

*Notice to the Reader.*

The images, texts, and objects contained here are centred around *The Camera of Disaster*, a recent publication and exhibition produced by Studio for Propositional Cinema at Museum Abteiberg in Mönchengladbach, Germany.

The exhibition's central work, *Manual: The Camera of Disaster*, is structured on the first-ever photobook, W. H. Fox Talbot's *The Pencil of Nature* (1844–46), which sought to announce the advent and potential uses of Talbot's photographic process. *Manual: The Camera of Disaster* likewise seeks to announce the potentially impending demise of photographic image-making, while proposing potential safeguards for its preservation.

This work is intertwined with *The Lensgrinders*, a photographic narrative work set in an imageless future in which a group of dissidents, the ostensible producers or recipients of the manual, seeks to reinvent photography.

Restaged here, these works accompany two vitrines that expose the exhibition catalogue as a site of production. One vitrine shows the publication's production through elements of its printing process, while the other reveals its potential use as a generator of its own reproduction.

Bathed in the red light of the photographic darkroom and punctuated with tools and elements of the manual's photographic process, the exhibition may be utilised as a site of production, a space where you, dear reader, may imagine or construct new image-worlds from the debris of the present.