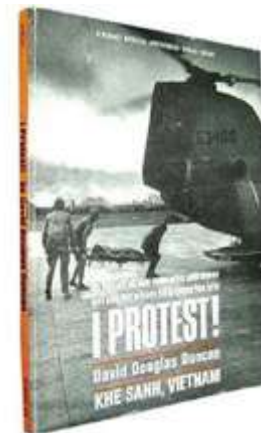
Hans Richter

America

Richard Avedon &
James Baldwin
Nothing Personal
(1964)



David Douglas Duncan
I Protest! (1968)



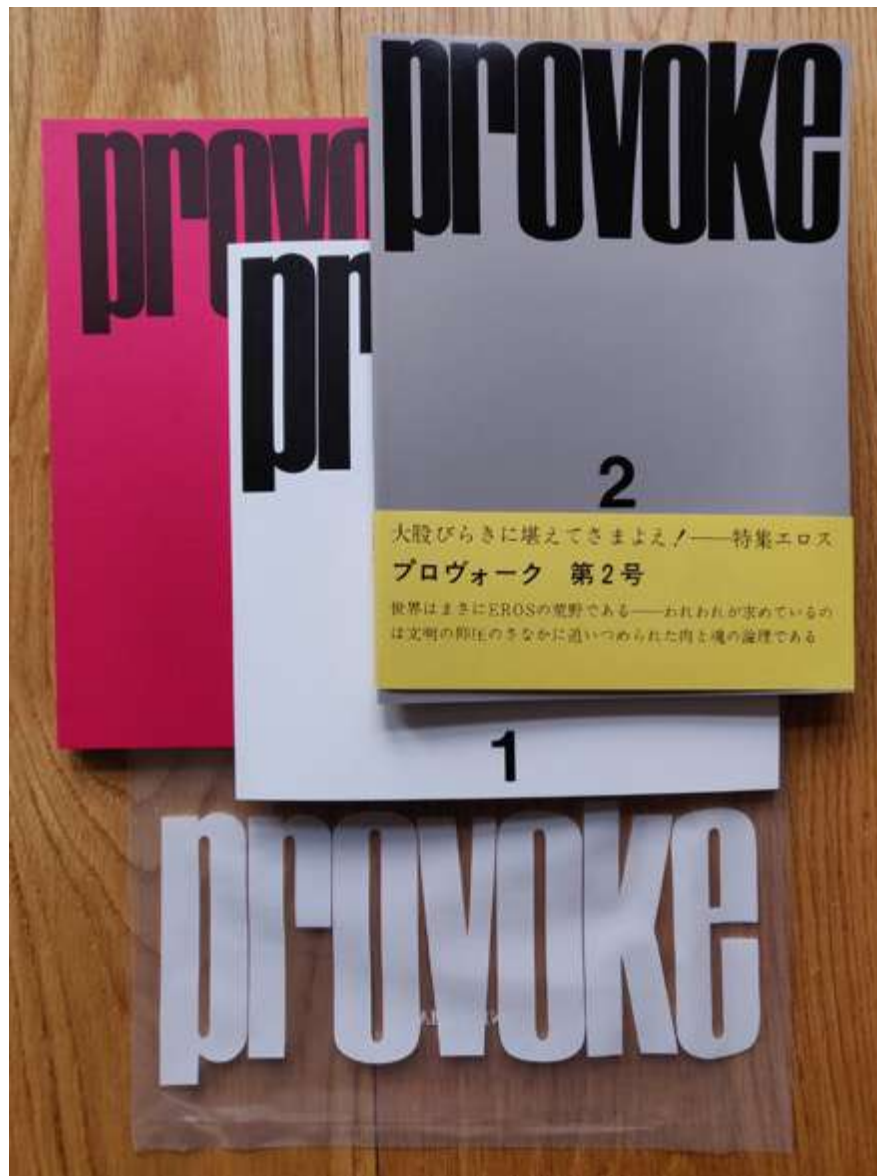
Japan



Provoke

Provoke was a Japanese magazine which rejected glossy commercial imagery and the style of documentary photography. The Provoke era refers to its influence on photography made in post-war Japan

*Takuma Nakahira * Yutaka Takanashi * Daido Moriyama*



Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, Daido Moriyama, *Provoke* 1968



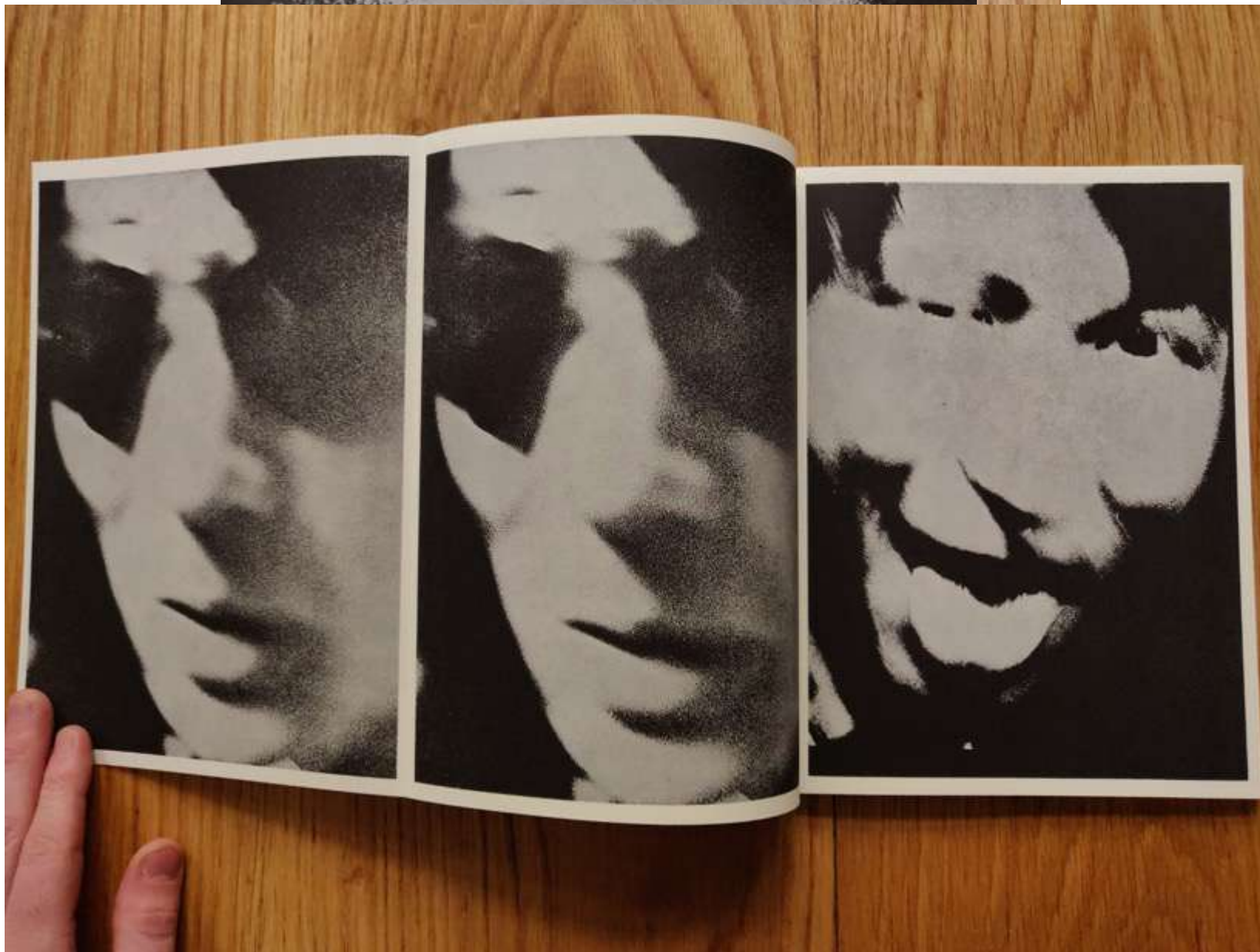
Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, Daido Moriyama, *Provoke* 1968



Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, Daido Moriyama, *Provoke* 1968



Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, Daido Moriyama, *Provoke* 1968



Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, Daido Moriyama, *Provoke* 1968

It set itself apart from the photojournalistic style of the day, looking for a more subjective voice and validation of the person behind the camera.

The images are often grainy and disorderly, reflecting the social and political upheavals taking place across the nation.

Today, when words have lost their material base—in other words, their reality—and seem suspended in mid-air, a photographer's eye can capture fragments of reality that cannot be expressed in language as it is. He can submit those images as a document to be considered alongside language and ideology. This is why, brash as it may seem, Provoke has the subtitle, 'provocative documents for thought.'

-- **Manifesto of the Provoke Group** by Kohi Taki, Takuma Nakahira, Takahiko Okada, Yutaka Takanashi, and Daido Moriyama

.. the Provoke photographers campaigned against a world of seeming certainty and ceased to ask “What should we photograph?” or “How should we photograph?”, instead asking more fundamental questions such as “What is photography?”, “Who becomes a photographer?” or “What is seeing?”.

-- from the article [“A Portrait of Takuma Nakahira”](#) (2005) on the ASX blog

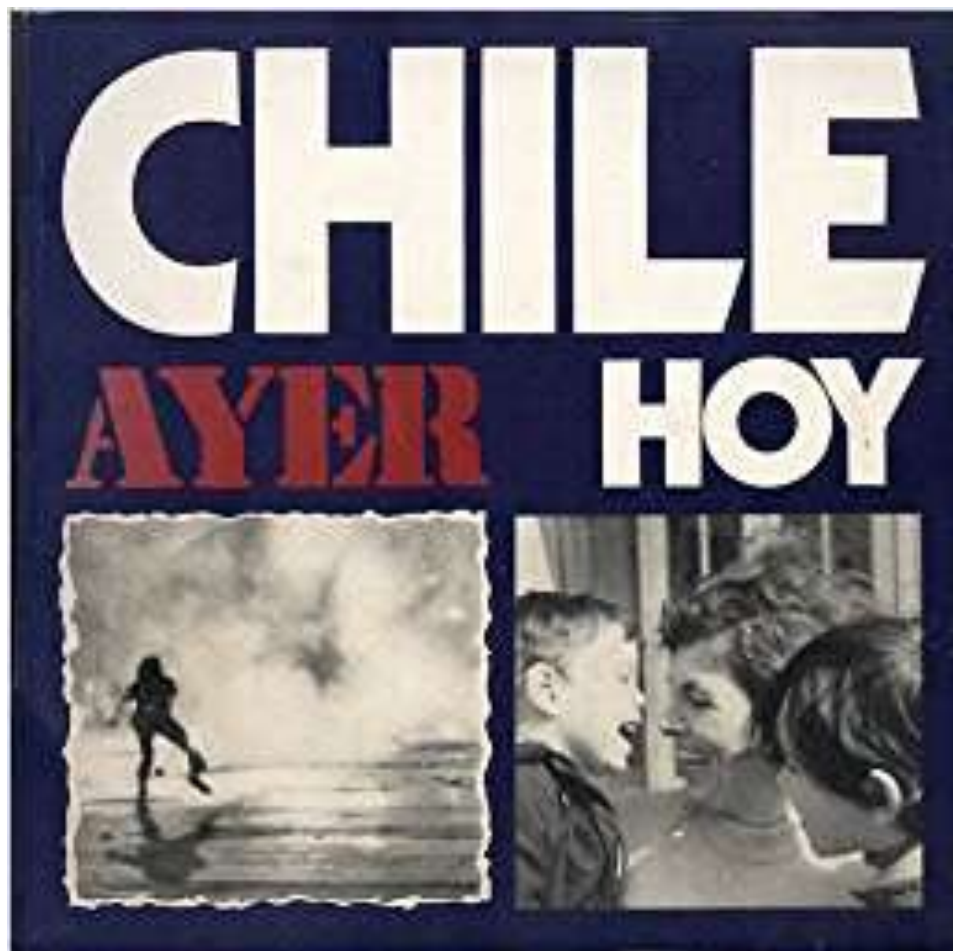
Bertold Brecht – War Primer

As Brecht pointed out in his book *War Primer* (1955), once World War II was out of the way, the ‘real’ war – between Capitalism and Communism, between the United States and the Soviet Union – could begin in earnest.

If not fought with bombs and bullets (except in few places like Korea or Vietnam) – it was certainly fought with the mass media, with television, radio, films, press, music and propaganda books.

Eventually, consumerism won out.

Chile Ayer Hoy



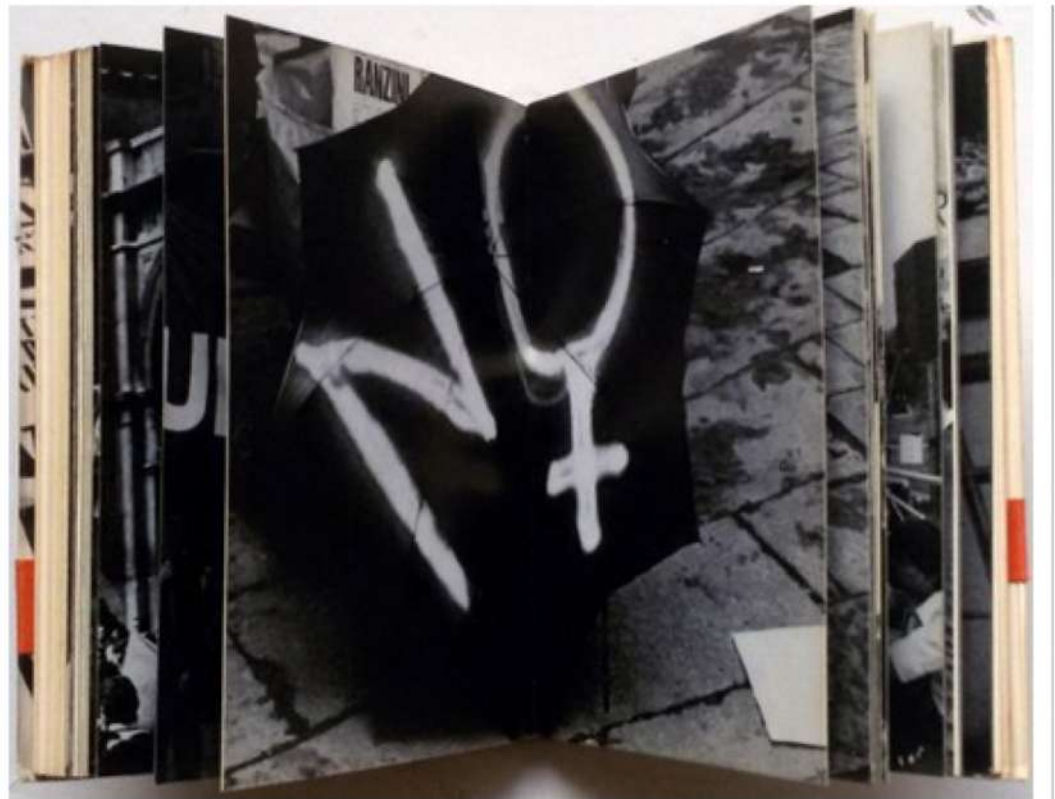
- Protest books were also made by those who were actively involved in protest groups
- amateur photographers
- Students

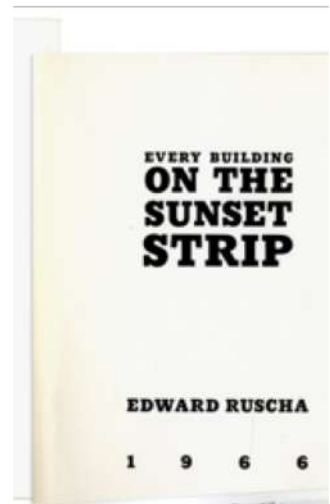
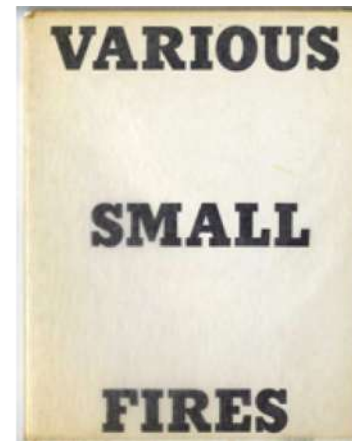
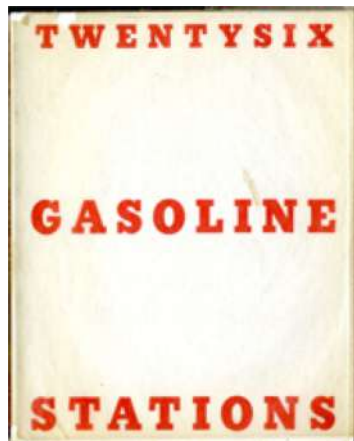
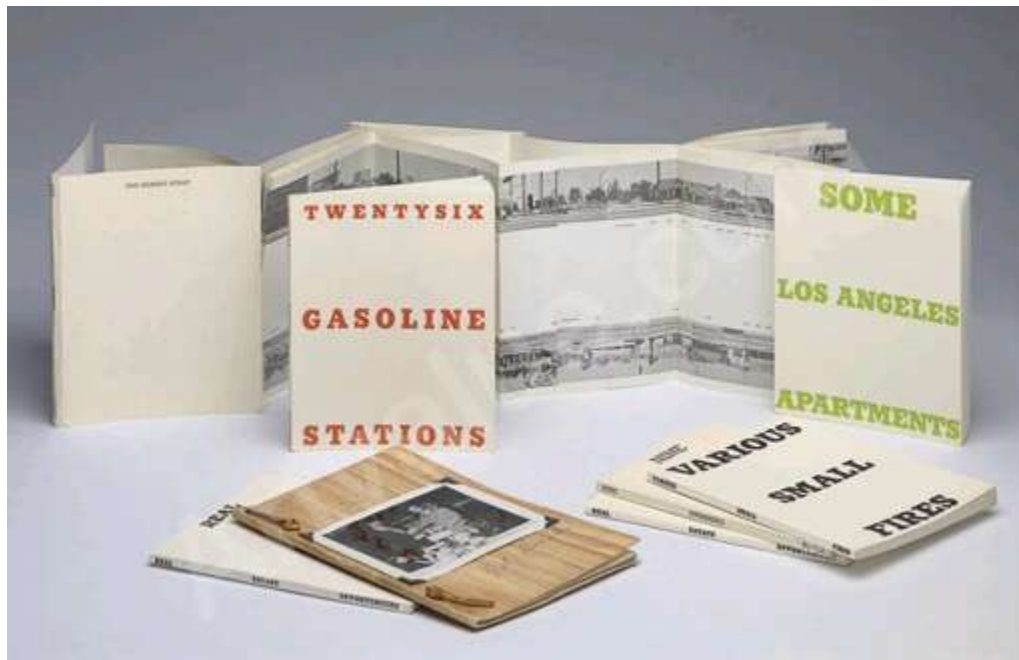
Like early 'citizen reporters'



Immagini del no.
Fotografie di Paola Mattioli
e
Anna Candiani.

Documents the demonstrations of Italian feminists against a right-wing and Catholic attempt to repeal Italy's new divorce law at the start of the 1970s.





Ed Ruscha self published photobooks between 1962 -78

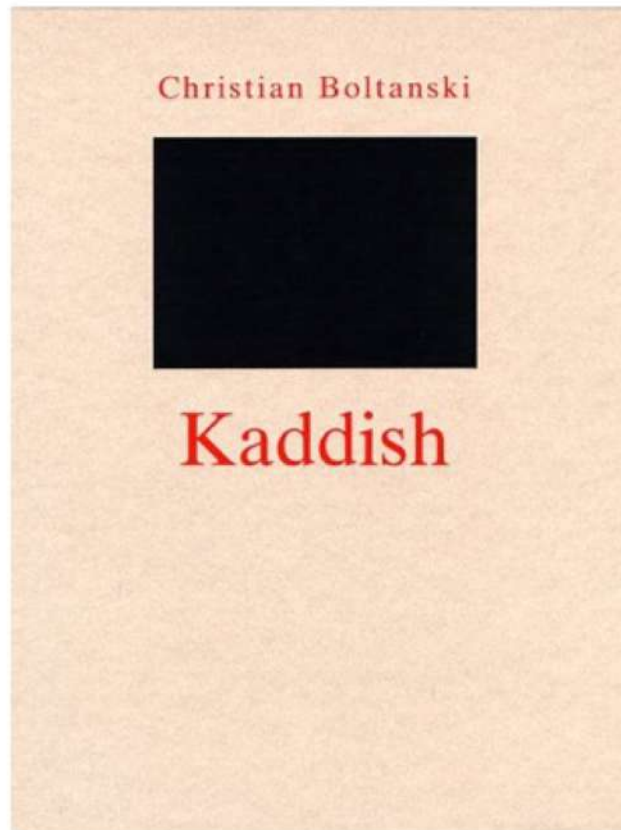




Hans Peter Feldmann 'Bilder' (Pictures) Self Published 1968

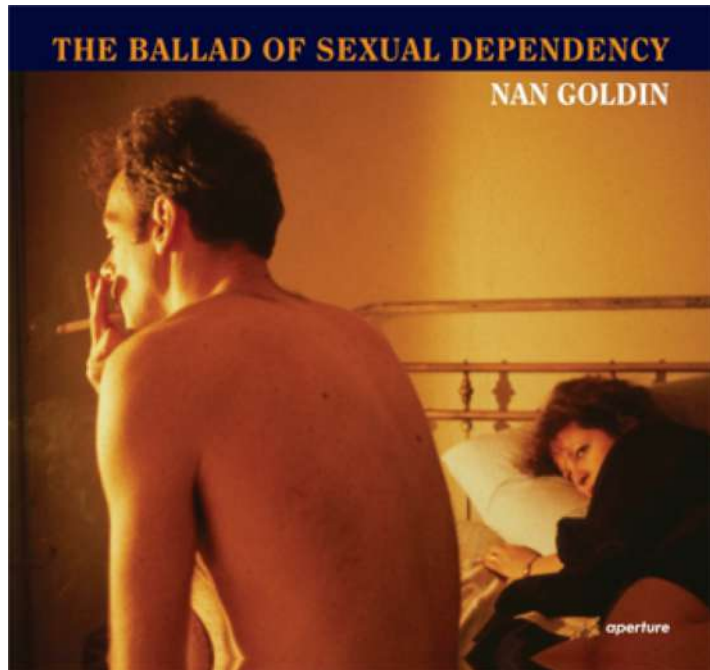


Jacqueline Hassink
The Table of Power
Edition of 1000.
750 for public sale
1996

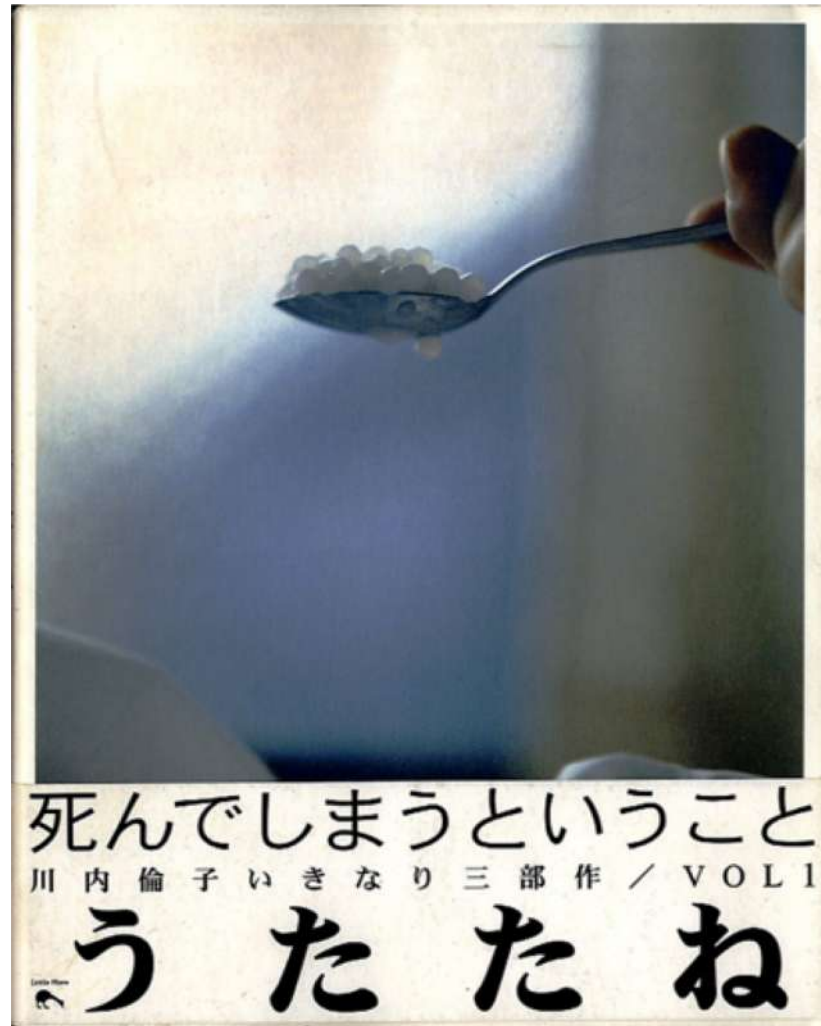


Christian Boltanski
Kaddish
1998





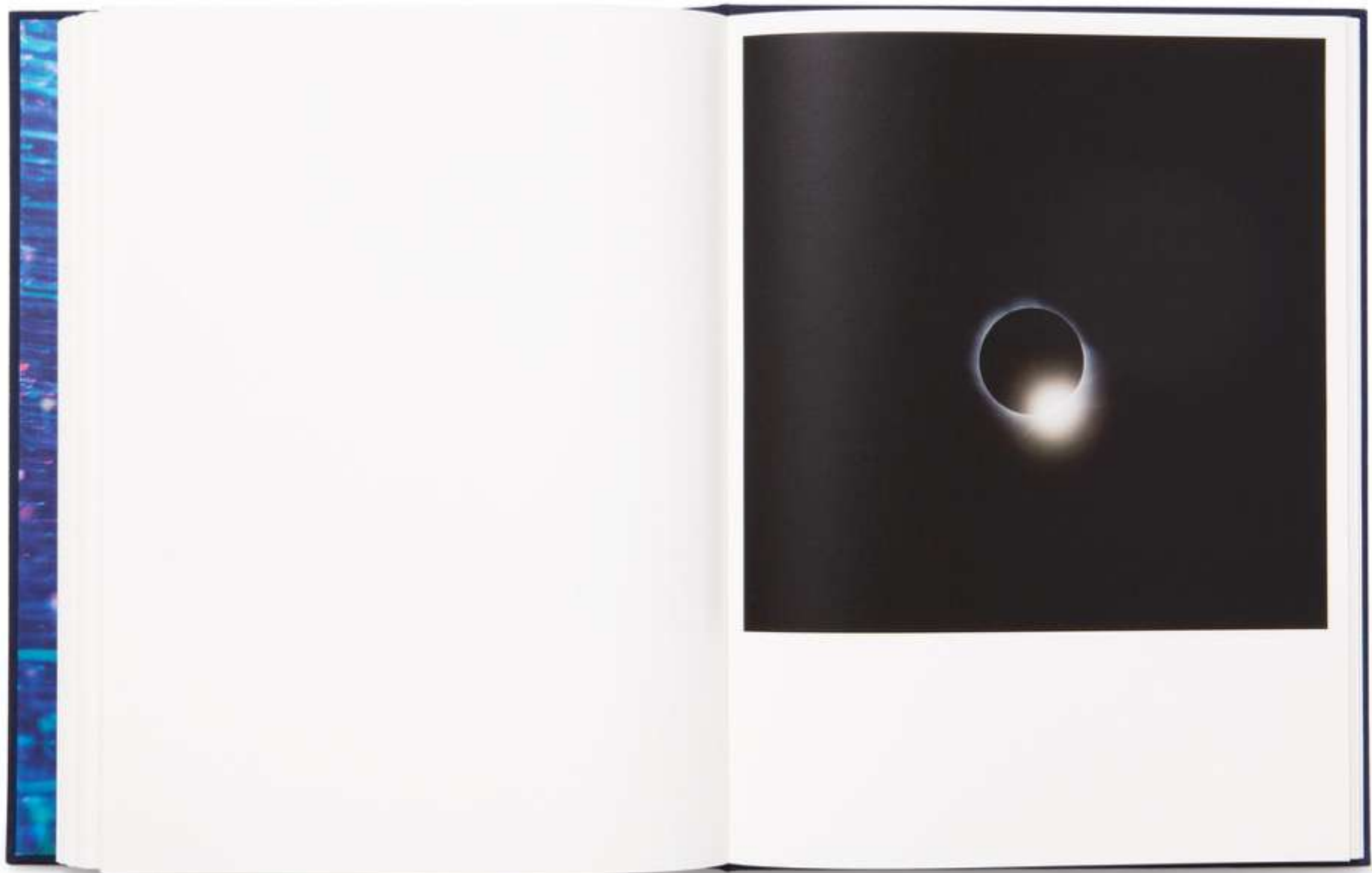
Nan Goldin 'The Ballad of Sexual Dependency'
Aperture 2012



Rinko Kawauchi 'Utatane'
Little More
2001

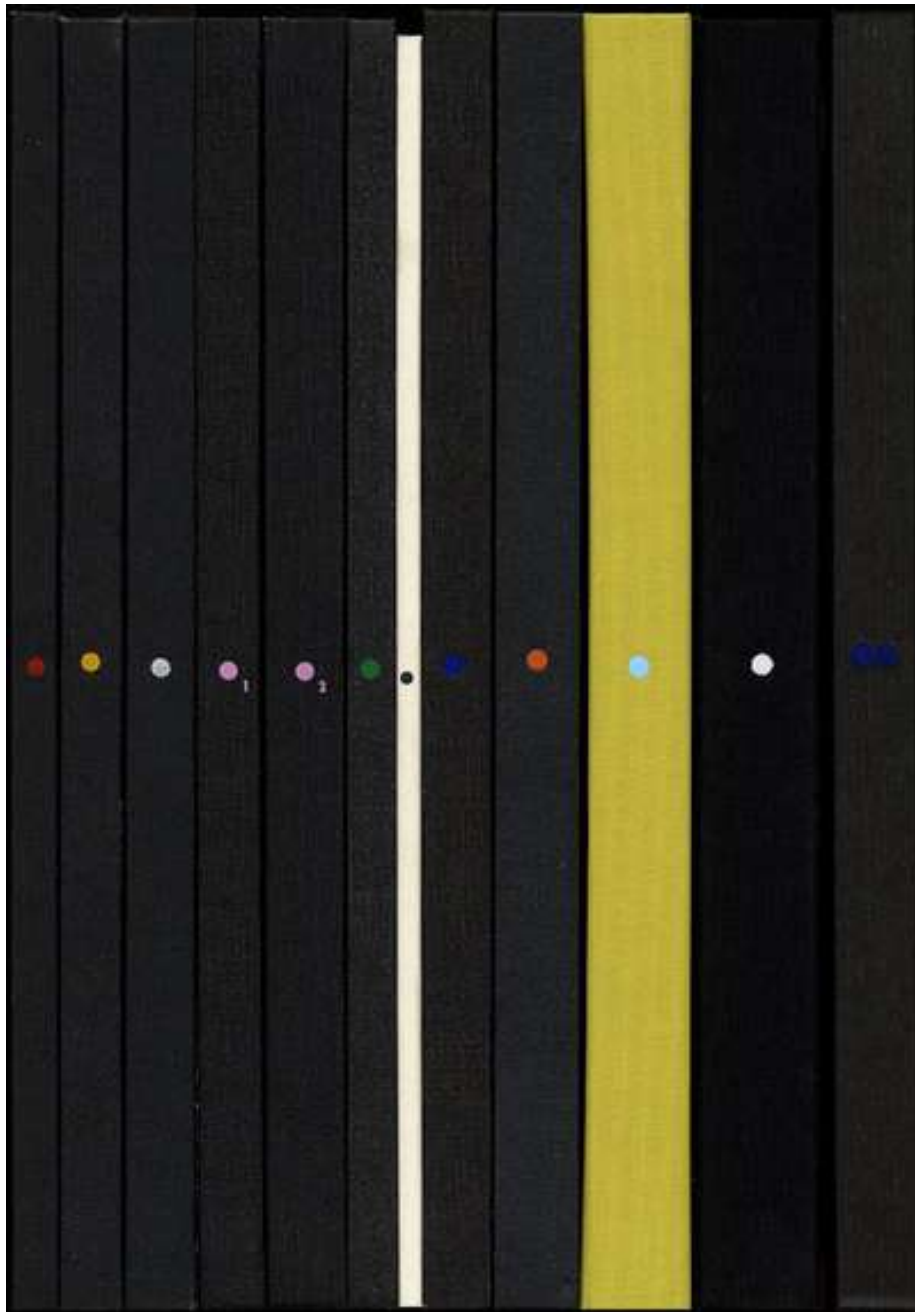






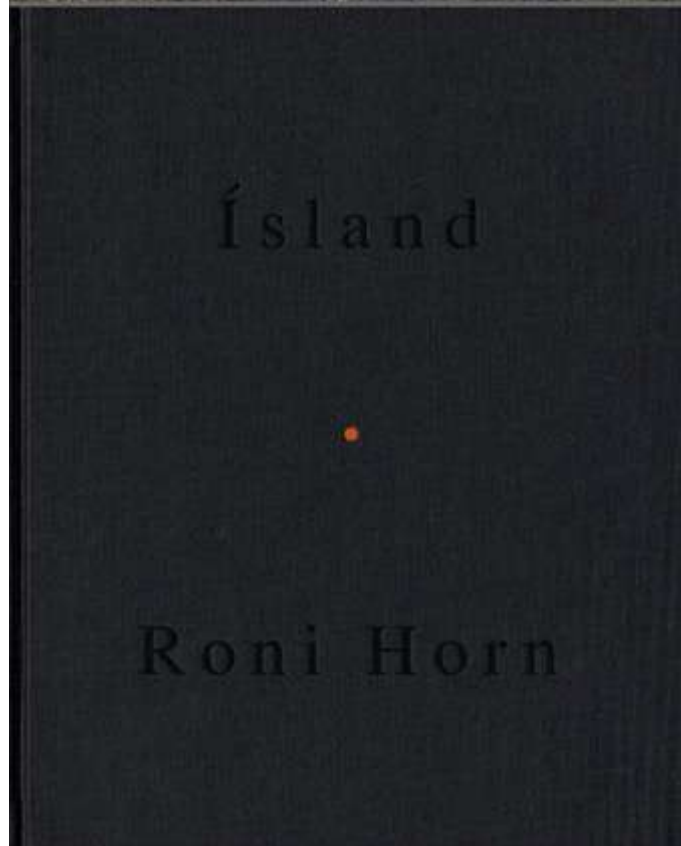
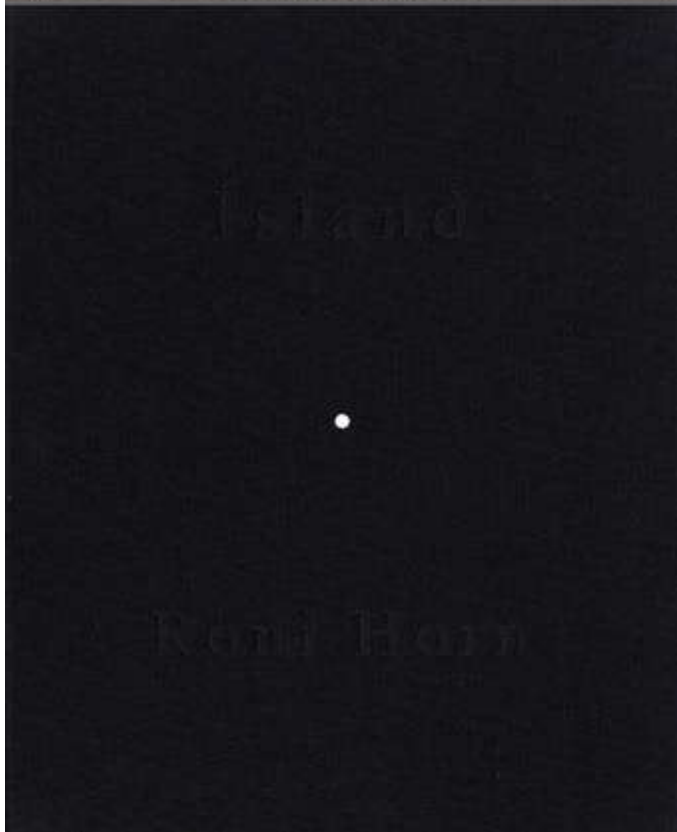






Roni Horn 'To Place' 1985 -
Present

<http://vimeo.com/22540872>





Ísland



Roni Horn



Ísland



Roni Horn

Jim Goldberg



raised by
wolves

Raised by Wolves



Raised by Wolves

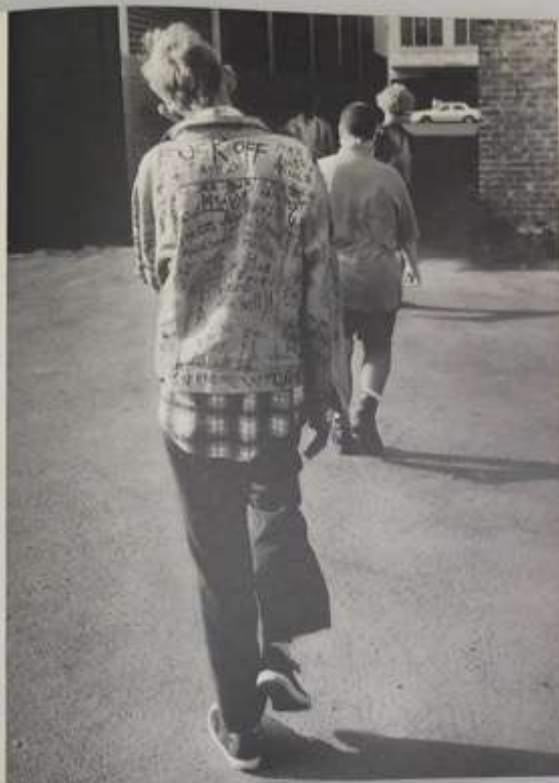
SCALO

The Cooper-Hewitt Museum of Design
Zurich Museum of Design
The Cooper-Hewitt Museum of Design
Zurich Museum of Design
The Cooper-Hewitt Museum of Design
Zurich Museum of Design



I'm DAVE Who the FUCK Are you

you Need me 2 Feel superior
I Need you 2 LAUGH AT





~~I~~ I WANNA PISS ON the MOON

~~PUT~~ PUT a waters in the ~~Ju~~ ^{Box} AND BITCH ABOUT the music



Raised by Wolves



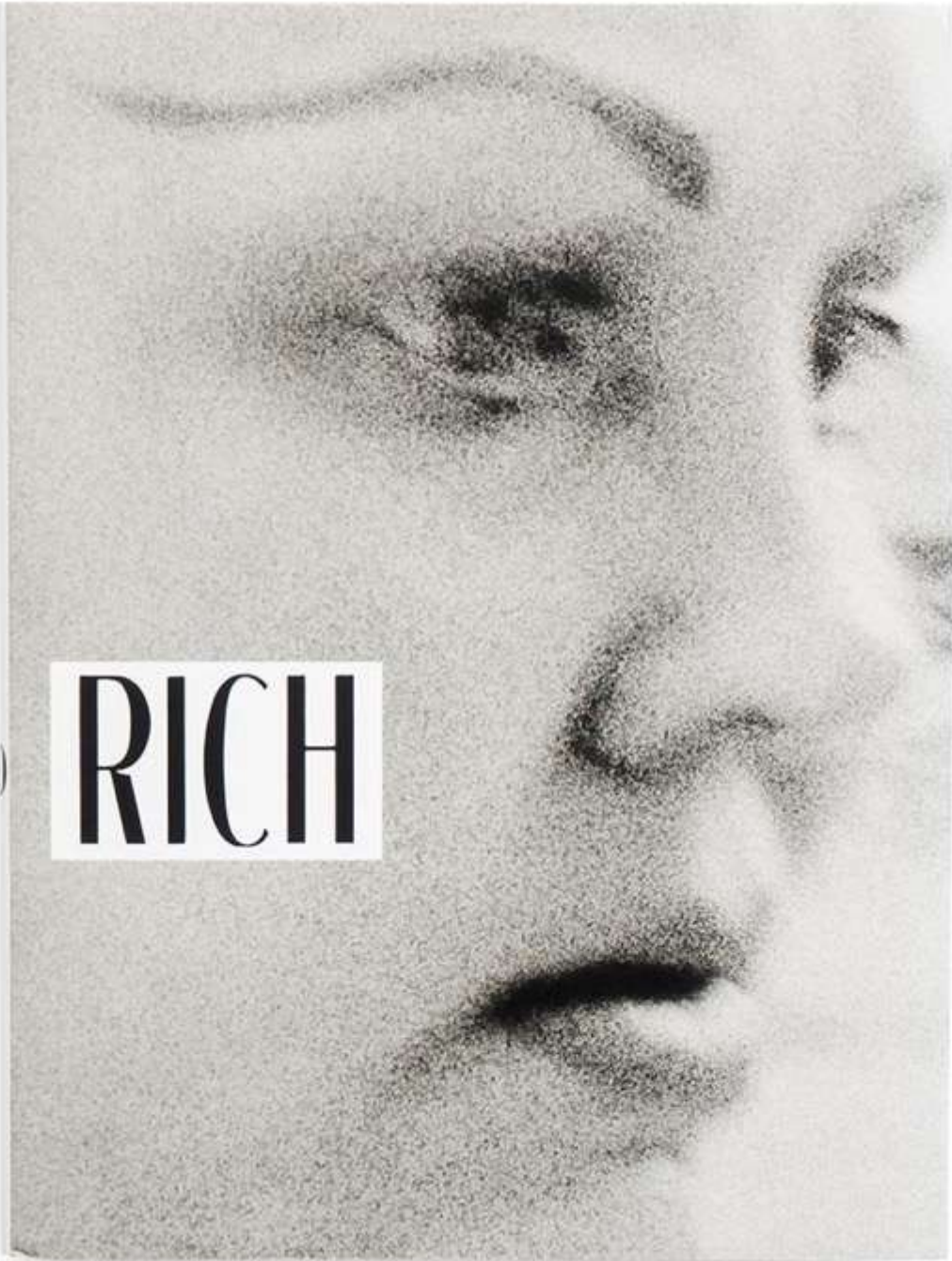
Damn girl, it's only a story. It's not real. And don't worry, there is a happy ending.

Tweedy Days

~~I~~ I WANNA PISS ON the MOON

~~PUT~~ PUT a waters in the ~~Ju~~ ^{Box} AND BITCH ABOUT the music





RICH

LOOK AT ME . . .
I HAVE NOTHING TO HIDE



I'm Fuckin lonely & INSECURE
I'm STUCK in this Hotel
I NEED A DRINK --
TO FORGET
TO MAKE ME FEEL SECURE

William H. '82



I Keep thinking where we went wrong.
We have no one to talk to now,
however, I will not allow this loneliness to
destroy me, - I STILL HAVE MY DREAMS.
I would like an elegant home, a loving husband
and the wealth I am used to.

Countess Viviana de Blayville.

PHOTOGRAPHS OF AUSTRALIAN BEACHES



THE

TRENT PARKE & NARELLE AUTIO

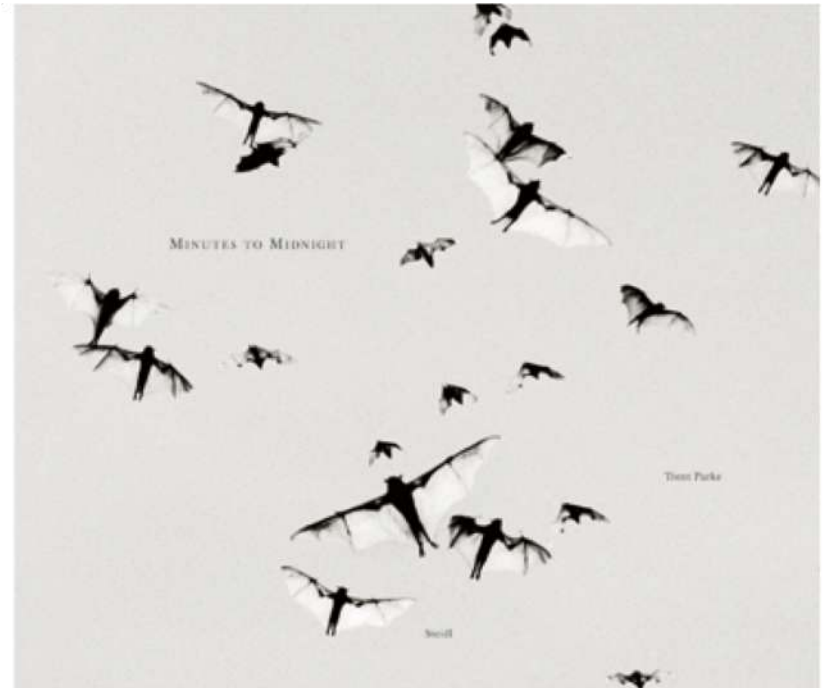
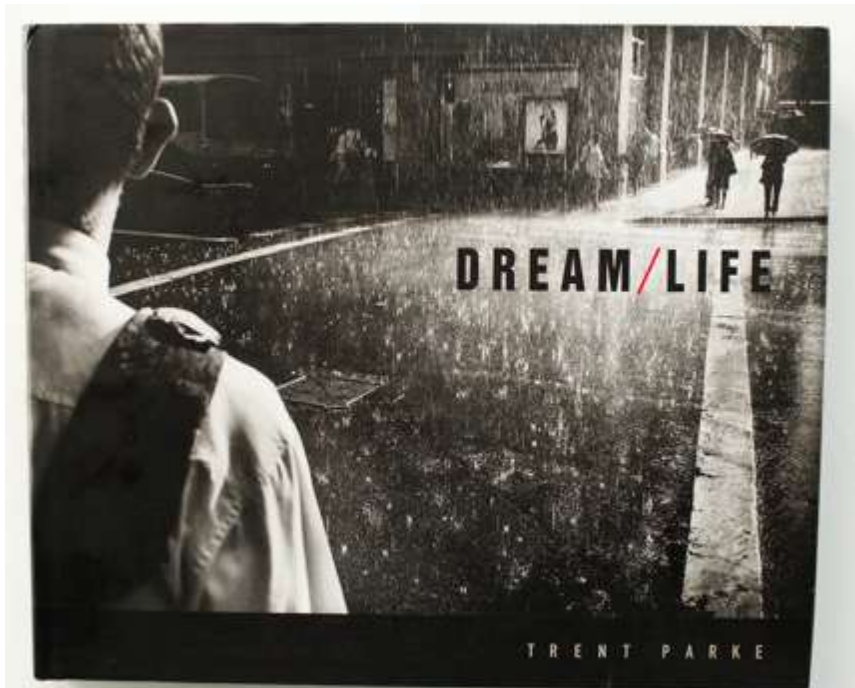
ESSAY BY ROBERT DREWE

SEVENTH

WAVE







Trent Parke. Magnum in Motion

<http://inmotion.magnumphotos.com/essay/midnight>



BORIS MIKHAILOV

Unfinished Dissertation



But understanding the incomprehensible
Belonging would be means of culture as well,
members of the audience are experts
and experts are also dilettantes
and there are many of us, and therefore also
dilettantes (the Kaleidoscope) becomes aesthetic.

through a single layer of air.

Initially, we all know "how it should not be,"
but if someone does something "the way it should be,"
suddenly everything becomes clear
because "how it should be" is already a dream.

The fragrance is called "Blueberry" and is refreshing and masculine. It is also available.

Handwritten: *Handwritten notes on the left margin, possibly a date or reference.*

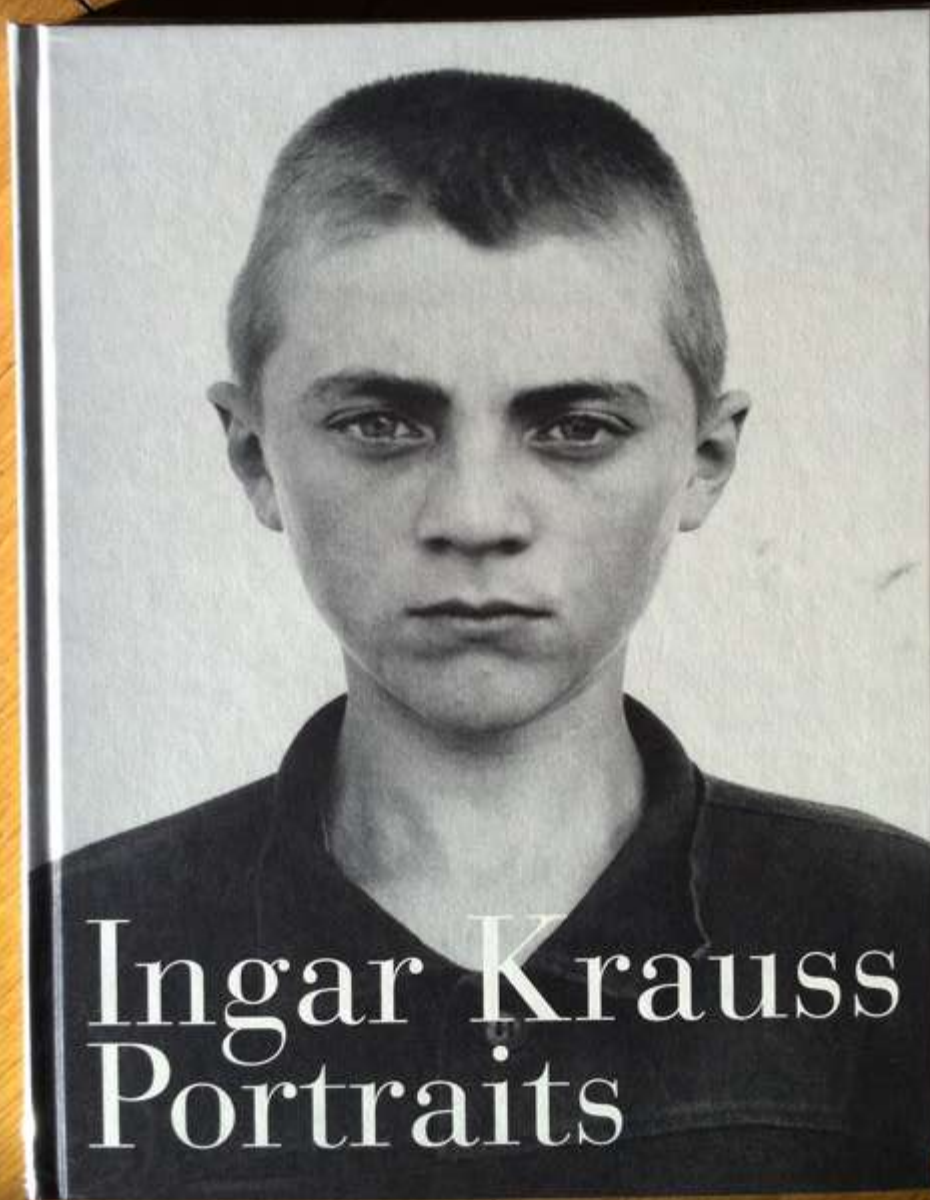
1980年1月

Результаты и пр. - изложил
кратко - 2-м. Архив - 1000
" Значение для Душанты " -
наб. 1000 " 1000 " 1000
ДУШАНТЫ (КРАСНОУСОВЫ)
" Страницы 1000-1000

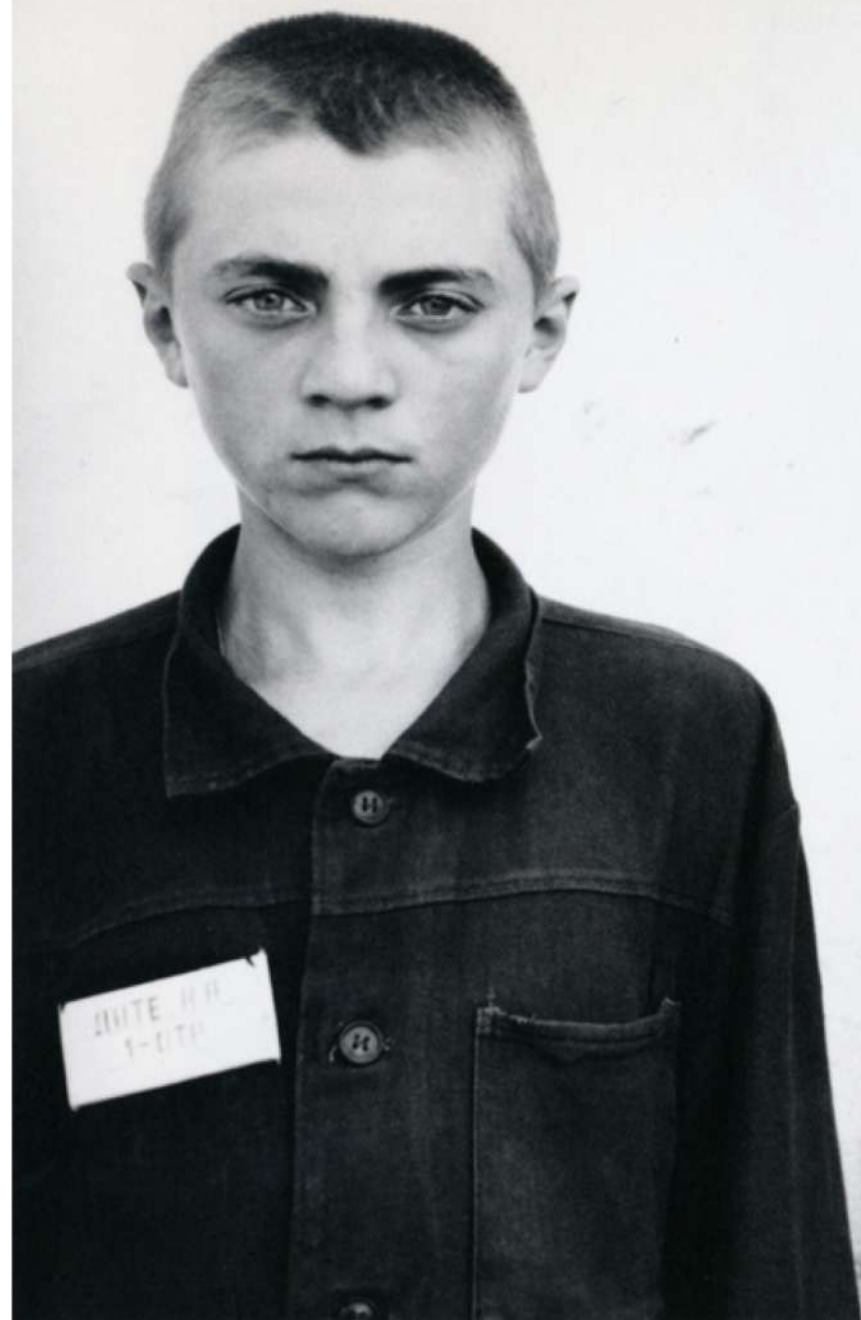


My friend to the
University of

Но все же знают "как ка должно быть"
и о более правильном "ка должно быть".
~~В~~ В то время как не было никакого
различия в том
"как должно быть" - это была
мелочь.

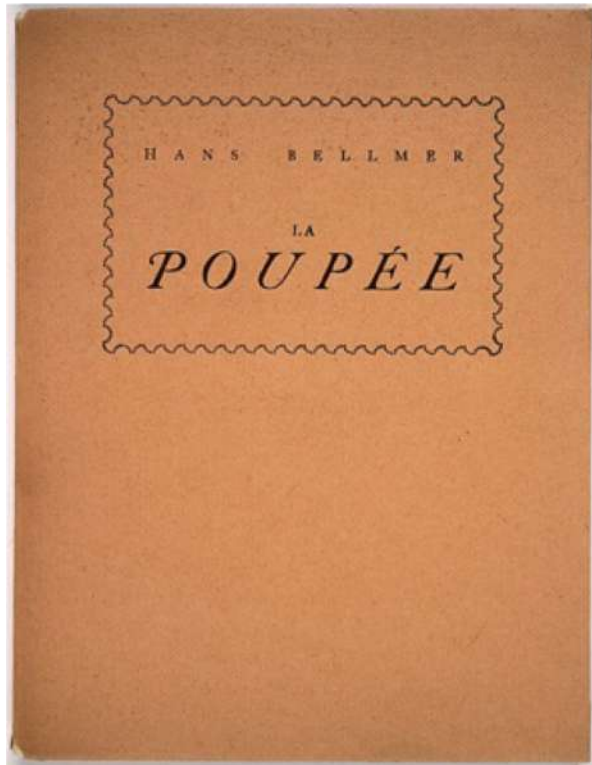


Ingar Krauss
Portraits



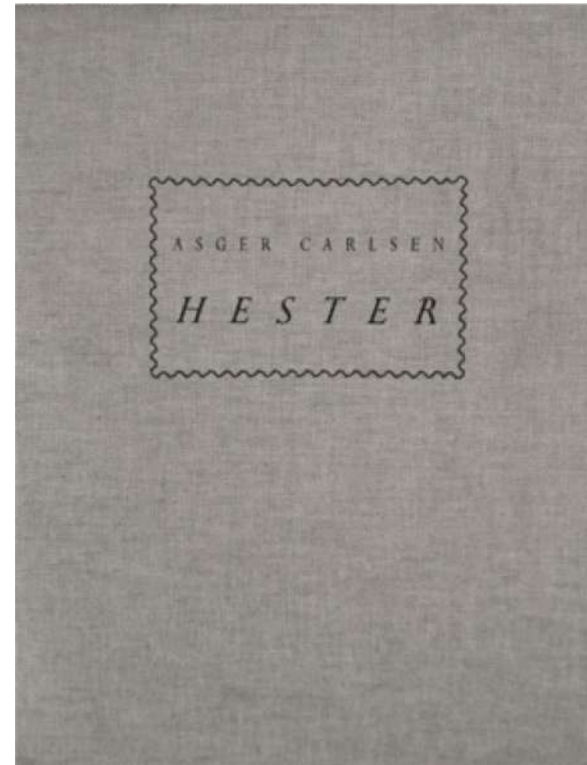






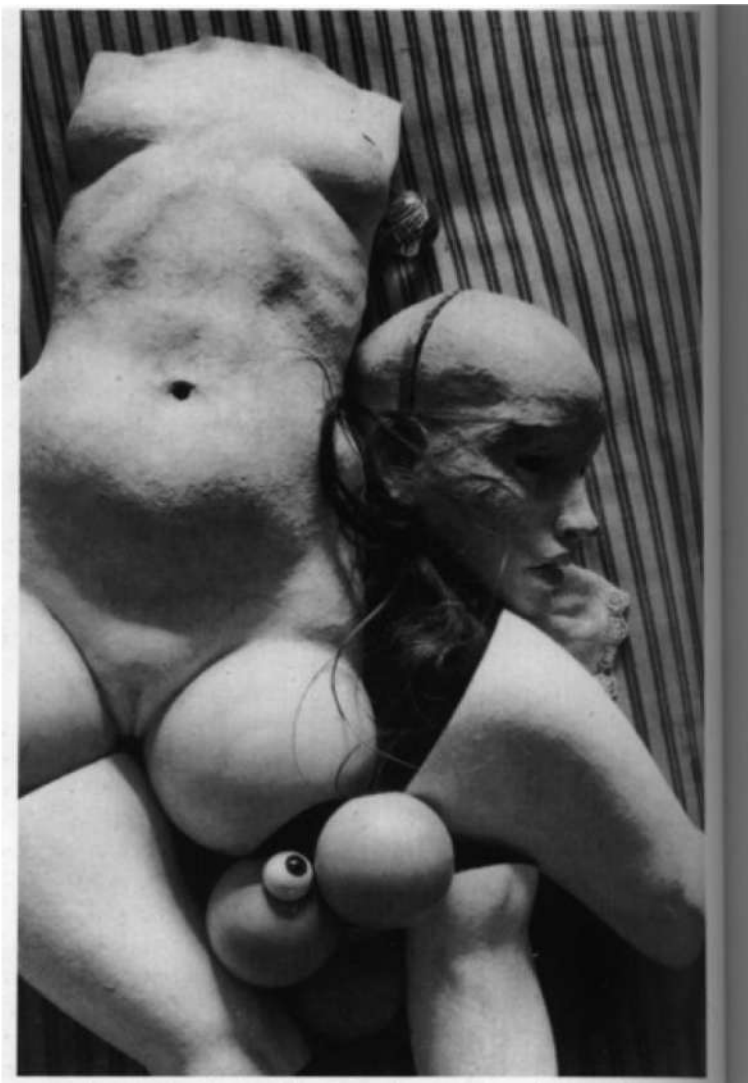
Hans Bellmer - La poupée (The Doll)

1936



Asger Carlsen - Hester

2012



Hans Bellmer *La poupée* (The Doll) 1936



Asger Carlsen *Hester* 2014

Christian Patterson 'Redheaded Peckerwood'
MACK 2011

“Redheaded Peckerwood,...unerringly walks the fine
line between fiction and nonfiction, is a disturbingly
beautiful narrative about unfathomable violence and its
place on the land”
- Luc Sante



<http://mackbooks.co.uk/newbooks/>

<http://vimeo.com/27514893>



Ask For
ETHYL

Ed Templeton, *Deformer*

<https://www.youtube.com/watch?v=B-xiDPqXCnw>

ED
TEMPLETON

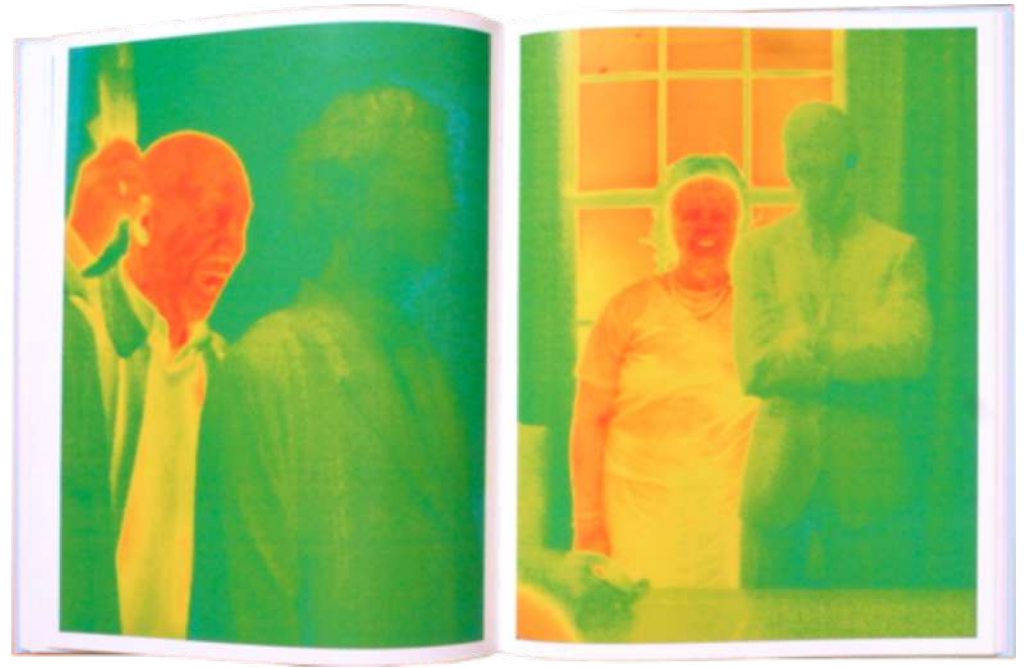
DRINKING
THE
HOOL-
AID

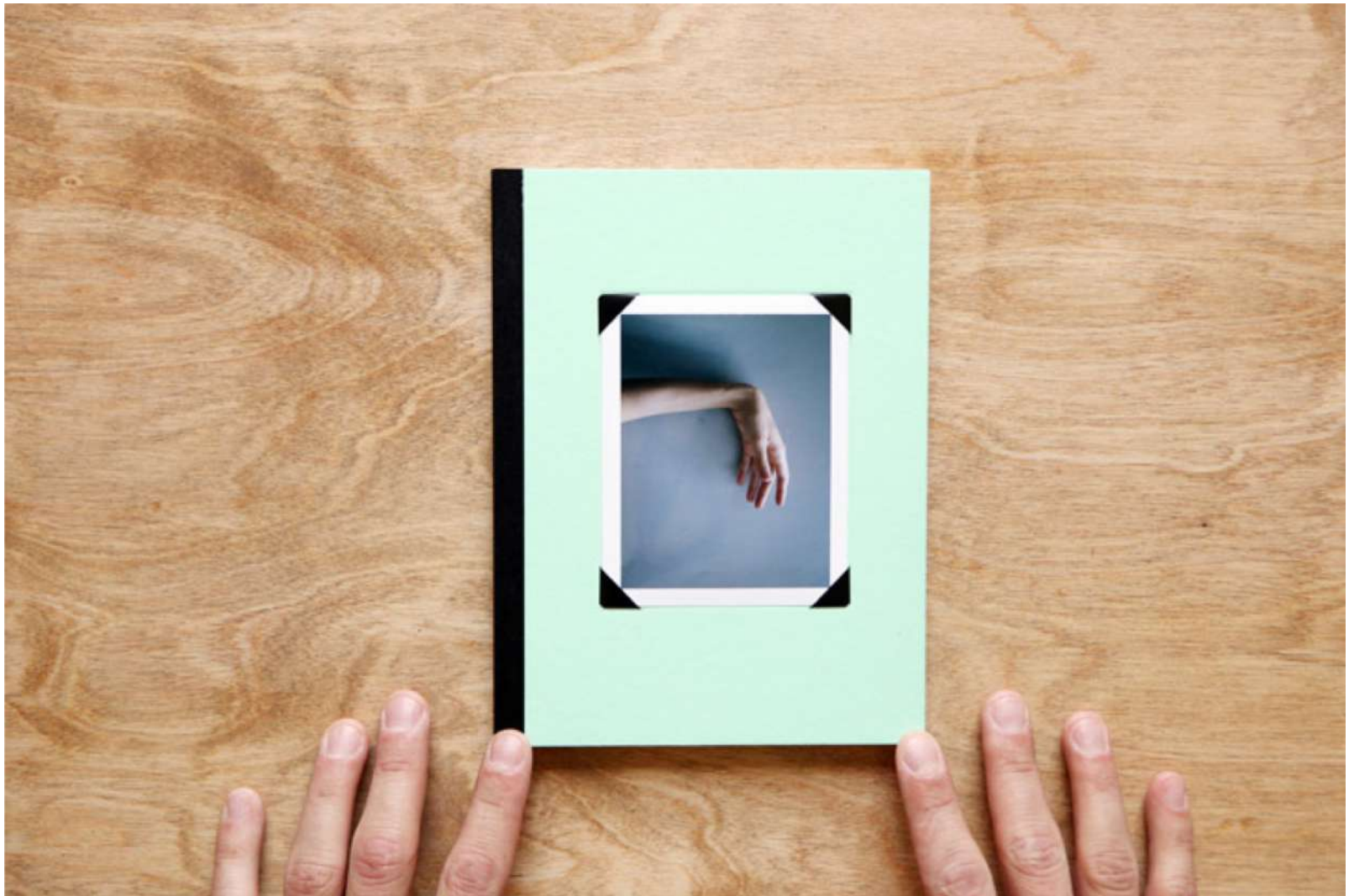


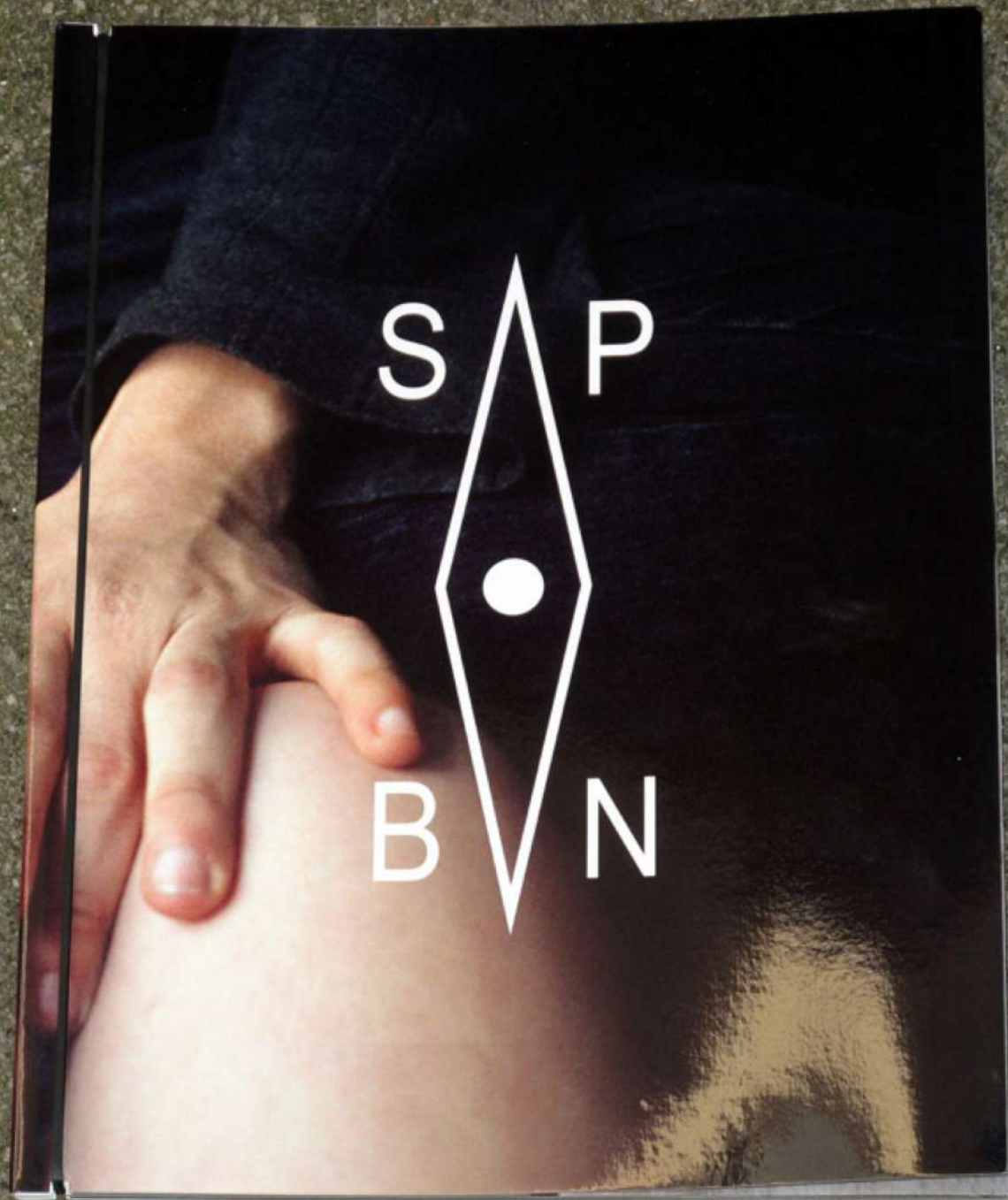














<http://vimeo.com/43859875>



Blyšská Cave is situated in the central part of the Moravian Karst in the Křtiny Valley, between the towns of Adamov and Křtiny. Its current known length is over 13 km, the second longest cave system in the Czech Republic.

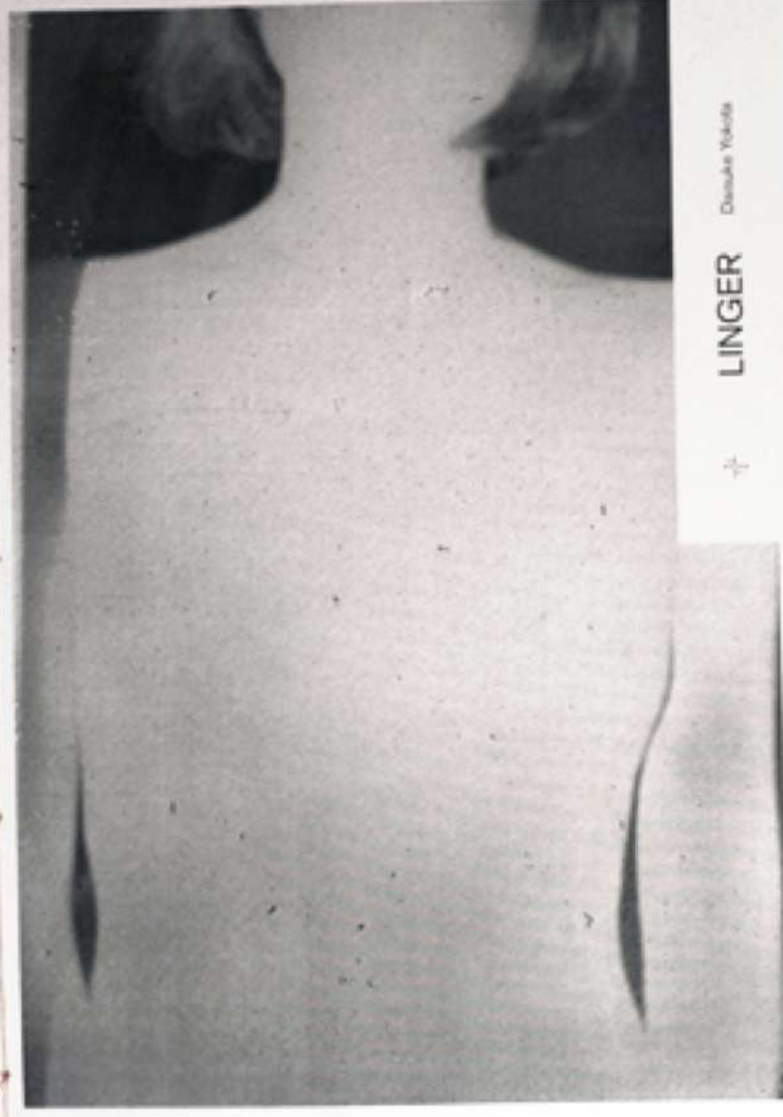
Although Blyšská's entrance has always been known, it was the explorer and archaeologist Jindřich Wondol who in 1872 discovered traces of a Paleolithic settlement thought to originate from between 500,000 to 10,000 BC. Wondol found the skeletons of one man and forty young women of the site. Some of the women had been beheaded, some were missing legs and hands. On a small, unassuming 'altar',

Wondol claimed that he found a single skull and a pair of skeletal hands. The remains, he said, were beheaded with a crown and rings. It was Wondol's romantic interpretation that had, chanced upon the growth of a settlement accompanied by forty ritually sacrificed women.

Other artefacts, dating back to the Bronze Age (700-450 BC), include the skeletons of a small bronze bull – from which the cave derives its name (Blyšská means 'bull rock') – and various tools decorated with circular symbols supposedly of religious import.

Nevertheless, the cave is closed to the public, but a group of part-time speleologists explore it at leisure with a kind of fierce devotion. Their progress is slow, and the work dangerous, but their motivation lies in the adventure of possibility – to be the first to uncover the uncharted territories of prehistory.





LINGER

Daouka Yokota

子

低徊

横田大輔

1
アキア

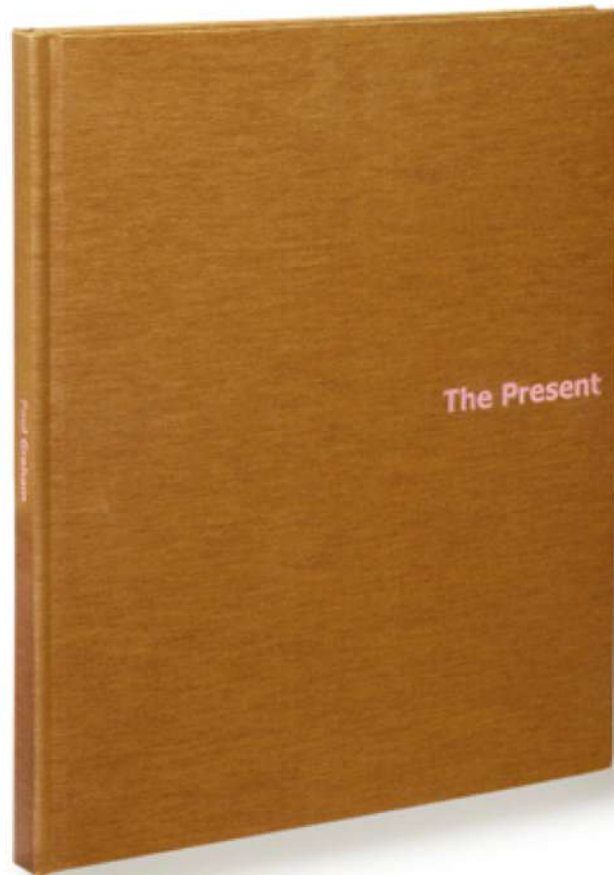


The physical form and shape of a photobook matters. Photobooks are objects, designed to be looked at, to be handled, to be stored... While the production might involve rather elaborate ways to construct the book, often enough, the aspect of how it handles appears to have been ignored.

Uncertainty will almost automatically translate into a problem at the end.

Form follows function.

E.g - A gatefold adds a very specific aspect to a photobook. The viewer is encouraged to unfold and refold a page. Therefore, the use of gatefolds should be informed by a book's concept.



<https://vimeo.com/135761365>

Paul Graham, The Present





The question is ultimately: does the concept of this book require the use of gatefolds, which will have the viewer interact with the book in a very specific way, and which will drive up the production costs?

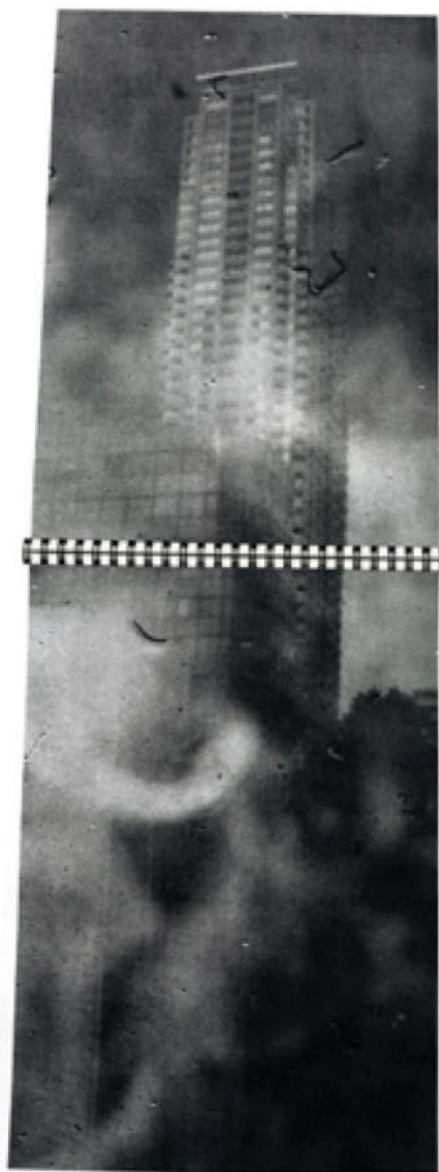
Stab Binding is a good way to make a book, in particular if you want to incorporate different types of paper.

What effect does this give the viewer? How does its form and function work?

If I want to have images in the gutter of the binding, how effective will this form be?









Raymond Meeks, Where Objects Fall Away



Raymond Meeks, Where Objects Fall Away



Raymond Meeks, Where Objects Fall Away

<https://vimeo.com/107818561>



Raymond Meeks, Idyll. Silas Finch



Raymond Meeks, Idyll. Silas Finch



Raymond Meeks, Idyll. Silas Finch



Raymond Meeks, Idyll. Silas Finch



Raymond Meeks, Not Seen, Not Said. Silas Finch



Raymond Meeks, Not Seen, Not Said. Silas Finch



Raymond Meeks, Not Seen, Not Said. Silas Finch



Kikuji Kawada, *The Map*

