



### Page turner – the allure of the photobook

Being a collector of photobooks is a curious pursuit. For the uninitiated outsider looking in, it may seem solitary. It is quite the opposite. Photobook collecting fosters a dynamic ecosystem of passionate individuals, forming an active international community

As a photographic and design practitioner, a photobook collector and emergent maker, I propose to bring a unique perspective to this conference by examining the intricate relationship between design, photography and photobook collecting, highlighting how these disciplines intersect to create such revered physical and democratic objects. I will delve into the nuances of photobook design concepts, editing and production, with an emphasis on tactile experiences, visual storytelling and the narrative power of the format. Drawing from examples from my own collection, amassed over more than twenty years, and from attending photobook workshops with luminaries such as Martin Parr, Harvey Bengel, Paul Graham and Todd Hido, I will illustrate how both design and subject matter captivate collectors, makers and readers alike.

Additionally, I will discuss the delicate landscape of self-publishing (from the bottom of the world), sharing insights from recently co-producing a limited-edition photobook during a global pandemic and international paper shortage. TEMPORAL, a project co-edited with designer and photographer Johnny McCormack, has recently achieved acclaim in the 2024 Australian and New Zealand Photobook Awards and the 2023 Designers Institute of New Zealand Awards. This contemporary survey documents fault lines, islands and coastlines throughout Aotearoa over a span of five years, capturing the ravages of geologic time scales, climatic weathering, tectonic uplift and glacial drift etched into a landscape in flux.

I will ruminate on the compulsive connections between photography, design and photobook collecting, celebrating the genre of the photobook and the community of photographers, designers and photobook makers who offer and present these stories on the page.

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Meighan is a creative multi-disciplinarian with a background and professional training in photography, graphic design, moving image, fine art and design theory. As her practice spans various media, she is distinctively positioned at the intersection between art and commerce. Meighan's work has been exhibited in Aotearoa, America, Europe, Australia and Japan and is held in private collections. After 20 years working in the analogue and digital realms of the still and moving image she has returned to the ceramics studio, rekindling her early acquaintance with clay.

Residing in London, Sydney and Tokyo, she has worked for various international clients, brands and print and online channels. She holds an MFA (1st class honours with distinction) and is a specialist in the subject and history of 19th-century photography, contemporary digital imaging, moving image and networked technologies.

Meighan has taught at the tertiary level for over two decades and is a Senior Lecturer at the AUT School of Art and Design in Tāmaki Makaurau.