

BOOKI

Studying photobooks

BOOKI. Studying Photobooks

Drugi międzynarodowy przegląd książek fotograficznych, organizowany przez Katedrę Fotografii Uniwersytetu Artystycznego w Poznaniu. Wystawa prezentuje najnowsze, zrealizowane w ostatnich kilku latach, publikacje autorskie studentów i absolwentów europejskich uczelni artystycznych. Wśród dziesiątek wydawnictw znajdują się unikalne i często nieprezentowane dotąd szerszej publiczności autorskie książki i albumy, ziny, zeszyty fotograficzne, itp.

koordynacja: Jarosław Klupś

The second international review of photo books organized by the Department of Photography at the University of the Arts in Poznań. The exhibition presents the latest author's publications of students and graduates of European art schools that educate in the field of photography. Among the dozens of selected publications, there are unique books, albums, zines, photographic notebooks, etc. that have never been presented to a wider audience yet.

Coordinator: Jarosław Klupś

W tegorocznej edycji „BOOKI. Studying Photobooks” wyboru dokonali:

Selection of books for this year's edition of „BOOKI. Studying Photobooks” was made by:

Franck Maindon
Ecole Nationale Supérieure Louis-Lumière, Saint Denis

Hugues de Wurstemberger
École Supérieure des Arts de l'Image, LE 75, Bruxelles

Vladimír Birgus
Institut Tvůrčí Fotografie, Slezské Univerzity v Opavě

Pedro Vincente
Máster en Fotografía UPV, Universidad Politécnica de Valencia

Jarosław Klupś
Department of Photography, University of the Arts Poznań

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Galeria :Skala
ul. Św. Marcin 49a
Poznań

wernisaż 24.11 godz. 16:00

wystawa czynna:
od poniedziałku do soboty
26.11-1.12 14:00-18:00
sobota, 24.11 12:00-18:00
niedziela, 25.11 11:00-16:00

oprowadzanie: sobota, 1.12 godz. 16:30

koordynacja: Jarosław Klupś

wystawa w ramach Festiwalu Książek Fotograficznych
XPRINT – Historie prywatne

24.11—1.12.2018

Galeria :Skala
ul. Św. Marcin 49a
Poznań

Máster en Fotografía UPV – Universidad Politécnica de Valencia

Perhaps a photograph that tells stories can be beautiful, decorative. But if it tells a story, it will not be because of its aesthetic properties but because of the new perspectives that it offers us of the world. The stories told through this photography books selection from students at MA Photography at Universidad Politécnica Valencia are told through what is not seen, from the invisible. What it is hidden and does not appear in the photograph is what it makes extraordinary books extraordinary. And this selection is full of them. And of stories.

Pedro Vicente

1. Meritxell Ahicart, *Villas para la memoria (Houses for memory)*
2. Ione Atenea, *24/07*
3. Javier Fernández, *Catro ventos (Four winds)*
4. Marta Gimeno, *Error de archivo (Archive mistake)*
5. Paco Llop, *El riu invisible (The invisible river)*
6. Mati Martí, *Red*
7. Rodolfo Muñoz, *Trayecto (Journey)*
8. Laura Requena, *Ilé awá*
9. Paloma Sagüez, *Representaciones (Representations)*
10. Cecilia Vidal, *Boira (Fog)*

Ecole Nationale Supérieure Louis-Lumière – Saint-Denis

The work presented here has its origins in a photography book workshop (approximately 8 teaching days spread over 2 months) held in the 2nd year of the MA in Photography course.

The aims of the workshop are to concentrate the students' attention on the intentional, structural and formal choices made with a view to publishing (editorial work and formalization). The photo book must be published in-house using an inkjet or electrophotographic process. Printing and post-production work must be completed within the time frame of the workshop.

The specificity of the workshop is that students work on a corpus they have not produced themselves, allowing them to concentrate their creative input on the editorial process alone. An exception may be made for those wishing to work on a corpus already in existence, on the condition that the photographs are reworked and that the students distance themselves from the original creative context in which they were taken.

Franck Maindon (English version: F Michele Bergot)

11. Juliette Alheritiere, *Jeddi*
12. Agathe Barisan, *Sans préparation*
13. Louis Dewynter, *Last Statements of Texas Death Row 1994-2018*
14. Laurelenn Jacquet, *Apnée*
15. Juliette Paulet, *Esquisse sur l'autre*
16. Alexandre Wallon, *Une main derrière*
17. Enrico Floriddia, *Archeological Horizon*
18. Enrico Floriddia, *Memento*
19. Enrico Floriddia, *Bildungsroman*
20. Enrico Floriddia, *Shake Hands*
21. Enrico Floriddia, *Immigrated Pieces*
22. Antoine Le Roux, *Aire d'Accueil*
23. Antoine Le Roux, *Land of Quiet Birds*
24. Chloé Romeyer, *Roumi*
25. Laurianne Thiriat, *L'Homme sans visage*

École Supérieure des Arts de l'image, LE 75 – Bruxelles

The photography department of the Ecole supérieure des Arts de l'image LE 75 based in Brussels, commonly known as “le septantecinq”, has been created by photographers opened to all dimensions of the medium almost 50 years ago. The department strongly encourages author's vision, focused on the visual creation as a language and a documentary approach as a world enquiry and questioning. Our 3 years' programme provides the necessary technical and artistic skills in the two major fields of analogue and digital photography. It initiates students in the history of the medium and concepts, firmly supports the critical reflection and depths image in the core of contemporary issues.

Photobooks production makes full sense in the programme. It reflects its visual storytelling identity commitment, articulates with concepts which students deal with and explores supports as a natural part of the processes. The school is also developing a full way of assembling art books through editing, self-made inks and publishing, graphic design and bookbinding techniques, amongst others. A selection of 19 photobooks has been proposed for the international show Booki by Hugues de Wurstemberger, professor of Photography at the 75. They reflect various projects and formats in the field which demonstrate once again the inseparable approach of creating images and ways of presenting them in a book, which does take form as a creative and original object for the photographer.

Christophe Alix and Savvas Lazaridis

26. Laura Lafon, *Je ne veux plus vous voir (mais c'est provisoire) / I don't want to see you anymore (but it's temporary)*
27. Louise Dimanche, *Trophées (Prices)*
28. Arnold Grojean Koungo Fitini (problèmes mineurs) Livret IX - Le Livre d'Arnold / Koungo Fitini (minor problems) Book IX - The Book's of Arnold
29. Eulalie Toussaint, *A fleur de chien*
30. Quentin Derouet, *Dernier Royaume (Last Kingdom)*
31. Thomas Dos Santos, *Albedo 0,2*
32. Rachel Verza, *Parenthèses (Parenthesis)*
33. Fabien Silvestre Suzor, *Scouting around Westhoek*
34. Chloé Gadbois-Lamer, *Avilâg*
35. Bernadette Goffart, *Extraits de travaux 2009-2013 (Samples of works 2009-2013)*
36. Léone Julitte, *R.M.*
37. Constance Proux & Philippine Proux, *Akkar*
38. Romain Duhamel, *Through the trees*
39. Paul Hennebelle, *Transeo*
40. Sarah Lowie, *Sixmille (Six Thousand)*
41. Pierre Liebaert, *Macquenoise*
42. Déborah Claire, *Protestation virile (Manly Protest)*
43. Florine Thiebaud, *Exils*
44. Kamel Moussa, *Equilibre instable (Loose balance)*

Institut Tvůrčí Fotografie, Slezské Univerzity v Opavě

In the study program at the Institute of Creative Photography, the creation of photographic books occupies a very important place. Each second-year student under the supervision of Jindřich Štreit prepares a publication using a style referring to traditional documentary photography on a specific social topic, a photographic diary, or a subjective document. While most of these projects are classic books intended for sale in bookstores, as part of the Author's Book course under the direction of Rafał Milach, students of the 4th year focus on creating less traditional forms of publications, in the style of current selfpublishing trends, with a large space for their own authorial statement that has nothing to do with the commercial point of view. Many of these publications were created as part of bachelor's, master's and doctoral dissertations. Increasingly, they are published also in larger editions, some of them have penetrated the international market or have been awarded at photographic and book festivals.

Vladimír Birgus

45. Lenka Sedláčková, *Family Album*
46. Lenka Grabicová, *The Traces we Leave Behind*
47. Laurinc Daniel, *Lost and Found*
48. Michaela Holly, *From the Other Side*
49. Agnieszka Michalak, *Untitled*
50. Krzysztof Orłowski, *North America*
51. Adrian Wykrota, *NIE / NOT*
52. Kaja Rata, *Kajnikaj*
53. Vladimíra Kotra, *Chiméra*
54. Karol Grygoruk, *I Love You Dad*
55. Tomasz Tyndyk, *Teatr*
56. Aleksandra Nowysz, *Edges*
57. Karolina Golis, *Apple Town*
58. David Sládek, *On the Culture of Protest*
59. Weronika Wozniak, *Jesteś starsza bądź mądrzejsza (You're older be smarter)*
60. Alicja Labadz, *California Dreaming*
61. Jan Dytrych, *Chybi...*
62. Tomasz Böhm, *Mare*
63. Mariana Špaková, *Opátka*
64. Konstancja Nowina Konopka, *1001 złych uczynków (1001 bad deeds)*

Katedra Fotografii Uniwersytetu Artystycznego w Poznaniu

The book was the goal of many early experiments in the field of photography – it is a traditional, natural space for it. A particularly fascinating field of action, because it allows direct physical contact with the image. The book's materiality is seductive, it encourages you to carefully view the images placed in it, it evokes a special, personal relationship with the reader. Students of the Department of Photography often reach for the book as a means of unrestricted artistic expression. They edit and interpret both series of own photographs as well as sets of found images, selected according to the original idea. They use the possibilities of experimenting, questioning publishing conventions, creating new original visual narratives.

Jarosław Klupś

65. Jadwiga Subczyńska, *W poszukiwaniu czystego umysłu (In search for undistorted mind)*
66. Aleksandra Korzonek, *Żar (Ardor)*
67. Kamila Berbecka, *Gwiazda podwójna (Binary star)*
68. Kamila Berbecka, *The geometry of anomalies. Case Study*
69. Lisa Jurek, *Reakcja liniowa (Linear reaction)*
70. Lisa Jurek, *xy*
- 71-73. Agnieszka Zdziabek, *Wszystkie światy ukryte (All hidden worlds)*
74. Noemi Markwas, *Lost*
75. Joanna Berg, *Szumy trzaski (Noises crackles)*
76. Joanna Czarnota, *Modlitwa (Prayer)*
77. Zuzanna Piekoszewska, *What the fat*
78. Katarzyna Pawelczak, *Dead end*
79. Maja Kopa, *Are the kids alright?*
80. Aneta Potaś, <3

