

WORKFLOWS

Hybrid Artists' Books and Photobooks presented for examination

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State Library of Queensland

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At our best and most fortunate we make pictures because of what stands in front of the camera, to honor what is greater and more interesting than we are. We never accomplish this perfectly, though in return we are given something perfect—a sense of inclusion. Our subject thus redefines us, and is part of the biography by which we want to be known.

(Adams 1994:179)

Artist's Preamble

I have been working with photography for over 45 years. For me to photograph is to be an observer. Being an observer and photographer within the moment nourishes a heightened experience of being – of being alive. To photograph then is to participate in, and embrace with, life. My interest and connection with the photobook as my teacher, mentor and master goes to the very beginnings of my conscious being. I have read, bought and collected and, on occasion, not given back loaned books because I did not want to part with the special aura that they held for me. These books have informed my need for technical information, my desire for inspiration and my passion for the need to see the world and its wonders beyond my own physical or direct experience. The book of photographs, despite being generated through the myopic view of the photographer's frame and the applied photo technique, excite me regardless of their origin in fiction or fact.

The photobook drove my interest in making my own photographs, and to this end I've taken photographs of all kinds of subjects, with all kinds of cameras, on all kinds of media, for all kinds of reasons. My objective has always been to make images that meant something to me, that may also be useful to others for them to make sense of, or understand, something of the world that we share.

My photographs have usually existed to be shown on walls, as projected images and to be held as prints. However, in a desire to extend the single photograph into a more complete narrative form for over 20 years I have made books, or book-like collections in boxed sets of images. These books grew in their intent and production as new ways were found to create the product that I sought. In 2003 I completed a Graduate Diploma in Visual Art at Monash University where my research product was a book of texts and images in the form of an artists' book. This book was created entirely using digital technologies.

As I entered into this current PhD study, (upgraded from Master of Creative Arts at the Confirmation of Candidature in January 2005), I was driven by the desire to investigate the idea of the digital book as a self-published communiqué. I sought out areas where book publishing was something that I could have total control over, bespoke, handmade and not the high volume trade published product. This led to my crossing-over from the pure photography discipline to that of the artist and the artists' book field. Conceptual workflows, book construction forms and the melding of text and images inspired new approaches to my work.

These new approaches were enhanced by my adoption of new digital output technologies and papers. What resulted was the development a kind of hybrid photobook/ artists' book. Through research and experimentation in the creation of these works I developed an understanding of a future direction for the photobook that could enable the discipline to break from the constraints of its predominately trade/publisher controlled form.

The work presented here is a selection of books that provide an overview of my workflow and the application of the symbiotic pairing of photograph and the book as storytelling.

Context for the research

Over the last ten years the photobook has grown from a specialist activity pursued by few professional photographers into what is emerging as one of the most democratic forms of personal expression. Digital technology in the form of image capture, desktop home publishing and on-line publishing services have placed photobook publishing into the hands of the amateur photographer and the professional alike.

The value and importance of the personal story and its need to be preserved and told is central to the photobook's emergence. Although online virtual technologies have expanded the ways of communicating and telling a personal story, photographers are returning to, or staying firmly connected with, the form of the physical book as a reliable repository to hold and preserve narrative. Additionally the growing popularity of the physical photobook has gone against the predictions of the death of the book.

Photobooks have a tradition of being either a book of photographs or an exhibition in a book, or put in another way — an album. The photobook has a traditional outcome, a clone that persists and controls the genre. However a book, its content and structure, as well as the communication that it can provide can be so much more.

For over one hundred years artists have made books of a handmade bespoke nature. An awareness of the depth of creativity, innovation and expression that these artists' bookmakers have accomplished offers the photographer an opportunity to break free of the pervading paradigm and transform their self-published products. Through an understanding of these freedoms and their application the photographer can exceed the basic creative form that pervades the discipline today.

Research Question

The emerging photobook discipline is driven by digital technology and the rise of self-publishing: how can its continued development be informed by characteristics of the artists' book discipline?

Aims of the research

1. To review of the emerging photobook discipline and identify the contributing synergies of digital technologies and self-publishing to create personal narratives
2. To present an outline of the potential for the author/publisher/producer workflow of the artists' book discipline to inform the continued development photobook
3. To produce a series of hybrid photobooks/artists' books employing contemporary and emergent photographic, digital imaging, design and output based on the research in (1) and (2).

Methodology

In the beginning of this research I adopted methodologies that were easily identified with the project being undertaken including grounded research and, from the social sciences, autoethnography and art or practice-based research. In time however these were inadequate to accommodate the scope of my activity and I decided to develop an overarching approach to methodology that I called, *The life of the artist* (LOTA). This approach wins back for the artist, the art based qualitative research methodologies appropriated by the social sciences. LOTA also fully acknowledged the diverse nature of research and enquiry undertaken by the contemporary artist practitioner.

LOTA methodology is essentially immersive and, as discussed in my exegesis, incorporated an involvement in aspects of the multiple environments of photography, the photobook, digital technology, artists' books and art. This involvement included attending exhibitions/competitions/presentations of book arts, participation in conferences/seminars/workshops, presenting lectures/papers/discussions as well as writing critical reviews/commentaries and papers about the disciplines and practices.

LOTA informed and inspired my research and the products of my studio practicum. In which I employ the following workflow: data acquisition in the field, data interpretation and synthesis into a *report* — a book as a creative product.



The Data Acquisition

During the candidature I have undertaken fieldwork to pursue, explore and gain suitable data to develop into the hybrid photobook/artists' book. This aspect of workflow draws on my extensive history in the landscape as artist traveller. These field trips have included:

- several retreats to a beach-side location
- a trans-continental crossing of Australia in a car converted into a camera obscura
- an artist in residence at Arthur Boyd's Bundanon
- a visiting artist with the Australian National University's Environmental Studio led by John Reid.

Some *field trips* have involved journeys into my archive to retrieve visual material for integration into book projects. An example, *Proposal for Supersizing Australian Landforms*, was made for the themed exhibition *Lessons in History Vol. I* curated by Noreen Grahame of Grahame Galleries + Editions in 2007.

My data collection is not limited to photographs alone and may also encompass the full sensory experience of a place or circumstance recorded in memory of the conscious and unconscious experience as well as physical objects as evidence of experience.

The Data Synthesis; Interpretation and Reporting

All books are resolved within the space of the studio. Here synergies act upon the idea, the images and texts, the mechanics of book forms and production techniques. This is a space of constant reflexive and reflective activity – of experimentation and play.

The studio is an extended space and can be anywhere. Other places and zones contribute in no small way to the outcome of any creative endeavor. In my work I find answers and resolutions in moments of reflection on project that occur in the waking moments encountered in the morning, in the shower, whilst walking, as the result of conversation and argument with others. For me these relate to Bachelard's idea of *dreaming consciousness* (Bachelard 1969) although, at times of exceptional activity some of my dreams, at least the ones I remember, are engaged in problem solving and memory.





Installation: *Travelling Light*
Queensland Centre for Photography
2006

About these books

The books in this presentation represent a chronological evolution of the research workflow. They embody a multi-layered distillation of the experiments and exploration of the medium. This time-based progression demonstrates the reflexive and reflective processes that are intrinsic in the making of these books. In most cases the communiqué, the form and production technique were, by the nature of art, complete and resolved. In all cases this new knowledge was progressively reconfigured and assimilated into the next book task.

At first my bookwork was controlled by previsualisation of the outcome – images, texts, paper, size, pagination and production. This premeditative mode was increasingly tempered with one of a more intuitive and organic approach. This change meant that each book was a response to a raft of cyclical reflexive questions and answers. This represented a significant departure from the photographer's conventional photobook, which begins with the blank paged markette, a pile of images for edit and the obligatory text frontispiece.

Constant companions for my work have been humor, whimsy and irony. I see these devices as being best suited to the subversion of the accepted norm and to expose or critique the folly of the serious world live in. In more recent work I have connected with contemporary regional issues that I feel could have far reaching relevance to a broader audience. In this work I produce art that uses humor as a Trojan horse to deliver a personal political statement.

All books presented have been created within the digital workspace of the computer, software and the inkjet printer. All books have been conceptualized, designed and output by me in my studio. I have bound all books except for *Borderlines* which was bound by a master craftsman using materials and design concepts selected by me.

I have always made photographs with the recognition that they fitted with a conceptual, aesthetic or technical framework. This made for a consistency in the presentation of the photographs enabling them to be viewed as a cohesive group so that the content of each image could convey its particular message. This approach has worked well for the creation of images for inclusion in photobooks.

What appeals to me about books is that they are repositied in libraries and that they can be accessed by anyone now and into the future. Books enable an experience for the viewer that requires no more than some light, a pair of eyes and a tabletop or lap. The book is held physically and metaphorically in a space that encourages an intimacy to exist between the viewer and the communiqué. I am drawn to the idea that a personal narrative can be exchanged in such a private space. The library then becomes the crucible, the images and text in the book reagents, the idea the catalyst and the viewer/reader the mould that could form meaning or meaningfulness.

The Books: A Summary

Major development of my books has included:

- form and structure
- inclusion of prose
- the use of humour and whimsy
- the approach to image-making following the concept and idea of the book
- the digital capture and workplace for book conceptualization and production.

The Books: The Discussions

The information provided in this booklet, and later in more detail in my exegesis, will describe appropriate books in terms of the following criteria:

- (1) The idea, inspiration or *raison d'être* for the work. This may often be by the texts that are wrought into the book itself.
- (2) A discussion of the work from the idea of 'material thinking' as found in Paul Carter (Carter 2004), Estelle Barrett (Barrett 2007), Barbara Bolt (Bolt 2007) and Carole Gray (Gray & Burnett 2007)
- (3) A discussion on the application of Keith A. Smith's *Structure of the Visual Book* and Donald Schön's (Schön 1983) *Reflection-In-Action* as they relate to book creation and production
- (4) The positioning of the book within a personal view of the contemporary socio-political context.

The Books: For Viewing

1. Where echoes come from ...
2. Beach House
3. A Photo Text Book
4. Wooli Rocks
5. Hitting the skids
6. Beyond the containment of track
7. Proposal for Revising Australian Landforms
(aka: Supersizing country)
8. Improbable Journey
(Variant: Transforming the view)
9. Narcissus meets himself on the road to
Bundanon
10. I have inhabited a place ...
11. What Narcissus left behind when he went
to the beach
12. Irrigation water for important plants
13. Borderlines

A book has neither object nor subject; it is made of variously formed matters, and very different dates and speeds... To attribute the book to a subject is to overlook this working of matters, and the exteriority of their relations... In a book... there are lines of articulation or segmentarity, strata and territories; but also lines of flight, movements of deterritorialization and destratification.

(Deleuze & Guattari c1987:3)

I. WHERE ECHOES COME FROM . . .



First works: Legacies of past practice and photobook traditions

I brought to this study years of aesthetic, conceptual and technical development and an understanding of various art based disciplines. During this time I have studied and collected photobooks and embedded knowledge in my own work in the form of boxed sets and books and recent academic activity. I saw the artists' book form as a haptic and bespoke container for ideas, handmade by the artist – perhaps usually in their atelier, or at least printed there and then handed-over to an artisan binder for completion.

For me, some photobook traditions and conventions had the appearance of an exhibition in a book or the catalogue without the exhibition. My first books then were conceived around the idea of a body of work – images, prefaced by a minor text. There needed to be a sequential flow, a considered typography including icons/logos, and most importantly – a colophon. The works were also technological challenges as processes, workflows, software interface, printing and binding would all need to be trialled to achieve the desired result.

I began this study with a strong conviction that employed previsualisation, something of a hangover from photographic Zone System manifestoes of Ansel Adams and Kodak Process Data Guides. Three early books were conceived, two books were created, *Photopic Vision* and *Where echoes come from . . .*, the third, *ICONS*, was abandoned. My investigation revealed new insights that began to challenge this position. This early research into artists' book concept development and workflows was the impetus to create new works.

From an artist's statement about the photographs

An awareness of pinhole photography has always been with me but I had always thought about it as being used primarily by art teachers as a way of maintaining student interest whilst teaching photographic fundamentals.

Age and serious involvement in photography has in time impeded my acceptance of anything of a certain *standard* or *quality* relating to either the imaging device or the outcome. Fifteen years ago the pinnacle of my photographic technique was 10"X8" contact prints on platinum paper.

Ah! But in the early 1990's Victoria Cooper's interest and involvement in Pinholing helped brush aside the techno-arrogance that I had for photography. I went into retro-technology – pinholing. It was radical shock therapy – no viewfinder, guessed exposures, and image hunting based on having fun.

For me pinholing has no techno-pretence. The images are about how the subject reveals itself to the photographer. Pinhole photographs communicate something special – they are imbued with mystique and the appearance of memory and yet are incisive and nebulous simultaneously.

And the images are *where echoes come from . . .*

BOOK DESCRIPTION

2004, Concertina book in cover boards

Edition of 25 (print on demand)

30 pages

22.7 x 16.5 x 2.4 cm extends to 480 cm

Pigment inks on watercolour paper

Binding by the artist

2. BEACH HOUSE



First works: Making new images

The *Beach House* came from the adoption of concept development that emerged from artists' book discipline engagement. The book introduced several key factors including:

- responding to a personal connection with *place*
- creation of new images to match a concept
- a 'walk-through-the-house' image documentary progression from front door to back door
- the inclusion of 'found objects' from the beach to recognise the nature of my encounter with the larger space
- colour coding of these 'details' to match the room images
- the use of the concertina book form in a codex as well as extended display format

The study retreat was undertaken in a friend's beach house in the Northern New South Wales village of Wooli. Inspiration came from the beach house itself, essentially a modernised 'fibro shack' full of the kind of personal nostalgia that comes from being a child in the 1950s and 60s. It is also a lament for the lack of a modern equivalent.

A statement from the book's preface

Max Dupain created the iconic view of the Australian at the beach in the 1937 image *The Sunbaker*. After a day at the beach Dupain's sunbaker would certainly have retired to a beach shack. But where does the 21st Century bronzed Aussie stay while holidaying by the beach?

They would most likely be 'holed up' in a luxury resort in a climate controlled room, a view of the pool, a bar, a spa with night clubs and fun-parks close by. Sophistication and glam have replaced the unpretentiously utilitarian holiday shack in every sense. Now the new egocentric beach-goer has a different kind of expectation of where they go, where they stay and what they will experience.

For me the art of the holiday is found in juggling the day's activities around the Spartan simplicity and functionality of the modest beach shack. It is the abode that connects basic human comforts with the opportunity to watch waves pound the shore, to squeeze sand between the toes, and at day's end to witness the spectacle of crimson spattered clouds at sunset.

I lament the passing of the Australian institution of the fibro beach house. This series of images is a romantic view made in a backwater of place and time, a place where experiences of times past can still be re-lived and given relevance and currency as the spirit of today's holiday-taker is renewed.

EXHIBITIONS AND INSTALLATIONS

- | | |
|------|--|
| 2010 | Leparello Beach
Library, Southern Queensland Institute of TAFE |
| 2009 | Like FONDling your SEA shell COLLECTION
Barratt Galleries, Alstonville |

COLLECTIONS

A private collection

BOOK DESCRIPTION

2004, Concertina book in paper folder
26 pages
13.5 x 14.0 x 1.5 cm extending to 280 cm
Pigment inks on watercolour paper
Binding by the artist

3. A PHOTO TEXT BOOK



First works: Images as text

The book is a response to an invitation to participate in a themed exhibition at the Noosa Regional Gallery which gave me an opportunity to investigate other book forms. Participants were asked to respond to the idea of 'image as text – text as image'. I chose to make a book using the simple form of the codex and the 3-hole pamphlet stitch. The codex style production of this book was accomplished by the use of a doubled-sided inkjet paper made by Epson – it was only available in A4 size so my book would be no larger than an A5.

The idea of image as text appealed to me and in a moment of quiet reflection and concept ruminations I utilised the concept of employing a torch to write letters that would spell a word – and that word would be 'photography' and that I would title it *A Photo Text Book*. I set up the camera in my darkroom, found a suitable torch and tripod and with the help of an assistant made a selection of letters that spelled the word.

So as to keep the book visually *light* the torch light trails were reversed so that they would be seen as blue-black on white. A frontpiece explaining the Greek origins of the work photography and a cover playing on the 'text book' were designed.

Whereas most books I had made to date took weeks to resolve this book took just over 24 hours. I enjoyed the immediacy, the simplicity and the humour in this book and, in particular, the range of conceptual, design and technical issues that required resolution to create the layered meanings in the end product.

EXHIBITIONS AND INSTALLATIONS

2006 **BOOKS 06**
Noosa Regional Gallery

COLLECTIONS

A private collection

A statement from the book's preface



The eleven letters that make up the word

P H O T O G R A P H Y

are derived from the two Greek roots

Phos = Light + *Graphos* = Drawing.

This booklet is a *text book* for the word photography.

It is created by the action of *light* on light sensitive media.

The 'drawing' tool was a small torch.

The light drawings are reproduced as negatives ~ paying
homage to the origins of the photographic image
being created by black metallic silver.

BOOK DESCRIPTION

2005, Codex
Edition of 25 (print on demand)
16 pages
21 x 15 x 0.8 cm
Pigment inks on archival paper
3 hole pamphlet stitch binding by the artist

4. WOOLI ROCKS



First works: Images and texts

In the continuing series of books made on retreat at Wooli, *Wooli Rocks* represents the ongoing development of the conceptual photobook – particularly the ideas of narrative development, design, image and texts. This book also connects my work with the integration of personal narratives in the form of prose and a 'soft' conservation message about preserving places of natural beauty.

The book was conceptualised during daily walks on the beach. The Wooli beach is usually quite deserted so the personal experience is one which is a direct connection with the moment and being in the place. Waves crash, white wash sweeps up the beach, the nature of the beach changes daily due to the tides influence and salt laden winds push against as you walk. In this space of heightened experience things washed-up, or at the water's edge, take your interest. Man-made junk, bird feathers, shells and well-worn rocks.

The communion with these spaces incites a desire to 'take' a talismanic object trouvé – a kind of memory and spirit provocateur. This book then deals with that desire to collect these objects of experience. My fear was that ultimately these practices would denude such places of beauty of their transportable elements.

EXHIBITIONS AND INSTALLATIONS

2009 **Like FONDling your SEA shell COLLECTION**
Barratt Galleries, Alstonville

2006 **First Libris Awards**
Artspace Mackay

COLLECTIONS

Artspace Mackay

A private collection

The prose in the book

*One day while walking on the beach, a camera in my hand
I felt the need to capture my encounter with the land*

*A memento was required, an aide-memoire
~ something for future use to tug on remembrance and
unlock the temporal experience*

*I selected a rock of special shape,
ocean tumbled and rounded by nature,
a quintessential fragment, and was about
to pocket the object for the purpose*

I felt a twinge of guilt ~ pick-pocketing nature.

*Then I thought Why not leave it here
~ just steal its light*

BOOK DESCRIPTION

2005, Concertina book in paper folder
18 pages
21 x 14 x 1.5 cm extends to 220 cm
Pigment inks on watercolour paper
Binding by the artist

5. HITTING THE SKIDS

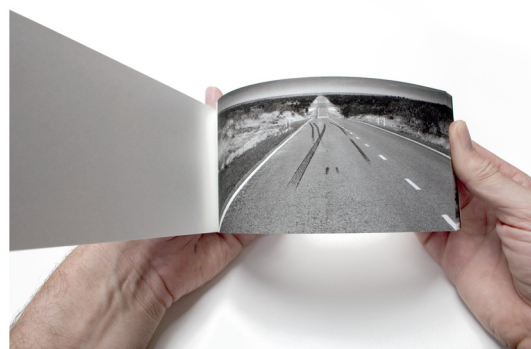
Images that move

Putting together a flipbook seems, at first, a simple task. Get together the images, sequence them, print them, bind and then . . . flick!!! However I soon found that conceptual and technical development of the flipbook needs to be appreciated. Essentially a flipbook is an animation sequence – one in which minute differences in each image page enable a simple story to be created. Most flipbooks seem have 30~40 pages which tends to be the physical limit for the design to function. As each flip story is conveyed in a few seconds, many flipbooks employ simple line, stick figures or shapes.

I researched flipbooks and encountered Noreen Grahame and Jan Davis' *The happy gallerist*. This book is a series of pages depicting the shape of the red dot, the type commonly used as a marker indicating a sale of a work within an exhibition. As the book is flipped the dots grow and multiply indicating the successfulness of the gallerist's show.

The photographic image is employed as animated sequences – movies and videos are in effect automated flips. Photos can work well in flipbooks, as part of an image can operate as a reference and certain elements be moved to tell a story. Ron McBurnie's *toungey* is an exemplar of this technique. In this work the base image is a tightly cropped portrait of a be-spectacled male – the mouth is open and a tongue extends from it. As the book is flipped the tongue rotates windmill-like around the mouth until . . . well, you need to flip it yourself for the final twist. The humorous conclusion in McBurnie's *toungey* is representative of what I believe to be at the core of a successful flip.

In my work *Hitting the skids* the device of the unexpected ending is utilised to reward the viewer for their connection with the work. The book is a response to an ever-increasing profusion of rubber tyre skid marks on an outback highway.



EXHIBITIONS AND INSTALLATIONS

2006 **Travelling Light**
Queensland Centre for Photography, Brisbane

COLLECTIONS

The Southern Cross University Artists' Book Collection
Library of Australian Art, State Library of Queensland

BOOK DESCRIPTION

2006, Flipbook
48 pages
8 x 20 x 1 cm
Pigment inks on archival paper
Japanese stab stitch binding by the artist

6. BEYOND THE CONTAINMENT OF TRACK

The single sheet book

This book is a response to central Australian field work which began with no real intended book outcome in mind initially. Essentially as I travelled I was drawn to record tracks, roads and highways. Emerging in the work was a concept, which related to a personal desire to connect with natural spaces that was mediated and controlled by the boundaries of the track or road.

Key concepts, techniques and skills the book introduced to my research include:

- responding to a personal connection with *place*
- digital montage techniques and image matching
- the writing of prose with the image to express concept
- the use of single sheets that can be viewed and shuffled by the reader to form their own *paths* along the *tracks* of the book
- the skill development to design and construct the acrylic clamshell.

The book was later reconfigured as a broadsheet to further investigate single sheet concepts.



A statement from the book's preface

Once, only a few lifetimes ago, the wilderness was at our back doors or within a few minutes travel. Even as a child in a small country town in northern Victoria the wilderness of the Broken Creek and the Murray River were accessible for me even by push bike. Now to reach true wilderness requires a journey through an ever-diminishing myriad of highways, roads, tracks, paths and trails.

A part of my existence relies on connection with the land and as an artist I have documented this bond in all forms of photo imaging and presentations. In this latest work I describe the journey, both physical and metaphorical, which leads from home to places where my quest for wildness meets with its resolution.

This body of work is about the idiosyncratic experience of the artist's journey through landscape and the ability of the camera to transcribe a light-made facsimile of colour, form and the spatial relationships within the subject.

Photographs of landscape by themselves, or in collected groups, usually deal with representation of atmosphere and beauty. While I have employed the device of the colour image and the stylistic design of the genre of the coffee table book, this photo-book-work is about the depiction of the personal experience of the landscape and car travel within the context of the life, and the work of the artist.

EXHIBITIONS AND INSTALLATIONS

- 2006 **Travelling Light**
Queensland Centre for Photography, Brisbane
- Books 06**
Noosa Regional Art Gallery

BOOK DESCRIPTION

2006, loose leaf boxed book
13 pages
23 x 50.4 x 2 cm
Pigment inks on archival paper
Acrylic clamshell hand made by the artist

7. SUPERSIZING COUNTRY



The political montage - Digital fakery

This book deals with how history and public opinion can be manipulated and swayed for political and commercial gain by any person or agency of power.

All images in this book are fictitious. The base photograph is usually from the original geographic location with additional elements being sourced from the same, or adjacent, landscape. Skies may come from images made anywhere. All components are made from camera images made by the artist. The core image of the montage, once selected, is interrogated for clues so that appropriate elements are then acquired to complete the conceptual view being fabricated. Then the subtle integration of the disparate elements is carried out in the digital space of Adobe Photoshop.

The name of the fictitious Prime Minister Francis Hurley is a homage to the photographer and adventurer Frank Hurley. In the early 20th Century he was a master image-maker who employed photomontage techniques to accentuate the pictorial impact of many of the iconographic subjects he photographed.

Whilst the scenario presented is pure folly, underlying the humour is the concern that at any time public opinion can be manipulated and swayed for political and commercial gain by any person or agency of power.

In constructing digital montage for me there is no feeling of fear of detection, no Judas moment where I could feel a twinge of betrayal to the truth of the photoimage. My conscience was, and continues to remain clear.

A statement from the book's preface

Francis Hurley is Australia's Prime Minister. He is leading the country through a series of controversial changes all intended to make Australia as Australian as ever. As a fundraising measure all government agencies have been privatised. Entrepreneurs who have purchased the country's national parks now demand aesthetic and conceptual control over their newly acquired assets.

In a typical act of cultural engineering Hurley, under pressure from commercial lobbyists, is considering a plan to super-size the nation's geographical features. As they currently exist, the entrepreneur's claim, the landforms need to be accentuated to provide the visual branding necessary for the financial success of their national theme park strategies.

In a special late night sitting of parliament Prime Minister Hurley announces his government's bowing to the lobbyist's pressure and allows the demanded terra forming. He states that any outcry will be suppressed and that the public recollection of the original landforms will be progressively wiped from recorded history by new sweeping national heritage legislation also proposed. He states further that "after a few generations the transformation will not be detectable and that the Australian people will be prouder than ever of their landscape icons, because they are, as Australian as ever – after all that's what I think the people deserve".

EXHIBITIONS AND INSTALLATIONS

2007 **Lessons in History Vol I**
Grahame Galleries + Editions, Brisbane

AWARDS

2010 **WINNER 2010 AIPP Queensland Photographic Book of the Year**
Queensland Professional Photography Awards

COLLECTIONS

Bibliotheca Liborum Apud Artificem, Sydney

Private Collections

BOOK DESCRIPTION

2007, Codex

24 pages

21 x 15 x 1.5 cm

Pigment inks on archival paper, Fabriano paper cover

Long stitch binding by the artist

8. IMPROBABLE JOURNEY

Variant: TRANSFORMING THE VIEW



The concertina book as a travelling space

I am a traveller – the road – a conceptually interesting and dynamic space. For some though, roads travelled many times become familiar and banal – roadside features commonplace and unremarkable. A road many times travelled becomes a pause space between departure and arrival.

During our month long residency at Bundanon we travelled this 8 kilometre stretch of road numerous times. The road had a beginning and an end – it has a specific measurable length. Its nature, when viewed from the driver's position, is a triangular form. Perspective transforms its near constant width into a vanishing point. And, when travelled along, this triangular shape whips and turns, up and down, with the energy of the tail of a dog excited to see you.

I set myself the task of creating an alternative view of this much-travelled road. Images were made representing the driver's eye view. The images when grouped lent themselves to the three dimensional concertina book in a horizontal format.

This book then is about the representation of a journey along a track. The flat plane of the book page has been distorted by transforming the traveller's [reader's] view through its concertina folding and therefore affording many ways of viewing and interpreting the work.

Sign posts at each end of the book allude to the point of departure and the destination. The book, when viewed from the oblique left shows only the forward journey - the oblique view from the right shows the return journey. When viewed from the front diamond-shaped designs subvert the reality of the roadway. The view seen evokes a feeling of the road ahead and the road behind simultaneously.

This photo book work is at once a map, a visual conundrum and a record of travel.

EXHIBITIONS AND INSTALLATIONS

- 2009 **SITE: Bundanon**
Bundanon, Nowra
- 2007 **Interior through an open door, Bundanon**
Toowoomba Regional Art Gallery
- Books 07**
Noosa Regional Art Gallery

BOOK DESCRIPTION

2007, Concertina book
22 pages
18 x 15 x 2 cm extending to 250 cm
Pigment inks on watercolour paper
Hand bound by the artist

COLLECTIONS

National Library of Australia

Library of Australian Art, State Library of Queensland

9. NARCISSUS MEETS HIMSELF



The animation of theatre

The concept of the book is to portray the myth of Narcissus that fascinated Arthur Boyd and poet Peter Porter. There are many forms of the Narcissus story. This one deals with a version of the myth in which Narcissus, being so infatuated with his image, is destroyed by seeing himself. The story is enacted on the road down to the Bundanon Homestead and the photographer is not only the originator and choreographer of the work but also plays both Narcissus roles.

Knowledge gained from previous flipbook work helped inform this book. The narrative was conceived as a theatrical work in which I posed as actor to represent the Narcissus and his reflection. I employed sequential shooting in this work with an assistant activating the shutter at appropriate intervals during the performance. Digital work was completed to enable the dual images to 'meet' and explode. The water splash was made in the nearby Shoalhaven River and then digitally re-imaged to create the desired effect.

The device of the unexpected ending is once again utilised to convey the whimsy and humour of the circumstance of the story presentation.

Perhaps, also, this book work foreshadows a potentially hazardous outcome endemic to reflective processes.

EXHIBITIONS AND INSTALLATIONS

- | | |
|------|--|
| 2009 | SITE: Bundanon
Bundanon, Nowra |
| 2007 | Interior through an open door, Bundanon
Toowoomba Regional Art Gallery |

COLLECTIONS

Library of Australian Art, State Library of Queensland

BOOK DESCRIPTION

2007, Flip book
48 pages
9.3 x 21 x 1 cm
Pigment inks on archival paper
Japanese stab stitch binding by the artist

10. I HAVE INHABITED A PLACE



Being in the moment - Site investigation

I have not really had much connection with the space that is the painter's studio except as a child when I painted in oils. Although art school days as a student and later as a teacher put me in contact with spaces where art was made I still considered it an unfamiliar space. Coming to Bundanon as an artist in residence as well as a photographer/book maker meant that my workspace was to be a studio that would normally be used by painters. My entry and experience in this space was a profound one which inspired this book.

The studio was large and commodious. Expansive white walls were marked only by a few nail holes, lots of pin marks and an occasional paint brush swipe. The floors and worktables were another matter — embedded with the paint marks of the artists who had been before. I thought that the space had held a presence of the artists who had worked there by the marks that they had left behind.

Within a day I photographed my first table and began to recognise a key aspect to this site that had some kind of resonance for me. Within the period of my residency I gained access to many of the other Bundanon studios and photographed everything from walls, floors, tables and printing press blankets. I visited Arthur Boyd's studio one dark rainy day and sat quietly waiting for the 1000 watt bulb to warm-up revealing his painted remains.

I thought of the photographer and how their visit to a place leaves no mark and how as a book maker I can clean up leaving no mark. Painters were something different — they left their mark behind, something of themselves, something of their art, artworks that they made and were not aware of, in fact oblivious to. Yet within these marks the photographer in me saw landscapes and abstract forms that were things of expressive beauty. So I made my photographs in these cast off daubs.

On the return to my studio the images and my ruminations on what I had witnessed became the inspiration for what was to become the text for the book. The words and concepts emerged and flowed as if there was a need for them to exist to tell the story of this place.

EXHIBITIONS AND INSTALLATIONS

- 2009 **SITE: Bundanon**
Bundanon, Nowra
- 2007 **Interior through an open door, Bundanon**
Toowoomba Regional Art Gallery

AWARDS

- 2008 **RUNNER-UP to the award**
2008 AIPP Photographic Book of the Year
Australian Professional Photography Awards

COLLECTIONS

- The Bundanon Trust**
- Library of Australian Art, State Library of Queensland**

BOOK DESCRIPTION

- 2007, Codex
20 pages
33.3 x 46 x 1 cm
Pigment inks on 100% cotton
Hand stitched by the artist

II. WHAT NARCISSUS LEFT BEHIND WHEN HE WENT TO THE BEACH

Exploring: the political and the concertina form

This book is inspired by the personal experience of place and the way a personal position of contemporary life can be converted in the form of a book. Research into Arthur Boyd's work at Bundanon gave me an insight into his concerns for this beach on the Shoalhaven River adjacent the Bundanon property. This knowledge sensitised my response to the place and the resulting narrative in the book.

I used the knowledge gained from previous experiments relating to a *response to place* to further explore the form of the book as political commentary. Other aspects of this research related to the form of the concertina book including;

- typography concerns of image and texts
- presentation options for the book including - reading as a codex or extended display as a 3D form.

EXHIBITIONS AND INSTALLATIONS

- | | |
|------|--|
| 2009 | SITE: Bundanon
Bundanon, Nowra |
| 2007 | Interior through an open door, Bundanon
Toowoomba Regional Art Gallery |

The book's preface

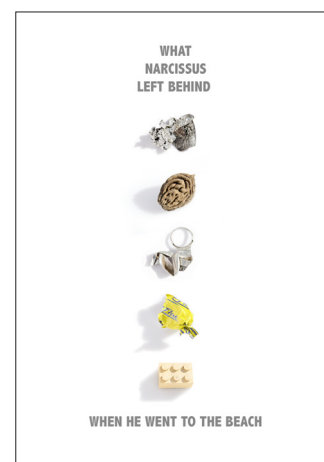
What would Arthur Boyd think of today's uninvited visitors to his private beach on the Shoalhaven River? In the 1980s he depicted the water skiers and sunbathers as lobster-red, flippered, sun worshipping figures. He described their activities as "hedonistic" and considered that they were, "the enemies of nature — those in our society with no regard for the balance of nature and for the future of the planet".

When I visited Boyd's Pulpit Rock beach the bathers were gone but here and there, in this most beautiful of natural settings, was the debris of recent visitors. I felt compelled to collect these items of junk for removal, and on each visit to the beach I took away the litter of the selfless ravishers of this place.

Boyd and his poet collaborator Peter Porter repackaged the mythical Narcissus as a sophisticated segment of modern society. For me it seemed that this modern Narcissus had been visiting and had left behind the detritus of the good times had on the beach. This collection is then at once a survey of beachgoer's rubbish and a comment on contemporary society's excessive consumerism.

BOOK DESCRIPTION

2007, Concertina book
28 pages
20 x 14 x 2.5 cm extending to 392 cm
Pigment inks on watercolour paper
Acrylic slip case and binding by the artist





12. IRRIGATION WATER FOR IMPORTANT PLANTS

Extending the concertina

This book is a political commentary in the form of a long concertina narrative. Viewers/readers follow the path of a water pipe in an *agricultural* space. The story is about watering important plants and yet the journey of the water leads to an unexpected destination.

This work further explores the idea of the political message in the book form through the use of humour to provide a *sting* to the message. The concertina form allows the story to be told over many metres of images referencing the concept of the long joke where the audience becomes tired or disinterested and yet still hankers for the punch line.

A statement about the book

This work deals with concepts associated with water and irrigation. Water is utilised by agriculture to nourish crops and animals for commerce and human sustenance. In times of low rainfall and poor inflows the meagre resource is carefully rationed and managed by the stakeholders but there is not enough to go round. Everyone laments and times are poor – returns are diminished and the land is barren.

But who lobbies for natural environment and its water needs? Many acknowledge that good land management is about holistic practices and that the success and strength of human endeavour goes hand-in-hand with the natural environment.

Some say “Look after the environment and the environment will look after you”. This artists’ photobook presents an irrigator’s opportunity for this, most necessary, collaboration.

EXHIBITIONS AND INSTALLATIONS

- | | |
|------|--|
| 2010 | Engaging Visions
ANU Environmental Studio Exhibition
School of Art Gallery, ANU, Canberra |
| 2009 | BOOK: Site
Ballarat International Foto Biennale
Post Office Gallery, Ballarat

Borderline
Myall Park Botanic Garden Gallery
Glenmorgan, Queensland

Borderlines
Palimpsest 09
Mildura Arts Centre |
| 2007 | Balonne
ANU Environmental Studio Exhibition,
Post Office Gallery, St George |

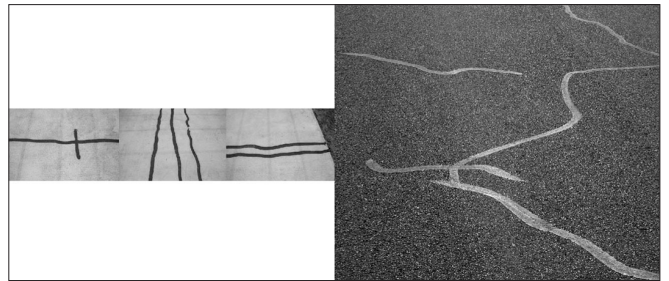
BOOK DESCRIPTION

2007, Concertina book
 44 pages
 16 x 24 x 2 cm extending to 1056 cm
 Pigment inks on watercolour paper
 Hand bound by the artist



Borderlines: Examples of page layouts and sequences from the book

13. BORDERLINES



A personal political statement in images, text and typography

The narrative in this book draws from many different views of the central Southern Queensland border site. It encompasses both the geographical and the conceptual space of this region as a site where edges meet: human/natural, watered/in drought, entrepreneurship/poverty, undeveloped/developed.

The work is politically motivated and investigates the sustainability and the suitability of land and water use and management in this region.

Borderlines is divided into chapters that take the reader through different visual representations of this border site. There are many ways that this work can be interpreted – it is at times a benign, almost sublime, visual document whilst at other times there is a possibility for it to reveal incisive comment.

The narrative element employs symbols, forms and metaphors in the form of a codex. The turning page, white and black space pace the reading and provide pauses for reflection and anticipation for what follows.

This book is the culmination of many aspects of my research and experimentation with the form of the hybrid artists' book/photobook.

EXHIBITIONS AND INSTALLATIONS

- 2009 **BOOK: Site**
Ballarat International Foto Biennale
Post Office Gallery, Ballarat
- Borderline**
Myall Park Botanic Garden Gallery
Glenmorgan, Queensland
- Borderlines**
Palimpsest 09
Mildura Arts Centre

AWARDS

- 2010 **RUNNER-UP to the award**
2010 AIPP Photographic Book of the Year
Australian Professional Photography Awards

BOOK DESCRIPTION

- 2009, Codex
56 pages
28 x 34 x 2 cm
Pigment inks on 100% cotton paper
Hand bound with kangaroo leather by John Williams

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Artists

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- Wim de Vos and Adele Outteridge
- Dr Douglas Holleley
- Peter Lyssiotis
- Tim Mosely PhD Candidate QCA
- John Reid — Senior Lecturer, The Fenner School of Environment and Society, Australian National University
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This book has been written, designed and bound by Doug Spowart

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