

EUROPEAN PHOTOGRAPHY

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The European Photography List of Forty Books

Twenty photobook connoisseurs were invited to nominate their favorites from four decades – one from the years 1980 to 1999 and another from 2000 to today. An imaginary library, reflecting the fascinating cosmos of the photobook.

Jens Friis

Editor and publisher of *Katalog* magazine, Kerteminde, Denmark

Robert Adams: Beauty in Photography – Essays in Defense of Traditional Values

I discovered this collection of essays when I settled in New York for a short while after working for four years in a London gallery. At that moment in time, I was pretty fed up with photographs being seen as collectors' items and a commodity. Robert Adams' writing about art and photography simply put me back on track as a passionate lover of photography as art. Adams is himself a formidable artist – so he knows what he is talking about – as well as an eloquent writer with great insight. In nine chapters, he investigates subjects such as "Truth and Landscape," "Beauty in Photography," and "Civilizing Criticism" in plain words. His humble and humane approach continues to be an inspiration to me. This is the book that I read again and again.

Pentti Samallahti: Here Far Away

Pentti Samallahti is a master photographer, printer, and bookmaker. I experienced his childlike enthusiasm for excellent printing firsthand when he came directly from the printers to a meeting with me. It was contagious, to say the least. Over the years, he has produced many beautiful books – too many to mention. Each stands out as a unique pearl. His images are infused with an understated humor and an innocent wonder of the beautiful world, as if seen for the first time. This partic-

ular book collects many of his best images in one large volume, superbly printed in collaboration with six different European publishers. That the book is graced with a preface by my former colleague and director of the Museet for Fotokunst, Finn Thrane, further adds to its appeal and attraction. A true gem.

Hiroshi Nakamura

Freelance curator, Tokyo

Shin'ya Fujiwara: Memento–Mori

In the 1980s, on the eve of the bubble economy in Japan, people developed an excessive lifestyle of superficial joy and amusement that everyone believed would last forever. At that extraordinary moment, this book attacked our "bubble" brain and opened our eyes: *Memento mori*, remember you must die. The seventy-four color images in this paperback-sized book confront us, with short comments, with our infinite lies about death – a picture of a stray dog, for example, greedily looking for the corpse of a man discarded in a wasteland, accompanied by his words "We're so free to be bitten by a stray dog." After the bubble age was over, the book remained an incredible long-seller with hitherto twenty-plus additional editions in Japan.

Maija Tammi: White Rabbit Fever

This book examines the representation of disease in art photography and shows new ways of dealing with the phenomenon of illness. Published as a dissertation, it includes Maija Tammi's own works, as well as artistic research

conversations with critics, scholars, and other stakeholders. Her starting point is the private sphere, but the theme expands to a universal questioning, from a micro-cell level to a black hole of a big bang.

Jeanne Mercier

Curator and co-editor of *Afriqueinvisu.org*, Paris

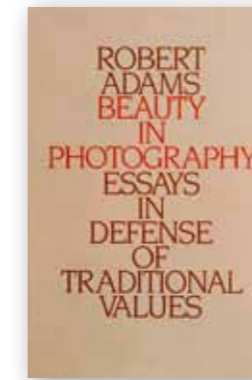
Roger Ballen: Platteland

"Platteland" is the literal translation into Afrikaans of the term "flatlands," which refers to the South African countryside with its open, monotonous, and at times brutal landscape. But the word is more than just a geographical term – and that's what we feel in the work of Roger Ballen, an American photographer who has been photographing South Africa for more than forty years. In this book, Ballen has photographed a world that lived under the mantle of white supremacy. Black-and-white portraits reveal a population strangled by poverty. *Platteland* shows the inevitable failure of a regime that served only the welfare of the privileged white minority of South Africa. Published at the time of the election of Nelson Mandela and the end of apartheid, this book is one of the milestones that made the work of Roger Ballen famous.

Deborah Willis: Reflections in Black. A History of Black Photographers 1840 to the Present

The first comprehensive history of black photographers, a groundbreaking pictorial collection of African-American life. If this book is essential,

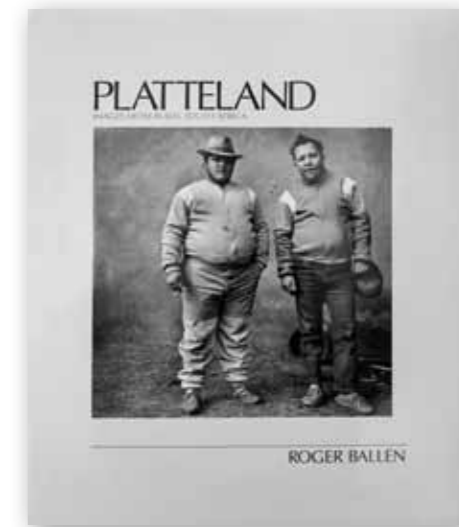
Robert Adams: Beauty in Photography – Essays in Defense of Traditional Values. New York: Aperture, 1981. 112 pp. ISBN 978-0893810801 (Revised edition 2005. ISBN 978-0893813680)



Maija Tammi: White Rabbit Fever. Hong Kong: Bromide Books, 2017. 240 pp. ISBN 978-9887760016



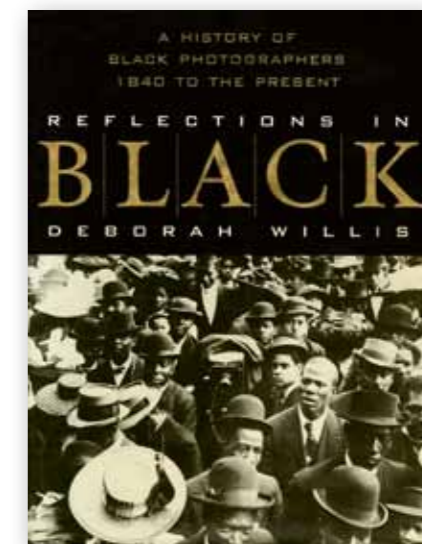
Pentti Samallahti: Here Far Away. Stockport: Dewi Lewis, 2012. 256 pp. ISBN 978-1907893261



Roger Ballen: Platteland. Johannesburg: William Waterman, 1994. 136 pp. ISBN 978-0704370876

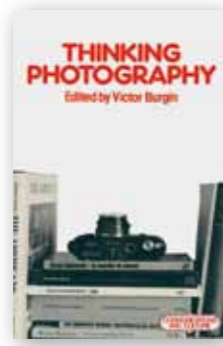


Shin'ya Fujiwara: Memento–Mori. Tokyo: JCII, 1983. 174 pp. (Latest edition Tokyo: Asahi Shimbun, 2018. ISBN 978-4022515711)



Deborah Willis: Reflections in Black. A History of Black Photographers 1840 to the Present. New York: W. W. Norton & Company, 2002. 368 pp. ISBN 978-0393322804

Victor Burgin (ed.): *Thinking Photography*
London: Palgrave Macmillan, 1982. 252 pp.
ISBN 978-0333271957



Chen Zhe: *Bees & The Bearable*
Ningbo: Jiazazhi Press, 2016
280 pp. ISBN 978-9881457455



Larry Sultan: *Pictures from Home*. New York:
Harry N. Abrams, 1992. 112 pp. ISBN 978-
0810937215 (Expanded edition London: Mack,
2017. 192 pp. ISBN 978-1910164785)



Andrew Phelps: *Cubic Feet/Sec. 34 Years in
the Grand Canyon*. Salzburg: Edition Foto-
hof. 2015. 112 pp. ISBN 978-3902993120



William Eggleston: *The Democratic Forest*
New York: Doubleday, 1989. 176 pp. ISBN 978-
0385266512 (Revised and expanded edition
Göttingen: Steidl, 2015. ISBN 978-3869307923)



Batia Suter: *Parallel Encyclopedia*
Amsterdam: Roma Publications,
2007. 592 pp. ISBN 978-
9077459218



Joji Hashiguchi: *Shisen ("The Look")*
Tokyo: Mitropa, 1998. 96 pp.

it is because it tells a common heri-
tage, a collective story. Every US li-
brary and family should have it. There
are 600 images showing a glimpse of
black life, from slavery to large migra-
tions, from portraits of several genera-
tions to middle-class families in the
1990s.

He Yining

Writer and curator, Tianjin, China

Victor Burgin (ed.): *Thinking Photography*

Thinking Photography is a collection
of essays by such renowned writers as
Walter Benjamin, Umberto Eco, and
Burgin himself. The book not only
affected the theoretical reflection on
the history of photography, but also
broadened the reader's horizon on the
research pattern of visual culture. It
has exerted a great influence on my
understanding of the history of photo-
graphic media and its position in visual
culture.

Chen Zhe: *Bees & The Bearable*

Combining Chen Zhe's series *The Bear-
able* (2007–10) and *Bees* (2010–12),
this book not only contains images
that document the artist's five-year
history of self-injury and stories of
others like her, but also includes a
collection of quotes, diary entries,
online chat histories, and letters ex-
changed over a two-year period. In
this book, image, text, and design
form a perfect unity.

Damian Zimmermann

Curator, critic, and blogger, Cologne

Larry Sultan: *Pictures from Home*

For me, it's a masterpiece. This is cer-
tainly due to my very personal interest
in the themes of the book: family,
parents, origins, and memories, as
well as the melancholy and limitations
of the medium of photography and the

attempt to work against these. Ulti-
mately, it's about the desperate at-
tempts of human existence not to
forget. And not to be forgotten.

Andrew Phelps: *Cubic Feet/Sec. 34 Years in the Grand Canyon*

On the surface, *Cubic Feet/Sec* is a
journey through space. In fact, how-
ever, it is a journey through time, since
the photos are from nine trips Andrew
Phelps and his father Brent took on the
Colorado River between 1979 and 2013.
When they emerge from the river at the
end of the book, they are thirty-four
years older. But it's also a book about
failure: "I could never help feeling that
photography was never going to do
what I wanted it to do. This failure, of
course, is not photography's, but mine
and my lack of understanding what it
can never do."

Sebastian Arthur Hau

Book expert for *Catawiki* and Director
of *Polycopies* and *Cosmos*, Paris

William Eggleston: *The Democratic Forest*

A sequence of images that is in my
head, just like a movie that I have seen
many times. Perhaps this book does
not make the bold statement that
Eggleston is a genius as strongly as his
Guide, published more than ten years
earlier, but it is my favorite. First
comes the sensuous experience – of
heat, space, air, wind, movement. Of
liberty and formal constraint. And an
edit that slowly winds through a pos-
sible story, even if it were only of a
voyage, moving slowly into larger sub-
jects (the corner of the house where
Kennedy was shot), taking you by your
hand like a storyteller. Of course,
these images do not convey their
meaning through words, but rather
by visual clues, justifying his daring
statement "I am at war with the obvi-
ous." The book strives for modesty,

better achieved by *Faulkner's Missis-
sippi*, published a year later, but is
perhaps more influential because of
its texture between visual and literal
readings, not far away from how a
movie feels.

Batia Suter: *Parallel Encyclopedia*

One might claim that this publication
is not particularly well-liked. But after
many years of expanding the world of
the photobook, with the incredible
rise of small, independent and self-
publishers, the *Encyclopedia* seems to
me the most necessary book around.
As I open it now, the path leading to
clarity through the jungle of images,
allusions, and knowledge again ap-
pears cut with a clear eye and stable
hand, and without diminishing or dam-
aging the material. There are no aber-
rations, tricks, or jokes that other
compilers and editors of found mate-
rial work with; the images in their
overwhelming amount are printed just
adequately enough to be seen and
understood, and yet the author and
publishers disappear behind the work,
the book does not feel impersonal at
all. It appears contemporary in that it
derives knowledge from the compiled
material and traditional in its love and
respect for that material. This a very
enjoyable book to pick up again and
browse and study.

Miwa Susuda

Photobook consultant and publisher at
Session Press, New York

Joji Hashiguchi: *Shisen ("The Look")*

Portraying people who live on the
edges of society has been a popular
theme in the history of photography.
Japanese photographers such as No-
buyoshi Araki, Katsumi Watanabe, and
Seiji Kurata were also passionate about
it and published many lively and pow-
erful works about *yakuza* and prosti-
tutes in Tokyo. Among all the masters,

I admire Joji Hashiguchi's work the most, because he has dedicated his entire life to portrait photography and has documented a vast array of people not only in Japan but all over the world. *Shisen* ("The Look") is the first body of Hashiguchi's work on young rebels in Tokyo, and it marks a change in direction he pursued for the following forty-plus years of his long career. His dedication to photography is truly honorable and significant to the following generation of photographers.

Lieko Shiga: Rasen Kaigan

The arrival of Lieko Shiga on the photography scene was quite a sensation in the history of Japanese photography. Shiga cleverly evolves and expands her conceptual ideas, starting from pure straight photography and unfolding the potential of documentary photography with her unique visual language, which often involves physical manipulations of analog images. Her work is based on detailed investigations of a variety of subjects, never looking too contrived or limited, but rather welcoming and free. Shiga is definitely one of the most exciting talents among the current generation of photographers, and her book is indisputably recommended.

John Fleetwood

Curator, educator, and Director of Photo-, Johannesburg

David Goldblatt: In Boksburg

I only got to really look at the book when I was in my early twenties, while I was still a photography student. It was about a decade after the book was published. In South Africa at the time, photography was very much dealing with the urgency of resistance against apartheid. Images of protest and violence were everywhere, and yet the propaganda and social machine of apartheid maintained a kind of domes-

tic bliss for the privileged, white South Africans. The undercurrent of that moment was that things would change. The images in *In Boksburg* were complicated, as they partly spoke to my own identity and sense of belonging; at the same time, they resonated with my rejection of parts of this identity. Goldblatt passed away in 2018, so this nomination is also a tribute to him.

Dana Lixenberg: Imperial Courts 1993–2015

There are so many good books, so for now, this is just one of them. It's about the simplicity of portraiture, which is why I am so drawn to this book. In the sustained engagement of more than two decades, Dana Lixenberg's position remains so constant. The portraits do not perform beyond the original interaction – they remain true to the moment of interaction between the photographer and the person photographed. For me this is remarkable. Yet we can see how photography changes, how people present themselves, how photography is a language spoken by many.

Markéta Kinterová

Director of the Fotograf festival, gallery, and magazine, Prague

Lukáš Jasanský/Martin Polák: Pragensie 1985–1990

This book perfectly represents what was symptomatic of the morbid spirit of the late 1980s in Prague. Lukáš Jasanský and Martin Polák, at that time students at FAMU, were able to capture it through a technically precise approach, commenting on the banality of situations, as well as on the limitation of reportage photography itself. With this approach, they had anticipated what had more or less become the core of their visual morphology. The book was published as a catalog for their exhibition eight years

later, and it had a very strong impact on the Czech art scene, as it was Jasanský's and Polák's first larger-scale publication.

Ivars Gravlejs: Early Works

Publishing work done as an adolescent is a brave gesture, even if it is later considered a great piece of art. Ivars Gravlejs started taking pictures at the age of eleven. This offered him a way out of the humiliating experience with his teachers: "The only way to survive school was to do something creative – to take pictures and make movies." He captured his daily life with the camera and often processed his images to absurd montages. *Early Works* is a rebellious, fresh, and hilarious response to the crisis of puberty, with all its challenges to test the limits of society.

Matthias Harder

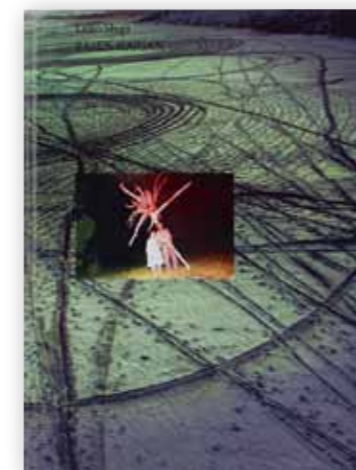
Chief Curator at the Helmut Newton Foundation, Berlin

Herbert List: Hellas

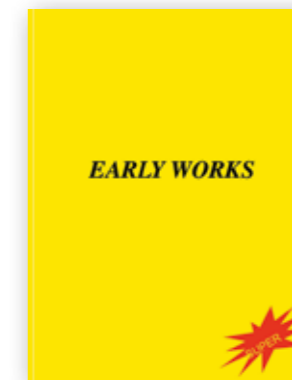
I fell in love with this perfectly printed and subtly designed book – and List's photography in general – when it came out. I later wrote my doctoral thesis on Herbert List's temple photographs taken in Greece (in juxtaposition with those by Walter Hege) and co-edited List's monographic book. List developed his pure and timeless photographic style in Greece in the 1930s after he left Nazi Germany.

Masao Yamamoto: É

The layout of this book is outstanding with its huge format and almost empty pages. The photographs, mostly calm, sensitive still life motifs, landscapes, and nudes, are reproduced in their original sizes of just a few centimeters. They are placed precisely on the double-pages, and the thin paper of the book reveals the reproductions of



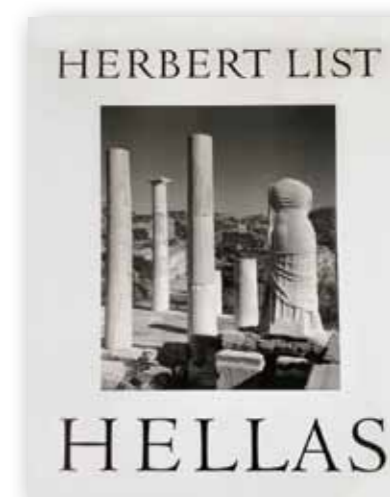
Lieko Shiga: Rasen Kaigan
Tokyo: Akaaka, 2013. 280 pp.
ISBN 978-4903545929



Ivars Gravlejs: Early Works. London: Mack, 2015. 144 pp. ISBN 978-1910164396



David Goldblatt: In Boksburg. Cape Town: Gallery Press/The South African Photographic Gallery, 1982
82 pp. ISBN 978-0620059336



Herbert List: Hellas (ed. Max Scheler). Munich: Schirmer/Mosel, 1993. 160 pp. ISBN 978-3888146701



Dana Lixenberg: Imperial Courts 1993–2015. Amsterdam: Roma Publications, 2015. 296 pp.
ISBN 978-9491843426



Lukáš Jasanský/Martin Polák: Pragensie 1985–1990. Prague: City Gallery, 1998. 150 pp.
ISBN 978-8070100585



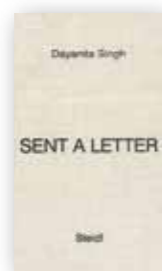
Masao Yamamoto: É
Tucson: Nazraeli Press, 2005. 42 pp. ISBN 978-1590051474

Mao Ishikawa: Atsuki Hibi in Kyampu Hansen ("Hot Days in Camp Hansen"). Okinawa: Aaman Shuppan, 1982. 162 pp.

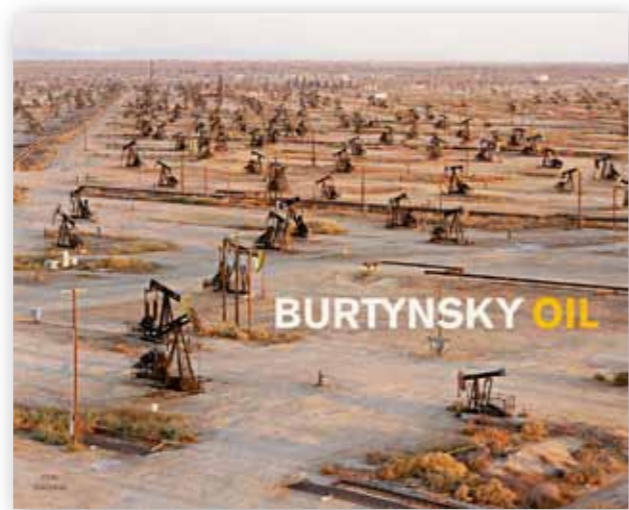


Verdi Yahooda: Principle of Uncertainty. Cardiff: Howard Gardens Gallery, 1999. 32 pp. ISBN 978-0951577738

Dayanita Singh: Sent a Letter
Göttingen: Steidl, 2008
126 pp. ISBN 978-3865214546



Miguel Rio Branco: Silent Book
São Paulo: Cosac Naify, 1997
98 pp. ISBN 978-8586374210



Edward Burtynsky: Oil. Göttingen: Steidl, 2009
216 pp. ISBN 978-3865219435 (3rd edition 2014)



Rosângela Rennó: A01 [cod.19.1.1.43] — A27 [s|cod.23]. Rio de Janeiro: Self-published, 2013. 336 pp. ISBN 978-8591025411



Hans Danuser: In Vivo. Baden: Verlag Lars Müller, 1989. 144 pp. ISBN 978-3906700199

the photographs on the previous pages as small shadows, like fading visual memories. Masao Yamamoto is a poet with a camera.

Daniel Boetker-Smith

Director of the Asia-Pacific Photobook Archive, Melbourne

Mao Ishikawa: Atsuki Hibi in Kyampu Hansen ("Hot Days in Camp Hansen")

There is nothing else quite like this book. This is proud Okinawan photographer Mao Ishikawa's documentation of her friends and their African-American GI boyfriends/lovers during the mid-1970s. Photographed in segregated bars in Okinawa over a number of years, this is a great example of a complex and richly connected story told simply and honestly. This book is majestic in its specificity and is the precursor for many similar books that have followed.

Dayanita Singh: Sent a Letter

Singh has changed the face of photobook publishing over the last thirty years and rarely gets enough credit. Her books are the perfect mix between experience, narrative, and beautifully intoxicating photographs. *Sent a Letter* is comprised of a series of small leporello books, each made with a certain person in mind, and documents a time shared between subject and photographer. A timeless masterpiece.

Thyago Nogueira

Head of the Contemporary Photography Department and Editor of *Zum* magazine at the Instituto Moreira Salles, São Paulo

Miguel Rio Branco: Silent Book

The publication of *Silent Book* was a punch in the stomach, with its intense color-saturated photographs of bodies, animals, churches, and orifices, precisely cropped and breathlessly sequenced. Despite its small size, it

screamed at the paradoxes of attraction and repulsion, machismo and violence, religiousness and eroticism, guilt and redemption which permeates Brazilian society.

Rosângela Rennó: A01 [cod.19.1.1.43] — A27 [s|cod.23]

In this austere book, Rennó documents what was left from a theft in Rio de Janeiro's General Archive, when historical photographs mysteriously disappeared from their boxes. The layout emulates the mutilation of the albums and images, while the book in itself, printed in few copies and distributed to national archives as a memento of the theft, became a coveted object that ironically commented on the collateral damage caused by the art market and the world of collecting.

Liz Wells

Writer, curator, and Professor of Photographic Culture at the University of Plymouth, United Kingdom

Verdi Yahooda: Principle of Uncertainty

This is the first photobook that I felt absolutely compelled to buy. Yahooda was in the vanguard of the recent interest in artist photobooks. The theme is memory and loss, the locations referenced seem to be somewhere in the Middle East. Soft gray-scale images lightly float on the pages, lending a melancholic mood. The layout is not uniform. As we journey across the pages, she juxtaposes impressions of desert lands and interior spaces. Flowers, a plant, and domestic objects crowd a table and shelving, stilled through photography and embalmed in memory. A photographic slice of the face and hat of a younger woman appears as a vertical strip across a panoramic arid landscape, the picture repeated twice with a slightly closer-up variation on the second occasion.

Needless to say, words do not do justice to the visual rhetoric that speaks to the interrelation of photography and memory. This is not a well-known photobook. Its fluid positioning of pictures and the complete lack of captions or anchoring text render it unusually haunting.

Edward Burtynsky: Oil

I chose this book because of the contemporary significance of the theme addressed. It demonstrates the power of photography to influence attitudes, while at the same time testifying to the persistence of the photographer in reflecting on the globalization of industrial activities, how this is manifested visually, as well as on the implications of this extraordinary transnational set of economic relations. It is not an experimental book, but it is one (among several of his publications) that powerfully contributes to reflections on the implications of capitalism in the era of the Anthropocene. The images are high-quality in terms of aesthetics, to the extent that the paradoxical beauty of many of the single images risks distracting from the underlying issues addressed. But brought together in the form of a book, the imagery comes together to form a clear and worrying message; as such, it has contributed to emphasizing the urgency of climate change action.

Brad Feuerhelm

Artist, curator, and editor at *Americansuburbx.com*, London

Hans Danuser: In Vivo

Danuser's *In Vivo* is one of the coldest books that I have come across. There are glimpses of bodies, anatomical tools, and stainless-steel surfaces. The overall feeling is minimal, with strange abstractions of clinical apparatus running throughout. It feels as though I have entered a cryogenic lab,

and my waking life has been stored elsewhere on a hard drive. It is not a common book, and I do not know how applicable it is for most, but Danuser's attention to minimalism and his uncompromising look at death gives the book a nod toward the universal. The oversized physical dimensions of the book pull the reader into the theater of the macabre.

Michael Schmidt: Lebensmittel

First, it is important to say that I think the theme of the book, although ostensibly about food production (the reason he won the Prix Pictet in 2013), is apparent. What is more prescient is that Schmidt is, in my mind, speaking about the condition of being a human in mid-life. There is a strange apathy that involves looking at food and contemplating how much has gone through your body by mid-life. It counters life with sustenance, and I think it is more of a rumination about Schmidt himself than the production of food. It works on the level of metaphor, and I still find it strange that this was never discussed. Ultimately, it could be suggested that, like Bowie's *Black Star*, *Lebensmittel* was a preface for the author's death and a swan song of sorts.

Katrina Sluis

Head of Photomedia at the Australian National University, Canberra, and Adjunct Research Curator at The Photographers' Gallery, London

Paul Wombell (ed.): Photovideo: Photography in the Age of the Computer

A prescient and pioneering publication (and exhibition) of 1990s post-photographic culture which predates another iconic publication of the time, *Photography after Photography: Memory and Representation in the Digital Age*. Theorizing the photograph as a moving image or "transmission," *Photovideo* traverses photography and virtual

reality, surveillance, biometrics, racism, and the military-industrial-entertainment complex. Although I was only thirteen years old when *Photovideo* was published, it became a valuable reference for me during my studies in the late 1990s and still feels relevant today.

Silvio Lorusso/Sebastian Schmieg: Five Years of Captured CAPTCHAs

A monumental series of five leporello books that chronicle every CAPTCHA the artists Silvio Lorusso and Sebastian Schmieg solved over the course of five years. Spanning a total length of ninety meters, the books document the CAPTCHA's evolution: from a "utopian" crowdsourcing experiment to a method for improving Google Street View and teaching self-driving cars to see. The books therefore attest to a moment in history when the ability to "read" a photograph and extract meaning from it remained a uniquely human attribute.

Regina Maria Anzenberger

Director of the Anzenberger Agency and Gallery, Vienna

Françoise Huguier: Sublimes

The at times almost abstract pictures and vivid colors have fascinated and inspired me at a time when I still mainly painted. For me, this is the best book about fashion.

John Gossage: The Complete Berlin

In addition to the wonderful and great photographs, I love the graphic design, including the use of colors and typography by John Gossage himself. If you speak of a photobook as an art object, this is, for me, one of the most perfect works by a photographer and artist. What is more, there are also excellent texts by Gerry Badger and Thomas Weski.

Irène Attinger

Head librarian at the Maison Européenne de la Photographie, Paris

Sophie Ristelhueber: Fait – Koweït 1991

According to Sophie Ristelhueber, her books "are not photo books in the sense of big illustrated books, they are artist's books that I have often had published conventionally with traditional publishers." Having arrived in Kuwait in October 1991, seven months after the end of the first Gulf War, she spent four weeks crisscrossing the desert. In *Fait*, published in the mass-market format, there are full-page photographs of the desert ravaged by battle, some of them showing close-ups at ground level, others showing aerial views. The terrain is disfigured by traces left from the zigzag pattern of the trench systems and damaged by the dozens of craters formed by missiles. Beyond its aesthetics, the quality of this book lies in its shift away from war reporting. The human consequences are neither shown nor seen, and yet they are there, implicitly. The photographer shows that the causes of suffering from war are lost in an inevitable cycle of eruption and erasure.

Anaïs Lopez: The Migrant

The Migrant tells the turbulent story of a Minah, a bird from Java that became a public enemy in Singapore. Considered as an invader, it is insulted, persecuted, and even killed. Through this story, Anaïs Lopez tackles broader themes such as the complexity of the relationship between humans and animals, the consequences of rapid urbanization, and, most importantly, the position of the unwanted stranger. Designed by Teun van der Heijden, the book uses different kinds of images in multiple ways: photographs, screen prints, reproductions of press clippings, and a cartoon by Sonny Liew,



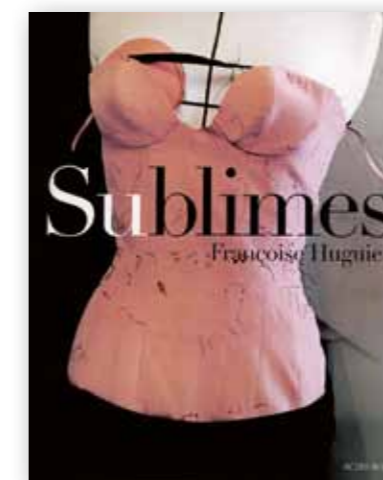
Michael Schmidt: *Lebensmittel*. Cologne: Snoeck, 2012. 264 pp. ISBN 978-3940953933



Paul Wombell (ed.): *Photovideo: Photography in the Age of the Computer*. London: River Oram Press, 1991. 168 pp. ISBN 978-1854890368



Silvio Lorusso/Sebastian Schmieg: *Five Years of Captured CAPTCHAs*. Rotterdam/Berlin: Self-published, 2017. Five leporello books, totaling 9,064 cms. Edition of 5+II



Françoise Huguier: *Sublimes*. Arles: Actes Sud, 1999. 192 pp. ISBN 978-2742724246



John Gossage: *The Complete Berlin*. Rockville: Loosestrife Editions, 2007. 461 pp. Slip-cased edition of *Putting Back the Wall & Berlin in the Time of the Wall*. ISBN 978-0975312032 & 978-0975312001

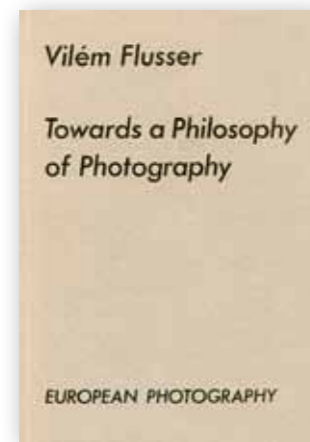


Sophie Ristelhueber: *Fait – Koweït 1991*. Paris: Hazan, 1992. 152 pp. ISBN 978-2850252990 (New edition 2009. ISBN 978-1935004042)

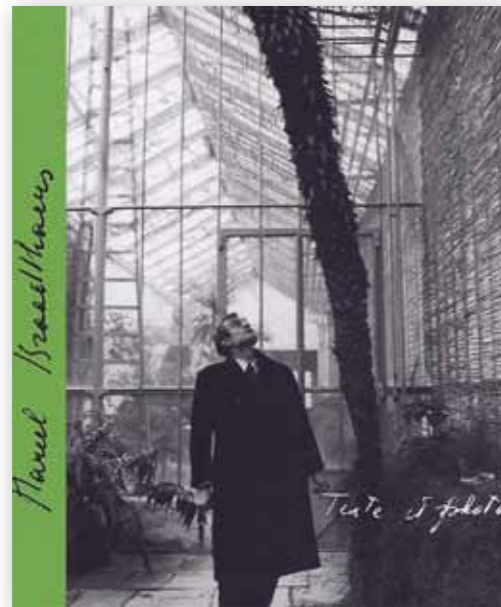


Anaïs Lopez: *The Migrant*. Amsterdam: Self-published, 2018. 120 pp. + booklet of 16 pp. ISBN 978-9082076127

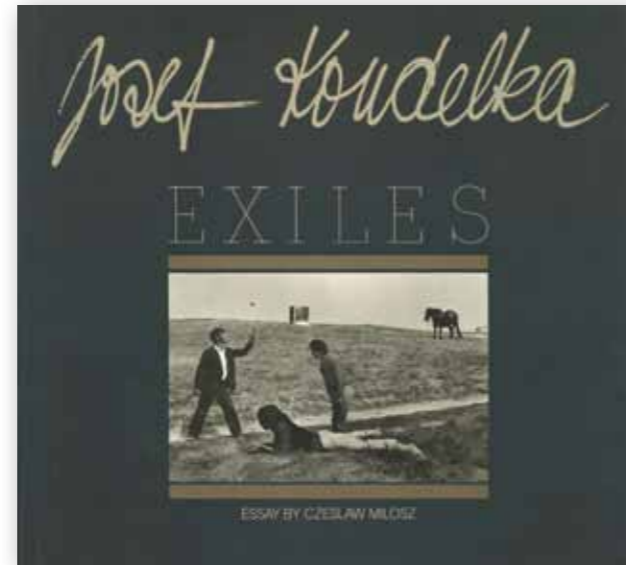
Vilém Flusser: *Towards a Philosophy of Photography*
 Göttingen: European Photography,
 1984. 64 pp. ISBN 978-3923283064
 (3rd revised edition London:
 Reaktion Books, 2000
 ISBN 978-1861890764)



Rebecca Norris Webb: *My Dakota*. Santa Fe: Radius Books, 2012. 112 pp. ISBN 978-1934435472 (2nd edition 2017. ISBN 978-1942185178)



Marcel Broodthaers: *Texte et Photos*
 (ed. Maria Gilissen and Susanne Lange). Göttingen:
 Steidl, 2003. 448 pp. ISBN 978-3882438529



Josef Koudelka: *Exiles*. New York: Aperture, 1988. 180 pp. ISBN 978-0893812959 (Revised edition 2014. ISBN 978-1597112697)

Susan kae Grant: *Giving Fear a Proper Name: Detroit*. Dallas: Black Rose Press, 1984. Plexiglas box, 11 gelatin silver photographs, 17 pages letterpress, hard-cover bound in pink Cadillac vinyl. Ed. 15



Rafał Milach: *The Winners*. London: Gost Books, 2014. 112 pp. ISBN 978-0957427273

coming together to tell a story that is made up of an investigation, a testimony, and personal daydreaming. The book ends with a handmade pop-up page and includes a small booklet that tells the story of the Minah in the style of a tale. A personal, poetic, and exceptionally contemporary book.

Johan Swinnen

Writer, curator, and educator,
 Antwerp/Brussels

Vilém Flusser: *Towards a Philosophy of Photography*

Photography is an alternative to writing. In this book, first published in German in 1983, Flusser proposes a new method of analyzing photography by examining the aesthetic, scientific, and political aspects of the medium. He scrutinizes the characteristics of the traditional versus the technical image and the role of the photographer as a functionary or antagonist of the apparatus and reveals how photography can be used to explain the current cultural crisis. A revolutionary and visionary book that has a lasting impact on the theoretical discussion of photography and has been translated into twenty-five languages to date. It laid the foundation for Flusser's recognition as a leading media theorist.

Marcel Broodthaers: *Texte et Photos*

This book presents, for the first time, the photographic activities of conceptual artist Marcel Broodthaers (1924–1976). The focus is on straight photography and especially on the early photojournalistic work of the 1950s, before Broodthaers went from poetry to the visual arts. Over many of his photos hangs the humanistic, slightly patronizing, and whitewashing veil that was typical of that time, with an admiration for Steichen's *Family of Man* or the surrealism of Magritte and Mariën. Sometimes, his photographs

place things in a different light, bearing witness to an anachronistic view of the world that would later also characterize his art.

Mary Virginia Swanson

Advisor to artists and arts organizations, author, and educator, New York City/Tucson, Arizona

Susan kae Grant: *Giving Fear a Proper Name: Detroit*

This hand-bound book of text/photographs was my introduction to the photographic artist's book, an exciting form of traditional "artist's books," in which photographs are the primary visual element, often presented as sculptural or installation-based book forms. In this self-published autobiographical book, the artist shares her terrifying experience of living alone in inner-city Detroit, Michigan. The text and images illustrate a series of phobias, pairing scientifically-researched definitions with self-portraits produced as gelatin silver prints hand-applied to each page. To raise awareness of this transformative book form, Ms. Grant went on to curate *Photographic Book Art in the United States*, which featured book works by eighty-three artists and toured to seventeen venues between 1991 and 1995.

Rebecca Norris Webb: *My Dakota*

The artist takes us with her on this journey through her past and to her present within this personal photo-book. The images wind between both states, depict an unsettled time in her life, and in some ways, in her homeland; yet some of the images envision a quiet, almost calming reflection. The impact of text presented in the artist's own handwriting serves to heighten the viewer's experience. I also greatly appreciate the list of plates at the back being presented in page-layout format which offer a score to this performance.

Adam Mazur

Freelance curator, editor, and assistant professor at the University of Arts in Poznan, Poland

Josef Koudelka: *Exiles*

A haunting book – not only with great photographs and excellent editing, but also with an authentic contemporary message. One cannot describe the spirit of this book more emphatically than Czesław Miłosz does in his introduction: "Can we imagine a world in which the phenomenon of exile disappears because it is unnecessary? To envisage such a possibility would mean to disregard the current that seems to carry us in the opposite direction."

Rafał Milach: *The Winners*

This book presents best portraits of winners – people who more or less willingly support the Belarusian regime: a bizarre August Sander-like picture of post-Soviet societies in Eastern Europe. But it also represents a photographer who is part of the system, an advocate of oppressive powers, a functionary in the sense of Vilém Flusser, who, with his camera, complies with the program of the apparatus. A best photographer who takes best pictures, produces best photo-books, wins prizes and scholarships, a photographer who best supports the system.

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