

Contents

6 Introduction: The Photobook as an Object of Research

16 The Photobook: An Approach

17 When Is a Book a Photobook?

21 The Photobook in the Framework of Activity

23 The Photobook: A Literary Novel in Visual Form?

25 Facticity versus Fictionality

25 Narrative

27 Narrativity: Susan Lipper's *Trip*

33 Performativity: Susan Lipper's *Domesticated Land*

40 Phenomenon Photobook: A Visual Studies Approach

42 The Photobook

43 Series and Sequences

45 The Series: Bernd and Hilla Becher's *Wassertürme*

49 Phenomenology and Points of Indeterminateness

52 The Sequence: Ad van Denderen's *Go No Go*

55 Paul Graham: *Troubled Land*

59 Keiko Sasaoka: *Park City*

63 Elisabeth Neudörfl: *E.D.S.A.*

70 Time and Montage: Beyond the Decisive Moment

71 The Single Image versus the Image in Plural

72 Chronophotography

73 Photographic Sequences and Film

73 Film and Photobook

76 Standstill and Movement

76 Time and Movement in the Photobook

78 Paul Graham: *A Shimmer of Possibility*

“Louisiana” and “California”

92	Page-Turning: Performativity and Temporality
95	Page-Turning
98	Temporality
100	Group, Series, Sequence—Organization of Movement
103	Pacing—Rate of Execution
104	Michael Schmidt: <i>Lebensmittel</i>
110	Narration: When Is a Photobook Narrative?
112	Basics: Narratology
115	Transmedia Narratology
116	Cognitive Approach
118	Perspective / Narrator
123	Showing versus Telling
125	Story and Discourse
127	Changing Media
129	John Gossage: <i>The Pond</i>
138	Outlook: Desiderata for a Future Photobook Research
148	Bibliography
149	Original Publication
149	Photobooks and Artist's Books
150	Research Literature