KERPOW! THE PHOTO BOOK EXPLOSION @ICP
I did not have a moment to eat, because if I let Mike go, he would steal food. I only lasted one day.

Won't you my funky fine and dandelion

Getting close should have offered

in the way of chance for a time to add much of a delay in an acquired

Upon leaving to first before best to large number of with pocket size against they I

7. X

8. Karate

9. Anti-depressants

10. Photography

1. Drink

2. Sex

3. Pot

4. Pregnancy

5. Coke

6. Acting

the things I am not doing depression and discovery indecision

The Moment

Indecision

am i doing enough

days before chocolate malt whisky

Eliza, her life to afford

NYC 3/22 Saturday Noon
"Forgive me
they were delicious
so sweet
and so cold."

(WILLIAM CARLOS WILLIAMS, ©1962)
PHOTOGRAPHS BY 8TH GRADERS AT ACES IN THE ICP COMMUNITY RECORD PROGRAM
DAILY PRACTICE / PHOTO JOURNAL
10/4/2012 – 12/13/2012

Caren Winnall
Edward Chu
Ana Lorena Cuevas
Ani Kington
Cameron Lefevre
Linda Cummings
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INTRODUCTION

Over the last few years, photobooks have become part of our collecting, research, and popular consciousness to an unprecedented degree. While early attention focused primarily on European and North American publications, this passion has lately broadened beyond those former geographic and thematic frontiers to encompass the history and peoples of Latin America and allow for the increased exposure of Argentina’s rich editorial and imagistic history.

The history of the photography book in Argentina reaches back to the beginnings of the photographic image itself. The 19th century witnessed the publication of some one hundred titles (books and periodicals) that used mounted or tipped-in albumen prints. Photomechanical reproduction had some early appearances in publication in the 1870s and 1880s, but did not truly begin to flourish until the turn of the century. Economic progress, the growing supply of newspapers and magazines, and the arrival of the Centennial celebrations in 1910 increased demand for these processes. By 1930, a large number of albums and illustrated publications were available to the public, though it is worth noting that most (if not all) of these pieces followed conventional layouts and used photographs merely to complement the text.

The transformation in the popular understanding of photography from illustration to artistic medium may have slowed its progress and popularity, especially when compared to the artistic explosion of other media in the face of transatlantic avant-garde influences during the 1920s. It took the arrival during the 1930s of European and European-trained photographers to lay the groundwork for some of the representative examples of Argentine photobooks that would appear over the following three decades. Artists like Grete Stern, Horacio Coppola (born in Argentina, with some training in Germany), Anatole Saderman (emigrated from Czarist Russia via Berlin), Hans Mann, Annemarie Heinrich, and Gustav Thorichen represent some of the most prolific visionaries of this group.

ABOUT THE PHOTOBKOOKS INCLUDED IN THIS COMPILATION

1. **Maravillas de nuestras plantas indígenas** is a strange photobook conceived by Ilse von Rentzel, an Argentine-German painter, naturalist, and Patagonian explorer-mountaineer who recruited Anatole Saderman for the project. One must search the title page carefully to find Saderman’s name on it. But while it is von Rentzel’s project, Saderman’s photographs are so arresting that one finds that it is most definitely his book.

The photographs and page layouts are austere; almost plain. Framed vertically in most cases and set against a dark background, the plants “blossom” for the eye as their shape, contour, and patterns are subtly lit with varying sources of studio lighting. Von Rentzel commendns Saderman’s work in her preface, revealing, “with a lot of understanding, he has been able to represent in his photographs everything that characterizes each plant.”

Surely, Saderman absorbed modernist influences during his formative years as an artist in Berlin in the early 1920s. Twelve years later, he met von Rentzel’s assignment with a clear and very modern photographic statement. By the time **Maravillas** was published, Karl Blossfeldt had been dead for some three years, though one cannot help but speculate that some of his work must have affected Saderman, who went on to develop a very prolific career, with a strong leaning towards portraiture and, to a lesser degree, urban scenery.

**Maravillas** was printed at Imprenta López, which seven years later produced **Cómo se imprime un libro**.

2. The year 1936 marked the 400th anniversary of the foundation of Buenos Aires. To celebrate, the mayor commissioned renowned Argentine modernist architect Alberto Prebisch and Horacio Coppola to create a photographically illustrated book. Prebisch, who had close ties with literary and artistic circles, found in Coppola a close spiritual counterpart to uncover and interpret the heart and soul of their metropolis. The resulting **Buenos Aires 1936**, with the significant subtitle **visión fotográfica de Horacio Coppola** (Horacio Coppola’s **Photographic Vision**), is both the first and the most representative photobook published in Argentina. A very small number of copies of this first edition survive with a beautiful belly band: a photomontage by Grete Stern representing the skyline of Buenos Aires, supported by bold red and black typography. This impression sharply contrasts with the book’s Art Nouveau cover, which represents the city’s coat of arms.

The following year saw the publication of this book’s second edition, which in the eyes of many collectors and critics is a finer photobook than its predecessor. The edition was completely redesigned, even its covers, binding, and layout. The choice of spiral binding rendered this edition much more fragile and therefore, seventy-three years later, much more rare. Grete Stern, Coppola’s wife at the time, brought to this project a strong sensibility of the aesthetic revolution of the Weimar Republic, and delivered a touch of magic, reinforcing the book’s photographic language. The result is a refined piece that exemplifies the balance of form and content as inseparable partners in the creation of a powerful photobook.

3. Victoria Ocampo was the quintessential doyenne of Buenos Aires’ cosmopolitan literary circle, as well as editor and sponsor of *SURI*, the magazine and publishing house. While *SURI* had made occasional incursions into the field of photography (publishing some Coppola images in its early issues and hosting a Coppola-Stern exhibition in 1936), it had never created a full-fledged photographically illustrated book. Ocampo hired Gustav Thorichen to produce the photographs for *San Isidro*, capturing a Northern suburb of metropolitan Buenos Aires where Ms. Ocampo had a weekend house and hosted many parties for her friends and international cultural celebrities. Critical editing and careful layout of the sixty-eight photographs in this spiral-bound book transforms Thorichen’s vision of this bucolic suburb into an exciting and very personal tour that bears Ocampo’s name as author.

4. The Coppola-Stern partnership reappeared in 1942 joined by Attilio Rossi, the Milanese painter, art critic, and graphic designer who had moved to Argentina in 1935. They were hired by Imprenta López to produce an illustrated company book that showed the process of printing a book. The result, **Cómo se imprime un libro** is an extremely fragile book that combines Coppola-Stern photographs and photomontages with austere typography and a wide range of paper and printing processes. Accompanied by two loose inserts on special paper, Rossi’s groundbreaking design brings to mind the work of Moholy-Nagy in its merging of the abstract and the technological.
HISTORY CONTESTED

Books on Photography in the Middle East

February 2 - March 6, 2013
The Library at the International Center of Photography
1114 Avenue of the Americas, New York, NY 10036

International Center of Photography
LIBRARY IN A MAKER SPACE
CC06.
ICP /
Bard MFA Program
LIBRARY AS SUBJEC
LIBRARY AS LABORATORY
8 CAMERA MANUALS
COPIED 9 TIMES

BEAU TORRES
Things I did not read in Grad School
SUPPLEMENTAL MATERIALS

DATE 2011-04
LOCATION: 40.7127° N; 74.059° W
CONTENTS: MATERIALS / TEXTS / SOUNDS / LOCATIONS
NUTRITIOUS / NOURISHMENTS / OBJECTS / ELEMENTS
APPLICATION: COMPILATIONS OF RESOURCE MATERIAL IN PREPARATION FOR AN EXHIBITION
INDEX

1. CONCRETE TORONTO (2007)
   Michael McClelland, Graeme Stewart

2. PERSEPOLIS (2000)
   Marjane Satrapi

3. NEW YORK DRAWINGS (2012)
   Adrian Tomine

4. THE IMAGE AND THE WITNESS - TRAUMA,
   MEMORY AND VISUAL CULTURE (2007)
   Frances Guerin

5. LIQUID METAL: THE SCIENCE FICTION FILM
   READER (2005)
   Sean Redmond

6. ORIGAMI

   Gus Van Sant

8. ELEPHANT (1989)
   Alan Clark

9. POLYTECHNIQUE (2009)
   Denis Villeneuve

10. ENTROPY MADE VISIBLE (1973)
    Robert Smithson

11. UNDER THE SIGN OF SATURN (1983)
    Susan Sontag

12. MELANCHOLIA I (1514)
    Albrecht Durer
within Level 5 are...s comes to take...nity and death...itially described by...rawn into the vortex... Colonial cities can be... runners of what the cont...
the subject who belatedly bears witness to them. This leads to a deeper division of subjectivity of the witness, points to a deeper division of history and knowledge of the events witnessed.

...within a history that explores its own limits, the question of the past cannot be understood as a matter of recovering impressions not time regained, but time re-evoked. Remembering implies not time regained, but rather remembering imperfectly, to recognize that we are recalling also its pastness, bringing to consciousness... The historical past is not just as a recall of a static and complete; it is mutable, something contrary to that pastness. The historical past is not just as a recall of a static and complete; it is mutable, something contrary to that pastness.
“...there were no limits—high art, low art, minimalism, maximalism, ad hocism, garbage—it was all fascinating and important to us...”

-Tibor + Malika Kalmus Kerstein, Fashion, Tibor, and Malika Kalmus Kerstein
“...There is an impulse to close things-to finish with all my constant thinking and reassessing-because once you’ve finished if you think you might have made it concrete. But that is, of course, something that’s opposed to the creative process. Once it’s finished, there’s no more potential to it. It’s all understood. Now, that a ridiculous thing to aim for, because then something is dead, whereas the great artworks only survive because one sees new potential in them.”

-if one thing matters, everything matters. Wolfgang Tillmans


And really you are this new Sculptor - the person that will hopefully be preserved

To Do

- Sound Piece
- Black Velvet illuminated material
- Print entitled "If I Feel" on tiles
- Fix problems w/Art-Handler
- Need more to look for support
- Twenty 31st Canary Sheet
- Return work to Jose
- Record Sound
- Change window
- Photo memory of Sound
LIBRARY
BOOK
Bridget de Gersigny
Book of Books
MFA 2013
THE DEEP RIVER: A STORY OF ANCIENT TRIBAL MIGRATION

Long ago, when the land was only cattle tracks and footpaths, the people lived together like a deep river. In this deep river which was unruffled by conflict or a movement forward, the people lived without faces, except for their chief, whose face was the face of all the people; that is, if their chief’s name was Monemapee, then they were all the people of Monemapee. The Talaote tribe have forgotten their origins and their original language during their journey southwards—they have merged and remerged again with many other tribes—and the name, Talaote, is all they have retained in memory of their history. Before a conflict ruffled their deep river, they were all the people of Monemapee, whose kingdom was somewhere in the central part of Africa.

They remembered that Monemapee ruled the tribe for many years as the hairs on his head were already saying white! by the time he died. On either side of the deep river there might be hostile tribes or great dangers, so all
CATALOGUED ANALYSIS OF Storm King, 2010

YL: American literature
TA: 1900-1999
RA: Scott, Virgil
PA: novel
NA: The Dead Tree Gives No Shelter
LA: <tof *double nature <ofx *tree; <ret *life; *death; *shelter; *garden *ning <inx *storm

Will Ostrow
Index Editor, British and Irish Literatures
I would consider as the real pleasure, would be so deep, so intense, so overwhelming that I couldn't survive it. I would die...

Though speaking from the standpoint of his individual experience, Foucault voices a dilemma felt by many in the west. It is precisely that longing for the pleasure that has led the white west to sustain a romantic fantasy of the "primitive" and the concrete search for a real "primitive paradise," whether that location be a country or a body, a dark continent or dark dawn, perceived as the perfect embodiment of that possibility.

Within this fantasy of Otherness, the longing for pleasure is projected as a force that can disrupt and subvert the will to dominate. It acts to both mediate and challenge. In Lorraine Hansberry's play Les Blancs, it is the desire to experience closeness and community that leads the white American journalist Charles to make contact and attempt to establish a friendship with Tshembe, the black revolutionary. Charles struggles to divest himself of white supremacist privilege, eschews the role of colonizer, and refuses racist exoticization of blacks. Yet he continues to assume that he alone can decide the nature of his relationship to a black person. Evoking the idea of a universal transcendent subject, he appeals to Tshembe by repudiating the role of oppressor, declaring, "I am a man who feels like talking." When Tshembe refuses to accept the familiar relationship offered him, refuses to satisfy Charles' longing for camaraderie and contact, he is accused of hating white men. Calling attention to situations where white people have oppressed other white people, Tshembe challenges Charles, declaring that "race is a device—no more, no less," that "it explains nothing at all." Pleased with this disavowal of the importance of race, Charles agrees, stating "race hasn't a thing to do with it." Tshembe then deconstructs the category "race" without minimizing or ignoring the impact of racism, telling him:

I believe in the recognition of devices as devices—but I also believe in the reality of those devices. In one century men choose to hide their conquests under religion, in another under race. So you and I may recognize the fraudulence of the device in both cases, but the fact remains that a man who has a sword run through him because he will not become a Moslem or a Christian—or who is lynched in Mississippi or Zaire because he is black—is suffering the utter reality of that device of conquest. And it is pointless to pretend that it doesn't exist merely because it is a lie...
Walt wished Mickey to be a real boy.

Once Walt fell asleep, his home was visited by the Blue Fairy.

The Blue Fairy brought Mickey to life.

When it was time for bed, Walt saw a wishing star.

Walt woke discovered his puppet to be alive and celebrated.

If Mickey proved himself brave, truthful and unselfish, he would be transformed into a real boy.

Jiminy Cricket became his official conscience.
TEEN ACADEMY
The Photo Album of Lonely Teenagers
SHRINES + OBJECTS:

(My friends and their stuff)
YO SOY MADRE.

A NARRATIVE BY KIMBERLY IBÓY.

INSPIRED BY LUVIA IBÓY.
and immigrant mothers everywhere

3-24-12
I am
YOUR SILENT, OVERWORKED MOTHER.
A FEW IDEAS ABOUT THE CLASSES

• From the discursive to the ontological

• The kind of “sandboxes” that afford freedom to experiment.

• Covertly sneaking in ideas about how to be better content providers.

• Documenting the whole process!
THE QUOTIDIAN HUDSON
Outside the Lines
Madeline Wilson
**How do I know if I'm an artist?**

- **Yahoo! Answers**
  - au.answers.yahoo.com/question/index?qid... - Australia
  - 7 answers - Feb 20, 2011
  - Top answer: You know you're an artist when your urge to create art - of whatever medium you prefer - is so overwhelming that it's all you can think about. When...

- **You Know You May Be An Artist If...** - Blogcritics Culture
  - blogcritics.org › Culture
  - Jun 25, 2006 - You Know You May Be An Artist If... Obviously I'm not talking about being a painter either, so what the hell am I talking about, and what is it...

- **Are you Afraid to be an Artist?**
  - skinnyartist.com › Artist Life
  - by Drew Kimble - More by Drew Kimble
  - Do you know what it means to be a "real" artist? ... I do this not because I am afraid of being an artist but because when I'm trapped in a small-talk situation I like...

- **5 Fears that can Destroy an Artist**
  - skinnyartist.com › Artist Life
  - by Drew Kimble - More by Drew Kimble
  - Discover the 5 fears that could potentially ruin your career as an artist. ... #1 Self-Doubt (What if I'm not good enough?) ... You have to have been in the trenches for a while to know these things but your words will give hope and courage to...

- **How Do I Know If I'm Cut Out For The Life of an Independent Artist?**
  - www.grassrootsy.com/...how-do-i-know-if-im-cut-out-for-the-life-o...
  - Feb 20, 2012 - So you're about to do it! You're about to jump into the life of music and you're not really sure what you're doing. Either you've been playing for a...

**Emails - Getty Images Artist**

artist.gettyimages.com/emails

Artist Digital Toolkit ... If you want to see what pics they've chosen, just pop my name into the search ... I must admit, I'm so pleased and I couldn't wait to tell you.
CHALLENGES
FUNKY FORMATS
Yeep!Eep!Eep!Eep!

for the Commodore 64
FRAGILITY
INHERENT VICE
Róisín Morris

talking to the family
ITERATIONS
WHAT REMAINS IN THE PERMANENT RECORD [WORLDCAT]

- Never enough [in terms of granularity]
- The back-log grows [cataloging unique records demands 400% of the time that adapted ones do]
- A renewed emphasis on original material
- An enduring interest in documenting items that were made to communicate to very small audiences
- Enriching the official record of ICP through these efforts