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Prints are available of most images in the book. Please contact us for details.

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COASTAL



HOW WE SEE THE SEA

by Ellen Vrana.

I must summon power to stand on the shore. I find the sea a bit unnerving. Lacy foam, culling gulls, the slip of waves away and back again. There is a hand of something, something unknown, beyond human vocabulary.

Poet Mary Oliver put it concisely: "Something fashioned this yellow-white lace-mass that the sea has brought to the shore and left — like popcorn stuck to itself." What was that something?

Vincent van Gogh noticed this same yellow mass in a letter to his brother. In 1876 the artist wrote "Did I write to you about the storm I watched not long ago? The sea was yellowish, especially close to the shore. On the horizon a streak of light, and above it immensely large dark grey clouds, from which one could see the rain coming down in slanting streaks..."

The yellowish storm, the waves, the frothy lace mass. What happens out there? What does it feel like to be out there? Meanwhile modernist poet Marianne Moore succinctly called the sea "a grave". Literally and figuratively she is correct: we cannot stand in the middle of it, only lay flat on our backs.

From this poetic contemplation, to the memories you hold in your mind, to the images in this considered photobook there is nevertheless commonality of this coastal seascape and it is this:

The sea is the most commonly unknowable space we have on earth's crust. Predictable — waves and currents, sure — and yet so much undiscovered, unknown. We cannot live there. We cannot walk there. Or sleep there. Not without aid. We cannot know how it feels to exist there. It contains far, far too much. Oceanic space. Encased in a medium unfit for human life.

If the sea is unknowable then the coast is a threshold of knowledge. Is that why standing on the shore is unnerving? Exciting? Do we feel the same as we stand on the edge of a field, or a forest or a city?

I am unnerved standing on the shore. Thirsty for that understanding. I might dive in and never return. But I cannot, not without mechanical aid.

The coast is an indissoluble threshold and the artworks contained herein will thus seem familiar and otherworldly. Elements we know well - sand, rock, shell, shards of human creation — and a suggestion of something else. On the coast we see interplay between water, wind, the slipping fires of sunset and crunchy breaking earth.

As you linger among the pages, ask yourself, why are we so unfit to keep at bay the unknown? Why do we long to dive into the sea? To address Mary Oliver's question of what something fashioned the lace mass.

The great Romantic poet Samuel Taylor Coleridge wrote his classic marine ode, "The Rime of the Ancient Mariner," while laid up in bed, perhaps intoxicated on morphine. Our mind fills in what we miss in knowledge, doesn't it?

As you flip through these pages, settle on a few and stand on this threshold that is the coast. Shore yourself against this shore. See the sea in your mind. Imagine everything and answer nothing. Stand where these photographers stood and imagine the totality of knowledge, the tension of this threshold.

That is what wonder is, after all. To not know but want to know. That is what these visions give us, human wonder. As you stand on the shore in your mind and in these images, notice the small things, collect them, piece together the story, What you don't know — like what it is like to exist in the sea - fill with imagination or better still, stand in unknowing, in wonder.

Read more of Ellen's work at theexaminedlife.org/

ISA GELB

@punkroyaltiger

PARIS, FRANCE

I'm a graphic designer and photographer based in Paris, France.

I'm a film photographer who always carries a camera because at every street corner, in the sky, on a path in woods, anywhere, there can be something to shoot that I wouldn't miss.

Talking about my work is difficult, I'd rather let my images reveal themselves. I'm not trying to create 'art'. Although I have my own personal likes and influences, I don't have an aesthetic program. I have no favorite topics either because everything is up for grabs in photography. There are no limits unless you define them.

































IMAGE INFORMATION

Leucate 2015

Ouistreham 2017

Normandie Couple 2017

Bray Bloch Haus Silver 2019

Leucate 2015

Leucate 8 2015

Leucate 7 2015

Bray Dunes Fillet Balle 2019

Leucate 9 2015

Ouistream 3 2017

Ouistream 2 2017

Leucate 3 2015

NURLAN BABAZADE

@the.nurlan SUMQAYIT, AZERBAIJAN

Born and raised in the industrial city of Sumqayit, Nurlan Babazade grew up with many varied career ambitions but eventually settled on photography in 2012 after a bachelor's of journalism.

Nurlan's vivid, sometimes surreal photography explores his position in the world he exists in. Though Nurlan initially worked through the prism of social documentary, he soon turned his strong vision inward, creating visual journals of his life and personal relationships as a means to find his own logic, as well as documented Sumgait's transition from the industrial revolution to new manufacturing processes.

In 2014, Nurlan founded and still leads the photography educational platform "@isiqplacekirem" (filming with light). This online based platform manifests itself through various social media posts, as well as hosting theoretical and practical workshops by leading regional photographers.











CHRIS BEKOS

@xhristo MELBOURNE, AUSTRALIA

This Coastal project uses minimal composition, strong contrast, and intentional movement.

I want to take viewers outside the scene they are familiar with to find what is hidden. It's a balance between the representation of reality and the so called realities we choose to notice.

Photography for me is more an artistic re interpretation rather than a technical reproduction of a subject.

I am a fine art photographer, living and working in Melbourne.

I grew up in a creative environment, surrounded by my mum's oil paintings in her studio. My journey into photography started in the darkroom. Under the red light, I was transfixed by my first black and white image, coming to life on paper, in the developing tray.

I haven't looked back since.

When working on projects, I spend a lot of time exploring photographic locations on my own. It's an intuitive process, that provides a way to see the hidden yet familiar at the same time.







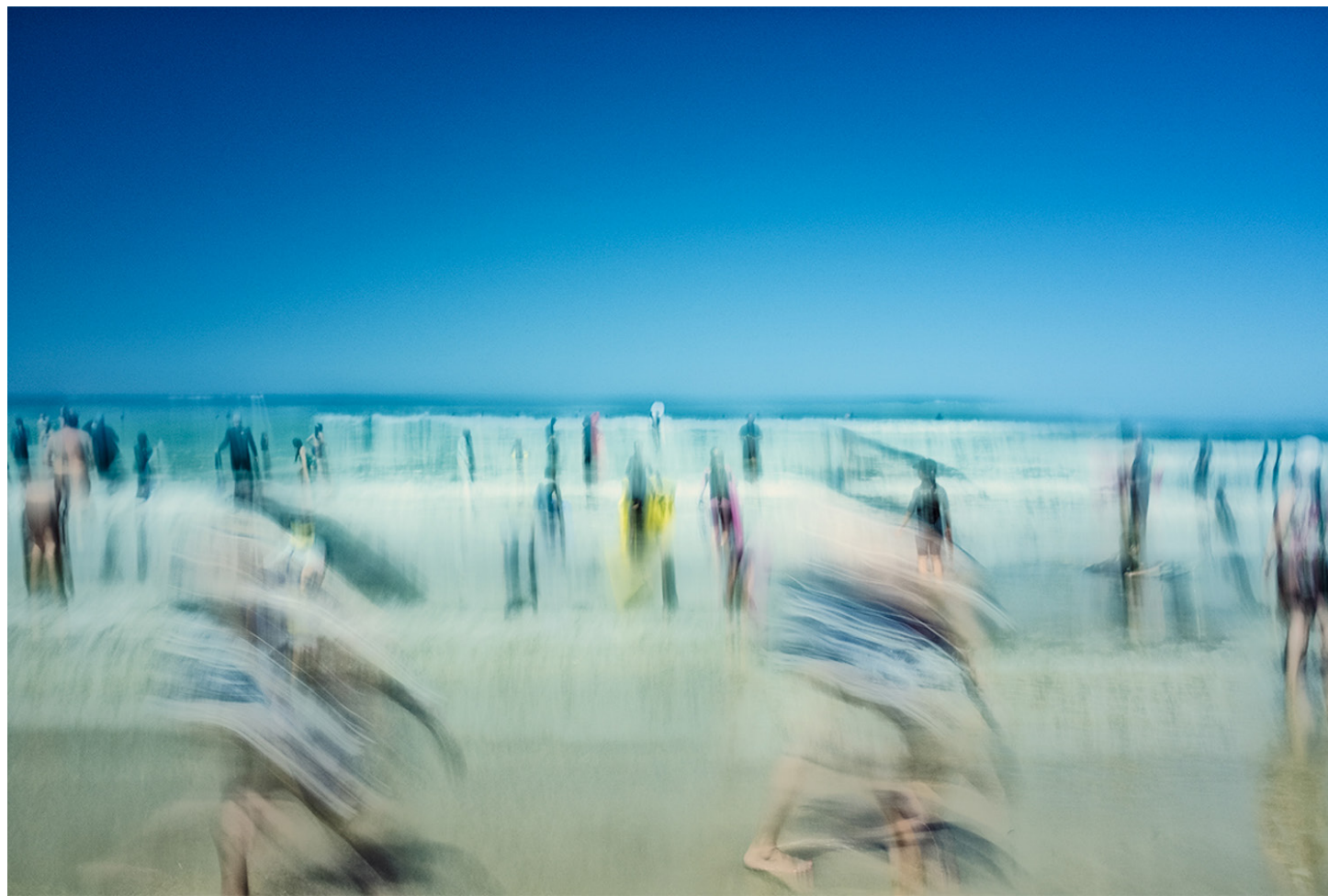




IMAGE INFORMATION

Vernazza, Italy

Manarola, Italy

St Kilda, Victoria, Australia

Lorne,. Victoria, Australia

Lorne, Victoria, Australia

Port Fairy, Victoria, Australia

FRANK CROSBY

@frac_by DUSSELDORF, GERMANY

Rhythmic, untamed sea slides and crashes onto the sandy shale coastline,
of Breton Point, Rhode Island, USA.

A weathered shore meets a break wall. Alluding at containment, this
structure gives way to asphalt road and neatly manicured grounds.

I have always been fascinated with the coastland. Upon my first visit here,
I felt intrigued by how the landscape is designated and marked by man
made signs and symbols revealing contrasts between our domesticated
environment and the uncontrollable forces of nature. The work is a
contemplation on these contradicting forces.

A suggestive wave threads it's way through the series of images
entitled 'Right Turn'. Metal bike rack undulates, a wave rolls, the road
curves, a grassy hill arcs and a subtle, subconscious sightline
emerges until we are met by two figures. Poised in contemplation under
historical monument, this earthly narrative between humankind and the
wilderness takes an abrupt lift upward into vast blue skies. The tiny vessel
flying miles overhead, provides comic relief and evokes a reminiscing of
space, time, matter and mind.







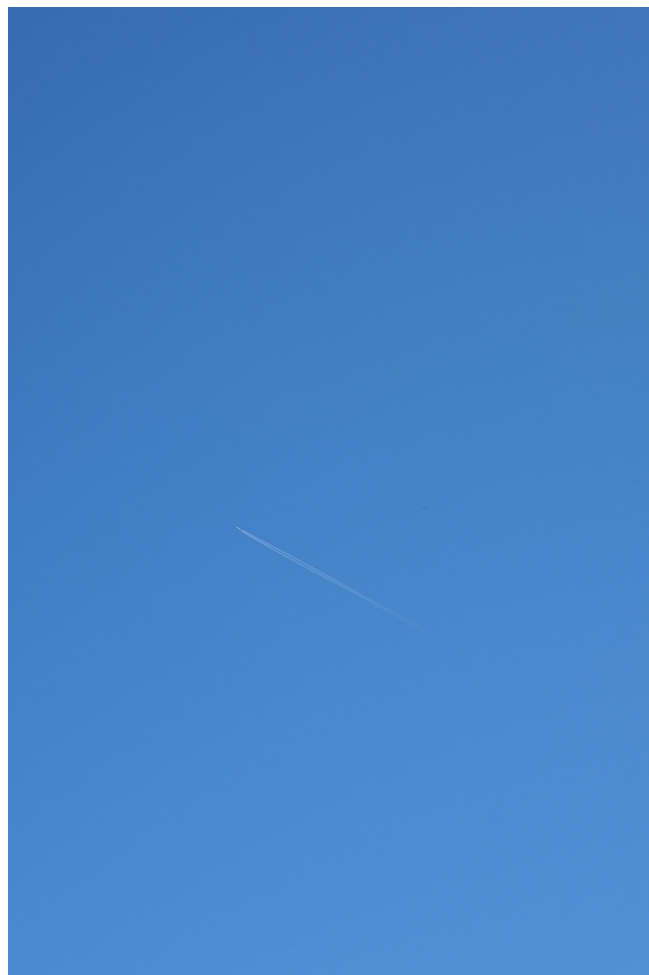


IMAGE INFORMATION

All images from the series "Right Turn 2022"
Brenton Point RI USA

LUCIANO DINVERNO

@dinvernoluciano

NAPOLI, ITALY

This is a work that is born in Sardinia in the upper part where there are still places uncontaminated by man.

My intention was to approach that kind of vision of painting in the late 1700's where then tension of the birth of photography was breathed.

In ancient time this was the favourite place of the shaman, a place wrapped in silence and mysteries.

Questo è un lavoro che nasce in Sardegna nella parte alta dove ancora si trovano luoghi incontaminati dall'uomo.

La mia intenzione è stata quella di avvicinarmi a quel tipo di visione della pittura di fine 1700 dove si respirava la tensione della nascita della fotografia.

Anticamente questo è stato un luogo preferito dallo Sciamano, un luogo fertile ed energetico, un luogo avvolto nel silenzio e di ricordi lontani.











STEPHANE GOIN

@stephane_goin LA MADELINE NORD, FRANCE

I learn every day and I think, the most important things I have learnt through the past years are patience and a sense of observation. In our lives everything goes faster and faster. However in photography, time doesn't exist. I can spend hours waiting for the light to be right, to be perfect, as I need to produce a good image! Several times, I had to return to the "scene of the crime" within a year to achieve a different finish for a picture.











IMAGE INFORMATION

Wenduine, Belgium

Middelkirk, Belgium

Le Touquet, France

Dunkirque, France

Ostend, Belgium

Wimmereux, France

DANIEL HERMES

@danielhermes

MADRID, SPAIN

Photography often serves as a meditative purpose for me, I see it as a tool to heighten one's senses and a way to experience and capture the sense of place. The primary focus of my photographic work is on the man-made landscape and what I consider the interesting aspects of the vernacular, the banal and usually overlooked. Often these are tinged with subtle hints of irony and humor for me. My work is usually devoid of people, yet it is mostly about them and their traces, what they leave behind. I've always been fascinated by the New Topographics movement, and I can't deny the strong influence it has had on my own work.











IMAGE INFORMATION

Venice California USA 2015

Hermes, Greece 2015

Venice California, USA 2015

Italy, Catania 2019

Israel Dead Sea 2018

Catania, Italy 2019

MARY LIVINGSTON

@erdigg WELLINGTON, NEW ZEALAND

A Young Land

New Zealand an archipelago of shaking lands that sit over the junction of grinding tectonic plates generating earthquakes, volcanism, raised terraces, tsunamis and sands of dark hue along its shores. The Pacific Ocean at these latitudes is wild and dangerous and the turquoise seas can yield rogue waves for the unwary even on calm days. There are relatively few places to swim safely and much of the coast is cliff bound, inaccessible except by small farming and fishing communities. It is telling that people drive along some these beaches at low tide in lieu of roads, but stay firmly in their vehicles to avoid being torn by the strong winds that careen over the mountains. Yet I love to photograph these wild grey places and imagine the protection they offer to the sealife below the waves.











IMAGE INFORMATION

Palliser Rd, New Zealand

Northern Hawkes Bay, New Zealand

Wairapa, New Zealand

90 Mile Beach, Northland, New Zealand

Kapiti Coast, New Zealand

Maraka Beach, Wellington, New Zealand

STEPHANIE O'CONNOR

@steph_oconnor

BERLIN, GERMANY

"For many years, I have been moved by the blue at the far edge of what can be seen, that color of horizons, of remote mountain ranges, of anything far away [...] the color of there seen from here, the color of where you are not. And the color of where you can never go." - Rebecca Solnit, *The Blue of Distance. A Field Guide for Getting Lost*.

A thumping in the distance captures the blue black of the ocean at midnight, but only in myth; it was shot in broad daylight. Defying the practical limitations of photographing the ocean at night (weather, light and above all, safety), O'Connor captures an impossible Prussian blue 'at the far edge of what can be seen'.

O'Connor's images often work in the realm of the imagined site; simulating an impossible realism through the lens. A thumping in the distance extends these aims to a phenomenological level – offering an alternate timeline for images that speak to the slippery mutability of photography's supposed candidness, opting to plunge the viewer into a pool of iridescent pigments. Its impact is that of a dreamlike, half-lit memory – 'the colour of where you can never go.'











CERISSA PAPANASTASIOU

@cerpow_ MELBOURNE, AUSTRALIA

Two Summers.

The most southern point of mainland Australia.

White sandy beaches.

The ever-constant horizon and that wind and its faint whistle.

Delicate colours blending into one another.

I stand on the shore at dawn, not a building or person in sight.

Five hundred metres above the Mediterranean Sea.

I meander on volcanic soil.

The midday sun beaming on the intensely white and vibrantly coloured walls.

Architectural lines so unique to this region.

All against a back drop of blue.











IMAGE INFORMATION

Santorini, Greece 2011

Wilsons Promontory, Victoria, Australia 2017

Santorini, Greece 2011

Santorini, Greece 2011

Wilsons Promontory, Victoria, Australia 2017

Santorini, Greece 2011

JENNY PAPALEXANDRIS

@jenny_papalexandris

SYDNEY, AUSTRALIA

Jenny Papalexandris is a Visual Artist/Photographer and Educator based in Australia. She holds a Master of Art (1997) and a Bachelor of Education (Art) 1987 from the UNSW Art & Design (COFA) in Sydney. She explores photography as a subjective response to the world of light and shadow.

Her photographs are highly expressive and visually commanding. Thematically rich and diverse, her photography is imbued with a strong sense of poetry, symbolism and metaphor. They are personal records tracing universal themes of loss, identity, the body as metaphor and nature.

Her work, at times reveals a brooding, introspective questioning of her subjects to arrive at a sense of mystery and wonder.

Jenny Papalexandris continues to exhibit both nationally and internationally. Her work has been the recipient of numerous Art awards. She has participated in exhibitions in Spain, Italy, U.K. the U.S.A. & Australia.

In 2016 The New Press published Papalexandris' first photography book "Five Bells: Being LGBT in Australia"











IMAGE INFORMATION

"Bombo Quarry VI" Bombo Headland, New South Wales, Australia

Warilla Storm, Warilla Beach, New South Wales, Australia

"Grasslands IV" Bombo Headland, New South Wales, Australia

"Grasslands I" Bombo Headland, New South Wales, Australia

Lifesaver Hut, Warilla Beach, New South Wales, Australia

Clouds, Warilla Beach, New South Wales, Australia

JOHN PETTIGREW

@iamanoot GREAT YARMOUTH, UNITED KINGDOM

It was a privilege to have the opportunity to submit some of my work to the Coastal publication. Living in a seaside town gives me lots of subject matter. I chose images that were taken outside of the main tourist season. For me, they convey a feeling of starkness, calm and desolation to what is an otherwise bustling seaside and tourist area. I will leave you to draw your own conclusions and hope that you enjoy viewing them.











PATRICE PICARD

@patricepicard_

NEVERS, BURGUNDY, FRANCE

Le temps est gris et le ciel chargé de nombreux nuages. Les bords de mers, les plages sont désertées comme presque abandonnés. Nous sommes en décembre sur la Côte d'Albâtre ou dans la Baie de Somme qui bordent La Manche au nord de la France. Mon œil de photographe ressent toujours une forte attirance pour ces paysages tristes et désolés, baignés de lumières subtiles et très changeantes. Les bords de mer ne sont jamais aussi beaux qu'en hiver

The weather is gray and the sky loaded with clouds. The seashores and beaches are deserted, almost as if abandoned. This is December on the "Côte d'Albâtre" and in the "Baie de Somme", two coastal areas bordering the English Channel in Northern France. Over the years, my photographer's eye has always been drawn to these sad, desolate landscapes, bathed in subtle shades of color and fluctuating lights. To me, the seaside is never so beautiful as in winter.











RAMÓN B RODRÍGUEZ

@ierrebe

MADRID, SPAIN

I am a self-taught, amateur photographer living in Madrid. My attraction to Photography dates from many years ago. I tasted the magic of the dark room for a very short time, but my professional career and other occupations prevented me from a more intense practice. The seed was always there though, until a few years ago when I could put my finger back again on that long delayed vocation. I can define what Photography means to me mainly as a personal, physical and emotional recall. I cannot foresee what others may think or feel when they look at my photographs. Maybe because of that I do not intellectualize my work too much in advance and much beyond the obvious. Furthermore, many times is the view of the others what later adds to, or rounds up, my own first perceptions. More than working in advance on a particular project, I let myself go and capture images that catch my eye. So it is some kind of paradox that the set of photographs presented in this Coastal project were somehow thought in advance, and even foreseen as a project. Taken during a repeating, autumnal family vacation in a small Mediterranean village, I try to show the emptiness left by the summer vacationers after they marched back to their everyday lives. The sea, the light (that Mediterranean light), the sand, the buildings and the beach huts are still there, empty but still filled with those ghostly presences.











GARY SAUER THOMPSON

@thoughtsfactory

ENCOUNTER BAY, AUSTRALIA

The majority of the pictures in this folio were made whilst walking daily with standard poodles along the southern coast of the Fleurieu Peninsula in South Australia. This is Ngarrindjeri country and the coastlines wild nature is shaped by the southern ocean. The photos are of humble ephemera, fleeting moments, or simple objects in a coastal world characterised by incompleteness and imperfection. The images disclose the fragility and impermanence of life in this littoral zone.

The Japanese aesthetic of wabi-sabi helps to make sense of the multiple processes and relationships in a coastal landscape. This aesthetic also structures the way that I photograph the flux of this coastal country.











IMAGE INFORMATION

Victor Harbour, South Australia, 2021

Patterned Rock, Airey's Inlet, Victoria, 2021

Victor Harbour, South Australia, 2021

Waitpinga Quartz, South Australia 2022

Victor Harbour Salt South Australia 2021

Waitpinga Rock Salt, South Australia 2021

MICHAEL SCHNEE

@moments_from_mike

MEDFORD, OR, U.S.A

I am well acquainted with coasts having resided on all three coasts of the United States. To me the coast is a dynamic landscape with a particular light from the interplay of water and land. The constant reshaping of the coastal lands by nature and human intervention are an ideal canvas for my camera. The tension of the natural landscape of bays and estuaries are contrasted with the industrial sculptures of powerlines and docks for example. There is the constant erosion of human structures by the actions of wind and waves. Global warming will accelerate changes leading to dramatic restructuring of coastal lands.





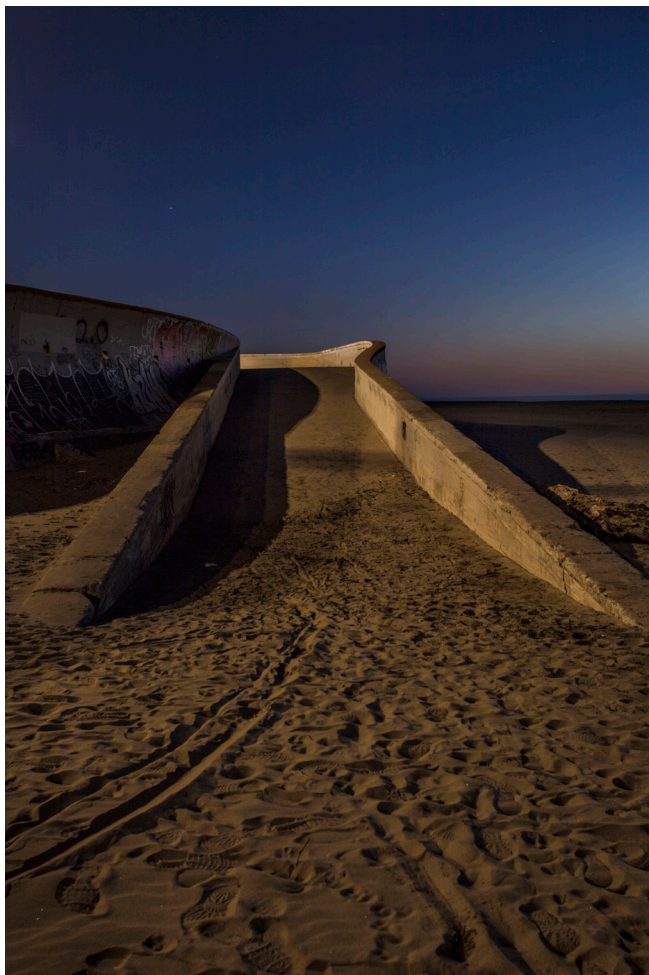






IMAGE INFORMATION

Brookings, Oregon, USA. 2020

Crescent City, California, USA. 2020

Ocean Beach San Francisco, California USA. 2018

Lands End San Francisco, California USA. 2018

Crescent City, California, USA. 2020

Lands End Sutro Baths, California, USA. 2018

RAINY SILVESTRE

@thewildrain

MIAMI, FL, U.S.A











ANDY SMALL

@andysmall.uk

NORFOLK, UNITED KINGDOM

The coastline of East Anglia in the UK is beguiling in its unique light, its landscape, and in the towns along its shores. I return time and time again to where Essex, Suffolk and Norfolk meet the sea. Essex from its broad sweep of sky and sea off Harwich to the creeks which confuse the divide between Benfleet and Canvey Island. Suffolk, from the meeting of the rivers Orwell and Stour at the head of the Shotley Peninsular, to the steep shingle shore at Aldeburgh, and luxuriant sand at Kessingland and Pakefield. The huge skies of Norfolk encase a vast stretch of coast that can be seen from across The Wash in Lincolnshire, surely out as far as Cromer.

These coasts are not dramatic, where the sea and the land are romantically entangled as in the west. There are few coves, cliffs or rocky outcrops. Here are wide stretches of marshland below sea defences with footpaths, muffled sand dunes, and long spits of land like Orford Ness or South Denes. Flint and brick towns – some still with railways, and seaside resorts with Pleasure Beaches or holiday camps and caravan parks. The light, reflected in the works of Gainsborough and Constable in the dark galleries in the Ipswich Museum. Despite Summer visitors, these coasts are quiet, and their rhythms are slower. Sometimes their beauty is only in a whisper. My work is by way of a reply.











IMAGE INFORMATION

Sutton On Sea, Lincolnshire, United Kingdom

Skegness, Lincolnshire, United Kingdom

Walberswick Dunes, Southold, United Kingdom

Sutton On Sea, Lincolnshire, United Kingdom

Cromer, Norfolk Coast, United Kingdom

Cromer, Norfolk Coast, United Kingdom

MIKE TITTEL

@mbittel CINCINATTI, OH, U.S.A

The best thing I can do with a camera is honor whatever it is in front of me. Be it the most sublime still moment or the most non-important place made substantial by treating it formally.











IMAGE INFORMATION

Iceland, 2015

Iceland, 2015

Ohio, U.S.A. 2021

Ohio, U.S.A. 2021

Ohio, U.S.A. 2021

Iceland, 2016

WIL WARDLE

@wilwardle

EASTBOURNE, UNITED KINGDOM

Originally from Cape Town, South Africa. I have lived in Eastbourne on the South Coast of England for the past 17 years. I would describe my style of photography as being simply observational and opportunistic; always ready to explore the use of space within photography, and allowing the image space to be. Practising the art of photography resonates with me on a highly personal level that just feels instinctual as it allows me to observe, engage and document.

It also allows me to pursue the many different scenes and pictures I have both inspiration and admiration for.

My "Manned Scape" series explores along the shore and some places in between ...

Observing man's influence on our natural habitat, sometimes subtly and other times not so much.

Reflections of our coastal life along the shores we inhabit, with

themes to support a sense of open space combined with personal freedom to explore.

This series has been evolving for many years in different forms, but recently an

aesthetic has settled into my work in this series which I am pleased with. I'd say this change started occurring when we got our dog, and started exploring our local area walking her.

Her natural inquisitive and enthusiastic dog nature in exploring her environment I found

interesting and compelling and as such I have started taking a page from her book. Dogs have an

innate ability to always be in the moment. Combined with an ever present presence and always

hopefully. Everyone needs to be more dog-like."











IMAGE INFORMATION

3251 Eastbourne, East Sussex

3257 Eastbourne, East Sussex

3287 Eastbourne, East Sussex

3337 Eastbourne, East Sussex

6822 Birling Gap, East Sussex

8579 Eastbourne, East Sussex

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