

# On

# Reading:

## PHOTOBOOKS



A survey project about those who read photobooks



## 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 Benge: *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 Dikens

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 Elsken

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 Kitabı

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***



EUNICE ADORNO DOCUMENTED THE ISOLATED MENNONITE communities in Mexico in her book "Las Mujeres Flores". It is definitely one of my favourites, it's simple and beautiful, every time I look at it, it is somehow like entering a fascinating and hidden world full of colours, textures, women and flowers.

**Ana Paula Estrada**



Ana Paula Estrada reading *Eunice Adorno's 'Las Mujeres Flores'*





I READ A SEDUCTIVE REVIEW OF THE BOOK the 'Sound of Summer Running', photographs by Raymond Meeks, poem by Rick Bass and words by Forrest Gander, published by Nazraeli, 2004. I was further enticed by an image enclosed within the clamshell boxed signed edition of the book.

Raymond Meeks' photographs strike an emotional level drawing on memories and experiences. A sense of wonderment, adventure and discovery, and sometimes of loss.

There is an historical reference mirroring earlier practice, using soft focus and light to construct stories accompanied by poems, letters or redacted text in his use of appropriated books or in broadsheet publications.

Raymond Meeks has self-published a number of works in limited editions.

**Bill Purvis**



Bill Purvis reading *Raymond Meeks 'Sound of Summer Running'*





READING WESLEY STACEY'S *Signing the land / Segni Sul Paesaggio* (1993) is a physical experience. As a book that you can literally surround yourself with, if opened fully it might even verge on being called challenging. Created from one long folded sheet of paper, each of the black-and-white landscape scenes is surrounded by an ample white border and includes a caption, in both English and Italian, detailing the 'signs of life' that have drawn Stacey's eye.

Often the images stretch across a fold to fit both the elongated form of the image and the concertina of the book. When folded down they form a double-page spread. Since the 1980s, with his adoption of the WideLux camera, Stacey has employed the panorama to greatest effect when situating the viewer within the landscape. You're not just looking at it, you're in it. There is a sensitivity to his work that is influenced by time spent living in his bush camp on NSW's South Coast (where he still lives today) and working with Aboriginal Elder Guboo Ted Thomas in the late 1970s to document Aboriginal heritage sites.

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**Stephanie Richter**

*Signing the land*, is a treasure hunt of sorts, in each scene there are the marks of humans upon the landscape. The book combines images from a trip to Italy in 1988 and scenes from Stacey's travels around Australia – from the shells left on a beach to signify a traditional eating place, to the scratching of a name into a centuries-old column in Italy as a form of remembrance. Some may see these marks as graffiti but Stacey's images take on a different perspective. The smooth black-and-white tones make these scrawled messages part of the texture of the landscape – another weather-worn aspect of that place, a topographical map of sorts. These marks, signs and graffiti testify to a shared experience between cultures, the need to remind people of future generations that we were here, we existed.

**Stephanie Richter**





**Stephanie Richter** reading **Wesley Stacey's 'Signing the land'**



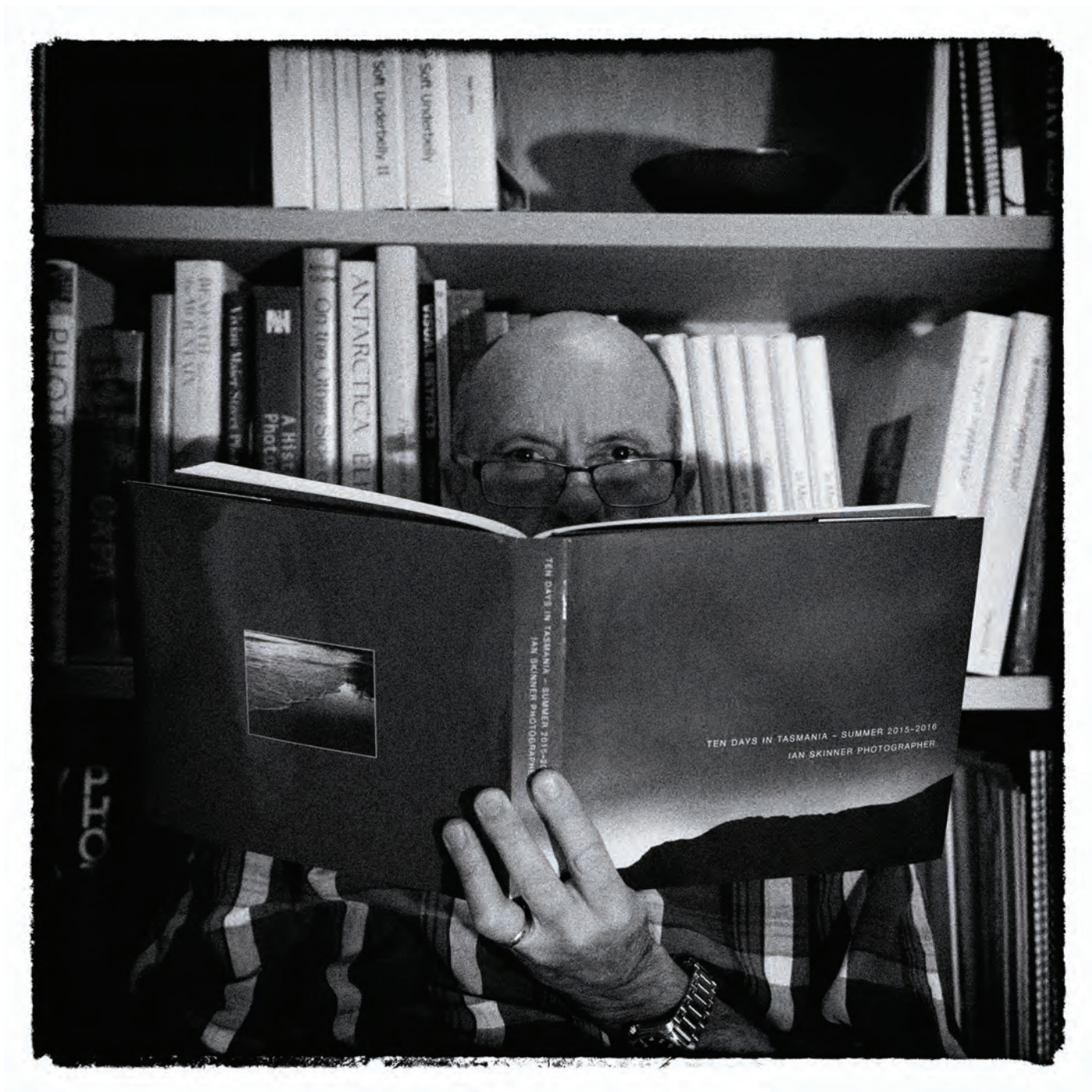


I PARTICULARLY LIKE THIS BOOK MAINLY BECAUSE ITS SCOPE IS SO DEFINED. Most of my works have been essentially travelogues.

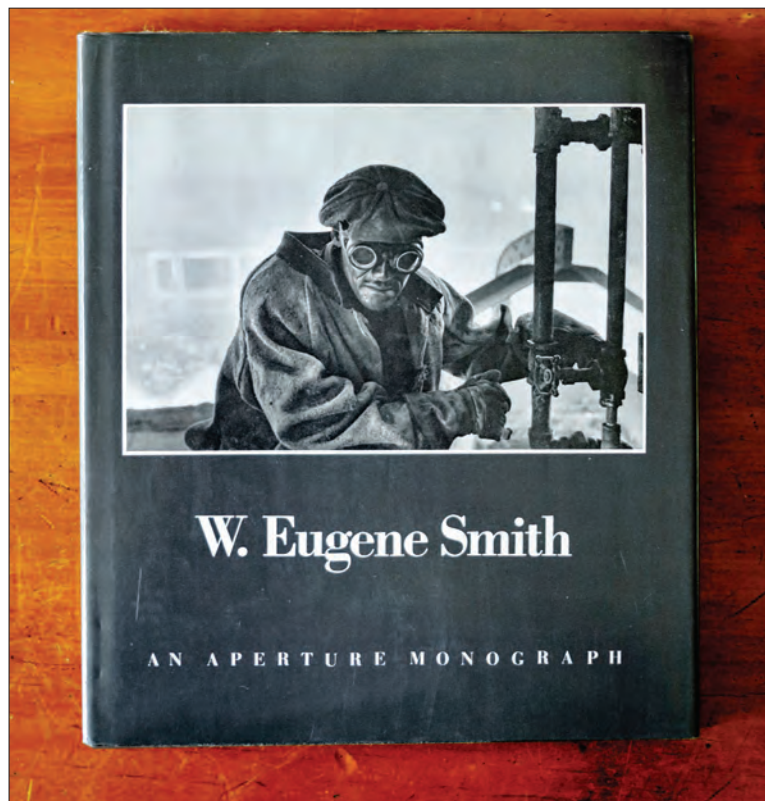
A fleeting trip to the island I fell in love with decades ago is represented here as a series of chapters defined by the handful of places visited and unadorned by text narrative or captions. This attained some visual purity.

Fulfilment came, in a way, through returning to Tasmania where previously I'd attempted to emulate the wilderness greats, but often felt like I was playing second or third fiddle, but now in my later years and more skilled am able to explore my own interpretations and musings on the island that was my home.

**Ian Skinner**



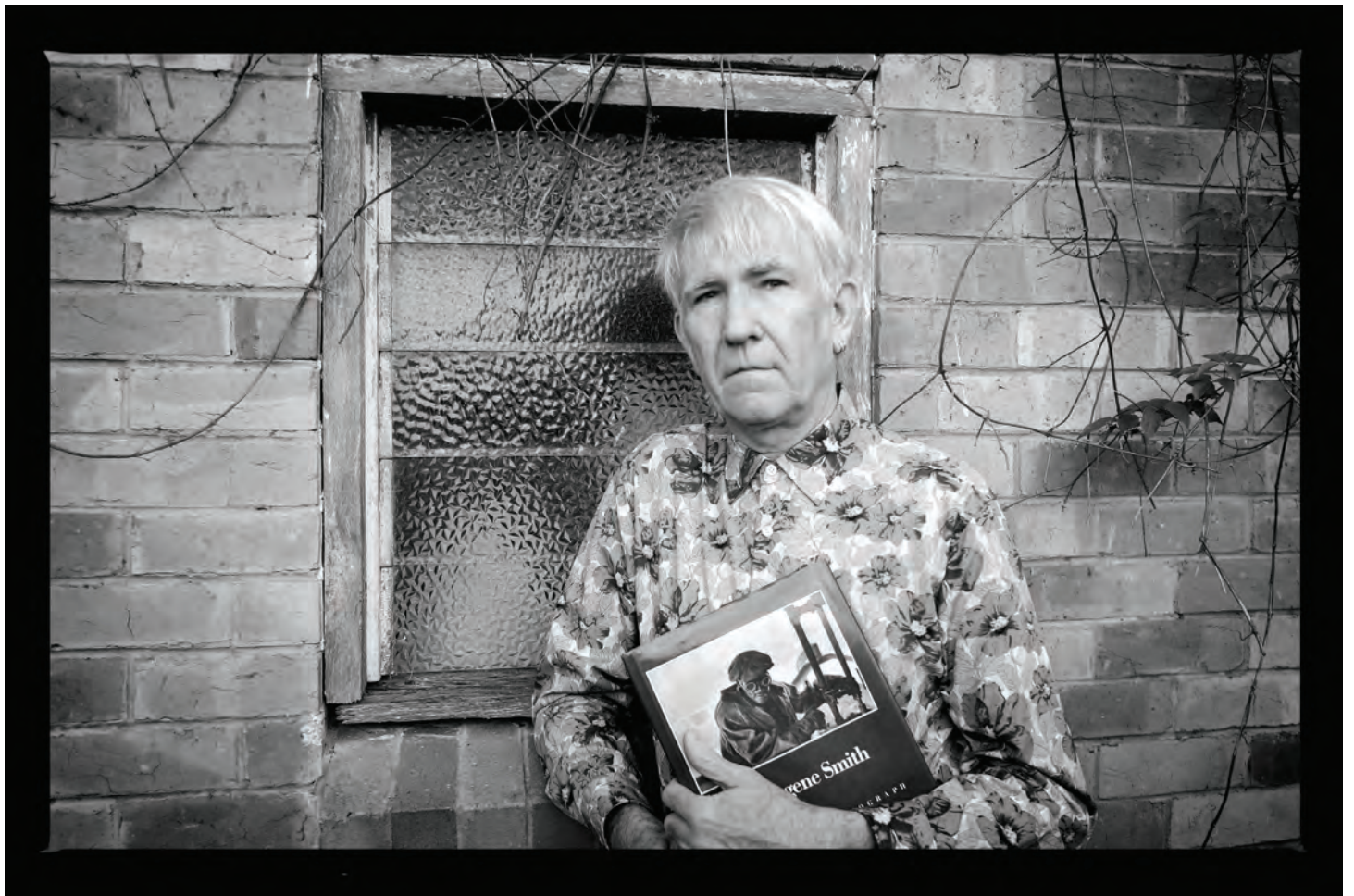
Ian Skinner reading *Ten days in Tasmania – Summer 2015-16*



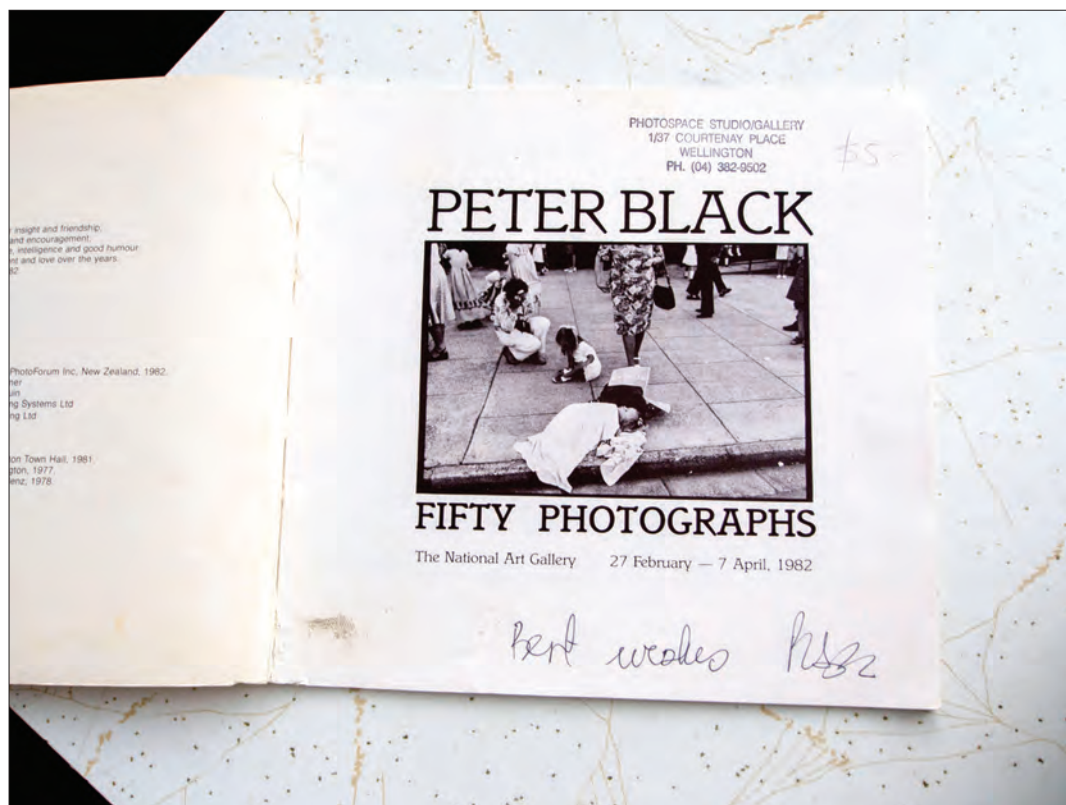
W. EUGENE SMITH - AN APERTURE MONOGRAPH, was one of the first 'photo-books' I purchased. Today this book still resonates with me the images, the quality of the print production and of course the epic story of the man himself. Like many things in life 'favourites' can change and indeed there are a number of books I might have chosen as my favourite however for me this volume always stands out for it's sheer iconographic status.

**Neil Degney**





**Neil Degney** reading *W Eugene Smith's Aperture Monograph*



*Fifty Photographs* by Peter Black

I FOUND THIS SIGNED COPY IN A SECOND-HAND BOOKSHOP in 1986. At five dollars, it was one of my first photo book purchases, and it came to be a strong influence on my own work. I'd only just got a camera and had been looking at books by Cartier-Bresson, Andre Kertesz, Garry Winogrand and the like, and been shooting 'street' photos round Wellington in emulation (attempted, at least). Thus it was a surprise to find out about Peter Black, and I think I connected with his work almost instantaneously, appreciating the dark humour and his wry take on the world.

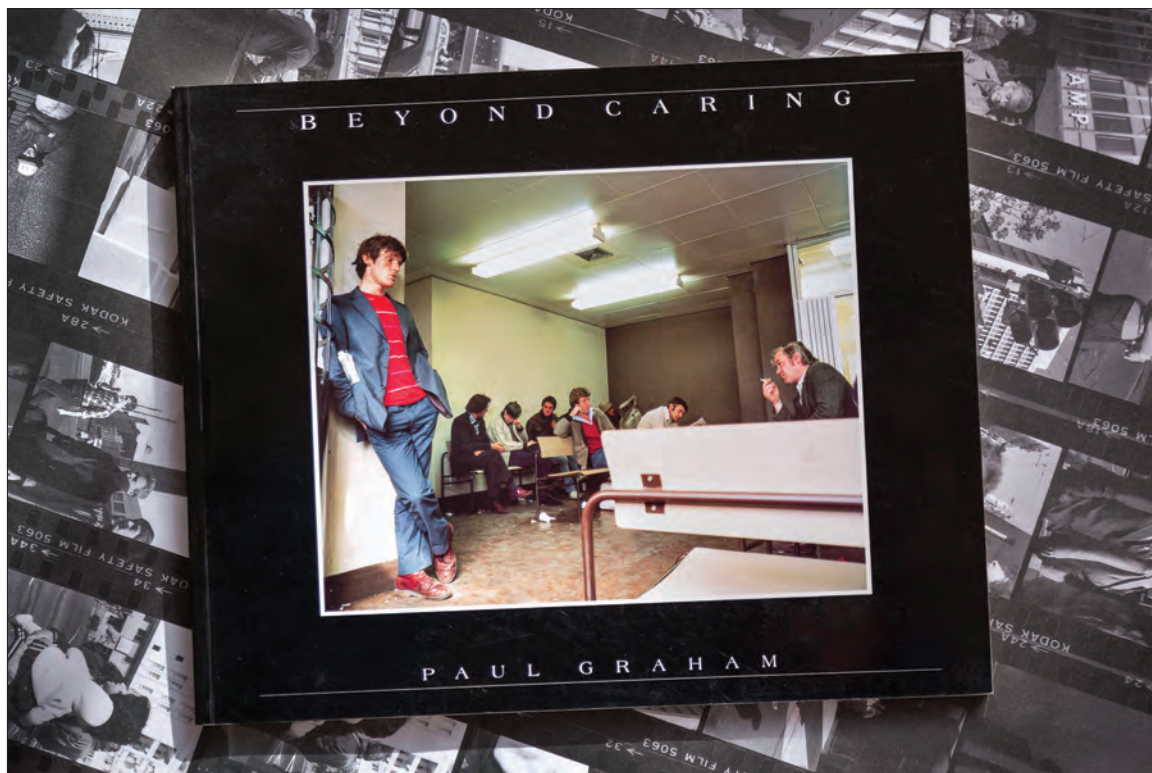
When Peter Black had his major retrospective exhibition 'Real Fiction' at Wellington City Gallery in 2003, I approached him at the exhibition opening and said how much I liked his work. Before long, Peter was running workshops at Photospace and exhibiting in my gallery. He now shoots entirely in colour, and digitally prints his own work. Many of his themes and concerns have carried over from 35mm black & white to digital colour shooting; and the wryness is still there, just part of a complex mix of personal concerns that keep his work edgy and his vision unique.

**James Giberd**



**James Giberd** reading ***Fifty Photographs*** PHOTO: Doug Spowart





*Beyond Caring* by Paul Graham

ONE DAY IN 1986 A SALES PERSON IN MY FAVOURITE BOOKSHOP in Hamburg recommended me a book from a young English photographer: Paul Graham, 'Beyond Caring'. I was thrilled with what I saw in this paperback book. 'Beyond Caring' is photojournalism in the loosest definition of the term - a book of pictures, photographs rather than words.

Paul Graham has captured in 'Beyond Caring' a sparse internal landscape. Rooms are frequently empty, as individuals occupy one bench each. Hands are often locked away inside pockets with looks of boredom and despair, increasing the sense of isolation and internalism. Against them, the sparse and static rooms are vivid in their reds, greens and yellows. They appear as rooms built for a purpose, but for which the purpose has been lost. The images of 'Beyond Caring' illustrate the dreary atmosphere of British labour offices.

Until photographers such as Paul Graham began experimenting with colour, 'real life' was documented via the press in black-and white images. The immediacy of colour photography created not only a new way of understanding recorded life, but a new appreciation of the photographic medium.

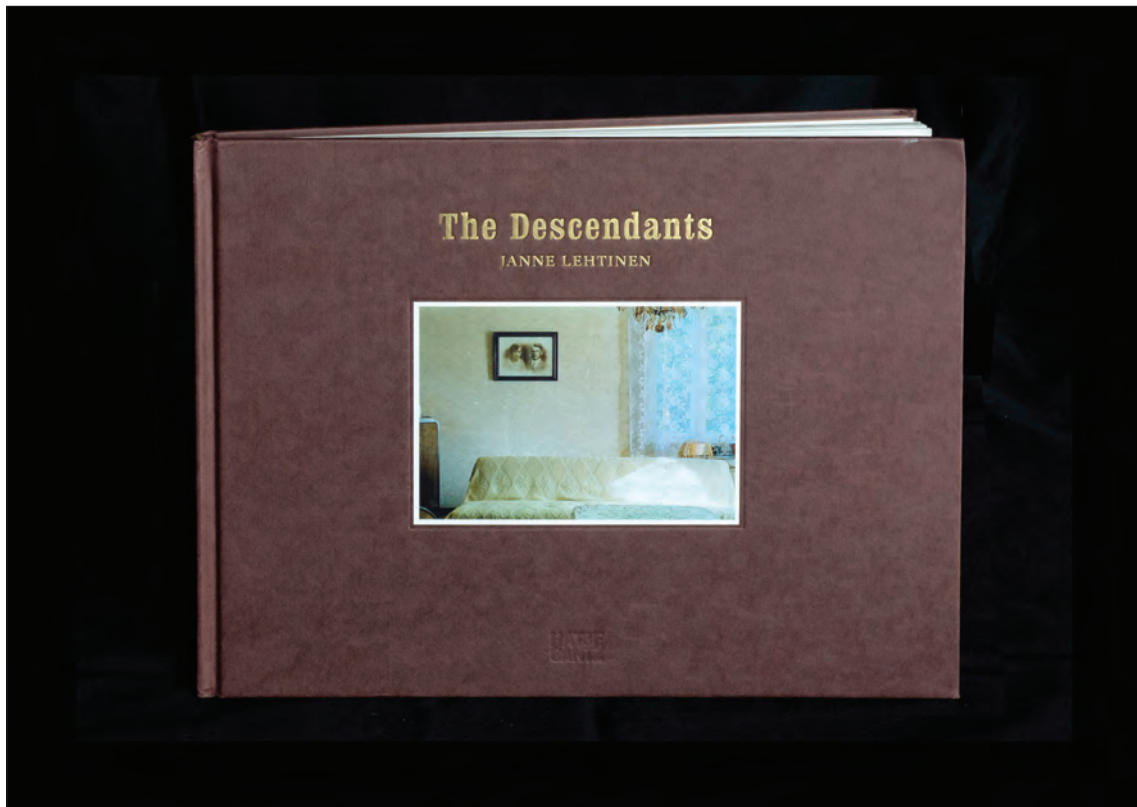
Over the decades 'Beyond Caring' became a milestone in recent art photography and my overall favourite photo-book.

**Gebhard Krewitt**



Gebhard Krewitt reading *Beyond Caring*





*The Descendants* by Janne Lehtinen

EACH TURN OF THE PAGE LEADS THE READER more deeply into the mysterious world of Lehtiskyla, a small village in Finland. Lehtinen masterfully balances uncertainty with discovery as we move through the nuanced and the abstruse lives of the descendants of his family. People appear to come from nowhere only to be grounded in the pages already read. Turning back allows you to discover these relationships and with each discovery comes greater uncertainty. For me, the joy in this book was learning to be comfortable in the space between knowing and not knowing.

**David Lloyd**

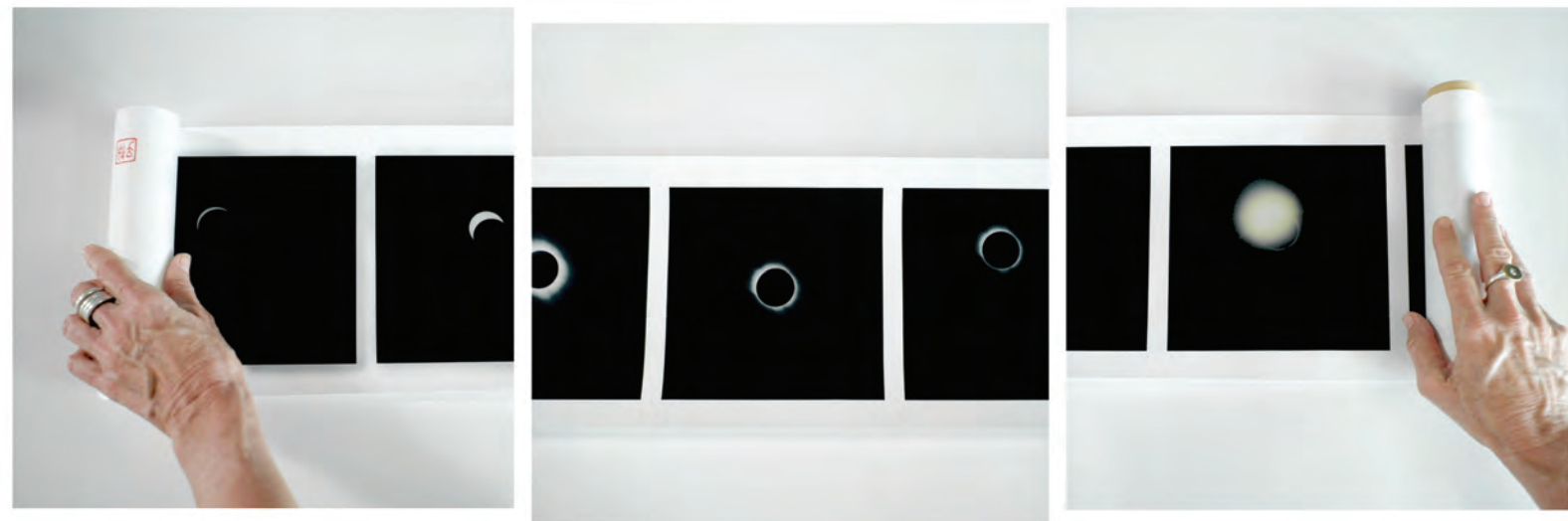


David Lloyd just got up from reading *The Descendants* by Janne Lehtinen



WHO SHOULD I CHOOSE? SOPHIE CALLE'S intrusive curiosity? Alfredo Jaar's strong social commentary? The bookshelves tempt me with so many favourites. But Rinko Kawauchi's 'approaching whiteness' inspires me to think about what a book can be. It's not her content but rather the form of her book. To read it requires me to exert myself; to engage in a slow and gentle unfurling of the scroll. I try to imagine what she wants us to feel each time we enter into this relationship.

**Angela Blakely**



Angela Blakely reading *Approaching whiteness*



FOR ME W. EUGENE SMITH HAS NO SUBSTITUTE. He was the master of capturing humanity, a man beyond words really. His vision inspired me greatly as a young emerging photographer and what he created in B+W made the world of colour seem ordinary and flat. I bought my first Leica, a battered chrome M3 with a 50 mm lens, and like a child's first steps, I moved forward, never looking back. Photography became my obsession and Smith's pictures my guiding light. His photographs were not ones to look at lightly or quickly, they required absolute concentration and time. I would stare at them, digest them, they really moved me at times to the point of my own sanity. I felt like my guts were being torn out and I wondered how such a genius could even exist. He was my spiritual guide and silent mentor, a visual poet who I blame admirably for injecting in me this wonderful and crazy life of photography. When I received the Gene Smith Grant in 2007 it felt like a punch in the face from the master himself as if to say, "I like your pictures."

**Stephen Dupont**

**Stephen Dupont** reading ***Let The Truth Be The Prejudice***





I DON'T HAVE A FAVOURITE BOOK, but I do have books in my collection I often return to. One of these books is *On the Sixth Day* by Alessandra Sanguinette. On face value it's a story about a farm in Argentina. Sanguinette doesn't romanticise the farm, nor does she judge the family rearing animals for slaughter. Instead she images the moral complexity of living in the world. A dog guards her territory. A cow mourns her stillborn calf. A chick collapses momentarily, after a struggle with a fence. Each of these intimate, epic, and often-violent images are remarkably fragile. The crafting of the story doesn't ever allow the viewer to sit comfortably with the content, but importantly it doesn't push the reader away. The farm animals are not imaged as commodities, but as equals, also struggling in life. This tension becomes the narrator.

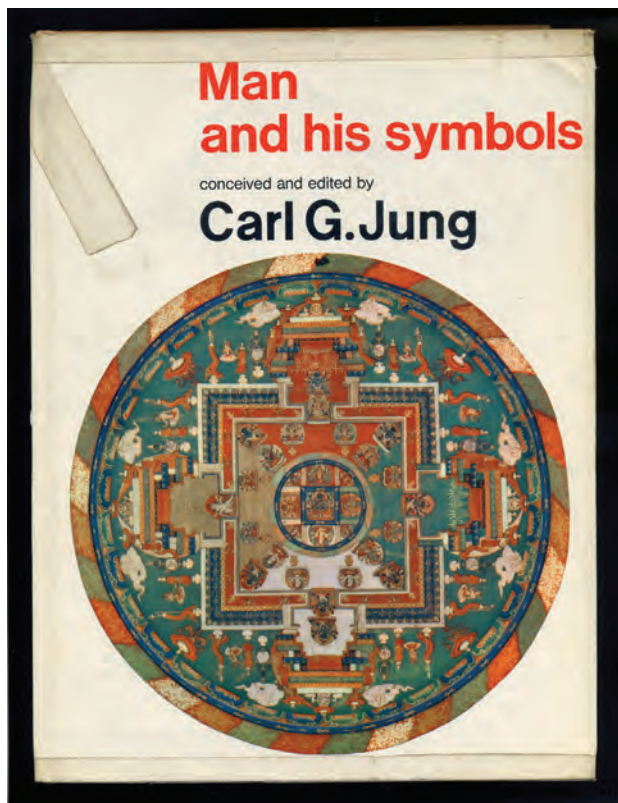
My photobook 'portrait' includes my son. I wasn't sure whether to show him this book. I'm not sure there are adequate words to describe the complexity of human and animal interactions in the world he was born into. At some stage this book will likely become a shared experience for us. A way to talk about life. I guess this is why I keep returning to the book. As the title indicates, it's an epic tale of our time.

**Kelly Hussey-Smith**



Kelly Hussey-Smith reading *On the Sixth Day* with her son





I HAVE LIKED THIS BOOK SINCE THE SUMMER OF 1976. I remember my initial reaction to seeing it most distinctly. I remember thinking at the time, "how could I have studied psychology at Macquarie University for 4 years, and not have been told about Jung?" (The answer is that they were a strictly behaviourist department.) But this is beside the point.

One of my life's quests has been in search of the Holy Grail of photobookmaking. This being, the equal and mutually-complementary juxtaposition of words and images. It is interesting, and telling, that there is no word in the English language (nor any other that I can tell) for such a concept.

Instead we have the words "caption" and "illustration." Caption implies that the image is the primary source of information and the words are subservient and employed to contextualize the image. Illustration on the other hand implies that the words are paramount and the image amplifies the ideas expressed by them.

I have struggled for many years to try and achieve a different order of relationship—with minimal success. This is a long-winded way of explaining why I like *Man and His Symbols* so much. In this book, the designer accepts the difficulty of the task and resolves in an interesting way. He/she does not even try. Instead, there are almost two books in one resulting in a book that can be read three times.

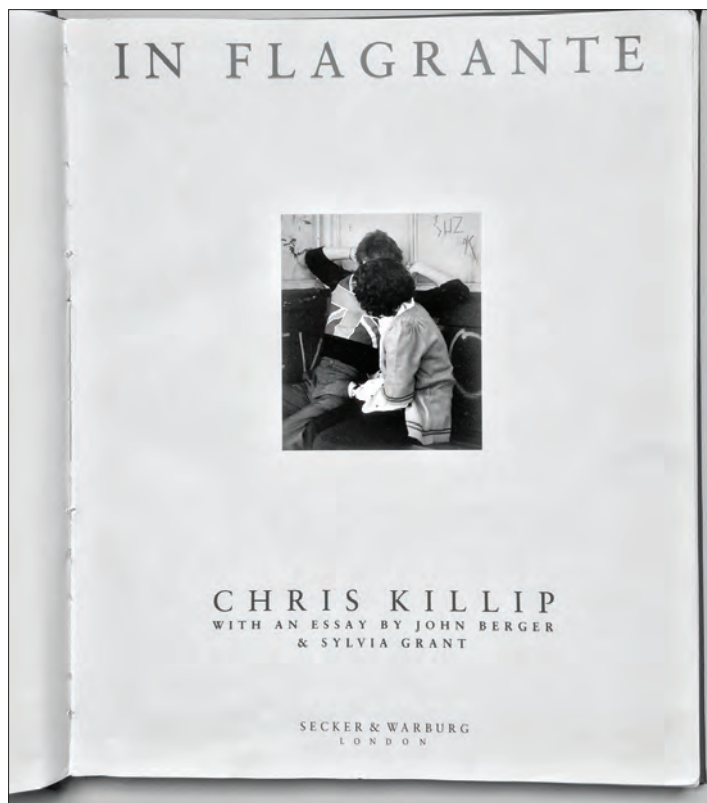
One can go through this book simply looking at the images (admittedly with captions) and get a fairly complete picture of the arguments and concepts expressed in the text. One can then read the book again, this time concentrating primarily on the extensive, and at times dense, text. The third time it is read is in one's mind, as you process and combine the visual and written information into a coherent whole. It has greatly influenced the way I design books.

The accompanying image (my "selfie" if you will) is a picture I made in 1976 while reading this book at a relative's home in New Hampshire. Come to think of it, this is where I found this book. It was in Uncle Bob's library. It affected me deeply. I read it cover to cover in two nights. On the third day, I found a nice patch of light in the house, placed it on my lap and made pictures of the spreads. The image I chose to send you is a detail of page 205. It shows me holding a small mirror, to reflect the image of Medusa, in the hope it might protect me from turning into stone! These images subsequently found their way into one of my books where I juxtaposed the spread views and page details with other images made in the next couple of days in New Hampshire. The book was titled "43."

**Douglas Holleley**



Douglas Holleley reading *Man and His Symbols*



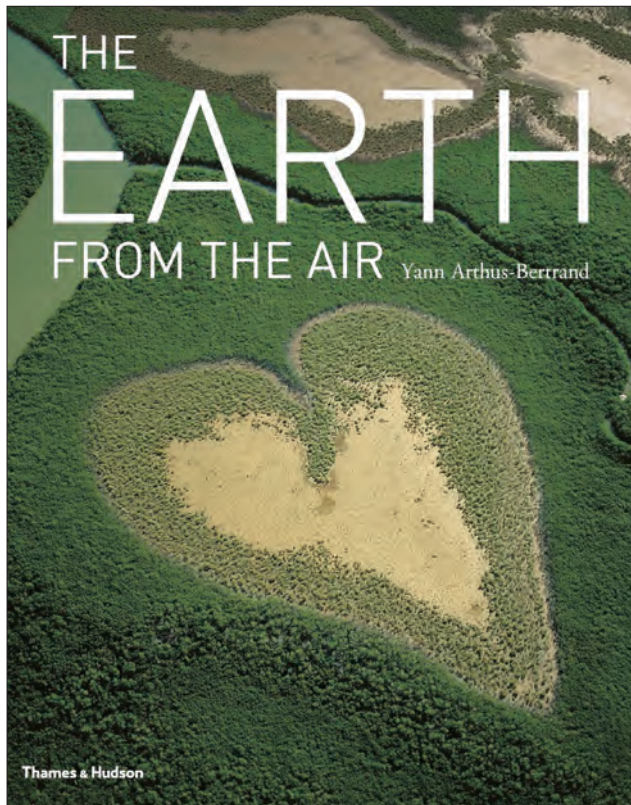
***IN FLAGRANTE*, PUBLISHED IN 1988, IS AN ANOMALY.** Nothing like it exists. Killip has produced a BW documentary photobook right in the middle of Thatcherite England, amidst massive social upheavals brought about by her government's dismantling of British industry. Read one way this publication is a wonderfully political book about the destruction wrought on the working classes by Thatcher, and Killip's exploration of the suffering caused by these policies in the North of England in the early 80s. Read another way this book is a dismantling of the tenets of documentary photography, Killip has no faith that his images will have any impact on the situation either then or in the future (our present); and from our privileged position 30 years on, he was right. *In Flagrante* is a paradox, it uses a language of documentary photography to not only examine the time and place, but also to tease out the contradictions and subtleties of photography itself. Most importantly its an exploration of his own fallibility, his own preconceptions, subjectivity, and photographic desires. In addition to all this, *In Flagrante* is sumptuously printed, the images are rich beyond belief.

**Daniel Boetker-Smith**





**Daniel Boetker-Smith** reading *In Flagrante* with his students



THIS WAS REALLY QUITE A DIFFICULT DECISION TO MAKE as there are so many favourites in my photobook collection. Some of the titles are well known, others were only produced in small volume and are therefore quite obscure. All are cherished companions for the visual journey of a photographer's life.

In the end, after some deliberation, I chose Yann Arthus-Bertrand's *The Earth From The Air* (Thames & Hudson) as this is a book that I return to again and again, seeing something new and refreshing on every read. I've always loved aerial photography, it's something that never gets old, never fails to surprise and delight, and this book is an exemplar of the genre. It's a big book, physically and metaphorically, an ambitious labor of love from an exceptionally gifted and thoughtful photographer. It's always a reminder that good planets are hard to find, and that we should cherish and protect the one we all call home. More than a million copies of this book have been sold, mine never will be.

**Tim Steele**



**Tim Steele** reading ***The Earth From The Air*** at home in Auckland



Third Continent

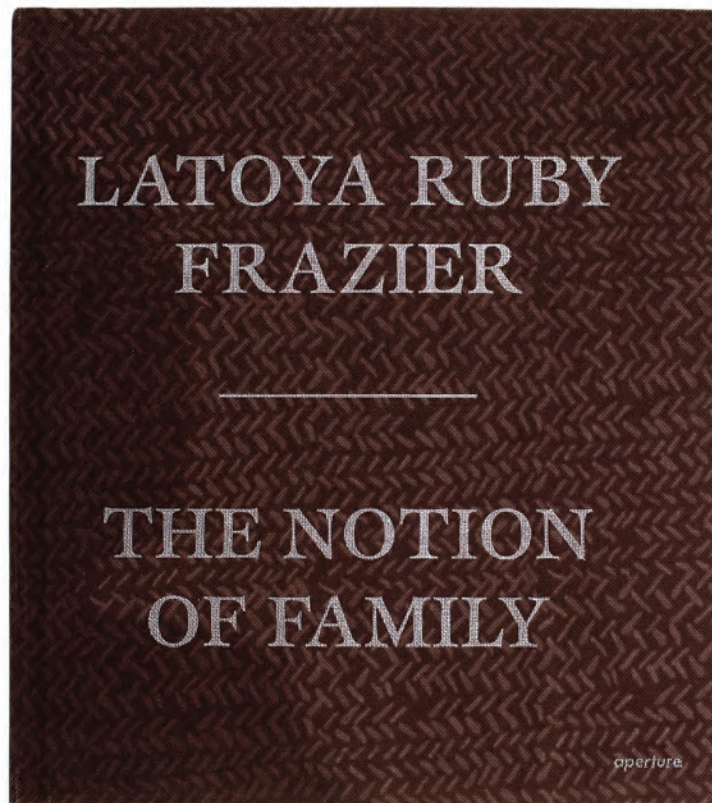
THE BOOK CONTAINS DIARY EXCERPTS AND IMAGES, from a road trip I made across America in 2013. The book is intended as a travelogue and also firmly rooted in a social comment on my view of the United States as an Australian independent observer. The US is a complicated country a mixture of intense protection of liberty seen through the eyes and cultural attitude of every single one of them which then obviously builds the complexity. From right wing do gooder holier than thou types, through pontificating capitalists, to down home folks who just want to enjoy life... The book, deliberately titled the *Third Continent* in order serve as a place stating exercise, in the wisdom that is inherent in the earth itself and that America, is just a pup by comparison to the old worn rocks of Australia being the first continent. It is accordingly satisfying to go back and enjoy my vision of the vast American landscape set against it cultural flaws.

**Roger Skinner**





**Roger Skinner** reading ***Third Continent*** at his brother's house in Canberra



I 'DISCOVERED' LA TOYA RUBY FRAZIER A FEW YEARS AGO, while hunting around for a more contemporary introduction to Martha Rosler's *In Around and Afterthoughts On Documentary Photography* (1981) for a studio project course I was teaching. Frazier was then a student panellist on the Aperture Foundation's discussion titled, "Confounding Expectations: Revisiting 'In, Around and Afterthoughts on Documentary Photography,'" moderated by Susan Bright. I found Frazier's project, at that point still in the works, painfully expressive and genuine. It's her raw expression of identity in the margins – her exploration of self, space and belonging, that resonated with me. I saw in her portraiture an agency and defiance – an "oppositional gaze," as bell hooks would put it.

Frazier grew up in the suburb of Braddock, in the county of Allegheny, Pennsylvania. She traces her lineage back to the town's founding father, British general Edward Braddock. Frazier is from the black side of Braddock, a town falling derelict after the big industry boom of the post-WW2 era went bust. In a strange twist, my friend, the poet and musician Rodney DeCoo, came from Harmarville, some 20 miles upstream – only Rod was poor and white, and lived a vagrant life, criss-crossing America and then settling in Canada. His critically acclaimed folk album, *Allegheny* (2012), is something I listen to from time to time. It cuts deep, rusty swaths that take time to heal. I visit Frazier just as sparingly, and always with reverence.

**Heather Faulkner**



**Heather Faulkner** reading ***The Notion of Family***





THE FAMILY OF MAN EXHIBITION CAME TO BRISBANE IN 1959. I caught the tram in from the suburbs to see it. I was only eleven. I think it was shown in the foyer of Lennons Hotel. Certainly not in an art gallery. I don't know why I went to see it. I had no specific interest in photography then, and although I remember enjoying the pictures, I had never heard of W. Eugene Smith or Edward Steichen or Dianne Arbus or David Moore. I left with Gene Smith's iconic image of two children going towards the light firmly in my head, but remembered none of the photographers' names

Eight years later I was given my first camera and a few years later, photography was pretty important in my life. In 1969 galleries in Australia still did not show photographs. East Sydney Tech offered the only real photography course in Australia. There were few photobooks. To learn I bought some photography magazines, but really looked forward to their annuals – collections of images by photographers from the US, Britain, France and even Russia. I devoured the images of Robert Frank, Bill Brandt, Henri Cartier Bresson and many others. These annuals provided the best of my photography education.

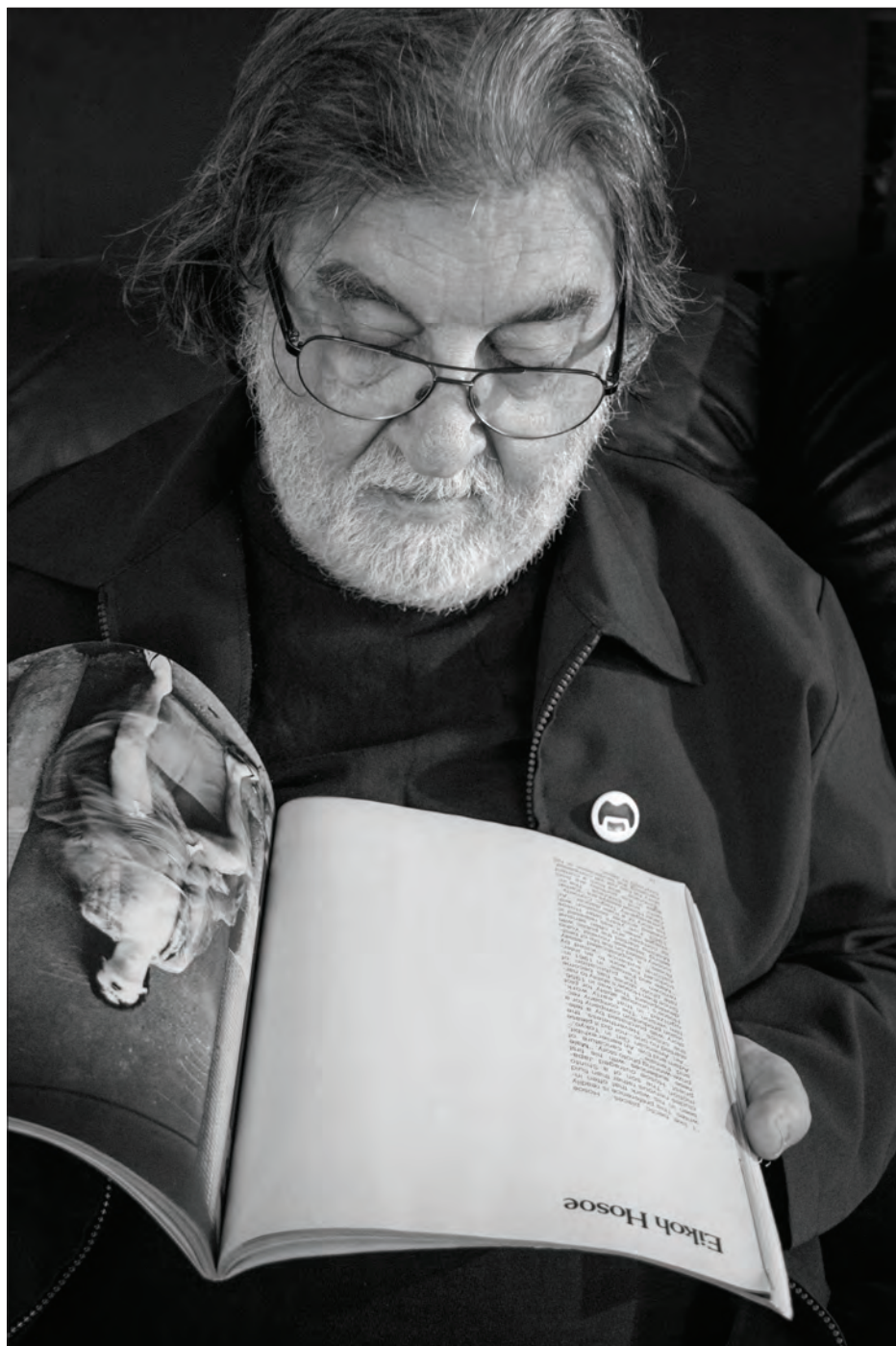
I still have them. I still look at them. I have selected a 1974 MODERN PHOTOGRAPHY ANNUAL, simply because the cover is still intact.



Although I did not realize it at the time, the Japanese photographers in these annu-als, particularly Eikoh Hosoe, would greatly influence my work. In 1989, I exhibited in Japan, with Doug Spowart, John Elliott and others, in SHOT FROM DOWN UNDER, organized by Ian Poole. One day I wandered off on my own to Kawasaki Art Gallery, and there, at a student photography exhibition, was Eikoh Hosoe. I spoke to him, and shook his hand. It was a bit like a religious experience for me.

## **Glen O'Malley**

Woopan Creek, 2015



Glen O'Malley reading a *Modern Photography Annual*



*Period of Juvenile Prosperity* by Mike Brodie  
Published by Twin Palms (2013)

OVER THE PAST COUPLE OF YEARS I'VE BEGUN TO REALISE that what I value most in a photo book or artwork, is the artist's spirit, their ideas and processes. Not the final object.

It wouldn't have made a difference to me if *A Period of Juvenile Prosperity* was printed in gold or on toilet paper. I would still love it just as much. To me this project contains all the characteristics of a great work of art. If you ever come across this book, please take time to study it. It's simply exceptional.

**Garry Trinh**



**Garry Trinh** reading ***Period of Juvenile Prosperity***





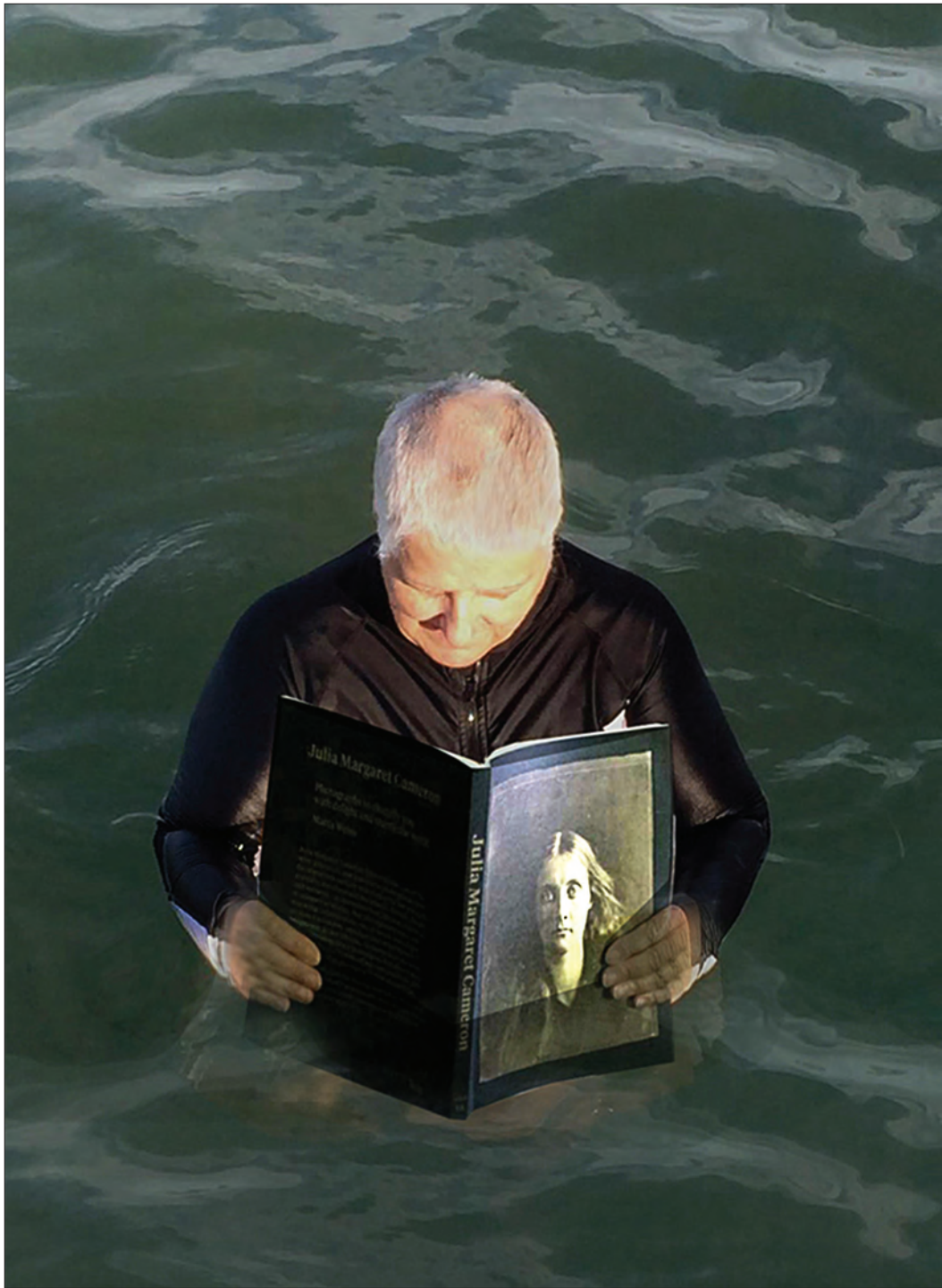
Julia Margaret Cameron by Marta Weiss 2015 Mack UK

**I AM PARTICULARLY FOND OF JULIA MARGARET CAMERON'S BOOK** of photographs that accompanies the exhibition of her work. Cameron was an amazing woman for her time - unafraid to pursue her dreams while being open to learning new knowledge and experiences. Her strengths lie in her ability to engage with her subjects, test new ways of working within the constraints and complexities of photography of the day - experimenting with light and shade to capture the beauty in those she photographed. She was not afraid to make mistakes or to reveal those mistakes to her audiences. In doing so, her mistakes became her strengths and she used these to her advantage, whilst remaining humble to a sense of not knowing, always striving to better her portraiture - seeking the advice of those she respected, and continually testing and making new work. Cameron is known for her soft focus, pictorial works, which are just beautiful to behold.

I was first drawn to Julia Margaret Cameron's works as an emerging photographer - as a finalist in an international award that held her name. Romantically silly I know, but it sort of created a sense of ownership somehow as I identified with her legacy. I then fell in love with her photographs when I saw them in person at the Cologne City Museum, Germany - I aspired to content and affect held within the romantic pictorialist nature of her works which were alongside the works of Nada and other 19 century photographs. My love affair then deepened several days later, when I was advised I had won the Nada Award for students and the fine art award in an International photography award. I had won with a photograph I had created using that same sense of adventure, boldness and experimentation that I had identified with in Julia Margaret Cameron's work.

When I look at her work I now see I project qualities in myself that I value, and uphold. Julia Margaret Cameron was criticised by many for her seemingly un-artistic abilities, but through her personal endeavours, she found and expressed the very best of herself through her photographs.

**Dawne Fahey**



**Dawne Fahey** reading a **Julia Margaret Cameron** exhibition catalogue



*nagi no hira: fragments of calm*  
by Suda Issei, 2013

THIS BOOK WAS PUBLISHED AS A CATALOGUE to accompany the ' Suda Issei, nagi no hira- fragments of calm' exhibition, organised by the Tokyo Metropolitan Museum of Photography. It is my favourite photo book because through it I discovered a new way of seeing photographic imagery.

I visited the exhibition, which covered 50 year's of the artists' career in photography, in October 2013 and was overwhelmed by number of images on show. It was our last day in Tokyo and we were under time pressure so my viewing was swift and although there was one image of a young girl in front of a blossom tree that riveted my attention and brought a tear to my eye for its tender beauty, I was generally not overly impressed by most of the works.

It was not until we had arrived back in Australia that I revisited the collection via the catalogue which my friend had brought back. Seeing the work presented on pages rather than walls, with plenty of time to look and ponder, the design of the book and the relationships between groups of images became much more apparent. As I turned the pages I became aware of an incredible intelligence in their order and placement, one based upon the formal qualities of each image. There was a particularly interesting non Western sensibility in play and an acute sensitivity toward structure, composition and texture.



Once I began to suspect that some sort of rhyming of images was going on, each new page became a puzzle to be solved, a challenge to discover. My theory was progressively confirmed and strengthened as I moved through the book from cover to cover.

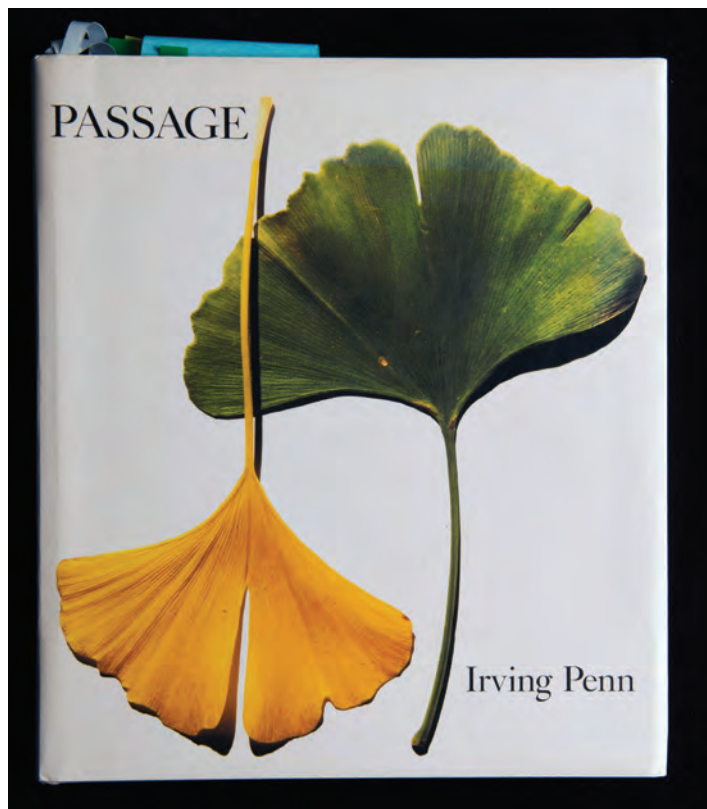
The formal qualities in Issei's photographs were a revelation. The photographers' eye showed me his particular attunement to the relationships of shapes in space and to negative space and his ability to pre visualise a two dimensional version of the scene before him. Unrelated subject matter became intensely connected to the images on either side and the cumulative effect intensified the experience of viewing and gave the attentive and observant viewer enormous rewards.

Discovering Issei's work changed the way I work on the presentation of my own photographs and added complexity and depth to the task.

**Susan Purdy**



**Susan Purdy** reading *nagi no hira: fragments of calm*



OVER THE PAST THIRTY YEARS I HAVE INTERVIEWED and recorded conversations with around 500 great photographers. They were all amazingly good within their chosen fields of photography. Some I liked and some I loved. A very few I disliked intensely. But very few photographers were the masters of many fields of photography. Irving Penn was one of these mega-masters. From photo-journalism to fashion, From still life to personal work. And from portraiture to animals. An amazing talent and a true master of those and many fields of photography. The book 'Passage' by Irving Penn should be part of the library of any student of photography.

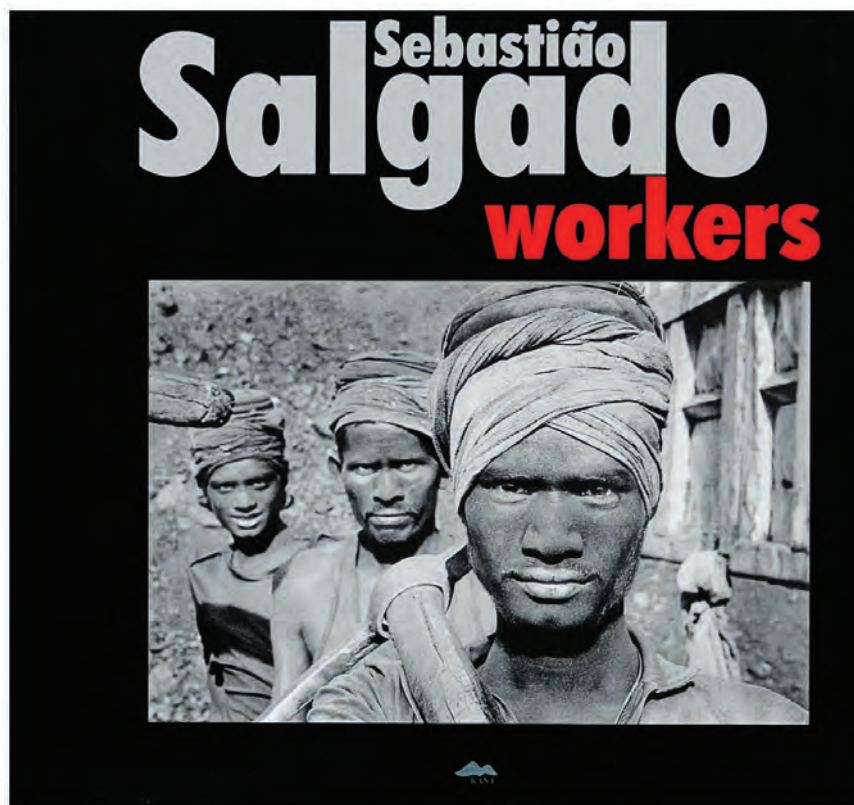
**Peter Adams**

Katoomba, 2015



Peter Adams reading *Passage*





ONE OF THE BOOKS THAT HAVE MADE THE MOST IMPRESSION ON ME is Sebastião Salgado's *WORKERS*. In this book Salgado used his camera to protest against the hardship and inhumane conditions endured by many throughout the world. In his photographs the people are dignified and ennobled and he is unerringly respectful of his subjects.

**Michael Coyne**



**Michael Coyne** reading ***Workers***



Richard Avedon's *Portraits*\*

I HAVE SPENT THE PAST YEAR LIVING LIKE A MONK in Winton, Western Queensland and made a conscious decision to put my library into storage.

One of the few books to make the western pilgrimage with me is the delightful concertina book *Richard Avedon Portraits*. The book accompanied an exhibition at the Metropolitan Museum of Art in New York in 2003. The big inspiration of Avedon's book is right at home in the big landscape around Winton. I often take it to Rangelands to read while waiting for the sunset.

## John Elliott

\* BOOK IMAGE SOURCE:

<http://accordionpublications.blogspot.com.au/2013/08/richard-avedon-portraits-harry-n-abrams.html>





PHOTO: Rhiannon Collins

**John Elliott** reading *Richard Avedon Portraits* in the Ranglands near Winton





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*



I CAME ACROSS BOJAN BRECELJ'S *STRANGE FRIENDS* in a second hand book-store in Paris on a crisp autumn morning. I pulled the gloves from my hands to pick up the book, its cover enticing me to want to know more. *Strange Friends* is a random collection of images that evoke the multiplicity of life across cultures. In vibrant colours, darkened shadows and hazy light, Bojan invites us to view the world from a slightly skewed perspective, and that appeals to me. The collection is so eclectic and the pairing of images at times bizarre, yet fantastic - an image of a newly married couple outside a Kentucky Fried Chicken store in Shanghai sits opposite an embalming jar containing the heart of a European count; the image of four private Russian security guards at target practice is paired with a photograph of four empty urinals. It is Bojan's unconventional aesthetic that spoke immediately to my creative heart. Only when I turned to the essay did I discover it was written by my good friend Robert Pledge of Contact Press Images (Paris/New York). Serendipity.

**Alison Stieven Taylor**





Alison Stieven Taylor reading *Strange Friends*



I REVISIT THIS BOOK WHICH HEAVILY INFLUENCED MY PHOTOGRAPHIC work some years ago, just to engage with this body of wonderfully resolved photographic work. Loretta Lux's portraits take me to a place where everything is seen through the wonder and innocence of childhood memories. Her muted colour palette, the passive expressions of the children are calming; everything is pretty. However, the gaze of the child is at times confronting, challenging and always engaging.

**Ann Vardanega**



**Ann Vardanege** reading **Loretta Lux**





ONE OF MY FAVOURITE PHOTOBOOKS IS MIKE AND DOUG STARN (1990) written by Andy Grundberg and published by Abrams. I found it in the Queensland College of Art, Griffith University library while doing my Bachelor of Photography, a very well-worn and obviously loved copy that I borrowed again and again and again – to the degree I was tempted to steal it in the end, I was so attached to it! I didn't, but years later when I wanted to show it to one of my students, it was gone, either read to death or someone other than me thought it worthwhile stealing.

Once in a while I would look for it online, but it was always too expensive for me, so I resigned myself never to see it again. But as luck would have it, I found a copy of it in the LACMA bookstore this year, and I still love it as much now as I did 15 years ago!

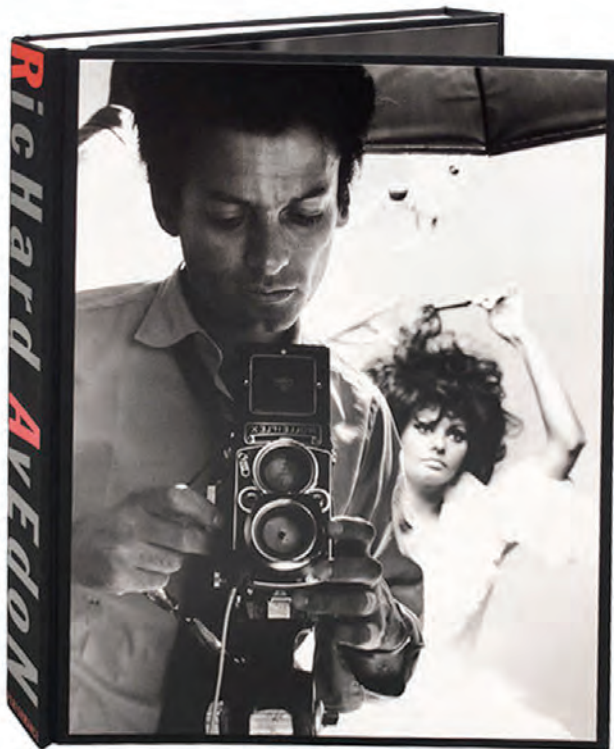
The Starn brother's work in this publication is eclectic and complex, and the design beautifully mirrors these qualities while retaining a clean feel – keeping me inspired as an artist and as a designer.

**Camilla Birkeland**





Camilla Birkeland reading *Mike and Doug Starn* with Alexis

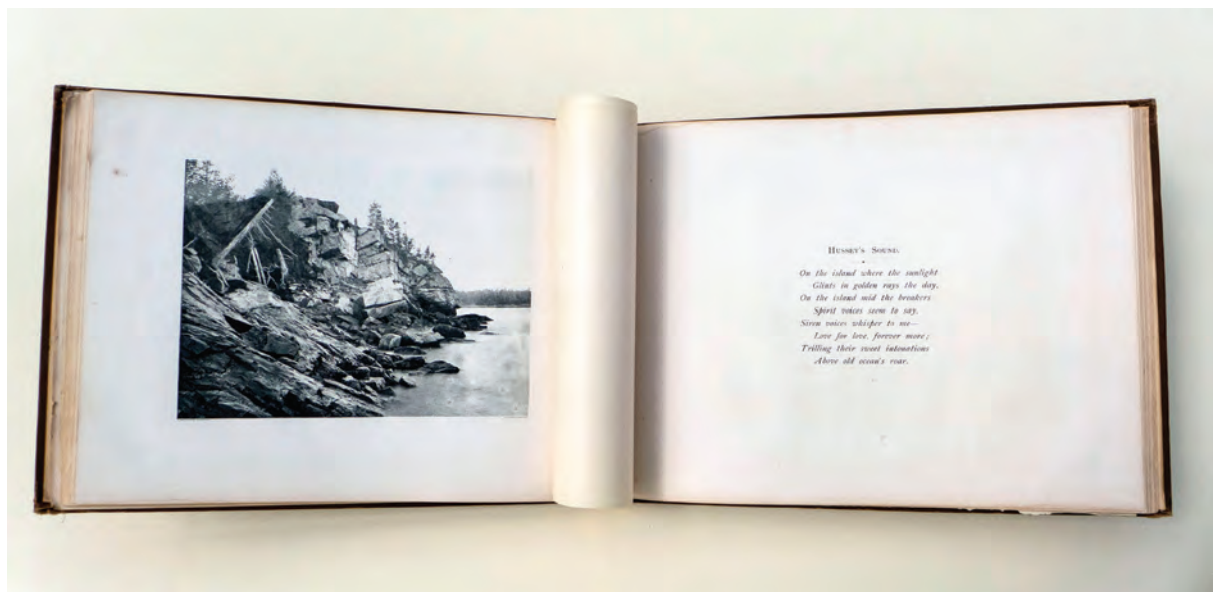
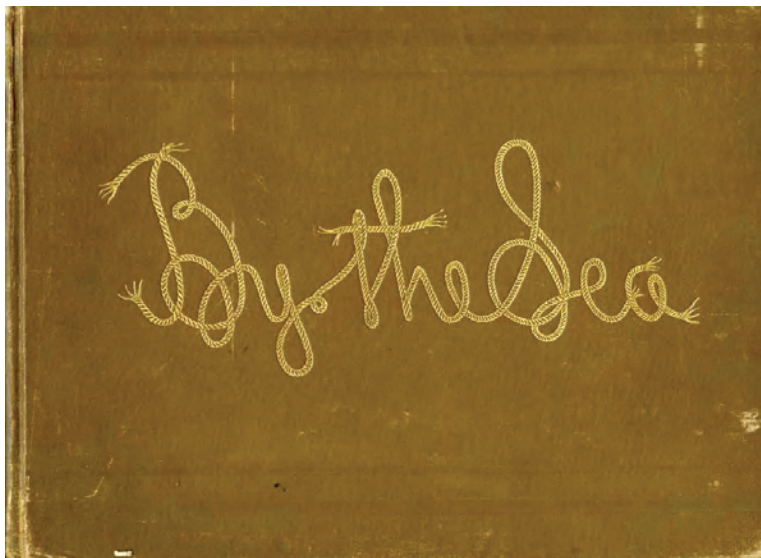


I THINK IN PHOTOGRAPHY, WE TEND TO CELEBRATE the 'decisive moment' with an unequal emphasis on its value if it is a 'candid' image, or 'reportage' capture. Richard Avedon enthusiastically celebrated the moments he created in his images. Even his apparently quiet images simmer with the sense of something about to happen or something that has happened. I have two of his books: I am holding *Performance* but I prefer *Avedon Fashion*. The reason I am not holding 'Avedon Fashion' is that I chopped it up. I have five Avedon images on my wall, all eviscerated out of my copy of his book and framed. I must live with them. They energize me. I believe that occurs when the photographer and the subject work together to create a specific image. And I am saddened that it is so under-rated in the photographic world as the skill, energy and imagination required is staggering.

**David A Williams**



David A Williams reading *Performance*



THE BOOK WAS IN A PHOTO BOOK SHOP IN SANTA MONICA IN 1976. Imagine, a whole shop just for photography. The old ones had no dustjackets. They were tactile in leather and cloth boards. I traced my finger across the gilt rope letters of the title *By the Sea*.

Inside were poems and photogravures of rocky Maine by CR White, printed by Lakeside Press 1890. That's it, no foreword, no essay. I suddenly wanted to be home by the sea.



It was \$37.50, really quite a lot and I had barely enough to last me till I left. But there are stray books just like pets and people you have to take home in case someone wont look after them.

I've looked at it from time to time for nearly 40 years. Tried to find about the photographer but he was a mystery.

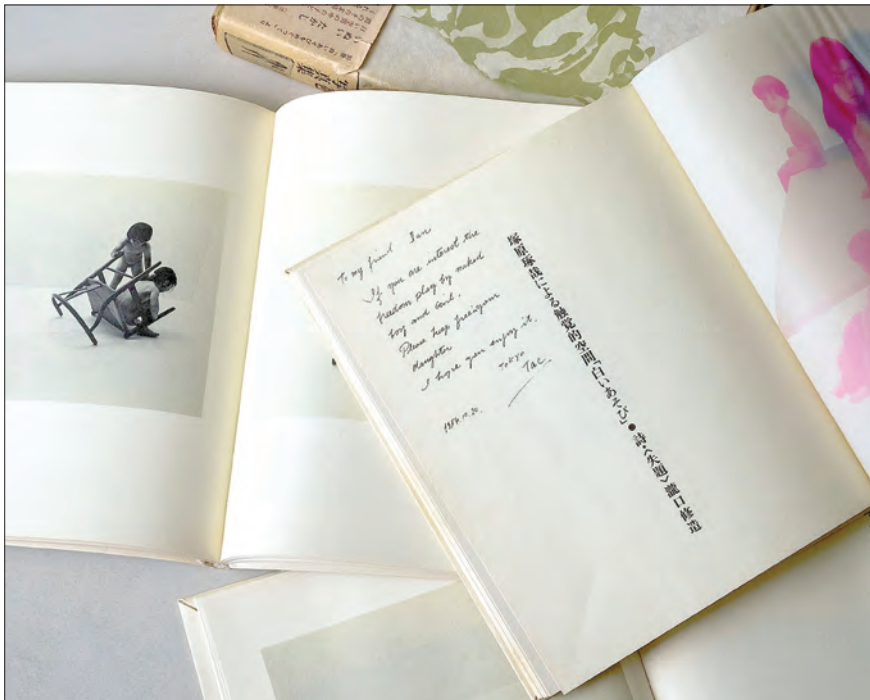
I did some searching recently. Charles Ross White was an unmarried lawyer, lived all his life around Naples, Maine. He wrote a book of poems and musical comedy lyrics in the 1920s. He must have written the poems, maybe didn't even take the pictures.

I need to pass the book on now.

**Gael Newton**



Gael Newton reading *By the sea*



MY PHOTO BOOK IS A BOXED SET OF THREE BOOKS by the Japanese photographer Takuya Tsukahara. *White Play* was published in Tokyo in 1970 and was at the start of Tsukahara's career. Whilst he was an advertising photographer of some note, he also has an impressive exhibiting and publishing history.

*White Play* is based around a shooting space constructed within Tsukahara's studio. With unobtrusive lighting he was able to allow his child models to interact with each other rather than be directed by the photographer. The naturalness of the poses belies the photographic skill in creating a space/environment to achieve this.

Whilst in these somewhat politically correct times these photographs are unsettling to some viewers, I was first struck by the simplicity of the images and amazing flow of the text around them. There is no English in these volumes and I had to view the book based on the photographs, the space and the text. It was an important part of my visual education.

Clean design bypasses language barriers.

The provenance of the set is that it was a gift from the artist to me not long after the birth of my daughter. The inscription on volume I endorses that. My set is #990 of a 1,000 print run. A valuable and personal piece of my visual library.

**Ian Poole**





Ian Poole reading *White Play*



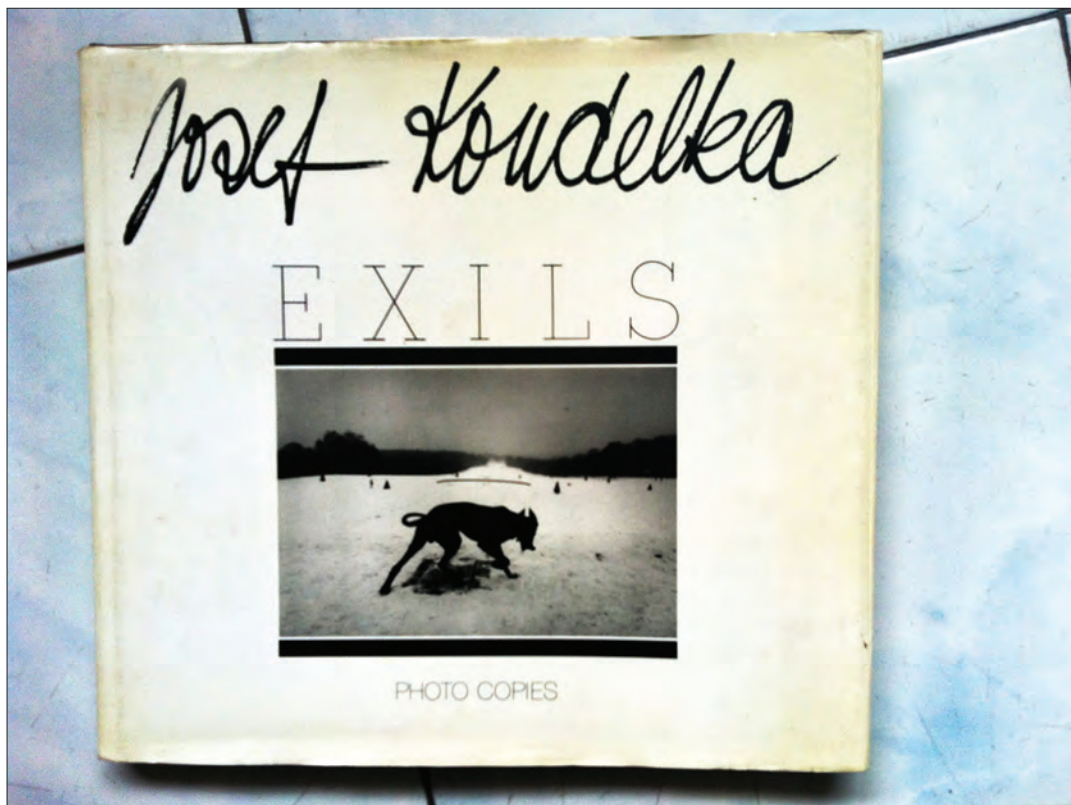
**WHY CYCLOPS I WONDERED?** Then I learned that Albert Watson is one-eye blind; I am mesmerised by the extraordinary and powerful images in this book, seeing portraits of fashion icons photographed by Albert Watson take my breath away.

Strong, evocative, intensely emotional and dramatic. I have definitely found one of my favourites.

**Irena Prikryl**







CHOOSING THE PHOTOGRAPHY BOOK THAT IS MY DEFINITIVE FAVORITE is an almost impossible task. There are several that I love and that inspire me. Which one I slide out and pull down from the bookshelf then open often depends on my emotional state and context at the time. Saying that, one that my desire to view and has not waned over the expanse of time is, 'Exiles' [Exils] by Joesph Koudelka.

As I leaf through 'Exiles' Koudelka transports me to countries, cities and street corners I have never been, often putting me in the midst of an intimate moment I have never experienced. Such is the complexity of his compositions, the acuteness in his sense of moment and his inclusiveness of human emotion.

In a world of visual overload and excess, his photographs are rare. They are both poetic and lyrical. Viewing them sporadically reminds me of how extraordinary life is and what a gift it is to be on the journey.

**Jack Picone**





Jack Picone reading *Exiles*



THE FAMILY ALBUM OF LUCYBELLE CRATER by Ralph Eugene Meatyard was one of the first photobooks that I remember looking at as an undergraduate student and it had a profound effect on me. It was both surreal and constructed, yet still held enough of what I considered 'documentary' to be then. I also found Meatyard's story, one of a full-time practicing optician who photographed his family in grotesque masks on the weekends, both strange and humbling.

This is a book I often revisit and is something that still informs what I do quite a lot, but I'll never forget the first time I opened up this book to be confronted by the strange world of Lucybelle Crater.

**Jacob Raupach**



Jacob Raupach reading *The Family Album of Lucybelle Crater*





THE TRANQUILITY OF MOLE END IN THE PRISTINE BLUE MOUNTAINS on a beautiful Spring afternoon curled up amongst the Forget-Me-Nots was my spot to read "A Few of the Legends". Peter Adams has spent the past 30 years photographing and interviewing 500 photographers around the world. His exquisite collection of beautifully framed, extraordinary portraits reveal a strong narrative about his subjects and their work. Photographers who have captured famous historic events and quirky moments. We know the pictures but do we know who shot them?

War photographer, photojournalist, Pulitzer Prize winner Eddie Adams' brutal image taken in 1968 of a Vietnamese Police Chief General, Nguyen Ngoc Loan, executing a Viet Cong prisoner in Saigon is shocking but then, I am drawn to the beautifully composed, quiet and reflective image of Eddie Adams (no relation to Peter) depicted on the front cover nestled on a mushroom sculpture in the snow.

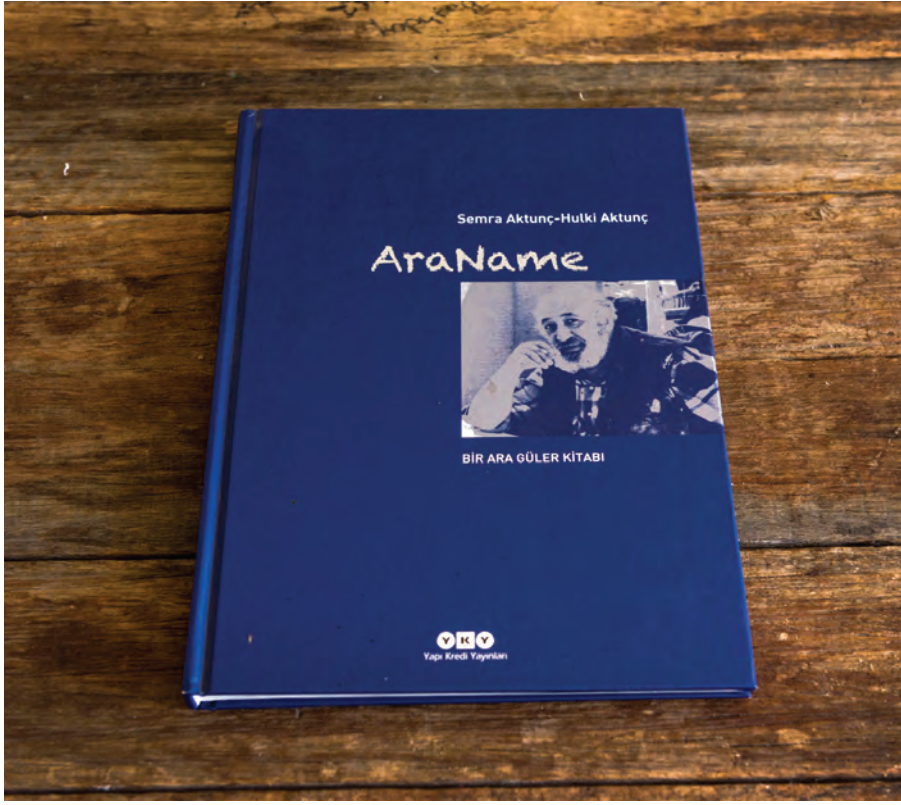
Peter is a master of his craft and applies this appropriately to each subject in his book.

**Jacqui Dean**





Jacqui Dean reading *A Few of The Legends*



GÜLER IS A "VISUAL HISTORIAN" WHO SHOOTS USING A \$600 FILM CAMERA. He believes that photography can only reflect reality and embraces the identity of being a photojournalist.

I find myself picking this book up more regularly than others due to its raw nature of grain and film and the wonderful visual aspect of having the original photo on the right hand page and then on the left hand side he has taken a crop from within this image. Showing you there are many photos within. I find this book very inspirational whether I am drinking wine or enjoying a cuppa.

**Jan Ramsay**



Jan Ramsay reading **AraName**

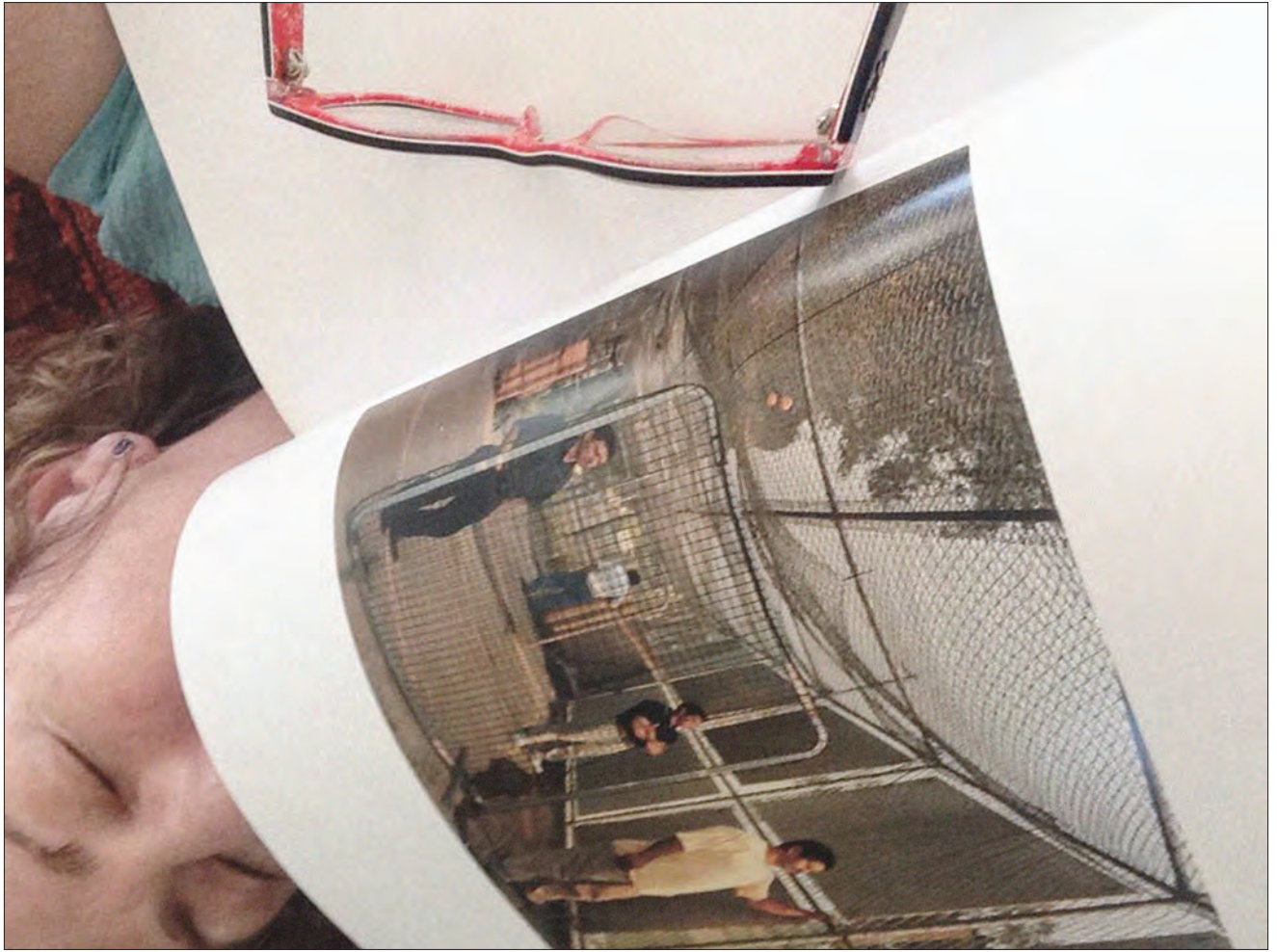




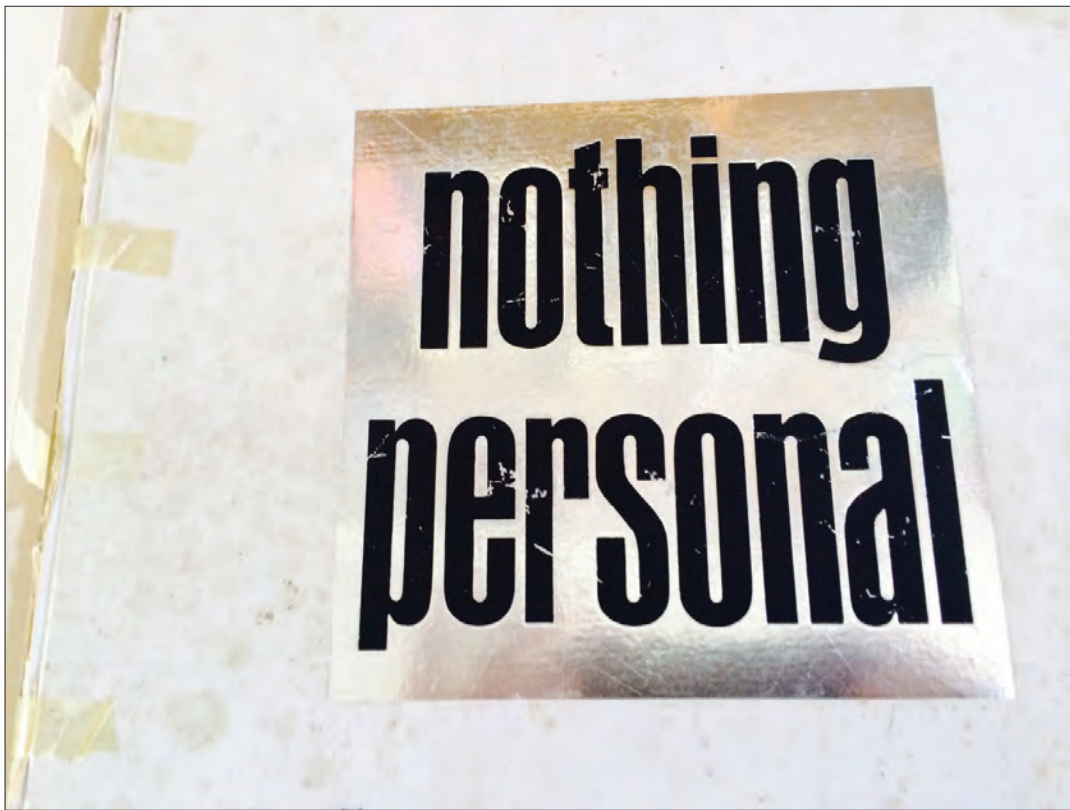
I LOVE LARRY! THE *KATHERINE AVENUE* BOOK I have images taken by Larry that describe the area he grew up in. These include film sets from the porn industry, pictures of his parents and re-enacted scenes from his youth, in the suburban American dream. Why do I like *Katherine Ave* so much, firstly because Larry employs day labourers to act in his shots, resulting scenes that are unexpected. Where men play all the roles. His parent's house features along with his parents. Interestingly, he's quite humorous when he describes how he spent hours weeding his father's garden in exchange for a few minutes with him sitting for his camera. The porn scenes are brilliant in their strangeness, showing the downtime between shooting with appropriately placed vases of flowers or chairs, when required. It is the American dream with all its faded edges, inequality and brash realities...

**Julie Ann Sutton**





**Julie Ann Sutton** reading ***Katherine Avenue***



Photographs by Richard Avedon and text by James Baldwin

THROWING OPEN AT RANDOM JAMES BALDWIN'S TEXT for *Nothing Personal* the following quotes resonate with the same urgency as when I first read them the year the book was published in 1964. My copy, barely hanging together now, was brought back to Australia by my Mother Lucy from MOMA in New York.

*"To be locked in the past means, in effect, that one has no past, since one can never access it, or use it: and if one cannot use the past, one cannot function in the present, and so one can never be free. I take this to be, as I say, the American situation in relief, the root of our unadmitted sorrow, and the very key to our crisis."* J. B.

*"It has always been easier (because it has always seemed much safer) to give a name to the evil without than to locate the terror within."* J. B.

James Baldwin and Richard Avedon went to high school together. *Nothing Personal* presents us with complex visual narratives by these two great collaborative artists, images are juxtapose against each other in a visual analysis of American Culture in distress. Avedon chronicles every strata of American society, images juxtaposed against each other, with an unflinching eye and consummate skill.

While James Baldwin examines the deep sorrow of people divided from each other by racism, and the hope expressed by the Civil Rights Movement at its beginning. This book showed me the power a great photographer and a great writer could have upon the consciousness of a nation.

Avedon showed me the power of photography with clear intent & meaning, and gave me the freedom to be raw. This book was strategically designed by Marvel Israel, so images and text unfold against each other to build new myths and expose false old ones.

The journey these three Baldwin, Avedon and Israel take us on ends in hope and a call for responsibility:

“For nothing is fixed, forever and forever and forever, it is not fixed; the earth is always shifting, the light is always changing, the sea does not cease to grind down rock.

Generations do not cease to be born, and we are responsible to them because we are the only witnesses they have.” James Baldwin

I doubt that I would have become a photographer had I not had this book as my companion from that seminal time in my life.

**Juno Gemes**

Hawkesbury River





**Juno Gemes** reading ***Nothing Personal***



# Sequences Duane Michals



I AM DRAWN TO THE PHOTO BOOK THAT MAKES ME STOP, reflect and pause. Visual narratives with thoughtful text and creative images stay with me long after I have seen them. It is the diverse range and styles of the Photo Book that draws me in and fuels my imagination.

It is the challenge of how photographers can diverge from their traditional roles into creating artistic visual narratives. The excitement of discovering new artists at different events or venues, artist's talks, opening nights and the social interaction of the viewers are all part of the charm.

How I do you choose one? And why I like this book has been echoing through my thoughts since Vicky and Doug first asked the question. It was only when I delved back in time, to the beginning of my photographic journey that the answer came to me.

35 years ago in the old library at Queensland College at Art, Seven Hills, I stumbled across the photograph ***The Fallen Angel*** by Duane Michals. As a young photography student, I was transfixed. I was holding my first visual narrative book by a photographer that transcended the limitations of photography that I had known.

Duane Michals not only recorded the boundaries between the real world and imagination, but his intriguing narratives and revolutionary artistic vision using single images lodged deep into my psyche.

**M.e Trainor**



**M.e. Trainor** reading *Sequences*





**'THANK YOU' IS A SELECTION OF POSTCARDS** sent to Robert by both friends and adoring fans (who may have never met him) alike.

The book ends with a short postscript by Robert, "I have saved these cards over many years. I was touched how many people wanted to tell me their appreciation of what I was doing without asking for anything in return. This small book is my way of saying Thank You".

So while it's not about his photography directly, it is indirectly. While not gratuitous or egocentric in any way it's a subtle reminder as to the extent of his influence on others - it's evident that his influence went far beyond his photographs. It's as though these people see him not a mentor but as a friend, an equal, a brother.

What I find appealing is that I can gain insight into Frank's spirit and psyche through this collection of photos and the accompanying text.

**Philip Gostelow**



Philip Gostelow reading *Thank You*



**THERE ARE MANY HURDLES TO CLEAR** when attempting to present images in a Photo Book, and the end result has such a wide range of subjective appeal that it's unlikely that any two viewers will be affected in exactly the same manner. For me, this book brings a range of emotions.

The images are spectacular in concept and craft, and the reproduction and presentation is of high quality. I can trawl through here and always be impressed, and learn something.

I also quietly mourn for loss, on two levels.

First the loss of the craft of pure photography, which is now gone. I loved photography, and we had a fulfilling and long term relationship. But it has taken younger and more easily satisfied suitors. Such is life.

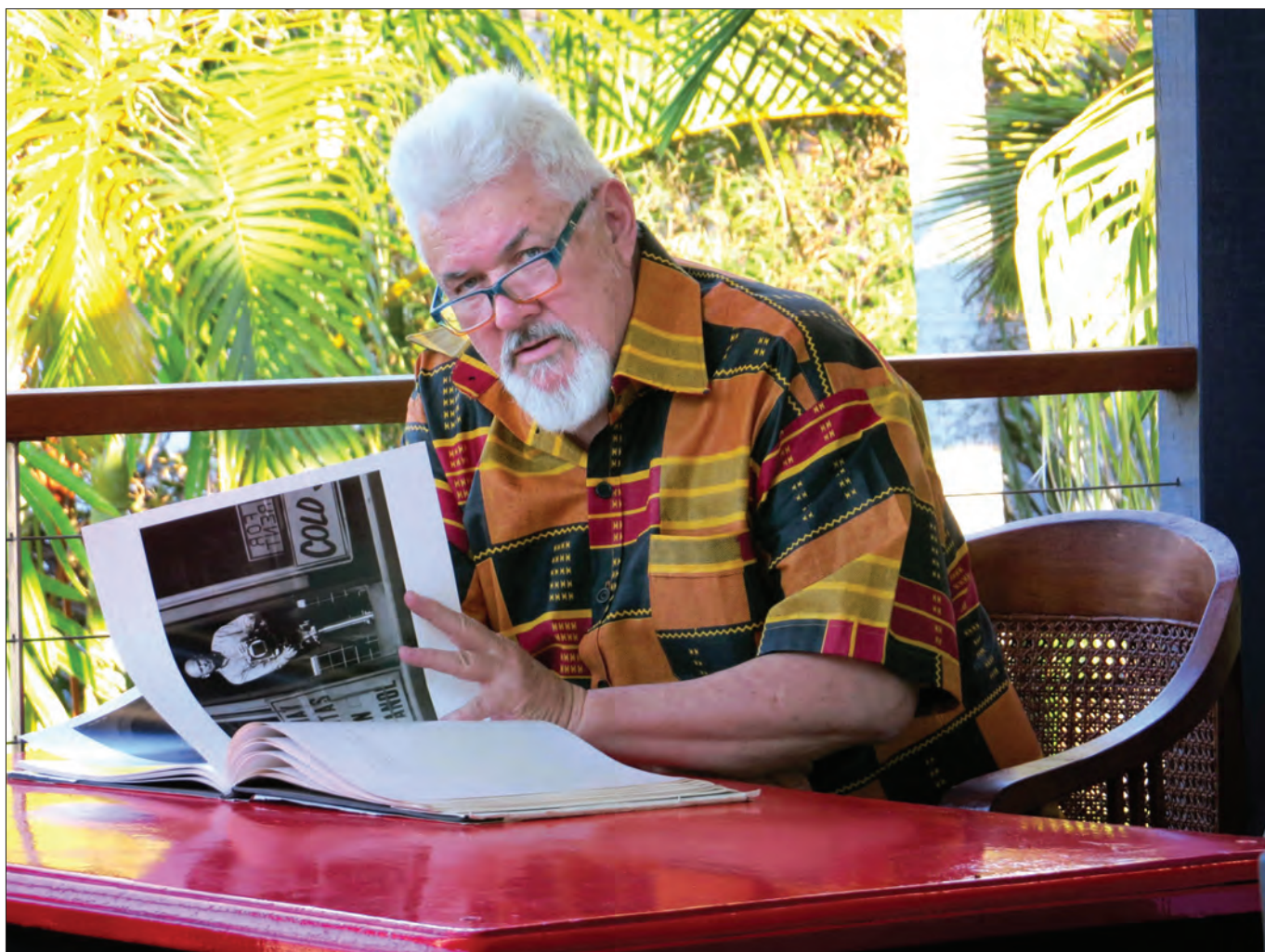
Second, for the absence of John Whitfield King. The images here remind me of what could have been, had he not been taken from us so early.

I apologise for the current state of this copy. I have moved around, and the storage conditions have been less than ideal (including a couple of years with other volumes in Steve Jones garage, at Warner).

Have fun, always.

**Robert Gray**





Robert Gray reading *Max Yavno*



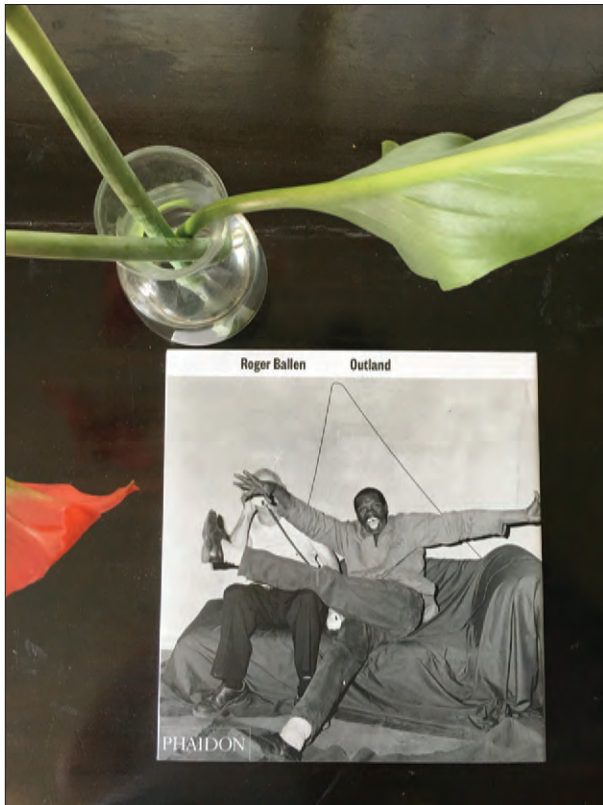
**DEREK HENDERSON'S PHOTOBOK: *The Terrible Boredom of Paradise*,** self-published in 2005, has been an important book from my perspective as a gallerist. Whilst emanating from a three month road-trip, the images communicate broadly and emotionally to their audience, with a profound respect for their subject matter. In this it is the antithesis of a 'vanity publication'. The artist acknowledges influences playing on his imagination during his image-making, namely the work of NZ photographers Robin Morrison, Laurence Aberhart and Mark Adams, and the American Stephen Shore. Prints from this suite have been exhibited in NZ, Australia, London & Paris and the book has been in great demand from the outset and sold-out quickly. This benchmark publication for New Zealand speaks to an inwardly felt, but not previously acknowledged, response to the social landscape. The images are 'handsomely scaled' and it is a quality publication which I will continue to view with the same passion I felt on my first viewing.

**Paul McNamara**





Paul McNamara reading *The Terrible Boredom of Paradise*



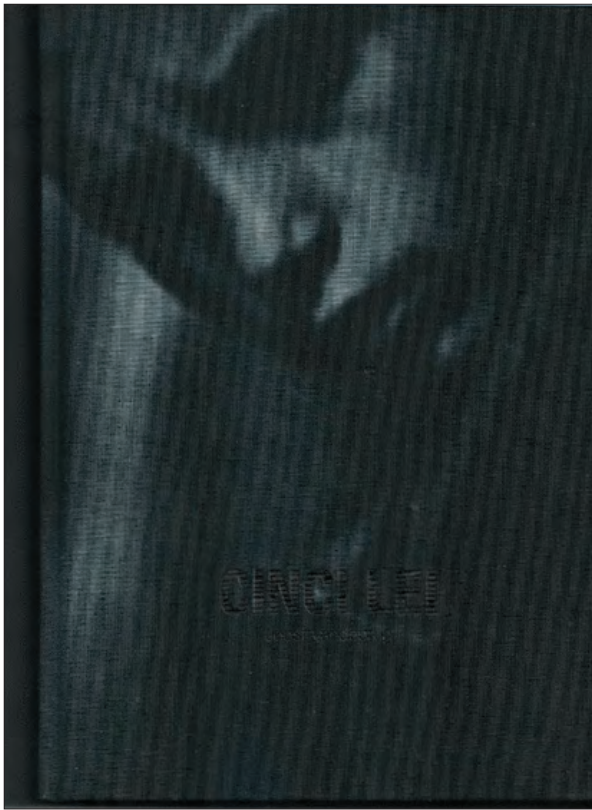
**OUTLAND** IS A SERIES OF PORTRAITS OF MARGINALISED SOUTH AFRICANS in their home environment. First published in 2001, it was reprinted this year and I was excited to have a copy, as before I'd only seen them online through a screen, which hardly compares. This book raises questions about exploitation, documentary photographic practice, and the role of the artist in today's society. It is also a visceral exploration of the human condition and how absurdity, pain, and joy can coexist in the most challenging of circumstances.

**Liss Fenwick**





Liss Fenwick reading **Outland**



MY FAVOURITE PHONEBOOK IS A BEAUTIFUL PUBLICATION entitled *Cinci Lei* by Photographer Joost vandebrug. The book is about 5 homeless kids in Bucharest and their coming of age.

The beautiful documented life is not about their struggles or extraordinary life but about the relationship and dependency on each other.

Joost is less concerned about capturing a photographic narrative as he is more interested in the wellbeing of the homeless kids. We do not see the journey of a child being taken to the hospital or his return to the group but read the story of how Joost was so emotionally connected that he focused on reuniting the boys.

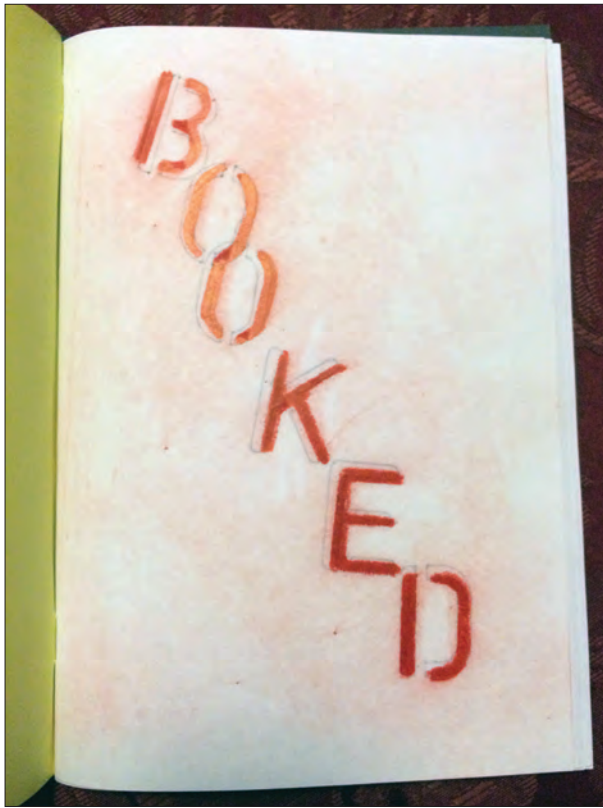
The book shows a photographic series of the youth in diverse situations and allows the viewer to become close with the subjects.

**Henri van Noordenburg**



Henri van Noordenburg reading *Cinci Lei*





MY FAVOURITE PHOTOBOOK IS **BOOKED** by Peter Lyssiotis, a book of photomontages about books. The images are potent interpretations of the power of books in our lives and the dangers of a world without them. This book is very special to me as it is a unique work that Peter made for me. It's also a very good one to read to chickens as it has no text, so you can just say "book, book" and they understand perfectly.

**Helen Cole**





Helen Cole reading *Booked*



Moisés by Mariela Sancari

I MET MARIELA IN MEXICO LAST YEAR, with her artist book and book dummy of this project. Standout photographs and sequencing makes this my favorite for 2015. Celebrate family, friends, photography, and photobooks this World Photobook Day!

**Larissa Leclair**





Larissa Leclair reading *Moises*



*EEN LIEFDESGESCHIEDENIS IN SAINT-GERMAIN-DES-PRÉS* (Love on the left bank) was published in 1956, a year after the more wholesome MoMA exhibition catalogue for "The Family of Man" alongside which it sat on my father's bookshelf. To open its pages in the 1960s was to experience the thrill of the taboo. The Dutch call this style of book a *beeldroman* ('photo novel'), and Ed van der Elsken's book is an early example. He pasted up the dummy of the book by hand, devising a tragic love story from gritty photographs he had taken in Paris of the disaffected youth of the period after the war, who were even more poverty-stricken than he. He showed it to Edward Steichen who encouraged him to get it published in a ground-breaking cinematic layout by Jurriaan Schrofer. English and European editions quickly sold out and became the quarry of collectors.



The anti-heroine of this quite existentialist story (which, being photographic, sits between fiction and biography) is 'Ann', an exotic dancer and bohemian artist. But really, she is the Australian expat Vali Myers (an exotic dancer and bohemian artist) whom I had the extraordinary good luck to meet in the 90s as she got off a tram. She invited me into her studio in the Nicholas building in Melbourne. She was by then instantly recognisable by her vivid red hair and face tattoos and had lived her life to the utmost, just as van der Elsken, my hero photographer and another extrovert redhead, had done!

**James McArdle**



**James McArdle** reading *Love on the left bank*



**RAY'S A LAUGH** BLEW MY MIND WHEN I FIRST READ IT as a young photography student. The fact that you could photograph so intensely your own family and publish it as book and put it out to the world amazed me. Both the style of photography and the content I found astounding. Raw and gritty images that were clearly 'unprofessional photography' communicated in a way that struck me to my core and changed my understanding of the medium of photography - and of photobooks. It is both a celebration and a savage critique of his family. The book itself has no text inside the covers, only a blurb on the back of the book and an endorsement from Robert Frank. It still impacts me greatly today.

**Isaac Brown**



Isaac Brown reading *Ray's a laugh*





I HAVE HAD VARYING 'FAVOURITE' PHOTOGRAPHY BOOKS over the last 20 years, from my dad's Time/Life book of photos from the Vietnam War when I was 15, to my first 'real' PhotoBook, a book on Hungarian photographer André Kertész, that I bought in 2000. More recently I have been enamoured *Sentimental Journey/ Winter Journey* by Araki Nobuyoshi, a tender and personal set of photos (in the true essence of the word) that shows the photographer's relationship with his wife, who sadly succumbed to cancer. It is all laid out for the viewer to read. Interestingly enough, much of Araki's other work offers me little in terms of more than a passing interest. I love photography most when the sentiment of the photographer is felt, regardless of the subject matter, and this is the case with one of my favourite books, *William Eggleston Paris*, published by Fondation Cartier pour l'Arte Contemporain, printed by Steidl (2009).

William Eggleston Paris is a prime example of honest sentiment in photography, and for this reason it is not an easy photobook to engage with. Eggleston has never had any concern for the viewer's reaction to his work, and with this series of photos from Paris, it is clear that his intention is to see for himself above all else, using photography as his guide. The book is divided into two parts, Book 1 and Book 2, both of which contain photographs and abstract text drawings done by Eggleston. Placing the photographs side by side with the drawings highlights (no pun intended) Eggleston's abstract approach to photography in his day-to-day environment. Eggleston's photos are not so much about what they show, they are not primarily documents. Rather, the act of seeing these scenes as framed compositions within the context of an artist living in the world is more to the core of the artist's oeuvre.

What moves me mostly about this book (made over three trips to Paris between 2006-8) and Eggleston's work in general, is that Eggleston's freedom of approach to the medium should be enough reason and inspiration for all photographers to do things as they see and feel them, rather than following any one particular style or popular approach. There is no right and wrong in photography, there is only honesty and dishonesty. The worst thing one could possibly do at the end of their life would be to look back and see dishonest pictures. To me, that would be a wasted life in photography.

**Sean Davey**





**Sean Davey** reading *Paris*



**MARTIN PARR HAS ALWAYS TAKEN THE PHOTOGRAPHS** I was too afraid to take and turned them into genius. In a visual arena that clings to the seriousness of documentary practices, or the (often) elitist musing of academia's social theories, Parr has been my shining bastion of humorous laconic wit.

In *Common Sense*, Parr has spotlighted what we would hardly give a second glance. I have always marveled how he can juxtapose a ladies hands clasped behind her head with pieces of white bread. His seamless flow of visual Freudian slips are encapsulated by the entirety of the book as an object. It gets straight to the 'point' with no text except the title, whilst his use of sequencing and editing are almost as powerful as the photos themselves; each pair of full bleed images reads like a stream of facetious couplets.

I think the best thing one can do after reading *Common Sense*, or any Martin Parr book, is learn to rethink how we look at and interpret the world. Perhaps we should all use the scrutiny that a ring-flashed mounted macro lens can provide to see the things that influence our everyday lives- regardless of wether we laugh or cringe as a result.

**Thomas Oliver**





**Thomas Oliver** reading ***Common Sense***



*Sabine* by Jacob Aue Sobol

**AS A STORY TELLING VEHICLE, THE PHOTOGRAPHY BOOK BECOMES** a medium that lends itself perfectly to a personal and intimate experience. I often look at them alone and in times of contemplation. Given this, Jacob's story of Sabine in photos and text, enchanted me from the start. It is a relatively simple story of falling in love in incredibly inhospitable circumstances, but I was moved both emotionally, intellectually and creatively. I was forced to ask myself hard questions. Is it the sensitive artist that gives shape and meaning to life through his work, or is it the woman, the life and his destiny that hews the man and makes him an artist? Perhaps it is both.

**Ying Ang**



**Ying Ang** reading *Sobol*





**AS THE SAYING GOES, "A picture is worth a thousand words"**

The images contained within this photo book make me smile, laugh and stir emotion.

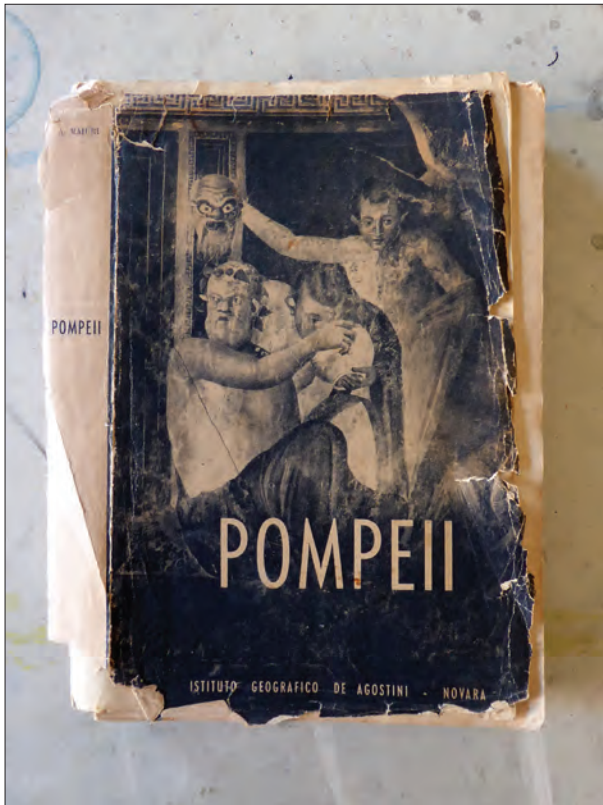
It is inspiring in many ways: the interaction of the subjects with each other, the relationship between the subjects and their environment, the trust gained by the photographer/s . . . .

This photo book reminds me that we all need to make the time to turn the pages, relax and enjoy.

**Mark Shoeman**



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



by Amedeo Maiuri, Photos by Giovanni Vetti

MY MOTHER WAS AN AVID READER OF ARCHAEOLOGY BOOKS. Instead of fairy tales, I remember her reading to us at bedtime from Schleiman's book *Gods, Graves and Scholars*. We always loved to hear the story of how Howard Carter opened Tutankhamun's tomb.

She also read to us about *Pompeii* from this book, acquired in 1952. The image of the deep wheel ruts worn in the street by cart wheels was the one that always fascinated me.

**Adele Outteridge**





**Adele Outteridge** reading *Pompeii*



IT TOOK A BIT IN NAILING DOWN MY FAVOURITE PHOTOBOOK, however The *F. Lennard. Casbolt Retrospective Exhibition Catalogue* of 1982 would go close.

Len was the most revolutionary and inspirational New Zealand Photographer ever! He was the total full package. When well into his nineties he was producing benchmark work, mentoring others, and developing trends and techniques that are still being used today. His photography was light years ahead of its time, and his philosophy towards photography and the arts intergenerational. Len was the a professional amateur photographer who was hugely respected in the arts community and by the profession. He, and his great mate Fred Bowron founded The Photographic Society of NZ with a few others, however Len was the driver! He was not influenced by others, in his photography. His work in its capturing, creating, producing and presentation was almost always unique and original. Len pushed boundaries big time. Len was a modest humble and wise leader who made a positive difference to the many lives he touched, through his photographic genius, and through his generosity and care for others.

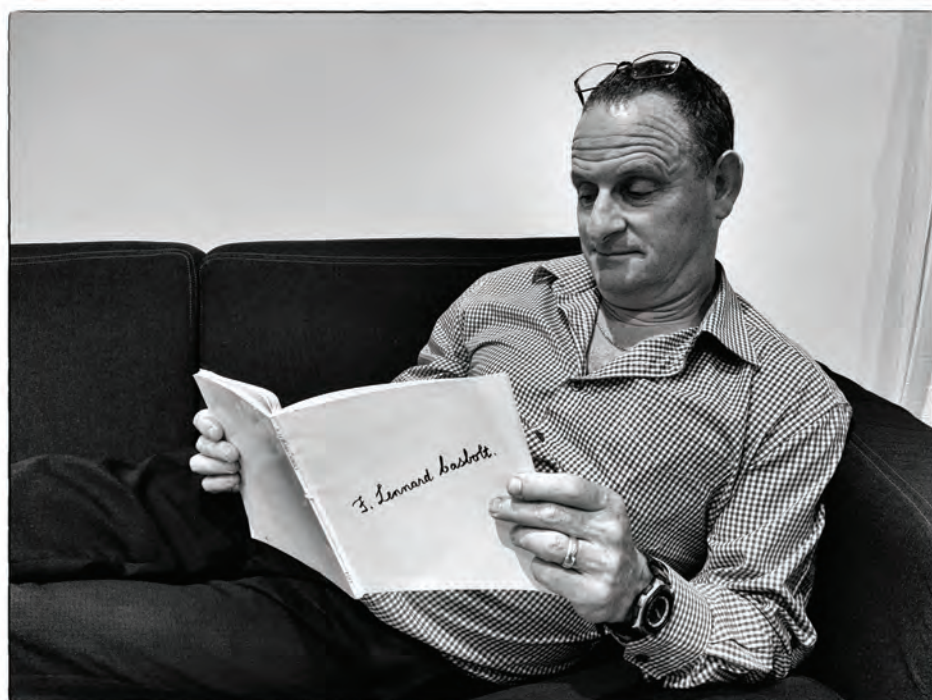
This Photobook is very special to me, as it was conceived, designed and published by another visionary, and leader of photography in New Zealand, one Richard Poole. Probably New Zealands greatest ever Photo educator Dick was hugely influenced by Len, who he undoubtedly regarded as being a friend and mentor.

Len Casbolt's photography would not have been placed in the context that it was, without Dick's drive and intervention. Len was too modest to have pushed himself, while Dick knew Len's value. As Len was subtle, Dick's way was full on and head first. He was totally motivated to produce an exhibition and a catalogue which would provide a fitting legacy for Len. In real terms, it gave both men legacy, in their own lifetimes.

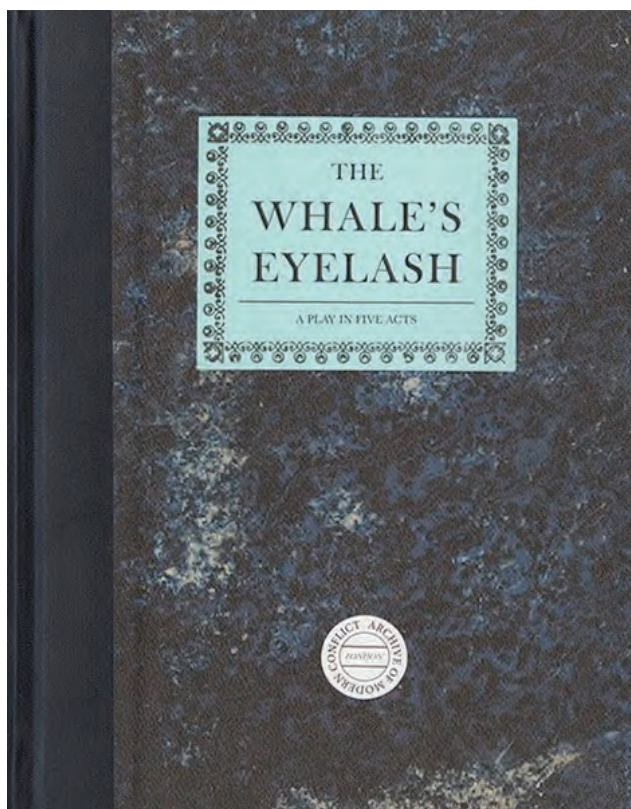
Two great Kiwi Photographers, and with a forward by another great New Zealand Photographer Matheson Beaumont, gives this Photobook huge importance, and inspiration to me

**Simon Woolf**





**Simon Woolf** reading the ***F. Lennard Casbolt Catalogue***



I AM ABSOLUTELY DELIGHTED TO ELECT *The Whale's Eyelash: A Play in five parts*, as my all time favorite photobook.

With the invention of the microscope the world was opened up. People saw and organized materials in anew. *The Whales Eyelash* is one of the first photo books I had a hand at making, so I am perhaps slightly biased. My father and I spent hours going through chests and boxes of 19th century micro slides. We saw over 7,000 altogether. We selected the ones with the most curious titles, and that under the scope were spell binding. We got the list down to around one hundred, and from this we composed the titles of the slides into a poem format. When reading it over we realized that it would in fact be better as a play, so we separated the poem into acts. Each act is spelt out, and then the following pages show the images printed big, warped and abstracted. When printing it got really expensive, the images were so intricate and pixelated the inks kept on running together. In the end we had to use inks that contained no water. The pages are heavy with color, the pigment is mesmerizing. My father has always been my best friend, and the time we spent concocting this project was time well, well spent.

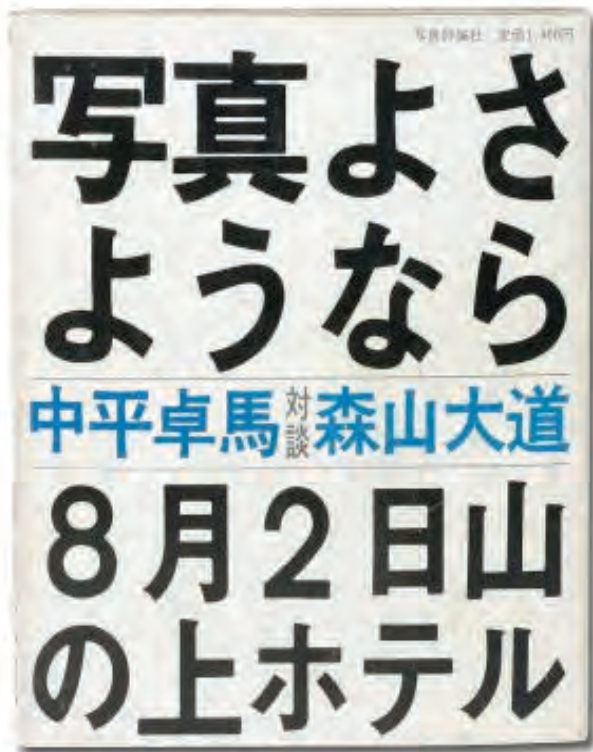
I'm never bored of this book, and I get jealous when I see other people reading it.

**Imogen Prus**



Imogen Prus reading the *The Whale's Eyelash*





I ELECT BYE, BYE PHOTOGRAPHY FROM DAIDO MORIYAMA, circa 1972.

I remember seeing this book way back in 1996 or so on my first trip to Japan, it blew me away then, and it is still a joy to leaf through now. With this book, Daido was trying to re-invent photography, by discarding the previous rules of engagement. He introduced images, with dust and scratches, out of focus, with sprocket holes, whatever, and it still is a dictionary of possibilities for photography. He then discarded the negatives, almost as a form of protest.

I guess when I am home, I can get a photo of me with this.

**Martin Parr**

IMAGE SOURCE

<http://www.manhattanrarebooks.com/pages/books/1449/daido-moriyama/sashin-yo-sayonara-bye-bye-photography-dear>



Image to come...

**Martin Parr** reading the ***Bye Bye Photography***



THIS IS THE STORY ABOUT HOW DIANE ARBUS' MONOGRAPH INTRODUCED me to photography and changed the course of my life. In 1981 while I was studying law at university, I was approached while walking down the street by an artist who wanted to paint my portrait. In his studio was a copy of Diane Arbus's monograph. It was the first photo book that I came across. I can still picture myself picking up this book, looking at the images and feeling moved. I could relate to Diane Arbus' photographs and felt a deep desire to record these things for myself. It was this quality of 'otherness' that Diane Arbus saw in the world that resonated with me. Growing up as a child of immigrant parents in Melbourne in the 1960s, I was acutely aware of how different I was to Australian kids. Everything about me from the language that I spoke, to the food we ate at home made me feel like an outsider. I spent many years trying to understand how and where I could fit in. I think that this is the reason why Diane Arbus' book had such a profound on me when I first saw it. Polixeni Papapetrou

**Polixeni Papapetrou**



Polixeni Papapetrou reading *Diane Arbus*





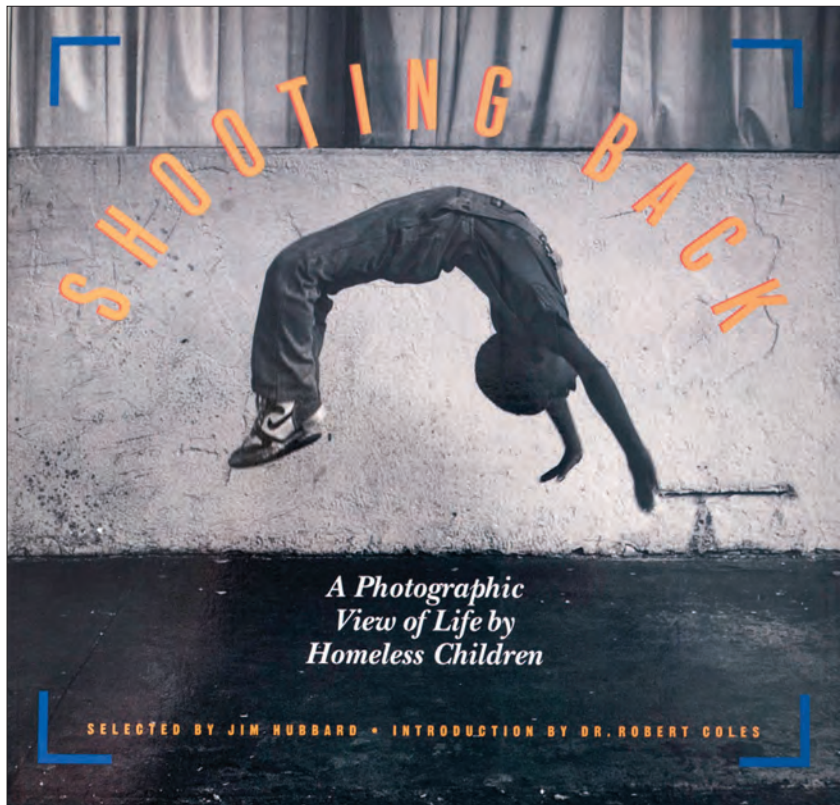
MY FAVOURITE PHOTOGRAPHY BOOK AT THE MOMENT IS the new Emmet Gowin book, co published by Aperture and Fundacion Mapfre in Spain. I had lent it to a friend and only got it back yesterday to take part in this project. It is beautifully printed, and even the typo is charming; Pennsylvania is written Pensilvania, but only on one occasion.

I love it because it has so many wonderful photos of his wife Edith, some that I had never seen before. Their intimacy and his love of her create a wonderful aura within the photographs that has been a great inspiration for me and my work. He even says in the book that if he hadn't married Edith we might never have heard of him. Probably true. I think that his modesty allows him to be so personal and deep, allowing us to share something that is very rare in photography. Something that the other wonderful book about this stuff *The Model Wife* is all about.

**Konrad Winkler**



Konrad Winkler reading *Emmet Gowin*



### WHY I LIKE THIS BOOK:

This book evokes a longing within me.

Spirited Simplicity.

A longing to revisit a time and a place

Before I understood the ways of the world... the most innocent curiosity that I have ever possessed.

I love the rawness to these images.

Real people. Real relationships. Real life.

Simple equipment, simple techniques, honest intentions and eager eyes.

These images instill within me hope that we can change, make choices and that we all matter in our big world.

We can change the world one image at a time, one person at a time.

I am changed.

**Melissa Anderson**





Melissa Anderson reading *Shooting Back*





MY CURRENT FAVOURITE PHOTOBOOK IS '*ARCADIA BRITANNICA*', supra titled '*A Modern British Folklore Portrait*', by Henry Bourne, published by Thames and Hudson in 2015. The book comprises 125 colour photographs by Henry Bourne, who is "known for his portraits, architecture, landscape and still-life work." He is a contributor to *Vogue*, *Harper's Bazaar*, *Wallpaper* and *Vanity Fair*, amongst other magazines and journals. His work also features in the National Portrait Gallery in London.

The book has a Forward by Robin Muir, "a writer, curator and former picture editor of *Vogue*" and an Introduction by Simon Costin, "Founder and director of the Museum of British Folklore and director of the museum of Witchcraft and Magic at Boscastle, Cornwall." Apart from the Forward and Introduction only a brief indication of the names of those imaged, the names of their character and their locations are given. There is also a Calendar of British Folklore Events.

I really love this book because it is so beautiful on the one hand and so eccentric on the other. It is typically British and it is wonderful to see so many ancient traditions kept up today, sometimes with modern versions of the characters in marvellous costumes. Jack-in-the-Green (aka 'The Green Man') features in many locations, as well as Morris Dancers, Pearly Kings and Queens, Horn Dancers and various Hobby Horses. The Calendar of British Folklore Events is a useful guide to events which may be occurring at a time when the reader might be visiting Britain.

I was photographed by Wim de Vos at "The Studio West End! Brisbane," with my hair down over my face, almost covering my eyes, reading and looking at the book in a mysterious location. You can see by the hint of a smile that I am enjoying what I am seeing.

**Gael Phillips**



Gael Phillips reading *Arcadia Britannica*



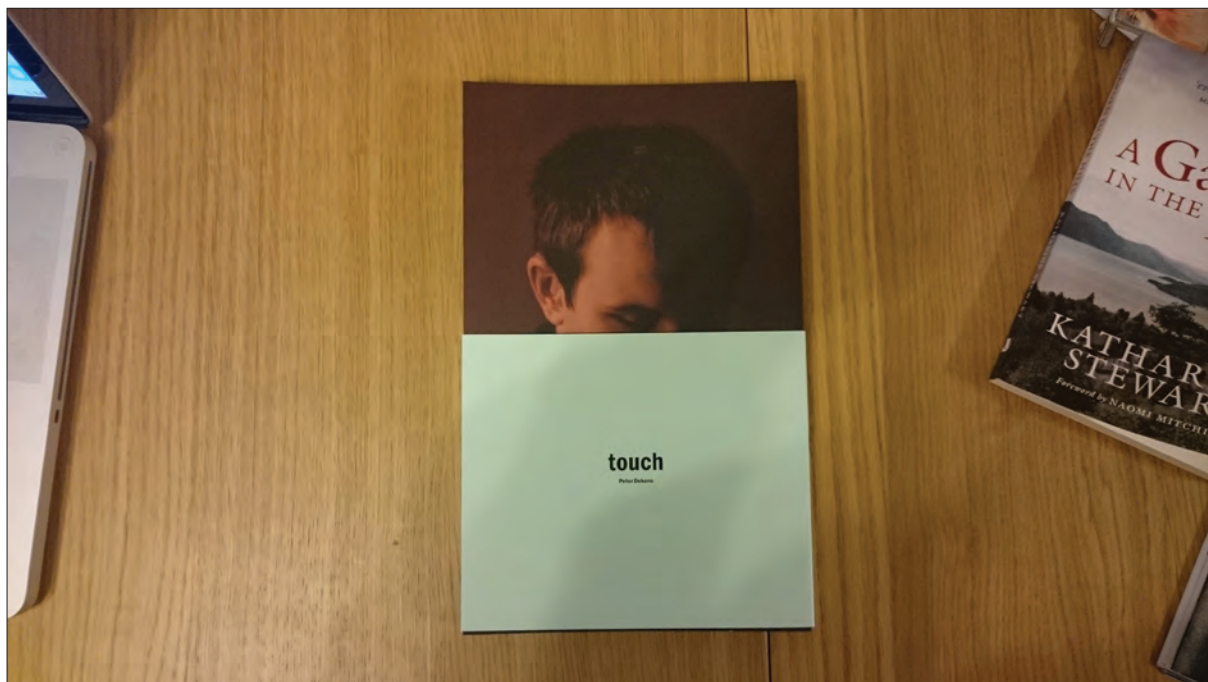


THE REASON OF ME LOVING SOPHIE CALLE'S *BLIND* photobook is because it gave me great insight on the idea of seeing. Calle's book blurs the boundary between fiction and reality and has challenged my assumption that vision is directly linked to eyesight. I have learned how to use my heart to see.

**Louis Lim**



Louis Lim reading *Blind*



SO IN TRUE SELFIE SPIRIT THIS IS TAKEN ON MY MOBILE :) it's also the only sun we have had all through September so I'm outside.

Peter Dekens' '*Touch*' is a great example of a marriage between form and concept. The reader making sense of the work through a slow and considered unfolding of the book which follows 23 year old Stign who is blind.

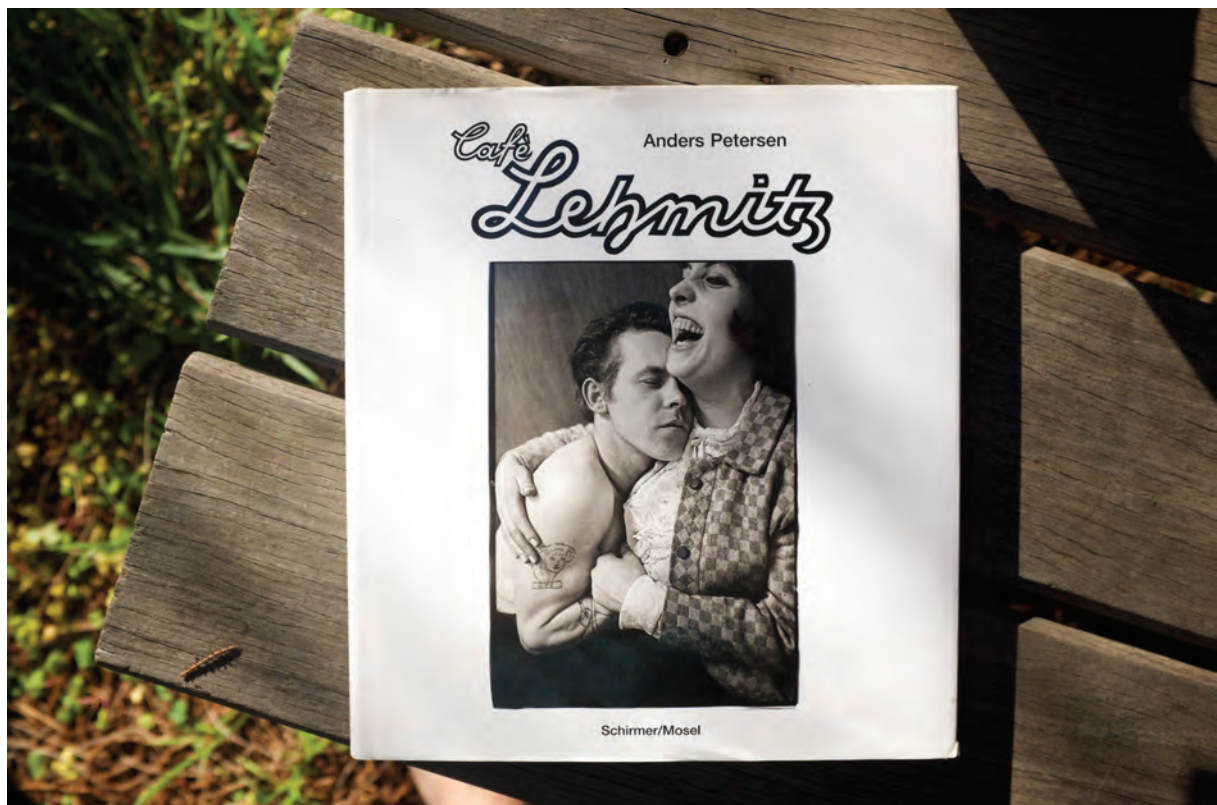
The photographs work, the book works, and the blurb even helps in explaining some of Dekens conceptual choices. At the end of the reading we feel no pity or wonder but a sense of comprehension and for me a fascination with the way in which Stign knows 'home' which is very different to my own.

**Matt Johnston**





**Matt Johnston** reading ***Touch***



A GOOD PHOTOBOOK IS LIKE A TIME MACHINE. It can transport the viewer to another place, another time... Together with Anders Petersen I am in the German Reeperbahn, 1968... at the end of the road, at the *Café Lehmitz*. I am there too; drinking, dancing, laughing, singing, crying and loving. I am lost and I am found.

This is a book full with RAW EMOTION. Honest and insightful, it is wonderful, tragic, poetic, magnetic, happy, sad, sensitive and absolutely authentic.

**Sam Harris**





**Sam Harris** reading *Café Lehmitz*



MY FAVORITE BOOK IS A PAUL GRAHAM'S "*A SHIMMER OF POSSIBILITY*" which is in storage so is it ok to source a cover photo from somewhere?

As for the text I would love to include a Paul Graham essay which I read before absorbing all of his work. It changed the way I view photojournalism and shifted my way of looking at photography

**George Voulgaropoulos**



IMAGE SOURCE  
<http://www.mackbooks.co.uk/books/29-a-shimmer-of-possibility.html>





**George Voulgaropoulos** reading *A shimmer of possibility*



*The Apollo Prophecies by Kahn and Selesnick*

**THIS BOOK PUBLISHED IN 2006 WAS A LANDMARK** for narrative and fictional photography. The references and homage to Jules Verne, the Apollo mission and Georges Melies raised issues of veracity and the capacity of the medium to deal not only with the past but also to engage with the future. At the time, the way these artists were moving the central paradigm of photography from one of criticality to the realm of proposals was of great interest to my research.

In 2014 I was able to meet the artists, fulfilling a long term ambition of studying the original. The accordion presentation of the book and the duotone printing keeps it as one of my favorite publications.

**Maurice Ortega**



**Maurice Ortega** reading *The Apollo Prophecies*





*Melbourne and Me (a work in progress) by Adrian Donoghue*

**I LOVE LOOKING THROUGH THIS BOOK.** I've admired his work from the day I first saw it. He published this book in 2009, when he was still finding his style, however I've enjoyed being able to stay in touch with his early works as seen here. I really appreciate the effort he puts into the images he produces and the love he has for his city.

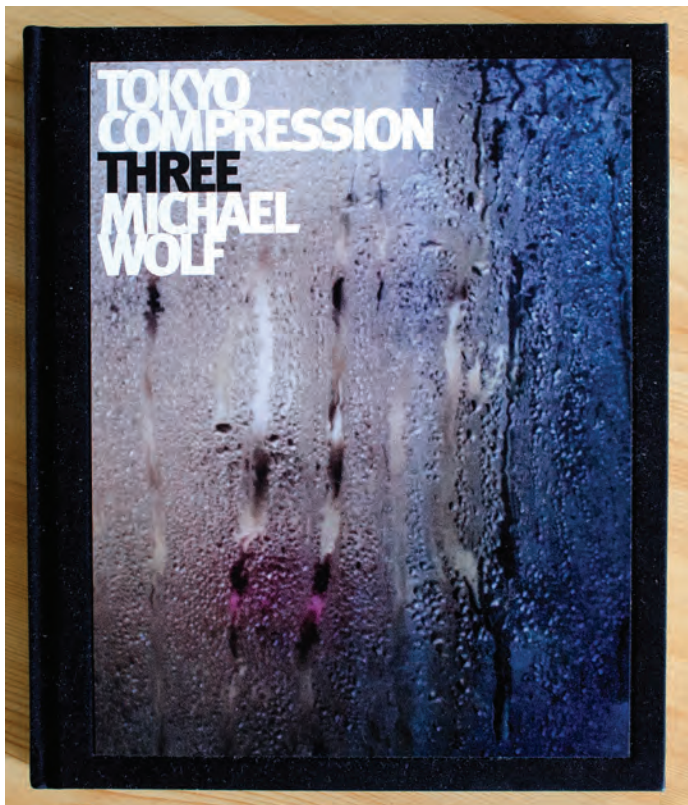
Adrian works as a Clinical Psychologist in Melbourne, and his photography is a way to wind down from the stress of that job. I've enjoyed watching his journey into art, and treasure his book as a vital step in that journey. You can see the cream of his work here: <https://1x.com/member/9587>

**Mel Brackstone**





Mel Brackstone reading *Melbourne and Me*



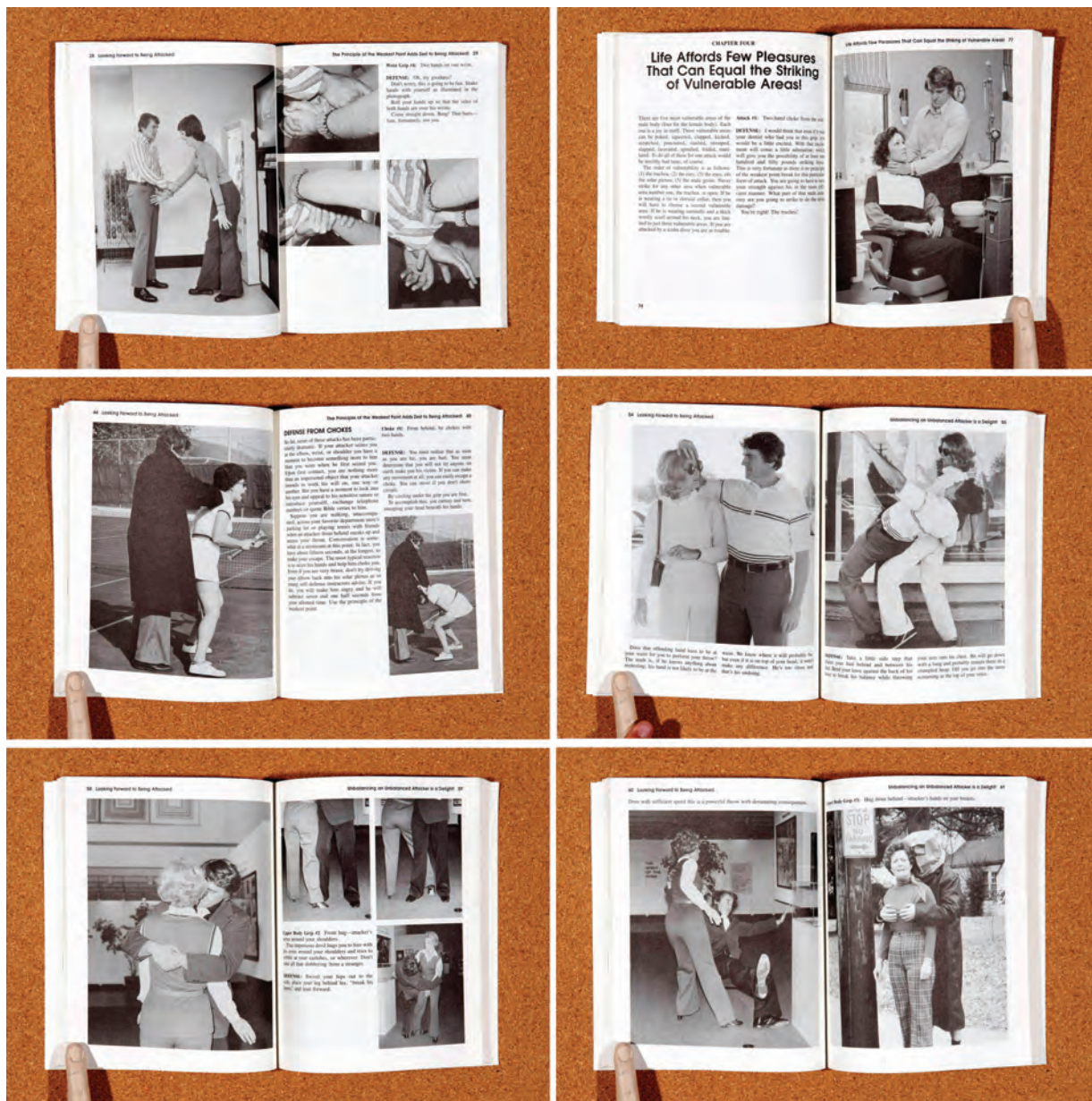
*TOKYO COMPRESSION* BY MICHAEL WOLF was one of the first photobooks that I bought, and the images inside expanded my view of portraiture and documentary photography. The series examines commuters on cramped Tokyo trains, where Wolf captures eerie portraits of travellers pressed against the dewy windows of carriages, most seemingly unaware of his presence. The vulnerable situation the subjects are trapped in makes it impossible for them to block Wolf from taking their photo even if they happen to notice him. There is an obvious shift of power to the photographer in this situation which creates an interesting morale dilemma that Wolf passes onto us as spectators. To stop and stare at another person in the Tokyo subway would be considered socially unacceptable, however the photograph allows these moments to be immortalised and observed at our own leisure. The voyeuristic nature of the project creates a tension for the viewer and the book works well in this respect, providing an intimate environment to peruse the work and creating a new experience between the viewer and the subject that could never have existed if we were standing on the platform and watching ourselves.

**Chris Bowes**





Chris Bowes reading *Tokyo Compression*



Looking Forward to Being Attacked by Lieutenant Jim Bullard

IN 1977 LIEUTENANT JIM BULLARD of the Memphis State Police Department produced one of the most beguiling photo books I have ever encountered. Ostensibly a guide book offering “Self Protection for Every Woman”, *Looking Forward to Being Attacked* is richly illustrated with photographs of middle aged suburban men, whose attempts to wrestle, throttle, grapple and grab women in the dentist, out shopping, waiting for a bus or just playing tennis, are met with broken bones and crushed tracheas.

The photographs are a masterpiece of absurdism. A section entitled "Life Affords Few Pleasures That Can Equal the Striking of Vulnerable Areas!", opens with a "dentist" attempting to throttle his female patient. She in turn looks nonchalantly up, presumably assessing which squishy bit to pummel first.

Like fellow Memphis resident William Eggleston's *Guide*, published one year earlier, Bullard's book breaks all conventions. By using colour film and focussing on the seemingly banal, Eggleston turned art photography on its head. Bullard's use of humour for such a serious subject is no less remarkable, given that the book was sold as an actual defence manual.

The voyeuristic nature of the project creates a tension for the viewer and the book works well in this respect, providing an intimate environment to peruse the work and creating a new experience between the viewer and the subject that could never have existed if we were standing on the platform and watching ourselves.

**Louis Porter**





Louis Porter reading **Looking Forward to Being Attacked**



## A FEW WORDS ABOUT WHY I LIKE SABINE KORTH'S "DA SUD A NORD" (from South to North).

I love Sabine Korth's narrative photomontages which mix together places and people from Egypt, Mexico, Venezuela, Cuba, the Ivory Coast, Ghana and Zimbabwe. I love how she references classical forms and how she captures a kind of wistfulness, a *sehnsucht*, a longing for place. Her images are seamless collages, each expressing a single poetic or narrative line - the viewer always looking through windows and doors at another world.

**Judith Crispin**



Judith Crispin reading *da Sud a Nord*





*Pandanus* by Victoria Cooper

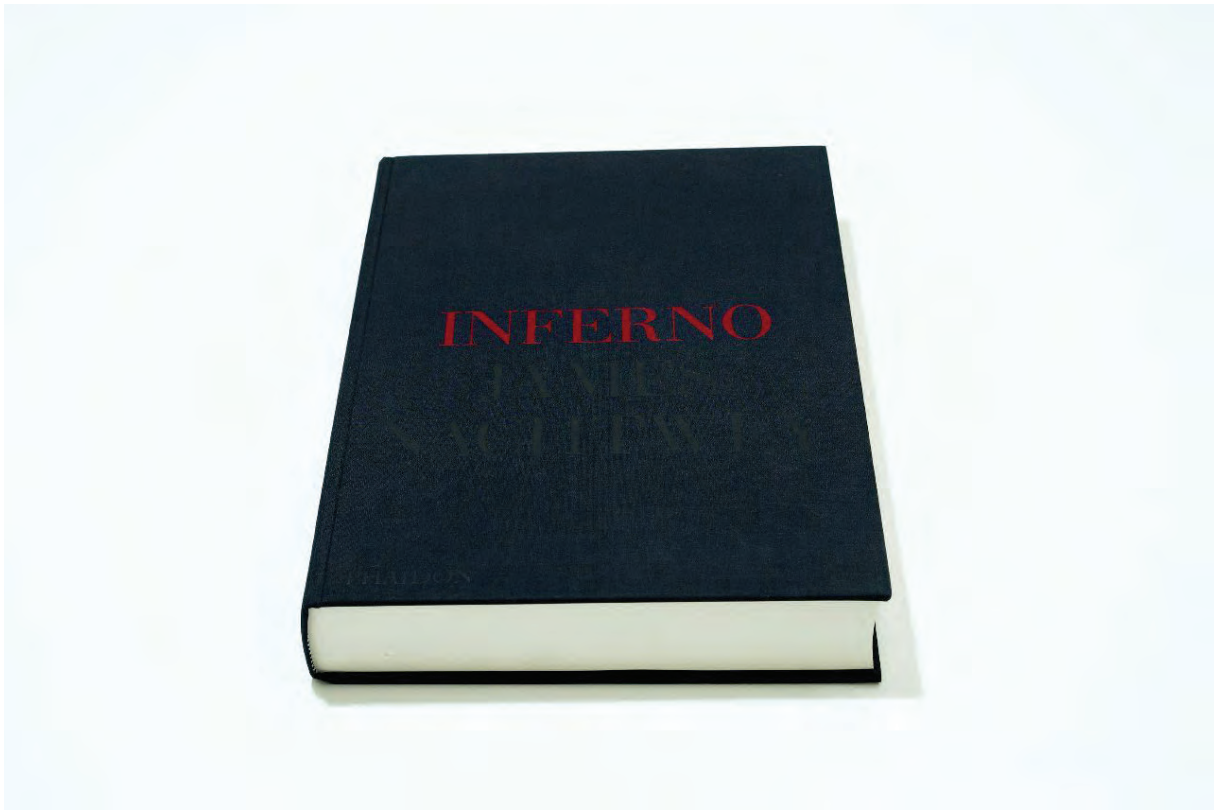
**MY FAVOURITE PHOTOBOOK.....**a concertina book of an imagined/reimagined landscape, created using digital montage which beautifully evokes the spirit of a place that is very special to me.

**Felicty Rea**



Felicity Rea reading *Pandanus*





Inferno by James Nachtwey

I DON'T LIKE THIS BOOK. IT'S ACTUALLY VERY DISTURBING but it is such an important book. *Inferno*, and the images it holds, need to be seen, especially in our lucky country where we prefer to remain ignorant about horrific events in other parts of the world.

The book weighs 5kg, and it's symbolic of the enormity of the emotion you feel as you move through the pages.

*Inferno* proves the power of images to change people's hearts and minds. When Nachtwey's images of the 1992 Somalian famine were published in *The New York Times*, they made the world take notice and the Red Cross credits him with saving 1.5 million lives. That's an incredible impact.

**Libby Jeffery**





**Libby Jeffery** reading *Inferno*



Adam Broomberg & Oliver Chanarin.  
Co-published by Steidl and Photoworks in 2007.

I WAS FIRST INTRODUCED TO *FIG.* when I was a photography student. Even though I have purchased many photobooks since that time it remains my favourite. It is a book I continue to return to time and time again; with each viewing I feel I learn something new. Through its deconstruction and critique of photography, colonial power, collecting, anthropology and museum practices *Fig.* exploded my perceptions of what a photobook was and could be. As a student, it opened my mind to the possibility of a conceptual photobook, something that delved deeper into an idea than the coffee table books I'd been looking at up until that point.

The spread featured in my photobook portrait shows a box labelled "101059. Human". The caption under the photograph reads:

"Fig. 29 Acid Free Archival Box, Booth Museum, Brighton, UK"

On the facing page:

"Hundreds of skeletons and other body parts held in museum collections in Britain have been sent back to where they were originally taken from and ceremonially buried."

**Kate Golding**



Kate Golding reading *Fig*





ONE OF MY FAVOURITE PHOTOBOOKS is by Charlie Waite, *50 Landscapes*. I am always inspired by the simple compositions which underscore images with power. Symmetry, design and strong graphics often are found within his thought provoking landscapes.

**Tony Hewitt**



**Tony Hewitt** reading *Landscape*



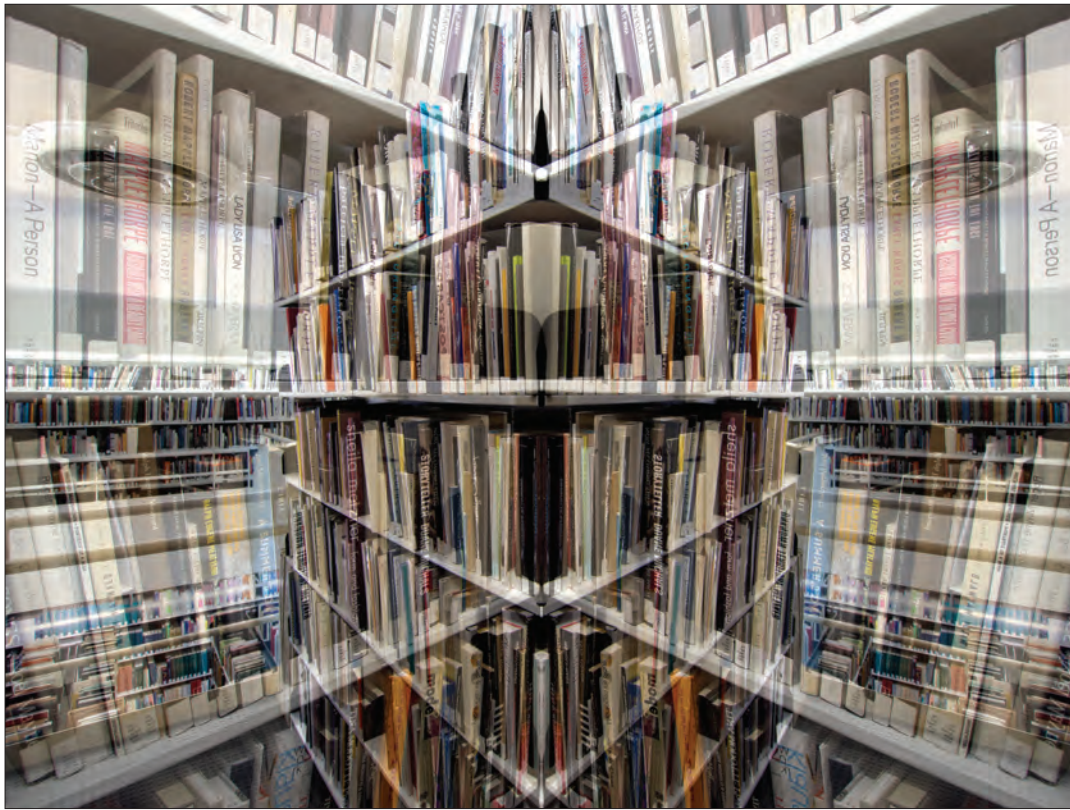
TOO HARD TO SELECT MY FAVOURITE – but they are all quite old. Older than me...

**Sandy Barrie**





**Sandy Barrie** reading *Fox Talbot's essay, Art Union Journal, 1 June 1846*



WHEN I COME TO THINK ABOUT MY FAVOURITE PHOTOBOOK I become confronted initially with the need to review a lifetime connection with books. I pause to consider the content of what I would consider seminal books and those book's context within other books and my link with them.

I've come to realise that I'm interested in the plural 'books' rather than the singular 'book'. Maybe that's why I'm drawn to libraries, firstly my own tumble of tomes and then places of massed concentration of books amounting to measurements that can only be made in tonnes.

In Walter Benjamin's essay 'Unpacking my library' he talks about the idea of possession as being an important driver for those who collect books. Having read every book in one's collection is not as important as the knowledge that the book is owned and possessed. Importantly held in the hand and placed on the shelf with others.

I like to hold, to open and to read a book. I like to turn the pages and encounter the tactile experience of the object and observe the visual the design considerations of its making. I like to engage with the narrative. I like to see a range of books by a particular author – better still, every book. I like to consider the life of the photographer who made the book and their challenges for financial reward balanced by their creative freedom. I like to consider the provenance of the book – where it has been, the journey it took to come to my hand – previous owners, marginalia and stuff that may fall out between the pages.

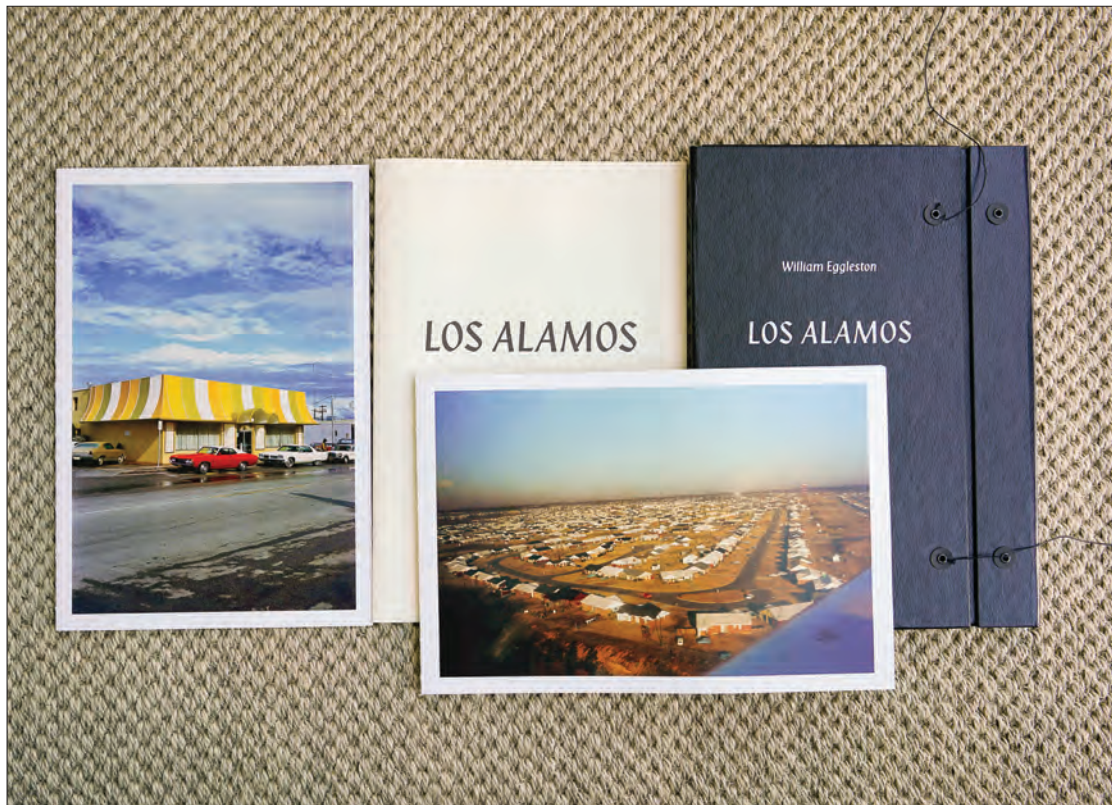
I have no favourite book – they are all my favourites...

**Doug Spowart**





**Doug Spowart** reading in the *Research Library* at the **NGA**



MY FAVOURITE PHOTO BOOK WAS CREATED BY WILLIAM EGGLESTON, *Los Alamos*, and was published as part of the exhibition of same name at the Gagosian Gallery Beverly Hills in 2012.

I was introduced to Eggleston's work by Daniel Cabrera (Danicabs) in an attempt to encourage me away from the black and white world I had been in for the last 25 years, and enter the world of colour in my photography, and from the moment I saw his colour work I have been hooked.

The book itself is a mixture of hand stitched folios and essays by his son William Eggleston III and Mark Holborn, but it is the images that get my attention, the words are almost a distraction that take away from instinctive arrangement of colour and shape. I get lost in the images and every time I put the book down I am inspired to pick up my camera and walk out the door.

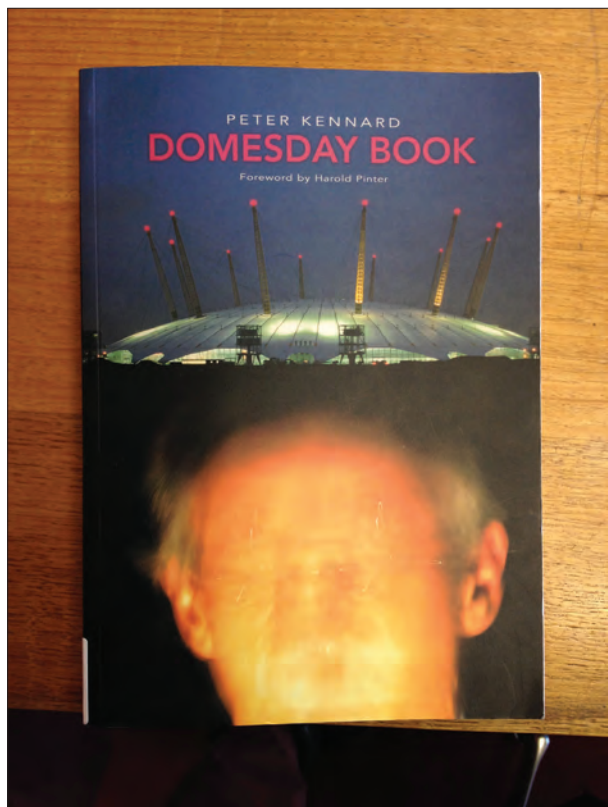
**Daniel Groneberg**





Daniel Groneberg reading *Los Alamos*





PETER KENNARD'S *DOMESDAY BOOK* has a particular significance for me not only for its layers of meaning and multiple 'readings' but also for its comment on photography and the photomontage at the beginning of the new millennium.

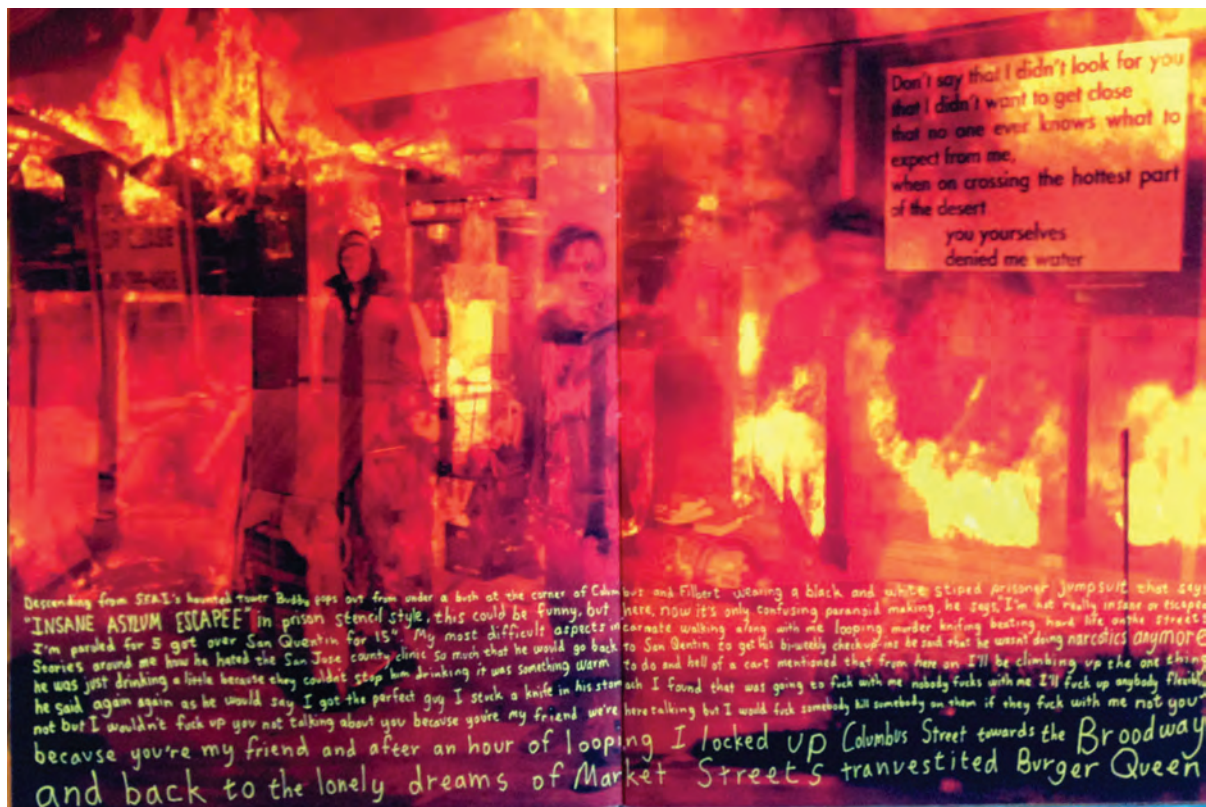
The flow of the poetic text alongside powerful and evocative black and white photomontages engenders new meanings each time I sit to read. In the space of the National Gallery of Australia's Research Library, one feels connected with the unique, the intimate and the monumental of the history of art. It is a privilege to have private research time within this great institution where I am able to read such a seminal photobook from UK artist Peter Kennard.

**Victoria Cooper**



Victoria Cooper reading *Domesday Book*





I LOVE MY STREET OUR STREET BOOK BECAUSE it was the result of a collaboration with hundreds of people and really exemplifies the book as a place for both interdisciplinary and social practice.

It's a performance based photo-art book in an oversize limited edition of 20 printed in ink jet by artist and publisher Dana Smith of Dana Dana Dana Limited Editions in San Francisco. The book illuminated the historic poetic geography of San Francisco.

The book is part of the huge outpouring of art associated with the 2012 Streetopia Festival in San Francisco.

I live it!!

**Marshall Weber**



Image to come...

**END OF SUBMISSIONS**



The Copyright of the images and texts is retained by the photographers.

Designed by Doug Spowart and Victoria Cooper

