



PICTURE © FREDRIKE HELWIG

COOL & NOTEWORTHY

Our annual review of the people and projects that inspired us in 2013

12 TYRONE LEBON 16 ROB HORNSTRA 20 LUCA ZANIER 30 ARON MÖREL
32 MARK NEVILLE 34 FREDRIKE HELWIG 38 MEET COLORS MAGAZINE 44 ANTOINE
D'AGATA IN THE RAW 52 PAOLO WOODS 72 A NEW PERSPECTIVE ON WIMBLEDON
80 MARTIN PARR'S PHOTOBOOK REVIEW 86 THE BEST PRODUCTS OF THE YEAR



15

Goliga incorporates the energy of live events into the art of photobook-making

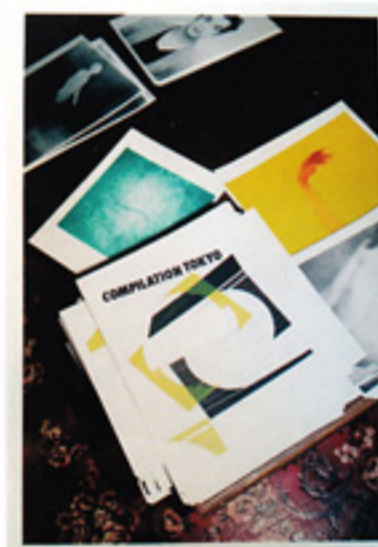
BY GEMMA PADLEY

Ivan Vartanian is a man who lives and breathes photobooks. With a history in book packaging for publishers such as Thames & Hudson and Aperture, and a long-standing interest in Japanese photography, it was an obvious step for Vartanian to start up his own imprint, Goliga, which he did in 2011. Goliga, however, is a book publisher with a difference. At the heart of the imprint are performance-related photography events, which in the past year have included a photoshoot and book-making event with Alec Soth, a pop-up restaurant with Martin Parr, a screen-printing book-making initiative with Self Publish Be Happy, and an event with Japanese photographer Daisuke Yokota at Unseen Photo Fair in Amsterdam.

Vartanian's inspiration for creating live photography events comes from an interest in performance art, he explains, which led to working with Daido Moriyama on *Printing Show* in 2011, a restaging of the 1974 exhibition in which the photographer used a photocopy machine to create new versions of his photobooks. *Printing Show* was staged at New York's Aperture Gallery and at the Tate Modern in London the following year.

"The reaction to the Daido project was overwhelming," says Vartanian, who grew up in New York before moving to Tokyo in 1997. "It was as if no one had seen anything like it before, even though [the concept] was 40 years old. There was a magical connection between making things, the artist being present, and the visitor collaborating with the photographer to edit or sequence images; Moriyama would then sign and number each book made. This led to everything I'm doing now, which is something between producing limited-edition photobooks and creating performances or events."

Last April, Vartanian joined forces with Self Publish Be Happy's Bruno Ceschel in Harajuku, Tokyo, to create a "Fluxus-style" event where 12 photographers were invited to screen-print their photographs as part of a handmade publication



Participants screenprint their work at a Goliga/Self Publish Be Happy workshop, in which they created a handmade publication called *Compilation Tokyo*.

entitled *Compilation Tokyo*. "Both Ivan and I are interested in the energy of a live event, so when Ivan invited me to Tokyo I put forward an idea I'd had for a while, which was to capture the spirit of the city by inviting artists to produce a publication over a weekend," explains Ceschel, who is based in London. "Most of the participants were people Ivan or I knew, and some were self-publishers, which is not a rare thing in Japan."

According to Ceschel, only a fraction of the photography that is published in Japan reaches Europe or North America, so part of the thinking behind the initiative was to give exposure to Japanese photographic talent. "The publication gives a flavour of where Japanese photography is today," he says. "Part of the idea was to create

a bridge between contemporary Japanese photography and the Western photographic world, and to produce something that was interesting and enjoyable in the here and now."

Also in April, Vartanian organised a four-day pop-up restaurant with Martin Parr and his daughter Ellen Parr, a chef, in collaboration with set designer Alice Hodge. The event, dubbed *Say Cheese!*, was created to get visitors to experience Parr's photography, served up as if it were a five-course meal. "The studio had a kitchen already in place and we brought in tables and chairs and waiters," says Vartanian. "The idea was that Martin's photography would be the guest's entrée or meal."

As Vartanian explains, situating photography and the production of photobooks in a live setting is part of a larger agenda to 'Easternise' Western discourses on photography, "or at least to let Westerners know there is another way of discussing photography", he says. "This is my crusade; it informs everything I do. It all comes back to the idea that the photobook is a primary object unto itself. The discourses and conventions we typically use do not apply as well to Japanese photography, which is about association and the photobook,

and has a closer connection to the performance art of the 1960s and '70s. It moves away from this idea that what you see on the museum wall is the finished work."

Ultimately, Vartanian wants to find new and individual associations between photographers, viewers and readers. "What I do with these events and performances has its place, but it can't be a gimmick. It has to evolve from the artist's photography. With Daido this meant giving people the power to edit and sequence his work, which is part of his aesthetics. With Rinko Karauchi we created more of a ceremony than a performance. Maybe this desire to ask the artists to do something on the spot is particular to me." *BJP*

www.goliga.com