



BIBLIOGRAPHY

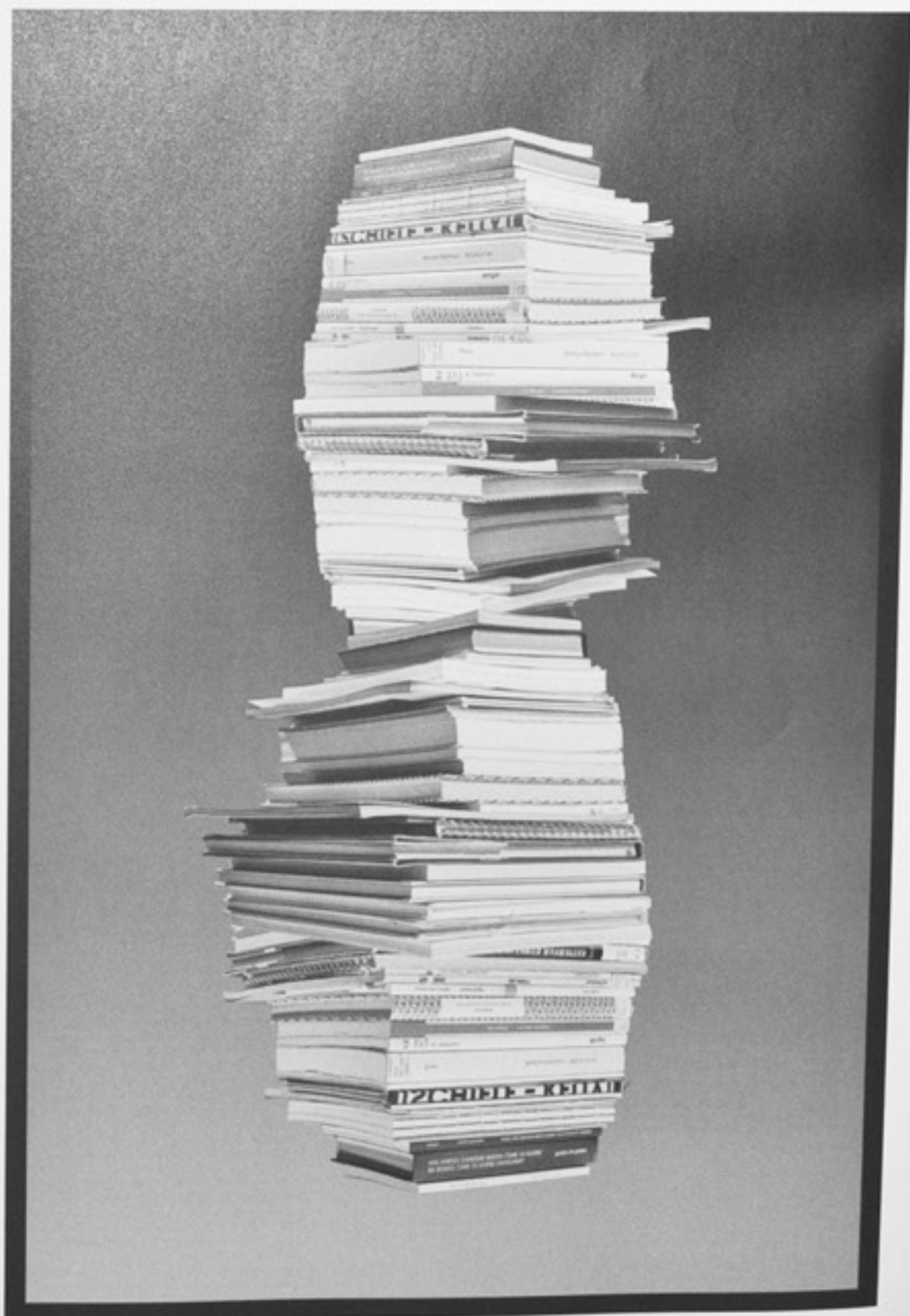
- ¹ *The Book That Makes itself*
Ruben Cameron
self published, 2010
- ² *A Not B*
Uta Eisenreich
Roma Publications, 2010
- ³ *Image*
Hans Peter Feldmann
Contemporary Art Gallery, Vancouver 2006
- ⁴ *Smallest Animal Report 2007*
Peter Trachsel and David Weiss
BEP Ringier, 2007
- ⁵ *Mexico 68 / CU*
Hedrun Hofendorf
Kodopi Press, 2006
- ⁶ *Schule Kelly*
John Kelly
La Mesa Publications, 2010
- ⁷ *We Would Come to Doubt Everything,
And Almost Everyone Would Come to Doubt*
Wolke van Kesteren
self published, 2008
- ⁸ *Carrara*
Aglaia Konrad
Roma Publications, 2011

BIBLIOGRAPHY (CONT.)

- ⁹ *Adhes and Broken Brickwork
of a Logical Theory*
Susanne Kriemann
Roma Publications, 2009
- ¹⁰ *One Time One Million*
Susanne Kriemann
Roma Publications, 2009
- ¹¹ *Hitler Moves East*
A Graphic Chronicle, 1941-43
David Levinthal and Garry Trudeau
Sheed Andrews & McMeel, 1977
- ¹² *Brick Wall*
Sol LeWitt
Tanglewood Press, 1977
- ¹³ *Photography*
Sol LeWitt
Paul David Press / Rizzoli, 1977
- ¹⁴ *The Destruction of Lower Manhattan*
Denny Lynn
Macmillan, 1969
- ¹⁵ *A Study On Colour*
Kajsa Matti
Helen, 2007
- ¹⁶ *Eight Spring*
Futoshi Miyagi
self published, 2011

BIBLIOGRAPHY (CONT.)

- ¹⁷ *Yamish and Morier*
Yoshie Nagai
Little More, 2011
- ¹⁸ *3 Works
(The Beauty in Two Inadequate Descriptive Systems)*
Martha Roder
The Penn of the Nova Scotia
College of Art and Design, 1981
- ¹⁹ *Jet Master: A Visual Strategy*
Salome Schmidt, Math Haysels, Corina Kinsch
Kodopi Press, 2009
- ²⁰ *Brutalish*
Heidi Specker and Germaine Krull
Ara and Jürgen Wilde, 2005
- ²¹ *Post (Vigilant Images)*
Andrea Stedman
Post Editions, 2010
- ²² *A Stack of Books*
Tristan Taroni
Reife Press, 2011
- ²³ *Der Raum*
Erik von der Weide
44782302, 2010





BIBLIOGRAPHY

- ¹ The Book That Makes Itself
Robin Cameron
self-published, 2010
- ² A Not B
Uta Eisenreich
Roma Publications, 2010
- ³ Birgit
Hans-Peter Feldmann
Contemporary Art Gallery, Vancouver 2006
- ⁴ Ringier Annual Report 2007
Peter Fischli and David Weiss
JRP Ringier, 2007
- ⁵ Mexico 68 / CU
Heidrun Holzfeind
Kodoji Press, 2006
- ⁶ Schiele-Kelby
John Kelley
La Mama Publications, 2010
- ⁷ We Would Come to Doubt Everything
And Almost Everyone Would Come to Doubt
Wytse van Keulen
self-published, 2008
- ⁸ Carrara
Aglaia Konrad
Roma Publications, 2011

BIBLIOGRAPHY (CONT.)

- ⁹ Yarnish and Mortar
Yusuke Nagai
Little More, 2011
- ¹⁰ 3 Works
(The Boverly in Two Inadequate Descriptive Systems)
Martha Rosler
The Press of the Nova Scotia
College of Art and Design, 1981
- ¹¹ Iet Master: A Visual Strategy
Salome Schmuki, Idan Hayosh, Corina Künzli
Kodoji Press, 2009
- ¹² Bangkok
Heidi Specker and Germaine Krull
Ann und Jürgen Wilde, 2005
- ¹³ Pose (Ugandan Images)
Andrea Stultiens
Post Editions, 2010
- ¹⁴ A Stack of Books
Triin Tamm
Rollo Press, 2011
- ¹⁵ Der Baum
Erik van der Weijde
4478ZINE, 2010

BIBLIOGRAPHY (CONT.)

- ¹⁶ Ashes and Broken Brickwork
of a Logical Theory
Susanne Kriemann
Roma Publications, 2009
- ¹⁷ One Time One Million
Susanne Kriemann
Roma Publications, 2009
- ¹⁸ Hitler Moves East:
A Graphic Chronicle 1941-43
David Levinthal and Garry Trudeau
Sheed Andrews & McMeel, 1977
- ¹⁹ Brick Wall
Sol LeWitt
Tanglewood Press, 1977
- ²⁰ PhotoGrids
Sol LeWitt
Paul David Press / Rizzoli, 1977
- ²¹ The Destruction of Lower Manhattan
Danny Lyon
Macmillan, 1969
- ²² A Study On Colour
Katja Mater
Heden, 2007
- ²³ Sight Seeing
Futoshi Miyagi
self-published, 2011





ICP LIBRARY

THE BOOK IS NO IMAGE

As a record of the artist's thought process during a year of graduate study, this is a dense, difficult, at times mad-deningly introspective book. I am drawn to it because its self-consciousness reflects my own experience in school, it rings true in its insistence on the value of a self-questioning process.¹

Eisenreich's meticulous stagings exist in a realm that lies somewhere between commercial product photography, instructional manuals and visual IQ tests. Paired with philosophical problems, *A Not B* locates pleasure in the incongruities of reason, in idiosyncratic orderings and logical fallacies. Gorgeously designed by Julia Born.² Birgit is a straightforward sequence of photographs that depicts a woman putting on makeup. We are witness to a subtle transmutation, occurring over a short stretch of time, page by page. I've always read it as Feldmann's meditation on the medium of photography, or perhaps an elegy to film. I think about paper, floating in developer, darkening into an image. What is being exposed, and what develops?³

Each year the Swiss publishing conglomerate Ringier commission an artist to realize a project for their annual report. Here Fischli and Weiss have reproduced hundreds of full-page advertisements from the pages of current magazines, sequencing them to highlight their formal relationships. The result is a dizzying overview of the western world's desires, hopes, fears and aspirations through the lens of consumerism. The book's weight and dimensions have as much to say as the content itself.⁴

I was familiar with the modernist architecture of the Ciudad Universitaria in Mexico City, especially the

3

THE BOOK IS NO IMAGE

Van Keulen takes us through a lengthy, winding narrative that slowly unfolds over geography and history, painting a nuanced picture of a man with a singular vision. Dense with information and rich in incidental details, oddly affecting and deeply mysterious — this is cinema to me.⁵

I sort-of liked her earlier books *Desert Cities* and *Elasticity* but was unable to make sense of them — the photographs varied from dramatic aerials to fuzzy, xeroxed city views. However, this book on the most well known marble quarry in the world is focused and unrelenting. Here she combines casual snapshots with more precise aerials to reveal a site that is beautiful yet disturbingly depleted. The steady accumulation of images sucks you in, confronts and indicts.⁶

Here is another associational project from Kriemann, about archaeology — a favorite theme of mine. She places photographs from Agathe Christie's archives together with her own photographs of the desert in Syria and sites in Mesopotamia. She includes pages from key archaeology texts, and the photographs, modestly scaled cover superb aerial views to small pottery shards and also frontal views of apartment buildings. This project feels cohesive and richly suggestive, yet I wonder if it can address the really thorny questions of how so many of these objects are sitting in museum collections in Europe and America and so much of the documentation and scholarship is also driven from the West.⁷

In an auction at the Army Museum in Stockholm, Kriemann bought a 1940 Victor Hasselblad reconnaissance camera with some rolls of old film. Then she hired

5

THE BOOK IS NO IMAGE

square images per page, 18 such images in a spread. The images are pretty casual, the geometry of the forms within the images can be skewed or foreshortened, but this does not bother me. I do not really know how to make sense of all these images in grids — no hierarchy, no beginning, no middle, no end, and no essay to anchor or puff up the work. Very spare, no padding at all — and the pages with the turquoise Islamic arches with rich patterning and calligraphy are terrific!⁸

I found this book a few years ago in a favorite bookstore on Mercer Street, and was drawn to the superb architectural photographs. At that time I justified the rather expensive purchase by thinking that it gave me access to a Manhattan that I never got to see — I moved here only eight years ago — and also that these photos would help me imagine the great cast-iron buildings of Soho in a less-sleek and non-commercial light. Only later did I understand how powerful and particular this book is — the text is taut, the photographs are tough and spellbinding, from the unsurpassed aerial view of Manhattan over the Brooklyn Bridge to portraits of the workers demolishing the buildings. Absolutely nothing formulaic, nothing sentimental, nothing elegiac. If only I could see with such unblinking clarity and understanding.⁹

Mater's deceptively casual, offhand shots of her friends spinning color wheels conceal a systematic investigation into the idiosyncrasies of seeing. The resulting zine is presented as the findings of a survey, the outcome of her research. In a great move, the wheels themselves are reproduced in black and white halftones.¹⁰

7

THE BOOK IS NO IMAGE

more often, if there is a connection, it is the simultaneous darkening of mood as the two systems run along concurrently.¹¹ (Martha Rosler)

The subject of this book is the odd visual relationship between two disparate systems of pictorial order: government photographs advertising jets, missiles and bombs to potential buyers, and the formal group portraits used in sports, schools and the military. While the images themselves emphasize straight-forward, symmetrical arrangements, the book's designers have chosen a dyslexic layout that consistently foils an easy read.¹²

About ten years ago I had come across a book on the photographer Germaine Krull — a European avant-garde photographer who had also made photographs in India and Thailand in the 1940s and 50s. And much later I saw Krull's images in a little book made by Heidi Specker, a young German photographer who makes architectural and abstract photographs. I marveled at the guts with which she made this collaborative work, twenty years after Krull died. The two sets of images — Krull's photographs of statues of the Buddha and Buddhist temples in Bangkok — and Specker's super contemporary pictures of architectural details and patterns of Bangkok don't quite mesh, but I do like how this odd book gestures towards a wider span of time.¹³

Here is the explanation of the project provided by the author: "Most Ugandans are unable to take a holiday. But it is possible for them to have photos taken with a better world in the background once a year. *Pose* shows

THE BOOK IS NO IMAGE

OCT. 28 - DEC. 15, 2011

ICP LIBRARY

Liner notes on a selection of 23 photography books with an engaging yet low-key conceptual structure, sequence or idea, somewhat subversive, occasionally funny, with a few serious, austere and tough books thrown in the mix, mostly modest in scale, with one exception.

INTERNATIONAL CENTER OF PHOTOGRAPHY
1114 AVENUE OF THE AMERICAS AT 43RD ST.
NEW YORK, NY 10036

THE BOOK IS NO IMAGE

library building by Juan O'Gorman, and liked Holzfeind's straightforward, documentary-like photographs. Only recently after watching a film on the 1968 protests in Mexico did I return to her second volume comprised of interviews with activists of the student movement and began to appreciate the seriousness of her project: the photographs of the mute buildings and the in-depth interviews in two well-designed volumes, plus a special web site and videos and installation shots of the exhibition.¹

I saw this exhibition at La Mama gallery on East 4th street and really liked the beautifully sequenced aerial photographs of the artist lying down on an orange blanket with strewn oranges, riffing on characters from Egon Schiele's paintings. The sequence of images ebbed and flowed nicely. I also liked the text panels in a Vienna secession manner, and the way in which the paintings, performances, photographs, video-stills, and the text paintings all combine in a loose but effective ensemble.²

We Would Come to Doubt Everything evolved around Juan, for whom consequential events in his youth have become the cause to search for a certain truth, a bigger truth than we can or want to imagine. Several years ago Juan made the choice to leave his life as a dentist in a small village in the south of the Netherlands behind, to start all over in Garabandal, Spain. A place that, in his opinion, will be of crucial importance for world history. (Wyske van Keulen)

4

THE BOOK IS NO IMAGE

a helicopter and took aerial photographs of modernist housing outside of Stockholm using this old camera. She also found other photographs taken by this camera in archives in Sweden and also tracked down photographs of birds taken by Victor Hasselblad. She also made some amazing photographs of this 1940 camera, and the distinctive look of the Hasselblad models that we are familiar with is already in the DNA of this early prototype. I loved the way these different yet related stories are brought together, adjacent but not forced together.¹⁰

Adopting the vocabulary of war reportage, Levinthal recreates a photographic account of Germany's ill-fated drive into Soviet territory. What's remarkable is how faithful to the form his pseudo-record manages to be — especially given the means at his disposal. This attests to the close attention paid not only to photographic idioms, but also to the textual and graphic organization of the books this work pays tribute to. Its inclusion felt appropriate given the library's extensive Cape holdings.¹¹

A plain white square, soft cover book with the title in small black letters that registers surprisingly sharply. The photographs here are of brick walls — pretty dull, right? Not an easy book to look at, yet even something as unremarkable as a brick wall, that every single one of us has seen and locked into our memory bank, in LeWitt's hands reveals something new: a large range of textures, tones from light gray to almost black, and a graphite drawing-like feel.¹²

The white square cover reminds me of the Beatles White Album designed by the artist Richard Hamilton, and I particularly like its reticence and simplicity. Nine

THE BOOK IS NO IMAGE

*Photograph a person, in darkness, with exposure time of one minute or more. I've never faced a subject in a honest manner using photographic media. Sometimes I staged, sometimes I went virtual. I never thought that I would be qualified to call myself a photographer, in the end, what I wanted from shooting sessions were not photographs themselves, but relationships formed there. Even if the situation was staged, even if the whole thing seemed like a detour, I looked for a possibility. I liked the slowness of the process.*¹⁴ (Futoshi Miyagi)

I am struck by how much care has been given to the production of this book (paper stock, printing, binding), while the material itself is presented as sketches: tentative marks, taped-up prints and halting collages. The refined presentation foregrounds the uncertainty of each gesture without collapsing into preciousness.¹⁷

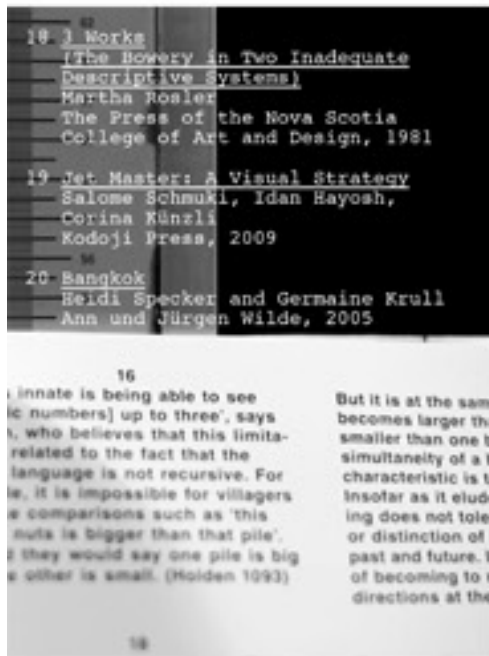
The words begin outside the world of skid row and slide into it, as people are thought to slide into alcoholism and skid to the bottom of the row. The text ends twice, comprising two series. First the adjectives, beginning with playful metaphor to describe the early, widely acceptable stages of intoxication and moving towards the baldness of stupor and death. A second series begins, of nouns belonging firmly to the Bowery and not shared with the world outside. Occasionally the texts address the photographs directly;

8

the photo studios of East-African Uganda as places where one can escape from reality for a short while. In this book, the reader can reconstruct the small studio space by folding out panoramic photos." The lovely cover image is from a found negative, and she also includes photographs of passport photographs drying in the studio. Her approach to documentary is admirably open, and this loosening up of the desire to author and make every image pays rich dividends.²¹

A Stack of Books is a love letter to the printed page under the guise of a formal exercise: bookmaking as book-sampling. Tamm takes slices of books and reorders them to form a new Book of Stacks, and in the process uncovers odd connections between wide-ranging, disparate source material.²²

The trees in these pictures appear as sentinels, as guards preventing entry into a past too distant to know firsthand. The discovery that one or two images conceal a traumatic history casts suspicion on them all. The neatly trimmed hedges and lined up cars, apartment blocks and rows of municipal buildings, all seem part of the same suffocating impulse. Every detail is loaded, each scene becomes the location for some potential crime. *Der Baum* depicts a world that is permeated by doubt.²³



16
(innate is being able to see
ic numbers) up to three, says
t, who believes that this limita-
related to the fact that the
language is not recursive. For
is, it is impossible for villagers
e companions such as 'this
nuka is bigger than that pile',
e they would say one pile is big
e other is small. (Hoiden 1993)

But it is at the sam-
becomes larger (the
smaller than one b
simultaneity of a's
characteristic is b
insor as it elude
ing does not totie
or distinction of i
past and future. I
of becoming to r
directions at the

18



21 *Pose (Ugandan Images)*
Andrea Stillems
Post Editions, 2010
22 *A Stack of Books*
Trin Tamm
Kollo Press, 2011
23 *Der Baum*
Erik van der Weijde
447881NC, 2010

The BOOK IS NO IMAGE

Posted on November 17, 2011 by [matthew carson](#)

ICP LIBRARY EXHIBITION: October 28 – December 15, 2011

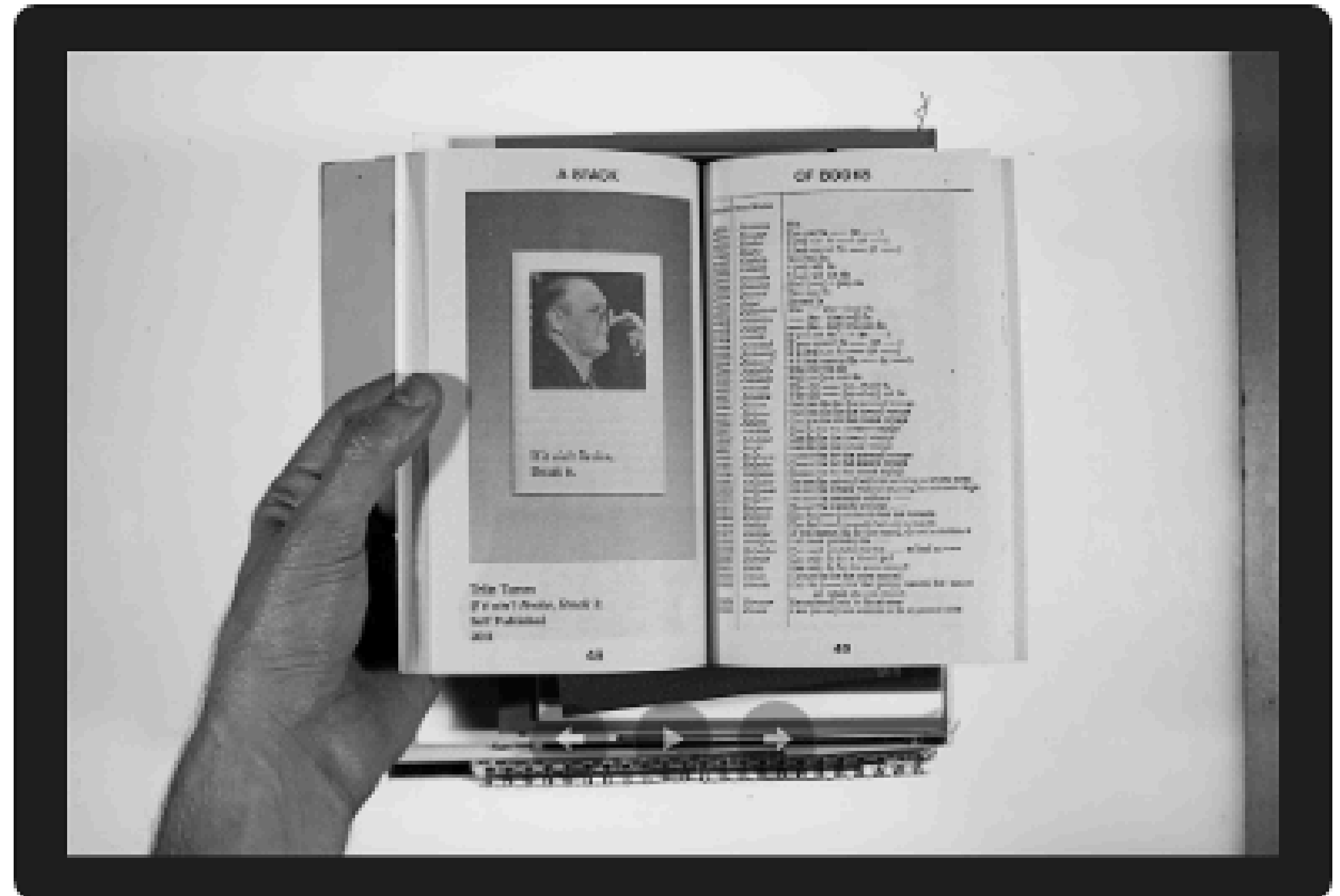
Talk & Reception: Friday December 2nd, 2011



THE BOOK IS NO IMAGE

Pradeep Dalal & Pierre Le Hors

The current exhibit in the ICP library window is "THE BOOK IS NO IMAGE" by Pradeep Dalal and Pierre Le Hors. It is selection of 23 photographic based artists' books with an engaging yet low-key conceptual structure, sequence or idea, which are somewhat subversive, occasionally funny, and with a few serious, austere and tough books thrown in the mix, mostly modest in scale, with one exception.



Pradeep and Pierre (P&P as I like to call them) are both amazing artists in their own right and they are both total biblio-maniacs. That means that they are seriously crazy about books. Photobooks. Artists' books. Crazy. Both the curators of this exhibit are graduates of the ICP/Bard MFA program. Pradeep is now faculty at the ICP and every week he checks out the most amazing books for his classes. Pierre, as an innovative creator of artists' books, has produced some truly wonderful items, including one of my favourite items of this year Blotter (TR179.5 .B56 2011). They are practitioners and they are collectors and their selection here is infused with the depth of their knowledge. This is the ICP library as a photobook laboratory. P&P are the mad photobook scientists.

The poster that has been created with this exhibit is amazingly beautiful, designed with precision and it is a piece of art that library patrons can take away for FREE.

P&P represent all that is best about the biblio-maniac artists' books community at the ICP and I truly hope that you can join them on Friday 2nd December 2011 – 6:00-8:00pm at the International Center of Photography Library in the ICP School on the South East corner of Sixth Avenue and 43rd Street

