

Module

Visual enquiry 2

Lecturer, Estefani Bouza Arnoso

Semester 2

Student number 2100142

Week one in university after the Christmas holiday,

We started the 2nd semester and module with the lecture by Paul. 30/01/2024

Exhibition title 2.0 ADAA5010 briefing about the exhibition and projects. Paul has discussed with us about the exhibition curriculum and layout how it will work and what work needs to be put into the final work in April 2024 at the studio Griffith where we will be installing all the student their work and present to the audience.

We have looked at to the many times to be consider and work for the exhibition

He has explained well and gave us lots of ideas and explanations as there will be workshops in few weeks for printing, mounting, work

We will be interacting to the social media, Instagram, TikTok,

For people approach, working in a team, groups so we will be completing the tasks.

31/01/2024,

Visual enquiry 2 module started with the lecturer Estephani.

I have personally never met Estefani and that is my first time that I been in her class and i was so thrilled by her way of teaching and she has given us the description of the photobook and module philosophies publication and showed us the example of photobook by artist, James white, Mandel Lary Sutan and many others which they have layout really well to showcase the photobook.

She has explained us well by giving example of their people photobook and narrative of the book as well the binding techniques which we discuss in the class and some student has given the opinion on the example she showed and some likes and some disliked.

In the end we have been given a task for next week to choose 5 photobook and explore how and what format and stye has been used to make the photobook and bring it to the class to discuss.

1/02/2024 February

Ryan and Joe lecturer

Module introduced the personal philosophy

Which is the submission on 25/04/2024 handed in the photobook report and photobook at itself.

Ryan and Joe have gone through with us example of work with us it given us ideas to be able to work with our opinion for own topic we will be choosing for the photobook.

We have also discussed about professionalism, further engage research,

The special technologies, as well hand producing book, that mean binding and sewing to create a photobook.

We have also been suggested about book publication by looking into google and finding a cheap way to create and book, such as sending the book to blurb, and they can create the book for us.

We have also been told about primary and secondary research and that I learnt new things and get some new knowledge.

Primary research is what we gather the information. For example, from interview, magazine, social media, etc.

Secondary is what we get the outcomes from the research, the collective piece, history, information and catalogue, layout.

We also discuss about the workshops we be doing for photobook and there will be adobe design workshop, book binding, handmade workshop as well as learning about method of production, format, layout, narrative, techniques and pdf word and each time it will be chance to learn new things and get the ideas for the photobook we will be creating for the final day.

The week was very tempting and given us lots of assignments to look forward to.

Each module has been explained well by Paul, Estephani, Ryan and Joe with a clear picture and hope to achieve the target and pass up to 40% and submit the work on time.

From this first week after the Christmas holiday the workload is quite a lot

I have learnt new things, techniques and format to use for the photobook as this will be my best time ever making and photobook of my own and gradually I will be doing my best to come up by the ideas of the photobook project.

2nd week,

05/02/2024 photobook images photobook workshop

I have learned the adobe design format to create a photobook

06/02/2024

Paul lecturer, introducing the new module of Research in practice

07/02/2024

We had session in library at sa1 with Estefani and the class

Where we discussed about the last week task that has been given by Estephania to research 5 photobook find from the Internet and describe the method has been used and what format and catalogues of the book.

I have researched few which was write interesting and easy writing and understanding for people.

The photobook i found was

The artist Steve McQueen

A title of photobook called GIARDINI

2ND photobook a history in 1936

3rd arty net

Leylah Amatullah barren her photobook collection by other people as well.

The catalogue od drawing which made in proportion, and they are cooperation enquired in 1936

The other task was given by Estefani from the photobook session library to find 2 photobook and discuss in the class. We utilised our 2-hour session with Estephania and explore the photobook section and found few books. Where we discuss and explain what we have been good and why dislike this photobook.

I found 2 photobook and discuss in the group with Estefani and class and explain why I like and why not and she has given the honest opinion of choosing the books

1st book panoramic photography by nick Meers

And the research I found also on the independent photographer they been into the photobook where their work was very well published. Nick Meers has photographs landscapes photography and travel many countries to take images he met lots of other photographer which I also found 1 photographer whose work was published in that book the Edward clay given a brief history about landscape photograph and his interest to become and photographer.

2nd photobook I found the British empire panels

Guildhall Swansea.

Late artist David died in 1956 it was the story of former curator the history of panels short account of artist life. Who lives in Swansea, and he used catalogued and painting and been displayed in Swansea and show the history of the city. One of his paintings got displayed in guildhall Swansea.

2nd session was a group allocation where we discussed about the photobook we found from the library.

Each student has a chance to describe the books they found and why they like and dislikes. The session was very productive and creative which i found very important to discuss and learn from each other it was also a chance and interacting with each other. We learn to communicate and shared opinions together. Also, Estefani gave honest feedback to ech student as well as to me and be able to recognise what is photobook and what is important to have a book. The important things are the layout, content, narrative, images, design and binding. I got a lot of ideas to work through for my photobook and the session was useful and I am very glad that I attend the Estefani lecturer.

08/02/2024



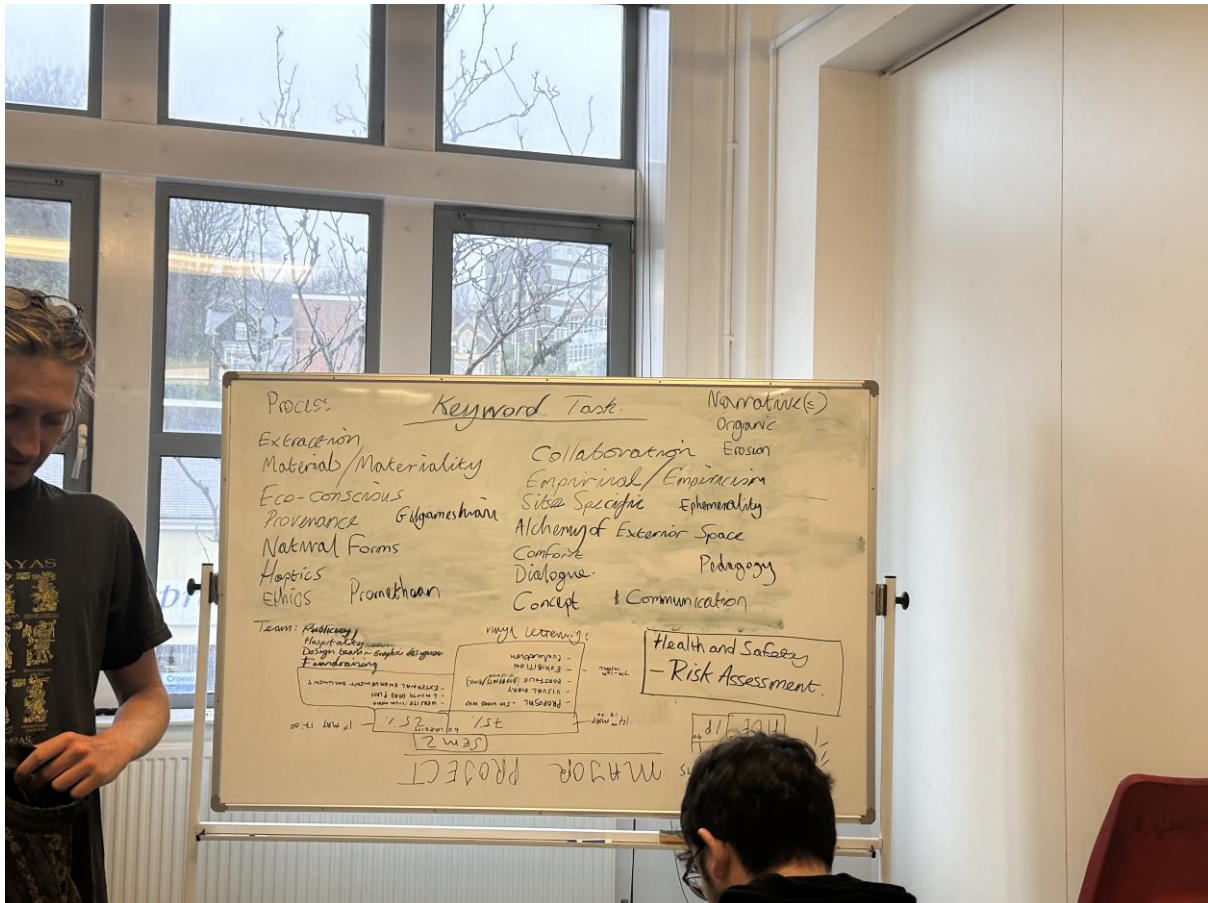
Paul morning session was with Edie Evans who was a student and share her work with us. it was incredibly inspiring and creative as she has used the clay to create an object and tell the story through that.

Initially it builds up the hub for people to join in and connect with the clay.

She has mentioned when she first started her work it wasn't neutralised the way she wanted to be done but gradually it has been built up well how she is creating her own workshop and crested into a documentary element.

Her work very interesting and really devoting her attention of the people and bring lots of new ideas to my own experimental work. Really pleased to attend the talk session.

Afternoon session photobook project that was give us the example of photobook and research example that can help to give us the ideas of curating the photobook.



One of the photobook ideas was by Eric Kessel's who interested in tradition archives photography in almost every picture and presented precisely.

13/02/2024

Paul session,

We have discussed about the plan purpose and exhibition work for the final work.

The curation of the work needs to be created a picture of the work to demonstrate the quality of context we will be using into the exhibition.

however, it will amend in the end to be able to ready the work for the final.

14/02/2024

Estafani session,

We planned for the photobook and discussed the example of photobook she brought the able. We got a chance to look at it and understand the contact and layout.

She explained well and explained each photobook

How they layout, narrative, catalogues, images, story.

It really drew the attention and given me the ideas what i will be doing for my photobook.

The session was very productive where I got a chance to understand the different binding techniques and curation of the photobook.

15/02/2024

Cardiff trip.

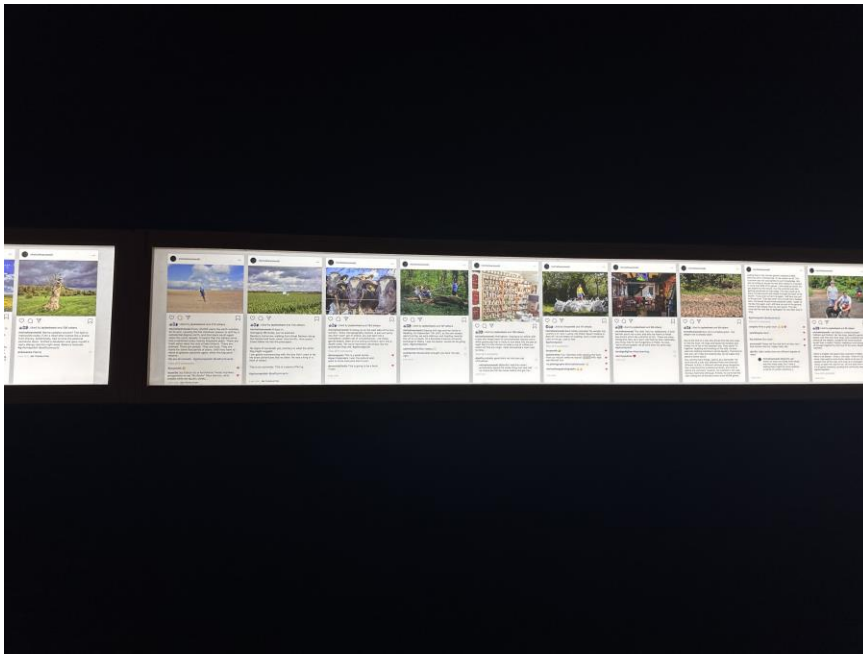
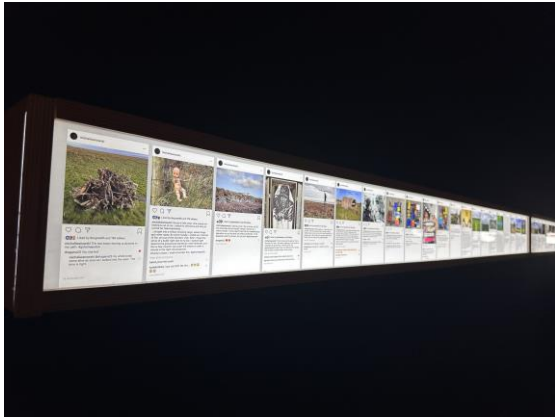
National museum Cardiff

Artist talk, by Michal Iwanowski

It was very proactive and wonderful day to spend at the nation museum in Cardiff where we had a talk from the polish artist telling a story of his life journey. He has exhibited different work from the couple of year his. Been doing,

Originally from Poland. Iwanowski was to explore and understand the nation of home.

His journey took almost 4 months of complete. throughout he spotted a dairy of experience has been living a life. She has to dace a lot of obstacles and hurdles to be able to come over and design his life on his way. He also finds out the way to interacting to the world by social media and he choose of the social media format to tells his daily life story to the world that was Instagram and has been able to communicate and showcase his work which only take some effort to be able to be uploaded and get a like and view from people.





Another work has been exhibited about sewing go back home, go back to polish. That is awful to hear when someone hear that as people who are from different country and

they born and raised to the Britain but originally from different country, it is so devastated for them to hear as their home is where they live. They create their peace home to live and moment.

I felt so emotional by seeing that as I am same shoe of him and raised in the Britain which makes me feel the connections intimacy he created and still not give up and pushed himself forward for his life to present in to the audience and build up the connection also received a positive letter by Teresa may welcoming him to the country on behalf of herself and the society that recognise and respect each other's culture and faith against a background of democracy. With low and tolerance.



After the talk session with Michal, we went to G39 we seen an incredible work. by students who has setup well and exhibited their work.

It was very creative and full of passionate toward art and photography.

I see great potential in G39 which was sensible way or creating the own place for people to divert the attention which bring different ideas and techniques. I also seen different portraits of people from different background which really draw a diversity and culture. Many other works have been really impressed to see the exhibition work and G39 is a great space for student and visitor to utilise the space for the culture. It is open to everyone and welcoming the different culture.

I have learnt a lot of things from the today session that has given me the real-life experience stories and similarity of different artists work showing the culture and creating their own space.



3rd week

Tuesday

Paul session.

We have discussed the format of work we will be doing,

The planning, space, format,

We went to studio Griffith to look around to the space of our exhibition which gives us ideas of putting work. The curation of exhibition style, mounting, framing, videoing, or projection it will be exhibiting of our choice.

Wednesday session with Estafani. Discussing about the sampled of photobook i created and talk about what can it be done or what format and design needed.

However, my pothook samples were about a wedding photography. As i am a wedding photographer I been doing that since 2017. Showing the wedding photo documentary through my sample photobook it was laying out well. I used binding techniques to thread my sample book and create a pretty template of the book.





The best way to ensure you're eating healthy is by making meals yourself. Isn't this warm bowl of vegetable soup just comforting?

Substantially each week was quite hectic and realistic where we have started creating our work ready for the exhibition,

We have different example of talk by Ryan moule, our lecture who has been shared a story of himself being a student and how his work and been exhibited and put into the book,

It is very inspiring and giving us thoughtful ideas to work on it, which cleared our thoughts of giving us opportunities to be able to learn about him.

We also have a great talk session by Estefani she has shared her story about her journey as an artist and shared her documentary work, she has made over the year. She also documented her home country and showed the different images and culture. She has also showed the photobook she made with different techniques and method. That has helped a lot of us which was very good to be able to have broad idea for my photobook, however, from there i decided my work for my final submission and start working on it. I was very pleased and hopeful that i attend the session and be able to decide for my final work.



ATLAS. HOW GEORGES DIDI-HUBERT

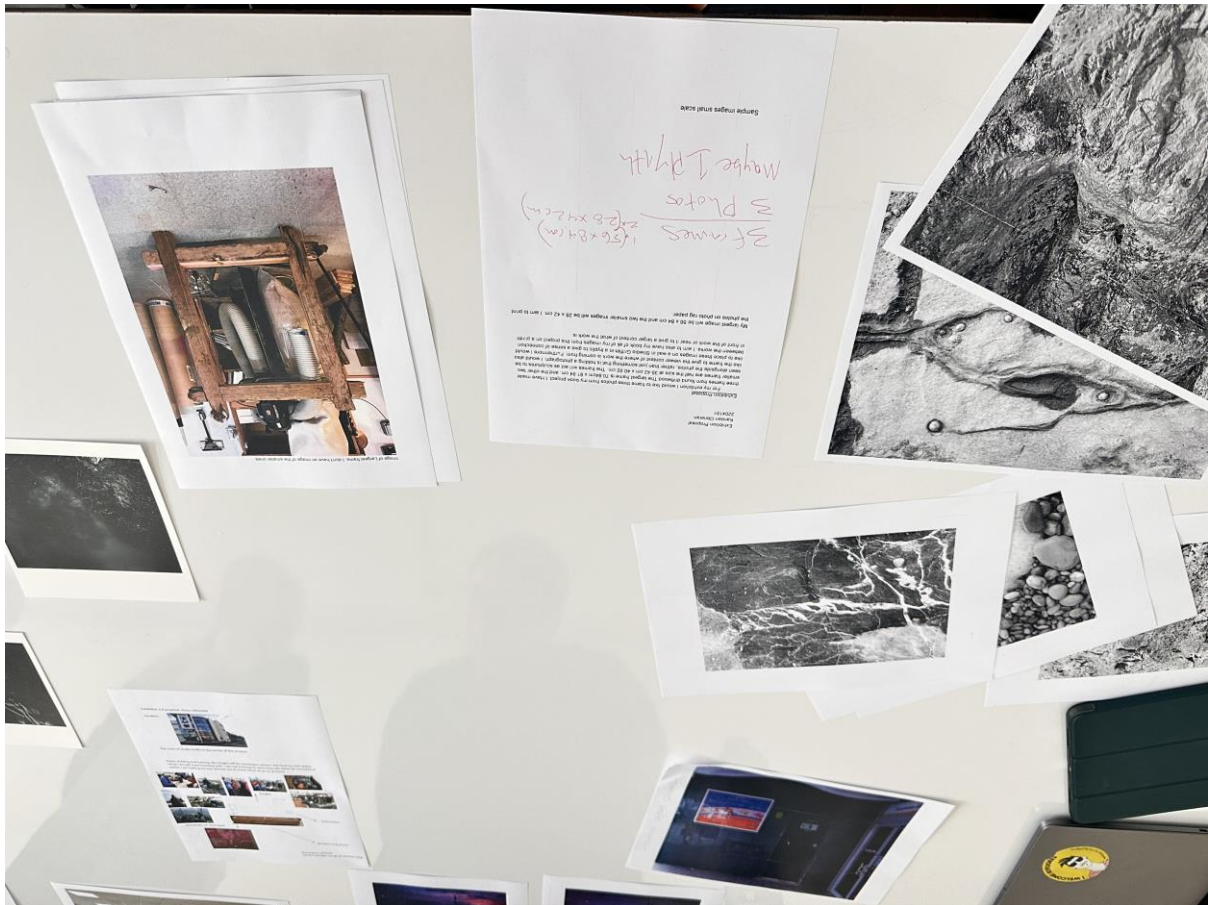
Georges Didi-Hubert
organise visual know-
'intrinsic capacity for
knowledge'. There
they construct differ-
recombine and cre-
their elements.



Each week we been deciding and working on the work ready. We had easter holiday. After we came back from the holiday, we have got tutorials to discuss with the lecture

which was helpful and supportive as well as we started the mounting and binding workshop before the final day on 25/04/2024





During the easter holiday i went to London to document my mother and document her and took and images of food, the processing start laying out to the format i will be using for my final work.

I deign my photobook in adobe design and photoshop,

Buy a Luster materials glossy paper and print it. I also bind that together with glue and binding tape to stick it well and keep it in a place.

In addition to that the work needs to be clear and have a full of sense which will be curatable to present and submit and i hope the work will binds and create a photobook layout well.

I have found few artists photographer that has create the photobook using a different designs, catalogue, layout and format which is incredibly interesting and creative.

My research has been shown the different artist work also using the binding techniques of creating a totally new shape of the books

Shona grant ssa

“These aren’t books as many photographers think of them, but works of art in themselves and you seem to be continually pushing the boundaries of what they are or what they might be?”

They use the book form or book structure as a starting point and can be fairly traditional or quite sculptural and are produced in small editions or as one-offs. They come in all shapes and sizes and their forms can be simple like a concertina or more complicated like a tunnel book. Some are stitched; some don’t use any adhesives or stitching but rely of folded paper interlinking. All of my books are handmade and use original artwork or photographs ink jet printed on fine art papers such as Hahnemuhle or Fotospeed and they’re not reproductions. I collect all sorts of paper and I’ve a plan chest full of lovely ones, lots of them handmade from the Far East or India and Bhutan. I think my most favourite make is a hand screen printed paper from Japan called Chiyogami which comes in the most fabulous designs and colours and when pasted to book boards feels like a little like a fabric. I sometimes use natural materials in my books such as pressed leaves and I’m experimenting all the time with things that I can use. Paper texture is very important as I want the books to be tactile and I put a lot of thought into working out whether to use a smooth, rough or opaque paper that lends itself to the image printed on them.”

The link I found it has been presented well and great story about Shona grant ssa

As the artist has been put all the information, biography and work that has been done, it has also a create a hub for people to read about the information and photobook that has been created as well as the book are on sale with different prices.

Title of the book,

Where loneliness slumbers.

About the book,

“WHERE LOVELINESS SLUMBERS [2020] is a handmade photobook with stick binding technique that contains a set of 8 fine art black and white photographic prints. The set of photographs were taken on a bright sunny afternoon in mid-March as the beech trees that overhang the gorge of the North Esk River in Angus, Scotland were beginning to spring back into life after their winter slumber. The photograph’s tones move from dark to light as the gorge begins to open up.

Details: A handmade photobook with 2 hard backs covered in Atlantic Gulf book cloth with dimensions of w 285mm x h 220mm; Daler Rowney white fine grain endpapers; Title page printed on Hahnemuhle Rice Paper 100gsm; Textured paper sheet detail; 8 fine art black and white inkjet prints on Fotospeed Natural Soft Textured Bright White 315; the print image measures 126mm x 126mm (5x5 inches). The book is bound using a beech tree stick and black silk thread.”





2nd book i found

“Title of the book “**ENCLOSURE [2020]**”

is a double concertina artists’ book with pockets, showcasing my fine art photographs of drystone walls on the island of South Uist in the Outer Hebrides. I’ve long been attracted to stone walls, and I find it fascinating that some of them are many hundreds of years old and their structures vary depending on the area of the country they were built.

The paper the photographs are printed on is very tactile and the photographs can be removed from the pockets to be viewed, and the sequence varied as the viewer would like. The structure of the book echos that of a stone wall and the theme of enclosure.

Details: A handmade double concertina book with pockets containing 8 black and white photographs printed on Japanese Awagami 250gsm bamboo paper. The image dimension is w 120mm x h 120mm and the paper dimension is w 127mm x h 178mm. The concertina and pockets are made of jaconette calico. 2 hard backs are covered in Atlantic book cloth with the front cover having a black and white photograph detail printed on Bockingford Inkjet 190gsm Watercolour paper. The endpapers are Daler Rowney fine grain 200gsm paper. The artists' book measures 285mm x h 195mm x d 10mm extending to 400mm."

This is a one-off book





Artist biography, i found really great information about the photographer sharing a story about Shona that has been in the website link.

Ref, SHONA GRANT Featured photographer interview in On Landscape (June 2018)

“Would you like to tell readers a little about yourself – your education, early interests and career?”

I was lucky enough to grow up on the island of South Uist in the Outer Hebrides where my dad worked as a general surgeon/ G.P. in the small Sacred Heart hospital in Daliburgh for 25 years. I went to Lochboisdale Primary School on the island until the age of 11 when I was punted off to boarding school in Edinburgh. As a child I was very much into the outdoors, and I used to head off on my bike to the beach or muck about at the local canal. I golfed a bit; did some fly fishing on the lochs; played with friends at the local dump; all very idyllic really. I wasn't particularly academic, so the fancy Edinburgh school was a bit wasted on me with one school report for maths saying, 'Shona has been working steadily but with progressively less understanding'. I was good at sport and art. I studied Audio Visual Aids Technology at Napier College in Edinburgh. I could have gone to art school, but I didn't fancy 4 years studying anything at the time and the A.V.A course was 2 years, with my attendance being part time! Part of the course involved film production and photography which I liked a lot but the rest of it was pretty dull.

After toying with a few jobs in Edinburgh when I left college, I headed to London working at Hammersmith and St Mary's Hospitals producing teaching aids for medical students and nurses for 4 years before getting a portfolio of artwork together and trawled round publishing houses until I started picking up commissions to illustrate books and produce artwork for advertising agencies. A move to Glasgow followed (husband relocated there with work) and I supplemented my income as an illustrator working as a tennis coach after qualifying as a coach with the Lawn Tennis Association. Then I had my daughter Cathy, dropped the coaching, but continued working from home as a freelance illustrator and looked after Cathy full time. Photography came later.

I go back to South Uist every year even though I have no family living there now. It's such a lovely wild place and holds so many memories for me. For those who don't know it, it's very flat on the west of the island and rugged and hilly on the east. It's dotted with thousands of peaty lochs and the west coast has a special fertile area of land called the machair which is spectacular in spring when it's covered with tiny wildflowers. There's a beach that runs the full length of the island on the west coast. There is always a wind, and the skies are huge. It has a peaceful quality that I hope to find when I'm out looking for new locations to photograph where I live in Aberdeenshire. I've found a place near my home called The Cabrach that very much has those qualities, and some of the northeast coastline has some of the winter wildness of Uist.

These aren't books as many photographers think of them, but works of art in themselves and you seem to be continually pushing the boundaries of what they are or what they might be?

They use the book form or book structure as a starting point and can be traditional or quite sculptural and are produced in small editions or as one-offs. They come in all shapes and sizes and their forms can be simple like a concertina or more complicated like a tunnel book. Some are stitched; some don't use any adhesives or stitching but rely on folded paper interlinking. All of my books are handmade and use original artwork or photographs ink jet printed on fine art papers such as Hahnemuhle or Footspeed and they're not reproductions. I collect all sorts of paper and I've a plan chest full of lovely ones, lots of them handmade from the Far East or India and Bhutan. I think my most favourite make is a hand screen printed paper from Japan called Chiyogami which comes

in the most fabulous designs and colours and when pasted to book boards feels like a little like a fabric. I sometimes use natural materials in my books such as pressed leaves and I'm experimenting all the time with things that I can use. Paper texture is very important as I want the books to be tactile and I put a lot of thought into working out whether to use a smooth, rough or opaque paper that lends itself to the image printed on them."

This work I found incredibly clear, sensible and useful, Shona had made lots of great photobook and each photobook I read about him given me the ideas and productive information for my work, as Shona has used different techniques some have been sewing, binding techniques, and some has been used by thread to attached the creativity of the book which brings the layout very interesting. As well the title and the content of the books telling each story of the life of artist, having a context of the book and images which has been used on high resolution. I will be mostly now using the similar techniques for my photobook to be able to create in a

I pick up 2 photobooks from the work and I really like the books that how they been layout and adjusted into proper narratives and binding techniques. It shows the professionalism and creativity by making it hand made.

Here is the link of the artist work I found,

" [Artist's/Photo Books - Shona Grant ssashonagrantsart.comhttps://www.shonagrantsart.com › test-books](https://www.shonagrantsart.com/test-books) "

2nd artists photographer I found

"Minny Lee –

biography

"Minny Lee is a lens- based artist who is currently focusing on making artist's books. Her work contemplates the concepts around time and space and the coexistence of duality. Lee was born and raised in South Korea and obtained an MA in Art History from City College of New York and an MFA in Advanced Photographic Studies from ICP-Bard. Lee was awarded a fellowship from the Reflexions Masterclass in Europe and participated in an artist-in-residence program at Halsnøy Kloster (Norway) and Vermont Studio Center. Her work has been exhibited at the Center for Fine Art Photography, Camera Club of New York, Datz Museum of Art (S. Korea), Espacio el Dorado (Colombia), Les Rencontres d'Arles (France), Lishui Photo Festival (China) among other venues. Lee's artist's books are in the collection of the International Center of Photography Library, New York Public Library, Special Collections at the University of Arizona, Special Collections at Stanford University, University of North Carolina at Chapel Hill, Amon Carter Museum Library, and many other private collections. Lee was based in the greater New York area for more than twenty years and recently relocated to Honolulu, Hawaii."



“Over the years, I made different kinds of books, from one-sheet folded zines to 270-inch long scroll books with a custom box. Of these books, I published two with Datz Press: *Encounters* (2015) and *Million Years* (2018). Making one’s own book allows one to explore a wide range of materials, sizes, and binding techniques. The main reason for working with a publisher is to produce a larger number of books more efficiently. This also helps to disseminate the finished book to a larger audience. The challenge was to find a publisher that could reproduce my hand-made books in accordance with my concept, which was finalized after creating many, many maquettes.”



“In December 2014, a mutual friend introduced me to Sangyoon Joo, the publisher of Datz Press who was living in New York City at the time. I wanted to publish *Encounters* in time for a solo show in Seoul, South Korea. Datz Press was for me, love at first sight. I loved the sample paper and books that Sangyoon brought to our meeting. Luckily, Datz Press was able to make *Encounters* in an edition of 100 in time for the exhibition. I am eternally indebted to Datz Press for their superb craftsmanship, professionalism, sublime aesthetics, and not compromising.

My final maquette for *Encounters* was printed on a roll of 44 inch wide and 176 inch long thin rice paper, which contained five strips that I had to cut and fold. Because the images were dark and the paper was thin, it often got jammed. It took me two weeks to make five books. Datz Press, on the other hand, printed three pages per sheet and attached several sheets to make a one-piece accordion. The book surpassed my expectations.

When I was young, my father used to ask my siblings and I if we read this book or that book. My father read widely from literature to psychology to philosophy. I felt huge pressure to read to avoid disappointing him. My 8th grade teacher donated 100 world classic literature books to the class. He taught Korean literature and wrote poetry. These two people influenced me greatly. I started to collect books since the mid 90s when I was living in New York. I love books for their intrinsic physicality and their ability to transport me into a different world. When I was studying Documentary Photography at the International Center of Photography, I took Susan kae Grant's bookmaking workshop in 2008. I learned a lot during that two-weekend workshop. Soon I realized that I could make my vision or dream into a book. Over the years, I've been asking myself, "What is a book?" Each time I make a new book, I am trying to answer to that question.



Narrative can come in different forms. With *Encounters*, I let the images speak first, utilizing the rhythm and color of pictures. Then at the end, I offer a little narrative about my upbringing in South Korea. With *Million Years*, images from the West Coast to the East Coast on a single airplane ride in chronological order lead the narrative. Poems in between images reflect on geology of the Earth. I tried to weave images and text together that are not explanatory but complimentary.

To me, the relationship between pages becomes a narrative—the author's intended journey or path to navigate the book. It's like a movie. There are feature films and documentary films that are filled with narratives. Then there are experimental and abstract films. They seem not to have narratives, but clips are put together in a sequence, which becomes the narrative of the film. Every sequence has an intention of the director who is guiding the viewer's journey."



Ref,

“Minny lee

Born and raised in south korea

Artist photobook initiative

Posted on 16 June 2020

The griffin museum photography

Education, MA art history in New York”

Link,

[Minny Lee | Artists Photobook InitiativeGriffin Museum of Photographyhttps://griffinmuseum.org](https://griffinmuseum.org) › Griffin News

I was very pleased and happy to find the artist who is lens-based artist which has create her own work by herself and let her flow the work into the audience

Lee has worked well and presented the few different books she created, as well as she has a good relationship with the family.

She did many collaborative works with other photographers from South Korea and developed her work with them and used the work for the exhibition.

She also states that she enjoys making a book which brings the real stories and that we don't need to expose, and books tell the story.

I enjoy reading her blog and story and really helped me to give a sense of the work I want to archive for my final submission. It has also been to create a curation of her books which has been well bound and designed by her own.

I decided what I want for my photobook.

I planned for my photobook, used a sample, designed what was needed for my photobook, format, layout,

The idea of my photobook is to do a documentary of a person of being connected to.

The things she loves enjoying. What makes her happy and how that is important to her. Initially my work is about a mother who is a housewife and loves cooking. I took lots of images to create a life of her which she is being surrounded by.

That gives her strength to be able to push herself forward and create her own life with food.

I have used different techniques and methods that show how it will lay out my work for the photobook. I used different papers, binding tape, glue and Photoshop and InDesign to create my work ready.





I found few artists photographer who has been creating a documentary of the food and connecting their stored through that. It has been layout well and create and clear design for the documentary food story. Some has shared the recipes, and some artist has created a story of their culture and tradition food.

[Eye Candy: An Introduction to the Story of Food](https://thesandpitdotorg1.wordpress.com)

in ...WordPress.com<https://thesandpitdotorg1.wordpress.com> › 2017/09/21





biography

“Nickolas Murray, *Lemonade and Fruit Salad*, McCall’s magazine, ca. 1943; from *Feast for the Eyes*(Aperture, 2017)”