



Saleem Ahmed, *Rani Road*, 2017

BY THE BOOK VOL. 2: New Photography Publications

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January 9 — April 21, 2018

This is our second exhibition dedicated to a selection of new photography publications and the artworks that inspired them. Each artist in the exhibition has compiled images into books, which serve widely varied purposes and interests. What brings all of these artists together is their focus on exploring the relationship between seemingly opposing themes, for example, the relationship between documentation and fiction, text and image, or the personal and the universal. Some take on other juxtapositions, such as space vs. place or the uses of printed information vs. digital information. Each of the books is paired with other works by the artist, showing how the artists' printed (or virtual) works relate to their publication.

Saleem Ahmed (Philadelphia) creates a narrative dedicated to the women in his family in the book *Rani Road* (self-published, 2017). "The women, who were born and raised in Udaipur, India, are the current and future mothers and the backbone of my community," said Ahmed. "They operate within a narrow, domestic realm and create beauty within the intimate spaces that make up their world — a world enticed by royalty and romance."

Ahmed received his BA in Photojournalism from Temple University, Philadelphia and his MFA in Photography from the Hartford Art School, CT. His work has been included in recent exhibitions at Section A Studio, Brooklyn; Goa International Photo Festival, India; Museo de San Francisco, La Paz, Bolivia; Perspectives Gallery, Milwaukee Institute of Art and Design; and Camera Club of New York.



Tim Carpenter, *Untitled*, 2015

Tim Carpenter (New York and Central Illinois) examines the potential of seeing familiar, everyday things as an event akin to an aesthetic experience. In *Local objects* (The Ice Plant, 2017), which shares its title with Wallace Stevens' poem, these moments come about by capturing local objects on the quiet streets of the rural Midwest where he grew up. Carpenter says that with these images, he kept "the camera very level (not pointing up at all), which created a lot of foreground that can seem like dead space. But I liked that physical distance from the subject matter, and, the emotional dislocation that it implies."

Carpenter received his BA in Finance from the University of Illinois, Urbana-Champaign, and an MFA in Photography from the Hartford



Julianna Foster, *lone hunter*, 2017

Art School, CT. *Local objects* was included in the exhibition *American Surfaces and the Photobook* at the Museum of Modern Art, New York. He is a co-founder of TIS books, an independent photobook publisher.

Julianna Foster (Philadelphia) creates a mysterious, moody narrative in *lone hunter* (self-published, 2017). Images in the book telescope between the cosmic and the specific, moving from carefully staged scenes to close-up details of nature. “My most recent work includes a series of images that represent distinct narratives,” says Foster, “which are informed for the most part by my interest in cinema and its relationship to photography.”

Foster received her BFA in Design from the University of North Carolina, Greensboro, and her MFA in Books Arts/ Printmaking from The University of the Arts, Philadelphia. Her work has been included in recent exhibitions at the Main Line Art Center,



Nicholas Muellner, from *In Most Tides An Island*, 2017

Haverford, PA; University of Delaware, Newark; Grizzly Grizzly, Philadelphia, PA; and Seraphin Gallery, Philadelphia. She was a member of Vox Populi, Philadelphia for a number of years and has had four solo exhibitions there. She teaches photography at The University of the Arts.

Nicholas Muellner (Ithaca, NY) combines text and image in his book *In Most Tides An Island* (Self Publish, Be Happy, 2017). The book explores two distinct subjects, one documentary, the other based in invention, which converge unexpectedly. Muellner's work witnesses the lives of closeted gay men in provincial Russia, while also composing the gothic tale of a solitary woman on a remote tropical island. "Shot along Baltic, Caribbean and Black Sea coastlines, distant landscapes met at the rocky point of Alone," says Muellner, "From that vista, they ask: what do intimacy and solitude mean in a radically alienated but hyper-connected world?"



Public Collectors, from *Library Excavations*, 2017

Muellner received his BA in Comparative Literature from Yale University, New Haven, CT, and his MFA from Tyler School of Art, Temple University, Philadelphia. Muellner is an artist who operates at the intersection of photography and writing, presenting his work through books, exhibitions and slide lectures. His work has been included in recent exhibitions at CEPA Gallery, Buffalo, NY; Johnson Museum of Art, Cornell University, Ithaca; International Center of Photography, New York; and Philadelphia Photo Arts Center.

His work is in several public collections including Israel Museum, Jerusalem; Victoria and Albert Museum, London; International Center of Photography, Metropolitan Museum of Art, Museum of Modern Art, all in New York; and Tokyo Metropolitan Museum of Photography.

Public Collectors, an initiative formed by Marc Fischer (Chicago, IL), has published seven issues of *Library Excavations* (Public Collectors, 2016-17), a project and publication series that highlights and activates physical materials found in public libraries. Public Collectors prefers direct experiences of physical media over the digital. *Library Excavations* encourages intensive browsing of paper and print resources, particularly those that are underutilized, or at risk of being withdrawn and discarded.

Public Collectors has also created the Tumblr blog Hardcore Architecture, and Malachi Ritscher, which was produced for *Whitney Biennial 2014*, Whitney Museum of American Art, New York. Fischer is also a member of the group Temporary Services and a partner in its publishing imprint Half Letter Press.

THE PRINT CENTER

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