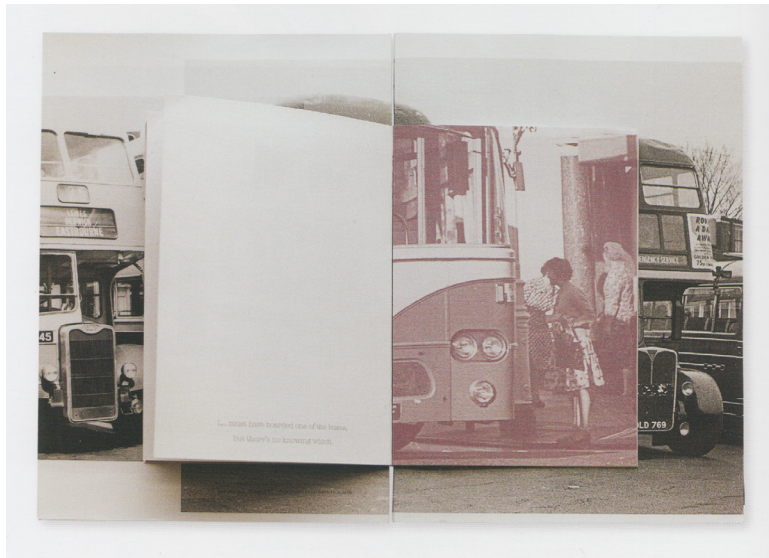


## FOUND PHOTO FOUNDATION: ORPHAN EDITIONS



ORPHAN#1, BUS-SPOTTING + A STORY



ORPHAN#3, FLORA MCCALLICA



ORPHAN#2, LISBON VERNACULAR

## FOUND PHOTO FOUNDATION: ORPHAN EDITIONS

The FOUND PHOTO FOUNDATION is a photographic archive created by paula roush for the study and care of orphan photographs. There are multiple reasons photographs become orphan: they may have been abandoned following the death of their owners, they may have been stolen, or they may have simply ceased to be useful and thrown in the garbage, from where they may have been rescued and put back on the market.

Organised in informal collections, the photographs are used for publications, exhibitions, and workshops.

Creative research methods allow to unravel the diverse meanings of collecting, exhibiting and publishing orphan photography.

ORPHAN EDITIONS are photobooks and photographic editions sourced from the Found Photo Foundation collections.

As an experimental publishing project, Orphan editions investigate how specific aspects of the photobook—medium expand readings of orphan photographic archives that are sequential and trigger a story—telling/ documentary perspective.

Each work explores a particular approach to publishing the printed material on the Foundation's collections. This, allied to considered book design and be—spoke hand—made editions—in these days of accelerated Print On Demand publishing— makes for a very distinctive approach to photobook publishing.

## ORPHAN #1

### BUS-SPOTTING + A STORY

#### BUS-SPOTTING + A STORY

Handbound artist's book with four volumes in a slipcase,  
pamphlet binding with sequential structure

108 pages

Laser printed on Fabriano 120gsm and 200gsm,

B&W, duotone and colour

21 x 30 cm (Parts 1, 2, 4)

14.8 x 21 cm (Part 3)

Edited and designed by paula roush

Text by Mireille Ribière, with Colin Stannard

Photographs from the Found Photo Foundation by Colin  
Stannard, Douglas F. Parker, G. Mead, J. G. S. Smith,  
Phil Picken, Robert F. Mack, T.E.S., T. L. Jones, and  
unknown photographers.

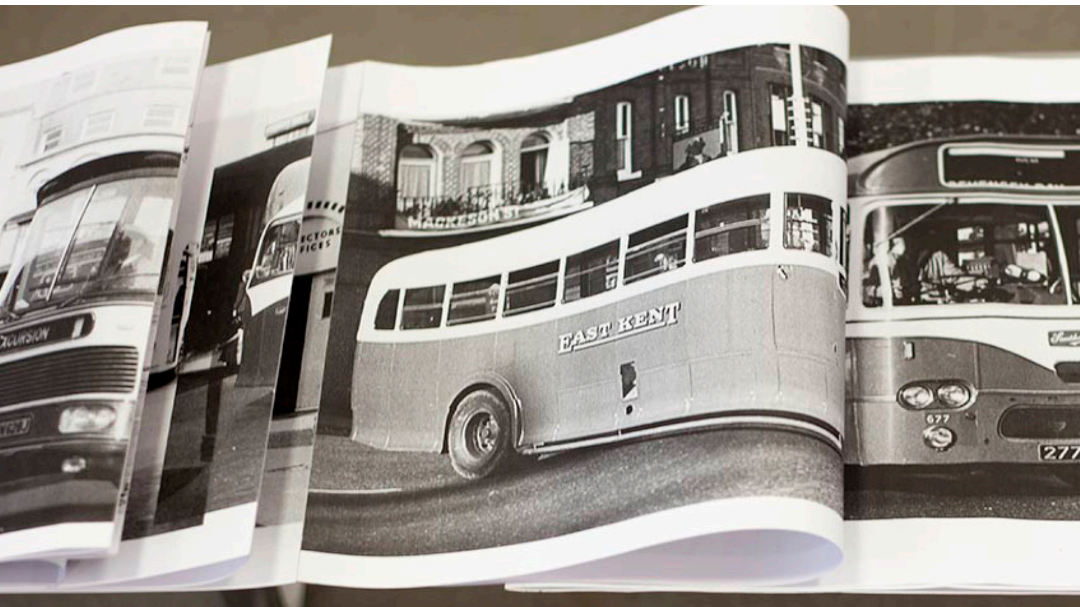
Edition of 250, numbered and signed, released 2016

msdm publications



paula roush, 2016, BUS-SPOTTING + A STORY, 21 x 30 cm (Parts 1, 2, 4 ), 14.8 x 21 cm (Part 3)



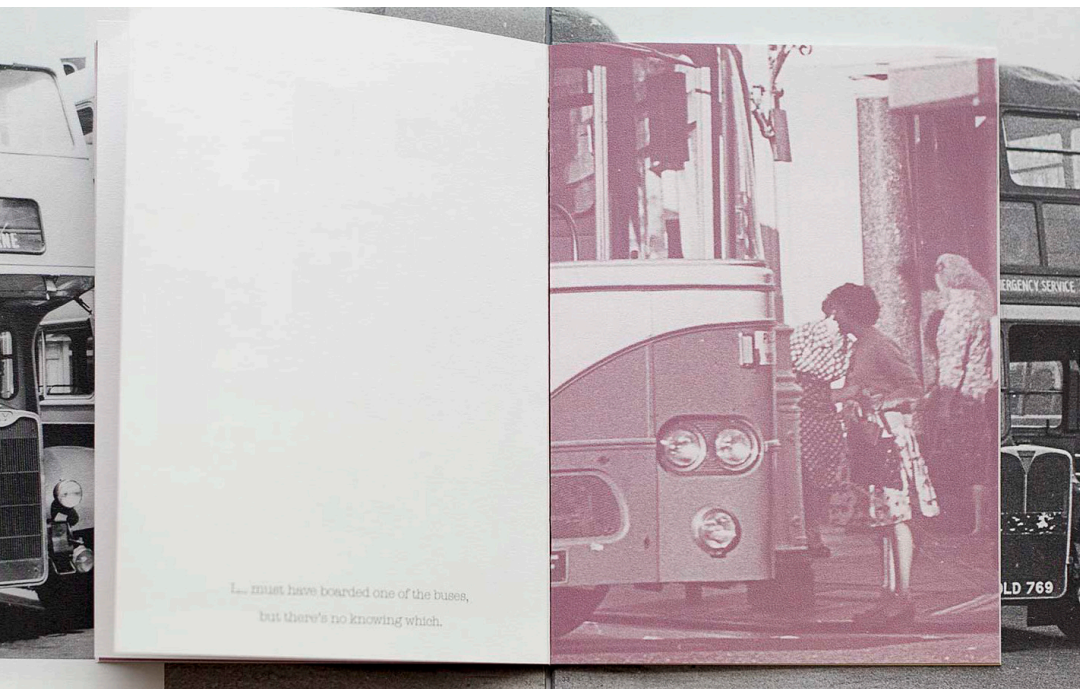


paula roush, 2016, BUS-SPOTTING + A STORY, 21 x 30 cm (Parts 1, 2 )

BUS-SPOTTING + A STORY is a 4-part photo-essay.

### Parts 1 and 2 (Bus Ride)

comprise a sequence of 32 photographs in the form of twin books, split in images of double and single-decker buses. Far from being static, the collaged sequence suggests a bus ride through past time and spaces. The momentum stems from the varying points of view the constantly changing street scenes, as well as from the way complete and partial images alternate and run on from page to page, leading the reader's eye back and forth.



paula roush, 2016, BUS-SPOTTING + A STORY, 14.8 x 21 cm (Part 3)

### Part 3 (A Story)

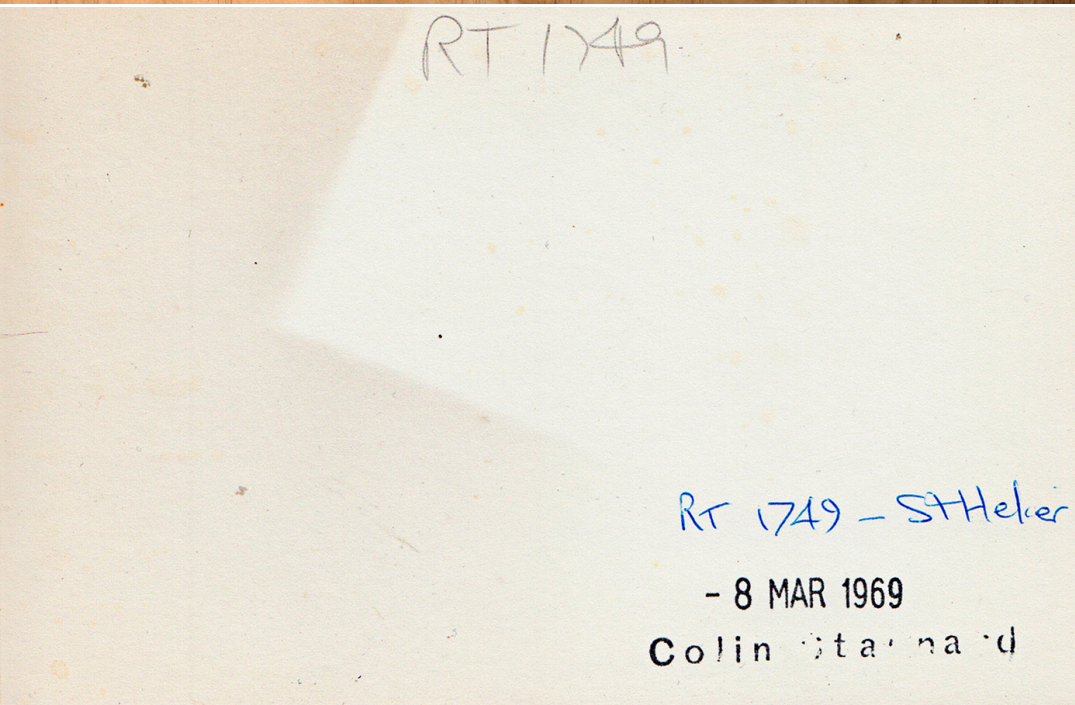
engages with the narrative and fictional potential of found photographs – a different approach to the material – using text and image with reference to the genre of photo-romance.





#### Part 4 (Transport Enthusiasts)

elucidates the raison d'être of the overall work, as well as the context in which the photographs were taken, through correspondence with one of the original photographers; additional material such as the reproduction of the copyright stamps at the back of the prints, as well as a letter dated 1971 between a photographer and a collector further highlight the tangible nature of the collection.



**ORPHAN #1**

**BUS-SPOTTING + A STORY**

**SELECTED FOR:**

THE PHOTO-TEXT AWARD AT ARLES LES RENCONTRES DE LA  
PHOTOGRAPHIE

JULY 4- SEPT 25, 2016

KALEID EDITIONS EXHIBITION AT THE KHIO OSLO

Selected by Victoria Browne

National Academy of the Arts Library, May 2016

“STRICTLY BOOKS...” IV BIENNIAL OF THE ARTIST’S BOOK

Selected by Maddalena Carnaghi and curated by Vito Capone &

Gaetano Cristino

Fondazione de Monte Uniti di Foggia

June 1- July 15 2019



**OTHER ORPHAN EDITIONS:**

**ORPHAN #2**

**LISBON VERNACULAR**

Lisbon Vernacular

Edited and designed by paula roush

16 pages with various gate folds and sizes

29.7 x 21 cm approx.

laser printed on a selection of uncoated matte papers including

corona offset 120 gsm

loose cover in grey bookbinding cloth and transparent film with title

stamped in golden foil

Edition of 25, numbered and signed

released 2018

msdm publications







Orphan #2 is a selection from three photo albums of domestic porn, found in the offices of Lisbon's leading telecommunications company. A common practice in mid 20th century city life, office workers used their lunch break to visit one another's homes and enact their fantasies for the camera.





## ORPHAN #3

### FLORAMCCALLICA

Flora McCallica

32 pages 38 x 26 cm approx. with folded colophon 16x 18 cm

laser printed black & white corona offset 120 gsm

hand-bound, japanese stab binding with kangxi corners,

hand-stencilled lettering on title page

collage and design: paula roush

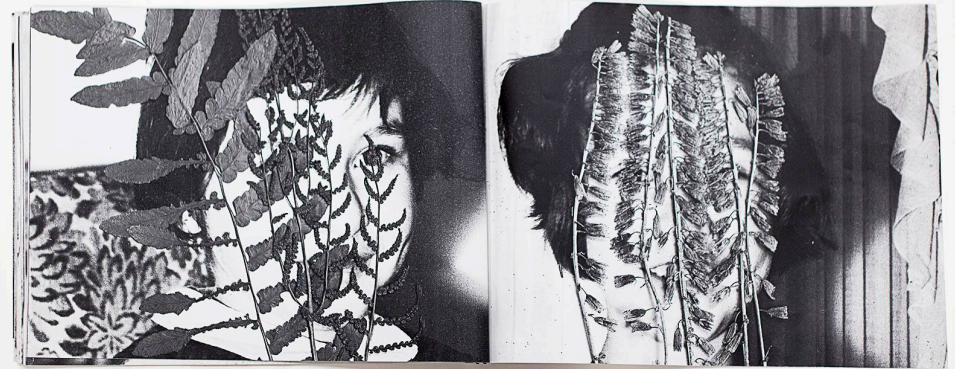
source: found photo foundation

edition of 32, numbered and signed, released 2017

msdm publications







Collage of orphan photos from a set dated 1958 found in Lisbon flea market and a 1920s herbarium (Herbarium Britannicum) discarded by London Kew Gardens. The title is a tribute to Mary Delany, inventor of botanical collage (Flora Delanica 1772-1782), and Annie McCall, founder of Maternity Hospital (1889-1970), aka Stockwell Studios (1975-2013), where msdm publications were based.



## FOUND PHOTO FOUNDATION/FPF NEWSPAPER

Published to accompany the presentation of the Found Photo Foundation in the exhibition:

Dear Aby Warburg: What can be done with images?

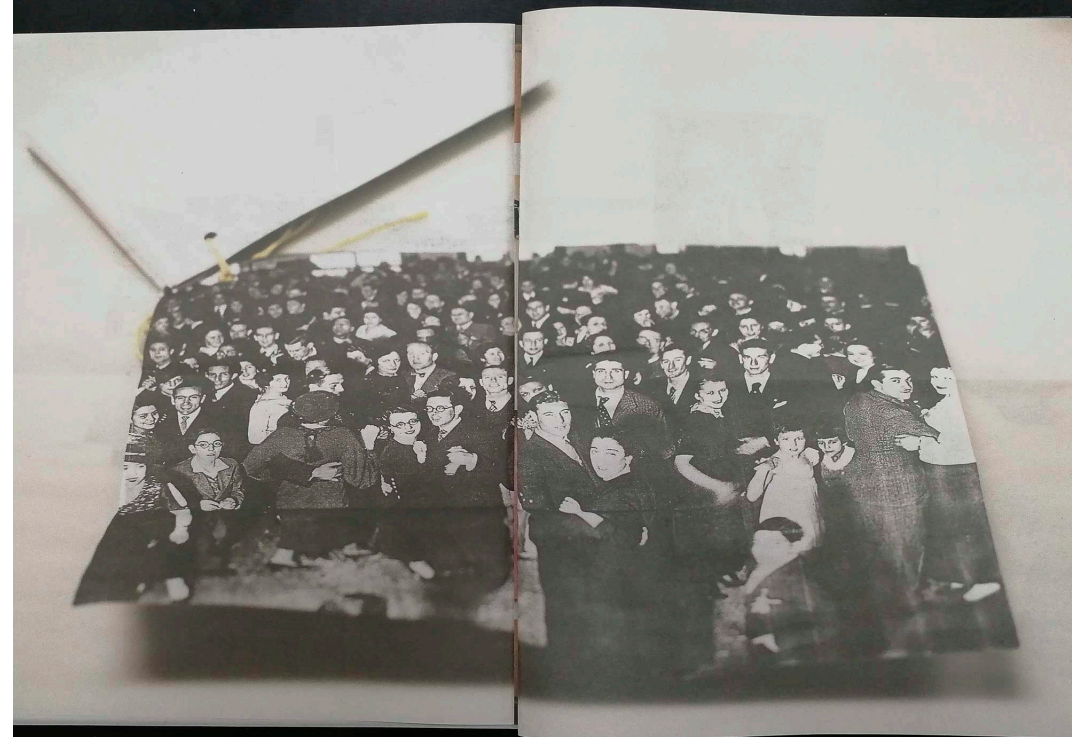
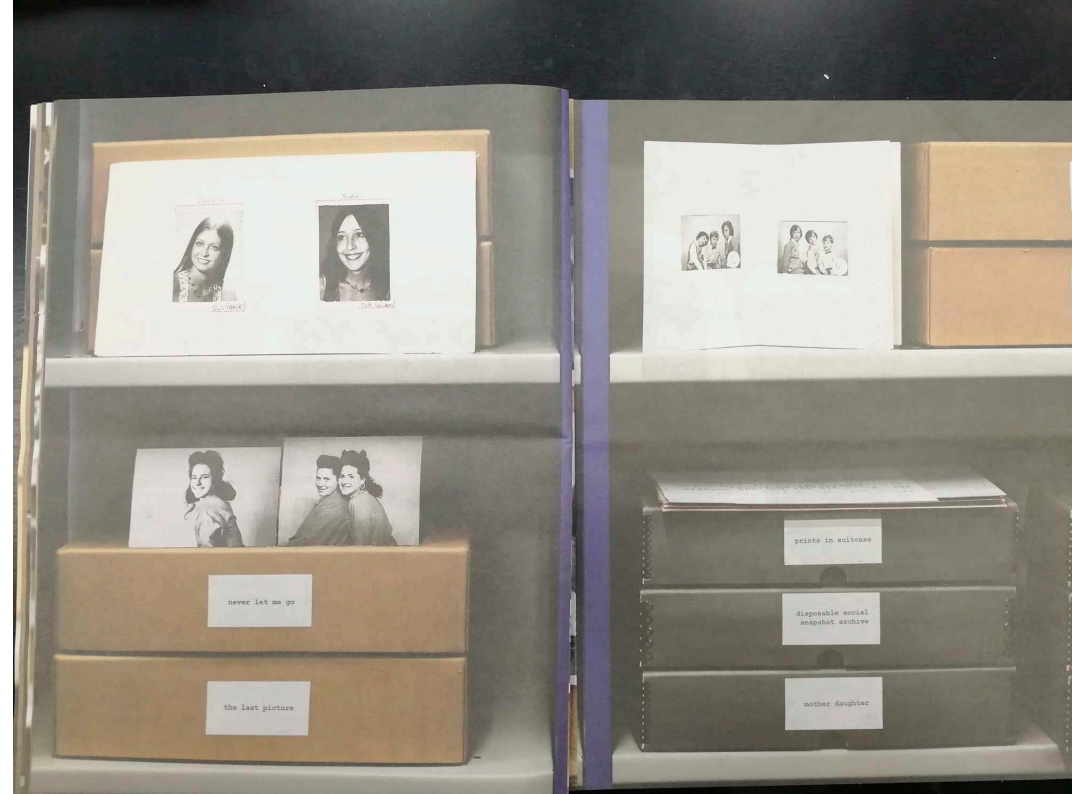
Museum für Gegenwartskunst, Siegen,

2 December 2012- 3 March 2013

newsprint, colour, digital print

29cm ×38 cm, 36 pages

Essay by Tanja Verlak: "An attempt at exhausting an archive / Found Photo Foundation"





Contributors: Will Ainsworth, Louise Bargus, Amy Bolland, Emma Chandler, Bradley Chippington, Sam Farman, Daniella Fedele, Valeria Gaeta, Melissa Kasilian, Lucinda King, Alexia Michalos, Liam Mulligan, Joshua Murray, Martyn Odell, Carlotta Paolieri, Rebecca Prideaux, Ieashia Sealy-Jewiss, Sara Soupdemots, Ida Stigard, Lou Stevens, Tom Valentine, Laura Voss, Brogan Watt, Harvey



Brown, Daniel Paul Davis, Sophie Green, Marija Protokova, Jennifer Browne, Holly Dawson, Yoana Doycheva, Sophie Engledew, Hannah Marie Maden, Malgorzata Sokolowska, Michelle Vickerman, Wesley Wise, Cara Morgan-Butler, Natalie Dawes, Laura Moss, Andreas Obexer, Daniel Olivier, Ivaylo Karaivanov, Louise McMorran, Tibor Pischinger, Vladimir Studenic, Vivian Truong, Rachel Moss, Ayla Theydon-Payne.



## EXHIBITION DOCUMENTATION



Installation views Flora McCallica. photobooks and prints in the exhibition UNBOUND, Herbert Read Gallery, Canterbury 2017

### UNBOUND

October 20 – November 9, 2017

curated by Rob McDonald

Herbert Read Gallery, University for the Creative Arts Canterbury

At the centre of the exhibition are four new editions of Flora McCallica. These works- two hanging installations and two books on display tables- have historical and biographical references, mixing orphan photographs dated 1958 found in the Lisbon flea market, and botanical specimens from an herbarium dated 1920s discarded by London Kew Gardens. Like pieces of evidence altered by the passage of time, the silkscreen and stone lithography prints have stains and patterns that are unique to each print.

# EXHIBITION

FROM  
**20** OCT  
MONDAY  
FRIDAY  
10-6  
UNTIL  
**10** NOV

## paula roush

Central to my work are the selection and publication of images in a variety of media, ranging from photobooks to photo-texts, newspapers and multiples. I am interested in the politics of collecting and archiving and look for intersections of memories and historical narratives. My earlier performative installations already had a historical critical analysis, like *Bowville* (2004), when I worked with police photo archives in the context of contemporary surveillance. In recent exhibitions, I combine my own photography and works by other photographers. The sources are diverse and include my own collection, the 'Found Photo Foundation' and other photographic archives, which are re-contextualised through fieldwork and oral history. For example, in *Torn, Folded, Curled* (2015), I sourced from the Arab Image Foundation collections and re-photographed heavily damaged photos from the Beirut newspaper *Al-Yom*, whose archive was bombed during Lebanese Civil War. All my self-published books are released under the label 'msdm publications'.







Installation views of SUPER – PRIVATE: SCENES 1 | 2 | 3 | 4 | 5 | 6 photobooks in the exhibition INFINITE MULTIPLE, Arebite Gallery, London April 2018

# cultural studies leuven

BOOK REVIEW / CULTURAL THEORY AND CONCEPTS

---

## A Book, An Endless Love Affair

Posted on 10 August 2016 by CULTURALSTUDIESLEUVEN

---

*By Jan Baetens*



By Jan Baetens

*BUS SPOTTING + A STORY*, a collaborative work by Paula Roush (images) and Mireille Ribière (text) is a work to fall in love with. It is also the perfect example of what Borges called a *book of sand* – that is, a work that is apparently simple but actually infinite, since each time one reopens the book, it proves to have lost the pages one already knew while surprising the reader with new pages that she had never seen before (Borges's book of sand is of course the symbol of what great literature should be and what it can do with a reader, but this is another discussion).



Dedicated to ‘transport enthusiasts’ and short-listed for the Photo-Text Award at *Les Rencontres de la photographie Arles*, the world’s most famous photo festival, *BUS SPOTTING + A STORY* is generically defined by the authors as a ‘photo-essay’. This term, however, is slightly misleading (but don’t worry: after all this is a book of sand!), for it does not draw attention to another dimension: *BUS SPOTTING + A STORY* is also an artist book, that is ‘a limited hand-made book, which is usually exhibited and, with a lot of luck, purchased by a museum or a collector (which basically covers the costs of production)’. Roush and Ribière’s work is a superb example of craftsmanship and invention and demonstrates that a book is not only what can be found between two covers. *BUS SPOTTING + A STORY* has no cover in the traditional sense of the word, it is more a collection of various items of various forms, content and sizes, whose profound unity is the world of bus-spotting (of course the book includes a discussion on why the term of bus-spotting is not appropriated to characterize the love of transport). As a book object, *BUS SPOTTING + A STORY* is deeply linked with the rediscovery of the sculptural dimension of texts and pictures, which are not only 2D objects, but also 3D objects. There is more than a hidden relationship between *BUS SPOTTING + A STORY* and Chris Ware’s *Building Stories* (Pantheon, 2013), which is equally fascinated with the idea of the book as ‘container’ of many different objects and treasures.

At the same time, *BUS SPOTTING + A STORY* is a very personal and creative appropriation of a vital strand in modern photography and writing, namely found footage, more precisely: found photographs. However, since these pictures happen to contain a dizzying variety of words and inscriptions, found photographs are also found texts (it is, of course, not a coincidence that Mireille Ribière is not only writer but also photographer and that Paula Roush similarly combines word and image in her various assignments). *BUS SPOTTING + A STORY* is based upon found images of double and single-decker buses, mainly from the fifties and the sixties, which are arranged in such a way that the new sequences – for there is of course more than just one rearrangement – suggest not only a bus ride through time and space (reading the book becomes a kind of armchair bus-spotting) but prove capable of generating a fictional thread, logically linked with the passionate love the original photographers experienced with the subject of their images. The fiction that appears as a kind of watermark through the pictures and that is elaborated in one of the parts of *BUS SPOTTING + A STORY* is not surprisingly indebted to the world of melodrama, romance and photo novel. Text and image fit so well that one no longer knows whether the latter has inspired the former, or vice versa.



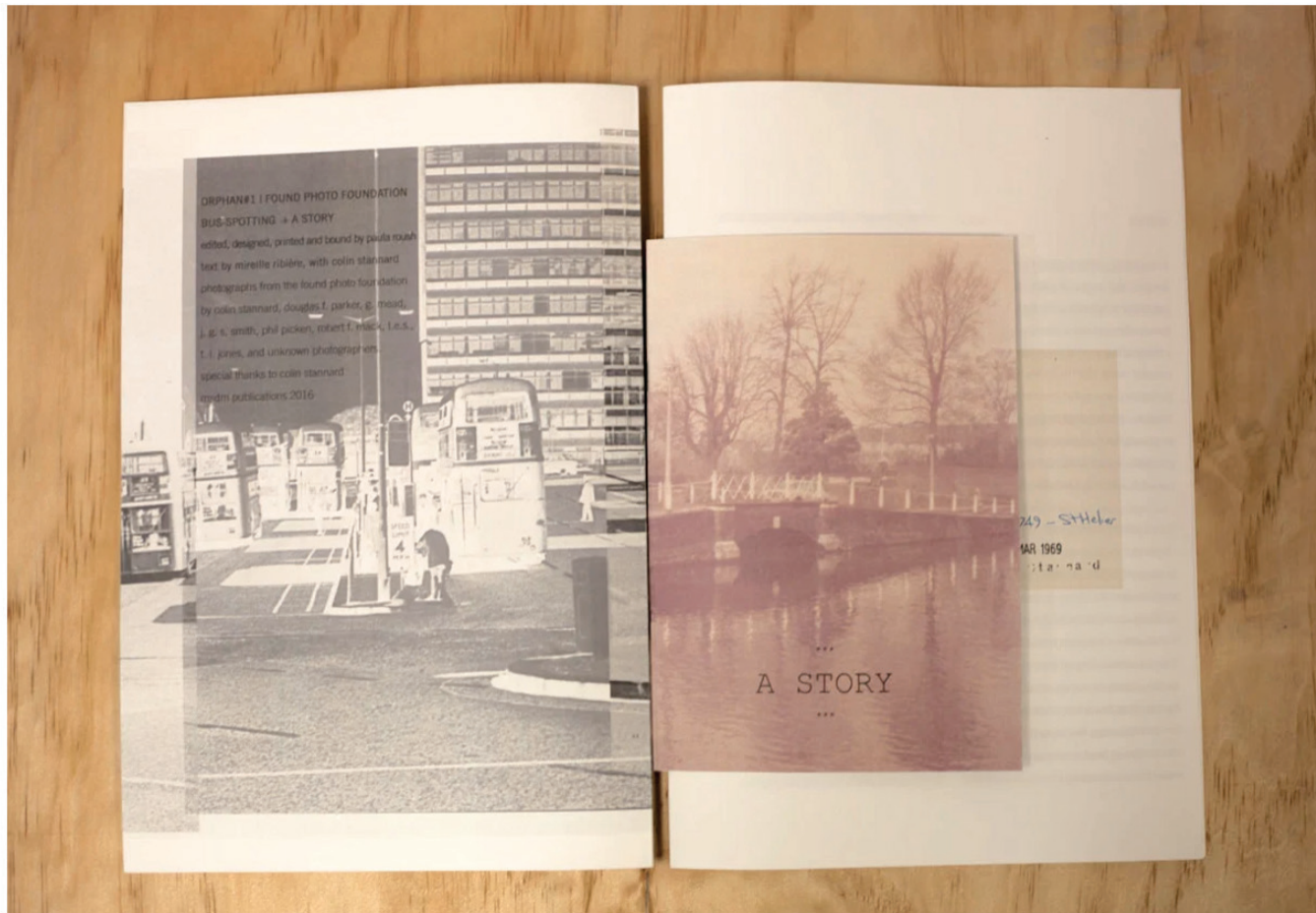
Dedicated to ‘transport enthusiasts’ and short-listed for the Photo-Text Award at *Les Rencontres de la photographie Arles*, the world’s most famous photo festival, *BUS SPOTTING + A STORY* is generically defined by the authors as a ‘photo-essay’. This term, however, is slightly misleading (but don’t worry: after all this is a book of sand!), for it does not draw attention to another dimension: *BUS SPOTTING + A STORY* is also an artist book, that is ‘a limited hand-made book, which is usually exhibited and, with a lot of luck, purchased by a museum or a collector (which basically covers the costs of production)’. Roush and Ribière’s work is a superb example of craftsmanship and invention and demonstrates that a book is not only what can be found between two covers. *BUS SPOTTING + A STORY* has no cover in the traditional sense of the word, it is more a collection of various items of various forms, content and sizes, whose profound unity is the world of bus-spotting (of course the book includes a discussion on why the term of bus-spotting is not appropriated to characterize the love of transport). As a book object, *BUS SPOTTING + A STORY* is deeply linked with the rediscovery of the sculptural dimension of texts and pictures, which are not only 2D objects, but also 3D objects. There is more than a hidden relationship between *BUS SPOTTING + A STORY* and Chris Ware’s *Building Stories* (Pantheon, 2013), which is equally fascinated with the idea of the book as ‘container’ of many different objects and treasures.

At the same time, *BUS SPOTTING + A STORY* is a very personal and creative appropriation of a vital strand in modern photography and writing, namely found footage, more precisely: found photographs. However, since these pictures happen to contain a dizzying variety of words and inscriptions, found photographs are also found texts (it is, of course, not a coincidence that Mireille Ribière is not only writer but also photographer and that Paula Roush similarly combines word and image in her various assignments). *BUS SPOTTING + A STORY* is based upon found images of double and single-decker buses, mainly from the fifties and the sixties, which are arranged in such a way that the new sequences – for there is of course more than just one rearrangement – suggest not only a bus ride through time and space (reading the book becomes a kind of armchair bus-spotting) but prove capable of generating a fictional thread, logically linked with the passionate love the original photographers experienced with the subject of their images. The fiction that appears as a kind of watermark through the pictures and that is elaborated in one of the parts of *BUS SPOTTING + A STORY* is not surprisingly indebted to the world of melodrama, romance and photo novel. Text and image fit so well that one no longer knows whether the latter has inspired the former, or vice versa.

Roush and Ribière have composed a work of endless fascination and of great visual and textual beauty. Moreover *BUS SPOTTING + A STORY* is an intriguing case of blurring the boundaries between two auras: that of the unique and individual work of art (the book is not part of the trade publishing industry) and that of daily life, to which the authors pay a deeply felt tribute, which calls to mind, among many other things, Georges Perec's praise of the infra-ordinary – one more thread to follow in this eye-opening creation.

<https://www.msdm.org.uk/bus-spotting-a-story/>

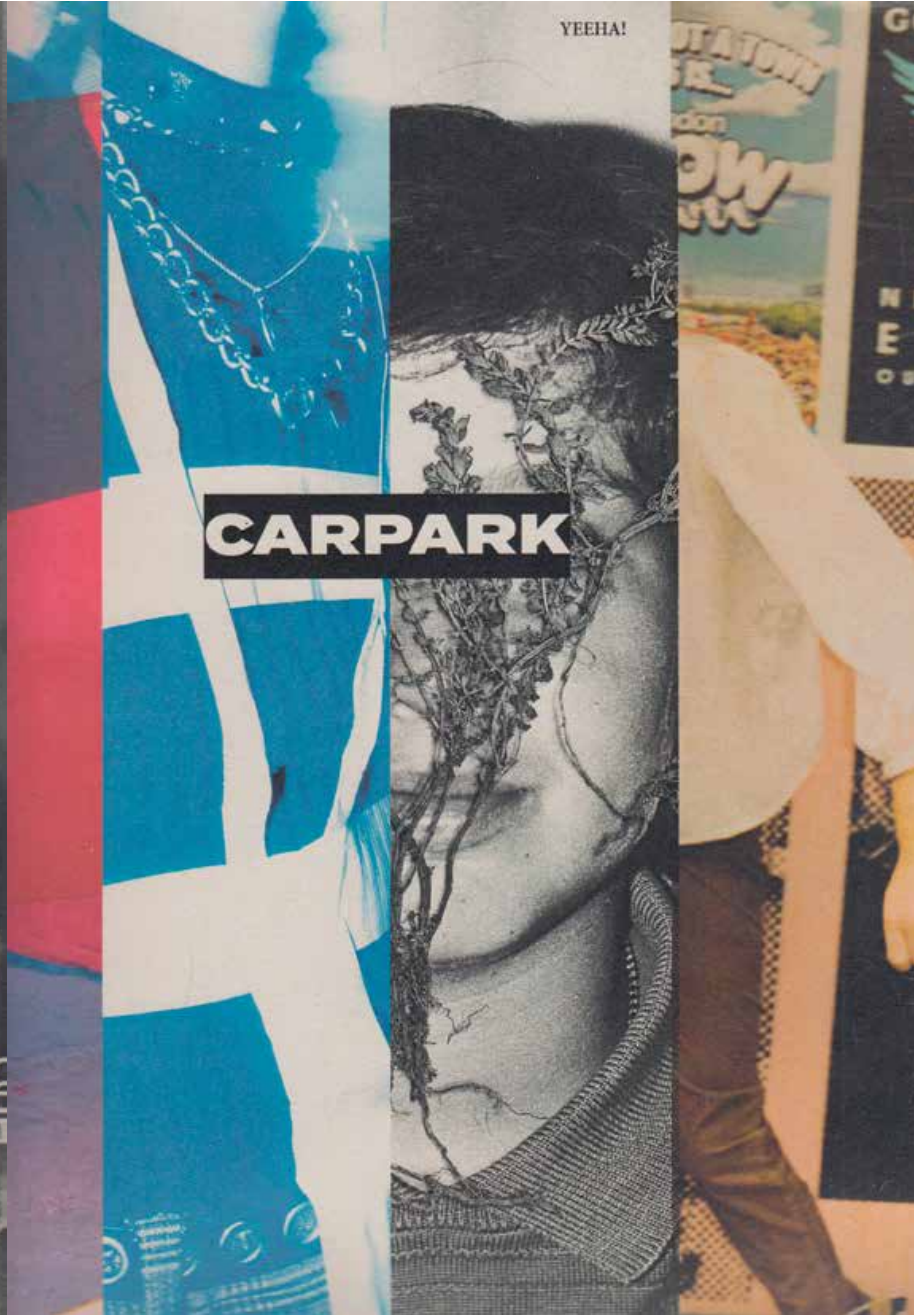
Paula Roush and Mireille Ribière, *BUS SPOTTING + A STORY* (London: msdm publishers, 2016; edition of 250)







Flora McCallica features in Carpark Magazine  
Commissioned visual essay for the issue #12:  
an exploration of FEAR



Art Director: Philip Groth-Tsaparilas  
Editor: Constantine Tsaparilas  
November 2018





paula roush  
flora mcallica

collage of photos of orphans from a set dated 1958 found in the  
Lisbon flea market and a 1920s herbarium discarded by Kew  
Gardens









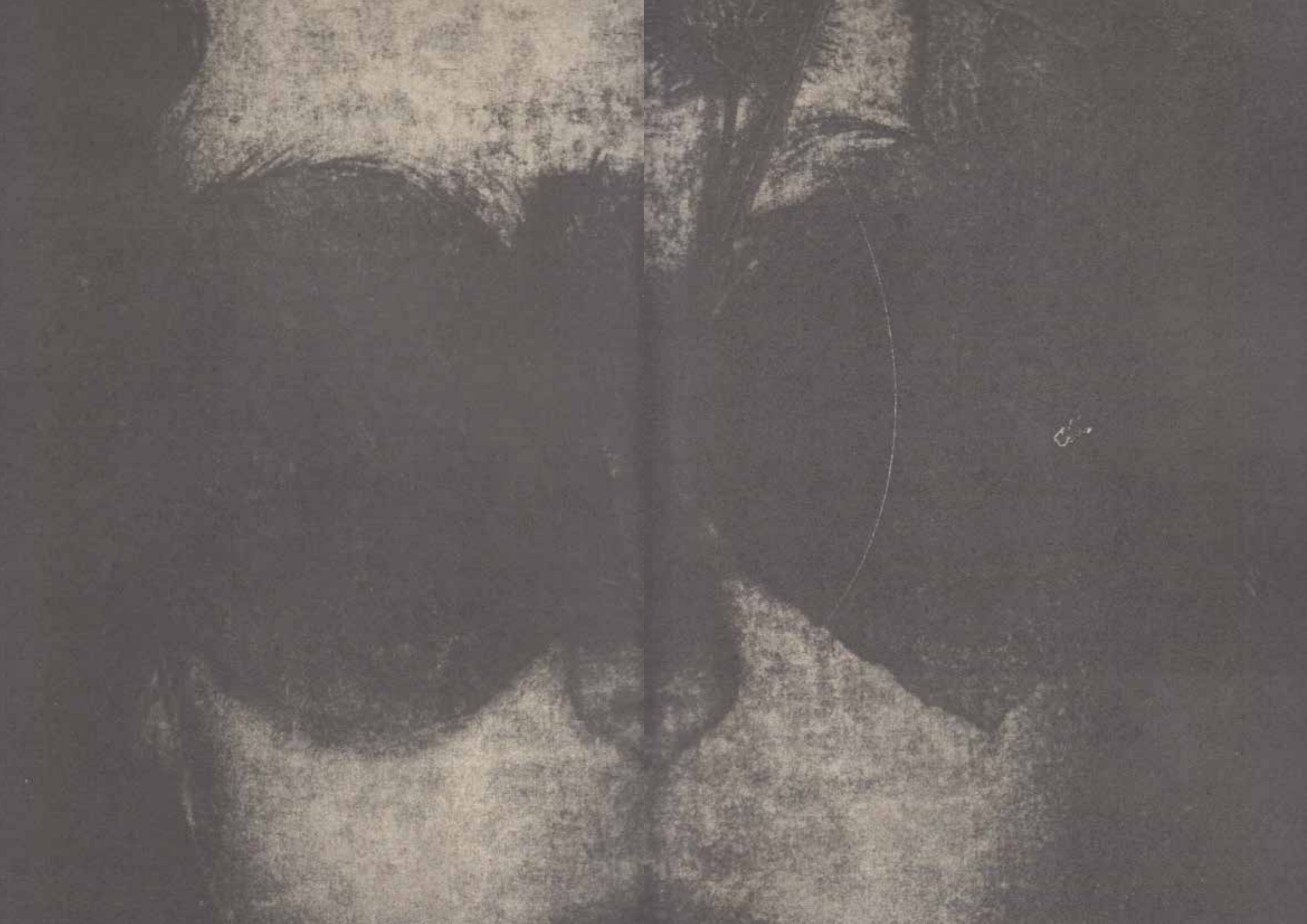


















THOMAS HAUSER  
STUDIO SYSTEM  
PHILIP GROTH-TSAPALIRAS  
A VISUAL SURPRISE  
RED DEER  
CONSTANTINE TSAPALIRAS  
FEMKE DEKKERS  
PAULA ROUSH  
STREAMED

CONTACT

[info@carparkmag.com](mailto:info@carparkmag.com)

[www.carparkmag.com](http://www.carparkmag.com)

[@carparkmagazine](https://www.instagram.com/carparkmagazine)

ART DIRECTOR  
FASHION EDITOR  
EDITOR

Philip Groth-Tsapaliras  
Rebecca Davies  
Constantine Tsapaliras



BUS-SPOTTING + A STORY selected for

Fourth edition of “Rigorosamente Libri”/ “Strictly Books...”  
the international biennial exhibition dedicated to the Artist’s  
Book.

June 1- July 15 2019

Strictly Books ... by Artists

Seventy-one artists of different nationalities, a rich  
exhibition made possible thanks to the collaboration, with  
the curators, of a group of experts, artists, art historians,  
archives of artists’ books and gallery owners (Laura  
Anfuso, Maddalena Carnaghi, Alfonso Filieri, Raffaella  
Lupi, Teresa Pollidori and Stefania Severi).

“The exhibition highlights one of the assumptions at its  
base – said one of the curators, Gaetano Cristino – and  
that is that the artist’s book cannot be harnessed in a  
‘genre’, but constitutes, as Giorgio Maffei (one of the  
greatest connoisseurs of the matter) believed, a ‘polyform  
object’.

It is a book that transgresses the rules of the book to  
become form / space / theater of the most daring artistic  
variations, where writing and image, the substance and  
the tactile values of the many materials used (from paper  
to wood to glass to stone to metals), also innovative and  
“strange”, and many voices (of the poet, of the painter,  
of the sculptor, of the engraver, of the photographer ...),  
chase each other, confront each other, exclude each other.

And recompose themselves, dialogue, and become an  
infinite alchemical process of ever new relationships and  
achievements that manage to even tie past and present  
and speak to the user of the problematic reality of the  
world, and of their individuality, even when the pages are  
white or closed by the cover.

The exhibition itself has privileged a free approach to the  
works – the curator concluded -, without suggestions of  
diachronic readings or thematic or technical aggregations  
or related to materials: the exhibition is the historical  
precipitate of the individuality of the artists and is the  
uniqueness of their passions, their meditations, which  
each work must give back to us.”



## PAULA ROUSH

*Bus Spotting + A Story*, 2016

Edizione commerciale: *Bus Spotting + A Story*, 108 pagine,  
4 libri separati (B/N, due tonalità e colore), cm 21x30 (parti 1,2,4) e 14,8x21 (parte3),  
Stampa laser su carta Fabriano.

Edizione speciale: *Bus Spotting*, leporello con 31 pieghe, chiuso: cm 32x43;  
lunghezza totale aperta: cm 1.271,

Stampa laser su carta Fedrigoni, + *A Story*, libri cm 14,8x21, Stampa laser su carta Fabriano

