

# Contemporary Photobooks

Since I last submitted to the Rose Book Collecting Prize my interests and collection have grown in a number of different ways.<sup>1</sup> Last year, I spoke extensively to the committee about being particularly interested in books that deal with the nature of photography and seek to explore the unique benefits of the photobook as a book object. While books of this nature continue to be of great interest to me, I have expanded my collection in a number of unforeseen ways. As the current president of the Cambridge University Photographic Society, I have been lucky enough to host a number of important UK photographers such as Simon Roberts, Peter Fraser, Laura el-Tentawy as well as arranging a talk on photobooks with Sir Charles Chadwyck-Healey at the University Library. These events have given me a chance to think about my collection and interests in photography as well as expanding my knowledge of the field. Through discussions with them and with other society members, I have found that my photographic interests have expanded and grown significantly over the past year.

I have increasingly started to look backwards, acquiring classic works by older photographers such as Atget, Baltz, Fukase and Hujar. Much of this earlier work has been a revelation and I hope to continue to expand my knowledge of the history of photography. In keeping with my own photographic practice, I have also purchased a number of books focusing on the portrait, of which highlights include Judith Joy Ross, Paul D'Amato and Dave Heath. This work has strongly influenced my own and are books that I return to often. I have also purchased a number of Japanese photobooks, by Hatakeyama, Kawauchi, Kikai, Fukase and Hashiguchi, which have offered new perspectives and exposed me to a different photographic tradition. I have also started reading more books about photography, and have thoroughly enjoyed Adams's, Baltz's and Bakker's works of art criticism.

Lastly, I have also purchased a number of books that explored the nature of the book form through photography. Laia Abril's *On Abortion*, for example, has shown that the photobook can be a vital tool of long-form journalism. Dave Heath's *Solitude, Multitude* was one of the earliest photobooks to really grasp the unique possibilities of sequencing and layering that a book allows for and I am very grateful to have acquired a facsimile of this as well. One photographer whose work I've found deeply moving has been Mark Steinmetz. I've been able to acquire several of his books, all of which have become among my personal favourites. Simply put, the work is beautiful, open-ended and poetic—and is a strong inspiration for my own photographic work. I am graduating this year and am hoping to apply for a Master's in Fine Arts in photography next year. These books represent the core of my photographic learning and are ones that I will continue to treasure and learn from in years to come.

## Bibliography:

Abril, Laia. 2018. *On Abortion*. Stockport: Dewi Lewis.

First edition hardback copy of the book. This year's winner of the Aperture Book Prize, Laia Abril's work shows the possibilities of a serious, research-led approach to documentary photography.

Adams, Robert. 2004 [1994]. *Why People Photograph*. New York: Aperture.

---

<sup>1</sup>Given that I wrote extensively about my early interests in photography and the genesis of my collection in my last application, I have chosen to focus primarily on the recent developments of my collection. Do not hesitate to get in touch, though, should you want to hear more about my early interests.

This is a second edition softback copy of the book. It is a series of essays on photography by new topographics photographer Robert Adams exploring the motivations and experiences of photographers.

Adams, Robert. 2004. *Beauty in Photography*. New York: Aperture.

This is a second edition softback copy of the book. It is a series of essays on photography by new topographics photographer Robert Adams.

Andrianjafy, Emmanuelle. 2017. *Nothing's in Vain*. London: Mack Books.

This is a first edition hardback copy of the book. It shows a journey through Dakar, with a mixture of street scenes, portraits and landscapes.

Atget, Eugene. 2001. *Eugene Atget*. Paris: Phaidon.

This is a first edition softback copy of the book. It presents an overview of Atget's most significant work along with an illuminating essay by Gerry Badger.

Bakker, Taco Hidde. 2018. *The Photograph that Took the Place of a Mountain*. Amsterdam: FW: Books.

This is a first edition softback copy of the book. It is a selection of writings by Bakker, a dutch photography critic who writes exceptionally well on photography. These essays deal with ethnography, the photobook and ethics of photography.

Baltz, Lewis. *Texts*. Göttingen: Steidl.

This is a first edition hardback copy of the book. It is the complete collection of Baltz's critical writings on photography.

Baltz, Lewis. 2017. *Lewis Baltz*. Göttingen: Steidl.

This is a first edition hardback copy of the book. It accompanied a retrospective of Baltz's work and includes all his major series.

Bosworth, Barbara and Kelley, Margot Anne. 2015. *The Meadow*. Santa Fe: Radius Books.

This is a first edition hardback copy of the book. *The Meadow* is a culmination of a decade's work documenting a single meadow in Carlisle, Massachusetts. It combines photos of the meadow in different seasons along with texts describing the history of the meadow, its plant and bird life and the lives of previous owners of the meadow. The book subverts a traditional photobook form by adding in loose documents, foldouts and booklets, which gives it a scrapbook-like quality. Bosworth and Kelley describe the work as a "meditation on the shifting perspective that occurs when one repeatedly sees the same place through new eyes."

Campana, Ronni. 2016. *Badly Repaired Cars*. London: Hoxton Mini Press.

This is a first edition hardback copy of the book. This is a small book depicting, put simply, "badly repaired cars." A patchwork of string, glue and tape make up the closely framed pictures of cars. At

best, the car features become abstracted due to the strong colours and graphic compositions. A fun little book.

Carpenter, Tim. 2017. *Local Objects*. Los Angeles: The Ice Planet.

This is a first edition hardback copy of the book. This deceptively simple book is the result of Carpenter's extensive wandering in the area he lives. He returns multiple times to the same areas and one can recognize the same buildings and street corners in different photographs. This gives the reader a false sense of familiarity with an area they most likely have never been.

Clarke, Stephen. 2018. *Newport Snow 1985*. Southport: Café Royal Books.

This is a first edition zine. It is a series of mysterious black-and-white snowy landscapes.

Cole, Ernest. 2010. *Ernest Cole: Photographer*. Göttingen: Steidl.

This is a first edition hardback copy of the book. It is a collection of Cole's major work documenting apartheid in South Africa. Indeed, his work was so controversial that it led to Cole's exile. This book shows rarely seen photos by Cole as well as several essays on the importance of his work.

D'Amato, Paul. 2017. *Here/Still/Now*. Heidelberg: Kehrer Verlag.

This is a first edition hardback copy of the book. It is a series of D'Amato's beautiful portraits made over a ten year period in Chicago.

diCorcia, Philip-Lorca. 2003. *Philip-Lorca di Corcia*. New York: The Museum of Modern Art.

This is a first edition hardback copy of the book. It is a book made for a retrospective of diCorcia's work and covers all of his major projects. Highlights include the photographs from the series "hustlers," which depicts male prostitutes and "A Storybook Life," a personal series which shows an intimate view of his family life. One of the most innovative photographers working today, his work typically straddles the line between traditional documentary and fantasy worlds.

Frank, Robert. 2008 [1959]. *The Americans*. Göttingen: Steidl.

This is a hardback copy of the book. Frank's *The Americans* is one of the foundational photobooks and was truly ground-breaking in sequencing, composition and topic. Frank's work was extremely controversial at its release, and was seen as unpatriotic, poorly-composed images. With time, though, Frank's work has come to influence a whole generation of photographers, such as Meyerovitz, Friedlander and Winograd.

Fulford, Jason. 2015 [2010]. *The Mushroom Collector*. Amsterdam: The Soon Institute.

This is a second edition softback copy of the book. This is a small, enigmatic book by one of the US's most intriguing photographers.

Fukase, Masahisa. 2017 [1986]. *Ravens*. London: Mack Books.

This is a fourth edition hardback copy of the book. It is one of Mack's many recent re-publications of seminal photobooks that in recent years have been hard to come by due to short print runs. It is one of the high points of the photo book genre and Fukase's haunting photographs of flocks of ravens

serve as an allegory for postwar Japan. The photos also reflect Fukase's turbulent inner-self. They were made, almost compulsively, in the years after a divorce. While the book includes several other subjects, including a cat, some schoolgirls and a nude woman, the otherness of ravens is Fukase's defining subject.

Fukase, Masahisa. 2018. *Masahisa Fukase*. Parris: Editions Xavier Barral.

This is a first edition hardback copy of the book. It is a collection of much of Fukase's work, most of which had not been published before or had only been published in small-run magazines. A fascinating insight into Fukase's work beyond *Ravens*.

Gupta, Soham. 2018. *Angst*. London: Akina.

This is a first edition softback copy of the book. The work explores Calcutta at night, showing the chaos, optimism and angst of the dark streets. An uncomfortable but deeply moving book.

Halpern, Gregory. 2017. *ZZYX*. London: Mack Books.

This is a first edition, third printing, hardback copy of the book. This book is a collection of photographs Halpern took between 2008-2015 in Los Angeles. The book is sequenced in a way that suggests a travel through LA, starting in the desert and slowly approaching the city. Beautiful light and clever sequencing help the book maintain its poignancy throughout. Simply a stunning book.

Hanslova, Jitka. 2010. *Jitka Hanslova*. Madrid: Fundacion Mapre.

This is a first edition hardback copy of the book. It is based on a retrospective of Jitka Hanslova's work, which deals with her past, political exile and identity. She expresses this through beautiful series of colour portraits and landscapes.

Hatakeyama, Naoyo. 2017. *Excavating the Future City*. New York: Aperture.

This is a first edition softback copy of the book. This is an overview of Hatakeyama's architecture and landscape work which includes some of the most striking colour landscapes I have ever seen.

Hashiguchi, Joji. 1990. *Father*. Tokyo: Bungei Shunju.

This is a first edition of the work. It is a series of portraits of fathers photographed around Japan in the mould of earlier work done by August Sander/

Heath, Dave. 2015. *Multitude, Solitude: The Photographs of Dave Heath*. Yale: Yale University Press.

This is a first edition hardback copy of the book. I was lucky enough to see the show of this work a few years ago and was delighted when I came across this hard-to-find book for an affordable price. It is a retrospective of his work including a full reproduction of his most significant work, *Multitude, Solitude*.

Hesse, Kai-Olaf. 2007. *The Topography of the Titanic*. Belfast: Belfast Expose Photography.

This is a first edition copy of the book. It depicts the lasting impact of the building of the Titanic in Belfast. Hesse documents the docks where the Titanic was built and combines his photograph with historical photos of the building of the Titanic.

Hils, Claudio. 2002. *The Making of the Euro*. Aachen: The City of Aachen Museums.

This is a first edition copy of the book. Hils documented the historic creation of the euro as the EU currency. Images show bank vaults, old currencies destroyed, treasuries and the unveiling of the new currency. Depicting a historical event of this magnitude can be difficult with just the photographic medium, but Hils does an impressive job capturing the massive changes on both intimate and public settings.

Hujar, Peter. *Peter Hujar*. New York: Aperture.

This is a first edition hardback copy of this book. It features some of the most significant work made by Peter Hujar, who's striking black-and-white portraits are among my favourite photographs.

Kawauchi, Rinko. 2001. *Utatane*. Toyko: Little More.

This is a first edition softback copy of the book. It is one of Rinko's early works and shows her delicate vision at its best. Some of the most interesting photographic work to be produced over the past 20 years.

Kawauchi, Rinko. *Ametuschi*. New York: Aperture.

This is a first edition hardback copy of the book. This book is a change from Rinko's detail-focused photographs to depicting landscapes. The work shows traditional Japanese controlled-burn farming.

Kikai, Hiroh. 2007. *Labyrinthos*. Tokyo: Soshisha Press.

This is a first edition hardback copy of the book. It is a series of landscape and architecture photographs done by Kikai.

Kikai, Hiroh. 2008. *Asakusa Portraits*. Göttingen: Steidl.

This is a first edition hardback copy of the book. It comprises Kikai's life-work, a series of portraits made in the neighbourhood of Asakusa in Toyko, paired with descriptive texts below them. An important book by an overlooked photographer.

Kudasz, Gabor Arion. 2018. *Human*. Self-Published.

Kurland, Justine. 2016. *Highland Kind*. New York: Aperture Books.

This is a first edition hardback copy of the book. In this book, Kurland explores the existence of train-hoppers, hitchhikers and other drifters. Portraits are broken up by landscape photographs from the American West and photographs of her and her son's life on the road. The result is a poignant reflection on a nomadic life and the myth of the American frontier.

Lear, Kevin. 2017. *A Glass Darkly*. London: Mack Books.

This is a first edition hardback copy of the book. This book is made up of photos Lear took over a 20-year period. Shooting exclusively at night with a flash, Lear shows us familiar objects such as benches, coat-hangers, and street signs. Carefully composed and lit, though, these objects become almost sculptural and are seen in a completely different light.

Leiter, Saul *Saul Leiter*. 2011 [2008]. London: Thames & Hudson.

This is a second edition paperback copy of the book. This is one of Thames & Hudson's ever-expanding Photofile series, which offers extensive retrospectives on photographers at an affordable price. This book offers a retrospective of Saul Leiter's colour and less-seen black and white photographs. At its best, Leiter's work pioneering colour work and careful palette create wonderful abstractions of the real world.

Li, Feng. 2017. *White Night*. Ningbo, China: Jiazazhi Press.

This is a first edition paperback copy of the book. Feng Li's *The White Night* has taken the photo world by storm and was shortlisted for Aperture's First Photobook Award. His absurd flash-lit pictures depict strange postures, happenings and moments. He photographs surreal moments in modern day China with a masterful application of a hard flash.

Lilley, Lynn Alleva. 2017. *Tender Mint*. Breda: The Eriskay Connection.

This is a first edition softback copy of the book. It is a book about displacement, adaption and home that deals with Lilley's move to Jordan. It shows secluded, walled-off areas and beautiful landscapes, details and portraits.

Norwegian Journal of Photography. 2013. *Norwegian Journal of Photography #1*. Oslo: Norwegian Journal of Photography.

This is a first edition softback copy of the book. It is a collection of 10 documentary projects undertaken by various Norwegian photographers. Highlights include Natvig's series documenting strange, uniquely Norwegian moments and Skodvin's series of Volvo 240s, a car he sees as representative of the Norwegian model of social democracy.

Norwegian Journal of Photography. 2017. *Norwegian Journal of Photography #3*. Oslo: Norwegian Journal of Photography.

This is a first edition softback copy of the book. It is the newest release of the biannual *Norwegian Journal of Photography*. My favourite series here are Eirik Brekke's photos of Hardangervidda and Ulla Schildt's "The Garden," which explores the relationship between humans and nature.

Meeks, Raymond. 2018. *Halfstory Halflife*. Paris: Chose Commune.

This is a first edition hardback copy of the book. It shows a series of intimate black-and-white photographs of a group of boys jumping off cliffs in urban America.

Modica, Andrea. 1993. *Minor League*. Washington: Smithsonian Press.

This is a first edition softback copy of the book. It is a collection of Andrea Modica's beautiful portraits of amateur baseball players. The tenderness, intimacy and sensual nature of their relationships is beautifully laid forth in this small volume.

Müller, Frank-Heinrich (ed.). 2009. *East: For the Record*. Göttingen: Steidl.

This is a first edition hardback copy of the book. It is a collection of East German photography from the months preceding the fall of the wall. Highlights include little-known photographs by film-maker Wim Wenders and Hans-Christian Schink. The cumulative effect, though, is much greater, showing photographs from renowned photographers and amateurs alike.

Paprocka, Lola. 2018. *New Belgrade*. Self-Published

This is a first edition zine of the book. This is a series of portraits and architectural scenes done by Lola Paprocka, who we invited to Cambridge to speak to the uni photography society.

Parr, Martin. 2018. *Prestwich Mental Hospital*. Southport: Café Royal Books.

This is a first edition zine. It is a selection of some of Martin's student work done in a Mental Hospital outside Manchester. It is quite different from his later work and is an interesting insight into the UK's most famous photographer.

Roberts, Simon. 2017. *Merrie Albion: Landscape Studies of a Small Island*. Stockport: Dewi Lewis.

This is a first edition hardback book. It comprises a series of Simon Robert's most significant landscape work made over the past 10 years. His work explores the intersection of landscape, politics and national identity. I was able to invite him to come speak to the Cambridge University Photographic Society, which was a great pleasure.

Ross, Judith Joy. 2011. *Judith Joy Ross: Photographs Since 1982*. Passau: Schirmer/Mosel.

This is a first edition hardback copy of the book. It contains an overview of Judith Joy Ross, one of America's foremost portrait photographers work. Highlights include her portraits at the Vietnam War Memorial and of US Senators.

Schmidt, Michael. 2017 [1987]. *Waffenruhe*. Köln: Walther Koenig.

This is a second edition softback copy of the book. This is one of the most significant photobooks released in the past 50 years and I was lucky enough to be able to get a copy of the second edition released again this year. It is a bleak and unsparing account of life in Berlin under the wall.

Soth, Alec. 2017 [2004]. *Sleeping By the Mississippi*. London: Mack Books.

This is the second edition hardback copy of the book. Soth's *Sleeping By The Mississippi* propelled him into art-world fame when the series was exhibited at the Whitney Biennial in 2004. Soth's large-format colour images portray lonely and longing individuals, landscapes and interiors from his journeys along the Mississippi. While highlights of the book include the now famous photograph of Charles, an aviation enthusiast, looking at the single images alone would not give justice to Soth's wonderful sequencing and editing.

Salgado, Sebastião. 2014. *Sebastião Salgado: From my Land to the Planet*. Rome: Contrasto.

This is a first edition hardback copy of the book. This book covers all of Salgado's major projects along with writings from Salgado loosely based around the projects. At times, Salgado's work can seem overly-romanticizing and Eurocentric, but Salgado remains an extraordinarily skilled photographer. His black and white work is stunningly beautiful and riposte against the excess of modernity.

Simond, Senta. 2018. *Rayon Vert*. Kominek: Berlin.

This is a first edition softback copy of the book. This was one of the books this year to make a real splash. It quickly sold out and the striking portraits of women in it show intimacy and an intriguing relationship between photographer and sitter.

Solomon, Rosalind Fox. 2016. *Got to Go*. London: Mack Books.

This is a hardback first edition copy of the book. Solomon's book combines a narrative of her early life with photographs from the wider world. People in the book are unhappy, bored and confused. The images are at times profoundly uncomfortable and bizarre. It combines stories from Solomon's life with statements about gender roles and male attitudes.

Solomon, Rosalind Fox. *Liberty Theater*. London: Mack Books.

This is a hardback first edition copy of the book. It is Solomon's latest book, which deals with gun culture in America. It a mysterious, beautiful work, which reminds me of a slightly more sympathetic Diane Arbus.

Strand, Paul. 2014. *Paul Strand: Aperture Masters of Photography*. New York: Aperture.

This is a hardback first edition copy of the book. Paul Strand is perhaps one of the great modernist and humanist photographers of the twentieth century. Strand's work represents a breakthrough in early abstract photography and played an important role in establishing photography as an art form in its own right.

Steinmetz, Mark. 2013. *Paris in My Time*. Portland: Nazraeli Press.

This is a first edition hardback copy of the book. Working in the mould of French photographers such as Atget and Brassai, Steinmetz's depiction of Paris is beautiful and poetic and has drastically changed how I want to make photos.

Steinmetz, Mark. 2015. *The Players*. Portland: Nazraeli Press.

This is a first edition hardback edition of the book. This is some of Steinmetz's early work, depicting children playing baseball. It is a classic coming-of-age work, showing the kids striving, competing, winning and losing.

Steinmetz, Mark. 2018. *Past K-Ville*. London: Stanley/Barker.

This is a first edition hardback edition of the book. This is Steinmetz's newest book, which is focused on the South of the US. Steinmetz's approach has remained the same in most of his work, but it never ceases to amaze.

Sultan, Larry. 2017 [1992]. *Pictures from Home*. London: Mack Books.

This is a second edition hardback copy of the book. Sultan combines old photos and film stills of his family with his own photographs and texts. The work is a reflection of a decade of collaboration with his parents and the texts include interviews with his parents about being photographed. In this narrative collage, the boundary between staged and documentary seems ambiguous. Sultan includes



his doubts about the project and the brutally honest book shows many of the challenges of making such personal work. Even so, Sultan's *Pictures from Home* has been played a big role in moving documentary photography more and more towards personal work. Indeed, there are countless contemporary photo series such as Diana Markosian's *Inventing My Father* that simply would not exist were it not for *Pictures from Home*.

Szarkowski, John. 1978. *Windows and Mirrors: American Photography Since 1960*. New York: Moma.

This is a first edition softback copy of the book. It is an overview of American mid-20<sup>th</sup> century photography, with a wonderful essay by John Szarkowski as well as photography by Diane Arbus, William Eggleston, Stephen Shore and many others.

Tonks, John. 2014 [2013]. *Empire*. Stockport: Dani Lewis Publishing.

This is a signed second printing hardback copy of the book. This book focuses on the lingering remnants of the British Empire by looking at four UK overseas territories: Ascension Island, St. Helena, Tristan da Cunha and the Falkland Islands. These photos show a deep view towards the history of these places and political importance they once held. More interestingly, though, Tonks focuses on the unusual lives of the islanders, showing a personal story at a village-like pace.

Tunbjörk, Lars. 2018. *Lars Tunbjörk*. Stockholm: Fotografiska.

This is a first edition hardback copy of the book. Tunbjörk is perhaps Scandinavia's most significant contemporary photographer and his legacy runs large among a whole generation of photographers in Sweden and Norway. This book is a collection of all his major series made after his sudden death a few years ago.

Walters, Joann. 2018. *Wood River Blue Pool*. Ithaca: Image Text Ithaca.

This is a first edition hardback copy of the book. It is a series of portraits of mothers and young children in Walters' hometown. The work is intimate, moving and has left a lasting impression.

Winship, Vanessa. 2018 [2013]. *She Dances on Jackson*. London: Mack Books.

This is a second edition hardback copy of the book. It is a poetic exploration of the American landscape and people. One of my favourite books, the photos are simply unforgettable.