

PAGE TURNER/

photography, the book and self-publishing

AT THE LISBON PHOTOBOOK FAIR

WORKSHOP PROGRAMME

PAGES 2 - 4

EXHIBITION VIEWS

PAGES 5 - 6

PARTICIPANTS EDITIONS

PAGES 7 - 23

WORKSHOP VIEWS: WORK IN PROGRESS

PAGES 24 - 29

**PAGE TURNER/VOLTANDO A PAGINA
AT THE LISBON PHOTOBOOK FAIR**

The workshop and exhibition PAGE TURNER photobook work: photography, the book and self-publishing presents a provocation to the photobook establishment that has been propagating for some years now the idea that the photobook is all about photography and that in the photobook it is the photographic series that tells the whole story. Challenging this perspective that has become the canon of the photobook, I propose to look instead at what surrounds the photographs, starting with the book form, whose traditionally recognisable features- the codex, the double spread, the textual and paratextual elements (index, colophon, table of contents, etc) – act conjointly to support an expanded notion of photographic art where humor, the everyday and the archive can be read.

During this three-day intensive workshop we had the opportunity to engage with notions of publishing as an artistic practice, and particularly with the intersection between photography and the book. The workshop had a double objective: 1) to map the conceptual framework of photobook works for those developing academic projects and/ or writing critically on the topic; 2) to support the practice of a photobook project, for those already working in a photobook or intending to develop one from an existing photographic collection.



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**photobook
work:
photography,
the book
and
self-publishing**

**26, 27, 28
nov.
2015**

by
**paula
roush**

during the *lisbon's
photobook
fair*



WORKSHOP / PAGE TURNER photobook work: photography, the book and self-publishing

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With both components, you will acquire the mental map to navigate the field of photobook arts, and learn the workflow necessary to develop your project from photographs to book dummy, to the final publishing stages.

WHO SHOULD APPLY

The purpose of the workshop is to support all those interested in photobook art, from independent practitioners to students and lecturers in photographic art education (at B.A., M.A. and Ph.D. levels). It is addressed to artists, photographers, photo journalists, book designers, art writers, researchers and academics, both students and professionals that choose to publish their research project as a photobook, either as practice-based or as critical-theoretical project.

PROGRAMME

DAY 1 - THURSDAY 26th November – artist's publishing practices

Conceptual mapping: This double session will survey the fields of photobook arts and artist's photo publications to situate your practice within the paradigm of the photobook work

A.

Conceptual frameworks- this session addresses the context in which you may want to develop a photobook as part of your photographic or photo-based project or academic degree. It will help you decide why you might choose a photo publication over other alternatives to present your work and what this may involve in practice and theoretical research. It will take participants through the process of photobook arts research, including a review of literature focused on photobook arts and practice-based dissertation projects analysing publishing as an artistic practice

B.

Work flow in photobook arts- this session outlines essential working methodologies to help you develop your work into a book dummy and small edition; Participants, each introduce their aims for the workshop and share their photobook project, identifying where the project is in the photobook workflow, and strategise next steps that will be worked out and supported through out the workshop.

DAY 2 - FRIDAY 27th November

Visual structure of the book and the photo-essay: this double session is dedicated to develop your photobook project within a wider context of other artists publishing practices.

A.

Working with hardcopies of a selected photobook bibliography will enable a close reading of particular photobook themes: 1) spaces/environment/landscapes; 2) families/groups/subcultures; 3) body/sex/sexualities; 4) found/appropriated/archive; 5) alternative/editorial/exhibition practices;

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Departing from these case studies, two areas will be scrutinised in detail:

1-working with photographic groups, series and sequences: the meaning of each strategy and implications for narrative development;

2-working with photography and writing: problems when working with photographs and text side by side, how to avoid the trap of the photo-caption, and how to enable a productive tension in the photo-text.

B.

Creative suite workflow for photobook design:

1- Adobe bridge/ photoshop /indesign, demonstration of essential workflow. You will have access to inDesign templates for varied book structures, from traditional codex to gatefolds and concertina folds.

2- InDesign export/print options: how to output work from InDesign to print a book dummy. Paper & printers (beyond photographic paper and inkjet): paper choices for hi-resolution photobook printing, types of printers, handling of samples.

DAY 3 - SATURDAY 28th November

Binding book dummy and wrapping up the edition- the final double session will help you finalise your book dummy; final results will be showcased at on the final day (Sunday) in a photobook dummy exhibition at the *Arquivo Fotográfico de Lisboa* during the Lisbon's Photobook Fair.

A

Working with signatures, gatefolds, concertina folds, non traditional covers formats and the introduction of surprise elements within the book

Book binding: non-adhesive techniques, including saddle, Japanese stab, Coptic and 3-hole pamphlet stitch binding

B

Artistic strategies to assist the photobook work: chance, humour, found photo & text, failure, the relational (conversations and openness to the other), the everyday, historical research, and exploring archives

The small edition: planning the edition size according to book's concept and form and self-publishing distribution strategies; other publishing models, including partnerships with small publishers and distributors.

ABOUT THE INSTRUCTOR:

paula roush teaches photobook art at the London South Bank University. Her work is in several artists' books collections including the National Art Library at the Victoria & Albert Museum and the Centre Pompidou's Kandinsky Library. Her photobook *nothing to undo* was selected for Best Photobook of the Year Kassel 2015. She is represented by Kaleid editions (London) and has recently completed a residency at the Arab Image Foundation to create photobooks that were published with Plan Bey, Beirut (Sep 2015). In this intensive workshop you will learn the secrets of correct paper/printer combinations and the combination of hand-made and digital techniques that she has perfected for photobook dummies and small editions through a decade of research.

<http://www.msdm.org.uk/>

USEFUL INFORMATION

Workshop Dates: 26, 27 and 28 de November 2015
(Thursday, Friday and Saturday, full day 10:00 - 13:00 and 14:00 - 18:00)
Price: 90€
Language: Portuguese and/or English
Number of participants: 12

Equipment:

Book design software: participants should bring their own laptop preferably with InDesign (+ Photoshop+ Bridge) installed.

If needed, you can download free trials (*for Macintosh or Windows*):

<http://www.adobe.com/uk/downloads.html>

Basic InDesign skills are important and you will have opportunity to develop them after the workshop (varied photobook templates and handouts will be provided so you can practice at your own pace); Alternatively, it is possible to develop your book dummy bypassing InDesign so you can have develop and finish your book dummy during the workshop

Printer:

The workshop will be equipped with a colour Laser Printer (up to A3 size)

Bookbinding:

There will be bookbinding equipment and paper available, but if you wish to use specific binding and paper please ensure you bring it with you

For more information, please contact us:
lisbonphotobookfair@gmail.com





Título: ÁLBUM 02

Author: DANIELA DE MORAES

Pages: 44

Paper: Tracing paper (90gsm)

Format: Softcover

Size: 14,5 x 21 cm

Binding: Japanese stab binding

Edition: 10

Description: Album 02 [working title] is a process book using family photographs from my son's grandfather who committed suicide in 1990 when he turned 40. Unlike a traditional family album, the people surrounding him have been cut-out from the photos, leaving the main character on his own.

The book is part of the project Serra da Ermida 357 which is still in development, and received the PROAC No. 16/2015 São Paulo Visual Arts Artist's book Award.







Title: HIDDEN

Author: SARA ROCIO

Pages: 20

Paper: 90gsm, digital print, customized with acrylic prints on linoleum stamps

Format: Softcover

Size: 14,5 x 21 cm

Binding: Manual binding

Edition: 10

Details: Tipped-in original photograph printed in b&w photo-laboratory

Description: I delete parts of the images so they can be better seen.

I let the mistake take place, undo and dilute the photographs in subtle sensations.

Sometimes I cover them with a light acrylic white mist, or retail them and form new compositions.

I see my photos inside out. Words are like crystals, fragmenting into images.

I sweep across the sites, almost all have names, I identify them on my map, and return.

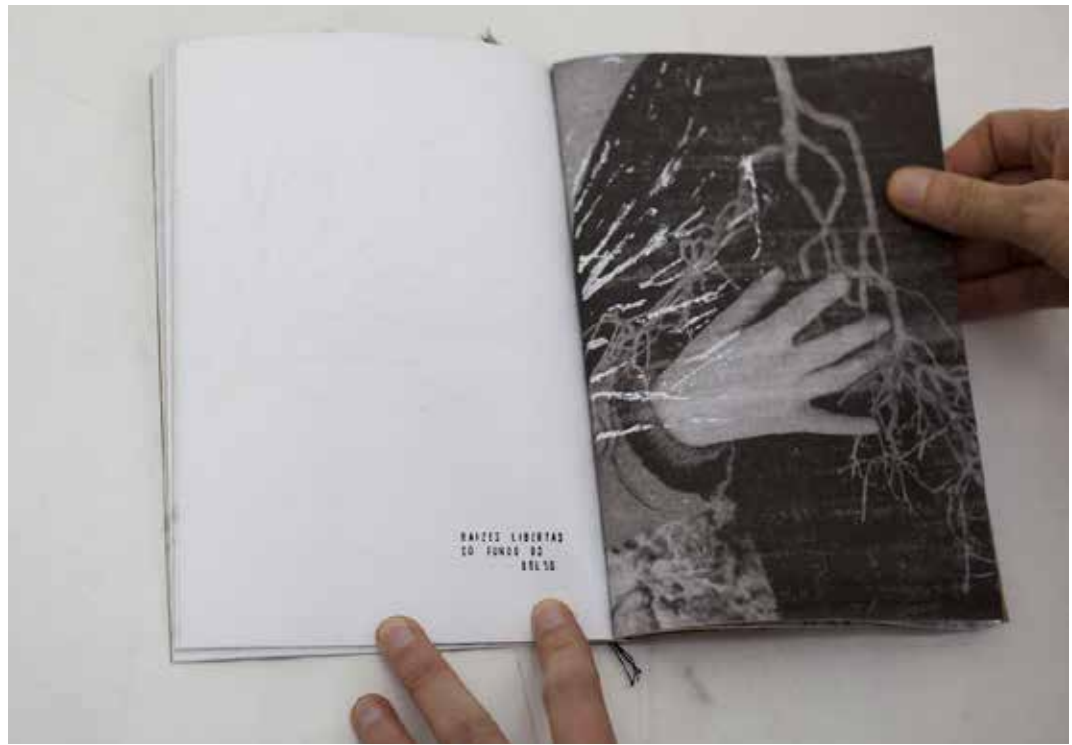
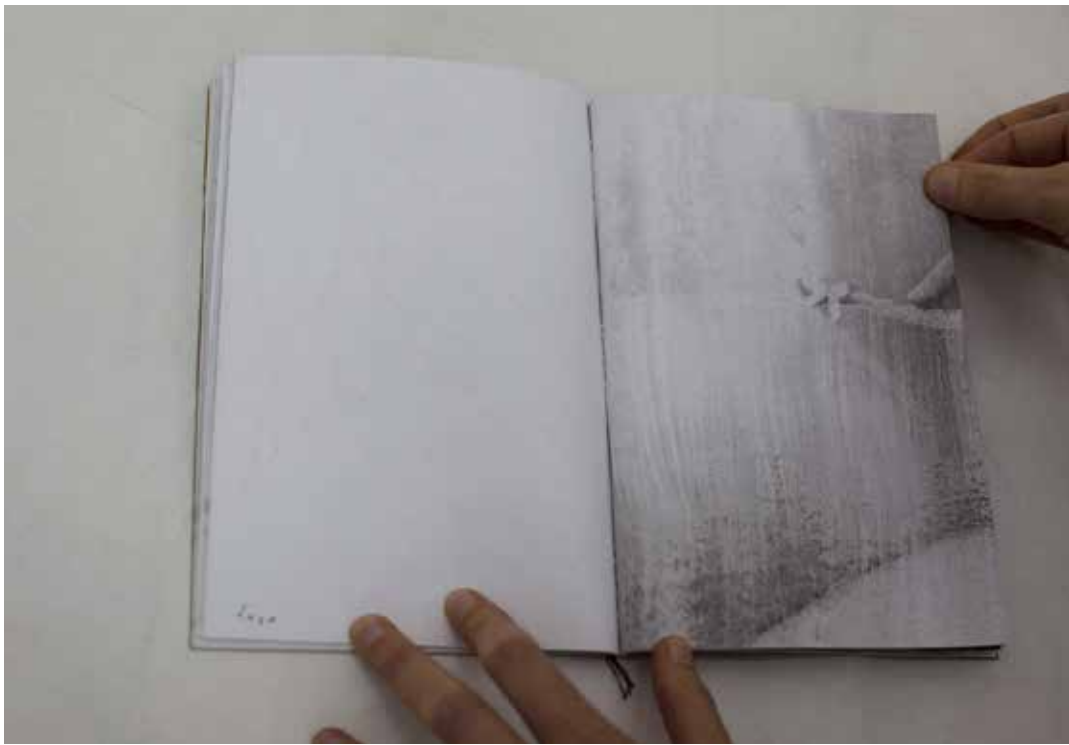
The body is a strange box.

The black and white, the lost time, the smudges and the parasite particles in the images.

I like terminals sites, of objects left behind, destitute.

Incongruity draws me in.

hidden
Sara Rocio





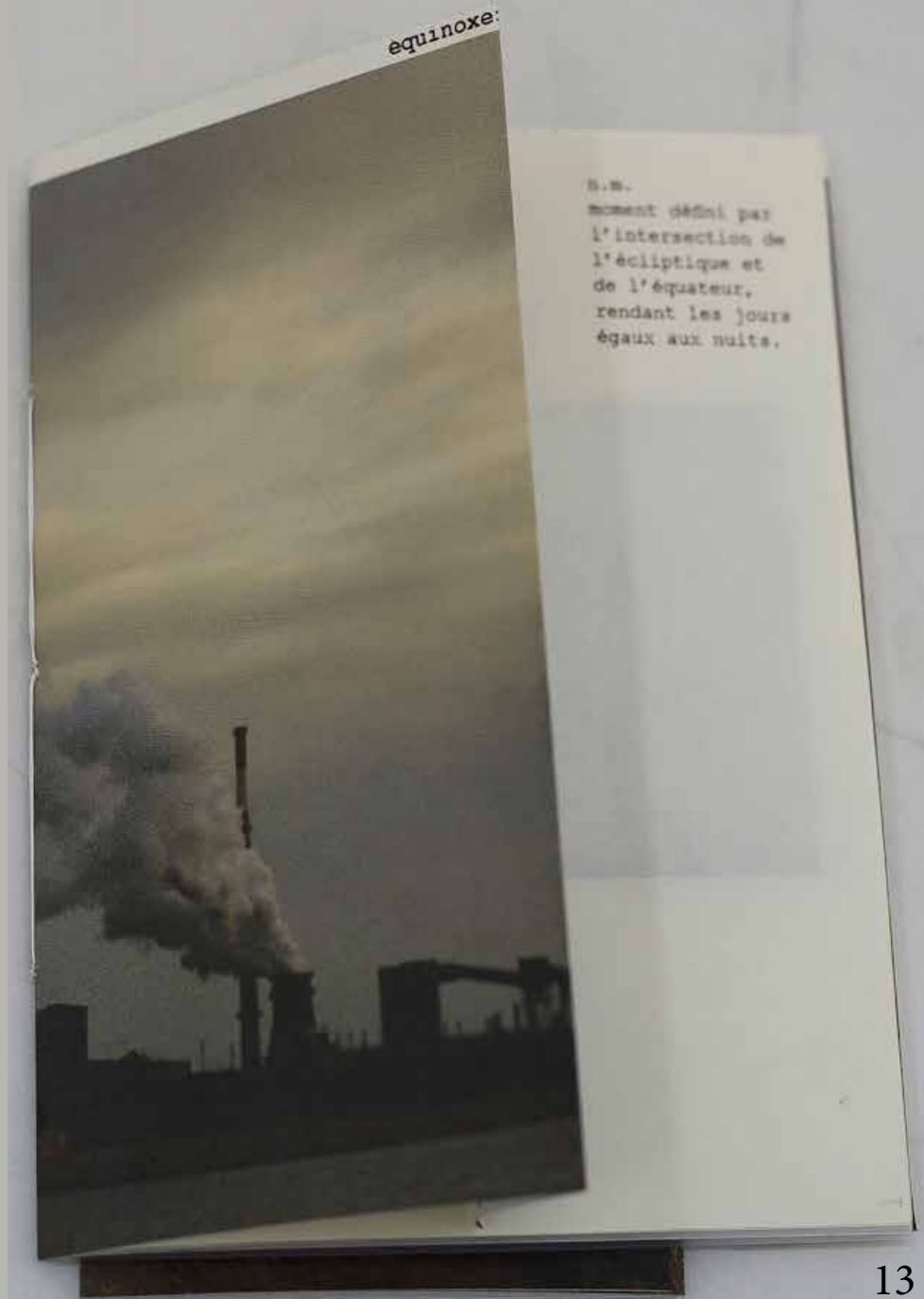
man in a field

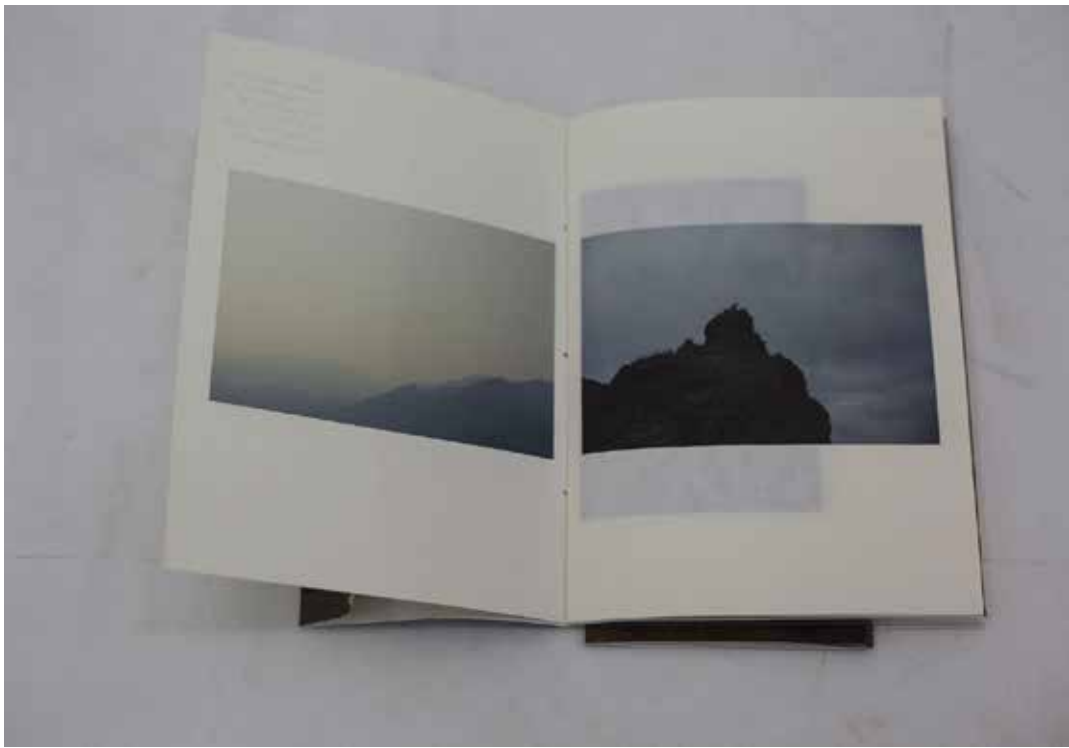
Título: DICTIONNAIRE POÉTIQUE

Author: MARION GOUGES

Pages: three volumes 20 pages each
Paper: fedrigoni paper (90gsm)
Format: softer cover (100 gsm) for each volume, encased in a harder shell (160gsm)
Size: 14,5 x 21 cm
Binding: three hole pamphlet stitch
Edition: 10

Description: Dialogue between the words of Lambert Clet and the photography of Marion Gouges, offering the reader a new definition for each of the chosen words; a poetic reflection of two visions of the world gathered in a book.







Title: MINDIA III

Author: CARLOS GOTE MATOSO

Pages: 240 (3x80) three volumes 80 pages each

Paper: fedrigoni paper (80gsm)

Size: 13 x 21 cm

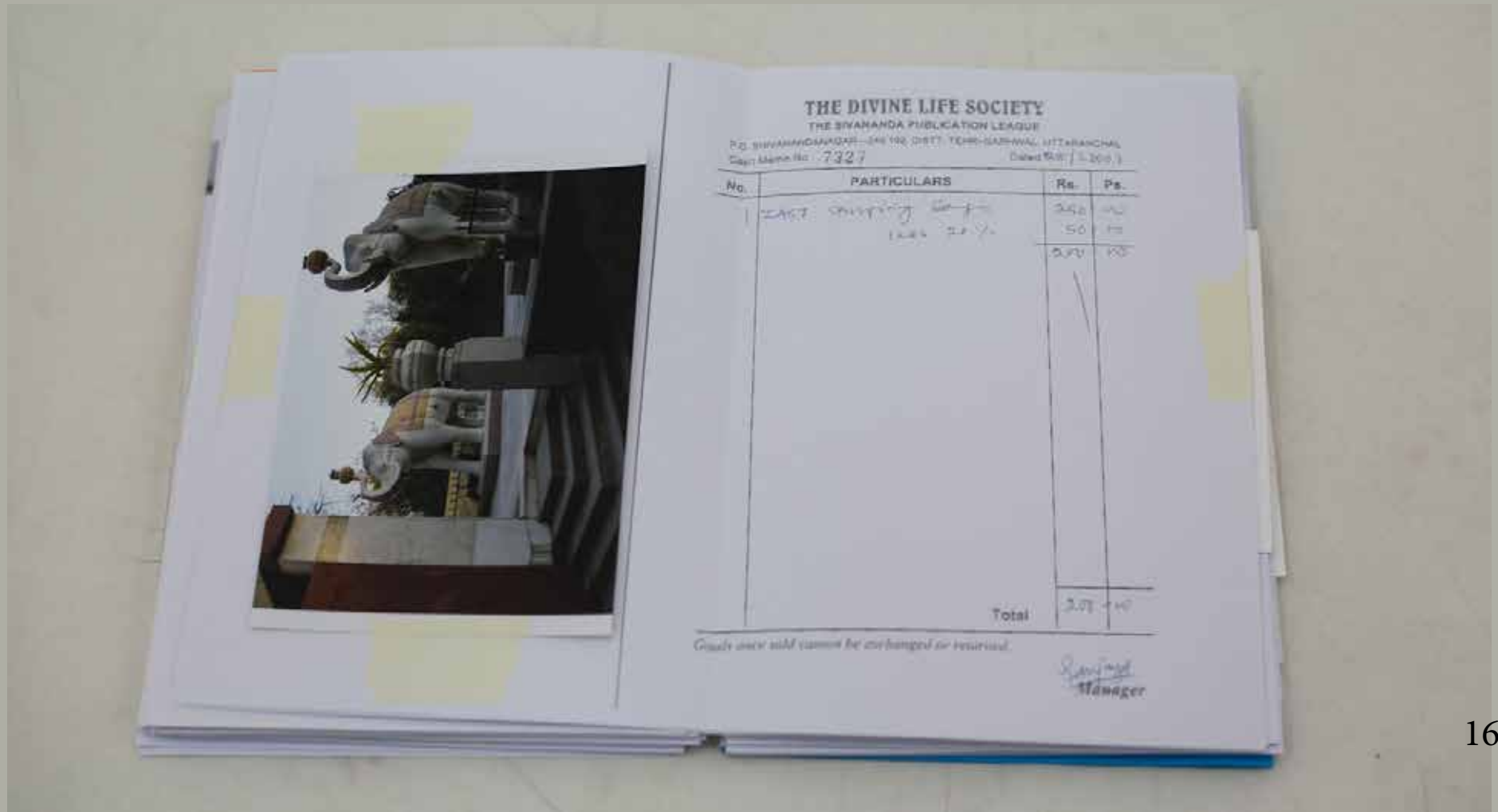
Cover: cardstock 240 gsm

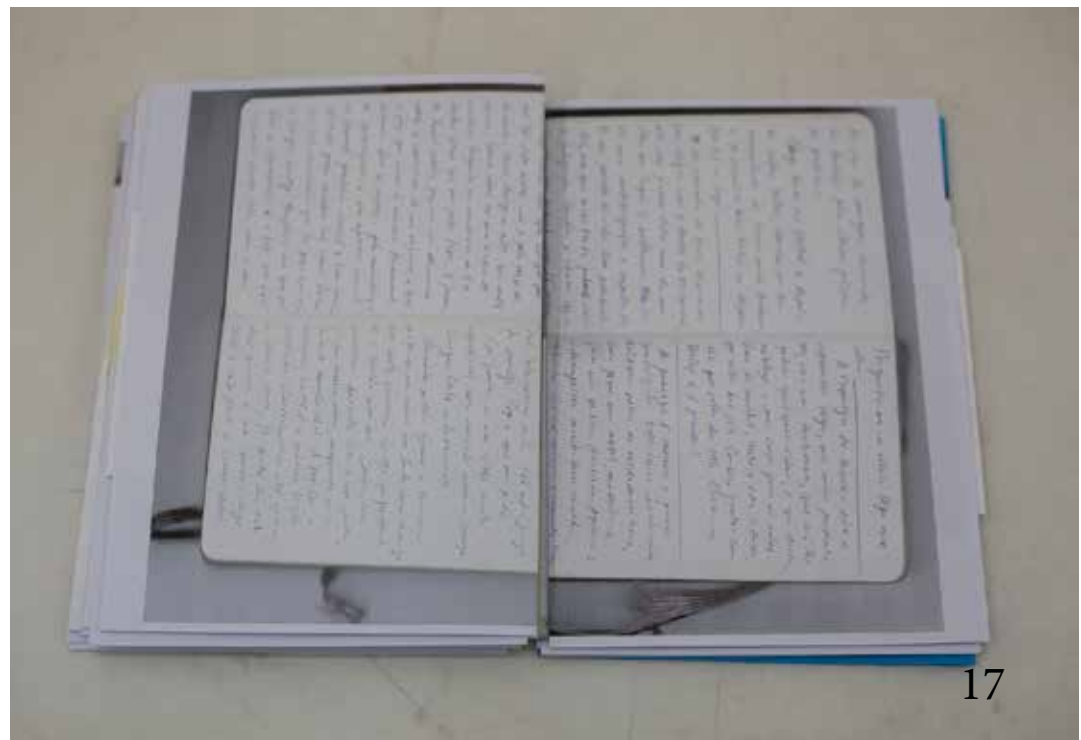
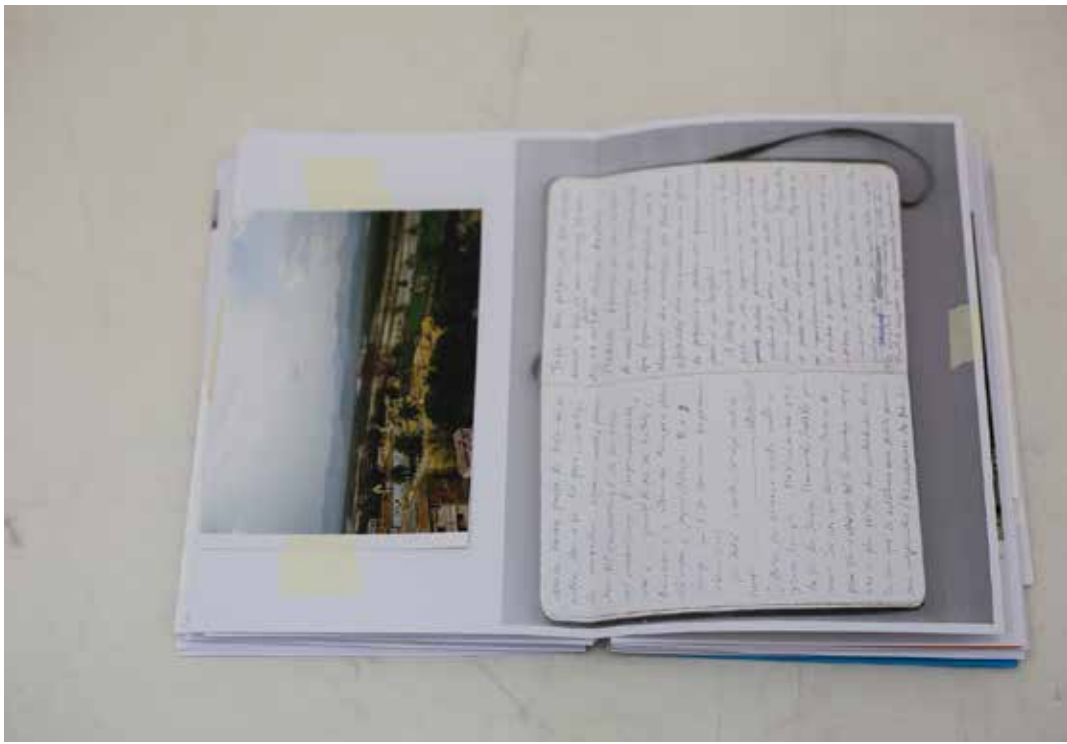
Binding: 3 individual notebooks with leather cover leather wrapped with elastic Midori style system. Each notebook: stitching visible in the spine

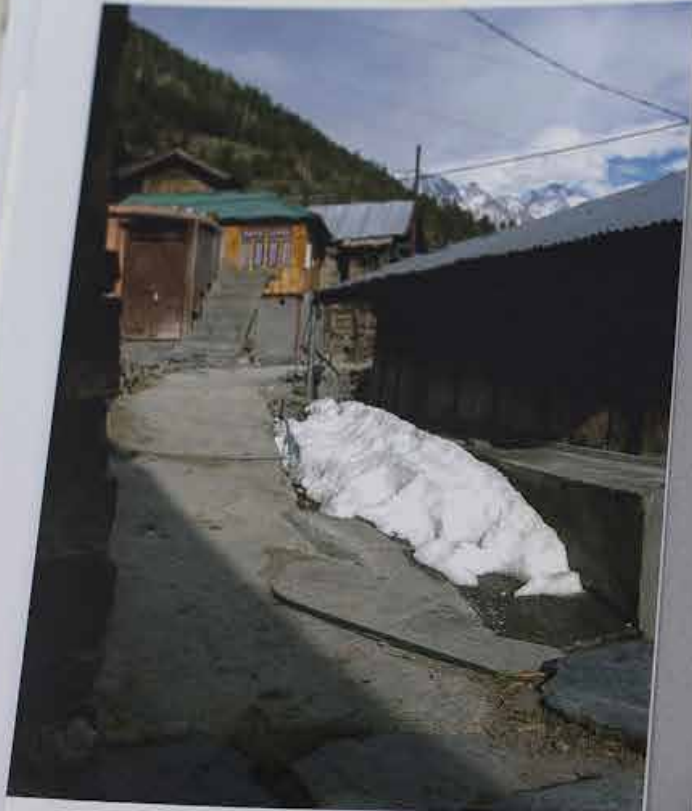
Edition: 10

Description: The photographic archive of two trips - India / 2007 and India-Nepal / 2008 - is the starting point for the construction of a new journey in 2015, combining the images with different types of graphic material.

This bookwork is the record of this third trip, to a symbolic east, where the linear chronology is lost and the flow of Ganga guides the sequencing, in the shape of a constellation.



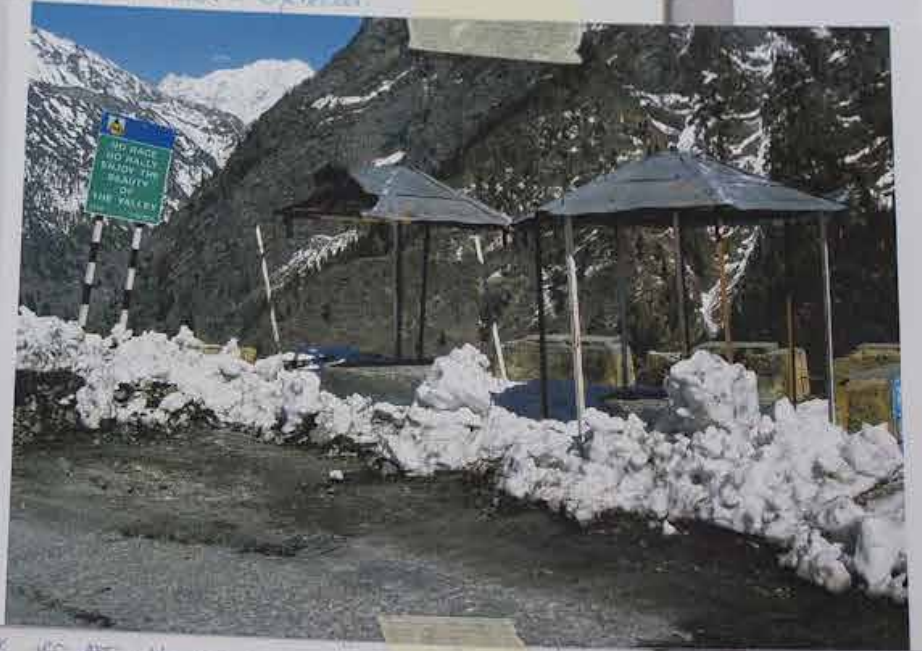




Alfira e un Garra e que pedras
 sempre em sua "faca" (faca)

and mountain roads...
 the beautiful view...
 and mountains...

Logo de, do tipo...
 depois a...
 sempre...
 a...
 a...



the view...
 the beauty of the valley...

Title: WAY I SEE

Author: MARIA SANTO

Details: Bookwork made of 7 sheets of variable dimensions (one for the colophon and 6 prints) folded, black and white inkjet prints on cotton paper, inserted in two cardboard linen covers wrapped with rubber band. Embossed title; Tipped in signed original print
Page sizes:

1. 30 x 30 cm no fold, the colophon
2. 30 x 30 cm no fold,
3. 30 x 90 cm two folds, – horizontal
4. 90 x 30 cm two folds, - vertical
5. 60 x 90 cm three folds,
6. 90 x 90 cm four folds,
7. 90 x 90 cm four folds

Edition: 10

Description: This photobook, more an object than a book in its traditional sense, is based on the project “The way I see” developed during the second half of 2015. From the capture of photographic images, using analog and medium format cameras, I tried to mimic the process of looking, valuing especially its deconstruction. Through the fragmentation of the whole, the breakdown of the ensemble into its pieces, I try to show the impossibility of full knowledge or general perception of an event or fact.

The images were originally printed using Platinum process on Arches Rives paper. These hand-made prints were scanned and used for the book’s digital printing process.





Title 2.2PH

Author: SIMON DEPRez

Pages: 40

Paper: Newsprint

Format: softer cover (100 gsm) for each volume, encased in a harder shell (160gsm)

Size: 29,7x42 cm (folded A2) in a polyclear bag

Edition: 10

Description: 2.2pH is the portrait of an old iron mine in Andalusia. The exploitation of iron left behind a hostile space, of a rusty color very similar to Mars, to the point that NASA uses it for its scientific projects of microbiological life in hostile environments

