

Experimental Relationship vol.1 2007-2017.

Published by jiazzazhi press in China, this book has 77 photos, designed by Pixy Liao. The photos are mainly from her project Experimental relationship with a few photos from her project 'For your eyes only'.

Size: 168mm x 260mm x 15mm

Sewn perfect binding, paper back.



The bright yellow definitely got my attention for this photo book, the front cover is very simplistic with a shape cut out revealing a little of the first photograph of the book with 'er.1' printed in blue on it.

The first double page spread in this book there is a photo of Liao herself with both her middle fingers resting on her cheeks and to the

side of that photograph there is a introduction to the book in Chinese and in English this seems to be the only substantial writing in this book until the very last pages where Liao tells us about the timeline of her photographs in her book and information like that. The introduction of her book to me is quite humorous and does insight me to carry on looking through this book before reading any words.

I can rarely attain the information I read so again this book entices me at first glance with the lack of writing and punctuation I need to read. The first double page spread of this book has already been an Inspiration to how I want my photobook to start and how I don't want it too, definitely an interesting way to keep her audience interested too.



Liao's work in this book is from her series Experimental Relationship and some from her project For Your Eyes only, so it is of a very personal nature exploring her decade long relationship with her male partner this book isn't shy in nature at all, a lot of nudity presented in a way you can't avoid again, I like that of this book at Least one of every double page there is one image either covering the



full spread of one side of the pages, there isn't a image smaller than the page in this book each image is as bold of a statement as the last. I enjoy the kind of care free feeling this book has in the placing of the image not being the aim

of the whole publication, I feel as if the placement is considered but just not a priority. The priority is to show the work she's been continuously been making.

At first it felt

like I was looking at her diary her work is that personal of nature it does feel like you're looking at something forbidden.





Human: photobook by Gabor Arion Kudasz.

In 2014 Kudasz was approached by Wienerberger a brick company commissioning artist to create images related to their business enterprise. At first Kudasz wasn't fully invested in the idea of capturing bricks and creating a series on it. The images in the series human are striking, beautifully lit and composed.

This book does have a solid structure to it and does symbolise the hard and solid nature of construction therefor is a well-made photo book to show the series Kudasz made while being commissioned by a world-renowned brick company.



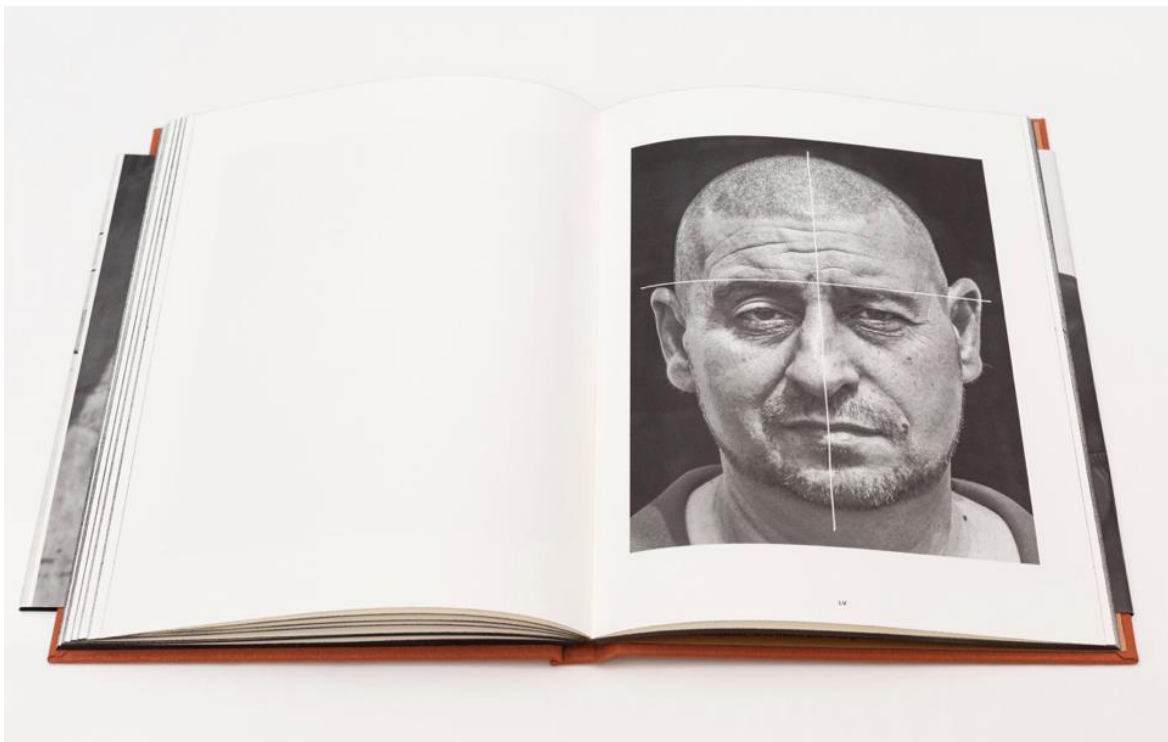


The pages of this photo book were made with the intention of adding texture to the work in the form, so he used a paper with rough finish to push the work all the way through the paper. I would like to experiment with different types of paper to show my work and would like to understand more when it comes to the sense of touch and what kind of

information that gives us about anything.

Most photographs in this book have a lovely white border around them and are pretty centred too. There's pages with a different orientation and some pages that stick out past the other pages almost acting as a book mark.

The colour on the cover of the book is a tanned orange/brown again communicating a connection to the work it has to construction and grit- although this book is brilliant for the work it is showing, I'm not a fan of the colour for one I believe it would have worked better if it were just black, if my images for the series I'm currently working on become overwhelmingly just black and white images I feel as if it would work better as just a black and white book, although I do like the muddy colour of this cover it does bring the construction feel through.



Ray's a laugh

Richard Billingham

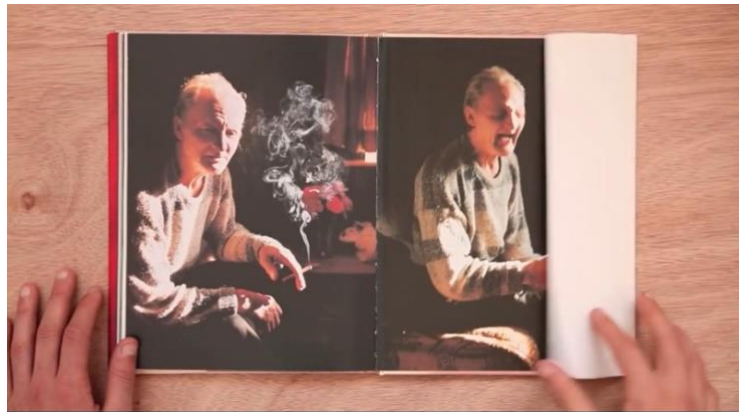
A book most photographers in the world of documentary photography would have seen. It is a publication consisting off Billingham's work with his alcoholic father and home life. Bilinghams work has been an inspiration to me since being a photographer was an idea sprung on me in

school. His work really inspired me in opening up and being honest, although my parents aren't alcoholics I have struggled at home and this work made me realise I do have a view point that some don't, and his work made me experiment with different locations and concepts to my work. His life and his struggle with his parents are spread out boldly in this publication there is no escaping it in this book. I like pages filled from photographs I am definitely in the mind-set that photos are more substantial in communicating struggles than words are, there are some images you can't forget.

Most images in this book are spread across the pages, this example of a portrait of Billingham's mother as a landscape double spread she kind of engulfed the pages I like this, although I don't like the splitting of an image in a book I think sometimes it can take from the detail. I do like a photo spread across two pages that have two subjects in I think it even outs the pages, balances it. Like this image here with a subject standing and one sitting I like how that looks.



Repetition of the same subject in almost the same pose in on two pages next to one another I'm interested to how that looks I like that but also, I feel if yes the same in two images next to one another do work but you could show maybe the two sides to that subject?



The back of Ray's a laugh has a sort of blurb I'm interested in doing that for my book maybe not my words but I could get other people to say after seeing my work what they'd think the blurb was?

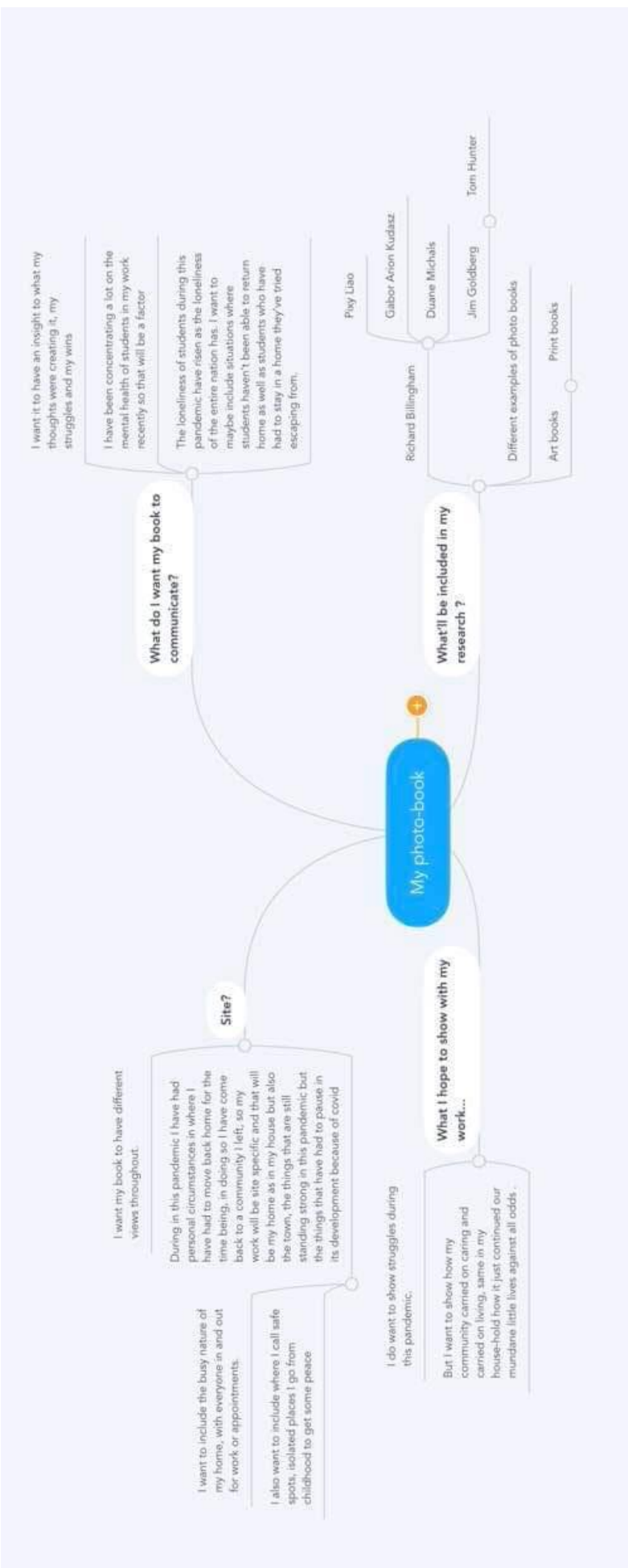


My proposal

For this project of creating a photo book I want to carry on with the subject I picked up on the site specific and that's the subject of the status of mental health in students and how we as a generation are at our lowest right now. I also wanted to consider producing work on the other end of that spectrum, by looking into the loneliness and mental health in our older generation who are being just as neglected as the rest of us.

I want my work like everyone else to communicate my emotions and how I relate to other individuals that are feeling the same way. Being home has given me the opportunity to show how people within my community have carried on with their mundane average life's in the face of such fear and danger, as well as communicating the fear of a daughter that has to watch her mother go out and help vulnerable people, being vulnerable herself.

I will use different techniques of creating images and to understand this subject matter and to find out what way is the best way to portray the message I want to communicate. I plan on looking at different books, not just photography-based books. I have a really big passion for printmaking and have always thought the book binding printmakers create are very beautiful and inspirational.











Evaluation

At the beginning of this project I was really unsure on what I should concentrate on as we had just finished our site specific. I was personally struggling with my mental health and loneliness at the time and wanted my work to head in this direction. After an accident at my University accommodation I had to venture back home - a place I had long moved out off, so going back wasn't exactly what I had planned for my second year of university.

My home town is completely different to Swansea with a population as small as 2,000 and has definitely given me a different experience with Covid then what was happening in the city, and I wanted to document that in my work. The way my small hometown had jumped back a decade in time and become the place I had grown up, beaches clean and empty, the council had started landscaping of local parks that had needed some care for a while, everybody outside when they could be in their gardens secretly competing with their neighbour with who had the most strawberries on their strawberry plant. Before doing some in depth research I wanted to see what way my family had kept treasured moments intact because when I first thought photobook and what kind of photobooks I had experienced in my life before photography was a way of being creative for me. I came across a old family album that was made completely out of old polaroid's, and I found that really fascinating so I wanted to try and incorporate that into my work because of the way I was feeling about the town itself



Simple Plesures

going back in time I felt like adding a edit or layout similar to something my nan had created keeping all the family polaroid's together would add to feeling of the past and times that had already been, so this is the kind of design I had in mind for a polaroid feel.

I came up with the name "simple pleasures" to insinuate that we were heading back into something people called simpler times, while the lucky ones were getting paid still for staying home, also I wanted most photographs to include what people were doing for their pleasure. I wanted the polaroid to feel effective, and that the measurements were accurate to a standard polaroid. I wanted the back of the pictures to be as it would I they were actual polaroid's. I felt like it worked quite well as a PDF on the screen and good for viewing online but once I printed it



out I felt as if the effect and framing took away from the photographs themselves and I also felt like it was too clean to represent an album

that had been knocking about for a few years and I wanted that feel. I went back to the drawing board and took inspiration from photobooks I had been Researching like Billingham's 'ray's a laugh' and

Lio's 'experimental Relationship vol 1;' in looking at these books I found that I was attracted to books that had less framing and to pages had one picture on and also, I love the effect of having the photo be full-bleed on the page. So in knowing that's the aesthetic I enjoyed I went back and started



to use all the space I had, and I am really happy the way that this draft turned out, I think it really portrays how life has been at home and how we have gone back to enjoying the time we have on this earth with our loved ones, even if it is the most mundane thing ever like putting the washing out or going for a

walk. Unfortunately, not everyone has the luxury we had at home and I am extremely thankful for that. I have changed the name of my book to 'day to day' because what I wanted to highlight is not the simple pleasures of life we get to still do but the day to day lives we a lucky enough to carry on with being in this tiny town and tight knit community being a bit safer and happier than others who might not be that lucky.