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**SELF-PUBLISHING IN THE DIGITAL AGE:
THE HYBRID PHOTOBOOK**

Exegesis submitted by

DOUGLAS RONALD SPOWART

Graduate Diploma Arts (Visual Art), Monash University (2003)

Master of Photography, Fellow and Honorary Fellow of the
Australian Institute of Professional Photography

in October 2011

with creative work in fulfilment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

in the

**School of Creative Arts
JAMES COOK UNIVERSITY**



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For their generosity, support and willing participation during the process of the work, I wish to express my thanks to the following:

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- **Professor Diana Davis** – Principal Supervisor 2004-2006
- **Professor Dr Stephen Naylor** – Principal Supervisor 2006-2011
- **Ronald McBurnie** – Associate Supervisor

MY MENTORS: FORMAL AND INFORMAL

I have some heroes and heroines who historically have fuelled my interest in making photographs and books. These photographers, artists and bookmakers have rewarded my life and research activities through their book works, commentaries about books and occasionally, through personal conversation. Most importantly these mentors have shaped my work in the book as a personal communiqué. Thank you to:

Victoria Cooper is my life partner and also a photographer and artists' bookmaker. Whilst we work as independent practitioners, our fieldwork, conceptual refinement of work, and production work are often linked by the kinds of discussion that can take place over the breakfast table, driving in the car or walking. Although we conceptualise and resolve our own individual works, at times, our themes and site-specific working methods demand that we collaborate on projects that often conclude in major exhibitions of these individual and collaborative books.

Douglas Holleley, originally an Australian photographer is currently a permanent resident of the United States living in New York State. He has a significant history in Australian Art photography beginning with his trade published photobook *Visions of Australia* (1980). Since the 1980s he has engaged in the production of numerous photobook, artists' book projects, trade and print on demand books. His book on *Digital Book: Design and Publishing* (2001) is a seminal text of the topic. As an early adopter of technology his work and commentaries have influenced my personal conceptual and technical hybrid photobook workflows. Holleley was awarded a PhD for his thesis *Luna Park, the Image of a Funfair* in 1997 by the University of Sydney. The thesis was presented as a CD-ROM presentation of images and texts.



Plate 1. **Doug Spowart** (1953-)
Peter Lyssiotis in his atelier, 2008.

Peter Lyssiotis' political bookwork has been known to me since the 1980s. His work is published in national and international photography and artists' book journals and texts. His use of the photomontage, constructed from images snipped and cut from contemporary magazines, to comment on the society that created them has resonance with aspects of my research. Lyssiotis' use of the photo-narrative combining images and texts greatly informs that part of my practice. During my research we have exchanged communiqués, I have documented and interviewed him in his atelier.

Martin Parr, as a member of the Magnum photo agency, has commanded an international audience in photography and photobook media. His use of the banal, of whimsy and dark humour particularly connects with my own photographic works from the 1980s. Parr is one of the more influential photobook commentators and collectors contributing to seminal texts, interviews and discussions on the subject. Parr is arguably an enigma as he stridently 'protects' the photobook genre as a space for photographers and yet still dabbles in the 'artists' book' as a sideline to his broader photobook publishing ventures.

Ed Ruscha's seminal work in the artists' book/photobook field and his approach to the photograph as 'facts' not to be fetishised as a thing of aesthetic beauty has influenced an approach to my imaging workflow during this project. His bland factual image work and his use of the photodocument in books like the *Royal Road Test* (1969) with other collaborators inspired and informed some of my books.

I first encountered Ed Ruscha's work in an exhibition at the Institute of Modern Art in Market Street, Brisbane in the early 1980s. Seeing *Every building on Sunset Strip* (1962) pinned to the gallery wall was a spark of inspiration that was referenced in my support of my mother, Ruby Spowart's pseudo-panorama *Streetscape* and *Wallscape* works of the late 1980s and early 1990s. *Every Building on the Sunset Strip* (1962), challenged me to extend the image beyond the one or two-page spread in books, and make books that extended into three-dimensional space for many metres.



Plate 2. **Victoria Cooper** (1957-)
The author with Keith A. Smith (right)
and Scott McCarney (centre).

Keith A. Smith is another influential artists' bookmaker with a practice that goes back to the beginnings of the genre in the 1960s. Smith's exploration of the artists' book discipline has created one of the most diverse bodies of work. Apart from making his own books he has always taught the discipline as well as published an impressive 'how-to-do-it' series of books that inform and inspire bookmakers in the conceptual and technical aspects of the medium.

Smith has informed my understanding of the use of text in books, book structures, their design and assembly and the opportunities provided by introduction of computers into the self-publishing discipline. Most importantly for me was his commentary on the 'reader's experience', of narrative, page-turning, pause and flow influences. In 2006 I attended a workshop with Keith Smith and his partner Scott McCarney (also a significant artists' bookmaker), at Studio West End, Brisbane.

Alec Soth represents the emerging breed of photobook creators that connect a practice in traditional photobook forms with new and emerging artists' book informed publishing strategies. With his recently established Wordpress Blog, entitled *Little Brown Mushroom* (LBM), he has created a meeting place and a clearing-house for discussion around all kinds of contemporary photoimaging. Through LBM he publishes small format, limited edition, zine-like and Ruscha-esque democratic multiple booklets by major photographers including his own work.

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- Julie Barratt
- Dr Michael Coyne
- Wim de Vos
- John Elliott
- Dr Felicity Rea
- Robert Hirsh
- Dr Douglas Holleley
- Alan Loney (writer, publisher and poet)
- Peter Lyssiotis
- Scott McCarney
- Tim Mosely
- Monica Oppen
- Adele Outteridge
- Ian Poole
- Maris Ruis
- Keith A. Smith
- John Williams (artisan bookbinder)

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- Professor Emeritus Des Crawley
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- John Reid – Environmental Study Centre, Australian National University

Douglas Ronald Spowart 18 March 2012

ABSTRACT

Self-publishing in the digital age: The hybrid photobook

The inventor of the positive/negative process for photography, 19th century polymath Henry Fox Talbot, was so enthusiastic about the potential for his discovery that he made a prediction for a future where, 'Every man [would be] his own printer and publisher' (Talbot 1839:HS/17/289). Now, 170 years on, Fox Talbot's prediction is being realised.

From the beginning of the process the value of the photographic image as a form of communication was instantly recognised, and photographs became a necessary and popular addition to books. The design and production of these books was usually overseen by the entrepreneurial and editorial control of a publisher. Book publishing required a raft of specialist tasks to be carried out under the control of production teams. This complicated structure usually alienated photographers from engaging in their own publishing ventures. Over time the book, consisting mainly of photographs, became known as the *photobook* and developed into an institutionalised form that was suited to the publisher's production methods, design styles, workflows and the niche clientele that they sought to satisfy.

With the arrival of the digital age the gate-keeping bureaucracy of these publishing and printing industries have been swept aside. Now the photographer can totally self-publish their own books as they have access and control over a host of digital technologies that have simplified the process. These include: digital capture, computer-based software for image enhancement and book design, inkjet printers and double-sided printing papers, online print-on-demand services that include design, marketing and sales capabilities.

This exegesis seeks to address the limited scholarship on the discipline and to review the conceptualisation, design and production of the photobook as a communicative device in the digital age. This discussion is focused on the opportunity provided by users of these emergent technologies to break from the design and narrative norms of the traditional photobook. Of particular interest in this research is the role that the artists' book discipline can play in informing the photographer as author, publisher and printer in the creation of contemporary photobooks.

This research melds emergent digital technologies with the artists' book discipline and the author's concepts and workflows to establish the idea of a *hybrid* photobook. In doing so this exegesis creates a space for photographers to fulfill the Fox Talbot prediction of 'Every man [being] his own printer and publisher'.

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CHAPTER ONE

Introduction



Plate 3. **Victoria Cooper** (1957 -)
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Over the last ten years the photobook has grown from a specialist activity pursued by few professional photographers into what is emerging as one of the most democratic forms of personal expression. Digital technology in the form of image capture, desktop home publishing/printing and on-line publishing services, have placed the photobook into the hands of the amateur and the professional photographer alike.

The value and importance of the personal story and its need to be preserved and told is central to the photobook's emergence. Although photographers also employ gallery exhibition and online virtual technologies as vehicles for communicating and telling their stories, they are increasingly accessing the form of the physical book as a reliable repository to hold and preserve narrative.

The traditional book with photographs is quite austere; it has usually taken on the form of a picture book or an album where the pages of images resemble an exhibition catalogue. This has become the dominant form and outcome for the photobook, a clone that persists and controls the genre. However, a book, its content and structure, as well as the communication that it can provide can be so much more.

For over one hundred years artists have made books of a handmade bespoke nature. An awareness of the depth of creativity, innovation and expression that these makers of artists' books¹ have accomplished offers the photographer an opportunity to break free from the pervading paradigm and transform their self-published products. Through an understanding of these freedoms and their application the photographer can exceed the basic creative form that pervades the discipline today.

1 The form of this term *Artists' Book* or *Artist's Book* are used interchangeably in different areas of practice. I have chosen to use the predominant Australian term *Artists' Book* in this exegesis.

This exegesis gives context to the work and provides a narrative of my research and workflow in the investigation of these issues. Contained within the discussion and the resulting books is a significant account addressing the question of how interdisciplinary activity, scholarship and practice can advance the form of the hybrid artists' book photobook as a vehicle for self-publishing in the 21st century and beyond.

1.1 The work I have completed

I have been working with photography for over 45 years. For me to photograph is to be an observer. Being an observer and photographer within the moment nourishes a heightened experience of being — of being alive. To photograph then is to participate in, and embrace life. My interest and connection with the photobook² as my teacher mentor and master goes to the very beginnings of my conscious being. I have read, bought, collected, loaned books and, on occasion, not given back books because they were special to me. These books have informed my need for technical information, my desire for inspiration and my passion to see the world and its wonders beyond my own physical or direct experience. The book of photographs, despite being generated through the myopic view of the photographer's frame and the applied photo technique, excites me regardless of their origin in fiction or fact.

As I entered into this current PhD study, I was driven by the desire to investigate the idea of the digital book as a totally self-published communiqué. I sought out areas where book publishing was something that I could have total control over, be handmade and bespoke, and not reflect the slick product values of the high volume trade published book. I sought an alternative publishing paradigm that led me to crossing-over from the pure photography discipline to that of the *artist* and the *artists' book* field. Here, conceptual workflows, book construction forms, the melding of text and images and embedded narrative inspired new approaches to my work.

To realise the new photobook publishing possibilities I was envisioning, I embraced the emerging digital technologies in capture, file processing and enhancement, output technologies and print media. What resulted was the development of a melded artists' book/photobook. The work undertaken in my research and artwork production provides evidence of the application of my findings in the melding of photograph and the book as storytelling device through the framework of the artists' book into the photobook hybrid. In the creation of this photobook hybrid I have developed an understanding of a future direction for the photobook that could enable the discipline to break from the constraints of its predominately trade/publisher controlled form and pass into a democratic communication form.

2 In this context the *photobook* covers monographs, themed publications and photographic essays.

1.2 Exegesis structure

In Chapter Two of this exegesis I will address the context for the research including: why photobooks influence and inspire photographers, the history of the photobook genre, the trade photobook, the growth of the photobook within contemporary society, the limiting nature of the tradition of the photobook, the impact of digital imaging, and where new ideas in book design come from. I will propose that the artists' book discipline is a worthy discipline for photobook makers to investigate the artists' book discipline for ideas that may lead to the development of a hybrid photobook.

Chapter Three will describe the organisation of the research including a discussion on the search for relevant methodologies and the personal methodology that was developed to advance the research process. Covered also is a commentary on concepts of how I work as an artist, researcher and teacher applying the concept of the rhizome and an approach to the exegesis development employing a strategy of 'questionettes'.

Chapter Four will address the factors which inform and facilitate the development of the hybrid photobook. These salient points will be presented as a discussion around factors which have influenced, informed and directed my research into the hybrid photobook. This discussion will include an analysis of the photobook process, the book in its making as an actant and the haptic nature of the book. Issues pertaining to how the photobook narrative can be extended including consideration of the photo essay and the book as cinematic experience. I will report on the photobook as a tool for social and political commentary, typographical opportunities and the nature of the author/reader interstitial space.

In Chapter Five I will review the application of my methodologies, my practice as an artist and what I have found are the salient issues of the hybrid photobook to produce artworks that express the research and investigation of the topic. This analysis will conclude with a discussion on the book, *Borderlines* that serves as an exemplar of the research.

The conclusion to the exegesis in Chapter Six will enable a reflection on the research undertaken, the workflow and its products. Significant to the project will be my commentary on this, now democratised, process and my engagement with the new conceptual space of the self-created and published book. The imperative for this research is highlighted by Darius D. Himes and Mary Virginia Swanson in their recently released book *Publish Your Photography Book* (2011) in which they state that while photographers want to access new technologies and opportunities for publishing their own books, '... few have more than a limited grasp of the component parts of a book, an understanding of what they want to express, or the know-how to get a book published.' (Himes & Swanson 2011:flyleaf)

In publishing this thesis I believe I will be contributing to an emerging knowledge base of local and international interest to the discipline of the photobook. In doing so, the thesis may address some of the neglect for which Martin Parr 'holds academics and historians culpable ...' (Parr in Lane 2006:16)

My research into the photobook will also signify my exploration of what Curator May Castleberry describes as a 'large and profoundly satisfying territory' (Castleberry in Roth, 2001:107) and contribute to averting her prediction and concern that photographic books, '... won't be read unless they are seen — exhibited, reprinted, and celebrated as the major works they are.' (Castleberry 2001:107)

1.3 My question

The emerging photobook discipline is driven by digital technology and the rise of self-publishing: how can its continued development be informed by characteristics of the artists' book discipline?

1.4 Aims: How I intend to carry out the research

- 1 To review the emerging photobook discipline and employ the contributing synergies of digital technologies and self-publishing to create personal narratives.
- 2 To identify salient issues for the potential for the author/publisher/producer workflow of the artists' book discipline to inform the continued development of the photobook.
- 3 To produce a series of hybrid photobooks/artists' books employing contemporary and emergent photographic, digital imaging, design and output based on the research in (1) and (2).

CHAPTER TWO

Context for the Research

2.1 Why photobooks

In photography the book of images, and sometimes images and text, is a well-accepted aspect of the discipline. Books with photographs in them are made from all kinds of image sources for all kinds of communicative purposes. They can be instruction books, historical documents for truth or propaganda; they can be collections of landscapes, nudes or star patterns, portraits of celebrity as well as the social documents of everyday life. Photographs in books can be based on personal issues, monographs of life's work or the collected works as a published catalogue of an exhibition. Books of photographs can, at times be inspirational, provocative, insightful, and informative. Books of photographs can be simultaneously an art medium and a mass communication medium.

In recent years however a term has emerged that attempts to define a particular kind of photography book that has special characteristics and abilities that set it outside the milieu. It is referred to as the *photobook*. A definition for the photobook can be found in the seminal text *The Photobook: A History volume 1 (2004)* by Martin Parr and Gerry Badger. They define the photobook as being 'a book — with or without text — where the work's primary message is carried by photographs' (Parr & Badger 2004:6).

Parr and Badger go on to specify other characteristics of the photobook that they used for the collation of the two volumes covering some four hundred books by quoting photographer, collector and photobook maker John Gossage who states:

Firstly, it should contain great work. Secondly, it should make that work function as a concise world within the book itself. Thirdly, it should have a design that complements what is being dealt with. And finally, it should deal with content that sustains an ongoing interest. (Badger 2004:7)

Andrew Roth, editor of *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century* (Roth 2001) makes a more detailed description of a photobook's characteristics in the introduction of the book.

Foremost, the book had to be a thoroughly considered production; the content, the *mise-en-page*, choice of paper stock, reproduction quality, text, typeface, binding, jacket design, scale — all of these elements had to blend together to fit naturally within the whole. Each publication had to embody originality and, ultimately, be a thing of beauty, a work of art. Secondly was my concern for the specific photographer or the historical significance and impact of the work. In all but a few instances, I have focused on monographs that the artists had an active role in producing. I was also generally drawn to publications in which the photographs were meant to be seen in book form. In other words, not books that are merely a place to exhibit images but books whose images were destined to be seen printed in ink and bound between covers. (Roth 2001:1)

Importantly the photobook is a total communication package in which the whole production culminates in what Dutch photography critic Ralph Prins describes as being a '... dramatic event called a book.' (Parr & Badger 2004:7)

2.1.1 Photobooks that influence and inspire

Photography and the book were just meant for each other; they always have been. It's the perfect medium for photography: it's printed, it's reproducible and it travels well. (Parr in Lane 2006:15)

The fact photography and the photobook are 'meant for each other' is emerging in a new wave of photographic history literature, as photobooks provide an alternative view of the history and the practice of photography. Hasse Persson, in an essay in one of the seminal references on the photobook, *The Open Book* states succinctly, 'The history of the photographic medium is inextricably linked with the photographic book.' (Persson 2005:421)

Photobooks are familiar objects to photographers, not just the idea of the images and turning pages but also the tangible 'feel' of the object, aspects of the materials of manufacture, design and typographic enhancements. It could be reasonable to expect that photographers have favourite books or those that moved them and perhaps even inspired them to become photographers in the first place. In January 2010 a posting by Charlie on a blogsite attached to photographer and photobook maker Alec Soth's *Little Brown Mushroom* Wordpress mused on the thought of how photographers are moved or inspired by seeing photobooks. To get some answers to his proposition, Charlie approached photographers asking the following question: 'What was the first photo book that you can remember buying or seeing that really had a strong affect on you?' (Charlie 2010) Documentary photographer Larry Fink's response was:

Henri Cartier-Bresson, "The Decisive Moment" which was given to me by my very visually hip parents was the knock your socks off experience of my young life ... by the way, Bresson's work continues to be an elixir for my classicist heart. The work inspired me in so far as its direct calibration within the clock of chance ... it also held fire in so far that he was interested in every aspect of life and that his ability to intellectually organize and emotionally penetrate all within the same instant was a divine inspiration what more can be said he opened my eyes to being alive and my mind to the obsession of being a subjective/objective chronicler of all things which mattered. (in Charlie 2010)

Over the next few months, Charlie posted a further 8 responses and blog members commented extensively of the books discussed and included their own 'first book' experiences.

The important position that photographers place on the photobook is indeed a profound and demanding one. *Magnum* photographer and photobook collector Martin Parr attests to the influence that photobooks had on his own practice. He states that:

I'm a photographer and I need to inform myself about what's going on in the world photographically. Books have taught me more about photography and photographers than anything else I can think of.' (Parr in Badger 2003:54)

Parr adds, 'I like the idea that you have a book which is a time capsule of ideas as well as just the images inside it.' (Parr in Badger 2003:64)

Confirming Parr's need for books the publishing house *Aperture*, a significant player in the presentation of contemporary and historical photographic essays and monographs, enshrines in the organization's credo that photographers have a profound need to share their works with their peers. They state:

Every photographer who is a master of his [sic] medium has evolved a philosophy from such experiences; and whether we agree or not, his thoughts act like a catalyst upon our own — he has contributed to dynamic ideas of our time. Only rarely do such concepts get written down clearly and in a form where photographers scattered all over the earth may see and look at the photographs that are the ultimate expression. (in Craven 2002:13)

While photographers have an obvious and profound interest in the photobook Dewi Lewis considers the market for photobooks to be extremely limited. He identifies that photographers themselves are the largest purchasers of photobooks. What is perhaps most evident is that whilst photographers may publish their works for a broad market they specifically target their peers. In what may seem a publishing parallel Pauline Rafferty (Rafferty 2009) describes this concept in a paper in the *International Journal of the Book* where she investigates the 'generic novel', specifically those relating to the *Troubles* in Northern Ireland, where a relationship exists between the author as consumer and the author as producer in popular culture. She comments that:

The method rests on the view that in the area of popular culture producers of generic novels are themselves, at some level, already consumers of the generic novels. In popular culture consumption is always a pre-requisite of production and the writers of popular culture novels are always, at some level, the readers of popular culture novels. (Rafferty 2009:77)

Photographers may make photobooks for a niche audience however, on occasion, they may publish books that may appeal to a wider audience. Photographers such as Helmut Newton have targeted themes such as erotica. The most adventurous is the 30-kilogram *Sumo* (2000) published by Taschen,³ the book came with a designer 'hands-free' easel to display and view the book. The natural environment has presented another successful photobook theme of broad interest exploited by photographers like Peter Dombrovskis (1945 -1996), Peter Lik (1959 -) and John Sexton (1953 -).

Another clientele for photobooks is the emergence over the last ten years of the specialist photobook collector. In his 2003 book *Collecting Photography* Gerry Badger makes reference to this phenomena by stating that,

3 Nick Foulkes reports in Newsweek magazine that the Tashen, 'imprint has become synonymous with glamorous, often erotic, high-end books. He adds that, "sex" books may be among Taschen's best-known products.' (Foulkes 2009)

Certainly, there is a collecting vogue and a strong market for the photobook and some — in their first editions — now command prices commensurate with prints, even books printed as recently as the 1960s and 70s. (Badger 2003:48-9)

2.1.2 The un-book-like photographic print

Working against the notion of the photograph and the book is the idea that the product of photography, the photograph is an un-book-like object. The photographic print is an end point for so many personal purposes for which it is made: for framing, to be inserted in a wallet or a scrapbook, as a keepsake loose in a drawer. A photographic print is an object of special and specific values; it is made of paper, most prints are 10x16cm although some may exist in sizes up to 40x50cm and larger. They are, in the vernacular form, unique objects although a few may be multiples. They are fragile and affected by physical wear and abuse, fungal attack and immersion in any fluid.

In its public, commercial or communicative role, a photograph is an aide to manufacture for the graphic arts printing industry. It will be scanned and sized and passed through processes that enable the image to be printed using inks either a monochrome black or in cyan, magenta, yellow or black (CMYK) for colour. A print entering the photomechanical reproduction workflow can be mass-produced for high volume dissemination.

Many claim the photographic image is destined to be printed on a page in a book. The great photodocumentary photographer Henri Cartier-Bresson when interviewed for *Le Monde* late in his career said that: 'The wall is for paintings; photographs belong in books.' (cited in Metelerkamp circa 2004:4) Indeed the general public and photographers are more attune to the photograph as ink printed on a page rather than seeing the real gelatin silver or type C colour print. For the viewer, the history as well as the contemporary nature of the art of photography is perceived through the inked image on paper and the vagaries of production quality rather than print originals as is the case with Robert Frank's *The Americans* (1959) [Plate 4].



Plate 4. **Robert Frank**
born 1924 Switzerland
The Americans / Robert Frank ; introd.
by Jack Kerouac
Millerton, N.Y.: Aperture, c1978
Collection: National Gallery of
Australia, Research Library call no.
TR647.F73F73.

2.1.3 Telling a story: a picture, an exhibition or a book

A picture may be worth the proverbial one thousand words but photography and communication are rarely about a single image, or for that matter, just a thousand words. To extend the potential for narrative communication, the photograph may need to be connected to other photographs or even text/s. Douglas Holleley (2009) states in his introduction to the book *Photo-Editing and Presentation*,

It is only when images begin to accumulate and are contextualized within a narrative, series or sequence (or perhaps some form of text) that their message becomes accessible and intelligible. (Holleley 2009:1)

Images collected in the form described by Holleley occur in two specific contexts: that of the exhibition and the book. Both these presentation forms are part of the repertoire of the contemporary photographer. However a few hundred or a thousand visitors may see the exhibition over the short display period. Although the catalogue for an exhibition may function as a record of the exhibition, it cannot fully transfer the curatorial experience — it is not the same as *being in* the exhibition space. A considered photobook, on the other hand, *is* the device through which the experience is carried. Additionally a book may be viewed by thousands over its physical life and books in archives or libraries extend the possible viewing of the book for hundreds of years. The photobook then, has significant benefit over the exhibition, and its catalogue, as a method for telling stories and is therefore highly regarded by photographers as the ultimate repository for their ideas and images.

2.1.4. Photographers and their need for a book

To engage in photography today requires the photographer to have their images in books: Irving Penn, the celebrated fashion and advertising photographer states, ‘... for the modern photographer the end product of his efforts is the printed page, not the photographic print.’ (Charlesworth & Kruger 2003) Every photograph may be a single image but photographers do assemble, organise and present groups and sets of images that may find their way into albums, exhibitions and books. The following references give an extended rationale for the need that photographers have in wanting to join their photobook peers in publishing their works in book form. Book publisher Dewi Lewis exclaims: ‘I have yet to meet a photographer who doesn’t want to see their work in book form.’ (Lewis & Ward 1992:7)

From photobook commentators and publishers of the book *Publish Your Photography Book*, Darius Himes and May Virginia Swanson state,

It almost goes without saying that every photographer wants a book of his or her work. It’s a major milestone, an indicator of success and recognition,

and a chance to place a selection of one's work in the hands of hundreds, if not thousands, of people. Plus it is just plain exciting to hold a book of your photographs! (Himes & Swanson 2011:26)

Robert Adams, photographer, photobook maker and writer in the book *Why people photograph*, makes the statement,

I know of no first-rate photographer who has come of age in the past twenty-five years who has found the audience that he or she deserves without publishing such a book. (Adams 1994:44-5)

Mike Johnston writing in *Camera & Darkroom* magazine about how to go about *Building a Library of Photography Books - Part IIb: Contemporary Monographs*,

Photography in ink is still easily the medium's most influential guise. But with the demise of the great picture magazines, and the increasing hegemony of mere commercial concerns in the usage of photography elsewhere, the photographic book (ideally augmented by a travelling exhibit) has become perhaps the single most important forum by which serious photographers share their work with the photographic community and the world at large — not to mention posterity. (Johnston 1992:64)

Other reasons why photographers want their work in books relates to the status and career-based recognition that book publishing provides. In his essay *The Photographer, the Publisher, and the Photographer's Book* Peter Metelerkamp provides one of the key drivers for why photographers want their works in books. He states that:

the publication of photographs in a monograph has traditionally been the means to signal seriousness and weight, and to make a claim for membership of the company of 'significant' photographers. (Metelerkamp circa 2004:4)

2.2 Books and photography

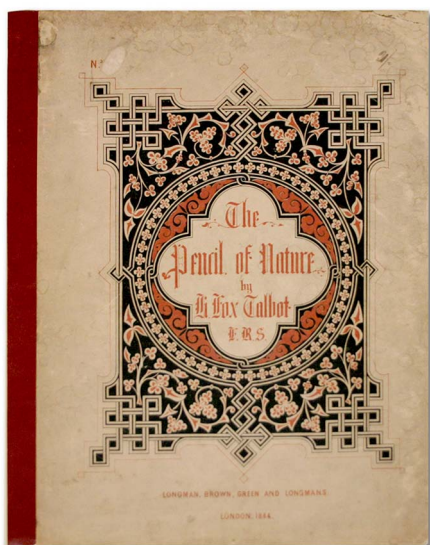


Plate 5. **William Henry Fox Talbot**
1800 Great Britain —1877
Nicholas Henneman
1813 Great Britain —1875
The Pencil of Nature, cover (1844). A book comprising seventy pages of text, title page, cover and twenty-four calotypes salt prints, letterpress
Collection: National Gallery of Australia
(Accession No: NGA 83.3157.1-24)
Purchased 1983.

2.2.1 Historical links

The history of photography is linked with the history of the photobook and publishing. Some of the earliest experiments in photography by Hércules Florence (1804 -1879), Nicéphore Niépce (1765-1833) and Henry Fox Talbot (1800-1877) attempted to develop methods by which text or designs could be copied or printed: capturing camera obscura images from life was an additional spin off.

The public announcements of the discovery of photography took place in 1839 and within four years the first photographically illustrated books had emerged. One of the earliest photographic books was *Photographs of British Algae: Cyanotype Impressions* (1843 - 53) by Anna Atkins (1797 - 1871) and was a scientific identification document, illustrated by the cyanotype (Blue print) process.⁴ Inventor of the negative/positive photographic process Henry Fox Talbot's serialised book *Pencil of Nature* (1843 - 46) [Plate 5] consisted of example photographs and essays on the application of his Talbotype (calotype) photoimaging process.

Photobooks as a genre of the publishing industry flourished in the myriad of ways that the photographic image could operate as a storyteller, a precise document of truth, a device to entertain and, at times, also be a carrier of propaganda. Early photography bookworks consisted of travel, geographical, trade catalogues, scientific and ethnographic documentation and were based on commission as part of a mercantile process.

In 2008 the National Gallery of Australia presented the exhibition *Picturing Paradise*, which featured historical photographs from the Pacific region. A major feature of the exhibition's curation was the inclusion of photograph albums from this era within the exhibition space. These large, and often ornately decorated tomes, presented a view not only of the subjects portrayed but also of the heroic nature of the travel photography of this time. Photographers travelled by boat, camel, donkey and native bearer to the ends of the earth and when they got there they set up their complex camera contraptions and chemical concoctions and made photographs. Carol Armstrong (1998) notes in her book *Scenes in a library: reading the photograph in the book 1843 - 1875* that, 'The place photograph ... quickly became the kind of photograph most immediately and widely assimilated into the book trade and the publication industry.' (Armstrong 1998:277)

Commercial demand for the photographic travel album flourished to satisfy what Françoise Heilbrun (1998) describes as the, 'lure of the exotic, a prevailing taste for the picturesque, colonial expansion, and the growth of tourism' (Heilbrun 1998:149). In a few decades an immense number of countries were photographically portrayed in every aspect from the geographic to the flora and fauna and the ethnographic.

4 Atkins' book is often not considered a photographic book as the images were, in effect, photograms made directly on the paper that were subsequently assembled as a book — no camera was employed for the image making.

Noteworthy photographers of this genre included: Francis Frith (1822 - 1898), Alinari Studios (1852 - 1930), James Valentine (1815 -1880), John Thompson (1837 -1921), Carleton E. Watkins (1828 -1916) and Captain Linnaeus Tripe (1822 -1902). In a way these albums inspired the creation of interest in stereographic images, personal albums and scrapbooks that became Victorian fads. However it would be some time before the photograph could be reproduced alongside texts and graphics directly on the page.

2.2.2 Photomechanical reproduction

In these early photobooks the photograph and the page were two separate media that were connected through glue and adhesives. The cost of using real photographs in books prohibited their wide acceptance within book publishing except for specialised premier editions such as Josiah Dwight Whitney's *The Yosemite Book* (1869). Whitney's book featured 28 original photographs by Carleton E. Watkins. 250 copies of the book were produced representing a significant photographic print production enterprise.

Whilst experiments in printing photographs directly onto printing plates were conducted as early as 1852 by Henry Fox Talbot, processes that yielded satisfactory results were not a commercial reality until to 1880s. Early photomechanical print processes required a significant degree of technical skill and ability if high quality reproductions were important. Even so the exact reproduction of the photograph's quality of tone and clarity was not realised. The specialised and mechanical nature of printing and its connection to mass communication and commerce meant that photographers rarely created personal works.

2.2.3 The growth of the photographer's book

Many photographers produced bodies of work that followed a theme or subject matter that was of a more personal motivation. Some of these were overtly personal documentary manifestos like Peter Henry Emerson's (1856 -1956) *Life and Landscape on the Norfolk Broads* (1886) or related to political or social engineering issues such as Jacob A. Riis' (1849 -1914) *How the Other Half Lives: Studies Among the Tenements of New York* (1890) and Lewis W. Hine's (1874 -1940) 1932 book *Men at Work: Photographic Studies of Modern Men and Machines*. The recognition that the photograph in book form could be a powerful information carrier into the mass media arena inspired many photographers to seek having their works published.

By the mid twentieth century the genre had become an accepted part of photographic practice. The heroines and heroes of photography such as Henri Cartier-Bresson (1908 - 2004), Walker Evans (1903 -1975), Weegee *a.k.a.* Arthur Fellig (1899 -1968), Robert Frank (1924 -) and Dorothea Lange (1895 -1965) created bodies of work that were to become acclaimed publications.

2.3 Making a book

2.3.1 The trade published photobook

From the beginnings of photography each subsequent advance in the image-making process was matched by advances in photomechanical reproduction—making for a happy marriage of technologies. The trade-published photobook was the progeny of this union. Always the making of a book was a commercial project of high production values.⁵ Additionally no trade-publishing project can exist without the expectation that a viable market exists for the book. As such specialist publishing houses underwrote the costs associated with the production and marketing of books although a small number of books may come under the self-published tag of vanity publishing. Publishing a book is therefore a big business that has always required a team of design and production specialists, large-scale printery and binding equipment and marketing and sales facilities to make the final product a success.

The trade-publishing environment is not suited to most photographers as the limited market; small production runs and costs to produce a book are beyond their capabilities. That is not to say that some photographers have established successful photobook publishing ventures or partnerships within the broader publishing arena. In Australia Frank Hurley (1885 -1962) is an exemplar from an historical perspective that worked for a number of publishers including John Sands. Today, Peter Dombrovskis (1945 -1996), Ken Duncan (1954 -), Peter Lik (1959 -) and Steve Parish (1945 -) are the champions. For them however, publishing for the mass market necessitates the production of a varied range of pictorial products from the quintessential coffee table book to travel postcards, calendars, posters, note cards, diaries and limited edition prints.

Many photographers overcome the access to technology issues by working in the printing industry and gaining opportunity to print their own as Ed Ruscha did with books like *Twenty-six Gasoline Stations* (1963). In Australia Peter Lyssiotis achieved this with the *Journey of a Wise Electron* (1981) and other books by participating in a co-operative that accessed a commercial printing press during down time or on weekends. But these access points were not available for everyone who wanted to publish a book.

5 Even Henry Fox Talbot had to create a business, the *Talbotype Manufacturing Establishment* in Reading, to print the thousands of calotypes required to illustrate *The Pencil of Nature* book.

2.3.2 Making your own photobook

To make their own books some photographers pursue handmade techniques akin to the photographic albums of 100 years ago. They dry-mount photographic prints to archival papers, simple covers attached and annotations made where necessary. These simple productions lack the slickness of the commercial product but none-the-less enable limited print runs of a few copies. Sunshine coast photographer Maris Ruis has for decades made his own books for a limited circle of friends and interested parties. Other photographers print images on photographic paper and allow large white borders of photo paper around the image. These individual prints, or pages, can be either contained in a clamshell or box, or even bound using standard book binding techniques. War photographer Tim Page's *'Nam: Boxed set* (2003) from the collection of Griffith Artworks is an exemplar of the single sheet presentation style.

While these production options make it possible for book-like publications to be made, their handmade and bespoke nature is not what most photographers want. They want something that looks like and feels like the books that have inspired them. Sean Perry, photographer and photobook publisher states that,

I've had mentors, but my inspiration comes first and foremost from photobooks. To make something like the monographs I greatly admire ... was a marker for me to work creatively toward. (Perry 2011:180)

2.3.3 The design tradition of the photobook

Whilst we may define books by photographers as photographic books and photobooks, the discipline has a myriad of products including: monographs, themed or project based publications, exhibition catalogues of minor and major magnitudes, photo history tomes and 'collected works' compiled from collections and archives. The photobook as a genre has its own intrinsic *look* and *feel* and these form a tradition that is the reference for all who publish or aspire to publish. And despite there being a diverse opportunity for the design of the photobook many forms of the book take on a similar appearance.

With respect to the monograph aspect of the photobook, graphic designer and design writer Adrian Shaughnessy (2004) reports in the graphic design journal *Eye* that,

The photographic monograph is a surprising standardised product: they tend to look the same; layouts are repetitive and predictable; typography is at best pedestrian, and often downright bad. (Shaughnessy 2004:38)

In his article Shaughnessy presents a perplexed view of the standardised nature of the photographic monograph. He wonders why graphic designers, who are those responsible for the trade published book's design, fail when they come 'to create disciplined arrangements of pictures and texts on a page'. (Shaughnessy

2004:38) Later in the article he suggests that: 'Perhaps the reason that the design of photographic books has not changed much in the past 150 years is that the traditional monograph has achieved a sort of visual ergonomic perfection'. (Shaughnessy 2004:38) But he still has doubts. In describing a book by Paul Graham entitled *American Night* he states that the book, 'is a work of art itself.' He then suggests that, '... it is perhaps closer to an artist's book than a photographic monograph' (Shaughnessy 2004:42). He then draws from Clive Philpot's definition of an artists' book, as published in his *Artist/Author: Contemporary Artists' Books*, as being books that 'reflect and emerge from the preoccupations and sensibilities of artists, as makers and citizens.' (Phillpot 1998:33) Shaughnessy then states:

But the question lingers by sticking to the design syntax of conventional book design and production, is an opportunity lost to push Graham's idea to another level? (Shaughnessy 2004:42)

It is in Shaughnessy's understanding of the nature of the artists' book as a creative form and his suggestion that Paul Graham's book could have been pushed to a higher level that a new direction in photobook publishing is identified.

Curiously, the current complacency in photobook publishing was not always the dominant paradigm. Artists' bookmaker and commentator Johanna Drucker (2004) identifies that in the early 20th century the photobooks discipline was crammed with innovation and experimentation in book design. She states:

These were works which were considered avant-garde, experimental, and innovative when they were made; they broke with the formal conventions of earlier book production, establishing new parameters for visual, verbal, graphic, photographic, and synthetic conceptualization of the book as a work of art. (Drucker 2004:63)

The vibrant and robust nature of early photobook publishing described by Drucker is a testament to the significant names in art, design and photography who led the discipline. These practitioners included; El Lissitzky, László Moholy-Nagy, August Sander, Albert Renger-Patzsch, Walker Evans, Weegee and Robert Frank.

In response to Shaughnessy's question posed as the title for his article, *The order of pages: Can graphic design reinvigorate the photographic monograph?* It could be perhaps asked, what went wrong? Does the control of trade publishing and the design imprimatur imposed on photobooks take some of the vitality out of the discipline? What is unquestionable is that the photobook was once more innovative and vibrant than it is today and that the artists' book discipline was informed and inspired by these works.

As will be discussed later in this document—now, perhaps is the time for artists' book concepts, forms and freedoms to become a part of the influences that photographers can research and use to inform variant, hybrid forms of the photobook.

2.3.4 Realities of the trade publishing pathway

Making a book through the trade published route relies on the publisher believing in your work and considering the possibility of it, once converted into an appropriately finished product, to become a financially viable project. The publisher takes the photographer's images and concept and passes it through a production team of specialists to create the book. Himes and Swanson state that his team may include:

... a wise editor [who] will shape your text and image content, a skilled manager will oversee design and production, experienced publicists will handle publicity, and the sales personnel will ensure that your book is well distributed. (Himes & Swanson 2011:71)

All these are tasks that the photographer working alone may not consider fully, or for that matter, is competent in being able to carry them out. Himes and Swanson add that although 'the book is filled with your work ... when you are published, the decisions to be made and the ultimate responsibility for the book rests with the publisher ...' (Himes & Swanson 2011:71)

For the photographer the trade published pathway may seem to guarantee success for the book there is one major challenge to be overcome—getting a publisher. Dewi Lewis laments the following in his 1992 guide for *Publishing Photography*: 'Few will achieve that goal, many will find the process of getting into print frustrating to the point of desperation. It is not easy and it is certainly not for the faint-hearted.' (Lewis & Ward 1992:7) Lewis' lament continues, 'Against this depressing background how does the relatively unknown photographer, or indeed even the well known photographer, get a look in?' (Lewis & Ward 1992:31) In 2005 the situation seems little unchanged. Brookes Jensen, photographer, book publisher and editor of *LensWork* magazine in 2005 outlined the gloomy state of the publishing world at the time. He cites concerns about the changed world of bookselling, the size of print runs, budget pricing, short shelf life, viability, the problem of marketing and low returns. Jensen gives the 'chances of success in a publishing project are zero—or so close to it that you and zero are indistinguishable from one another.' (Jensen 2005:53)

It could be reasonably argued that the same circumstances, for trade published books, still persists in the recent experience of Australian photographers Dean Sewell and Tamara Dean. They participated in an artist in residency at Hill End in 2007 and their energetic collaboration resulted in a significant body of work about the people and the regional location. They wanted to publish a book that depicted their experiences and view of their time at Hill End. Using Tamara's graphic design skills they created a book 'dummy' and had it printed through a print-on-demand service provider. The 'dummy' book was presented to potential publishers. While responses to the book were complimentary they

received only letters of rejection. With the publishers wishing them well in their endeavor; such is the nature of entrepreneurship in contemporary publishing.⁶



Plate 5. **Doug Spowart** (1953-)
Photographer Dean Sewell with the Hill End
book 'dummy'.

Without a publisher most books may fail to be realised and perhaps, as discussed the limited demand for photobooks means small print runs, a fragmented market to sell to, high risk and small returns. However the world of photography, publishing and locating specialist market and servicing them has changed. Digital technology has transformed this sector of human activity and made available new options and opportunities for photographers and would be publishers like Sewell and Dean.

2.4 Digital technology's emergence and the photobook

We live in the golden age of the photography book. Since the early 1990s the number of photography-book publishers has continued to grow while technological developments have placed more tools for bookmaking directly into the hands of photographers. (Himes & Swanson 2011: endleaf)

Twenty-five years ago a revolution began in computers that heralded a cascade of technologies that was to change the world of book design, publishing and printing. The repercussions of digital technologies extended into all aspects of photography transforming totally the image capture, handling, processing and output workflow. The paradigm shift created by digital photography created a rupture in the fabric of control by specialist services for photographers such as processors, film and chemical manufacturers and suppliers of mounting and presentation services. Photographers, through digital technologies, had entered an independent mode of working where they quickly embraced the acquisition of new skills, abilities and

6 At June 2010 the book remains unpublished.

output options. The opportunities facilitated by digital capture, enhancement and desktop inkjet printing brought the opportunity to make one's own books closer. An example of this emancipation in bookmaking is photographer Alec Soth, who worked for many years making personal documents along the Mississippi River in the United States. He states that 'I knew I couldn't really go to a publisher at that point in my career, so I decided just to make my own book.' (Soth 2011a:148) He did just that by making his own inkjet prints and working with a bindery to make an edition of 25 photobooks.⁷

2.4.1 The new age of digital photography

The redundancy of film and much wet chemical processing was predicted by Henry Wilhelm, photographic conservation expert, in 1995 when he first began to research the light fastness of the emerging crop of digital printing devices. He predicted:

Once photographers get a taste of these and the many other advantages of digital image processing, most will never go back into the old ways of doing things. For these people, the traditional darkroom is dead. Indeed, the darkroom has never been part of the personal experience for many of those now entering the imaging field for the first time. (Wilhelm 1995:2)

Commercial laboratories shifted activities from the physical film and negatives to the handling of digital files up-loaded via FTP (File Transfer Protocols) on the Internet. Although some labs use digital print technologies for specialist services, most still print on traditional colour papers using various electronic printer devices and process in wet chemicals. The volume of commercially shot film handled by laboratories has been in steady decline throughout the last ten years and many film labs stopped supplying colour film processing services altogether.

Early adopters of digital technology recognised the possibilities of the technology and despite the protestations of the film based traditionalists they made it work for themselves. Stephen Johnson is a digital pioneer and outspoken advocate for the technology; when called to speak at a Seybold conference in 1994, spoke of his successful transition to digital imaging. In his concluding remarks he made the following statement:

It's definitely an interesting time to be involved in imaging. ... I'm more excited about photography now than I've been in many years. ... But this is a real kick in the ass. This is unbelievable change. ... I'm really excited by where photography is going. (Johnson 1994:5)

7 Soth's book *Sleeping with the Mississippi* went on to win the 2003 Santa Fe Prize for Photography. It was subsequently published by Steidl and is now in its third printing.

2.4.2 The digital image: more than just a photograph

The immediacy of the digital image goes beyond the moment of capture to the realisation of the image in a form that is transfer-ready and infinitely insertable into any communication technology. Where once a gap existed for the film to be processed and printed or scanned before any kind of usage, the digital file is a ready-made for any purpose. Stephen Johnson confirms this by stating, 'The very media of digital photography opens up new opportunities for communication. Once digitized, a photograph is almost infinitely malleable...' (Johnson 2006:265) This malleability means that digital files can be uploaded and sent worldwide in seconds, they can be immediately integrated in web pages, text pages in books and magazines for printing, they can be televised, blogged and posted in online albums to viewed and accessed by anyone with, or without permission and be easily copied, catalogued and archived. Gone are Walter Benjamin's fears of a diminished *aura* for the artwork copied and multiplied, as digital files, unlike negatives, can be precisely duplicated making each copy an *original*.

Additionally the digital image can be treated with enhancement software like the ubiquitous *Adobe Photoshop* in ways that allow for post-visualisation of the outcome. Fred Ritchin presents a proposition that,

... a photograph may be considered a menu to be touched or clicked, or simulated (although the scene depicted may never have occurred, and possibly never could), or its 0's and 1's may be transmogrified into anything else at all. (Ritchin 2009:17)

The potential for the digital image is not restricted to advanced workers with well-honed skills and knowledge as digital imaging is democratic. Gerry Badger (2007) makes the claim that supports this proposition by stating that,

Now, anyone can do it, provided he or she is computer literate. With a modest digital camera, a printer and a basic imaging program, anyone can capture images, store and manipulate them, print them out and email them to their friends. (Badger 2007:233)

Most importantly digital technology creates a shift in society by providing easy access for participants to the features of high-end digital technology without the need to be techno-savvy with the nut-and-bolts of its operation. Jean Burges, Marcus Foth, & Helen Klæbe, in a 2006 paper discussing *Vernacular Creativity, Cultural Participation and New Media Literacy: Photography and the Flickr Network*, looked at new adopters of technologies using the digital image sharing site Flickr. They identified with the marketing strategies of the *Eastman Kodak Company* in the 1880s who marketed their amateur photography cameras using a strategy where all the complex and specialist activities of processing and printing films were carried out by the company, all the user needed to do was take the photographs. This marketing ploy came with the slogan,

“You press the button—we do the rest.” Burgess, Foth and Klaebe see an equivalent strategy with the enabling technology of the *Flickr* online network. They claim that the new media literacy required to be developed by users of the service are supported by the ‘architecture’ of the Flickr site and that the,

... soft controls and deep structures [that] allow an enormous amount of freedom, and the social and aesthetic conventions of practice are softly shaped, rather than overtly ‘taught’... they are learned through everyday practice and become intuitive. (Burgess, Foth & Klaebe 2006:3)

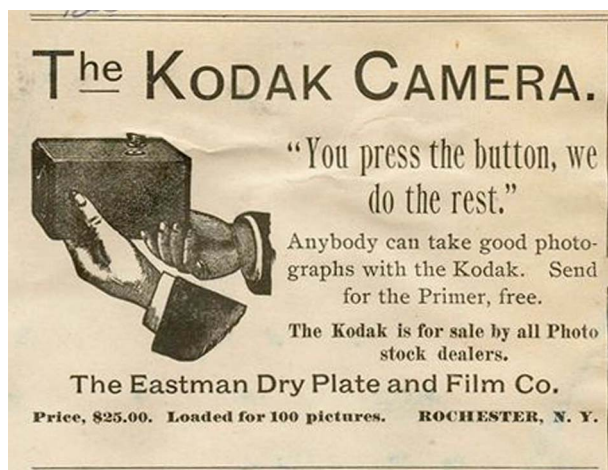


Plate 6. **Eastman Kodak advertisement**
“You press the button” (1889)
Paper clipping: 7.8 x 10.6 cm
Collection: George Eastman House,
(ref. 2006:0139:0001).

Burgess, Foth and Klaebe connect the successful concept of 1880s Kodak camera advertisement and the contemporary online digital technology like *Flickr* as it welcomes participants by saying, ‘Here are the buttons, you do the rest.’ (Burgess, Foth & Klaebe 2006:3)

Stephen Johnson, again, acknowledges the opportunities of the empowering digital technology and the shift that it has created within the creative area of photography. He comments that,

Today, there is less and less reason to leave the powerful technology of digital communication in the hands of the rich and powerful. It is increasingly available to any of us who have ideas to express and the will to get them out there. (Johnson 2006:265)

2.4.3 The computer, desktop publishing and the book

Until the advent of the computer you had only limited choice when it came to making a book. You could either make a completely hand-crafted work or you could be very lucky and have a publisher print it commercially. Now it is possible to have the best of both worlds. (Holleley 2009:70)

Photographer and artists' bookmaker Keith Smith in the preface to the 1989 edition of his book *Text in the Book Format*, prophesizes the promise desktop publishing held for him at the time: 'The computer affords new possibilities for the writer ... The next century will not see the extinction of the book format, but bring a renaissance.' (Smith, KA 1989/2004:viii)

The computer technology revolution has achieved the promise that Smith wrote about and for the photographer interested in making books it has created a range of opportunities including the ability to:

- combine images and text on the one page;
- consider the design of the page/s;
- use software programs that created multi-page documents;
- output files to a photo quality printer in colour or black and white;
- print doubled-sided pages;
- make multiple prints that were identical;
- apply corrections including: spotting, colour/contrast — both local and global, scaling and numerous filter effects; and
- totally create a book through print-on-demand online services.

Whilst these computer enabled opportunities now are available to the photographer, how are they to use them to create the books that they desire, or for that matter, make new forms of the book that suit their personal creativity and inventiveness.

These new bookmaking opportunities may also have other problems where the bookmaker's skills are not matched by the expectations of a sophisticated photobook audience. Alec Soth, in a discussion about the do-it-yourself online print-on-demand services, states that, '... it can be too easy to reach a sense of accomplishment. It's so easy to make a book with that technology, but it doesn't guarantee that the work is any good.' (Soth in Himes & Swanson 2011:153)

Holleley and Smith look to digital technology as providing new opportunities for book artists and photographers to enter the field of self-publishing. However, the technology has also provided some challenges to the physical form of the book in the new eBook virtual format, as well as, topics covered in this exegesis that are set out in design writer Adrian Shaughnessy's comment,

The new-millennium predictions by new media evangelists that 'print is dead' failed to materialise. Books have demonstrated a rugged indestructibility. And for the study, contemplation, enjoyment and ownership of photography, books are still the most convenient vehicle. There are plenty of reasons to think that there is life yet in the photographic book. But the challenge for designers is to capture in book form the shifting boundaries of the image, and our endless changing perception of photography - and to show that intelligent, provocative design can enhance our appreciation of the photographs themselves. (Shaughnessy 2004:42)

2.5 Where does new thought in book design come from?

Technologies such as digital imaging, software programs and computers may provide access to processes that may normally be achieved by specialist service providers. The finesse of these processes is something that requires much more than knowing what buttons to press and how to move a computer mouse. In the publishing and book design industries traditional typographic knowledge, skills, protocols, rules and aesthetics need to be understood to make appropriate and valid photobooks. Photographers will need direction and the development of a specialised understanding of book design, the operation of the book as a communicative device and aspects of the manufacturing process if they are able to successfully call themselves bookmakers.

Importantly, as newcomers to this field, photographers may be able to invent new approaches, experiment and mess with traditional values and standards. The nature of DIY (do-it-yourself) and INDIE (independent) activities in all kinds of human endeavour will make for an exciting space for photographers to enter. What follows are a range of commentaries on these issues.

2.5.1 Book design and advancing the discipline

As a participant in contemporary life we are surrounded by all kinds of graphic design: good and bad, old, new and experimental, design for varied cultural groups and demographics as well as design that is persuasive, sublime and crass. Holleley, (2001) claims that 'typographic and layout styles ... are absorbed almost by osmosis. They seem to burrow into our psyche, and it is only with the greatest effort that this can be recognized, let alone ignored.' (Holleley 2001:14)

The typographic designer can follow the predictable and safe application of their skills when engaged by a client but this neuters the possibility for advancement within the discipline. The design industry has a mechanism for exercising creative freedoms. Co-founder James Sommerville, of the design team ATTIK, created a self-initiated promotional project book called *Noise*. Sommerville cites the inspiration came from their organisation's

... frustration at clients' unwillingness to experiment. 'By going beyond our day-to-day mundane work and creating something different, we released creative energy and opened doors with more progressive brands that believed in bravery in the commercial world. (Sommerville 2008:35)

The space for creative book design products does exist within the publishing genre. Hochuli and Kinross (1996) in their book *Designing books: practice and theory* describe, as already mentioned, their 12 types of books and the guidelines, principles and considerations for each. However they do acknowledge that, 'there are those exceptions

that ... are categorized as “experiments” or “special cases”.’ They add that,

In typography stimulus rarely comes from large publishing houses, much more from almost unknown small or tiny publishers, from little known presses and from design schools. (Hochuli & Kinross 1996:82)

What is perhaps pertinent to these experimental publishing exercises is that the book can transform into another kind of product. Hochuli and Kinross (1996) appropriate the term ‘bibliophile’ to cover this aberrant book form. They describe the ‘bibliophile’ form disparagingly stating that, ‘we reach the point at which the book is no longer a useful object, but becomes instead an art-object, existing for its own sake: art for art’s sake, the book as book.’ Hochuli and Kinross warn that ‘they are expensive fetishes,’ but do acknowledge that, ‘In the best examples, such books irritate, stimulate, show new directions’ (Hochuli & Kinross 1996:12). It may be, that the spirit and creativity of those who practice within the artists’ book and photobook resides in Hochuli and Kinross’ ‘bibliophiles’.

2.5.2 Ulises Carrión and *The New Art of Making Books*

This is a problem for the new art; the old one does not even suspect its existence. From *The New Art of Making Books* (Carrión 1980/1985:33)

In one of the manifestos of the emerging artists’ book discipline *The New Art of Making Books* in the early 1980s Mexican artist/publisher Ulises Carrión makes a number of observations and predictions. Carrión presents a poetical polemic about the differences between the old art and the new art. These commentaries pronounce the coming of the artists’ author/producer publication and the limitations of the earlier publishing paradigms. The circumstances and opportunities discussed by Carrión resonate well with the contemporary photographer and their self-published photobook.

In the old art the writer judges himself as being not responsible for the real book. He writes the text. The rest is done by the servants, the artisans, the workers, the others.

In the new art writing a text is only the first link in the chain going from the writer to the reader. In the new art the writer assumes the responsibility for the whole process.

In the old art the writer writes texts.

In the new art the writer makes books. (Carrión 1980/1985:32)

Whilst the dialogue refers to the ‘writer’, it also applies in the broader sense of the artist as writer. Carrión connects the writer (author), the book and the reader in terms of language, space and structures.

In terms of the photographer’s photobook, the differences between the old art and the new art offer interesting observations that may help to clear a path along which the unimpeded self-published photobook might travel. Carrión’s essay concludes with a

statement that infers that the new art will be accessible to all. As more people photograph than write prose or poems perhaps that new art will be the photographer's self-authored photobook where, 'The new art appeals to the ability every man [sic] possesses for understanding and creating signs and systems of signs.' (Carrión 1980/1985:43)

2.5.3 The idea of a hybrid photobook informed by the artists' book discipline

As I have previously discussed, with the emergence of various digital technologies the photographer and their photobook can become emancipated from the controlling structures of the past. When this happens, photobook makers will be looking for inspiration and understanding of what may be possible to inspire, inform and drive their conceptualisation and design of new works. The artists' book discipline is already at a place of technical, conceptual and academic rigor; it is a place where photographers may find what they need to extend the possibilities for their photobooks. This chapter will review the artists' book discipline with proposition evolving that the photographer take on salient artists' book discipline book forms and workflows to facilitate the development of their new hybrid book product.

Many forms of book fit under the umbrella of the term artists' book. A review of the history of the discipline would encounter the early private press works of William Blake (1757 - 1827) and William Morris (1834 - 1896), the *livre d'artists* books published by Ambroise Vollard (1866 - 1939) and Daniel-Henry Kahnweiler (1884 - 1979), the political activism ephemera of the Russian Futurists, the manifestoes of *DaDa*, the Surrealists and the Constructivists, the conceptual play of Max Ernst (1891 - 1976), Marcel Duchamp (1887 - 1968), Christian Boltanski (1944 -) and Ed Ruscha (1937 -).

A scan of the current scene such as that conducted by Sarah Bodman and Tom Sowdon (2010), of the Centre for Fine Print Research at the University of the West England, would perhaps lead one to consider that there is no specific dominant style for the artists' book. Bodman and Sowdon sought to define a canon for the artists' book in the 21st century and canvassed practitioners for an appropriate term. From vigorous debate they identified that 'book arts' would be the most inclusive term. They point out that this term extends previously recognised limits and now encompass a realm of practice that includes:

... zines, multiples, livres de luxe, livres d'artiste, pamphlets, altered/reconfigured books, sculptural works, unique books, downloads, e-books, mobile-phone based books, blogs, Bluetooth, video, podcasts, performance, and any ephemera such as badges, stickers, postcards etc. (Bodman & Sowdon 2010:5)

Significantly the artists' book is more than a description of the final form of the communiqué as it provides the artist with an opportunity to create so much more. Julie Barratt in a paper published in the *Artist's Book Yearbook 2010-2011* cites

Monica Oppen, printmaker, collector, artists' bookmaker and curator of artists' book collection, *The Bibliotheca Librorum apud Artificem*. Oppen describes the book as being,

Like Dr Who's TARDIS; small on the outside; huge and multi-dimensional on the inside. The challenge of the book as an artistic form is the task of creating ideas that are complex and dynamic to fill the space. In the book no image or passage of text stands more powerfully than in conjunction with the elements that they share the page with. Because books are such familiar cultural objects, the book artist has the choice of working anywhere along a continuum, from complying with to completely distorting the standard format of the book, demanding a more or less sophisticated reading. (Barratt 2009:113)

In a question and answer section of a catalogue for the *2008 Seongnam International Bookarts Fair* in Korea Johanna Drucker (2008), gives what may be the most succinct and distilled description of the artists' book as:

Book art is original artistic expression in book form. Sometimes these works take books as a referent, rather than a formal engagement, and comment on the cultural authority of the book as a form instead of making books. But for the most part, book art is original artistic work in the book format. (Drucker 2008)

2.5.4 A personal review of artists' books forms, narrative and workflows

The artists' book has history, connections with great practitioners, great artists and a deeply carved niche in the world of art. The makers of artists' books pursue their bookwork in much the same way as they make their art. Their books are considered, deliberate and underpinned by desire to portray their refined ideas based on ingested life experiences. Most artists' books practitioners come from the printmaker's world of limited editions, letterpress printing, multiples and the processes such art practice demands. Artists usually produce bodies of work in themes or tight groupings that suit the form of the book. They investigate and experiment with ideas in a desire to communicate in their work a position, opinion or view of the things that inspire their intellect. The range of creative products possible is as diverse as the originators who conceive and produce them. In this review I identify a selection of approaches to the artists' book. At times, aspects of the books discussed will be those that I felt were significant in my canon for the artists' book.

Books as sculpture: would never be identified as books by the general bookstore novel buyer. These are sculptural forms that pay homage to the form and purpose for the book. For example Ken Munsie's *Book Seat* (2004), displayed in the *Books04* exhibition at Noosa Regional Art Gallery, consisted of a chair made from books or

Adele Outteridge's *Vessels* (2004) [Plate 7] making black, grey and white thread shapes in fanned Perspex panels.



Plate 7. **Adele Outteridge** (1946 -)
Vessels (2004)
Unique state object, 30 x 30 cm.
32 pp: perspex and cotton threads.
Collection: Australian Library of Art,
State Library of Queensland
(ref. ALAABOUT).

Books as text: can be simply about text and word. Letters and words and arrangement of letters and words can be a language different to the conventional use. Keith A. Smith's *Dictionary of Diminishing Returns of Words Beginning with the Letter S* (1989-98) where words are presented in sequences in which a prime word is shortened by a letter at each line. The word *strain* becomes *train*, *train* becomes *rain*, which becomes *ain* and finally *in*. Smith makes a play on word associations based on meanings and their similar spellings. Text can be converted to symbols for many kinds of meaning.



Plate 8. **Mandy Gunn** (1943 -)
The Bible of Kathleen Mary (2008)
Installation in *12th Edition – Books: Back to Basics – Connected in Context*, Noosa Regional Gallery. 17 October -16 November 2008, Noosa Regional Art Gallery.
Unique state object, 1 piece; 14 x 360cm., rolled to 17x25x15cm. Strip woven from shredded Bible, original black tooled covers bound with yellow threads and fixed to ends of strip with velcro, portion of lettered spine fixed to strip with velcro and black ribbon.
Collection: Australian Library of Art, State Library of Queensland (ref. ALAAB GUNN).

Books as conceptual forms: have their origins in a multi-dimensional space. They curve, unfold, snake and concertina their way across centimeters and metres of table space. They tell a story not just about the idea of the work but also about the materials of construction themselves. The book becomes an origami exercise where paper becomes folded, ripped, torn, stitched, glued and pinned. The book is a paper sculpture; the viewer

is invited to become entranced by the structure created by the artist. An exemplar is Mandy Gunn's work *The Bible of Kathleen Mary* (2008) [Plate 10] and is made from the woven pages of a shredded Bible. The work is presented emerging from the Bible's original covers and coils and snakes over metres of gallery plinth. For me, the word-matted 'page' that extends from the book, infers the long story that is contained within, the texts merged inviting interpretation.

Books as personal narrative: can explore a kind of artist's approach to comic illustration and story sequences. Black edged, flat coloured cartoon characters become thin lined rapidly drawn figures. As in Ian Smith's *Hometown* (1984) the storyline recount fragments of the artist's life and experiences. While Smith's drawings illustrate experiences remembered, another book *The Requiem Mass of Pope John Paul II, Pope* (2005) [Plate 9] by Wim de Vos is drawn directly from television coverage of the funeral. De Vos' pen line rapidly defines the edge of key subject elements, embellishments are added quickly before the television program removes the reference image from his view and places a new view before him. Yet another example can be found in the collected lithographs published by Ron McBurnie in his book *Small Miracles: Etchings* (1997). Underpinning McBurnie's book works are the delicate mark making on the printing plate, the cryptic message and his dry humour as an embedded punch line.



Plate 9. **Wim de Vos** (1947 -)

The Requiem Mass of John Paul II, Pope (2005)

Unique state codex book, 18.2 x 25.4 x 2.4cm. Pen ink on Magnani paper (300gsm). Cover, metal foil, gold elastic ribbon and Fabriano paper. Images by Wim de Vos, cover design by de Vos and Adele Outteridge and coptic binding by Adele Outteridge.

Collection of the artist.

Books as document: range from works that have eloquent style to others that hide behind aesthetic indifference to style made by artists who find it easier to reject slick design as commercial. Their deliberately crude style-less output creates results that challenge accepted design norms and extend the discipline. Australian printmaker Clyde McGill's book, *The return of Australia Felix* (nd), is made from rough-cut recycled brown paper, inkjet printed photographic images all held together with a crudely crafted stab-stitch binding. The images are printed full-bleed to the edge of the paper and show two images per spread with occasional added text. McGill accepted the poor technical quality of the printed page, as demonstrated in the copy of his book held in the *Southern Cross University's Artists' Book Collection*, where the output indicates that the printer was operated with blocked ink-jet heads leaving lines of missing ink. The images, however, are stridently sophisticated.

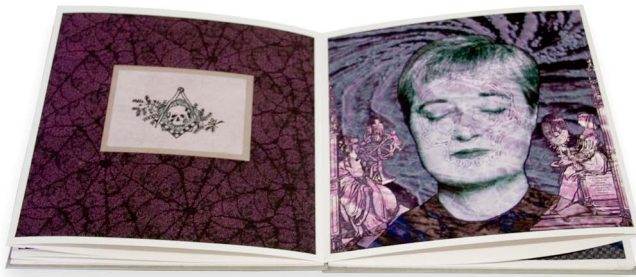


Plate 10. **Dianne Longley** (1957 -) *Remember to Die, Remember to Live* (2008)
 Concertina artist book made with inkjet prints on Hahnemuhle Photo Rag (188gsm) paper. 17 pp, 21 x 21 x 1.5cm (closed), 21 x 378cm (open). Edition of 12: signed and numbered.
 Collection: Southern Cross University Artists' Book Collection, ISBN 0957886969.

Book as personal narrative: can be created by a process not much distanced from Gutenberg's single letter slugs in lines of type held tight in frame, inked and squeezed by the pressure kiss of the press. Adelaide artist Dianne Longley mixes the press and the alchemy of the photopolymer printing plate. Longley's work is inspired by lived experience that enables a personal connection with the reader. Works such as *Remember to Die, Remember to Live* (2008) [Plate 10] are dense with a visual symbolism and personal iconography that transcends the page to touch the viewer's own life experience.

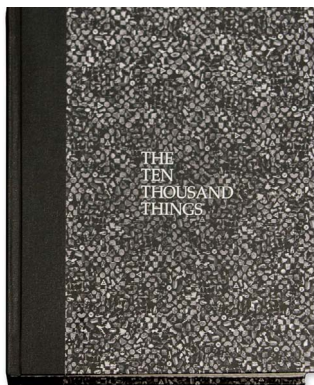


Plate 11.a



Plate 11b

Lyn Ashby (1953 -), *The Ten Thousand Things* (2010)
 Codex book, digital archival prints on Arches watercolor paper; section-sewn, hardbound. 40 pp. 27.5 x 24 cm (closed), 27.5 x 48 cm (open). Edition of 50.
 Collection: Australian Library of Art, State Library of Queensland (ref. ALAAB ASH).

Book as fine art: At the high end of the book arts scale sits works produced under artists of the fine press tradition. These artists' books are about the eloquence and beauty of the printmaking process. Marks, scrapes, burnish, emboss, aquatint, gravure, etch and stamp all imbue the paper with their appearance of an art-made object. Design, spine, bind, box and slipcase become books about objects of reverence and respect and deserve to be eagerly consumed by those who understand and appreciate works of this milieu. The codex bookwork *The Ten Thousand Things* (2010) [Plate 11] by Lyn Ashby is an example of the artists' book as a product of not only fine technical production skill but also conceptually poignant in the communiqué it expresses. As the reader turns the

pages, images of objects inhabit the page in ever increasing numbers. As more and more pages are flipped the individual images merge and blend to being merely a pattern. Then, growing from this pattern's textured field a new large-scale image appears on the page—as if viewing a fractal or Mandelbrot set. I am reminded of an earlier Ashby book *Sisyphus goes home* (2006) where a similar device is employed.

From this selected review the artists' book is a territory with no boundaries and those who make them are not contained by rules and traditions that make for unchallenging 'safe' works. A significant factor that allows this book-making discipline to exist is that the artists' book has usually existed outside of the mechanisms of publishers and commerce. Artists are not hindered by the concept for their work being driven by a need for financial success. Many artists may not desire the mercantile demands of promotion, marketing and trade entrepreneurship. Certainly artists intend their books to be made so that their concepts and ideas can be communicated.

With such a diversity of forms of what is accepted generally as artists' books, it is interesting to ponder the position of the photographic image in the context of the genre. For a photographer the picture is the endpoint of an investigation. Every photograph is the distillation of an idea or experience whether seen intuitively or instinctively and then photographed. While each image may be a story on its own, photographers do group, link and sequence images to form their books as extended narratives. Until now this has been an adequate outcome, however if photographers are to accept Shaughnessy's design challenge and 'do it for themselves' then the artists' book discipline is a rich source of inspiration. This could include:

- range of forms the book can take;
- construction methods;
- ways in which narrative can be expressed;
- the use of typographic styling; and
- variety of approach to production values.

Additionally the digital workflow is well positioned to service the opportunities and expectations of what could be called the emerging indie⁸ photobook discipline. In this reincarnation, the photobook of the 21st century and its tangible connection with artists' books, has the promise to take the discipline into new expressive territories. This proposition is increasingly being supported by a growing number of cross-discipline activities, such as the one below, advertised in online promotional material for a workshop at the *Visual Studies Workshop* in Rochester, New York, by artists' bookmaker Scott McCarney in July 2010 when he proclaimed,

8 'Indie' is a term used to describe creative persons seeking a medium for their message, be they authors/musicians/artists/photographers, who operate independently outside of the mainstream commercial world.

On-line publishing, print-on-demand services, plus a wide variety of desktop printers and digital copiers offer more opportunity than ever to produce books. However these expanding options to create product are distancing us from the process. Although we have given up the darkroom and drawing board for the desktop, we don't need to separate our brain from our hands.

What were the lessons learned by artists using offset printing and hands-on book production that can be applied to these new technologies? How has the means of production changed our relationship to the book? Can the limitations imposed by Lulu, Blurb, et al be turned to the artist's advantage? How is all of this affecting the way work is being conceived, viewed, and distributed? (McCarney 2010)

CHAPTER THREE

Organisation of the Research

3.1 Methodology

At the beginning my academic process was prescribed by a structure defined by a table of contents, a completion plan, a domain of enquiry and an end point. My supervisor supported and encouraged my defining of the research question and aims, structure, development and the presentation of my thesis to a Confirmation of Candidature review committee who endorsed the plan.

I had identified in my Confirmation of Candidature research processes that were:

- (1) the analysis of images from my own archive, a review of technologies styles and doctrines employed by photographers;
- (2) exploration of digital technologies, and
- (3) the production of new work based on (1) and (2).

These processes could be considered, although not specifically identified at the time, as employing the methodologies of (1) Autoethnography, (2) Grounded Research and (3) Action Research.

Under the guidance of my supervisor I began the work following the table of contents dutifully researching and ticking off completed stages. In time however, I began to feel that the research and writing for the thesis was different to the research needs for the practice and that the thesis work was being satisfied as a self-fulfilling prophecy. Further to this was the duality of the *research* and the *art*—what was it that I was attempting to achieve? At my core I felt uneasiness as the *research for the thesis* initiated at the beginning of the process and the *research for practice* that was emerging seemed at odds with each other. Barbara Bolt (2004) identifies this problem in her paper *The Exegesis and the Shock of the New*. She states that in creative arts research that:

... a battle ensues between the preconceptions established by intention and what emerges in the working process. All too often preconception wins out.
The concept dominates over what is emerging in practice. (Bolt 2004:4)

I wanted to pursue my practice aided by the kind of research that my practicum had usually supported—one in which whim, intuition and discovery, as well as targeted research facilitated the production of the artwork. Stephen Scrivener (2000) aptly describes the candidate like me as being typically:

... experienced practitioners who want to engage in research that will contribute directly to their ongoing practice. ... For them, doctoral study is mainly seen as an opportunity to develop as creators to produce more satisfactory work.
(Scrivener 2000:2)

This was a dichotomy of activity: practice was about making artworks, and the thesis encompassed the research used towards understanding and informing the context for the artwork. In time I became aware of the exegesis structure for the PhD thesis that specified a process and outcome that suited my needs. My research program was exasperated by the fact that as a part time candidate my ability to constantly research

and fulfill thesis development activities as well as my practice was intersected by the needs of my full-time employment. With commitment and personal time management I found that my research and art production practice could be interrupted and resumed as the reflective and reflexive aspects of practice could be undertaken anywhere at anytime. Fieldwork and absorption in the mental and physical space of making art was somewhere where I felt I could achieve something. Furthermore I found that making artworks in the studio created invention, a melding of ideas emanating from targeted research informed practice and provided a personal satisfaction from the process. I felt that the studio was my research centre.

My personal approach to methodology then became one of immersion within the studio and the discipline of art making. Sullivan (2005) in his text *Art Practice as Research* states that ‘... visual arts research has to be grounded in practices that come from art itself, especially inquiry that is studio based’ (Sullivan 2005:xvii) and adds that, ‘artist’s studios, and other such places used for the creation and critique of new knowledge, are theoretically powerful and methodologically robust sites of enquiry.’ (Sullivan 2005:xix)

My approach to arts-based research was further encouraged by Knowles and Cole (2008) who demand social sciences researchers infusing arts methodologies, ‘must consider themselves as “artists”.’ They add that researchers must, ‘...have a willingness to be creative and to not be bounded by traditions of academic discourse and research processes but, rather, to be grounded in them.’ (Knowles & Cole 2008:519) In their advice they warn that arts-related approaches face additional challenges:

Risk taking, courage, openness to unknowing, and tolerance for ambiguity—on the part of both emerging scholars and their supervisors—are prerequisites for developing an arts-related project. (Knowles & Cole 2008:519)

3.2 Methodologies: Quantitative, Qualitative and Performative

In researching the topic of methodologies and the exegesis form, I encountered academics who were contributing to discussions that connected with my personal battle with the process that I was engaged in. Issues that concerned me also related to the presentation of my research products. The thought of my thesis being expressed as outcomes in graphs, tables and charts became a barrier to dealing with the task from a purely thesis-based activity. Brad Haseman (2006) confirmed my frustration with the nature and demands of traditional qualitative and quantitative research methodologies and outcomes. He states that researchers, especially in the arts, media and design, ‘have struggled to formulate methodologies sympathetic to their fundamental beliefs about the nature and value of research.’ (Haseman 2006:1)

Haseman continues with: ‘There has been a radical push to not only place practice within the research process, but to lead research through practice.’ (Haseman 2006:3).

He proposes a third research paradigm that he names as *performative research* that he defines as employing,

... practice-based research strategies and include: the reflective practitioner (embracing reflection-in-action and reflection-on-action); participant research; participatory research; collaborative inquiry, and action research. (Haseman 2006:3)

I found great sympathy with Haseman's performative research methodology. In it he described my circumstance, the problems of my situation as well as the opportunities that performative research could make available to my study and research outcomes. Of particular resonance was Haseman's comment that practice-led researchers,

... tend to 'dive in', to commence practicing to see what emerges. They acknowledge that what emerges is individualistic and idiosyncratic [and] their insistence that research outputs and claims to knowing must be made through the symbolic language and forms of their practice. They have little interest in trying to translate the findings and understandings of practice into the numbers (quantitative) and words (qualitative) preferred by traditional research paradigms. (Haseman 2006:3&4)

3.3 A/r/tography

The social sciences and education methodology of *a/r/tography* emerged as another key source of inspiration for my work and struggle to connect with appropriate research methodologies. Patricia Leavy in her text *Method meets art: arts-based research practice* (2009) describes '*A/r/tographical work* is a specific category of arts-based research practices within education research.' (Leavy 2009:2) She describes *Arts-based research practices* as being:

a set of methodological tools used by qualitative researchers across the disciplines during all phases of social research, including data collection, analysis, interpretation, and representation. These emerging tools adapt the tenets of the creative arts in order to address social research questions in holistic and engaged ways in which theory and practice are intertwined. (Leavy 2009:2-3)

Despite the association of *a/r/tography* with education and qualitative research I was drawn to what Irwin and Springgay describe the methodology as being 'a living practice, a life creating experience examining our personal, political and/or professional lives. (Irwin & Springgay 2008:xxix). I saw that my challenge in the early stage of the research that brought about my engagement in practice was supported in the *a/r/tography* manifesto. Proponent of *a/r/tography*, ethnographer Lori Neilsen in the forward to the book *Being in A/r/tography* (2008), claims that 'To engage in living inquiry is to

learn to let go, to leave the spurious safety of Research ... and to enter an open field, ears and wings bristling.' (Neilsen 2008:xvi)

Further to the concept of *a/r/tography* being a 'living inquiry' I found, once again, a connection with Graeme Sullivan and his art practice as research theories. He too is an advocate of *a/r/tography* and was charged with the challenge of critiquing the papers presented in the *Being in A/r/tography* book. He states that,

When artistic practice is used within the context of enquiry, there is an investment in the potential that insight may emerge as a reflexive action sparked by a creative impulse that can help to see things in a critically different way. (Sullivan 2008)

A/r/tography inspired and confirmed my position within my research and practicum however the nature of the methodology being seated within the social sciences and education meant some aspects of its application were not entirely suited to my needs. For me the emphasis of *a/r/tography* was on and for teachers/teaching and self-analysis *through* art rather than *making* art as a product of my need resolve aesthetic and cultural issues—things beyond *a/r/tography*.⁹ There was however a freedom of thought that Sullivan (2008) expressed about *a/r/tography* that the methodological examples expressed in the *Being in A/r/tography* book were 'incomplete gestures, thoughtfully compiled, that point to new possibilities—but it's up to the readers and interpreters to add meaning of their own. This is not a textbook that is solely instructional—it's impressionistic and you need to fill in your own outlines.' (Sullivan 2008:242) I infused *a/r/tography* into my practice and sought my own meaning and direction for an appropriate methodology for the artist.

3.4 LOTA: A new methodology emerges

As artists, we bring to our practice a complex array of skills, interests, values, talents, habits and perspectives. We know that practice in the arts is a dynamic and complex activity that is socially constructed. Its process can be impulsive, unpredictable, intuitive, not always logical, and is usually difficult to analyse, interpret and describe. As people and artists we know that we need to invest our aesthetic, moral and scientific dimensions totally to cope with the many and varied demands of our field. (Stewart 2003:2)

Stewart's (2003) paper about art-based research describes the array of skills and knowledge that an artist brings to their art practice. I considered her artist's 'complex array' and how it related to my experience for a paper about my practice for the *2008 Focus on Artists' Books Forum* at Artspace Mackay. The statement was entitled *BIBLIOfrenia*¹⁰

9 *A/r/tography* still has resonance with my practice as a teacher and the application within the space of my interaction with students and their art production processes and motivations.

and in it I celebrate the interdisciplinarian aspects of the contemporary artist that I was. Roles, tasks and skills that I identified with included; computer technician, designer, typographer, wordsmith, needle-worker, storyteller, polemicist, critic, performer and conceptual artist.

Performative research and a/r/tography had emerged as my key methodological strategies. However, to accommodate the scope of my studio and discipline immersion within art making activity, as described by Stewart, an overarching approach to methodology was required. I developed a method that suited my project and called it, the *Life Of The Artist* (LOTA). LOTa encompassed and touched on a range of methodologies including: Haseman's *performative research* (Haseman 2006), Paul Carter's *material thinking* (Carter 2004), *a/r/tography* (Springgay, Irwin & Kind 2008), *autoethnography* (Scott-Hoy & Ellis 2008), and *photodocumentary* (Mitchell & Allnutt 2008) and the J. Gary Knowles and Alison Cole's *arts-informed research* (Knowles & Cole 2008). LOTa excited me also as it won back for the artist as practitioner methodological approaches that had progressively been appropriated by social sciences and education researchers.

LOTA methodology is immersive and is carried out in the multiple environments of photography, the photobook, digital technology, artists' books and the art practice. This involvement included: attending exhibitions, competitions and presentations of book arts: participation in conferences, seminars, workshops; presenting lectures/papers/discussions as well as writing critical reviews, commentaries and papers about the disciplines and practices.

LOTA informed and inspired my research and the products of my studio practicum. Appendices A and B, pages 3-5, lists the strategies identified and implemented to satisfy the application of the LOTa methodology. LOTa and the recognition of the role and application of performative research facilitated a reunion of the dual research and writing hemispheres. Stewart (2003) states that, 'theory and practice become inextricably linked and mutually dependent.' This process is confirmed by Robert Nelson's (2004) paper on the topic, *Doctoralness in the balance: the agonies of scholarly writing in studio research degrees*, when he states:

You read, scrutinize, learn, find fault, make notes and gather sources critically alongside your own gestating ideas. You identify the unknown or the unspoken, perhaps even certain things unfelt by others. In this exploration, writing logically completes the journey. There is no disjunction between the 'work' and the writing. (Nelson 2004:2)

10 BIBLIOfrenia has its origins in an idea expressed in the print broadsheet, *A Bookperson's Idioticon*, *Broadside #12* (1997), produced by the Jadwega Jarvis and Mike Hudson of *Wayzgoose Press*. While the *Wayzgoose Press* broadsheet took the reader through a series of humorous terms to describe different kinds of book people I wrote BIBLIOfrenia to describe the different personalities demanded of me by my art practice.

For me the resonance and meaningfulness that emerged from the application of the LOTA methodology became a driver for my continued research and also a *raison d'être* for my own study. A new less formulaic process resulted that provided a space that *fitted* with my workflow. The reflective nature of this space generated questions and answers revealed themselves. In this praxis, research and practice became one.

3.5 The application of the methodology

3.5.1 Using LOTA to build a knowledge bank

For the photographer to make a book requires the development of a kind of personal canon of 'best practice'. Photobook maker and commentator Douglas Holleley in his book *Digital Book Design and Publishing* (2001) suggests, that research is the start of the process. He comments that 'To make a book is to enter a world with a long and distinguished history.' He then adds that, 'it is essential to see, read and touch as many books as possible, critically evaluating their materials, print quality and design.' To do this, he suggests visiting libraries and second-hand bookstores. He also notes that photographers are 'constantly being influenced' as books, their design and communiqué is part of our,

... everyday cultural landscape, that they are absorbed almost by osmosis.

They seem to burrow into our psyche, and it is only with the greatest effort that this can be recognized, let alone ignored. (Holleley 2001:14)

In his book *Creating Digital Photobooks* (2008), Tim Daly advocates that those working on their own books consider a range of 'Inspirational themes' as a way of developing an awareness of what is possible. His themes include catalogues, portfolios, travel, landscape, projects, urban spaces and documentary. In his book Daly analyses each theme offering project ideas, layout essentials and inspirational photographers whom he suggests to readers that, 'If you're keen to look at classic examples ... then the following photographers are well worth investigating ...' (Daly 2008:28)

My LOTA methodology positioned me well to follow Daly and Holleley's recommendations and I added to it the attendance at exhibitions, conferences, seminars and workshops relating to the photobook and artists' book disciplines. I also entered competitions and awards for the book disciplines, attended exhibitions and displays of these events and prepared reviews and critiques of these activities. (See Appendix C) Of particular importance in my research was the ability to research books in significant collections like the National Library of Australia, The National Gallery of Australia, The National Art School (ANU Canberra), The State Libraries of Victoria and Queensland as well as Artspace Mackay and private collections. I documented and recorded what I encountered during these research activities and honed and refined my knowledge of the disciplines. As Holleley recommends I made, 'a personal "bank" of resources to draw upon.' (Holleley 2001:14)



Plate 12. **Victoria Cooper** (1957-)
The author taking photographs in the field - Bundanon (2007).

3.5.2. Data acquisition

LOTA methodology demanded I undertook fieldwork to pursue, explore and gain suitable data to develop into the hybrid photobook/artists' book. This aspect of workflow draws on my extensive history in the landscape as artist traveller. These field trips have included:

- several retreats to a beach-side and an outback wilderness residence;
- a trans-continental crossing of Australia in a car converted into a camera obscura;
- two artist residencies at Arthur Boyd's Bundanon [Plate 12]; and
- a visiting artist position with the Australian National University's Environmental Studio led by John Reid.

Some field trips have involved journeys into my archive to retrieve visual material for integration into book projects. An example was, *Proposal for Supersizing Australian Landforms*, which was made for the themed exhibition *Lessons in History Vol.1* curated by Noreen Grahame of *Grahame Galleries + Editions* in 2007.

My data collection was not limited to photographs alone and may also encompass the full sensory experience of a place or circumstance recorded in memory of the conscious and unconscious experience as well as physical objects as evidence of experience.

In my photobook work, images came from different sources; some are 'found objects', others come from old or new project-based photography and fieldwork, and still others came from works 'created' in the computer's digital workspace with their origins being from the earlier mentioned sources.

I do not consider myself as a 'documentary photographer' but rather a 'document' photographer as referenced by Alec Soth. (Soth 2007:12) An emerging term is 'Conceptual Documentary' which Melissa Miles, in her 2010 paper *The Drive to Archive: Conceptual Documentary Photobook Design*, discusses in reviewing the photobooks of Stephen Gill, Mathieu Pernot and Matthew Sleeth. She asserts that this mode of photography is based on a theory that photographers want to collect and respond to

a kind of 'archive impulse', making and arranging image sequences of daily life into photobooks. What appeals to me is that, as a Conceptual Documentary photographer I, as Miles defines, 'seek out and frame their subjects according to a pre-determined idea or scheme. Processes of repetition and categorization are central to Conceptual Documentary.' (Miles 2010:50) This approach to image making suits some of the book making projects I have undertaken, in particular Book 8, *I have inhabited a place ...* (2007) and Book 10, *What Narcissus left behind ...* (2007). There is one aspect of Miles' description of 'Conceptual Documentary' with which I disassociate my own practice from, and that is Miles' claim, that it is characterised by a 'cool, distanced and analytical approach to documentary photography.' (Miles 2010:49) Whilst at times the images in my work may be bland and 'document' like, the context of them being presented in a photobook does express my concerns and interest in the subject.

Another aspect to these photography methodologies which I employ is termed, 'stream of consciousness', which originated in the 1950s and 60s. Gerry Badger claims 'it is related to a fundamental impulse in photography—to make a visual diary of one's life.' (Badger 2004) Badger discusses the connection of 'stream of consciousness' photography and the beat generation writers like Jack Kerouac, William Burroughs and Allen Ginsberg and artists like Jackson Pollock. Other aspects of this methodology appeal to my 'document' photography mode as Badger adds,

Far from seeking the perfect composition, the 'decisive moment', their work seemed curiously unfinished. It captured 'indecisive' rather than decisive moments. It was exciting, expressive, flying in the face of accepted photographic good taste. Importantly, this was a style whose informality was far better suited to the book form than to display as individual prints on a wall. (Badger 2004)

The 'document' mode of working and the methodology of 'stream of consciousness' photography enabled me to make photographs linking with my LOTA methodology and the need for photographs to be able to work within the space of the book.

3.5.3 Data synthesis, interpretation and reporting

All of my books are resolved within the space of the studio. Here synergies act upon the idea, the images and texts, the mechanics of book forms and production techniques. This is a space of constant reflexive and reflective activity, of experimentation and play.

The studio is an extended space and can be anywhere. [Plate 13] Other places and zones contribute in no small way to the outcome of any creative endeavour. In my work I find answers and resolutions in moments of reflection on project that occur in the waking moments encountered in the morning, in the shower, whilst walking, as the result



Plate 13. **Victoria Cooper** (1957-)
The author at his artist in residence
atelier, Myall Park Botanic Gardens
(2007).

of conversation and academic argument with others. For me these relate to Bachelard's idea of *dreaming consciousness* (Bachelard 1969) although, at times of exceptional activity some of my dreams, at least the ones I remember, are engaged in problem solving and memory.

3.6 Rhizomes and Questionettes

In preparing this exegesis I encountered the quote that follows. I found resonance in what Robert Nelson (2009) describes as the process of a finality that the artist can bring to their work and to the academic sequence. I have considered his proposition and responded in an intermediate aspect in the preparation of this dissertation. Nelson states,

Rather than having a monumental question (against which 'the thesis' musters several analytical details in a coherent hierarchy of information) the studio generates what I think of as rhizomatic questionettes. ... Every artist, musician, dancer, writer and film maker shares this rhizome of wonder and hunches, charged with unreasonable energy, that amounts to nothing but the artwork and further questions. If there is one absolute in this farrago of questionettes, it is that there is absolutely no closure. (Nelson 2009:287)

As an artist I work in the studio and the broader world that is my extended studio. In making art: I am self-directed, I ask questions which may be spontaneously answered, generating still more questions. I test and trial, reflect and revise, refine and resolve the complex conundrums of what the art needs to be to achieve the aim or objective I have for it. Any analysis, review or reflection of what I do from an outside-of-one's-self position is a challenge. Making art forces one to be within the process; the sense, touch, the smell and sound of the process all elevated in their meaningfulness by the need to resolve each step, segment and stage of the artwork process. These workflows are intuitive. Sometimes they are complex actions that have been refined by years of

repetitive practice. Other times they are epiphanies or discoveries, fortuitous inventions that emerge to resolve never encountered alignments of the stuff that affects the art or the idea of the art.

A/r/tography and LOTA are methodologies that also connect with the concept of rhizomes and questions. Irwin et al state that,

Rhizomatic relationality affects how we understand theory and practice, product and process. Theory is no longer an abstract concept but rather an embodied living enquiry, an interstitial space for creating, teaching, learning, and researching in a constant state of becoming. ... For a/r/tographers this means theorizing through inquiry, a process that involves an evolution of questions. (Irwin et al. 2008:206)

There are many commentators and philosophers who also inform, guide and direct my process. Some of these suggest comments and ideas about matters of which I am fully cognisant that come from a lifetime of personal research, art making, and networking and engagement. Names like Sontag, Benjamin, Bathes, Szarkowski are on my bookshelf, as they would be on any photographers. Others unknowingly emerge from the depths of oblivion from deep inside my psyche. They are commentators, philosophers and photographers who are in the academic realm. Yet there are others that are discovered *ipso facto* of the art making that explain why or what I did or where I should venture next. This latter group could include names like Bourdieu, Deleuze, Derrida, Flusser, Heidegger, Merleau-Ponty and Schön. I call upon these in this dissertation to help illuminate the art and the workflow of its creation.

Nelson's 'questionettes' lubricated this process of the analysis of work so I posed them as if I was being interviewed and the answers recorded for inclusion in this document. But in considering this mode of interrogation I was reminded of a quote cited in Robert Adams's book *Why people photograph* (1994), where he discusses the concept of photographers and self-analysis, he recounts a poem X. J. (Joseph) Kennedy (1929 -) entitled *Ars Poetica*, in which Kennedy warns that,

The goose that laid the golden egg

Died looking up its crotch

To find out how its sphincter worked.

Would you lay well? Don't watch. (cited in Adams 1994:33)

The questionettes yielded useful answers that helped me to look and reflect on the process and make sense of what I do as an artist, only to find that a question answered, leads to so many other questions that were to follow.

CHAPTER FOUR

Salient issues for my hybrid photobook practice

When one makes images for the book, one is a photographer. When one writes the words that accompany the images, one is an author. When one places the words into an appropriate format, making decisions about type styles and typefaces, one is a typographer. When one commences to assemble all this material into a coherent package, one is both editor and graphic designer. One then proceeds in turn to be the equivalent of a reprographic camera operator, a platemaker, a printer, a bookbinder, a publisher and ultimately a book distributor or bookseller. (Holleley 2001:2)

In this chapter I will discuss what I consider are the salient issues for the practitioner of the hybrid photobook. I will refer, when appropriate, to concepts and supporting commentaries from key practitioners from the artists' book and photobook disciplines and how they influence my workflow. These issues are salient by providing the underpinning for the workflow concepts I pursue.

4.1 Conception: the rhizome of inspiration

The origins of my interest in making art grew from my wonderment and enquiry of the visual aspects of the natural world and as one who saw and experienced these wonders I wanted to tell others. Over 45 years of practice this personal investigation of the world has expanded into a number of themes including: commentary on the human modified landscape, image products as evidence experimentation with technology (both emergent and retro technologies), images where absurdity and humour operate and, more recently, the need for personal political statements about issues that concern me.

As an artist I exist in a space in which conscious and unconscious interconnectedness of the internal and external space, the known and the unknown and real and the virtual all vie for the opportunity to respond when pricked or stimulated. Whilst many interpretations can be made of the concept the rhizomatic subterranean stem discussed by Deleuze and Guattari in their introduction to the book *One thousand Plateaus* (1988) as a concept I find resonance with the broad concept as a way of viewing the position of the artist in the world. They say,

A rhizome ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences and social struggles. A semiotic chain is like a tuber agglomerating very diverse acts, not only linguistic, but also perceptive, mimetic, gestural, and cognitive: there is no language in itself, nor are there any linguistic universals, only a throng of dialects, patios, slangs and specialized languages. (Deleuze & Guattari 1987:7)

My rhizomatic methodology to art practice, research and life meant that when approaching the moment of conception for a book, my field of conscious view is a 'map' like agglomeration of 'tubers' (Deleuze & Guattari 1987:7). Visible parts of these rhizomes co-join and form into the initial spark from which the larger development process emerges. I connect certain books with their salient bits of the rhizome that, when interlocked or, by a process of 'rupture' and regrowth, that culminate in the finished publication.

The idea of the rhizomic artistic activity is consistent with a/r/tography and enhances my LOTA methodology. An artist does not act alone, nor do they seek inspiration within a narrow corridor of opportunity. Jonathon Gilmore in his essay *Between Philosophy and Art* (2005) discusses Merleau-Ponty's stance in relation to art, artists and the artists' life and makes the claim that they, 'are interdependent; each explains the other and the others explain each in turn.' He adds,

To anticipate, Merleau-Ponty will introduce a way of conceiving of art as reflecting its creator's life, but not transparently. That is, Merleau-Ponty will argue that there is an internal relation between work and life, but that this relation reflects contingencies in how the work and the life unfold. (Gilmore 2005:293)

The origin, the inspiration, the spark for my work resides in what at first may seem a spontaneous response to some triggering agent that emerges into consciousness and demands my attention. My books come from ideas needing expression—they do not necessarily emerge from my photographs. What is pre-eminent in my workflow is the idea followed by a developed conceptualisation in which media, materials, imaging capture, processing and enhancement, book typography issues are considered. An idea for a work may result from being in a place or site as a result of an intention on my part to participate in an artist's retreat or an artist in residence. At other times the idea may require my positioning within a conceptual space and allowing my situatedness to inform the desired outcome or part fulfilment of a component of the process.

4.2 Being informed: the influence of what has been before

As discussed earlier Douglas Holleley and Tim Daly suggested that photobook practitioners; research into the history of the book, that they should read and handle as many books as possible and that they should review the work of key photobook themes and the authors of these book. I applied Holleley's 'knowledge bank' strategy to both the discipline of the photobook as well as the artists' book.

4.3 Starting a book: the useful maquette and previsualisation

What effect would be generated if a book were constructed that was not small and intimate, but huge, unwieldy and gigantic in scale? What if the book were the size of a book of matches? What would happen to the experience if the pages were bound in a way that thwarted the linear experience? What if the book was not bound at all? (Holleley 2001:15)

As Holleley muses over what a book may look like, making a start on the form of, or the concept for, a book may not always be a well-defined and straightforward process. Alan Loney¹¹ offers the following warning ‘... it is something of a dizzying prospect to undertake a major book at all.’ (Loney 2008:39) However there are numerous publications discussing more structured ways to start the process. Lewis and Ward in the book *Publishing Photography* (Lewis & Ward 1992:45) give a detailed flow. Daly in his book *Creating Digital Photobooks* (2008) discusses the broad range of options through print-on-demand and self-publishing. The Himes and Swanson *Publish Your Photography Book* (2011) provide a total knowledge base for the trade published book. The book publishing process they endorse is a complex one as the project passes through many specialist hands. Trade publishing for them comes with a warning, although ‘the book is filled with your work’...’when you are published, the decisions to be made and the ultimate responsibility for the book rests with the publisher...’ (Himes & Swanson 2011:71)

Holleley, on the other hand, approaches the digital book production process from the angle of the author publisher. His book making process is based on two main factors: (i) research, as previously discussed and (ii) maquette making. Despite Holleley’s book being about the design and publishing of digital books, for him there is a paradoxical start to the digital design process. He discusses the computer/software working space and then states that, ‘the best initial approach is to employ the time-honoured simple tools: scissors, paper and glue.’ (Holleley 2001:21) He makes what is sometimes referred to in the book trade as the ‘rough’, or ‘dummy’; Holleley prefers the term ‘maquette’. A maquette is a physical representation of the book in progress, one in which there are various stages for review, reflection and refinement. Making a book is for Holleley,

... a creative act with its own consequences and effects. ... One takes one’s material, and submits it to the construction of content and meaning inherent in the medium of bookmaking. Each decision made on sequencing, pacing, juxtaposition and so on will affect how the book is read and understood. ... It is for these reasons that the construction and appraisal of the maquette is such a critical part of the process. (Holleley 2001:24)

11 Alan Loney published his first book of poems in 1971 and printed his first book in 1974. Since then he has developed an international reputation as a poet, critic, writer, publisher and printer.

In my work I found Holleley's workflow of the maquette and the tactile nature of shuffling, cutting, pasting and sewing an important strategy. Although, in the beginning I did attempt screen-based resolution of design issues however these were usually with simple narrative sequences. As more complex book structures emerged such as with works like: *Beyond the containment of track*, *Transforming the view* and *Borderlines* contact sheets and small prints were cut and pasted into maquettes and reviewed [Plate 14]. Often several maquette stages were required to resolve the final design. Computer based components like title pages, texts and graphic elements were integrated into the maquette to create an awareness of the physical scale and size of typographic elements that are not easy to define in the virtual screen workspace.

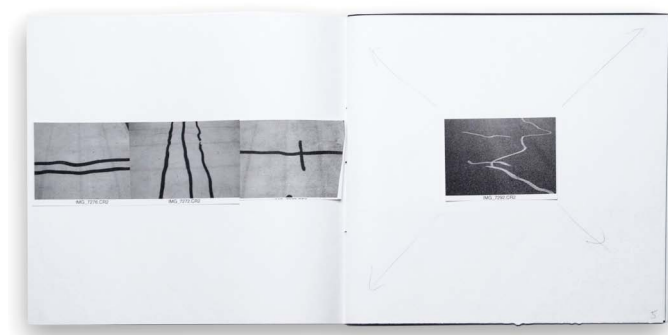


Plate 14. **Doug Spowart** (1953-)
Maquette for the *Borderlines* book
(2008).

Holleley's research and maquette strategy and his personal commentary and examples of work from Gutenberg Bibles to artists' books that are included in his *Digital Book: Design and Publishing* makes for an informative guide for the contemporary digital book maker. While he extols the dual virtues of research and reflection he also suggests that you, '... proceed in an informed manner' and that 'You will most likely impose a predetermined solution to your work.' Alan Loney in *The Printing of a Masterpiece* describes this approach as a design procedure that he calls, 'from the outside in' where, '... ideally nothing is left to chance.' (Loney 2008:40-41) In Loney's dissertation about the 'outside in' approach he states that,

Designing from the outside in means imagining the outer appearance, materials and even some of the design of the cover, the binding, first. ... Sometimes of course one simply has 'a vision' and sees in one's mind the whole book, in all its important aspects, all at once, and the task of the book-maker is then to transfer this 'vision' into the reality of the book. (Loney 2008:40-41)

This design approach fits comfortably with the trade published workflow described by Lewis and Ward. The 'vision' of the finished product is one that is necessitated by books made for specific market demographics, for a selling point, for a visual and physical aesthetic as well as enabling easy quotation of project stages and production cost projections.

Such an expectation of envisioning the outcome of a project from the outside-in is part of the conditioning that a photographer undergoes as part of the fundamental work processes of photography, more specifically a photographer trained and familiar with the traditions of film and wet processing. I am well schooled in this method of working through an image-making project with a firm view of the outcome as a reference that directs decision-making and the scope of those decisions. When making photobooks however, this conditioning invades my decision-making and conflicts sometimes with the artist-self that seeks a more organic, freer way of working that I will review shortly.

The other factor that anticipates the final product for a photobook originates from the history of photobooks being trade published. As a commercial product the photobook is a team-based process where each specialist contributes to his or her specific areas of control in the workflow of the book production. Generally for the photographer this has meant the handing over of the photographs that they have made to the publisher, the designers and typographers, the wordsmiths and editors, platemakers, printers and binders. This team makes all the decisions about the book, with, or sometimes without the photographer's intervention or control. After all, the book needs to be successful within the marketplace and the decisions that need to be made are based upon the collective knowledge of the publishing team. This knowledge is usually not a part of the photographer's understanding.

In my photobook and artists' bookworks I choose to work alone, although on occasion I did collaborate in book development projects. I find the creative freedom of working alone necessary and invigorating. Working in the space of the artist the mercantile need for sales, demands of tight production schedules and limits imposed by materials, media, selling price, production quantities and a necessarily mass-marketable product do not affect me. I have a message, I want to commit to a book, and I want to have total control over every aspect of the communiqué's creation. Ultimately I must concede my bookworks are offered for sale and are entered in exhibitions, competitions and awards with the intension being not only that of showing the book, but also the possibility for it to be sold. I also, at times, engage in marketing projects to place the books before potential purchasers.

For me the book development process is one that takes on many forms. Some, mainly early books created at the beginning of this research, adhered to photobook traditions and conventions that created works that had the appearance of an exhibition or catalogue in a book. These books were visualised from the outside-in and were conceived around the idea of a body of work: images, prefaced by a minor text. These book works were designed around the sequential flow of images, a considered typography including icons/logos, and a colophon. The works were also technological challenges as processes, workflows, software interface, printing and binding would all need to be trialed to achieve the desired result. Three of my early books were conceived

employing this mode of working; two books were created, *Photopic Vision* (2004) and *Where echoes come from ...* (2004). The third, *ICONS*, was abandoned when other more salient directions and ideas emerged. My investigation revealed new insights that began to challenge this design workflow.

4.4 Inside-out: the book contributes to its making as an actant

As my photobook projects became more complex alternate strategies for the conceptualisation and development emerged. I found that to start a book required for me a kind of suspension of thinking about the end product. As Alan Loney proclaims, the book becomes 'whole' when 'all its constituent parts have been gathered together for the first time' (Loney 2008:108). Thinking about the end product and working toward that vision nullifies the potential for things discovered in the production workflow to influence the development of a book. Contrary to Loney's and others concept of designing from the *outside-in*, I find myself informed more by his alternative design strategy, that of the 'inside-out'. 'Designing from the inside out,' he says, 'is a lot messier, leaves much to chance and prefers to allow the book to grow and develop in the very process of its making.' (Loney 2008:41)

Keith Smith also has an interpretation of the concept of inside-out in which he describes the bookmaking process as being a collaboration. He comments,

When I am making a book it is alive. I speak to it and it responds, perhaps not in words, but it speaks and I listen. I learn. It is my friend and my teacher as it evolves and is clarified. We grow together. (Smith, KA 2000:15)

The approach of Smith and Loney implies that the book itself plays a role in its own creation and that the artist collaborates by allowing the object itself a level of control in the process. Barbara Bolt in her essay *Material Thinking and the Agency of Matter* (2007) discusses Heidegger's proposition that 'it is *techne*, through art and handcraft that humans participate in conjunctions with other contributing elements in the emergence of art.' (Bolt 2007:1) She adds that Heidegger's 'discussion of responsibility and indebtedness' enables an alternate way to consider artistic practice and that it suggests,

... that in the artistic process, objects have agency and it is through the establishing conjunctions with other contributing elements in the art that humans are co-responsible for letting art emerge. (Bolt 2007:1)

Bolt continues her essay by introducing Bruno Latour and Donna Haraway who posit that "objects" are actors with agency.' Specifically Bolt quotes Haraway's central term of the 'material-semiotic actor ... [that] ... actively contributes to the production' and,

... the human is no longer outside of the assemblage directing the proceedings. The human being becomes just one material-semiotic actor engaged in complex conversation with other players. (Bolt 2007:2)

In my work I have found occasion where the book takes on development characteristics that become self evident through the performative process. The materials themselves, be it a particular direction implied by the needs of the printer, the way paper may need to be scored or the redefinition of the narrative flow created by unintended factors. Bolt describes this as, 'a play between the understandings that we bring to the situation and the intelligence of our tools and materials. This relation is not a relation of mastery but one of co-emergence.' (Bolt 2007:4)

In the inside-out way of working I too have experienced Loney's 'messier' and 'chance' dependent workflow, however I am now aware of the possibilities that arise from this 'co-emergence' and the nature of the book that can emerge from that collaborative workflow.

4.5 The book and the haptic experience

4.5.1 The materiality of the book

As the design work becomes resolved and other concerns emerge I turn again to Loney (2008) and his suggestions concerning the material of manufacture. I need to consider, 'how their use will affect the printed outcome' (Loney 2008:77). Loney uses 'various hunches and feelings' relating to 'what it may look like and feel like in one's hands' as he negotiates his way through the book design process. (Loney 2008:77)

Book publisher Gerhardt Steidl confirms the need for consideration of the physical characteristic of the book. He exclaims, 'I love the touch of paper! It is the weight and touch, the quality of the ink, and so on [that makes the book]' (in Kouwenhoven 2010:5). I also enjoy the experience of the book as a haptic encounter. The touch, feel weight and substance of the book as an object to pick up, to turn the cover, the flyleaf, the title page, the weight of paper—how it turns, stands up as a curved shape of lays flat, the inner pages and their turning page-after-page, the last page, endleaf and the cover's closing. I've have become aware of the term 'reading through finger tips.' Art-on-paper editor and co-publisher Perer Nesbett claims, 'We find pleasure in the feel of the paper against our fingers. Touching things is a need we share as humans. Touch confirms existence.' (Nesbett 2006:10)

Touch also applies to my decision-making when considering materials for the book. The smell of the components—either presence or absence is a consideration. Photographer and book publisher John Elliott¹² knows of the sense of smell and books

12 John Elliott has produced over ten, mainly self-published' trade-style books including; *The Last Show* (1986), *Mt Isa Portrait* (1988), *On the Road with Slim* (2002) *Where Country Is* (2005) and *I've been there and back again* (2011).

and printed material. I often observe him, on first encountering a book, to raise it to his nostrils, the pages are flicked to release the aroma of the substances of construction and as if considering the bouquet of wine he notes the resulting response.

In starting and making a book I search for and experiment with many materials and seek the kind of 'material collaboration' that Paul Carter (2004) discusses in his book *Material Thinking*. He posits that,

Just as human collaborators need to suspend an irritable desire for control of the project, substituting instead a lover's readiness to be plastically molded by the other's (intellectual) desire, so with materials: they self-selected, those of especial value to our enquiry displaying gifts of amalgamation and self-transformation analogous to the emotional environment characteristic of the human exchange. (Carter 2004:XIII)

4.5.2 Organising, editing and the haptics of handling

After engaging in fieldwork making images, the next stage that the photographer needs to connect with is the editing of the photographs. This represents a challenge as the organisation and editing of the visual material may contribute to, or spark, concepts to emerge. What do these images want to say? How do they want to voice the communiqué entrusted to them? How can narrative be made from what may first appear as a disparate and chaotic assembly of images? I start as Holleley (2009) suggests in his text *Photo-Editing and Presentation* (2009) with the making of 'a decent contact sheet,' (Holleley 2009:6) and then attending to editing by arrangement and the grouping of images that have various connections or association. I avoid the use of the computer in this organisation phase, as book publisher Gerhardt Steidl states,

One of the mistakes that occurs with sequencing and designing books is that they are done totally digitally. The physical, haptic aspect is missing ... You cannot get it on a screen. (Kouwenhoven 2010:5)

Scott McCarney also confirms the need for a 'hands on' approach to this process. He warns that with digital technology, 'options to create product [books] are distancing us from the process' and reminds us that, 'Although we have given up the darkroom and drawing board for the desktop, we don't need to separate our brain from our hands.' (McCarney 2010)

For me then, maquette making, handling the book in production, seeing and feeling how it operates fits with these suggestions. The book publisher's term 'laying out a book' is very much a physical 'hands-on' process, one which has enabled 'in production' book ideas to be arranged, and over time, either be massaged into shape or, by a visual means of communication itself—make visible options for a resolved outcome.

Australian book designer Bruce Usher worked with photographer David Moore on laying-out and sequencing Moore's books. He comments on the workflow,

We would spread photocopies of the prints for the books on the floor throughout David's house. It's a terrific way of getting an overall feeling of the material and to then be able to concentrate on any smaller area – making sure all the important pictures are not all together, avoiding dull parts, and you have the orchestration that David was talking about. (Usher 2008:48)

4.6 Extending the narrative

4.6.1 Getting beyond the exhibition in a book

Editing towards meaning is a fundamental skill of human survival, through the selection of pertinent information, which accumulates in a significant pattern. (Drucker 1997:110)

In this chapter section I engage with processes that are native to the photographer, that is, the making and editing of photographs. I will associate this process with the idea of the narrative carried in, and through, photographs and look towards the idea of the photo essay and contemporary commentary on photobook editing.

[Making a book is] ... a creative act with its own consequences and effect. ... One takes one's material, and submits it to the construction of content and meaning inherent in the medium of bookmaking. Each decision made on sequencing, pacing, juxtaposition and so on will affect how the book is read and understood. (Holleley 2001:24)

Considering the 'consequences' and 'effect' of Holleley's bookmaking decisions I deliberate their importance in the creation of the narrative in the photobooks that I make. From my review of artists' books I found, once again, an area of rich inspiration. However there were some that were in effect, like the traditional photobook, an exhibition within a book where personal experiences or observations, perhaps sometimes things that should remain personal, formed the pages. Some of the issue here for photobooks may relate to the extensive use of graphic designers in the trade-published book and the tendency to maintain the *status quo*. This problem may also emanate from photographers designing their own books or asking graphic designers to use the traditional mode as a template.

It seemed to me that narrative structure is a major issue for the artists' books or photobook for them to achieve their potential as a communicative device. Commentary on editing images and the creation of narrative was particularly replete in both disciplines. As I worked with photoimages I followed more closely relevant discussion in this area although, where relevant dialogue occurred in the artists' book, it was also considered. What was to be my challenge was the integration of the two discipline's approaches.

In the chapter section that follows I take commentaries from these different disciplines and use them to form an understanding of the narrative within the book form as well as consideration for the application of this within my own bookmaking workflow.

4.6.2 Extending the narrative: photographs in sequences

In a discussion on the photobook Badger (2007), he describes photography as ‘a collective medium at root’ and adds that when a photographer ‘sequences the images so each resonates with its fellows’ in making of a book is where, ‘photographs sing their song the fullest’. (Badger 2007:229) Badger’s commentary on the photo image sequence has a precedent in László Moholy-Nagy’s¹³ manifesto published in *Telehor* (1936) where he states that,

There is no more surprising, yet, in its naturalness and organic sequence, simpler form than the photographic series. This is the logical culmination of photography. The series is no longer a “picture,” and none of the canons of pictorial aesthetics can be applied to it. Here the separate picture loses its identity as such and becomes a detail of assembly, an essential structural element of the whole which is the thing itself. In this concatenation of its separate but inseparable parts a photographic series inspired by a definite purpose can become at once the most potent weapon and the tenderest lyric. (Moholy-Nagy 1936:36)

Artist, commentator and critic John Berger also seeks an understanding of the place of the photographic narrative. In the book he co-wrote with photographer Jean Mohr, *Another way of telling* (1982) Berger and Mohr present many views on the idea of a sequence of photographs and the potential for narrative that may exist for them. In essays by Berger in the book he discusses the nature of the photograph, its discontinuity when separated from the flow of time when it was made, the ambiguity of it’s meaning, and how photographs ‘quote’ or are a ‘quotations’ from appearances. Berger, like Moholy-Nagy, sees the value in combining many images, or ‘quotations’ as he calls them, ‘communicating not with single photographs but with groups or sequences.’ (Berger 1982:279) Berger then considers, ‘But how should these sequences be constructed? Can one think in terms of a truly photographic narrative form?’ (Berger 1982:279)

LIFE magazine photographer W. Eugene Smith developed a form of the photo story

13 Moholy-Nagy was broadly interested the all the creative arts including graphic design and the rise of the movie film and as a genre. His publications featured, not only photographic examples of his proposition, but also layout and design inspired by his Bauhaus connections. He continued his dialogue in the publication *Telehor* (1936) with the often quoted phrase, ‘The illiterate of the future will be ignorant of the use of the camera and pen alike.’ Moholy-Nagy 1936:36)

that featured a narrative photo sequence which he called the 'photographic essay'.¹⁴ (Willumson 1992:1) Eugene Smith was dedicated to telling a story in sequences of photographs and understood the nature of the photo narrative and what the photographer needed to consider making, or selecting to make a suitable body of work. In an interview with Tom Moran, Eugene Smith says,

A photo essayist is a photographer who manages to comprehend a subject—any subject ... and gives a lot of thought to weaving the pictures into a coherent whole in which each picture has an interrelationship with the others. (Moran 1974:14)

Further to this Eugene Smith makes, what is for me an important statement, one that informs the dual tasks of making photographs and assembling photographs for the book. He states that,

... a good essayist sometimes fights off the temptation to use a great, strong picture, because it might confuse rather than contribute to the theme. ... I removed them from the essays I shot them for; using them would have been like putting a strong speech in the first act and throwing the whole play off balance. (Moran 1974:15)

Eugene Smith also warns that a 'group of pictures' may 'make a powerful visual statement,' and adds,

... but if they don't reinforce each other—if they don't show those interrelationships that make the whole more than the sum of its parts—you've got what I'd call a portfolio. (Moran 1974:15)

In my work I have been mindful of the need for groups of images to tell the story in ways that Eugene Smith describes. I too, have carefully edited and juxtaposed images so that no jarring image stands out that does not contribute to the theme. Although there are times when, for dramatic affect, I will add a 'strong' image to make for a discordant device within a particular book's structure.

Moholy-Nagy has identified the sequence as the 'logical culmination of photography' and therefore, the idea of the photobook and my quest for narrative direction would have been supported by him. Berger wrestles with a definition for the 'truly photographic narrative' the photobook may provide an answer however another commentator, this time from the artists' book discipline, Keith Smith provides a statement that may advance the discussion. He states that, '... in a book, pictures ... must give up their sovereignty for the sake of the total.' Something akin to earlier comments from W. Eugene Smith and his photo essay. Keith Smith however adds that, 'In this sense, a book is more related to cinema or poetry than to the still pictures it contains. This statement is

14 In his book *W. Eugene Smith and the photographic essay* Glenn Willumson states that the photographic essay, '... represents a form of pictorial discourse which was fundamentally shaped by, and developed in unison with, the halftone reproduction and the illustrated weekly magazine.' (Willumson 1992:1)

not the total pictures, but includes the implied images between the pictures.’ (Smith, KA 2000:22) Could then, cinema narrative strategies provide some insights for the workflow for extending the photobook narrative?

4.6.3 Extending the narrative: the cinematic strategy

Do photographers who make books have a connection or are influenced by approaches to the narrative employed in cinema? Colin Westerbeck in an essay entitled, *The Americans, a model*, in Michel Frizot’s, *A New History of Photography* (1998), writes about the influence that Wright Morris’ (1910-1998) *Inhabitants* (1948) and Walker Evans’ (1903 -1975) *American Photographs* (1938) had on photographers like Robert Frank (1924 -). These early books, says Westerbeck were, ‘... designed to let pictures play off each other in a way that controls and reinforces their effect on the viewer.’ (Westerbeck 1998:646)

Westerbeck states that Frank’s books *Les Americains/The Americans* (Paris 1958 & New York 1959) ‘made the photographic book into an art form in its own right.’ Frank’s images he claims go, ‘much further, creating a denser, richer, deeper structure of images than any book before it.’ (Westerbeck 1998:646) Westerbeck connects Frank’s success at the time to his being well ‘on his way to being a filmmaker’ and that as such,

... was able to apply the principles of cinematic montage to still photographs in an innovative fashion. The pictures follow on from each other by a kind of metamorphosis ... Because they have behind them the momentum of earlier carefully placed pictures, certain images in this way acquire an impact that they could never have had by themselves. (Westerbeck 1998:646)

Robert Frank was not the only photobook maker that moved into movie making. Others include, Larry Clark (1943 -), Elliott Erwitt (1928 -) and Danny Lyon (1942 -). Successful photobook makers then, had a sense of the cinematic which may have informed their image capture, sequencing of images and creating book layouts sensitive to the styles of storytelling found in movie making.

Another example is Lou Stouman (1916 -1991) who started out as a photographer and journalist in New York. He moved to California 1945 and began a career in filmmaking. He was the recipient of two Academy Awards for documentary filmmaking and lectured in film making at UCLA for 20 years. He claims that he became bored with the single image. ‘They don’t move. They have no voice, no music. ... In my own case, I got seduced by the cinema.’ (Stouman 1975) Later in life Stouman reconnected with still photography in the 1970s and invented the ‘paper movie’ (his term for this form of the photobook) and published two such photo-narratives in 1975 and 1988. The books are a blend of text and photographs presented in a personal poetic form.

A playful introduction in Stouman's 1975 book, *Can't argue with sunrise: A paper movie*, makes the following statement to readers,

You might even best use this book by reading its sound track aloud. To yourself or to a friend. Work the words a little for their rhythm and emphasis and roll. You be the director, work for a good reading from your self-narrator. And of course you are the movie projector. The little paper machine you hold is hand operated, you turn the pages. (Stoumen 1975:188)

These words mirror those that one could reasonably expect would originate from someone who makes artists' books as Stouman's books seem to echo some of the haptic, self-directed inclusive interactive entertainment forms encountered in today's internet, wi-fi and *iPad*-ed world.

Whilst my discussion is premised upon finding a connection between the cinema and narrative, Berger offers the following, 'If there is a narrative form unique to photography, will it not resemble that of cinema?' (Berger 1982:279) He then counters this by suggesting that, 'Surprisingly, photographs are the opposite of films.' And then goes on to qualify the remark,

Photographs are retrospective and are received as such: films are anticipatory. Before a photograph you search for *what was there*. In a cinema you wait for what is to come next. All film narratives are, in this sense, *adventures*: they advance, they arrive. (Berger 1982:279)

Douglas Holleley also agrees with Berger when he claims the photobook narrative works best, 'if you can create a sense of suspense.' (Holleley 2009:47) He adds that to create suspense,

... you need to introduce the quality of (linear) time. This is why the most successful visual narratives using photographs are best seen in cinema. Cinema relies upon movement and action to propel the story forward. (Holleley 2009:47)

Holleley concludes this statement with 'Such properties are alien to still photography.' (Holleley 2009:47)

I would challenge both Berger and Holleley's statements that photographs can't operate as cinema. I would suggest that 'suspense' can be created within the photobook, and that photobooks can be '*adventures*,' that 'advance' and 'arrive.' My best examples of this are in the flipbooks, Book 5 *Hitting the skids*, and Book 9 *Narcissus meets himself on the road to Bundanon* although I have made other books that take on these characteristics.

Others have concepts that question Berger's position. Keith Smith as we have discussed sees a connection with the cinema and the book. Smith adds to the discussion that, 'A book exists in time. Therefore time, movement, rhythm and pacing are part of the presentation'. (Smith, KA 2000:22) To me these features of the book seem very filmic.

Later in the book *Another way of telling* (1982) Berger continues with his search for a narrative form for still photography and posits that it may work as ‘memories or flashbacks.’ He concludes with a discussion on storytelling that concurs with these thoughts. He presents a discussion on the idea that the sequencing of photographs, ‘the energy of montage of attractions’,¹⁵ where each image ‘cuts’ from one to another ‘resembles the stimulus by which one memory triggers another’. (Berger 1982:288) Berger claims that in this, the sequence is destroyed and becomes,

‘... a field of coexistence like the field of memory. (Berger 1982:288)
... Photographs so placed are restored to a living context ... a context of experience. And there, *their ambiguity at last becomes true*. It allows what they show to be appropriated by reflection. The world they reveal, frozen, becomes tractable. The information they contain becomes permeated by feeling. Appearances become the language of a lived life.’ (Berger 1982:289)

In my bookwork I strive for an experience for the reader/spectator that carries them from page-to-page and from the beginning to the end of the book. For me considering narrative for a book and designing the storytelling flow is a considered and laboured part of the process. Devices such as blank pages, varied image sizes or diptyches are considered so are double pages spreads. Some books are completed as if resolved, and then re-ordered to refine the narrative and the ‘feel’ that the reader/viewer will derive from an encounter with the book. The strategies I employ often take from the idea of cinema and the Eisenstein concept of the ‘montage of attractions’ that cause the viewer to draw into the narrative and the onward flow through the book.

The temporal space of the movie theatre is entirely linear and yet the reader of a book can disrupt the author’s linear organisation by opening the book mid way through or reading from the end. However, even here, a narrative, the reader’s unique and personal narrative may contain the characteristics of cinema that Holleley and Berger see as unique to that particular media.

It is my goal that the reader may finally encounter Keith Smith’s ‘implied *images* between the pictures’ and their single ‘experience’ may have other intrinsic personal values.

4.6.4 Extending the narrative: The *fitting* of image/text

... in a book one looks at images and words sequentially. Thus you can control the nature of the experience by altering the order of the pages so that the reader can be led through the work in a pre-determined path. As each

15 Berger states that the term ‘montage of attractions’ comes from the German filmmaker S. M. Eisenstein and relates the the concept in filmmaking that what ‘precedes a film cut should attract what follows it’ (Berger 1982b:287)

page is turned, the experience of looking at one image is replaced by that of another within the same space. Thus the images (and words if any), and the impression they create, accumulate in the mind of the reader as he or she proceeds through the work. (Holleley 2009:68)

One observation in my research into artists' books was the extensive use of text and text and image. My photobook work, as already stated, was essentially about the image, and texts when they were used, were for essays as forewords and colophons. The writer aspect of my practice began to consider words and images entwined in a sequence with text throughout the book. I am directed in this by Douglas Holleley's statement that a book, '... permits the artist/author to explore and refine the nuances of meaning by experimenting with image/text relationships. The synergy that can be achieved by juxtaposing words and images cannot be emphasized.' Holleley continues this discussion on image/text by citing MOMA's Director of Photography John Szarkowski's observation that photographs, '... have the ability to describe everything but explain nothing.' (Holleley 2001:7) 'Photographs are only partial data' comments Holleley and adds that, '... some sort of contextual device is necessary to give them meaning.' (Holleley 2001:8) He then describes the 'most common' form of the image/text relationship that as children we see in 'learning to read' books. Here facing pages present the text as 'caption' and the picture as 'illustration'. Holleley proposes that the illustration, 'functioned as a device to teach you to decode the ... letters' and that, 'You were not just learning to read words: you were learning to read images.' (Holleley 2001:8)

I found that the computer screen was the natural workspace for text and image as both could be easily montaged, scaled and *fitted* together. I worked initially making image/text associations on the computer screen. I was engaged in a kind of computer game where meaning could come from the duality of the photo image and the textual image. My misgiving about the initial experiments was that the image and the text said the same thing in an irritating repetitive stutter. I sought an opportunity for the two forms of communication to fuse, providing the reader with a rich message to decode. In interpreting Szarkowski then, my images of beach in the book *Woolli Rocks* (2005) may present a detailed vision of the beach; my text presented a vision of an idea — of 'not pick-pocketing nature'¹⁶.

Roland Barthes discusses the image/text relationship that this work alludes to in the book *Image Music Text* (1977). In it Barthes specifically addresses the caption and the contemporary press image. 'Today,' he states, 'the text loads the image, burdening it with a culture, a moral, an imagination ... there is an amplification from the one to the other.' (Barthes 1977:26) Text and image can co-exist in the book, although as Barthes suggests, it may not be an easy pairing. In considering this 'burdening', care is needed

16 Expressing the idea of 'not pick-pocketing nature' was the concept behind the *Woolli Rocks* book.

so they can work to inform separate aspects of the reader's engagement, as well as provide an intense cerebral communication. Looking out for these tensions may also be something to consider in reflecting on work produced.

In an interview published in the *Age* newspaper in February 2010, Peter Lyssiotis discusses a strategy of pairing image and text. He comments on the book *Eyewitness* (2008), a collaboration with Theo Strasser, and reflects 'on the book's ability to speak in a language unavailable via other art forms.' In the *Age* article, Lyssiotis is quoted saying,

... the wonderful thing about the book is that it forces a narrative on to you
... each page is calibrated with relation to what is previous and what comes next ... A text and an image should run parallel to each other, with one making suggestions to another as they move along in the narrative. (Lyssiotis in Percival 2010:2)

Later in this exegesis in Chapter 4 I will discuss books in which text and image 'run parallel' and describe my experiments and the outcomes from these investigations. Other factors in the image/text relationship emerged from my workflow in the latter part of the research. That is, I began to recognise the primacy of the image as a carrier of narrative and, as will be shown in the *Borderlines* book, by partnering image and typographic strategies a renewed form of the 'text-less' photobook emerged. In this I reflect upon Robert Adams' statement that, 'For photographers the ideal book of photographs would contain just pictures — no text at all' (Adams 1994:34)

One final comment on image and text that perhaps re-affirms my ultimate move away from text and image combinations in favour of image and typography is inferred by a conversation between the young photographer and photobook maker Danny Lyon and the older master of the photobook Robert Frank in 1969. Lyon says that,

When I spoke of using words with photography, texts, as part of what were then called "photography books", Robert said, "well, then that's the end of it." The year was 1969, and it was "not the end of it." As a young photographer, deep into a career of making picture books, with texts, I couldn't help but feel that Frank's comment smacked a bit of kicking out the ladder. (Lyon 2007:1)

Frank's early bookworks were of the traditional form however his more contemporary books explored the possibilities of typography, as I was to discover.

4.6.5 Conclusion to the narrative discussion

Robert Hirsh, in the introduction to his book *Light and lens: Photography in the digital age* (2008) identifies that in contemporary digital imaging practice concepts around sequence, narrative and time are emerging. He reports that in selecting images that had been offered for publication in his book that:

... it became apparent that many photo-based makers were moving away from single, still images and embracing the fluidity and cinematic character of multiple imaging and altering time, even when the final result is one image. The makers are presenting a series of interconnected moments, which blur the boundaries between moving and still images and expand traditional concepts of photographic time and space. (Hirsh 2008:xv)

In my work Hirsh's observation links with the workflow from capture, to the organisation and juxtaposition of the image sequence.

Outside of the mainstream discussion on the photobook narrative that I have discussed, I have encountered two new strategies from significant photographers who act as provocateurs in this discussion. They suggest that the intension to organise and embed narrative, or perhaps to imply that narrative can be inferred in a photobook, is perhaps folly. The first strategy is from Alec Soth who, in responding to an interview question about book sequencing, suggests

It's such a difficult thing because there never really is a beginning, middle, and end. People always wonder how you know when you're done with a project. It's not like there's any natural end to any of this because it doesn't work like a story—you know, solve the murder and now it's over. There isn't a natural order to something like *Broken Manual* [a book by Soth]. Throw the photographs up in the air, let them fall, and that might be a good selection. (Soth in Ryan 2010:11)

The second comment comes from John Gossage (1946-) and the frontpiece text in a book entitled *The Absolute Truth* (2011) where he emphatically states,

Every photograph has a distinct unit. To connect photographs as some sort of narrative is simply conceit of both the photographer and the viewer. All I can say about these particular photographs, is that they are certainly previous and elsewhere. (Cited in Dolezal 2011)

I see both these two new opinions on the narrative in the photobook as expanding the opportunities for the discipline, and I will contemplate them as being worthy of consideration in future photobook projects. For it is important to be challenged and to question the boundaries of the discipline.

4.7 The artists' book and the photobook as agents for social change

It is our belief that the role played by artists in interpreting our complicated and tedious world cannot be overemphasized. (Barnow & Markowitz 2007:np)

The makers of artists' books are often inspired by the opportunity to make a political statement in their work. These political books may take the form of: commentaries about social inequalities as in Peter Lyssiotis' *7 Disrupted Interviews With History* (2007), made



Plate 15. **Peter Lyssiotis** (1947-)

7 Disrupted Interviews With History (2007) cover and 3 page views.

Codex book, 18pp., 22.5 x 15 cm. Photomontage. Printed on Mohawk Superfine (148 gsm) and bound in red leather. Published by Masterthief in an edition of 25.

Collection: Australian Library of Art, State Library of Queensland (ref. ALAABLYS).

in response to the death of Mulrunji Doomadgee while in police custody on Palm Island (2006); Scott McCarney's *State of the Union / LIVE EVIL VILE* (2006), which comments on medical emergencies like AIDS, and the questioning of issues pertaining to religion/ gender as in Keith Smith's *Reminiscences* (2002-3). Likewise photographers have also employed their photobooks to express concerns or opinions about a similar range of issues including: John Thomson's *Street Life in London* (1877-8); Dorothea Lange and Paul S. Taylor's book on the depression, *An American Exodus: A Record of Human Erosion* (1939); Robert Capa's Spanish Civil War book *Death in the Making* (1938); W. Eugene Smith's human side of pollution *Minamata* (1975); and Nan Golden's personal experience of drugs and sex in *The Ballad of Sexual Dependency* (1986).

Photographers with a social agenda usually are defined as *documentary* photographers. Generally their working methods start with involvement or association with a cause and then time and energy to acquire access and make images that illustrate the topic. The photodocumentary field is connected to the idea of witness and images are about reporting the 'truth' of the circumstances. This means that photodocumentary is based on real situations which occur before the photographer's camera. Photodocumentary photographer and photobook maker Michael Coyne, in his recent Ph.D. thesis *A Life in Documentary Practice* confirms this by stating that the,

... role of the documentary photographer is to witness and to communicate. I want to show people's lives in an honest and caring way. I want to understand and reveal the circumstances that govern those lives. I want to document what I see as honestly as I can. (Coyne 2008:17)

Telling the story that they have witnessed can be a daunting task. In covering the Boxing Day tsunami in Banda Aceh in 2005, photodocumentary photographer and bookmaker Stephen Dupont in his diary entry, agonises over what he has seen, photographed and needs to disseminate,

I'm writing without thinking, my head is crammed with images of death and destruction. Where does life lead to from hell? Where do you go from here? Even now as I type my diary entry I am putting off editing my pictures ... hundreds of contact sheets still lie untouched in boxes. They are like the dead in the ground. (Dupont 2009)

For Dupont though taking photographs and editing them is only part of the process—they need to be communicated. In his diary entry he adds, 'It's time to open the vault and hope the world can see what I have just witnessed.' (Dupont 2009)

The content of a political/social commentary photographer's photobook is based on a direct contact with the lives of others, 'real' subjects. The images that they make are then organised into groups and sequences for publication in newspapers, magazine and books. As magazines and newspapers rarely publish more than a few images or pages of images as an essay the photobook is, for the documentary photographer, a significant outcome as the book can encapsulate the entire project. The success of this kind of publication is perhaps identified in the ubiquitous nature of the field. Parr and Badger illustrate this point by stating '... the documentary mode remains the photobook's dominant genre.' (Parr & Badger 2004:117)

In making their political/social commentary works, artists report on their own their direct experience. Johanna Drucker (1994) confirms this by stating that artists' books, 'are often narrative, descriptive, and embedded in personal experiences of individuals—and their agenda is to point to conditions of injustice, oppression, or discrimination.' An example of this book form is Joan Lyons's *The Gynecologist* (1989), which comments on a personal medical issue. The book was researched over many years and is manufactured to emulate 17th and 18th century book production values and contains reproductions of woodcuts and engravings of women's bodies and text of a contemporary patient/doctor interview. Drucker (1994) describes the book thus,

Lyons narrative recounts her dealings with her male gynecologist who has been "for years" suggesting surgery to remove her uterus, ovaries and cervix as a solution to various female troubles. ... The story is about power and the asymmetrical way in which cultural structures grant authority over an individual body. ... Lyons's resistance to pressure vindicated (Drucker 2004:292)

The book is a strong feminist message. In 2009 Lyons commented about the lengthy duration of the book's creation and her thoughts as to the way the communiqué would be received by those who encounter it,

After all that research, my book was in danger of becoming a ponderous document. I finally edited it down to what I know best—an artists' book in which the reader interacts with the text and images to form meaning (Lyons 2009:75)

In 2005 Drucker proposed the establishment of a 'critical terminology' a 'descriptive vocabulary' and a 'meta-data' (a librarians' reference information about the information in a bibliographic record). She presented her paper at Pyramid Atlanta in November 2004 and subsequently published it in the *Bonefolder* e-journal (2005). Drucker described her scheme, as being, 'still very much in progress,' however it provided a very detailed view for the analysis of artists' books. In her categories of *Aesthetic Profile* and *Production*

Aesthetic (Drucker 2005:12-13) many keywords emerged that relate to the themes of social and political posturing that aptly apply to both artists' books and photobooks. These included, amongst others, the following: documentary; provocative—meant to spur action or response; Post-modern—self-consciously critical, addressing gender, race, or sexuality, other issue-based work; interventionist / activist—where text highly critical, subversive, radical, aimed at deconstructing a known concept or institution.

Ultimately the makers of political and social activism artists' books and photobooks are very similar as they are driven by similar motivations. What we can be certain about is that the need for personal expression requires individuals accessing technologies, media and the means to express how they feel. Making artists' books or photobooks gives a voice to the author and a communiqué that may make a difference. Cornelia Lauf in the book *Artists/Author: Contemporary Artists' Books* (1998) makes the observation that, 'Nowhere is artistic intention more concretely wed to the circumstances of its production and reception than in the field of publishing.' (Lauf 1998:67) She cites the digital technologies of desktop publishing software, digital storage and the Web as supporting 'an interest in manipulating their representations in print.' (Lauf 1998:67) Lauf (1998) supports the idea of the book as being 'cultural emissaries of the first order' and that:

... new forms of artists' publications now emerging often empower groups that are alienated by their own marginalization in society. They are fundamentally democratic forms of speech in that they imagine every reader as a potential contributor to the critical dialogues they engage. (Lauf 1998:79)

The emergence then of digital self-published photobook reflects the need that photographers have, as Dupont hoped was an opportunity for 'the world can see what I have just witnessed.' (Dupont 2009)

4.8 Social comment and political books; humour and environmentalism

In responding to the application of the LOTA methodology and its links with autoethnography, a/r/tography and photodocumentary the political book has emerged as an important aspect of practice. I have appropriated my art as a way to provide discourse about concerns like those of arts writer Nicholas Crogan who references in his Spring 2010, *Art & Australia* essay on Bonita Ely's ecological work. He claims,

In what may well be the current state of ecological crisis will soon replace globalisation as the dominant cultural condition. In contrast to globalisation, which emphasises the invisible and the infinite, the state of environmental crisis drags us back to earth to contemplate the material and the finite. It demands that artists and non-artists alike reassess the way in which they engage with the natural world—both at a real and an imaginary level. (Crogan 2010:47)

In previous research I had encountered Lucy R. Lippard's comment in her book *The Lure of the Local* (1997) that 'Artists can be very good at exposing the layers of emotional and aesthetic resonance in our relationships to place.' (Lippard 1997:286) She also defines an 'ethic' for 'art governed by place' which includes the expectation, amongst others, that the work should be, 'Provocative and Critical enough to make people think about the issues beyond the scope of the work, to call into question superficial assumptions about place, its history and its use.' (Lippard 1997:287)

Out of my participation in the world I see things, I question, I'm interested in alternate futures where we can seek and aspire to the true values that underpin the aphorism 'what we can do for the world', rather than what I see as the continual consumption of the world and its resources. Concepts emerge and my art becomes the vehicle to express these ideas. In this as an artist I am not alone. Johanna Drucker (1994) sets aside a whole chapter of *The Century of Artists' Books* to address the topic of *The Artist's Book as an Agent of Social Change*, and while she states that 'The concept of what constitutes a political work of art varies from artist to artist ...' she does select and comment on 23 books. In her review of the social-change book she identifies that the political artists' books,

... make use of elements of production to communicate their position in a way which invests heavily in aesthetics. Manipulation of images, text, and attention to format, layout, and binding all play a part in these works. (Drucker 2004:287)

In my review of contemporary International and Australian artists' book practice I found the type of artists' books, for example Peter Lyssiotis' work [Plate 15], as described by Drucker. Through the awareness of the 'elements of production', the 'aesthetic' of the artists' book and the conceptual and physical workflows required to complete a book capable of expressing, not just words and images, but the idea of the concern itself I made books that reflected these concepts. These included; Book 7 *Proposal for Revising Australian Landforms* and Book 12 *Irrigation water for important plants*.

Humour is, and has always been, an integral part of my photoimaging and photobook works. This connection with humour has been inspired by many including: Elliott Erwitt (1928-), Duane Michals (1932-), Garry Winogrand (1928-1984), Australian Graham Burstow (1927-) and English Photographer Martin Parr (1952-), not so much as mentors but rather as co-conspirators. Parr's for example has for two decades, documented, in vivid colour, sardonic and humorous images of the tourist space. His work addresses consumerism, the unsightly wealthy and his own English countrymen and women. Parr states 'I like to use humour in my photography, it's a good way of dealing with serious issue.' (in Blast 2005) In this Parr is supported by Spanish photographer and photobook maker Joan Fontcuberta, who states,

A great deal of contemporary art is too solemn and boring. In my work humour is like a filter trying to put forward serious proposals but in an appealing and

exciting manner. Laughter is a revolutionary impulse, the great antidote to the poisons of the spirit. (Fontcuberta in Feustel 2010:5)

In my work I apply a similar mantras, and the photobook, as with Parr and Fontcuberta, is my preferred medium for expression. My challenge is to interrogate the political artists' book genre and find forms or structures of the book that might freely express my opinions and the satire that I attach to it. In doing so, I employ as many artists do, the device of humour as a *Trojan horse* to introduce political commentary Lippard's says that, 'Humor and satire are major components of much contemporary activist art.' (Lippard 2007:11)

In making, presenting and connecting with people through these works I feel empowered; my voice can be heard. In 2007 Lucy Lippard curated the exhibition *Weather Report: Art and Climate Change*. In her catalogue essay she spoke of the artist as a commentator, communicator and as one who acts as a provocateur. In the closing remark to her essay she spoke of the artist's message that through exhibitions, '... it is the artist's job to teach us how to see.' (Lippard 2007:11)

Artists do 'teach us to see' and it is the responsibility for artists to use their abilities to engage their communities in issues that are important. The books that dealt with water issues in central Southern Queensland that were made for inclusion in the *Borderlines* exhibition¹⁷ were my attempt to turn artworks into political statements. In doing so I fulfilled the objective for my art which as expressed in the concluding remarks in my rationale for *Borderlines* body of work where I proposed that:

... art is about how you feel and through its dissemination and connection with others an idea may bridge a gap and make a difference. Art may also shed some light and awareness of the canary in the coalmine. And if the bird were to die, the art stands as a testimony to the artist's attempt to bring the idea forward. At least no one could say that they didn't know it was happening. (Spowart 2008)

In the making of political photobooks I am responding to curator Stephanie Smith's (2007) discussion on the artist as a commentator on climate change in the catalogue for *Weather Report: Art and Climate Change* (2007), she issues a call to arms. She states that as artists,

... we need occasional pauses to reflect on the ever-changing and sometimes inscrutable interrelationships in which we are all embroiled ... And then we need to get up from that perch at the edge of the bed and act on the insights derived from these critical, reflective pauses. We need to get into the fray ... (Smith, S 2007:15)

17 A collaboration with Victoria Cooper

4.9 Typographic concerns in the hybrid photobook

... a photo–bookwork combines the medium of photography with the medium of bookmaking, to produce a coherent, self-contextualizing statement—a statement that is greater than the sum of the two parts. (Holleley 2010)

In taking on the task of self-publishing, then, I needed to acquire skills, abilities and techniques of bookmaking. So far my workflow has dealt with the conceptualisation of the book, the issues of image and text, the sequential organisation and the physical form that the book could take on. Initially my artists' book discipline research answered design-based questions however in time I began to consider that to better understand the principles and opportunities of book design I needed to research the space of the trade-publisher and the role of typography.

Whilst I have had an interest in graphic design from early in my photography career¹⁸ and later as the editor/publisher/designer of two ISSN journals, as well as being the designer of all print needs for my own business practice, I have an understanding of the kinds of products that emerge when photographers 'do it themselves'. Photographers, and this may include the artists who design their own books,¹⁹ may have limited design skills or understanding of the design and editing processes. Peter Metelerkamp (2004) acknowledges this and claims that, '... most photographers are not designers, and have not thought of their books as a single entity' as such he believes that many photobooks, 'have a loose and incoherent structure and are little more than catalogues with relatively arbitrary essays.' (Metelerkamp circa 2004:16) This criticism could be perhaps made of some of my earliest photobooks. As such my research into the photobook and book design sought to investigate the key role that the designer plays in the book making process as well as the historical and contemporary links between photographers, graphic designers and the books they produced.

I found references in which photobook publishing entrepreneur Robert Delpire worked with Robert Frank the 1950s in the selection and sequencing of his seminal photobook *Les Americans/The Americans*. As an example of more recent times a commentary on the photobook design work of one of the foremost Australian photobook exponent Matthew Sleeth (1972-) and a contemporary trade-published designer/photographer collaboration. The writer Gillian Bartlett in a article in *Desktop* magazine quotes Sleeth as exclaiming, 'I'm very much a fan of graphic design', (Bartlett 2005) and lists his 'extremely savvy selection

18 In the mid 1970s I enrolled in and began a tertiary qualification which I was unable to complete due to the commitments of full time employment.

19 One common failing of some artists' book works surveyed was uninformed design. This was certainly not the case with the fine press or livre d'artiste books but were usually books emerging from more naive origins.

of collaborators' including: designers Peter Schofield for the book *Roaring Days* (1998), Fabio Ongarato for *Opfikon* (2004) and 3Deep Design for *Rosebud* (2003).

In the trade-publishing environment the graphic designer/photographer collaboration is well and truly an entrenched one however the world's most celebrated publisher and printer of photobooks Gerhard Steidl (1950-) has developed a successful formula for collaborating with photographers. His aim, as revealed in an interview with the *British Journal for Photography* journalist Bill Kouwenhoven, is 'to provide the technical support for an artist and to follow his intuition and his own will.' (Kouwenhoven 2010:5) This does not mean total freedom for the artist as Steidl will challenge ideas that he is '100 percent sure' would be a mistake. He adds that, 'If the artist has better arguments, then I'll follow his lead.' Kouwenhoven concludes his interview with the Steidl mantra, 'The magic of what Steidl is is that the soul of a book is the soul of the artist and not the soul of the publisher.' (Kouwenhoven 2010:5)

Making a photobook is an activity that demands very different considerations to other forms of communication where photographs are collected and assembled to form communication. The objective, as defined by Holleley, is to create in the book 'a statement that is greater than sum of the two parts' of image and text alone. The critical task of making such a 'coherent' and 'self-contextualising' statement has usually been outside of the photographer's hands and controlled by the book's graphic designer. Shaughnessy describes the graphic designer's challenge as being,

... to capture in book form the shifting boundaries of the image, and our endless changing perception of photography—and to show that intelligent, provocative design can enhance our appreciation of the photographs themselves. (Shaughnessy 2004:42)

To achieve this objective graphic designers may have their work cut out for them. Edward Tufte, Yale University professor and teacher of statistical evidence, information and interface design in his book *Envisioning Information* (1990) gives a manifesto on the topic of creating and reading messages. He states:

To envision information—and what bright and splendid visions can result—is to work at the intersection of image, word, number, art. The instruments are those of writing and typography, of managing large data sets and statistical analysis, of line and layout and color. And the standards of quality are those derived from visual principles that tell us to put the right mark in the right place. (Tufte 1990:9)

'Putting the right mark in the right place' resides most certainly in the domain of the graphic designer of photobooks. Getting it right is about the application of the graphic design methods, rules and considerations that apply to the graphic design typographic processes. In their book *Designing books: practice and theory* Hochuli and Kinross describe the job of the book designer, 'in the widest sense a space-time problem.' (Hochuli & Kinross

1996:35) They discuss the dual page view that the reader of the book encounters including a description of the 'axis of symmetry' created as the 'first important "given", to which the book designer has to pay attention.' As pages are turned a 'kinetic element' emerges and 'forces us however to conclude that it is not these double pages but their totality that should be understood as the final *typographic* unity.' (Hochuli & Kinross 1996:35)

Other challenges faced by designers cited by Shaughnessy include the idea that the photobook is not a 'blank canvas' and that the designer can't be as adventurous and audacious as they want. A 'sacrosanct' rule is that of 'no tampering' or cropping of the photographers image; whereas in the commercial advertising and magazine world, 'images are cropped, borders dissolved, and backgrounds removed and extended without hesitation.' Another aspect is the 'restraining factor of the grid' in book design. Shaughnessy claims that the repetition of similarly scaled images page after page in a book can often result in, 'uniformity, sterility and repetitiveness.' Further to this is the necessary challenge of 'marrying up' a diverse range of images of different design structures, subject matters, perspectives and scales. (Shaughnessy 2004:38)

Hochuli and Kinross (1996) describe the book design principles for 12 types of books including, amongst others: scientific books, books of information, literary works, and the philosophical-scientific book. Whilst they propose a design structure for each book category they warn that,

... the system of book typography ... is always just a prop, which certainly provides us with some criteria, but which should not be treated too bureaucratically. At best it prompts us to analyse sensitively and critically each job that comes up, and then to choose the appropriate means. (Hochuli & Kinross 1996:47)

For the history of the printed book the 'appropriate means' has undergone significant and constant review. Alan Bartram (2001) in his book *Five hundred years of book design* states that, 'There is a delicate balance between engineering, technology and aesthetics ... The eye and the mind, while extraordinarily flexible mechanisms, are basically conservative. They resist peremptory changes to well-established habits.' (Bartram 2001:14) While the habitual nature of reading may have stifled advancement in the design of books, there has been at work a constant re-configuring and refinement of the art and craft of the layout and design of books. Influential early 20th century typographer Jan Tschichold cites the one reason for experimenting with book design as being, 'discontent with what existed ... Even the attempt to deliberately create something new or a least something different is legitimized first and foremost by the dissatisfaction.' (Tschichold 1991/1987:25)

Today we look back over the history of typographic design and find individuals and movements which dealt with dissatisfaction of the traditional or the conventional and led to new ways of thought, which when accepted and adopted into general practice, then

fell victim to the next manifesto. In the last two hundred years the multi-layered business and art of the book has enjoyed many makeovers, doctrinaires and entrepreneurs.²⁰

Each development in this cascade of book design creates a visual statement contained within the book about the era of its gestation and publication; Holleley (2001) defines this as, 'Zeitgeist, or spirit of the times' (Holleley 2001:14). For the contemporary book designer the plethora of design approaches, concepts, elements and embellishments, modes, forms and structures provides rich inspiration. Tschichold's 'discontent with what existed' (Tschichold 1991/1987:25) was certainly a driver for my thinking and practice during the candidature. Tschichold was but one researched hero in my review of the history of book design. He, and others gave me a kind of provenance to the work I was undertaking. As if to connect this aspect of practice writer Garrick Webster, in a review of graphic design over the 2000-2009 period, discusses the way in which younger designers reference what has gone before. He quotes one of today's 'brightest stars' New York designer Mario Hugo, 'I can't help but feel nostalgia about the projects that inspired me to study design ... I literally wouldn't be doing what I do if I hadn't seen these'. (Webster 2010:34-5)

In conclusion my research into typographic principles, styles and processes facilitated the emergence of strident works that took ideas from the artists' book discipline, the traditions of the photobook and were resolved in the space of typographic invention. In Chapter 5, examples of this typographic approach in my work such as in Book 13 *Borderlines* will be reviewed in detail.

4.10 Considering the reader/viewer

In imagining, conceptualising, designing and making a book, I constantly consider the product as something I will have in my hands at the end of the process. I invest in my books an idea, a manifesto, an observation or joke in the book as a way of communicating with others. In no way can I control the viewer or spectator's response

20 The list that pertains to this area of research could include:

- William Blake, writer, artist, publisher
- William Morris and Kelmchott Press
- Ambrose Vollard, publisher
- Stéphane Mallarmé
- El Lissitzky and the Russian Constructivists
- Jan Tschichold, typographer
- Lazlo Moholy-Nagy, Bauhaus teacher, writer, designer, artist, photographer
- Walker Evans, photographer
- Alexy Brodovitch, designer, typographer, photographer
- William Klein, artist, photographer
- Hans Peter-Feldman, artist, photographer
- Sol LeWitt, artist, photographer
- Ed Ruscha, artist, photographer, artists' bookmaker
- Keith A. Smith, artist, photographer, artists' bookmaker

to the work. If this were the objective, then I would need the support copious didactic instructions in and around the book to direct the desired, singular outcome. I believe to expect a specific response to a book would be presumptive, and limit the potential for the interpretation.

Keith Smith says that, 'A realized book is a single experience. In taking structure a step further, the unified totality can be seen as an implied single image.' (Smith, KA 2000:330) In my books I hope, despite being made up of various elements: images, texts, design elements, tactile experiences, and visual arrangements, that they merge, as Keith Smith suggests, in a 'single experience' for those who encounter it. I do have expectations that my books will provide stimulus along a general path for meaning. Some, such as the flipbooks, are very specific; while I hope their outcome is a spontaneous laughter or chuckle at the end of the flip, some may mishandle the flip and not get anything from it. What the viewers/readers of other books will make of them depends as much upon clues, symbolism and visual argument that I embed in them as much as how these may act as 'triggers' for their own life experiences.

Some commentators talk about the book as being made twice — once by the author and the other by the reader. I prefer to think that the meaning of a book is a little more non-specific and harder to define. Pierre Bourdieu in the book '*The rules of art: Genesis and structure of the literary field*' (1996) analyses the context of the reader in encountering an artwork, and in my interpretation a book. He states that an artwork is,

... in fact made not twice, but hundreds of times, thousands of times by all those who have an interest in it, who find a material or symbolic profit in reading it, classifying it, decoding it, commenting on it, reproducing it, criticizing it, combating it, knowing it, possessing it. (Bourdieu 1996:171)

These possible transactions open up the potential the work that the author may never have anticipated. Roland Barthes makes one further contribution to my expectation for my communiqué will be received by the reader/viewer. In an essay he wrote under the title of *The Death of the Author* he presents his view of the history of the 'Author'. Barthes ascribes to the 'Author' various roles, traits, notions and myths about their position within the context of their writings and society. In his conclusion he emphatically states that writing is focused on the reader and not the author. For him, 'The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination.' (Barthes 1977:148) The final words are that 'to give writing its future ... the birth of the reader must be at the cost of the death of the Author.' (Barthes 1977:148)

For me then, a book when it is made and presented to the reader enters a different space. Barthes' 'birth of the reader' reminded me of correspondence that I exchanged with Michael Coyne regarding a critique about the making of the book *I have encountered a place ...* (2007). He observes that in,

Producing a book of personal work is the experience of putting yourself in front of the general public who will act as judge and jury. It is a brave act indeed. The book once it is shown no longer belongs to you, it is of you but it also belongs to the viewer. (Coyne 2009)

4.11 Concluding remarks: Chapter 4

My search for understanding of the potential for the hybrid photobook has encountered many philosophies and arguments about the book, its component elements, and how they coalesce to make authentic and expressive communication. Of significance to me is how I have been able to apply this research and experimentation in areas such; image and text, the form of the book as a contribution the communiqué, the interrelationship of the haptic and the screen, the materials and methods of manufacture, discussions around the arranging, grouping and sequencing of photographs, typographic intervention and storytelling. In the following chapter I will connect the research with the practicum and describe the workflow encountered with selected books.

CHAPTER FIVE

The art made me do it: A dissertation on the books

5.1 Integration of research into own practice: the research workflow

A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds... To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations... In a book... there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification. (Deleuze & Guattari 1987:3)

The books presented as the research products represent a chronological evolution of the research workflow. They embody a multi-layered distillation of the experiments and exploration of the medium. This time-based progression demonstrates the reflexive and reflective processes that were intrinsic to the making of these books. In most cases the communiqué, the form and production technique were, by the nature of art, complete and resolved. In all cases this new knowledge was progressively reconfigured and assimilated into the next book task.

At first my bookwork was controlled by previsualisation of the outcome – images, texts, paper, size, pagination and production. This premeditative mode, as discussed, was increasingly tempered with one of the more intuitive and organic inside-out approach. This change meant that each book was a response to a raft of cyclical reflexive questions and answers.

A constant companion for my work has been a need for me to embed messages that the viewer may interpret as humor, whimsy and irony. As discussed this strategy best suited my need to create works that subvert the accepted norm and in doing so expose or critique the folly of the serious world in which we live. As will be evident in more recent work, I have connected with contemporary regional issues that I feel could have far reaching relevance to a broader audience. In this work I produce art that uses humour as a Trojan horse to deliver a personal political statement.

All books presented have been created within my studio digital workspace of the computer, software and the inkjet printer. All books have been conceptualised, designed and produced by me in my studio. I have bound all books except for one, which was bound by an artisan bookbinder under my direction.

I have always made photographs with the recognition that they fitted with a conceptual, aesthetic or technical framework. This made for a consistency in the presentation of the photographs enabling them to be viewed as a cohesive group so that the content of each image could be integrated into a narrative form to convey its particular message. This approach has worked well for the creation of images for inclusion in photobooks.

At the start of this research my books featured a frontpiece statement about the work to provide a framework for the reader to consider the work that was to follow. The

text contributed to the photographs in a way that presented an artist's statement-like commentary. This strategy was much the same as the way in which the didactic panel is employed within the gallery context as a preliminary for the viewing of the framed works. The appropriation of the exhibition text to the book was appropriate as books designed and produced at the beginning of this research and study emulated the 'exhibition in a book' paradigm common in photobook trade publishing.

As my research began to assimilate the concepts, structures and narrative strategies that I encountered within the artists' book discipline these influences demanded a re-think of my approaches to these aspects within my photobooks. I turned my back on photobook publishing traditions, commentators on text in photobooks like Robert Adams, and the growing volume of, what I considered similar approaches, in the trade and self-published books emerging from the photographic fraternity.

In this chapter I will unpack each book presented for examination and discuss the strategies, developments, discoveries and ongoing opportunities identified as a result of the workflow. Apart from a discussion on aspects of the experimentation and implementation of research findings, many books will have a bulleted list of salient outcomes embedded in the process.

5.2 The photobook as an exhibition in a book

5.2.1 Book 1. *Where echoes come from . . .* (2004)



Plate 16a



Plate 16b

BOOK DESCRIPTION

2004, concertina book in cover boards, edition of 25 (hand printed and bound on demand), 30 pages, 22.7 x 16.5 x 2.4 cm extends to 480 cm.

Pigment inks on watercolour paper, brass shim pinhole, binding by the artist.

COLLECTIONS

The Carleton College Artists' Book Collection, USA and a private collection.

This book takes on the standard form of the traditional photobook. The images are drawn from a personal archive amassed over several years of investigation of pinhole photography in the landscape. A text precedes the presentation of images that are presented one image per double page opening. Graphic elements enhance to visual appearance of the book.

Workflow considerations:

- most of my early self-printed photobooks are designed using the concertina form inkjet papers were only available for single sided printing. Other book papers, including those used by artists' bookmakers and printers, including Hahnemühle, Magnani and Canson. While being exquisite papers for books they did not reproduce 'photo quality' images due to the uncoated nature of the papers and the infusion of inks into the paper surface;
- the concertina form was a book form that I encountered within the artists' book discipline. It worked well for me—I saw the structure as being something special, a departure from the normal photobook;
- working with the concertina format required the development of templates in the digital workspace as well as strategies for printing and assembling the long scroll-like book;
- the use of an artists' book style of cover and binding employing removable board covers helped resolve this work so it could be read as a codex;
- the insertion of a brass shim pinhole into a window in the cover connected the mechanics of the imaging process with the narrative of the images;
- typographic enhancements included the overflow of the cover text on pages 2 & 3 and the inclusion of a pinhole/zoneplate graphic and numbering facing each image page; and
- the inclusion of a colophon completed the project.

Workflow implications for further research and practice to consider:

- the integration the visual narrative into an image sequence;
- software design and construction aspects of the concertina form;
- typography design styling; and
- introduce artists' book concepts and ideas.

5.2.2 Book 2. *Beach House* (2004)



Plate 17a



Plate 17b

BOOK DESCRIPTION

2004, concertina book in paper folder, 26 pages, 13.5 x 14.0 x 1.5 cm extending to 280 cm.
Pigment inks on watercolour paper, binding by the artist. Acrylic holder designed and made by the artist.

EXHIBITIONS

- 2010 *Leparello Beach*
Library, Southern Queensland Institute of TAFE
- 2009 *Like FONDling your SEA shell COLLECTION*
Barratt Galleries, Alstonville

COLLECTIONS

A private collection

This book extends the investigation into the concertina form. While the book still sits in the tradition of the introductory statement followed by images a narrative form is developed further in subtle ways. The influence of the artists' book is apparent in the additional structural and visual elements to make for a more complete 'experience' of the subject of the book.

Workflow considerations:

- the images were made as a deliberate response to the idea of representing this subject within the form of a book;
- the image sequence deliberately moves from the front door of the house to the back door documenting details of each room;
- the notion of including small environmental elements such as rocks and shells on each page was to pay homage to the 'collecting' of stuff we all engage in when we visit the beach;
- each beach object was photographed and deep etched to simplify the subject. A drop-shadow was added to enhance a three-dimensional appearance to the object;

- the inclusion of these elements on the page utilised colour coding to link the 'collected' subject and room image;
- typographic concerns were employed in the covers and text pages that were, to my mind when viewed later, seemed heavily designed and appeared to enter the realm of vernacular trade publishing design; and
- the *Beach House* book was presented in a white acrylic holder that held the pages in place. A shell fragment was embedded in the white cover boards.

Workflow implications for further research and practice to consider:

- integration of text and image through the book;
- ongoing refinement of production issues of screen based design, printing and assembly;
- the adoption of a more artists' book 'feel' to the book design; and
- use of personal texts, prose or poetry within the book.

5.3 Images and text: the personal comment

5.3.1 Book 3. *A Photo Text Book* (2005)

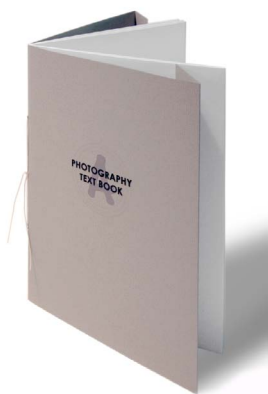


Plate 18a

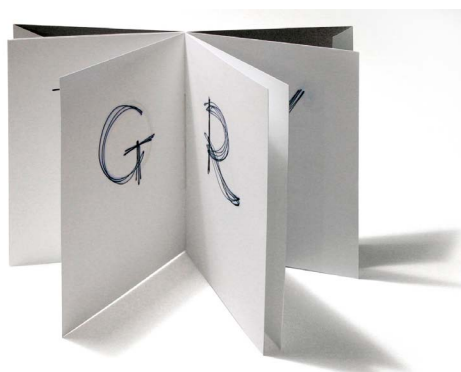


Plate 18b

BOOK DESCRIPTION

2005, codex, edition of 25 (hand printed and bound on demand), 16 pages, 21 x 15 x 0.8 cm. Pigment inks on archival paper, 3 hole pamphlet stitch binding by the artist.

EXHIBITIONS AND INSTALLATIONS

2006 **BOOKS 06**
Noosa Regional Gallery

COLLECTIONS

A private collection

An experiment with the simple form of the codex 'pamphlet' form of the book and my first considered response to working with the challenge of integrating image/text. The impetus for the book came from an invitation to participate in a themed exhibition at the Noosa Regional Gallery. Participants were asked to respond to the theme of 'image as text—text as image'. I chose to make a book using the simple form of the codex and the 3-hole pamphlet stitch. The codex style production of this book was accomplished by the use of a doubled-sided inkjet paper made by Epson that was only available in A4 size so my book would be no larger than an A5.

The idea of image as text was resolved by a technique for 'light-writing' employing a torch that would spell a word. In keeping with the concept of 'light writing' I decided that word would be photography, with the individual letters p-h-o-t-o-g-r-a-p-h-y. The letters would be presented on each page as an image of itself and that I would title this pamphlet *A Photo Text Book*. In the now unused darkroom the letters of photography were drawn in light.

So as to keep the book visually 'light' the torch light trails were reversed so that they would be seen as blue-black on white. A front piece explaining the Greek origins of the work photography and a cover playing on the *textbook* idea were designed.

Whereas most books I make took weeks to resolve this book took just over 24 hours. The selection of the codex form and construction for the book at the beginning of the workflow implied the outside-in design strategy however other aspects of the workflow, mainly to do with the spontaneity of the production, were definitely grounded in the inside-out production strategy. I enjoyed the immediacy, the simplicity and the humour in this book and, in particular, the range of conceptual, design and technical issues that required resolution to create the layered meanings in the end product. Another aspect of the work that appealed to me was the closeness of the book's form to that of the democratic multiple made fashionable by Ed Ruscha and Fluxus. The book was accepted for showing and was purchased by a private collector at the exhibition.

Workflow considerations:

- a conceptual play on image and text inspired by Keith Smith's text play;
- double-sided printing possibilities; and
- the use of the codex pamphlet form and the 3-hole-stitch for binding.

Workflow implications for further research and practice to consider:

- making simple books in editions as democratic multiples;
- design and production issues for codex book forms; and
- conceptual aspects of the photobook narrative.

5.3.2 Book 4. *Wooli Rocks* (2005)

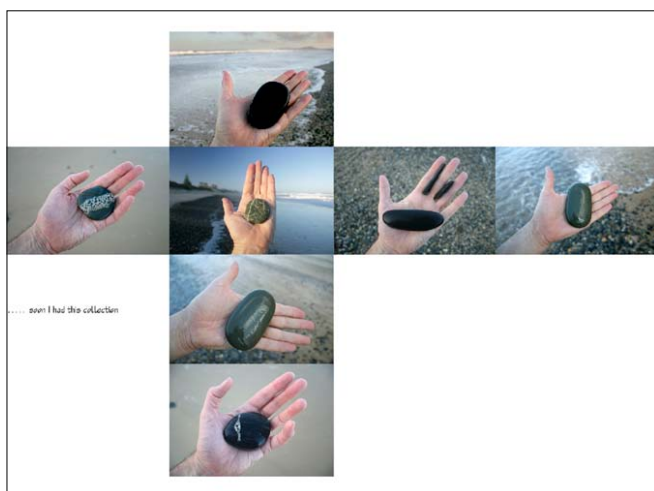


Plate 19

BOOK DESCRIPTION

2005, Concertina book in paper folder, 18 pages, 21 x 14 x 1.5 cm extends to 220 cm
Pigment inks on watercolour paper, binding by the artist

EXHIBITIONS AND INSTALLATIONS

2009 *Like FONDling your SEA shell COLLECTION*
Barratt Galleries, Alstonville

2006 *First Libris Awards*, Artspace Mackay

COLLECTIONS

Artspace Mackay and a private collection

A more considered exploration of the image/text format is found in the book *Wooli Rocks*. Made during fieldwork at Wooli on the New South Wales north coast, *Wooli Rocks* represents the ongoing development of the conceptual photobook, particularly the ideas of narrative development, design, image and texts. This book also connects my work with the integration of personal narratives in the form of prose and a 'soft' conversational message about preserving places of natural beauty.

Wooli Rocks was conceptualised during daily walks on the beach. The Wooli beach is usually quite deserted so the personal experience is one which is a direct connection within the *moment* and *being in place*. The nature of the beach walk changes daily due to the tidal influence, salt laden winds push against as you walk, waves crash and foam sweeps up the beach. In this space of heightened experience things washed-up, or at the water's edge, take your interest: man-made junk, bird feathers, shells and well-worn rocks. The communion with these spaces incites a desire to 'take' a talismanic object *trouvé*, a kind of memory or spirit provocateur. I like collecting these objects on walks on the beach or for that matter anywhere. This book then deals with that desire to collect

these objects of experience and to moralistically chastise myself for the practice. My fear being that ultimately I, and others similarly motivated, would denude such places of beauty of their transportable elements.

After walking on the beach one day, I wrote the prose that acted as the catalyst in the scripting of images for the visual narrative. In making photographs I often work in time-based sequences or I employ imaging techniques that allow images to have an association that will group them together. So sequences of wave-wash passing over beach, sand, and rocks along with selected rocks held in the hand were photographed.

Wooli Rocks was conceived as a concertina (accordion) book form as, at the time, I was experimenting with a range of book constructions. What appealed to me was that the book could be presented for 'reading' in its extended form in a display context as well as being able to be presented as a codex for personal and intimate viewing. In some ways the leparello format is a design conundrum as its dual presentation forms demands consideration. Initial work on this book was carried out on screen without any previsualised sketches or maquettes. Johhanna Drucker describes the accordion form thus,

Accordion books have the advantage of creating a seamless continuous surface which is also broken up into discrete, page-like units. This allows the work to have the uninterrupted flow of a scroll while also functioning as a book whose pages and openings can be accessed at any point in the sequence.
(Drucker 2004:140)

I had made concertina books previously, in fact some of the earliest works created during the confirmation of candidature period such as *Where echoes come from ...* (2004) and *Photopic Vision* (2004), utilised this form. I wanted to progress the design and typographical features of those earlier works. The design was resolved as a vertically standing book 21x14cm. Running through the full length of the narrative space of the book was a mid-grey band; images sometimes sit on the band with grey either side or totally cover the strip. At one point in the story a vertical stack of images appears to break the monotony of the band strip device. The sequencing of images is paired with the text; in the making both images and texts were modified, extended and edited to 'fit' with the narrative pacing sought in the work. The spacing of images and the insertion point for the vertical stack create, for the reader, a kind of punctuation or pause within the book. The text is poetic in nature and runs close to the bottom edge of the band of grey. At times the poem is broken into lines that are successively indented in an attempt to direct the readers gaze in a linear fashion through the text. The cover presents a full-bleed photograph of a cascade of falling rocks that does not provide a direct reference with the content; this is done to confuse those, 'who judge a book by its cover'.

The *Wooli Rocks* book was first shown at the *First Libris Awards* at Artspace Mackay in 2006. While it did not win an award it was selected for purchase.

Woolli Rocks represents the first of many hybrid photobooks that worked to resolve the challenge of pairing the image and the text. For me it remains a turning point in my research, its resolution is not so much an experiment as part of research but rather what amounts to a little thesis.

Workflow considerations:

- to present a narrative in which image and text run ‘through’ the book;
- use of texts and image, typographic design issues of linking images and texts across the length of the concertina form;
- play with continuity/flow/pause in the presentation text and image; and
- use of personal prose to carry story and to complement photographs.

Workflow implications for further research and practice to consider:

- the ongoing application of the refined design, printing and production methods for the concertina book form;
- the continued use of personal texts; and
- that those texts flow alongside images to advance the narrative.

5.3.3 Book 6. *Beyond the containment of track* (2006)



Plate 20

BOOK DESCRIPTION

2006, loose leaf boxed book, 13 pages, 23 x 50.4 x 2 cm.

Pigment inks on archival paper, acrylic clamshell hand-made by the artist.

EXHIBITIONS AND INSTALLATIONS

2006 *Travelling Light*

Queensland Centre for Photography, Brisbane

Books 06

Noosa Regional Art Gallery

As part of travel in the landscape undertaking as fieldwork in 2005 I became fascinated by the mechanism of the road/track/trail that facilitated and directed my movement through and across the land. I was driven by this interest to make photographs at any opportunity of the difference and variation that these subjects offered. Over time I built a compendium of images — the use for which was unknown to me at the time. By journeys end I had amassed around 500 different subject views. Mid-way through the fieldwork, whilst bushwalking within the landscape, I was to write a diary entry around which the images could be arranged that addressed the idea of one's spirit (reflecting on my own) and engagement of the landscape seeks to go beyond the containment of track; hence the title. The organisation and resolution of the work using contact sheets and maquettes has been covered elsewhere in this document.

Ultimately the resolved book was an exploration of photomontage, text and loose-leaf presentation. I designed and constructed a white Perspex clamshell enclosure for protection and presentation of the work. A variant of this book was made as a broadsheet which explored this aspect of the narrative form. This enabled two different ways of reading this book (i) a walk through single sheets revealing new parts of the journey progressively, and (ii) the other was a single page where text and image intermingled as two language forms, progressing the story down the page.

Workflow considerations:

- image capture method;
- handling, editing and maquette making to resolve a complex design issue;
- use of single pages as well as the consolidated broadsheet form; and
- the conceptualisation, design and construction of a Perspex container for protection and presentation of the book.

Workflow implications for further research and practice to consider:

- contact sheet and manual 'laying-out' of the book, seeking the narrative opportunities within the images;
- use of maquettes as a process to reflect, refine and rework the design of the book; and
- the conversion of a page-by-page narrative into a broadsheet form.

5.3.4 Book 8. *I have inhabited a place . . .* (2007)



Plate 21a

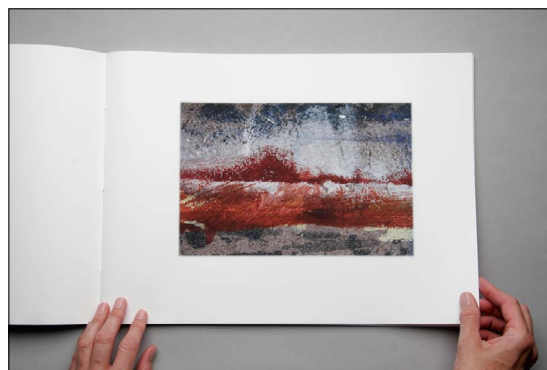


Plate 21b

BOOK DESCRIPTION

2007, codex, 20 pages, 33.3 x 46 x 1 cm.

Pigment inks on 100% cotton, hand stitched by the artist.

EXHIBITIONS AND INSTALLATIONS

2009 **SITE: Bundanon**, Bundanon, Nowra

2007 **Interior through an open door, Bundanon**, Toowoomba Regional Art Gallery

AWARDS

2008 **RUNNER-UP to the award: 2008 AIPP Photographic Book of the Year**, Australian Professional Photography Awards

COLLECTIONS

The Bundanon Trust

Library of Australian Art, State Library of Queensland

I have never really had much connection with the painter's studio as a physical place except as a child when I enjoyed painting and drawing. Art school days as a student and later as a teacher put me in contact with these spaces. Coming to Bundanon as an artist in residence as well as a photographer/book maker meant that my workspace was to be a studio that would have normally been used by a painter. My entry to this space was a profound one that inspired this book.

The studio was large and commodious. Expansive white walls were marked only by a few nail holes, lots of pin marks and an occasional paintbrush swipe. The floors and worktables were another matter—embedded with the paint marks of the artists who had been before. I thought that the space had held a presence of the artists who had worked there by the marks that they had left behind.

Within a day I photographed my first table and began to recognise a key aspect to this site that had some kind of resonance for me. Within the period of my residency I gained access to many of the other Bundanon studios and photographed everything from walls, floors, tables and printing press blankets.

I thought of the photographer and digital bookmaker and how their workspace can be relatively clean. Painters were something different—they left their mark behind, something of themselves, something of their art, artworks that they made and were not aware of, in fact oblivious to. Yet within these marks the photographer in me saw landscapes and abstract forms that were things of expressive beauty. So I made my photographs in these cast off daubs.

Informed by my LOTA methodology on return to my studio the images and my ruminations on what I had witnessed became the inspiration for what was to become the text for the book.

Workflow considerations:

- experiment with the inspiration of the book being drawn from a place-specific encounter;
- book size: 33.2 x 46.0 x 1 cm. Book scale is important to me as the physical presence of the book can 'demand' the attention of the viewer, not in an imposing way but rather the book size expands to take in their conscious view. This book opens to a double-page spread of 91 cm;
- the use of recently available double-sided 'book paper' made by the *Innova* company;
- printing only on the right side presents to the viewer a singular concept at a time as well as provides the maximum renewal created by the page being turned;
- experimenting with the idea of a prologue and epilogue; and
- use of blank pages that were inserted between the prologue and the first image and also after the epilogue. These spaces as 'pauses'—they are intended to clear the reader's mind in readiness for the information that follows. The blank 'pause' page at the end of the work provides an opportunity for the communiqué of the book to be digested; it also signifies 'the end'.

Workflow implications for further research and practice to consider:

- the large codex book form and special inkjet book papers;
- pagination and layout including blank pages to control flow;
- the nature and method of working in a place-specific project employing 'conceptual documentary' and 'stream of consciousness' techniques; and
- advanced aspects of text creation and application in the book form.

5.4 Images and text: the social or political comment

5.4.1 Book 7. *Proposal for Revising Australian Landforms* (aka: *Supersizing country*) (2007)



Plate 22

BOOK DESCRIPTION

2007, Codex, 24 pages, 21 x 15 x 1.5 cm

Pigment inks on archival paper, Fabriano paper cover, long stitch binding by the artist

EXHIBITIONS AND INSTALLATIONS

2007 *Lessons in History Vol 1*, Grahame Galleries + Editions, Brisbane

2011 *The Silent Scream*, Monash University Library, Melbourne

AWARDS

2010 **WINNER 2010 AIPP Queensland Photographic Book of the Year**
AIPP Queensland Professional Photography Awards

COLLECTIONS

Bibliotheca Liborum apud Artificem, Sydney
Private collections

While books conceived and produced early in my candidature dealt with personal issues some, like *Woolli Rocks*, did begin to address 'soft' political statements. In 2007 I was invited to participate in a themed artists' book exhibition at Grahame Galleries in Brisbane that dealt with Prime Minister John Howard's *History Wars*, a significant political issue around the veracity of Indigenous conflicts. The curator Noreen Grahame 'wondered why politicians felt the need to impose a particular view of history on Australian students and what that view would be.' (in Cole 2007:18) She asked 46 artists to address the concept and produce an artists' book as a response.

Accepting Grahame's invitation I considered the issue I wanted to raise. A concern that emerged for me was how history and public opinion can be manipulated and swayed for political and commercial gain by any person or agency of power. The retention of natural landscape is of major interest in my work. I felt that political interference could, if suitably motivated, particularly by greed, significantly compromise Australia's national parks and crown lands. In the conceptualisation of my book *The Proposal for Revising*

Australian Landforms sometimes known as *Supersizing Country* I saw the opportunity to introduce a comedic element to the work.

In making a political statement through this book, I felt a resonance with the photomontage as a mode of subversion and the works of John Heartfield that were created in the period prior to the Second World War and the fall of the Nazis in the 1940s. Drucker in a review of Dada and the photomontage comments that Heartfield, 'was intent upon effect, not merely changed aesthetic or social consciousness, but the revolutionary restructuring of society.' (Drucker 1993:87) My work was not able to have as powerful an adversary as Adolph Hitler and the Nazis nor the political mass market of Heartfield's posters, book and magazine illustrations, however the sardonic humour and seditious nature of the work appealed to me. Peter Lyssiotis' use of the photomontage as a way of expressing complex political statements was an important reference in this work. Unlike Heartfield or Lyssiotis²¹, I created my fiction landscape photomontages within the digital space of the computer and *Adobe Photoshop*.

The book was constructed around the concept that the Australian Government had sold off all national parks to private entrepreneurs and that these businesses felt that the landscape needed to be improved (or supersized) to make them into the profitable ventures that they required. *The Proposal for Revising Australian Landforms* is a booklet in which the entrepreneurs' proposals are expressed in the form of *before* and *after* representations of the landforms to gain Government approval. The book is a quasi-official document complete with the Australian Government's coat of arms, rubber stamp impressions indicating that this 'proposal requires re-writing history' and an overview of the proposal.

The *after* images utilised in the booklet are photomontages with the individual fragments being sourced from personal files and negatives made over many years. The mental process in constructing a photomontage is a curious one. The core image, once selected, is interrogated for clues as to appropriate elements that are required to complete the cerebral view being fabricated. Then the subtle integration of the disparate elements is carried out in the enabling workspace of Adobe Photoshop. With this technology the impossible can be created from real and disparate elements. This image can be seductively believable.

The assembly of the book was carried out using simple artists' book hand-making construction processes and methods. Added to the paired *now* and *then* images is an introductory fiction-text explaining the rationale behind the work, there is an afterword which explains my intentions for the work.

²¹ Peter Lyssiotis makes his photomontage images using traditional 'cut and paste' techniques utilising 'found' images from contemporary magazines and newspapers. On occasion, for specific visual effects, he draws on or physically attacks the image surface.

I was excited by this book and the voice that it given me as echoed by Lyssiotis's view of photomontage as being, 'the form that best carries the political message ... Montage is the pit bull of the arts.' (Lyssiotis 2008). The book has been well received in the many venues it has been shown and was purchased by a major private collector in its first showing. It has since been awarded the title of the Australian Institute of Professional Photography 2010 Queensland Photographic Book of the Year has been included in the 2011 exhibition, *The Silent Scream: Political and Social Comment in Books by Artists* at the Monash University Library in Melbourne.

Workflow considerations:

- play with parody and political commentary;
- experimenting with photomontage techniques of image construction and handcolouring within the digital space of *Adobe Photoshop*;
- use of typographic elements in the sequential presentation of information; and
- experiments with the book construction technique of the long stitch to cover form as taught by Keith Smith.

Workflow implications for further research and practice to consider:

- artists' book binding techniques;
- inserting humor into the photobook narrative; and
- use of photomontage and parody.

5.4.2 Book 10. *What Narcissus left behind when he went to the beach* (2007)

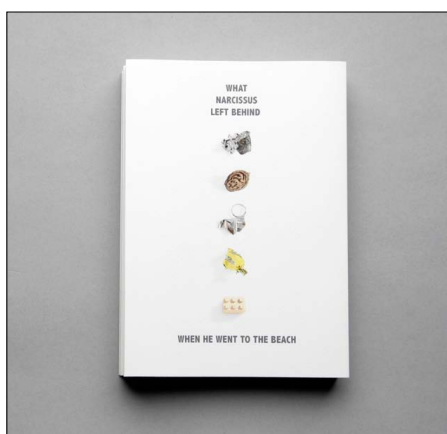


Plate 23a



Plate 23b

BOOK DESCRIPTION

2007, concertina book, 28 pages, 20 x 14 x 2.5 cm extending to 392 cm.

Pigment inks on watercolour paper, acrylic slip case and binding by the artist.

EXHIBITIONS AND INSTALLATIONS

2009 *SITE: Bundanon*, Bundanon, Nowra

2007 *Interior through an open door, Bundanon*, Toowoomba Regional Art Gallery

My next encounter with the political form of the book came during the Bundanon residency. Working in the physical and inspirational space inhabited by Arthur Boyd as well as knowledge of some of his thematic interests provided me with opportunities to explore socio-political issues. Boyd had a fascination for Narcissus myth that inspired a collaborative book with writer and poet Peter Porter as well as numerous artworks. The nature of the Bundanon property's isolation and its pristine beauty drove Boyd to become an environmental activist by challenging sand mining proposals on the river near his home.

I took into consideration the following as influences in the place-specific work *What Narcissus left behind when he went to the beach*:

- that a significant body of Boyd's subject matter related to the Shoalhaven River centered on Pulpit Rock, a natural geological feature overlooking the Bundanon property;
- from research including commentaries in *Arthur Boyd Art & Life* by Janet McKenzie (2000) and *Arthur Boyd: a life* by Darleen Bungey (2007) I gained an understanding of Boyd's dislike of river invaders 'the hedonistic instinct of the people who lay prostrate in the sun' (McKenzie 2000:188). Boyd represented the speedboat beachgoers as flipped red lobsters. He felt that they represented a society 'that closes its eyes to the spiritual and the intellectual dimensions of life' (McKenzie 2000:188) Bungey quotes terms like 'senseless low life' to describe Boyd's dislike of these unwanted visitors and goes on to comment that they behaved like 'marauders of the past ... mindlessly intent on pillage, rape and destruction.' (Bungey 2007:519-20); and
- the painting by Boyd held by the Queensland Art Gallery entitled *Bathers and Pulpit Rock* (1984-5) portrayed the water skiers along the Shoalhaven who made use of 'his' private beach.

Even though on visiting Bundanon and the beach below Pulpit Rock for the first time I had no plan or concept to investigate: going to the beach was part of an almost everyday ritual that many artists in residence seemed to do. However, during this visit I was struck by the detritus of human habitation that I found there. I set myself the task on each visit of collecting as much of this rubbish that I could so the pristine nature of the site could be reclaimed. This beach, held for me a mystique and presence as it is an icon of Australian art and culture. Within a short time the collection had grown to a point where a concept spontaneously emerged. The growing collection of waste came to represent a commentary on modern society. I decided to make a book using this collection to compliment Boyd's sentiments about the beachgoers. For me it seemed that this modern

Narcissus had been visiting and had left behind the detritus of the good times had on the beach. The collection is then at once a sociological survey of beachgoer's rubbish and a comment on contemporary society's disposable consumerism.

In considering options for the form that the book should take, I decided upon a concertina book for its dual presentation options. The concertina allows the whole series of object to be seen all at once. The subjects were photographed on a high key background and deep etched in *Adobe Photoshop*. The drop shadow was part of the original capture and all subjects were scaled as close as possible to their original size. Nearly every item collected found its way onto the pages of this book. Curiously some items originated from artists including an artist's rubber and a weathered folded pen and ink drawing from an artist that had obviously been buried in the sand for some time. In the book's design, Roman numerals were assigned to each object to create the illusion that the work was a quasi-scientific archaeological document.

Other design strategies included a reference image of the Arthur Boyd painting *Bathers and Pulpit Rock* (1984-5) and a front piece that enabled the work to function as a critique and review.

When optimised and organised into the form of the book, the items of trash take on a stylish form, almost like advertising. The forms are sculptural and their reality as objects quite tangible.

Towards the end of my second Bundanon artist in residence I placed the beach junk in a plastic bag along with a card explaining the contents, and buried the bag amongst other discarded rubbish in the old Bundanon farm dump, a fitting resolution to the material that was the source of my inspiration for the work.

Workflow considerations:

- experimentation with the identification and development place-specific concepts;
- photographing objects as evidential records; and
- embedding a political message within the book form and organisation of typographic elements to enhance the book's communicative strength.

Workflow implications for further research and practice:

- continued enhancement of place-specific working methods for photoimaging;
- using the 'document' imaging methodology; and
- presentation of social message within the photobook.

5.4.3 Book 12 Irrigation water for important plants (2008)



Plate 24a



Plate 24b

BOOK DESCRIPTION

2007, concertina book, 44 pages, 16 x 24 x 2 cm extending to 1056 cm.
Pigment inks on watercolour paper, hand bound by the artist.

EXHIBITIONS AND INSTALLATIONS

2010 *Engaging Visions*

ANU Environmental Studio Exhibition, School of Art Gallery, ANU, Canberra

2009 *BOOK: Site*

Ballarat International Foto Biennale, Post Office Gallery, Ballarat

Borderlines

Myall Park Botanic Garden Gallery, Glenmorgan, Queensland

Borderlines

Palimpsest 09, Mildura Arts Centre

2007 *Balonne*

ANU Environmental Studio Exhibition, Post Office Gallery, St George

In September 2008 Victoria Cooper and I were invited to participate as visiting artists in the *Engaging Visions Research Project* (EVRP) in central southern Queensland at St George. The EVRP is an elective program offered by the School of Art at the Australian National University called *Field Studies* and is coordinated by John Reid. *Field Studies* participants are artists and other cross-disciplinarians who venture out of the studio and into the field with the core intention being 'the creation of fine artworks inspired by their involvement with the field sites they visit.' (Reid et al. 2010:3)

I came to the project with a sensitization towards water issues, farming sustainability and a concern about the natural environment. In the initial EVRP visits I developed a concept around irrigation pipes utilized to selectively water special plants as well as a collaborative work with Victoria Cooper making and documenting a camera obscura and night works created using data projectors and open flash techniques of farm architectural subjects.

Irrigation water for important plants deals with concepts associated with water and irrigation. Water is utilised by agriculture to nourish crops and animals for commerce and human sustenance. In times of low rainfall and poor inflows the meager resource is carefully rationed to the point where water is taken, using irrigation networks, to individual important plants.

My concern is when there is not enough water to go round and the land is barren who is concerned for the native plants and ecosystems. Who lobbies for natural environment and its water needs? Many acknowledge that good land management is about holistic practices and that the success and strength of human endeavor goes hand-in-hand with the natural environment, epitomised in the adage, 'Look after the environment and the environment will look after you.' My book presents an unusual spin on the irrigator's opportunity for this, most necessary—collaboration.

The image-making session that inspired started with the making of an image of a large irrigation pipe emerging from a dam. Its connectedness to a labyrinth of black irrigation pipes that watered an Australian native plant garden²² led to an hour's work imaging that subject. The concept of the pipes and their purpose was superficially obvious, what was later to be resolved was the way in which the individual images would be melded into the political, and humorous, concertina book.

Irrigation water for important plants is indeed a political commentary in the form of a concertina narrative. The book is one long constructed and blended digital image, which is almost devoid of text except for a cover statement, a post graph and a colophon. Viewers/readers follow the path of a black water pipe from a dam/river/channel over the dry-looking red dirt of the 'agricultural' space. The journey of the water leads to an unexpected destination.

This work further explores the idea of the political message in the book form through the use of humour to provide a sting to the message. The concertina form connects each section of the pipe and when viewed as a codex allows the story to be told over 10.56 metres of image. The humour device employed is that of the long joke where the viewer/reader may become tired or disinterested as they turn and turn the pages, they hanker for conclusion that comes with a stinging punch line.

The book was shown at the opening of the EVRP exhibition *Balonne: An exhibition of visual art* at the former Webster's Supermarket in November 2008. It was shown in the collaborative exhibitions with Victoria Cooper in *Borderlines* at Palimpsest (as part of the core program), at Mildura Art Centre in February 2009 and at the *Book: Site* exhibition at the Post Office Gallery at the Ballarat International Foto Biennale (invited core artists). The work was also presented at the Myall Park Botanic Garden Gallery in July 2010.

22 Myall Park Botanic Garden was the location and the inspiration for the book.

Workflow considerations:

- a return to the concept of the photographs are employed to carry the narrative as text in this book has been minimalised;
- experimentation of the political message expressed in the form of the long joke;
- the design and construction of the long concertina, image sequencing; and
- the idea of the political message being 'hidden' within a visual narrative and carried by the form of humour as a Trojan horse.

Workflow implications for further research and practice to consider:

- minimisation of text allowing the image to carry the narrative;
- creating narrative flow through the digitally extended, photomontaged and enhanced image;
- using humour carried inside the Trojan horse; and
- the use of 'stream of consciousness' capture methodology within place-specific projects.

5.5. Images in cinematic sequences

In my research I encountered the form of the flipbook and saw the potential for it within digital camera capture, computer enhancement and inkjet output. Flipbooks are fanciful, fun and technologically retrospective, in that they can create the illusion that everyone now only associates with high-end technology presentation devices like computers, iPads and mobile phone. The simple hand held flipbook device is crammed with communicative potential and viewers are often amazed by the simplicity of the flip.

The flipbook refers to the narrative flow of the cinema and the attendant skills or storywriting, scripting, acting, camera operating and editing. It also requires the patience and attention to detail and process of a digital computer technician and a craftsman bookbinder to pull it altogether.

A flipbook narrative, in essence requires around 40 images that will be activated by the reader by flipping, and lasts only a few seconds. I referred to flipbooks encountered in research which included *Tonguey* (2001, 2nd edn) by Ron McBurnie that tells a story about a wayward tongue. The animation is straightforward requiring just enough images to create a smooth, 'non-jerky', visual flow and a big, yet unexpected event at the end. Some pageflips are underwhelming—their image sequence being merely a fragment of movement from reality like a curtain blowing in a breeze or a graphic element being moved around the page. My expectation for a flipbook is a construct where the viewer engages with a totally unexpected punch line resulting in a humorous response.

Although I have made four flipbooks in total two books are presented for examination; Book 5 *Hitting the skids*, and Book 9 *Narcissus meets himself on the road to Bundanon*.

5.5.1 Book 5. *Hitting the skids* (2005)



Plate 25a

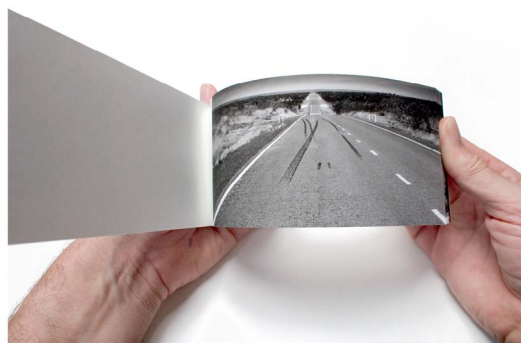


Plate 25b

BOOK DESCRIPTION

2006, flipbook, 48 pages, 8 x 20 x 1 cm.

Pigment inks on archival paper, Japanese stab stitch binding by the artist.

EXHIBITIONS AND INSTALLATIONS

2006 *Travelling Light*, Queensland Centre for Photography, Brisbane

COLLECTIONS

The Southern Cross University Artists' Book Collection

Library of Australian Art, State Library of Queensland

Private collections

Hitting the skids emerged from a series of images made during the 2005 fieldwork on the Stuart Highway in central Australia. I have always been fascinated by the car tyre skid marks on outback roads. The story of their origins and the outcomes are usually a mystery.²³ I imagined creating a world where the skid marks took over and that became the origins for the work. Significant work was done in extracting the skids from their source images and then compiling the aggregated into the morphed form that the animation takes. The digital 'stacking' and printing of the images as well as the stab stitch binding created a well-refined product. Editions of this book have made their way into national and international collections.

Workflow considerations (*Hitting the skids*):

- play with the integration of images into a flipbook animation concept;
- development of Adobe Photoshop image production techniques; and
- development of file management, printing and binding techniques suitable for the flipbook.

Workflow implications for further research and practice to consider:

- continuation of the production methodology as has been refined; and
- exploration of direct camera capture sequences for the creation of the narrative.

23 As part of work created from this series of photographs another book entitled *Marks on roads: marks on the lives of outback travellers* (2006)

5.5.2 Book 9. *Narcissus meets himself on the road to Bundanon* (2007)



Plate 26

BOOK DESCRIPTION

2007, Flip book, 48 pages, 9.3 x 21 x 1 cm.

Pigment inks on archival paper, Japanese stab stitch binding by the artist.

EXHIBITIONS AND INSTALLATIONS

2009 *SITE: Bundanon*, Bundanon, Nowra

2007 *Interior through an open door, Bundanon*, Toowoomba Regional Art Gallery

COLLECTIONS

Library of Australian Art, State Library of Queensland

Narcissus meets himself on the road to Bundanon was conceived and created during the Bundanon residency. In this work I was informed by the collaborative book about the Greek myth Narcissus by Boyd and the writer/poet Peter Porter. I was interested in the idea of meeting one's reflection and interpreting the outcome in my own way. Overnight, perhaps part dream and part conscious dreaming, I resolved to stage a performance of such an event. Every detail was identified and scripted and the end result envisaged.

Early the next morning I set up the camera on the dirt road down to the Bundanon homestead, briefed my partner to fire the shutter on my call. I walked up from the homestead and at a pre-marked point turned to my right and then jumped backwards. After a hat change, swapping a felt hat for a beret,²⁴ I walked down from immediately in front of the camera to the same point, turned to my right and jumped backwards. Victoria Cooper activated the camera on my call for both events. The resulting images were then merged in the computer. The Narcissus 'death throes' were created from splash images captured on the Shoalhaven River during the residency which were extracted progressively morphed and integrated with the images to create the desired visual effect.

24 I have no idea where this concept came for the hat exchange — could it be to reference to my dual roles as artist and photographer?

The computer processing, optimising and queuing for printing are based upon techniques I had developed for previous flipbooks. A test printing confirmed the image number required for continuity. The mechanical printing, trimming, punching and stitching were carried out using techniques and workflows previously developed.

Workflow considerations (Narcissus meets himself on the road to Bundanon):

- use of camera as a sequence capturing device;
- play with the idea of presenting a place-specific response via the electronic flipbook form;
- use of self as author/actor in a narrative;
- conceptualisation, enactment and documenting of a scripted performance pieces; and
- advanced *Adobe Photoshop* image production techniques.

Workflow implications for further research and practice to consider:

- continuation of photobook/artists' book workflows and refined production methods developed; and
- the exploration of other suitable narrative sequences.

5.5.3 Book 11. *Improbable Journey* [Variant: *Transforming the view*] (2007)



Plate 27

BOOK DESCRIPTION

2007, concertina book, 22 pages, 18 x 15 x 2 cm extending to 250 cm.
Pigment inks on watercolour paper, hand bound by the artist.

EXHIBITIONS AND INSTALLATIONS

2009 *SITE: Bundanon*, Bundanon, Nowra

2007 *Interior through an open door, Bundanon*, Toowoomba Regional Art Gallery

Books 07, Noosa Regional Art Gallery

COLLECTIONS

National Library of Australia

Library of Australian Art, State Library of Queensland

I am a traveller, and for me, the road is a familiar place. Roads travelled many times become familiar and banal, roadside features commonplace and unremarkable due to the traveller's prosaic engagement with it. A road many times travelled becomes a pause space between departure and arrival.

During our month long residency at Bundanon we travelled this 8 kilometre stretch of road numerous times. Weather conditions varied from intense rain and fog to glaringly sunny. For us the road was filled by markers of recognition, distances travelled or distance to go, marked out by features—some geological, like the cliff-side skirt of the Shoalhaven River. Others were to do with plant forms and communities—places where a blue wren might flit across heath land through which the road was cut or places where unexpectedly a kangaroo or wombat may emerge from the road verge.

The road had a beginning and an end: it has a specific measurable length. Its nature, when viewed from the driver's position, is a triangular form. Perspective transforms its near constant width into a vanishing point. And, when travelled along, this triangular shape whips and turns, up and down, with the energy of the tail of a dog excited to see you.

I set the challenge of creating an artwork based on this many-travelled road. Before the book form was determined I documented the road on a suitably lit overcast day. I consciously wanted the images to be able to be blended and juxtaposed—strong contrast and deep shade would have created difficulty for the desired effect. Where possible, due to the visual significance of the subject, camera positions were selected that enabled a view each way. The viewpoint was always from the road's centre and at the driver's eye height. The lens focal length was kept similar so that perspective effects would be similar particularly if later on images were to be blended into one continuous work.

Once the photographs had been gathered and imported into the space of the computer an edit was done to select the key images. Converting the images to greyscale was undertaken as a strategy to emphasise the texture and structure of the subject. These were then grouped, organised as contact sheets in *Adobe Photoshop* and output via an inkjet printer as postcard sized images. Sequential imaging play could then begin to determine the final edit. The signposts at each end were included and experiments made in how the finished book would be presented. The final orientation was with the book being presented as an extended concertina in the unusual horizontal format. This enabled three viewpoints; one looking from Illaroo Road seeing each stage of the journey, view two shows the return views from Bundanon and a third view shows the abstracted diamond-shaped diptyches of the road stages totally interfering with the normal view of the road and its journey.

Workflow considerations:

- experimentation with the form of the horizontally viewed concertina book;
- conceptual aspects of how images are made and then juxtaposed to express a concept and typographic concerns that support this communication; and
- minimising the textual components of the book.

Workflow implications for further research and practice to consider:

- continuation of workflow and refined production methods developed; and
- the exploration of other suitable narrative sequences employing the multi-viewing/reading options developed in this book.

5.6 Book 13. *Borderlines* (2009)

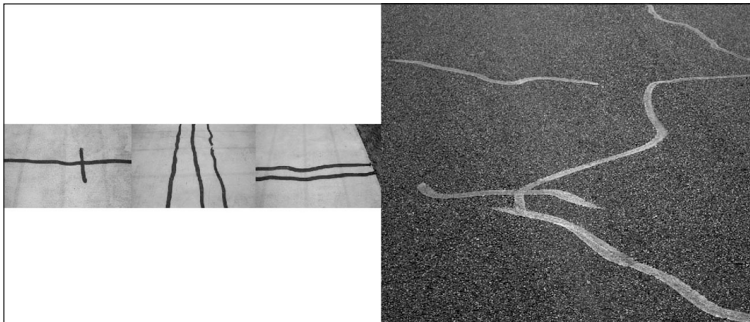


Plate 28

BOOK DESCRIPTION

2009, codex, 56 pages, 28 x 34 x 2 cm.

Pigment inks on 100% cotton paper, hand bound with kangaroo leather cover by John Williams.

EXHIBITIONS AND INSTALLATIONS

2009 **BOOK: Site**

Ballarat International Foto Biennale, Post Office Gallery, Ballarat

Borderlines

Myall Park Botanic Garden Gallery, Glenmorgan, Queensland

Borderlines

Palimpsest 09, Mildura Arts Centre

AWARDS

2011 **WINNER**

2011 AIPP Queensland Photographic Book of the Year

AIPP Queensland Professional Photography Awards

2010 **RUNNER-UP** to the award: **2010 AIPP Photographic Book of the Year**

Australian Professional Photography Awards

5.6.1 About the Borderlines Project

My engagement with the subject of *Borderlines* was via personal fieldwork and visiting artist work done in the *Engaging Visions Research Project* undertaken by the Australian National University's Environmental Studio. The bookworks that I was to complete were to be presented as a collaborative exhibition with Victoria Cooper and was shown as part of the Core Artists program of *Palimpsest 7* at the Mildura Arts Centre in 2009.

The making of the photographs in the field is an unusual process particularly when beginning a major project such as *Borderlines*. Working with landscape adds complexity. If, for example, I were interested in portraiture, it would be easy for me to be in the street or at places where the subjects of interest walked past. Here I could intercept the subject and make a photograph. The human face and expression is already a subject of known interest and familiarity. The landscape is another matter—particularly when one is unsure of not only what individual subjects could look like but also what themes, groups or sequences need to emerge to carry the narrative of the book. My method is to travel in country, by car and foot, observing and being open to how the subject may reveal its self to me.



Plate 29. **Victoria Cooper** (1957-)
Author photographing for the
Borderlines project at Myall Park
Botanic Gardens in 2008.

As a start point I travelled to the significant borderlands of the states Queensland and New South Wales; bridges and rivers at Goondiwindi and Mungindi provided conceptual development material and images. Later the headwaters of the Severn River at the border town of Wallangarra was visited for the photoimaging data that may be available there for collection. Whilst travelling along roads, tracks and highways, landscapes attracted my attention to stop and photograph. Some were banal, others pictorially promising most called attention to themselves by merely being there as a *type* of landform and I responded as collector. John Berger, (2001) in the series of essays published under the title of *The Shape of a Pocket*, discusses this relationship between the painter and his/her subject where collaboration takes place. The painter does not 'create' a painting but rather comments on the collaboration by creating a painting. Berger states,

The modern illusion concerning painting ... is that the artist is a creator. Rather he is a receiver. What seems like creation is the act of giving form to what he has received. (Berger 2002:18)

Many aspects of Berger's discussion have resonance for my working methods. I am certainly drawn to the well-honed design approach, a kind of hybrid pictorial/documentalist style. But what matters in my work, as a book artist, is not *the* photograph that I make but the photographs that I take—the sequence and the flow of the idea, the execution of the flow of one image to the next—, then the next,—and the next. When I photograph there can be at times a sequence of image capture that shows the conceptual development or arousal of an idea or concept. Other times my photography can be a sequential burst much like a movie sequence where each image progresses the action frame-by-frame. Sometimes the image making is intuitive, easy and almost inconsequential, at other times a struggle ensues perhaps the subject needs convincing I'm the right receiver of its image.

At this photoimaging stage I was beginning research work with a panorama technique of capture and assembly using *Adobe Photoshop* software. Essentially this software, when combined with appropriately captured sequences of images, can 'stitch' them together to make a wide-angle image that could take in as much as 180-360 degrees. The joined sections are imperceptible allowing for a seamless panorama. These 'pano' images, as I called them, added a dimension of the broad sweep of view, a technique used in the pictorial representations found in corporate reports, glossy travel brochures, agricultural implement catalogues and coffee table photobook extravaganzas.



Plate 30. **Doug Spewart** (1953-)
Panorama image from the *Borderlines* book.

As I began to amass visual material offered by the locations travelled certain collections or groupings of photographs emerged. And as each day's shooting concluded with downloads and image reviews, sequences and panoramas made I began to see the threads of imagery merge and weave into the ideas and statements found in my conceptual development processes. The next day's shooting would add to and enhance each concept.

The images created encompass both the geographical and the conceptual space of this region as a site where edges meet: human/natural, flood/drought, entrepreneurship/poverty, undeveloped/developed.

To organise the images I made a maquette of a size and number of pages that seem to fit the idea and a conversation emerges. The book size is not a size that is my 'usual' house style but rather one that provides a book that is comfortable to the haptics of the hand and the eye. I deal with typographic concerns as they emerge; image size, format — rectangle or square or combinations both, how to handle panoramas—maybe as diptyches 2-up per page, what about extending the borderlines within the book itself? Black pages become inserted into the layout as separators and pause pages.

Swathes of didactic texts are replaced by grouping word combinations of the word *borderlines: border, lines, border ... lines*. I consider and locate semiotic elements of subject selection, graphic symbols and image juxtaposition within the typographic intentions for the work. The book that I am making begins to take on an overtly visual-graphic form.



Plate 31. **Doug Spowart** (1953-)
Discussing the *Borderlines*
maquette with Dr Michael Coyne,
Brisbane 2008.

A second maquette refined the book further and allowed for the printing and binding aspects of pagination to be considered, as well as the insertion of the black separator and white 'pause' pages. I consulted with my partner Victoria Cooper and followed through with the development of typography strategies to enhance the visual nature of the book design as well as strengthen the narrative. Seeking the advice of a recognised photobook maker I with a meeting in Brisbane with multi-published photodocumentary photographer Dr Michael Coyne²⁵ [Plate 31]. Coyne is familiar with book dummies and the typographic challenges that I face however he works in the trade-

25 Michael Coyne's work has usually connected a personal statement with the subjects he has portrayed. Not just being content with high-end professional photography equipment he has employed simple 'toy' cameras to imbue his photographs with a sense of the spiritual nature of the meaning of photographs not just the light and time trace of optics, area of space and a decisive camera-shutter's time-freezing click. In his book *Tour of duty* (2001), made in East Timor, Coyne employed a Holga plastic-lensed camera. He is a recognised by the AIPP Professional Photography Awards as a judge of photobooks.

publishing world and acknowledges the ‘personal ‘ nature of artists’ book works. The book maquette is discussed and comments are made for consideration.

Once the maquette is resolved the digital layout of the book can begin in the virtual space of *Adobe Photoshop* on the computer [Plate 32]. The book is created page-by-page, layer-by-layer. Images are inserted, typographic concerns are resolved and the ‘gridding-up’ of the book takes place. Printing on *Innova* double-sided book arts paper is facilitated by an Epson inkjet printer. Print quality and visual density and colour matching are carried out to ensure continuity in the finished product.

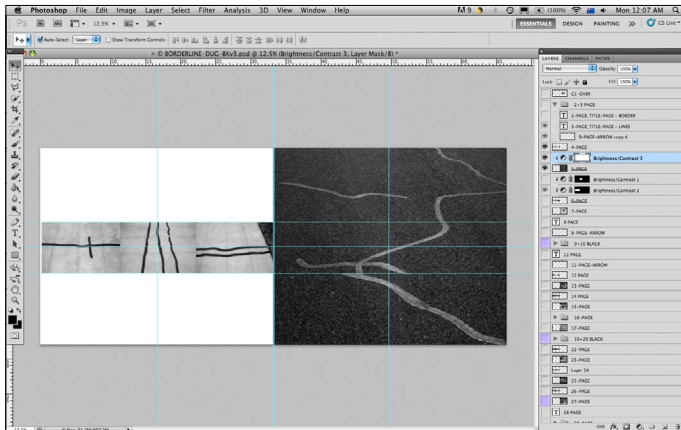


Plate 32. A computer screen snap shot of the *Borderlines* book.

Other haptic/material concerns related to the binding of the book. To this time all of my, except for a few print-on-demand publications were exclusively self produced. I considered the book needed the binding production values of traditional binding. As a political gesture I felt the ‘weight of authority’ resided in books that had forms similar to traditional, perhaps even, fine press appearances. I sought collaboration with a local artisan bookbinder and craftsman John Williams²⁶ [Plate 33].



Plate 33. **Doug Spwart** (1957-)
John Williams artisan bookbinder.

26 John Williams is the son of outback legend R. M. Williams. John makes a number of practical outback items including Condamine Bells, Quart Posts and Spurs. For many years he has offered a service to bind year volumes of *Outback magazines* as a special production.

Williams suggested construction methods that would culminate in a robust and technically sound binding as well as material options for the book's manufacture. We decided that the book's cover would be kangaroo leather that was sourced directly from the hide processor. Many skins were viewed before selecting one that had a patina, which included vein markings, which had resonance with the map-like meanderings of rivers over a floodplain. Other marks on the leather, chatter marks from the thickening process for the skin implied the mechanical furrow making of agriculture [Plate 34].



Plate 34. **Doug Spowart** (1953-)
Kangaroo hide showing patina.

Collaboration or the seeking of feedback from others during the development and trial stages of a book's development has always been part of my process. Working with John Williams and accepting his recommendations was an interesting process. I felt he too appreciated the opportunity to work on my project and took great pride in what he was able to bring to the book. When it came time for me to collect the book I asked him for the amount I owed him for his work. A wry smile was my only reply and he gave the book to me without any charge.

The completed *Borderlines* book is divided into chapters that take the reader through different visual representations of these border sites. There are many ways that this work can be interpreted. The narrative element in this book employs symbols, forms and metaphors. The book's form is a codex where the viewer/reader turns pages to engage with the story. The images are arranged in groups that are asymmetrically presented on double-page spreads. Black pages separate ideas and 'chapters' of the story. They also pace the reading by providing pauses for reflection on what has passed and anticipation for may follow.

This book is the culmination of many aspects of my research and experimentation with the form of the hybrid artists' book/photobook. Throughout the production of these works, I found that the workflow made use of both moments of decisive action and others of reflective contemplation.

5.6.2 The *Borderlines* book as exemplar of the hybrid photobook workflow



Plate 35. **Doug Spowart** (1953-)
Book 13 *Borderlines* (2009) Open pages

As an object of art, it is so much a hybrid-so much a fusion of different and competing ideas-that does not fall naturally under any classification. An artist book is the result of a self-founded experience, and the book is shaped into an object that is in itself shaping shape and meaning. (Durante 2008:25)

I have found resonance with Tommaso Durante's artists' book as a 'hybrid', a 'fusion' of 'competing ideas' that is hard to 'classify'. As suggested by Nelson's 'rhizomic questionettes', throughout my research I was open and responded to the stimulus of new ideas. I would then question and dissect, examine and consider these against my workflow, the outcome, and the implications for my work. The task was inordinately complex as the rhizome can emerge unexpectedly, and direct interest in unusual places, processes, knowledges and understandings. This is suggested by Durante in that, 'the artist is often attracted by an interdisciplinary and multidisciplinary approach to the arts.' He, once again identifies the difficulty of 'classification', this time in reference to his own art as it,

... does not express itself in any specific artistic medium ... [as] ... it also crosses the frontier into various areas of art and knowledge. I am an artist but, equally important, I am an explorer of ideas and language and formats and complexity. (Durante 2008:25)

I too feel the complexity of the task of being an artist, resolving the need for art to be made in which a communiqué is embodied. There are times when designing and making a book, in the spontaneity of the moment, intuition and a haptic sense of materials merge in the resolution to problem that can be inconsequential or pivotal to the success of the project. In these moments I am not in conscious control. Sometimes I should ask the book what happened as it determined its content, shape, form, typography and production as much as I did.²⁷ Perhaps also I could ask the reader what happened in their engagement with the book, for I know that I cannot expect to control the synergies of my work with the mind and intellect of those who encounter it.

27 From Alan Loney's 'inside-out' design strategy and Donna Haraway's 'objects' as 'actors with agency.'

Ultimately the book *Borderlines* represents the culmination of many threads of my research workflow in the artists' book and the photobook. In it resides the sophistication and refinement of the communication possible through a book of photographs, drawing inspiration from both disciplines, culminating in—the hybrid photobook.

CHAPTER SIX

Conclusions drawn from the research

6.1 A practice in the emerging paradigm

The worlds of the artist, the photographer and the book constitute a space in transition. Digital technology was the harbinger for change and through it came open access to all kinds of previously complex processes and methods that were the domain of specialists. Of particular interest to this thesis is that digital technology brought about the emancipation of printing and publishing, positioning the book as a vehicle for personal communication and the flux for a new paradigm in photography, that of self-publishing.

Some artists like David Hockney predicted the emerging opportunities afforded by new technologies. In 1988 Paul Joyce published a series of interviews and conversations with Hockney under the title of *Hockney on Photography: Conversations with Paul Joyce*. At the time Hockney was investigating the notion that the photographic 'snap', as he called it, had limited artistic value, and that the 'snap' could be extended by an artist such as himself using appropriate techniques. The medium of photography was just one area of investigation by Hockney; he was also experimenting with colour photocopiers and laser printers and made predictions as to the future of publishing and printing. Joyce (1988) presents Hockney's belief that,

Artists will be able to produce and edit work entirely from within their own studios, as indeed writers will be able to publish their work via desktop computers. The electronic age has caught up with traditional methodology. ... The artist in his ivory tower will no longer be isolated. Technology has brought the world to his workbench. (Joyce 1988:138)

Hockney was right although, at the time, he may have been unaware of the soon to emerge digital camera, software and output technologies. The world of the artist was to change and technology was to place new tools and opportunities into the hands and studios of artists, photographers and any number of professions engaged in creative human endeavours.

For the book artist Keith A. Smith digital technology presented some exciting opportunities for artists' bookmakers; whilst he often refers to the *writer*, this equally applies to the artist as author. In the introduction of the 1st edition of his 1989 book *Text in the Book Format* he predicted that,

Technology need not bring the extinction of books, but open the format to the control of the writer. In the last part of this decade, home computers have evolved beyond the word processor with the capability of typesetting and page design: For the first time since printing began, the writer can have control over the look of the published page. (Smith, KA 1989/2004:viii)

Before long photographers were grasping the opportunities that digital technologies offered. Many were early adopters of image capture, optimisation and integration of the digital images into essentially traditional outputs. The photobook,

whilst being the object of many a photographer's desires, had been outside of their expertise and affordability. Digital technologies, and the photographer's newfound skills and confidence in the digital darkroom enabled them to embrace do-it-yourself and print-on-demand services. But, were photographers ready to embark upon new book publication possibilities when the traditions of the photobook held such tight reign over their aspirations?

Himes and Swanson (2011) summed it up when they claimed that photographers have 'a limited grasp' (Himes & Swanson 2011: endleaf) of books and what it takes to publish a book. This then leads to the question: where will the photographer find the knowledge, skill-sets, inspiration and direction for their digitally facilitated publications?

6.2 The scope of the research

My research sought to interrogate the space of the artists' book for possible new directions to be assimilated into a hybrid digital photobook practice. The research embraced emerging digital technologies and their enabling features, appendage processes, workflows and production concerns. At its heart the research dealt with the workflow of the hybrid photobook and the related concerns of:

- using photoimaging in place-specific investigations;
- the expression of a narrative through photographs and texts;
- the presentation of narrative through typographic intervention;
- the blending of physical production methods of maquette and prototype-making with virtual design in the space of the computer and software;
- archival desktop inkjet printing; and
- traditional and emerging book production techniques.

To achieve these outcomes my research has necessitated a critical, technical and social multidisciplinary approach to both the photography and artists' book disciplines. However as the breadth of my operational space expanded, as the rhizomic questioning demanded, I encountered and embraced new disciplines equally challenged by, and responding to, the advances in technology. Kathleen Maher, writing in the *Communication Arts Journal* in 2009 comments on the design discipline, one area identified in this aspect of research. She quotes designer Eric Adigard who states that 'By enabling more experimentation and more interplay between disciplines, the computer has expanded the role of the designer and linked disparate fields and has made more people aware of the process and value of design.' (Maher 2009:162-3) I would assert that designers may not necessarily have 'linked fields' as Adigard claims, but rather, that design now is being subsumed into a multitude of disciplines who may, or may not have in the past, considered it as being as important. I would suggest that design has become a mandatory skill for everyone.

Another signifier of the importance of design is the way designers connect technology, imagery and communication. In a 2010 *Communication Arts* journal, artist and bookmaker Marian Bantjes comments in an article entitled *Expert predictions: Graphic Design* that,

Technology will have a huge influence ... the real future holds ways of working with imagery and communication that we just haven't yet tapped into. It's up to the designers to explore this into unknown places, instead of trying to make it conform to what we already know. (Bantjes 2010:52)

Throughout my research I identified with the challenges of exploring Bantjes' unknown places and employing a range of skills and knowledge from many disciplines to extend the discipline of the photobook. Tomaso Durrante (2008) confirms for me that the book is an artistic journey through varied disciplines and he asserts that, 'It is here, inside this unstable type of artistic medium, that the book-shape, just like the phoenix, finds its place of choice and its regenerative energy.' (Durante 2008:24) Digital technology did not cause a conflagration *per se*, however it did contribute to an instability out of which Durante's 'regenerative energy' could emerge. From my research, I also considered that digital technology had rendered the medium of the photobook unstable, allowing for new opportunities that I was to investigate, discover and apply.

6.3 Lessons from the workflow

6.3.1 From photographer to artist

Thinking like an artist and making books on art means to turn what is familiar into the unfamiliar, to turn what is ordinary into the extraordinary, and, possibly, to turn what is extraordinary into mystery. (Durante 2008:24)

My development in the immersive methodology of LOTA connected my practice directly with the more artist-driven side of my practice. Here I found, as discussed and evidenced in Chapters 2, 4 and 5, freedoms and an approach to practice that transcended my more restrained photographer side. Hockney (in Joyce 1999) makes the statement that photographers are, 'trapped by the medium.' In his opinion, 'It needs an artist to come along and throw the restraints to one side ... In the end, only the artist can do that: it's the artist's job.' (Joyce 1999:61) And perhaps, the artist part of me, enhanced in the research and added to by other interdisciplinary awareness was to do just that.

6.3.2 From photographer to photographs for photobooks

Anyone can take a great picture, but to construct this thing [a book] in which the pictures speak to each other is not easy. (Alec Soth quoted in Ryan, 2010:8)

My research discoveries have demanded new ways of looking at familiar approaches, processes and well-ingrained intuitive functions pertaining to making photographs. The way a photographer needs to consider the activity of photographing, if the outcome is to be a book, was a particularly salient discovery for me. Photographers have traditionally worked towards the single image expressing a distilled concept, idea or piece of factual evidence. For many the photograph's currency lay in its ability to be worth the proverbial 1,000 words. The singular image is easily commodified, communicated and integrated into all forms of media. It can be displayed on a screen, held as a print on paper, it can be framed and possessed and hung as trophy on a collector's wall.

That a photograph can stand as a singular communicative statement has been part of its convenience and perhaps also contributed to its limited capability within the book. Individual images of significant and powerful content have infiltrated our conscience experience. Photographs such as Nik Ut's Pulitzer Prize winning image of napalmed Vietnamese children (1972) or Prince William and Kate Middleton's kiss on the balcony after their wedding (2011) became, or will become, revered icons. Yet the ability for an individual image to act as a stand-alone representation of an event or broader story does not extend meaning beyond the single representation; only a book can do that. And books are rarely, if ever, made of one image.

For me a major discovery in my research into the photograph made for the photobook was to do with my workflow as a photographer making photographs and then editing and sequencing them. My photo making has changed, as I no longer need each photograph to be a 'hero image' but rather images that could be melded into the extended narrative and structural form of the book. This relinquishing of the importance of the single photograph and allowing the storied images in a book as an experience became an important transition for me. I concur with Dutch historian Ralph Prins who states that photographs in the photobook must 'lose their own photographic character as things "in themselves"' (in Parr & Badger 2004:7)

In inserting this new image-making workflow into my practice, I have encountered other voices that confirm my approach. I now recognise the value of Eugene Smith's approach to the photo essay, the parody of professional photography in Ed Ruscha's artists' book works, and use of 'cinematic' strategies to convey a story through image sequencing. For me to create the images required for my bookworks, some of the 'preciousness' of the singular image needed to be replaced by an approach where the photographs act as a mere part of the communiqué. The accumulative effect of many

images, as alluded to by Moholy-Nagy's 1936 statement that 'the separate picture loses its identity as such and becomes a detail of assembly' (in Lyons 2009:35). To achieve this my image-making workflow became more cinematic in nature. I photograph in sequences and series that are enhanced by the passage of time or changes in physical viewpoint. When integrated into the book the photographic imagery provides an opportunity for me to create, as Smith suggests 'a book experience.' (Smith, KA 1989/2004:viii)

6.4 The future of the book: the haptic, the handmade and the eBook

The next century will not see the extinction of the book format, but bring a renaissance. (Smith, KA 1989/2004:viii)

Keith Smith over twenty years ago predicted a renaissance for the book that my research is able to confirm. Whilst this future is firmly centered on digital technology, I realised, after some initial research into the early forms of e-publishing, that I wanted my work to be resolved in the product of the hand-made book. I too found, just as the entrepreneurial publisher/printer Gerhard Steidl comments, 'having a book in your hand is an experience that you can only create when you have the physical object'. (Kouwenhoven 2010:5) The artists' book world resounds with practitioners espousing their interest in the materiality of the books they made. Johanna Drucker, writing about the artists' books and electronic media in 1997 comments on the experience of paper saying,

... a degree of self-conscious-ness about these effects permeates artists' books in a way that resonates into the viewer/reader's general experience of books as a whole. There is a seductive quality to material and tactile sensation with which we are familiar as readers, even if in the normal reading situation we tend to ignore its significance. (Drucker 1997:95)

In my work I found this haptic concern an important consideration significantly in the conceptualisation, design, maquette-making and production phases when the book, as Smith suggests, engages in a conversation with its maker. Of equal importance to me is the haptic nature of the reader's connection with the book and their engagement of the physical object as a hand-held and turning-page experience.

It must however be acknowledged that the handmade artists' book-styled photobook has other potentials beyond the object that it may be. Two case studies encountered as part of research provide the stimulus for investigation and inclusion in future practice. One comes from a vignette in Himes and Swanson's book *Publish Your Photography Book* (2011) about artist, Paula McCartney, who creates artists' books that are works of art in themselves but also operate as maquettes for consideration as trade books (Himes & Swanson 2011:156). The other account describes Magnum

photographer Christopher Anderson re-formatting an, almost out of print, trade edition of his book *Capitolio* (2009) as an *iPad app* and offering it for sale over the internet (Bush 2011).

Documentary photographer and bookmaker Danny Lyons in a discussion entitled, *The End of the Age of Photography* in the online resource *American Suburb X* claims that the photobook is, 'The one survivor, for now at least, in this digital holocaust.' (Lyon 2007:5) The physical book will survive in the electronic-age networked, *iPad*, and *iPhone app* world. Many commentators on the 'Future of the book' seem to express a view of a media in crises, indeed *the* 'Death of the Book'. However these doomsayers are the 'Larger publishing houses ... grappling with major changes in technology' (Himes & Swanson 2011:26). Essentially the concern that industry is 'grappling with' is the changing paradigm that they now face with eBooks and self-publishing direct online, and the processes through which the general public buy books and services through online booksellers like Amazon and print-on-demand service providers.

Jacques Derrida in his essay *The book to come* (2005) discusses the impact of the new digital technologies on the book. He describes three outcomes for the book in the digital age. Whilst he muses that the book will 'no longer be what it was', and hopes that the future book 'will transfigure or even rescue the book from the shipwreck that is happening at present' I concur with his first proposition that,

... For what we are dealing with is never replacements that put an end to what they replace but rather, if I might use this word today, restucturations in which the oldest form survives, and even survives endlessly, coexisting with the new form and even coming to terms with a new economy ... (Derrida 2005:9)

Lesley A. Martin Publisher of Aperture's Book Program confirms this dual future and adds to it. She states on the *Exposures blog The Future of Photobooks* that the market is,

... bifurcating ... dividing things into at least two identifiable camps—not to be seen simply as a split between the luxury collectible v. the mainstream affordable, or, as it is more commonly interpreted, between analog and digital. (Martin 2009)

Martin considers that what is important is the nature of the communiqué. In some works the 'idea is tantamount to its material form' whilst in others the, 'objectness and conceptual rightness of the material form are of utmost importance'. Essentially the key for any successful publishing for her is 'finding the right form for the material' and as there are a multitude of ways of doing this Martin believes, 'there is no single future of the photobook — there are multiple futures' (Martin 2009). The photobook, in all its possible forms is certainly here to stay. After my research during this candidature I see a very strong position for the hybrid photobook within this future due to powerful expressive narrative that it can carry.

6.5 My thesis confirmed: The emergent self-publishing movement

Now, in the conclusion of my research there are many signs that confirm my research concerns and findings. Recognition of the seminal position that photobooks have in the history of photography is being identified as Himes and Swanson (2011) pronounce that; 'We have reached a threshold where the history of the photography book has now entered into the realm of scholarly study' (Himes & Swanson 2011:15).

While utilising new opportunities and workflows and being invited to make lecture presentations and papers, I began to encounter other commentators and practitioners of the photobook with similar concepts. These include: the emergence of the *Self-Publish Be Happy* (Ceschel 2010) movement in the United Kingdom; photographer Alec Soth's bespoke publishing venture in the United States *Little Brown Mushroom* (Soth 2011b); and workshops conducted at the *Visual Studies Workshop* in Rochester, New York by Douglas Holleley (Holleley 2010) and Scott McCarney (McCarney 2010) extolling the virtues of the narrative in photobooks and the artists' book informed photobook. Other commentators have recognised changes within the photobook genre that reflect my research and pioneering directions in the hybrid photobook. These include Jeffrey Ladd, Publisher of *Errata Editions*, who comments, 'What I appreciate about some contemporary books is there seems to be an attempt to expand the book object out of the traditional form. (Ladd 2011:23) and adds that, 'now many younger photographers and artists see the book as a statement more than just a bound portfolio of pictures. Their idea of what a book is has changed.' (Ladd 2011:23)

Daile Kaplan, Vice President and Director, Swann Galleries, New York, identifies the need for photobook makers to develop recognition of the artists' book and photographers who have made significant contributions to the photobook. He states that,

I hope to see a growing awareness of the direct relationship between artists' books made by figures like Ed Ruscha, Sol Lewitt, and countless other artists and the photobooks crafted by photographers like Alec Soth, Daido Moriyama, and Paul Fusco, to mention a few. (Kaplan 2011:145)

Additionally the world of self-publishing has boomed with the support of print-on-demand and online book-making services. These offer options that satisfy the book-making needs of a range of users including; the school child's report, the family keepsake, and the kinds of products that we can only associate with trade publishing. The photobook is a significant driver of this growing industry. While most of these providers supply online tools to prepare and design a book, usually in the form of templates, the issue of how to create products of solid communication potential still remains.

The need for these emerging opportunities within the self-published photobook to be informed and inspired is key to my research into the discipline of the artists' book, digital technologies and what I call the hybrid photobook. These examples from the

contemporary self-publishing movement support the need for a considered discourse on this emerging discipline. My exegesis and its findings are offered as a contribution to this new field of research.

6.6 Responses to my PhD work

My work has met with critical acclaim in the two discipline areas of the artists' book and the photobook. Multiple works created during my candidacy have been purchased or selected for inclusion in numerous significant collections including the manuscripts and rare books departments of: National Library of Australia, the State Library of Queensland, Artspace Mackay, Southern Cross University's Artists' Book Collection, the *Bibliotheca Librorum apud Artificem*, Sydney and in the Carleton College collection in the USA. Many collaborative works with Victoria Cooper exist in collections such as the National Library of Australia, State Libraries of Queensland and Victoria and the University of Queensland's Fryer Library. Numerous books are contained in private collections worldwide.

Critics and commentators have published responses to my books and my practice. Julian Bowron, while Director of Arts and Heritage, Mildura Arts Centre commented on my work in the journal *Imprint*, stating that;

In Doug Spowart's studio he can craft beautifully finished things of great refinement or slight almost ephemeral, even daft, publications. He can give shape to his quirky takes on a troubled world full of irony and contradiction.

(Bowron 2009:24)

The contemporary nature of my photobook work has led to opportunities where I have been asked to contribute as presenter in seminars, conferences and workshops. These have included regional, state and national conferences for professional photographer, the camera club movement and the artists' book discipline.

The teacher role within a/r/tography as a component of my LOTA methodology was active during my candidacy. A number of activities and projects were undertaken under my direction with students making and presenting artists' books and photobooks as part of their course work. These ranged from ephemeral zine projects to solo exhibitions by students and major community documentary projects presented as photobooks.

6.7 On-going research opportunities

Throughout this research I have encountered other fields of potential interest that needed to be curtailed as the application of my energies required attention to the question and aims at hand. These avenues for ongoing research have emerged:

- Application and commercialisation of skills, knowledge and books;
- New art production projects;
- Create a survey of significant 'Australian Photobooks of the 20th Century'
—No such research exists;
- Enhancing the reader experience and extending the readership of my work;
- Print-On-Demand bookmaking software and production technologies;
- The continued application of LOTA as a research methodology based on immersion and practice;
- The promotion of LOTA as a research methodology for artists;
- Working towards bridging the gap between the practitioners of the artists' book and photography disciplines;
- Applying research outcomes in the emergent areas of iPhoneography, *iPad*, *apps* and video as storytelling; and
- To apply the *a/r/tography* methodology to activities within my art and teaching practice and to review this application.

6.8 In final conclusion

What appeals to me about books is that they are deposited in libraries and that they can be accessed by anyone now and into the future. Books enable an experience for the viewer that requires no more than some light, a pair of eyes and a tabletop or lap. The book is held physically and metaphorically in a space that encourages an intimacy to exist between the viewer and the communiqué. I am drawn to the idea that a personal narrative can be exchanged in such a private space. The library then becomes the crucible, the images and text in the book reagents, the idea the catalyst and the viewer/reader the mould that could form meaning or meaningfulness.

I conclude this exegesis with two quotes from commentators whose words, images, books and ideas have not only informed my research and practice during this study but have always been a source of knowledge and inspiration. These two statements, more than adequately, describe the motivation that drives my work, firstly as an artist making books, but also of my life as a participant in, and commentator on, life and contemporary society.

From Douglas Holleley,

The bottom line in bookmaking is having something to say. The more honest and direct you are, the greater the chance of devising structures and solutions that not only respect the qualities of the traditional book, but also challenge and subvert convention, not simply for the sake of innovation, but as a specific response to your expressive and communicative concerns. (Holleley 2001:15)

From Robert Adams,

At our best and most fortunate we make pictures because of what stands in front of the camera, to honor what is greater and more interesting than we are. We never accomplish this perfectly, though in return we are given something perfect — a sense of inclusion. Our subject thus redefines us, and is part of the biography by which we want to be known. (Adams 1994:179)

A handwritten signature in black ink, appearing to read 'Doug Spowart', with a stylized flourish at the end.

Doug Spowart

PhD Candidate, James Cook University

18 March 2012

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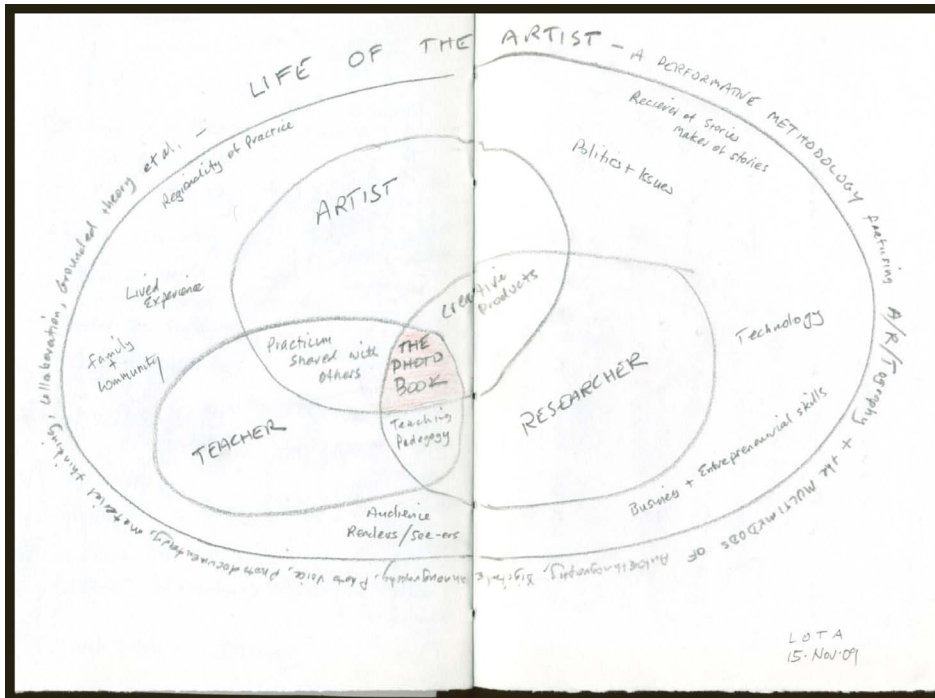
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APPENDIX A LOTA METHODOLOGY PERSONAL REFERENCE DIAGRAM



Personal reference diagram of the LOTA Methodology from workbook 15/11/2009

The diagram shows the LOTA methodology connection with the a/r/tography and the linking of individual lobes of artist, researcher and teacher. My theory of LOTA is that these fundamental practices fit within the broader environments of technology, business and entrepreneurial activity, audience, family and community, location of practice, politics and issues.

LOTA may encompass the following methodologies:

- a/r/tography
- Performative
- Auto-ethnography
- Digital-ethnography
- Photo-voice
- Photodocumentary
- Material thinking
- Collaboration
- Grounded theory
- Arts-informed research
- Auto-biography
- and others.

Continues over . . .

APPENDIX B LOTA METHODOLOGY STRATEGIES

My application of the LOTA methodology included the initiation of the following strategies in the early stages of the research:

In the artists' books discipline/community:

1. Joined Print Council of Australia and began a subscription to IMPRINT.
2. Attended artists' book exhibitions, fora and conferences at Mackay Artspace, Noosa Regional Gallery, Southern Cross University Acquisitive Artists Books Awards, State Library of Queensland.
3. Carried out study room research at National Library of Australia, National Gallery of Australia, State Library of Queensland, State Library of Victoria, Artspace Mackay, The Studio Brisbane, The Australian National University Library and Print Studio.
4. Began a networking process to establish connections with significant practitioners, gallerists, curators, librarians, critics and commentators.
5. Began to build a reference library of salient texts and artists' book works.
6. Engaged in project activity that produced significant bodies of work as well as exhibitions to test and experiment emergent technologies and conceptual development of practice.
7. Initiated a process of review, reflection and refinement of works produced through the creation of catalogue raisonné and didactic information for exhibitions.
8. Recognised the value of, and included in practice, some aspects of collaborative work with a fellow artists.
9. Registered trading name *Art of Books ~ Books of Art*.
10. Initiated, with business partner Victoria Cooper the ISSN journal *Art of Books ~ Books of Art* and established a mail list of appropriate recipients for the publication.
11. Began participating in artists' book awards, fairs and competitions.
12. Contribution to the artists' book media through reviews and commentaries published.
13. Offering to deliver and delivering conference papers, lectures and presentations at a range of events from local, regional, national and international events.

Continues over . . .

APPENDIX B LOTA METHODOLOGIES AND STRATEGIES (continued)

14. Facilitated the active involvement of students in book conceptualisation, design and production.
15. Participating in the genre to a point where I felt that I was recognised as a significant participant in and contributor to the discipline.

In the photoimaging discipline/community:

1. Continued engagement within discipline through professional membership, attendance at conferences and seminars, networking and participation in accreditation processes.
2. Investigate digital imaging enhancements and development within capture, optimisation, output and distribution of images and the idea of the image embodied within the format of the physical and virtual book.
3. Similar aspects as indicated in the artists' book discipline including 3, 4, 5 and continued with previous practice with the following strategies 8, 9, 10 and 11.

APPENDIX C.1 LOTA: FIELDWORK, RESIDENCIES AND VISITING ARTISTS ACTIVITIES

Bundanon: Artist in Residence 2007 & 2009

Rio Vista: Mildura Arts Centre—Commission with Victoria Cooper 2006

Transcontinental crossing: Adelaide to Darwin—Fieldwork 2005

The last black & white film roadtrip—Toowoomba to Melbourne 2008

Balonne: Visiting artists with John Reid's *Australian National University's Environmental Studio* and the *Engaging Visions Project* 2007

Central southern Queensland for the *Borderlines* project 2008

Myall Park Botanic Garden: Production work for *Balonne* and *Borderlines* projects 2007 & 2008

Wooli: Project work while on retreat towards ongoing work 2004-2011

Camera Obscura Project: Activities undertaken between 2004-2010 at the following locations:

- Art School, ANU: David Williams portrait
- Bundanon: Single mens quarters
- Darling Harbour: Ibis Hotel
- Sydney: Travelodge
- Myall Park Botanic Garden: Avochie bathroom
- Ballarat: View from the Post Office Gallery
- Wooli: Wooli River

APPENDIX C.2 LOTA: WORKSHOPS, SEMINARS AND CONFERENCES ATTENDED

WORKSHOPS ATTENDED: 2004-2011 (Selected)

- 2010 DAVID DELLAFIORA: MAIL ART AND BOOKMAKING**
— Focus on Artists' Books V, Artspace Mackay
- 2010 KAREN FLORENCE: MONOPRINT AND BOOKMAKING**
— Focus on Artists' Books V, Artspace Mackay
- 2005 ADELE OUTERRIDGE: COPTIC STITCHING**
— Studio West End
- 2006 KEITH A. SMITH & SCOTT MCCARNEY WORKSHOP: ARTISTS' BOOK MAKING**
— Studio West End
- 2011 RACHEL SPANO: CONSERVATION AND CARE OF BOOKS LECTURE**
— Conservator: State Library of Queensland

SEMINARS & CONFERENCES ATTENDED: 2004-2011 (Selected)

- BALLARAT INTERNATIONAL FOTO BIENNALE: PRESENTATIONS AND FOLIO REVIEWS** 2009
— Ballarat, Victoria
- BIBLIOGRAPHICAL SOCIETY OF AUSTRALIA AND NEW ZEALAND CONFERENCE** 2009
— University of Queensland, Brisbane
- BOOKS 06 SEMINAR** 2006
— Noosa Regional Art Gallery
- FLOATING LANDS: A COLLATION OF ECCENTRICS** 2009
— Noosa Regional Art Gallery
- FOCUS ON ARTISTS BOOKS** 2005, 06, 08, 10
— Artspace Mackay
- FREESTYLE BOOKS** 2008
— Conservator: State Library of Queensland
- ANDY GOLDSWORTHY LECTURE** 2009
— Gallery of Modern Art, Brisbane
- PALIMPSEST#7** 2009
— Mildura Arts Centre
- REGIONAL ARTS AUSTRALIA CONSULTATION FORUM** 2009
— Millmerran, Queensland
- KEITH A. SMITH & SCOTT MCCARNEY TALK** 2006
— Studio West End, Brisbane
- WILLIAM YANG LECTURE** 2006
— Gold Coast City Art Gallery

APPENDIX C.3 LOTA: BOOK PRODUCTION CHRONOLOGY

66 Books in total made during the candidacy

35 individual books

26 in collaboration with Victoria Cooper

5 with students

BOLD	Indicates book was presented for assessment
PLAIN	Indicates collaboration with Victoria Cooper
<i>ITALLICS</i>	Indicates work with students

2004

1. **Photopic Vision** Concertina
2. **Where echoes come from . . .** Concertina
3. **Beach House** Concertina
4. **Quiet places** Codex, 3 hole pamphlet stitch
5. **A Photo Text Book** Codex, 3 hole pamphlet stitch

2005

6. **Wooli Rocks** Concertina
7. **10x8 X (production lapsed)** Double elephant
8. CarCamera: The Blog online
9. Rear Vision Codex, wire bind

2006

10. **Fuzzy bookish images** Codex, 3 hole pamphlet stitch
11. **Hitting the skids** Flipbook
12. **Skids #2** Codex, wire bind
- Skids #2 (variant)** Codex, concertina spine
13. **Beyond the containment of track**
a.k.a. **Ten steps to wilderness** Case set of individual pages
14. **My heart lies beyond the track** Broadsheet
15. **Profiles** Codex, 3 hole pamphlet stitch
16. For that ahead . . . Concertina
17. Taking photos @110kph Concertina
18. Autorotation Concertina
19. Folder Card series (5) Concertina
20. Waterbabies Codex, wire bind
21. **Viewer and the Viewed (Catalogue)** Codex, print-on-demand
22. Every Beach Seat Concertina
23. **Bunya Dreaming: Myers-Briggs** Codex, 3 hole pamphlet stitch
24. *Tombstones and Tripods:*
Peter Cullen (author) and student group Codex, wire bind

Chronology continues over . . .

APPENDIX D.3 LOTA: BOOK PRODUCTION CHRONOLOGY (continued)

2007

25. **Proposal for Revising Australian Landforms**
(a.k.a. Supersizing Country) Codex, long-stitched
26. **Aqua Vista: Rio Vista — The Apparition** Case set of individual pages
27. **I have inhabited a place ...** Codex, 3 hole pamphlet stitch
28. **Narcissus meets himself on the way to Bundanon** Flipbook
29. **What Narcissus left behind when he went to the beach** Concertina
30. **Yours to keep** Codex, 3 hole pamphlet stitch
31. **Girls own adventure** Codex, 3 hole pamphlet stitch
32. **Improbable Journey** Concertina
Transforming the view (variant) Concertina
33. SMQ Camera Obscura Codex, 4 hole pamphlet stitch
34. Artists Survey #1 Regional Arts Practice Codex, 3 hole pamphlet stitch
35. Artists Survey #2 Regional Arts Business Codex, 3 hole pamphlet stitch
36. *Mungindi Music Festival: Students (Group)* Codex, wire bind

2008

37. **Chimerical Landscape** Flipbook
38. **Irrigation WATER for important PLANTS** Concertina
39. **VIVID: Pinhole Australia** (Catalogue) Codex, wire bind
40. Artists Survey #3 Beach with Felicity Rea Codex, 3 hole pamphlet stitch
41. White Shadow Codex, Japanese stab-stitch
42. **Wooli Beach Junk** Broadsheet

2009

43. **Alternative uses for irrigation channels #9** Flipbook
44. Watermarks Documentation: Condamine Codex, print-on-demand
45. Watermarks Documentation: Balonne Codex, print-on-demand
46. Watermarks Documentation: Barwon Codex, print-on-demand
47. **Borderlines** Codex, artisan bound
48. Night Garden Codex, long stitched
49. Avochie Camera Obscura Codex, 4 hole pamphlet stitch
50. Artists Survey #4 Climate Change Codex, 3 hole pamphlet stitch
51. Artists Survey #5 Global Financial Crises Codex, 3 hole pamphlet stitch
52. Window/s Codex, print-on-demand
53. Wooli Surf Babies Codex, print-on-demand

Chronology continues over . . .

APPENDIX D.3 LOTA: BOOK PRODUCTION CHRONOLOGY (continued)

2010

- | | | |
|-----|--|-------------------------------|
| 54. | Boko Book: A monotype book | Codex, Japanese stab-stitch |
| 55. | January 25, 1788/January 26, 2010 | Broadsheet |
| 56. | Artists Survey #6 Swine Flu | Codex, 3 hole pamphlet stitch |
| 57. | Artists Survey #7 Air Travel | Codex, 3 hole pamphlet stitch |
| 58. | <i>DecaZINE: Students (Group)</i> | Codex, stapled |
| 59. | <i>Bound in Yellow: David Dellaflora (Group)</i> | Codex, screw post |
| 60. | In the moment . . . | Codex, print-on-demand |
| | In the moment . . . (variant) | Codex, deluxe print-on-demand |

2011

- | | | |
|-----|--|-------------------------------|
| 61. | Artists Survey #8 Flooding and your studio | Codex, 3 hole pamphlet stitch |
| 62. | IMPRINT: Artists Survey #8
Flooding and your studio Zine format (variant) | Codex, printers fold |
| 63. | A teacher remembers (ChronicleZINE) | Codex, 3 hole pamphlet stitch |
| 64. | <i>Zine: Students (Group)</i> | Codex, stapled |
| 65. | Toowoomba Water: Homage to Sol LeWitt,
Bruce Naumann and Marcel Duchamp | Codex, deluxe print-on-demand |
| 66. | The Wooli: Homage to John Gossage | Codex, deluxe print-on-demand |

APPENDIX C.4 LOTA: MAJOR EXHIBITIONS OF RESEARCH PRODUCTS

COLLABORATIVE EXHIBITIONS/PROJECTS

* Denotes the exhibition was curated or co-curated by Doug Spowart

2012 CONTACT ZONE*

— Futures Gallery, Toowoomba. A collaborative exhibition with Victoria Cooper showing artists' and photobooks commenting on "place" relationships communicated through the form of the book.

2011 TWINSCAPES PINHOLE PHOTOGRAPHY: Hideharu Matsuhisa

Invited artists: Victoria Cooper—Caloundra Regional Art Gallery

2009 LEPORELLO BEACH* With Victoria Cooper

— Library, Southern Queensland Institute of TAFE, Toowoomba

2009 WINDOWS* With Victoria Cooper

— Queensland Centre for Photography, Brisbane

FOND SEA COLLECTION* With Victoria Cooper

— Barratt Galleries, Alstonville

BOOK : SITE* With Victoria Cooper

Core artist: Ballarat International Foto Biennale

— Post Office Gallery, Ballarat, Victoria

SITE : BUNDANON* With Victoria Cooper

— Installation, Artist in Residence, Bundanon, NSW

SITE : BORDERLINES* With Victoria Cooper

Core artist: Palimpsest #7

— Mildura Arts Centre

2008 INTERIOR THROUGH AN OPEN DOOR: BUNDANON* With Victoria Cooper

— Toowoomba Regional Art Gallery

2006 TRAVELLING LIGHT* With Victoria Cooper

— Queensland Centre for Photography, Brisbane

THE VIEWER AND THE VIEWED—QUEENSLAND SELF-IMAGING PROJECT*

Co-curator with Ian Poole of an exhibition of self-portraits by 41 Queensland photographers. Design and publishing of a limited edition catalogue of the exhibition

— Queensland Centre for Photography, Brisbane

2005 BLOGSITE: <www.carcamera.blogspot.com>

— Weblog of the transcontinental crossing of Australia in a travelling camera obscura.

2004 TWO PHOTOIMAGISTS*

— Partaka Art Gallery, Porirua, New Zealand.

Continues over . . .

APPENDIX C.4 LOTA: MAJOR EXHIBITIONS OF RESEARCH PRODUCTS

GROUP EXHIBITIONS

- 2011 THE SILENT SCREAM: POLITICAL AND SOCIAL COMMENT IN BOOKS BY ARTISTS**
— IMPACT7: Exhibition curated by Monica Oppen, Sir Louis Matheson Library, Monash University

GLOBAL & LOCAL

— Geelong Library: Exhibition curated by David Dellaflora, Field Studies Network

DOWN UNDER UP HERE: CONTEMPORARY AUSTRALIAN ARTISTS' BOOKS

— Open Book Cowles Literary Commons, Minnesota Centre for Book Arts, USA

ALT: Eight Alternative Queensland Photographers

— Queensland Centre for Photography

CHRONICLE ZINE

— Library, Southern Queensland Institute of TAFE

BLUE: Arts Council Toowoomba members exhibition

— Toowoomba Regional Art Gallery

- 2010 50 YEARS OF WOOLF — with Simon, Ronald Woolf and others**

— Massey University, New Zealand

ENGAGING VISIONS, YOUR PLACE IN FINE ART

— School of Art Gallery Australian National University

ARTIST TRADING CARD PROJECT

— Barratt Galleries, NSW

THE HANKIE PROJECT

— Barratt Galleries, NSW

ART BOUND — Curated by The Australian Bookbinders

— Gallery Red, Glebe, Sydney

- 2009 SYNCHRONICITY** Queensland Centre for Photography Travelling Exhibition

— Toowoomba Regional Art Gallery

NEW SKIN: CONTEMPORARY QUEENSLAND PHOTOGRAPHY [THE RE-OPENING OF QCP]

— Queensland Centre for Photography

- 2008+09 WITHOUT BOUNDARIES—Curated by The Australian Bookbinders**

— Pine Street Creative Arts Centre Gallery, Sydney

— Art Gallery of New South Wales Research Library

— Mundubbera Regional Art Gallery, Queensland

- 2008 VIVID EXHIBITION: PINHOLE - AUSTRALIA**

— Presiding Officer's Gallery, Parliament House, Canberra

FREESTYLE BOOKS

— State Library of Queensland curated by Helen Cole

Continues over . . .

- FIRST EDITION ARTISTS' BOOK SHOW**— Noosa Regional Art Gallery
- 50 YEARS OF THE MUSWELLBROOK SHIRE COLLECTION 1958~2008**
— Muswellbrook Regional Arts Centre
- MEMOIRS: SELECTED PHOTOGRAPHS FROM THE DARYL HEWSON COLLECTION**
— State Library of Queensland ~ Part of the Queensland Festival of Photography
- APHRODITE'S DRESS - ARTISTS IN COLLABORATION**
— with Arthur Boyd, Indra Deigan, Poli Papapetrou, Bundanon Homestead Gallery
- PHILISTINE FALLACY: HOW THINGS CHANGE**
— Curated by Mayor Dianne Thorley + Peter Wood, Toowoomba Regional Art Gallery
- 2007 LEICA / CCP PHOTODOCUMENTARY AWARD**
— Centre for Contemporary Photography, Melbourne (to travel Australia-wide in 2008 & 09)
- BALONNE**
— St George Gallery with the Australian National University's Environmental Studio
- COMING INTO FOCUS: THE NEW WAVE IN PHOTOGRAPHIC PROCESSES**
— Mildura Arts Centre
- BOOKS07**—Noosa Regional Art Gallery
- LESSONS IN HISTORY VOL1: AN EXHIBITION OF ARTISTS' BOOKS**
— Grahame Galleries + Editions, Brisbane
- 2006 ENLIGHTENING: A SURVEY OF PHOTOGRAPHIC & DIGITAL WORKS FROM THE CITY'S COLLECTION**
— Part of the Queensland Festival of Photography, Toowoomba Regional Art Gallery
- BOOKS06**—Noosa Regional Art Gallery
- FRIENDS, INFLUENCES & INSPIRATIONS**
— Expressions Arts and Entertainment Centre, Upper Hutt, New Zealand
- 2005 BOOKS05**—Noosa Regional Art Gallery
- PERCEPTION—DARYL HEWSON PHOTOGRAPHIC COLLECTION**
— Queensland Centre for Photography
- 2004 - 5 SURFACE**
— Queensland Centre for Photography
— Kickarts, Cairns

APPENDIX C.5 LOTA: AWARDS AND COMPETITIONS

- 2011** **RECIPIENT: AIPP QUEENSLAND PHOTOGRAPHIC BOOK OF THE YEAR AWARD**
RUNNER-UP: AIPP QUEENSLAND PHOTOGRAPHIC BOOK OF THE YEAR AWARD
SHORTLISTED: SOUTHERN CROSS UNIVERSITY ARTISTS' BOOK AWARD
- 2010** **RECIPIENT: AIPP QUEENSLAND PHOTOGRAPHIC BOOK OF THE YEAR AWARD**
RUNNER-UP: AIPP AUSTRALIAN PHOTOGRAPHIC BOOK OF THE YEAR AWARD
SECOND PRIZE—MARTIN HANSON MEMORIAL ART AWARDS AND EXHIBITION
— An artists' book with Victoria Cooper, Gladstone Regional Art Gallery & Museum
SHORTLISTED: JOSEPHINE ULRICK & WIN SCHUBERT PHOTOGRAPHY AWARD
— An artists' book work with Victoria Cooper, Gold Coast City Art Gallery
SHORTLISTED: THIRD LIBRIS ARTISTS' BOOK AWARD, Artspace Mackay
- 2009** **SHORTLISTED: SOUTHERN CROSS UNIVERSITY ARTISTS' BOOK AWARD**
— An artists' book work with Victoria Cooper
ARTIST IN RESIDENCE: BUNDANON
- 2008** **RUNNER-UP: AIPP AUSTRALIAN PHOTOGRAPHIC BOOK OF THE YEAR AWARD**
SHORTLISTED: 2ND LIBRIS ARTISTS' BOOK AWARD, Artspace Mackay
WORK ACQUIRED: SOUTHERN CROSS UNIVERSITY ARTISTS' BOOK AWARD
- 2007** **FINALIST: LEICA CCP PHOTODOCUMENTARY AWARD**
— A collaborative work with Victoria Cooper, Centre for Contemporary Photography
RECIPIENT: REGIONAL ARTS DEVELOPMENT GRANT
— To present work in the **Artists' Book and Multiples Fair**, Dell Gallery, Brisbane
ARTIST IN RESIDENCE (2ND): BUNDANON
SHORTLISTED: JOSEPHINE ULRICK & WIN SCHUBERT PHOTOGRAPHY AWARD
— An artists' book with Victoria Cooper, Gold Coast City Art Gallery
- 2006** **FINALIST : AUSTRALIA'S TOP PHOTOGRAPHERS ~ TRAVEL CATEGORY**
— List selected by industry representatives
FIRST LIBRIS ARTISTS' BOOK AWARD , Artspace Mackay
— Accepted for exhibit and purchased
WORK ACQUIRED: SOUTHERN CROSS UNIVERSITY ARTISTS' BOOK AWARD
FIRST PRIZE: COLOUR CATEGORY, BHP WALTZING MATILDA PHOTOGRAPHIC COMPETITION, Winton, Queensland
SHORTLISTED: JOSEPHINE ULRICK & WIN SCHUBERT PHOTOGRAPHY AWARD
— An artists' book with Victoria Cooper, Gold Coast City Art Gallery
HIGHLY COMMENDED IN THE MUSWELLBROOK ART PHOTOGRAPHY PRIZE
— A collaborative work with Victoria Cooper
- 2005** **FIRST PRIZE: BLACK & WHITE CATEGORY** A collaboration with Victoria Cooper
BHP WALTZING MATILDA PHOTOGRAPHIC COMPETITION, Winton, Queensland
- 2004** **SHORTLISTED: JOSEPHINE ULRICK & WIN SCHUBERT PHOTOGRAPHY AWARD**
— An artists' book with Victoria Cooper, Gold Coast City Art Gallery

APPENDIX C6 LOTA: SELECTED PUBLICATIONS, REVIEWS, PAPERS AND ARTICLES

- 2011 **THESE WONDERFUL OBJECTS**
Australian Books Arts Journal, Issue 5, June 2011
A review of the 2011 Southern Cross Acquisitive Artists Book Award.
- 2011 **NOW BECOMING THEN: RE-PHOTOGRAPHY AND JOHN ELLIOTT'S *THE LAST SHOW AND RESHOOT***
Art Monthly Australia, Issue 240, June 2011, (p29-30)
A review of the exhibition.
- 2011 **NEVER AGAIN: DOCUMENTARY AS GALLERY INSTALLATION**
After Image Special Issue: The Aesthetics of Atrocity, No. 240, July 2011, (129-30)
A review of the exhibition and a commentary of the gallery installation as a narrative communicative device.
- 2011 **MEN OF THE BOOK - PICTURE THIS: DOUG SPOWART'S BOOKWORKS**
Australian Books Arts Journal, Issue 4, March 2011, (p46-47)
A self-authored discussion on own artists' book and photobook practice.
- 2010 **NORMANA WIGHT'S POSTED**
Australian Books Arts Journal, Issue 1, April 2010, (np)
Review of the exhibition *Posted*, Grahame Galleries, Brisbane.
- 2010 **EVERY PHOTO DESERVES A BOOK**
Blue Notebook, Journal, Centre for Fine Print Research, University of the West of England - Volume 5, No. 1, October 2010
The paper from the Bibliographic Society of Australia and New Zealand Conference published with illustrations.
- 2010 **FOCUS ON ARTISTS' BOOKS V: ARTSPACE MACKAY, QUEENSLAND**
Bonefolder Vol. 7, No. 2, Spring 2011, (p35-39)
A commentary on the Focus on Artists' Books V conference and the associated events.
- 2009 **FREESTYLE BOOKS**
Bonefolder Vol. 6, No. 1, Fall 2009, (p44-45)
A review of the State Library of Queensland exhibition.
- 2009 **ARTISTS' BOOKS: THE VIEW FROM THE OTHER SIDE**
IMPRINT: Journal of the Print Council of Australia, ISSN 0313-3907
Vol. 44. No. 4., Summer 2009, p24.
Review of the 2009 Southern Cross University's Acquisitive Artists' Books Award.
- 2009 **PICTURE PARADISE**
PHOTOFILE: Journal of the Australian Centre for Photography
No. 85, December 2008~March 2009
Review: National Gallery of Australia's *Picturing Paradise* exhibition.
- 2009 **FACING FACES: PORTRAITURE FROM THE OLIVE COTTON AWARD**
BETTER PHOTOGRAPHY, No. 54, Summer 2009, p72-76
Review and commentary on contemporary portraiture in Australia.

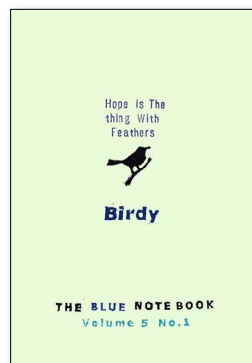
Continues over . . .

- 2008 DIANNE LONGLEY—NAVIGATIONS: ARTIST BOOKS, FOLIOS & MIXED MEDIA**
IMPRINT: Journal of the Print Council of Australia, ISSN 0313-3907
Vol. 43. No. 4., Summer 2008, p29.
Review of the *Navigations* exhibition at Barratt Galleries.
- 2008 2008 SOUTHERN CROSS UNIVERSITY'S ACQUISITIVE ARTISTS' BOOKS AWARD**
IMPRINT: Journal of the Print Council of Australia, ISSN 0313-3907
Vol. 43. No. 4., Summer 2008, p24-25
Review of the 2008 Southern Cross University's Acquisitive Artists' Books Award.
- 2006 CARCAMERA: TAKING PHOTOGRAPHS AT 100 KPH**
BETTER PHOTOGRAPHY, No. 44, Spring 2006, p76-79
Self-authored article on the CarCamera Obscura Project.
- 2006 TRAVELLING DOWN THE DIGITAL TRACK**
BETTER PHOTOGRAPHY: No. 45, Winter 2006, p84-89
Self-authored article on digital fieldwork research for PhD.
- 2004~2007 ART OF BOOKS: BOOKS OF ART JOURNAL ISSN 1832-2638**
A co-authored and published journal featuring aspects of practice, collaborations with Victoria Cooper, reviews and commentaries of contemporary artists' book issues, awards and exhibitions. From 2004 to 2007 27 issues were published. Much of the type of content published usually in the *Art of Books: Books of Art* journal after 2007 began to find its way into mainstream media and the journal's publishing program was put on hold.

WRITING SAMPLE

by Doug Spowart

PhD Candidate James Cook University



Published paper in the BLUE NOTEBOOK

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Dear Doug

No changes to recommend to your essay, and feedback below, thank you!

Best wishes

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Referee comments on 'Every photo deserves a book: the rise of the photobook in contemporary self-publishing' by Doug Spowart

A well-structured essay tracking the development of photo technologies alongside 'product range accessories' for the photographer - giving a broad-brush social history of the photobook genre. Spowart's point that "over the last few years these photobooks have begun to infiltrate artist's book exhibitions and awards" is approached from the viewpoint of photographers and the 'picture-making public' – which is refreshing and this essays strength/originality. Spowart doesn't address the history of photography in artists' books, or consider conceptual approaches to visual sequencing. Here the 'book' is treated as a material format for the gathering and handling of photographs.

Ideally this essay will be published in an issue of The Blue Notebook where other essays take more critical approaches to the book. Maybe it will elicit response-essays broadening the debate on self-publishing and audience. Dewi Lewis's point that "photographers themselves are the largest purchasers of photobooks" made me laugh as I expect the same is true of poetry and artists' books...

Hope is The
thing With
Feathers



Birdy

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Greg Pimm's *Sacred Ibis*, a Momento print-on-demand book (foreground) in the 2006 *Libris Awards: Australian Artists' Books Prize Exhibition*, Artspace Mackay, Australia. Photo: Doug Spowart

Every photo deserves a book: the rise of the photobook in contemporary self-publishing

Doug Spowart

‘ . . . for the modern photographer the end product of his efforts is the printed page, not the photographic print.’

Irving Penn

(Charlesworth & Kruger 2003; Fogle:259)

As if to confirm Irving Penn’s quote we are now witnessing the emergence of a new kind of book produced by a new group of authors and publishers. As an indicator of this phenomenon, the Photo Marketing Association, an international organisation dedicated to the photographic retail industry, published in 2009 their third review of the trend.



**2009 PMA
Photo Book Report**

- Photo Book Market Overview
- 2009 DIMA Photo Book Showcase entries
- The Ins and Outs of Binding Quality Hardcover Books



Photo Marketing Association 2009 Photo Book Report

They find that mainly amateur photographers access the newly established online book publishing service providers to produce print-on-demand books for their personal use. They cited an increase in business activity in the United States (PMA 2009a:5) from 80 in 2004 to 340 million dollars (anticipated) for 2009. The emergence of this new publishing form is heralding the democratisation of the book publishing industry - a new era for the author/publisher.

Over the last few years photobooks have been accessed by photographers and artists to express personal stories and narratives in these trade-styled books. These

photobooks have begun to infiltrate artists’ books exhibitions and awards as illustrated by Greg Pimm’s *Sacred Ibis* that was accepted for exhibition in the 2006 *Libris Awards: Australian Artists’ Book Prize Exhibition*.

To understand this phenomenon one must come to an appreciation of the underlying nature of this genre and the drivers for this new incarnation of this physical form of the book. This essay will address these issues and provide a view of the factors that fostered this aspect of self-publishing.

Books and photography: historical links

The history of photography is linked with the history of the photobook and publishing. Some of the earliest experiments in photoimaging by Hércules Florence (1804-1879), Nicéphore Niépce (1765-1833) and Henry Fox Talbot (1800-1877) attempted to develop methods by which text or designs could be copied or printed - capturing camera obscura images from life was an additional spin off. The public announcements of the discovery of photography took place 1839 and within four years the first photographically illustrated books had emerged. One of the earliest photographic books was *Photographs of British Algae: Cyanotype Impressions* (published 1843-53) by Anna Atkins (1797-1871) and was a scientific identification document, illustrated by the cyanotype (Blue print) process. Inventor of photography Henry Fox Talbot’s book *Pencil of Nature* (published 1843-46) consisted of serialised essays on the application of his calotype or Talbotype photoimaging process.

Photobooks as a genre of the publishing industry flourished for the myriad of ways that the photographic image could operate as a storyteller, a precise document of truth, a device to entertain and, at times, also be a carrier of propaganda. In a review published in *Photofile* of the recent National Gallery of Australia exhibition *Picturing Paradise*, which featured historical images from the Pacific region, I made the following statement: . . . photographers travelled by boat, camel, donkey and native bearer to the ends of the earth. And when they got there they set up their complex camera contraptions and chemical concoctions and made photographs . . . their mission was one of commerce to bring back images that would be published, usually in albums, and sold to fascinate and intrigue those sitting comfortably in western European drawing rooms and studies. (Spowart 2008:71)

The scrapbook and the vernacular photograph

Initially it was difficult for the general public to make books that incorporated their own photographs. The camera and its operation as well as process for



Scrapbook featuring a carté-de-visité image of a koala, Circa 1872. From the collection of the author.
Photo: Doug Spowart



Unknown author/s, a family photo album, Circa 1940. From the collection of the author. Photo: Doug Spowart

making prints were specialist activities. Professional photographer's images were mounted on card, as the paper on which the images were printed was very thin, and inserted in special albums. However, on occasion, members of the public did purchase loose photographic images that would be "scrapbooked". These images may be personal portraits captured by a professional photographer as well as those originating from the popular carté de visite and stereograph collecting crazes. An example of this can be seen in the pages of a scrapbook dating around 1870 from my collection (see image opposite). A professionally made carté de visite of a koala are fixed to the pages alongside drawings, actual plant leaves and other printed ephemera.

The introduction in 1888 of amateur cameras like the *Kodak Brownie* with its advertising slogan 'you press the button – we do the rest', placed photographic technology within the grasp of everyone. Jessica Helfand in an article on scrapbooking in *Aperture* 183 acknowledges this and adds that: 'the notion of pairing found matter with personal snapshots came to allow for a new kind of graphic authorship, one that was easily tailored to the interests and budget of each family member.' (Helfand 2006:42)

By the turn of the twentieth century manufacturers of photographic accessories produced, as part of their product range, special photograph albums. Helfand claims that by 1900 fifty different types were available. These usually consisted of a cord-tie spine or screw-posts covers and an appropriate number of, usually black, pages. Photographs and ephemera were either glued or fixed in place - often by the use of photo-corners (see image opposite). For most of the next one hundred years the format for personal photo-albums remained unchanged except for the availability of colour photography in the 1970s and the introduction of the ill-fated 'magnetic' glue-strip plastic cover sheet albums of the 1980s.

The growth of the photographer's book

Most early photography book works consisted of travel, geographical, scientific and ethnographic documentation and was based on commission as part of a mercantile process. Many photographers produced bodies of work that followed a theme or subject matter that was of a more personal motivation. Some of these were overtly personal manifestoes (Peter Henry Emerson 1856-1956) or related to political or social engineering issues (John Thomson 1837-1921 & Jacob A Riis (1849-1914). The recognition that the photograph in book form could be a powerful information carrier into the mass media arena inspired many photographers to publish their works.

By the mid twentieth century the genre had become an accepted part of photographic practice. The heroines and heroes of photography such as Walker Evans (1903-1975), Weegee (1899-1968), Henri Cartier-Bresson (1908-2004) and Robert Frank (1924-) created bodies of work that were to become acclaimed publications.

Every photographer wants their works in a book

Renowned photography book publisher Dewi Lewis exclaims: 'I have yet to meet a photographer who doesn't want to see their work in book form.' (Lewis & Ward 1992:7)

This central need is connected to the important position that photographers place on the photobook - it is indeed a profound and demanding one. Magnum photographer and photobook collector Martin Parr attests to the influence that photobooks had on his own practice. He states that: 'I'm a photographer and I need to inform myself about what's going on in the world photographically. Books have taught me more about photography and photographers than anything else I can think of.' (Badger 2003:54)

The photobook publishing house *Aperture* is a significant player in the presentation of contemporary, and historical, photographic essays and monographs. Enshrined in the organization's credo is recognition that photographers have a profound need to share their works with their peers. They state:

Every photographer who is a master of his medium has evolved a philosophy from such experiences; and whether we agree or not, his thoughts act like a catalyst upon our own—he has contributed to dynamic ideas of our time. Only rarely do such concepts get written down clearly and in a form where photographers scattered all over the earth may see and look at the photographs that are the ultimate expression. (Craven 2002:13)

Other reasons relate to the status and career based recognition that book publishing provides. In his essay *The Photographer, the Publisher, and the Photographer's Book* Peter Metelerkamp provides one of the key drivers for why photographers to want their works in books. He states that: 'the publication of photographs in a monograph has traditionally been the means to signal seriousness and weight, and to make a claim for membership of the company of 'significant' photographers.' (Metelerkamp c2004:4)

Dewi Lewis considers the market for photobooks to be extremely limited. He identifies that photographers themselves are the largest purchasers of photobooks.



Dean Sewell holding *finding our way to the end*, a collaborative book with partner Tamara Dean. Photo: Doug Spowart

What is perhaps most evident is that whilst photographers may publish their works for a broad market they specifically target their peers. In what may seem a publishing parallel Pauline Rafferty (Rafferty 2009:77) describes this concept in a paper in the *International Journal of the Book* where she investigates the 'generic novel', specifically those relating to the Troubles in Northern Ireland, where a relationship exists between the author as consumer and the author as producer in popular culture. She comments that:

The method rests on the view that in the area of popular culture producers of generic novels are themselves, at some level, already consumers of the generic novels. In popular culture consumption is always a pre-requisite of production and the writers of popular culture novels are always, at some level, the readers of popular culture novels.

The trade published photobook

The commercially published book requires a team of specialists to make the final product. No publishing product can exist without the expectation that a viable market exists for the book. The trade-publishing environment is not suited to most photographers as the market for their books is very limited. That is not to say that some photobook publishers are indeed successful within the broader publishing arena. In Australia Frank Hurley (1885-1962) is an exemplar from an historical perspective. Today Ken Duncan (1954-), Peter Dombrovskis (1945-1996) and Steve Parish (1945-) are the champions. For them however, publishing for the mass market necessitates the production of a varied range of pictorial products from the quintessential coffee table book to travel postcards, calendars, posters, note cards, diaries and limited edition prints.

Whilst every photographer wants their work published in a book for most however, their ardor for the goal is crushed by the reality and the difficulty of the pathway to publishing. Brookes Jensen, photographer, book publisher and editor of *LensWork* magazine in 2006 outlined the gloomy state of the publishing world. He cites concerns about; the changed world of bookselling, print runs, budget pricing, short shelf life, viability, the problem of marketing and low returns.

Dewi Lewis laments the following in his 1992 guide for book *Publishing Photography*: 'Few will achieve that goal, many will find the process of getting into print frustrating to the point of desperation. It is not easy and it is certainly not for the faint-hearted.'
(Lewis & Ward 1992:7)

This is the experience of Australian photographers Dean Sewell and Tamara Dean. They completed an artist in residency at Hill End in 2007 and their energetic collaboration resulted in a significant body of work about the people and the regional location. They wanted to publish a book and through Tamara's graphic design skills created a 'dummy' of the book. Contact with potential publishers yielded only letters of reject. With responses that wish them well in their endeavor - such is the nature of entrepreneurship in contemporary publishing. The book remains unpublished.

Lewis again laments: 'Against this depressing background how does the relatively unknown photographer, or indeed even the well known photographer, get a look in?'
(Lewis & Ward 1992:31)

Digital technologies and contemporary publishing

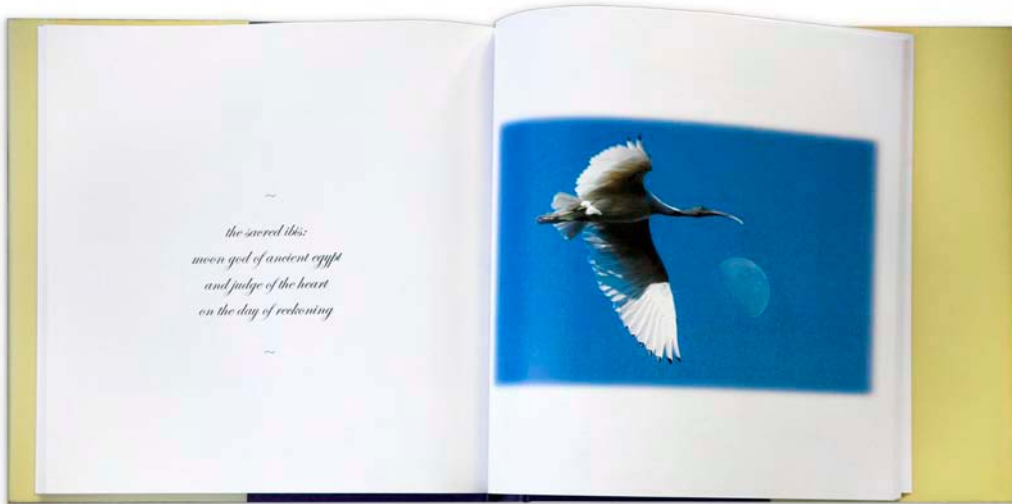
The problem of getting work published has perhaps always existed. However the digital revolution is reconfiguring the publishing world. An example of this is found in the popular music industry where digital manufacture and distribution of music has transformed the playing field. It is now a direct creator-to-listener connection provided by online sales and a compression transport format - the MP3, that gets it there quickly. The traditional hard product merchandising and distribution network is fighting redundancy. Similarly digital technology is reshaping the publishing terrain side stepping the publisher and providing an opportunity for anyone to have their own book. The photobook genre is a leader in this revolution.

The photobook revolution as an indicator of the democratisation of book publishing

In the introduction to his book *Creating Digital Photobooks* Tim Daly claims that photography has entered its third revolution - a digital one which began fifteen years ago: 'Running alongside the development of the photographer's favorite, the desktop inkjet printer, another revolution, this time in the commercial printing industry, has been gaining momentum.'
(Daly 2008:7)

He makes the claim that: 'Before digital imaging altered the way we shoot, store and print, many good photographic projects remained unpublished or not exhibited and were filed away forever in a box.'
(Daly 2008:7) Daly pronounces that: 'Photobooks now offer everyone the chance to bring to much-needed closure to many photographic projects.'

Kacie Bluhm in the March-April 2009 issue of *Capture* professional photographer magazine adds:



Greg Pimm, *Scared Ibis*, 2005, 22 x 22 x 1 cm, a Momento print on demand book.
Photo: Doug Spowart



David Paterson, *Three Days in the Gaspé*, 2009, 25.4 x 25.4 x 1 cm, an Asuka print-on-demand book.
Winner of the 2009 AIPP Australian Photographic Book of the Year. Photo: Doug Spowart

With the recent increase in do-it-yourself technology, publishing a collection of works has become a realistic goal for any photographer with computer access. The usual limitations of time and money are no longer constraining, and many are noticing the benefits of doing work themselves. While five years ago undertaking a self-publishing project meant thousands of dollars out-of-pocket and boxes of books stacked up in the garage, today the myriad of options allows for cheaper production, smaller, customised print runs and fast results. (Bluhm 2009:21)

In her article Bluhm cites many photographers who have taken this path and not only successfully published their books but also made sales that were reinvested in new book works - one photographer has actually set up a publishing business.

In the remainder of the article she describes options for online photobook publishing, design, marketing and promotion. She quotes Sydney self-publisher/photographer Tom Evangelidis as wanting to 'present and finalise a body of work'. His proposed book did have interest in it shown by a major publisher but they had requested certain conditions, 'more commercial, having text and a famous identity to do the foreword.' Evangelidis, however, 'wanted this book to be an extension of my exhibitions so having lots of text or even page numbers was not an option.' He self-published his book *Façade* and established his own company, *Jules Laverne* to produce books for other photographers. (Bluhm 2009:22)

For photographer Greg Pimm (see image above left) the photobook enabled the creation of a publication that provided a personal story. The design is a considered narrative flow of images and prose describing the beauty of the ibis and flight as well as revealing a deeply emotive secret that connects himself and bird. The photobook was the ideal vessel for the holding and presentation of his cathartic story. Without print-on-demand technology this book would not exist – this is the enabling nature of the technology

The Australian Institute of Professional Photography has for the past 5 years, as part of its annual Australian Professional Photography Awards, judged an award for Australia's Photographic Book of the Year. Whilst originally intended to recognise trade published publications qualified by an ISBN, self-published print on demand photobooks and artists' book styled productions have won the title. David Paterson's *Three Days in the Gaspé* made by Asuka was the *2009 Australian Photographic Book of the Year* (see image opposite).

From this and other examples in Bluhm's story as well as articles published in the popular professional and amateur photography press self-publishing is booming. As Tom Daly puts it, 'there's never been a better time to self-publish your work.' (Daly 2008:7)

Photobooks are for everyone

For all segments of society, self-publishing and photobooks satisfy an important and personal need. In 2006 Deb Carlin presented a paper in the eJournal *The Bonefolder* on marketing for artists' book and book arts practitioners. Carlin attributes the interest in self-publishing as being associated with mood and attitudes of American Baby Boomers since 9/11. She claims that:

. . . the 'nesting' atmosphere at home has turned collecting interests to a deeper discovery of ethnic and family stories, and the paper ephemera and memorabilia exemplifying them . . . Baby Boomers (born from 1944 to 1964) have turned to projects that concentrate on the preservation of treasured books and personal histories. (Carlin 2006:6)

Additionally the picture-making public have piled up their images on their computers and resisted the need to print them. A PMA report (PMA 2009b:6) indicates that over the last eight years the total number of prints made in the USA reduced from 30 to 20 billion. Photos are being held on computers. However the virtual storage of images has made them difficult to manage, store, find and retrieve. Computer hard disks crash, files become corrupted - too many images and poor asset management mean that digital storage is becoming recognised as an archive in jeopardy. Whilst online image sharing sites and 'virtual' cards were interesting when we first encountered them - familiarity has meant that we now view this imagery in a very cursive way - with a one-mouse-click passivity.

Now there is a recognition that something needs to happen with images to make them real - to give them physicality. In a discussion about digital scrapbooking Clara Wallace, co-founder of a digital-crafting graphics company states ' . . . anyone who takes digital photos wants to do something with those photos to get them off their computers and into the eyes and hands of their lives.' (Yeager 2007:51)

The salient contributors to the emergence of the digital photobook

Prior to the digital technology revolution, photographers needed to have darkrooms or visit print labs to convert their negatives and slides into prints. The resulting pictures, by their physical nature - as I have already discussed, needed to be inserted into, or affixed to, pages

in an album. The picture was not a page. The technology of the digital camera created an image file that could be integrated into other digital formats including their insertion into pages and book formats.

The computer essentially provides the vital *hub* where all aspects of the photobook come into being. Image enhancement software replicates the photographer's darkroom facilitating ability for the user to transform their images in ways that are capable of matching personal needs of the communication. Imagination with software skill and dexterity can now deliver image results that are not bound by the reality of the originally captured photograph.

For online technology to be successful access to high speed broadband at a critical mass of 20% was an imperative. In a 2009 industry review report the PMA organisation identified that the milestone for this, in America, was reached in 2005 (PMA 2009b:19). Additionally for these services to be a success users are required to have a developed familiarity and trust of the online environment. Secure order placing and payment services online complete the user interface for the acceptance of online purchasing.

Designing a book is a complex and specialised process. Online book-making providers have streamlined the process and created template software that is offered as a free download to users. Self-help guides and online support networks provide samples and techniques to transform the product into whatever the designer wants. This software also enables a realistic, page-turning preview so the look of the finished book can be experienced.

At the heart of the book production process is the print-on-demand technology alluded to previously by Tim Daly. Computer to press technologies facilitated by presses such as the HP Indigo 5500 have the ability to print all kinds of output including books direct from digital files. These presses are high output – 4,000 A4 full colour prints can be made in an hour on a range of paper substrates using ink formulations that replicate full photo quality and archival permanence. The printer can collate the book and pass it on to in-house bindery technologies and then packages and sent to the author/client.

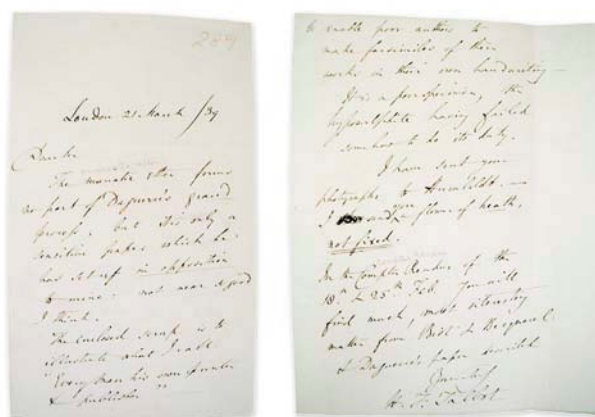
Key service providers in this print-on-demand technology in Australia include *Momento*, *Asuka* and *Clickonprint*. Internationally *Blurb*, *Shutterfly*, *Lulu* and others provide support packages that can help make the self-published book a quality product. Apart from a range of book sizes, papers, binding, finishing and shipping options at remarkably reasonable prices these

providers, as with Blurbnation, can connect the designer with any number of support skill specialists from designers to writers. Blurb will even help sell your book as well as add to the users option for a successful product through packages that emulate the skills and knowledge that were once possessed only by publishing specialists.

The conclusion:

A reasonable estimate of the number of photobooks represented by the PMA prediction for the US in 2009 could be 10 million books. It is important to consider that in 2007 PMA (PMA 2009a:9) research indicated that 40% of books were home printed so the figure may rise to 14 million. Further PMA (PMA 2009a:6) research extends the potential for self-published books by identifying that on 50% of books started are finished – the potential for the book as a finished product can be much higher.

Whether practitioners of the photobook realize it or not, they are participants in a mass movement in self-publishing where the author is their own printer and publisher. At the beginnings of photography in 1839 Henry Fox Talbot corresponded with fellow photography experimenter Sir William Herschel about Louis Daguerre's announcement of his discovery of the Daguerreotype process in Paris. Accompanying the letter were examples of Talbot's own photographic experiments. In a statement of prophesy he claimed that these samples “. . . illustrate what I call ‘Every man his own printer and publisher’”(Talbot 1839).



Letter from Henry Fox Talbot to Sir John Herschel, March 21, 1839. Reproduced with the kind permission of The Royal Society (ref: HS/17/289)
© The Royal Society

Digital technology now makes this prophesy a reality. Additionally photobook practitioners are involved in what Badger states is, ‘an autonomous artwork in its own right . . . it is perhaps the medium's natural home . . .’ (Badger 2003:48)

In closing I am reminded of a concept presented in a paper about vernacular creativity and the Flickr network by Jean Burgess where she resurrects the Eastman Kodak quote, 'You press the button – and we do the rest.' She states:

. . . it is no exaggeration to say that Kodak largely came to dominate the very definition of vernacular photography, and therefore vernacular photographic literacy for the United States and beyond. Kodak taught us not only that anyone could and should take photographs, but also where and when and how to take photographs, in relation to shifting ideological constructions of modernity, leisure, domesticity and of course, the family.

If amateur photography in the twentieth century was defined by Kodak's slogan . . . then the slogan of Web 2.0 models of amateur creativity such as Flickr's might be, 'Here are the buttons, you do the rest.' (Burgess 2006:3)

This aphorism holds true also for photobooks and the publishing facilitation that their attendant digital technologies provide for everyone. However I would probably suggest the phrase, 'You click the mouse - we do the rest'.

Perhaps the last word should be left to Kodak World-Wide Managing Director Brad Krutchen who in a conference in 2007 made the following observation: 'We absolutely know people love their memories. People have a desire to hold a physical memory in their hand. It's capture, plus print, that makes a memory.' (Gretzner & Pageau 2007:24)

It's therefore why I make the claim - Every photo deserves a book.

Doug Spowart is a photographer, teacher, critic and commentator. For over 20 years he has incorporated photographs into artist's books and photobooks - these artworks now totally occupy his practice. Spowart is a PhD candidate at James Cook University in Australia where his topic of investigation relates to the digital hybrid artist's book/photobook.

This essay is adapted from a paper for the *Bibliographical Society of Australia and New Zealand conference*, University of Queensland, 21 & 22 July 2009

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APPENDIX D PAGE-BY-PAGE ANALYSIS OF THE *BORDERLINES* BOOK



Cover

The physical materiality of the book implies the solid nature of the statement that it may contain.

Title appears understated and ambiguous.

The kangaroo leather has a patina; it is slightly distressed with vein marks representing 'flow', 'rivers' or 'map-like' gestures.



End leaves

Neutral grey endpapers are unassuming and plain—they provide a transition without disclosing content that follows



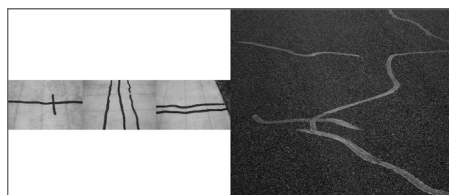
1

The image is in monochrome and shows line marking of the Queensland/New South Wales border on the railway platform at Wallangarra. The reader will not know this — they could interpret this as a confusing visual. Some may connect the marks with the expressed title of 'Borderlines'



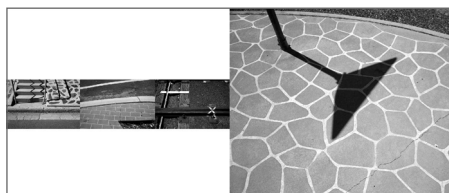
2+3

The strength of the all-capital type using 'Arial Black' (a font for communication and authority) makes a bold statement. The 3 arrow graphics suggest the reader's forward movement into the book



4+5

The monochrome images are abstract representations of marks made for the purpose of showing, directing or as a code or alphabet. The reversed 'positive'/'negative' crossover plays on asymmetrical design principles



6+7

Strong graphic elements follow on the 'marks' theme asymmetrical design introduced in the previous pages



8+9

The white space and retraction of the text into the gutter creates a 'pause' page to give the reader some rest from the strident images on the previous four pages. Guide arrow direct the viewer further into the book

APPENDIX D PAGE-BY-PAGE ANALYSIS OF THE *BORDERLINES* BOOK (continued)



10+11

Various shapes and line directions continue the theme of the picture carrying the symbolism of lines, bisecting, crossing and disappearing to vanishing points



12+13

Follows on from previous pages but introduces a concept of visual clutter and signage that says nothing or can be misread



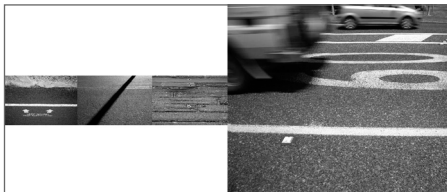
14+15

Four border structures are represented here playing on concepts of perspective representation in 2D and 3D



16+17

The natural environment as shadows and reflections overlay the man-made structures and roads that attempt to control it



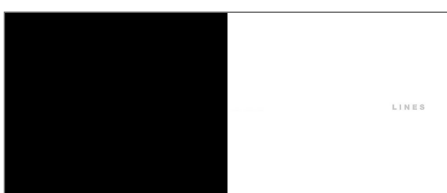
18+19

Roads as borders and lines that run along borders or bisect them—road marks as borders for example, speed limits as borders between legal and illegal driving speeds. The shadow of a power pole bisects borderline of the road median strip.



20+21

Textual use of the word 'border' representing a transitional stage in the narrative



22+23

Textual use of the word 'lines' representing a transitional stage in the narrative

APPENDIX D PAGE-BY-PAGE ANALYSIS OF THE *BORDERLINES* BOOK (continued)



24+25

The two images represent 'equivalent' landforms: one in 'natural' state, the other 'developed' or under agricultural production.

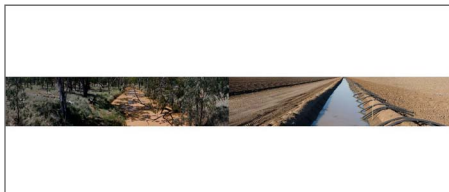
In the first pair a dry creek bed winds into a grassed and treed landscape—in the other a farmer's access track winds into a field of young wheat that stretches to the horizon.

Consideration to the design aspects of all of the panorama diptyches—horizon lines, content, colour and tonality, where practical, have been juxtaposed so that the content becomes something that is read as a comparison. This strategy may infer a question that is asked of the reader/viewer

Treed grassland and wheatfield through trees



26+27



28+29

A natural watercourse and an irrigation channel



30+31

A curve of river paired with a curve of irrigation channel



32+33

A riverine landscape paired with a dammed river



34+35

A billabong and cracking mud tyre track



36+37

Textual use of the words 'Border' and 'line' to indicate a transitional zone in the narrative.

APPENDIX D PAGE-BY-PAGE ANALYSIS OF THE *BORDERLINES* BOOK (continued)



38+39

Irrigation land being prepared for planting. The shadow of the author (photographing) appears in the image—this is intended to ‘place’ the author’s comments on the image and it’s implied meaning. The expanse of the barren ploughed field is meant to imply a foreboding presence, as if to question the practice. The black facing page indicates a transition.



40+41

The author’s shadow once again falls over the land. This time a derelict signpost indicating ‘Farm’ points to an equally derelict farmhouse. An ominous dust haze rises in the distance. The question of sustainability raised by the author in the previous image is answered.

The black page is positioned so that readers can turn the page, back-and-forth to repeat the statement.



42+43

The larger text ‘BORDER LINES’ reappears as it did at the beginning of the book indicating a end to the narrative, however the arrow graphics now point back—indicating or suggesting the viewer’s return to the book for further engagement



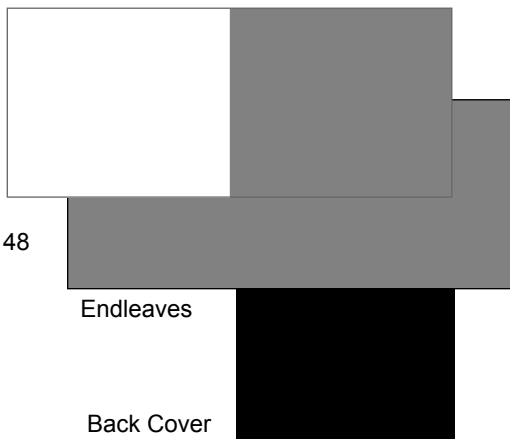
44+45

Blank pages indicate the conclusion of the book



46+47

The story or the book’s conceptualisation, photography, production and binding are described here in a bibliographic fashion.



White page and grey endleaves: Necessary for production

Patina on kangaroo leather back cover concludes the *Borderlines* narrative.

APPENDIX E EXAMINATION INSTALLATION

Examination location: John Oxley Library Reading Room

Level 4, State Library of Queensland, Friday 27, August 2010



Continues over . . .

APPENDIX 36

APPENDIX E EXAMINATION INSTALLATION (continued)



Continues over . . .

APPENDIX E EXAMINATION INSTALLATION (continued)



APPENDIX F COPYRIGHT AND PERMISSIONS

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The details of the copyrighted materials and their respective owners as well as permissions granted for personal correspondence are as follows:

Page Number

Lyn Ashby (1953 -)

- Plate 11. **Two views of *The Ten Thousand Things* (2010)** 29
Codex book, digital archival prints on Arches watercolor paper; section-sewn, hardbound. 40 pp. 27.5 x 24 cm (closed) [Plate 17a], 27.5 x 48 cm (open) [Plate 17b].
Edition of 50. Collection: Australian Library of Art, State Library of Queensland.
(ref. ALAAB ASH).

***Victoria Cooper** (1957 -)

- Plate 2. The author with Keith A. Smith and Scott McCarney at the Studio West End, 2006. vii
- Plate 3. Portrait of the author in the examination presentation at the State Library of Queensland. 1
- Plate 12. The author taking photographs in the field – Bundanon (2007). 39
- Plate 13. The author at his artist in residence atelier, Myall Park Botanic Gardens (2007). 41
- Plate 29. Author photographing for *Borderlines* at Myall Park Botanic Gardens 2008. 98
- Appendix. Portrait of the author in the examination presentation at the State Library of Queensland. 38

Dr Michael Coyne

- Permission to include comments made in a personal email dated, February 22, 2009. 89

Wim de Vos (1947 -)

- Plate 9. ***The Requiem Mass of John Paul II, Pope* (2005)** 28
Unique state codex book, 18.2 x 25.4 x 2.4cm. Pen ink on Magnani paper (300gsm).
Cover, metal foil, gold elastic ribbon and Fabriano paper. Images by Wim de Vos,
cover design by de Vos and Adele Outteridge and coptic binding by Adele Outteridge.
Collection of the artist.

***George Eastman House, Rochester, New York, USA**

- Plate 6. **Eastman Kodak advertisement “You press the button” (1889)** 21
Paper clipping: 7.8 x 10.6 cm
Collection: George Eastman House, 2006:0139:0001.

Mandy Gunn (1943 -)

- Plate 8. *The Bible of Kathleen Mary* (2008) 27
Installation in *12th Edition – Books: Back to Basics – Connected in Context*,
17 October -16 November 2008, Noosa Regional Art Gallery.
Unique state object, 1 piece; 14 x 360cm., rolled to 17x25x15cm. Strip woven
from shredded Bible, original black tooled covers bound with yellow threads and
fixed to ends of strip with velcro, portion of lettered spine fixed to strip with velcro
and black ribbon.
Collection: Australian Library of Art, State Library of Queensland (ref. ALAAB GUNN).

Dianne Longley (1957 -)

- Plate 10. *Remember to Die, Remember to Live* (2008) 29
Concertina artist book made with inkjet prints on Hahnemuhle Photo Rag (188gsm)
paper. 17 pp, 21 x 21 x 1.5cm (closed), 21 x 378cm (open). Edition of 12: signed
and numbered. Collection: Southern Cross University Artists' Book Collection, ISBN
0957886969.

Peter Lyssiotis (1947 -)

- Plate 15. *Pages of 7 Disrupted Interviews With History* (2007) 61
Codex book, 18pp., 22.5 x 15 cm. Photomontage. Printed on Mohawk Superfine
(148 gsm) and bound in red leather. Published by Masterthief in an edition of 25.
Collection: Australian Library of Art, State Library of Queensland (ref. ALAABLYS).

National Gallery of Australia

- Plate 4. **Robert Frank** 9
born 1924 Switzerland
The Americans / Robert Frank ; introd. by Jack Kerouac
Millerton, N.Y.: Aperture, c1978
Collection: National Gallery of Australia, Research Library call no. TR647.F73F73.

And,

- Plate 5. **William Henry Fox Talbot** 11
1800 Great Britain —1877
Nicholas Henneman
1813 Great Britain —1875
The Pencil of Nature, cover (1844). A book comprising seventy pages of text,
title page, cover and twenty-four calotypes
salt prints, letterpress
Collection: National Gallery of Australia (Accession No: NGA 83.3157.1-24)
Purchased 1983.

Adele Outteridge (1946 -)

Plate 7. *Vessels* (2004)

27

Unique state object, 30 x 30 cm. 32 pp: perspex.

Notes: "Sculptural book made from perspex, sewn with twine as binding, 'pages' don't open fully as they are held together with various heavy-duty cotton."

Collection: Australian Library of Art, State Library of Queensland (ref. ALAABOUT).

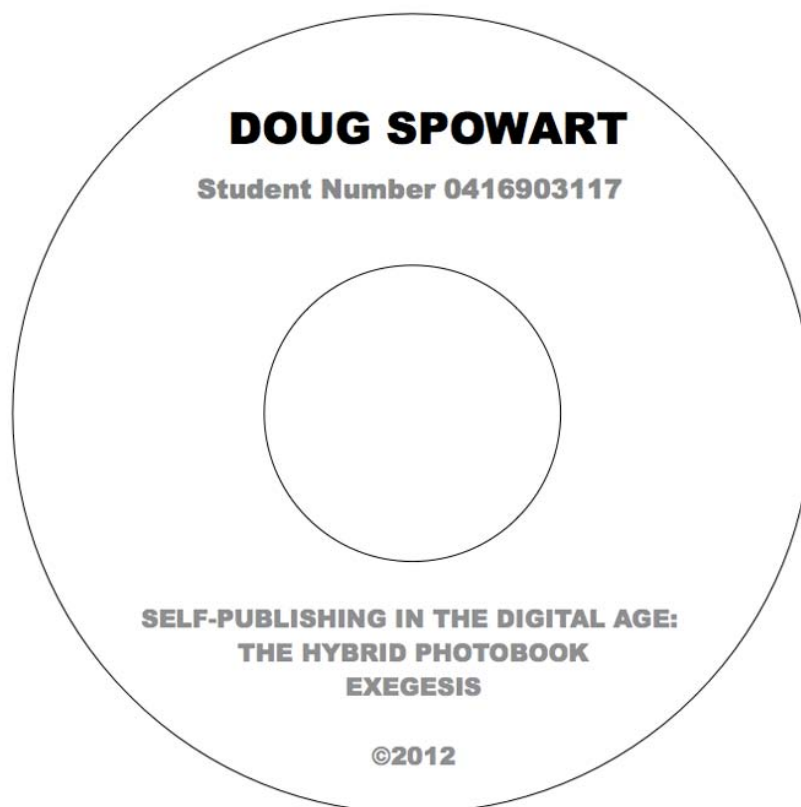
***The Royal Society, London, Britain**

Appendix Photographs of a letter from William Henry Fox Talbot to Sir John Herschel

61

© The Royal Society. Item reference (HS/17/289)

APPENDIX G CD-ROM OF THE BOOKS PRESENTED FOR EXAMINATION AS PAGE-FLIPS



This Exegesis

Written and designed by Doug Spowart ©2012

Douglas Ronald SPOWART: Online references

- Website www.cooperandspowart.com.au
- Linkedin <http://au.linkedin.com/pub/doug-spowart/2a/791/945>
- Academia <http://jamescook.academia.edu/DougSpowart>
- Blogs <http://wotwedid.wordpress.com>
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