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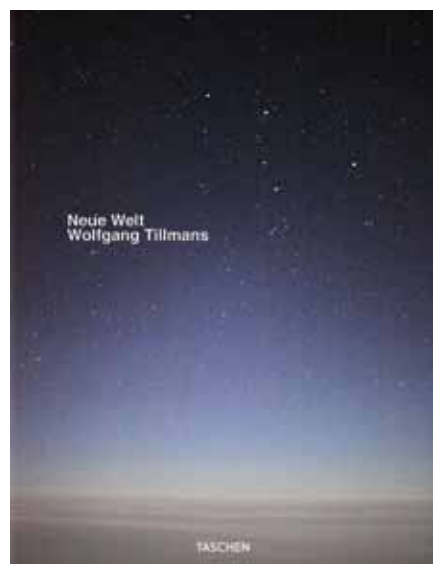
open for

submissions

# Photobooks

by Sebastian Hau

foam magazine # 34 dummy



## Wolfgang Tillmans Neue Welt

German artist Wolfgang Tillmans published two books in the autumn of 2012, a conceptual book called *Fruit Logistica* (Walther König, Köln) and *Neue Welt*, a 240-page softcover of recent images. Whether photographing street scenes that catch his eye while he is travelling, or exploring the colors of displays at fruit fairs, his curiosity and romantic intelligence turn subject matter that would appear banal to most photographers into something significant. The feeling is enhanced by the book's complex editing, in which juxtaposed and overlapping images create a unique sequence. *Neue Welt* features an interview posing interesting questions about the documentary style in the age of the consumer digital camera, and an index to hidden backflap images. I was surprised that Tillman's book didn't garner more praise or mentions in the many listings of the most important and well-thought-of photobooks of 2012 on various blogs, all of which can be found at photolia.tumblr.com, when I could envisage young art students, aging photographers and his dependable fans simply adoring it. Maybe his new images from Africa, India, Pakistan and elsewhere, documenting global change, are already so much a part of our visual culture that we accept them without praise.

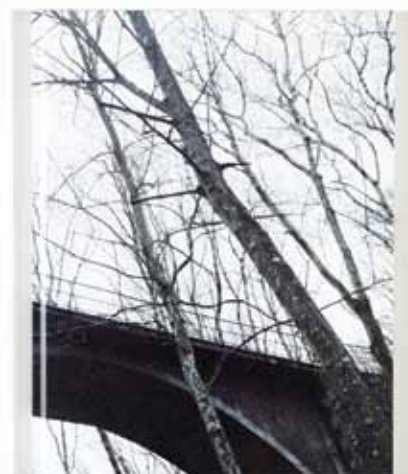
Taschen  
ISBN 9783836539746



## Richard Misrach/Kate Orff Petrochemical America

A collaboration between a professor of architecture and a photographer, featuring two essays, one photographic and one infographic, about the oil industry along the Mississippi makes for a satisfying winter read. Whether you start with the photographic essay, trusting the photographer to capture complex realities in his large format landscape photographs, or commence with Kate Orff's graphical essay that examines health issues, the role of the oil industry and the technological history of Louisiana, this book feels like an extended magazine article. In his exploration of esthetic issues in his photographs, Misrach returns to his roots. His early photobooks, *Violent Legacies* and *Desert Cantos* featured long texts about geography and history, something he has avoided in recent years in *Beaches* or *Golden Gate*. The academic approach, where photography is only one part of the effort to understand and transmit realities, makes for a less elegant but more holistic book.

Aperture Books  
ISBN 9781597111911



## Veronique Besnard Additional Satellite

A self-published book about contemporary France, *Additional Satellite* combines, according to the author, a subjective photographic narrative that aims to voice the concerns of a new generation of photographers in a country poised for change. The landscapes, urban scenes and anecdotal portraits form a loose sequence that allows us to hear its melancholic and passionate undertones whilst addressing the reader's intelligence with offbeat descriptions of the country. I particularly notice that in France, where there remain many conventions in the way photography is taught, photographers who seek independence turn to the books of Roe Ethridge and Paul Graham to guide them when producing complex editings and photographs that are both precise and descriptive whilst inspiring reflections about the realities they represent.

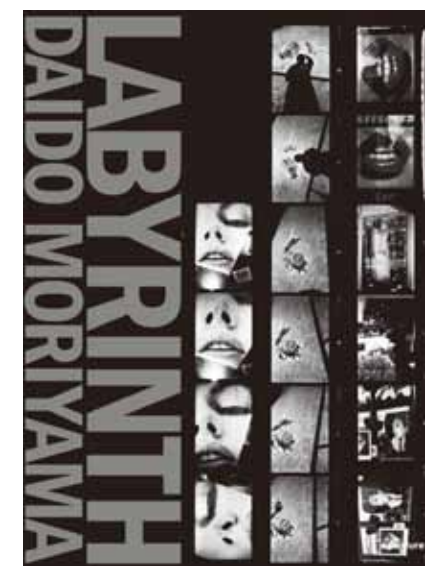
Self-published  
ISBN 9791090306127



## Halil A Cloud of Black Smoke Photographs from Turkey 1968-72

This book was published in 2009 but seems to have passed under nearly everybody's radar. At last year's Offprint it gained some notoriety for its successful combination of historical and esthetic approaches to archival images. The photographs were taken at the end of the sixties, mostly in Istanbul, when leftwing groups were demonstrating against the military regime, and they document the methods that regime was willing to employ to subdue its opponents. Police informers pull knives, troops open fire on the unarmed; the material could easily lend itself to propaganda. But its authors prefer historical correctness over victimization and have in their editing and printing produced a book that, rather like *Koen Wessing's Chili, September 1973*, works as a fable of political power and violence.

Focuskop Fotoform  
ISBN 9789163306549



## Daido Moriyama Labyrinth

The Daido Moriyama Foundation has published this book together with Akio Nagasawa's house, which recently published Moriyama's *Record* magazines and impressive books by Issei Suda and Toshio Shibata. It's a selection of contact sheets that have been purged of unnecessary photographs, but aim to be as complete as possible. The book comprises 300 images of recombined strips recontextualizing what we thought we knew – famous series such as *Hunter* or *New York* – and offers multiple entry points to an understanding of the artist's oeuvre. Book collectors love complaining about this prolific production of books (Moriyama publishes some five titles a year) but find it hard to resist those publications that reflect Moriyama's energy, inventiveness and style. Equally notable is a smaller book by French Poursuite editions, *Paris 88/89* (disclosure: to which I made a very slight contribution), which combines his autobiographical text about his residence in France at the end of eighties with an edit of lesser-known images of Paris from that period.

Akio Nagasawa Publishing/Aperture  
ISBN 9781597112178



## Johan Sundgren I lampans sken / By Lamplight

Journal has published another one of their gems – last year at Paris Photo they presented six impressive new books, mostly by unknown photographers. *By Lamplight* is the photographic work of a carer for the elderly, whom he visits to help in their daily chores, as part of a Swedish governmental program. The photographs allow for contingency; they are portraits of elderly people, warm, curious and caring images, and are not concerned – indeed neither is the book – to provide any concept for the necessity to publish them. It rests with us to feel and gain from these relationships between photographer and sitters, to understand their lives and imagine ourselves in their place. Clearly nobody wants to imagine themselves being old and in need of help, their lives behind them, but the book's generous spirit invites us and helps us to do just that. A demure book, with the title engraved, upside down, on beige linen, with which I do not regret having spent my time.

Journal  
ISBN 9789198040524

photobooks



**Anne Geene**  
Nieuwe Feiten/New Facts

After her debut *Perceel Nr. 235*, documenting all the biological forms in the artist's garden allotment, this book, equally austere in appearance and employing very different photographic styles, aims at collecting life forms and anomalies in an academic treatment. The reviewer cannot distinguish between true and false, which certainly seems to be one of the aims of the book. Whether it's an unknown species of mouse or microscopic images of bacteria, Anne Geene provides us with all the conventions of a scientific approach in text, quotations and scientific photography, while at the same time pursuing an experimental method that is obsessive and yet playful. As a book dealer I can just see myself having a hard time finding the right category among my shelves to fit this publication into, but that is all part of the fun.

De Hef Publishers  
ISBN 9789069060446



**Roger Gaus**  
The unreachable/  
Lo Inalcanzable

A story of pain and loss, this book juxtaposes a letter by the artist's deceased father to his son with family photographs and the artist's own work to form a narrative that spans 30 years. Marriage and birth, adolescence and first love, travel and illness are interlaced to form a subjective document in a modest book that is very nicely produced. Between the images that make up an associative sequence and the discretely inserted texts and quotes, the reader will surely find a place for his own memories or historical reflections. The number of photographs by a very young generation of European photographers who use their own families' material is conspicuous, and certainly marks a change in the conventions of photography. They subject the private and intimate to non-voyeuristic exposures and speak of a new confidence in photographers who, rather than searching the unknown, find the known to be just as interesting.

Ca l'Isidret Edicions  
ISBN 9788461583263



**Yusuf Sevincli**  
Good Dog

With its stark black-and-white photographs of everyday trepidations, of doubts and little victories, Yusuf Sevincli has published a very private book in the school of Anders Petersen or Christer Strömholm. The photographs are captivating in their seriousness and the book, of succinct design and beautiful production, stands as an example of the quality of independent production nowadays. In recent years I have remarked on new forms of exchange between photographers from Mediterranean countries and northern Europe, and it seems that in Spain, Turkey, Italy, France and elsewhere, due to new festivals, bookshops, publishers and of course the internet, emerging photographers are finding exciting ways to publish and expose their work.

Filigranes Éditions  
ISBN: 9782350462585



**Don Hudson**  
From The Archives

Don Hudson is a very gifted photographer whose work up till now could be found only on Flickr, where he regularly uploads his photographs from the seventies and eighties. Thanks to Maxime Milanesi and Claire Schwartz of independent publishing house FP&CF, who found the work and contacted the photographer to propose doing a book together, we can now revel in his frolic of accurate and lively photographs from city life in Michigan in the late 1970s. There is a good deal of Lee Friedlander, Garry Winogrand and Cartier-Bresson, whose work Don Hudson must have sought to emulate; his compositions are often based on their principles, but his long involvement with the city he lives in, its people and life, feels less detached and mannered than those of his masters. His photographs remind us of a period of high capitalism, of non-stop production (most of the images were taken in the suburbs of Detroit), full employment and the optimistic view of the future (our future!) that our parents' generation perpetuated. The publishers have produced an austere and elegant book, impeccable in design, and impressive in its editing of an amateur photographer's archive.

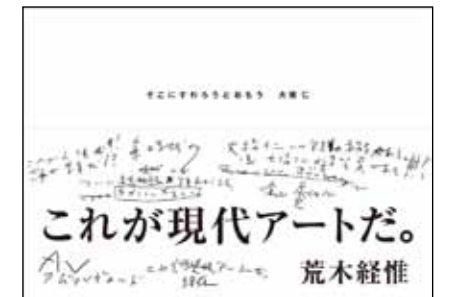
FP & CF  
ISBN 9782953694796



**Jérôme Sessini**  
The Wrong Side - Living on the  
Mexican border

Magnum photographer Jerome Sessini has returned many times to the zone adjacent to the Mexican side of the border with the US to realize a complex and shocking essay on life there. This book, published by Contrasto, reminds us of the qualities of the straight documentary and journalistic style (I'm thinking Eugene Richards for example), with the photographer taking risks to descend into what from a bourgeois European perspective would seem like a hell of drugs, crime and violence. Sessini is intent on showing as many sides to the story as he can, dwelling on the horrors of the place, with portraits and quiet descriptive scenes. The work does not shrink from the dire realities of the everyday life of the poor and marginalized. The respect and humility of the photographer can be felt throughout the tight sequence of 90 images. The so-called War on Drugs, a joint effort of the American and Mexican governments, is one of the most complex political undertakings today, in which the premises are just as uncertain as is the outcome. The role, importance, and strength of photography as a documentary medium is confirmed by this kind of work.

Contrasto Books  
ISBN 9788869653568



**Jin Ohashi**  
Surrendered Myself  
to the Chair Of Life  
(Sokonisuwaroutoomou)

Japanese photographer Jin Ohashi, born in 1972, has published two quite surprising books so far, the first on the attempted suicide of his father, combining very graphic with very private and intimate images, and one on the birth of his first child, with again very playful and joyful images side-by-side with a sequence of the actual birth that is shocking and unflinching. This new oversized book confronts us with the notion of sex exchange with unknown people, where the artist has invited around 300 persons, porn movie actors, to create a giant sex installation in an empty gymnasium. The book starts with a series of portraits of girls in the street, as a tongue-in-cheek prologue, but the main part of work is a long sequence of 150 images of nudity, sex and, well, joy! It's the joy that makes this shocking series tolerable, and the visual inventiveness of the photographer, who besides exploring faces and bodies, arranges his partners (for one feels that the photographed are not only subjects) into geometrical installations. Akaaka have produced what has already been hailed as one of the books of the year, a work that is as artistic in its ambitions as it is utterly photographic in its method.

Akaaka  
ISBN 9784903545905

# Missed an issue?

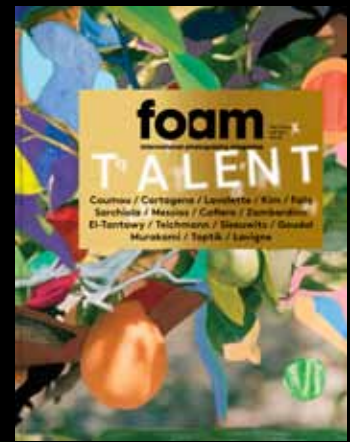
You can order back issues of Foam Magazine online. The earliest editions of Foam Magazine doubled as exhibition catalogues. Since the release of #3, Foam Magazine is no longer linked to the exhibition programme of the museum. Foam Magazine has become an exhibition space in itself. A timeless collectors-item, a source of inspiration and reflection, containing over a hundred pages of photography featuring a specific theme.

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**#33 Trip**  
 Todd Hido / Jan Hoek / Nils Strindberg  
 Ricardo Cases / Cristina De Middel  
 Erwin Olaf / Anne-Sophie Merryman  
 Thomas Mailaender



**#32 Talent**  
 Coumou / Cartegena / Lavalette / Kim / Falls / Sarchiola / Messias / Cafiero / Zambardino / El-Tantawy / Teichmann / Sleuowitz / Goudal / Murakami / Taptik / Lavigne



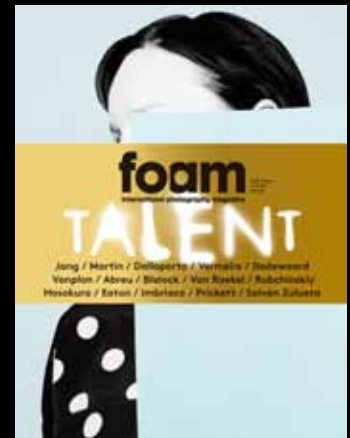
**#31 ref.**  
 Hisaji Hara / Taiyo Onorato & Nico Krebs / Viktoria Binschok / Ed Ruscha / Stan Douglas / Michael Schirner / Alex Prager / Taysir Batniji



**#30 Micro**  
 Stephen Gill / Corinne May Botz / Rineke Dijkstra / Joris Jansen / Christian Patterson / Harold Strak / Masao Mochizuki / Boris Mikhailov



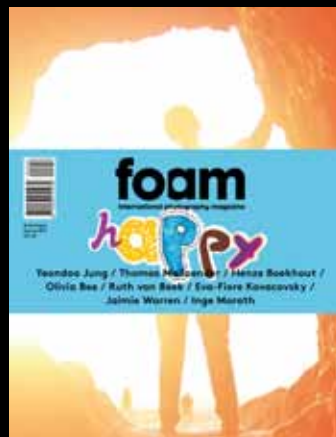
**#29 What's Next?**  
 Independent / From Here On (line) / Curating the Space / Magazines / Next Generation / Technology Matters



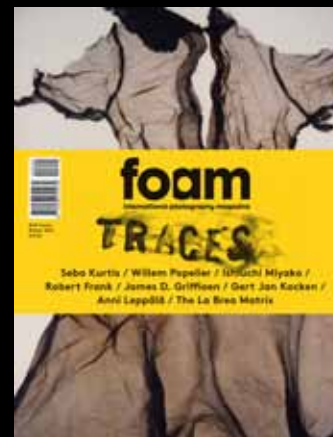
**#28 Talent**  
 Jang / Martin / Dallaporta / Vermeire / Dodewaard / Vonplon / Abreu / Blalock / Van Roekel / Rubchinskiy / Hosokura / Eaton / Imbricco / Prickett / Salván Zulueta



**#27 Report**  
 Chris de Bode / Aernout Mik / Amirali Ghasemi / Taryn Simon / Rolls Tohoku / Doug Rickard / Mikhael Subotzky & Patrick Waterhouse / Michael Christopher Brown



**#26 Happy**  
 Yeondoo Jung / Thomas Mailaender / Henze Boekhout / Olivia Bee / Ruth van Beek / Eva-Flore Kovacovsky / Jaimie Warren / Inge Morath



**#25 Traces**  
 Seba Kurtis / Willem Popelier / Ishiuchi Miyako / Robert Frank / James D. Griffioen / Gert Jan Kocken / Anni Leppälä / The La Brea Matrix



**#24 Talent**  
 Bergström / Boske / Dubuisson / Engman / Gibson / Lopez Luz / Lowy / Herman / Nagahama / Prager / Rotatori / Stephenson / Somers / Volpatti / Weiner