<u>Semester 2</u>

Module: Visual Enquiry Two **(ADAA5009/C)**

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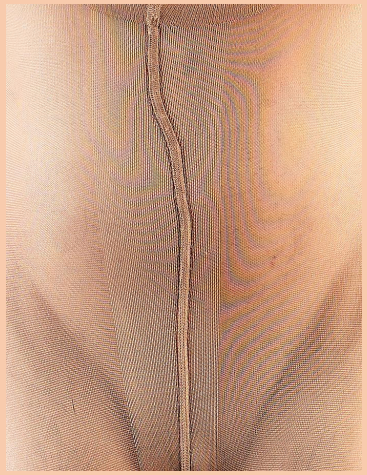


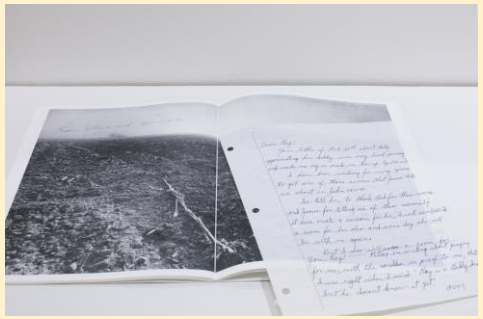
The Ballard of Sexual Dependency

- The Ballard of Sexual Dependency is the documentation through the eyes of Nan Goldins “own experience” (MoMA 2017) where the artists has captured the ugly side of drugs, sex and rock and roll as well as touching base with the disastrous impact of aids in the 80s. These rich content environments allowed Goldin to capture a narrative of different languages men and women speak” as the martin parr foundation state when advertising the books content. This narrative can be seen through gender dynamics of images after sex, at least seemingly so and documenting the queer movement at the time. To name through extreme aspects of her documentation. Some of the images are subtle in response looking at aspects of life at an unglorified but beautiful way, enhanced by saturated colours and juxtaposing people in almost every way as Goldin states “it touches on battering and sex” (YouTube 2021) I chose this quote because it encompasses the fine line of one's human natures desire and the ugly side. The work to me is oddly pleasing to me on the eye however each image in degrees has uncomftable understones as well as many of images being beautiful in their construct. This line of thinking resonates with the quote from Goldin.

Book layout:

The book in its design is fairly simple, two page spreads with an Image on each side. This continuous for seven hundred pages. The front cover consists of arguably one of the most powerful. A women lying on a bed on the right side of the image in a dim lit room looking uncertain and possibly disgusted at a man smoking at the edge of the bed. This image rich in its implied context revels to the spectator that this book will confront uncomftable topics with beautiful images leaving the spectator wanting to investigate the book further.

Raymond meeks how personal experience and quiet responses elevate book exhibits.

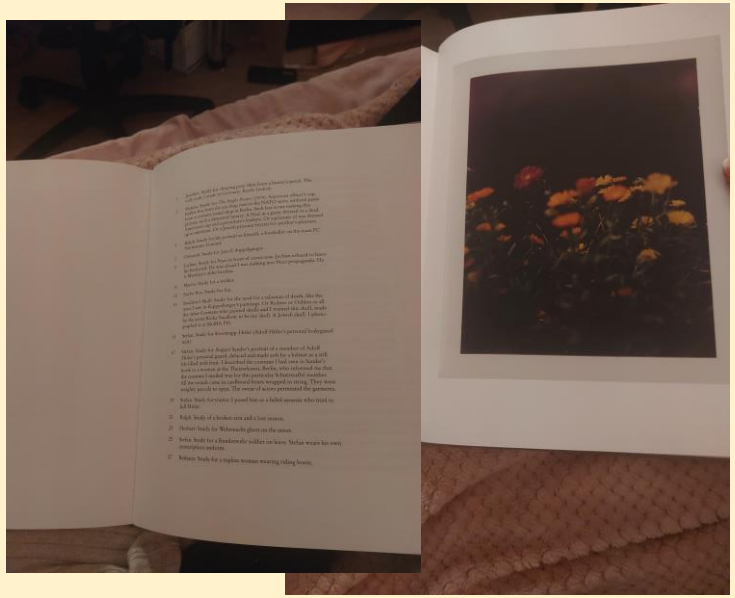


- “place was so important to me” (Raymond Meeks 2014) a quote by Meeks on his collaborative book exhibit ‘*where objects fall away’ (2014).* This quote suggests meeks has a personal relationship with the images taken. A personal memory documented. This works narrative to me is that of a personal journal, constructed from a feeling or a personal investment in the subject taken. The images themselves give a sense of a snapshot of Meeks' memory. Perhaps enhanced from the black and white imagery which gives a sense of poetic value to these “delicate” (shane lavalette 2016) captures as black and white imagery often evokes emotional qualities. Meeks states a “circuler” (Meeks 2014)narrative when constructing books leaving a vague ending to his books by “leaving an opening” come the end of his books. This suggests Meeks likes to play on the idea of a closing of the chapter is the beginning of another. A narrative that seems to fit with place and Meeks relationship with space and family.

- “simple beauty in the things around him” (lavalette 2016) Meeks relationship with book form as stated is sentimental. The works of meeks is elevated with negative space on the white canvas of a photobook, the simple and spaced presentation allow the images to breath and evoke narrative with the spectators eye leading from space to space that each image exists. This allows the spectator to contemplate time turning each page discovering a memory or thought that Meeks has imprinted onto paper. There is something quite voyeuristic about it. Meeks has created over 20 books in total and dissecting each layout is a rather large task. However noticeably meeks has used collaboration techniques to juxtapose imagery with drawings, text with binding techniques such as sowing. Sowing seems to work well regarding sentimental meaning as sowing embodies handcrafting care, perhaps even domestic values from lined paper and doodles that sometimes feature in Meeks books hold these qualities to in the way they are placed a kin to a personal journal.

Ultimately Raymond meeks uses book form to elevate sentimental values that evolve around thoughts of contemplation of time and space. The negative space juxtaposes the beautiful imagery in a way that evokes loss or distance. These feelings that meeks is trying to convey in these books are so powerfully personal that one cannot do it justice in a gallery space fully. Having these quiet responses in your hand marry the images and spectator in a beautiful way that seemingly has been so successful in meekses career that he has made over 20 books in total.

August (2022) by Collier Schorr

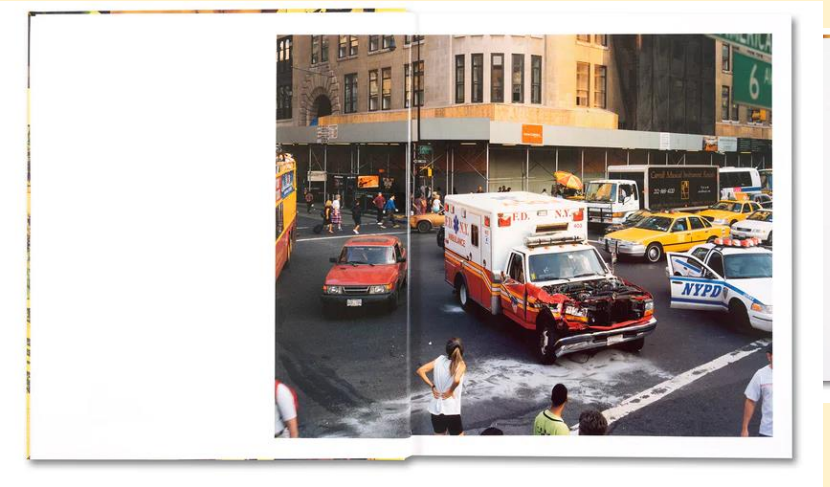


- Collier Schorr, a female Jewish American photographer rendered a fascination around Germany upon visiting the country in 1989. being Jewish and having a German girlfriend Schorr developed a familiarity with Germany as a Jewish person schorr states in 2022 "I felt such entitlement in Germany”. Her religion seemingly fuels her curiosity of German ww2 culture. The book explores juxtaposition between beauty, peace, fashion and youth with stark reminders of the nazi regime with polaroid images taken from 2001-2006.
- Layout: the layout is simplistic in design, the contents consists mostly of a single image on a double page spread, leaving each image presented like this time to breath and demand its full attention from the spectator. Very rare there two images on a double page spread unless there is a narrative suitable for it. I personally like the number system Schorr has used. Image numbers are often placed on the clear side of the double page spread and when reaching the end of the book, a contents page with the numbers are present with a small explanation of the image. These images aren't overexplained but add small amounts of context while still leaving vague connotations to the true meaning of work.

Using personal viewpoints to combat history or define a understanding could be a powerful way of creating photobook for this project.

American Polychronic *Roe Etheridge*

- American Polychronic is the personal archive of Roe Etheridge's work spanning over twenty years, American Polychronic aims to piece together a reimagined narrative for his images. Consisting of editorial works, portraits and landscapes. ”a way to describe a cultural notion of time” as Etheridge states in 2022. This work reminds me of Goldwin's the Ballard of sexual dependency, because of its quantity of American culture. I also see a resemblance to the archive as Etheridge is repurposing his imagery to form a narrative. Each image in their own right seem to sit on blank pages; however Etheridge seems to play with spread structure of where the images lay. Some images sit in the middle of page, very basic. Then one can turn the page and a single image can take up three quarters of the page from left side overlapping to right side of the spread. I like this technique because not only does it enhance certain imagery, but it quietly leaves the viewer exploring all areas of the page utilising all of the book space in subtle ways to enhance the viewing experience.



Cyanotype (Anna Atkins)

- Anna Atkins, Ferns, circa 1852 is the pioneer of the image in book context. With Atkins work being published halfway through the 19th century Atkins became the first ever “illustrator” (Kerry Lotzof undated) with the photography medium. Being a botanist, using photography in the documenting process is extremely clever for the time. Scientists before this used forensic sketches to record findings however sketches, however close were not totally accurate. Using cyanotype, Atkins was able to capture the true form of algae. However due to the experiment, the cyanotype managed to capture the algae in its own right, abstractly. The book consists of six hundred pages of said documented algae. The cyanotype is the page, no white pages exists. I personally like the idea of having the technique used to create imagery being the page. Just like here with the cyanotype. Artist Ryan moule also plays with technique by not fixing his imagery in his books. Adding a whole new meaning to gaining the viewers' attention as the spectator watches the images die infront of their eyes.

Student ID: 2207486

Proposal Jay Kirby

The theme I want to cover is that of a personal fight. Naturally this leads to something sentimental and personal. Specifically I want to built upon what I did last year, responding to the wider meaning of human nature, with strong connotations to sexuality, masculinity and queer youth. The white wall gallery tried and tested in its own right could present work of this nature but a book form will allow me to forge personal narrative for myself to elevate the feelings to the spectator of a personal journey. The work will focus on a more specific subject of gender dysphoria and gender expression, taking images and thoughts into book form into a handled exhibition will hopefully leave the spectator into a world of a gender dysphoria patients mind as well as feeling indirectly like they are intruding into ones thoughts and personal space.

self-deceit #1 1978

Francesca woodman's self portraiture is most likely going to be my most influential artist for this project, self deceit #1 encompasses many narratives I want to personally expand on. “Woodman played complex games of hide and seek” (Photographers galley 2021) This quote perfectly explains the experimental camera work at play here. We can see that Woodman has manipulated the shutter speed to capture movement of herself. In the 1970s conventional portraiture was still extremely popular in the photography space and many of woodman’s images display her face within the image, woodman here has used a mirror to add recognisability to the moving ghostly figure. The mirror as a object also can elude to youth and self-discovery. The textured wall and stone flooring leaves the image timeless and contrasts the smooth surface of the mirror and skin smooth texture of woodman. The experimental nature of the shutter speed adds uniqueness to naked self portraiture. In the modern age finding a unique reason to do naked portraiture is key. As I will be covering my body in regard to dysphoria and euphoria I will be calling upon interesting camera techniques to create striking imagery or at least hoping.

Raymond Meeks has been a artist I've been heavily looking at for my own upcoming book. “simple beauty in the things around him” (lightwork 2014) Meeks relationship with book form as stated is sentimental. The works of Meeks is elevated with negative space on the white canvas of a photobook, the simple and spaced presentation allow the images to breath and evoke narrative with the spectators eye leading from space to space that each image exists. This allows the spectator to contemplate time turning each page discovering a memory or thought that Meeks has imprinted onto paper. There is something quite voyeuristic about it. However noticeably Meeks has used collaboration techniques to juxtapose imagery with drawings, text with binding techniques such as sowing. Sowing works well regarding sentimental meaning as sowing embodies handcrafting care, perhaps even domestic values from lined paper and doodles that sometimes feature in Meeks books hold these qualities to in the way they are placed a kin to a personal journal.
As I am in the infancy stage of this project, I have created a book dummy utilising negative space and how it effects my imagery. Looking into artist books such as the Ballard of sexual dependency has given my inspiration on the impact of sensitive subjects in book form narrative. I have as of writing this have looked into creating free photobooks to help visualise a suitable book size for my finished product.

Initial Research methods from text Excursions will be one of my first points of call. Generating images from words. Initial book making from blurb also.

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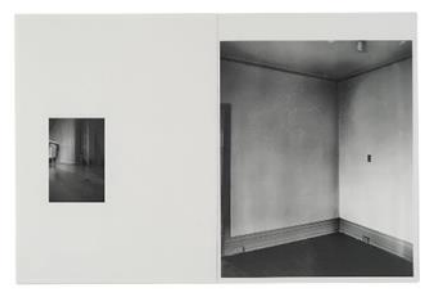


Gender Dysphoria History

Gender Dysphoria in its name sake was documented as a “phenomenon” by Phucyatrist Carl Westphal as sexual inversion. This inversion was read as sexual traits of the other gender that acted feminine or masculine against ones natural gender. Carl Westphal would make a mistake that common people do today. Linking these “traits” with sexuality upon this first documentation in 1870. In 1870 dressing up in female clothes was also documented as a act of this psychological inversion, alarmingly called “paranoid sexual metamorphosis” first documented medically in 1894 (Capetillo-Ventura 2015). Due to circumstance some patients where diagnosed with this deficiency and part of state law saw these people taken Ill to maintain the natural order of gender roles in public in the Victorian era as some sort of protection from the masses.

In American one student in cornell university 1879 was expelled for coupling with a “handsome girl” (Katz:2022) this handsome girl was a women dressed as a man but alledgadly this was a story that broke in local news as outrageous behaviour. The penalty was later uplifted but the act of being near a person of gender marginality resulted in risk of ones future. Out history a website that outlines important information in trans history also outlines 1889 as a documented period that gender dysphoria was referenced in peculiar perversion suggesting that man saw a link between sexual acts and dysphoria.

A painting from the infant analysis of experts of the time seem to be trying to contain these acts like a plague. This seems to be a example of fear of the unknown. Male and female and their roles have been the baseline of our civilisation and social construct. Double downed by the roles of gender in the bible. Its jesus, god and his male disciples that acted and changed the course of history. The reference one goes to in the bible is mary. Her biggest moment in the bible was giving birth. In North American indigenous tribes had no “gender binaries” (The Indian Express 2017) and tribes welcomed the bridging of gender roles. Europeans would give these people the title Berdasche in the 15th and 16th century. According to the website Britannica the Berdasche ‘Arabic for slave’ label was a derogatory term as the gender role of the natives known as “Two Spirit female and Two Spirit male” (The Indian express 2017) meaning subgroup in todays understanding. (W.L.Willlaims 2010) The term Berdasche was a western slur for a transvestite in western culture before branding spirit make and female natives as such. To enhance my connection between religion and negative western views, natives and their beliefs enhanced acceptance of diversity in the tribal community to being assigned “culturally accepted roles” (De vries 2024) While bible influence branded this diversity as deviance.

With this small pool of western and native American gender expression information we can heavily suggest the religious motivation of opinions on gender dysphoria individuals or subgroups direct the positive or negative public perception of the mass public from the 16th century to the 19th.

We can get the assumption that these acts of gender exploration where seen as unnatural pervesiosns, referencing homosexuality and sexual gratification or a mental deficiency from Christian viewpoints however elsewhere we can see cultures accepting gender expression as seen with native Americans suggesting their own religious beliefs having a positive effect on gender minorities.

Gender Dysphoria 20th Century

20th century Dysphoria coined new lables for medical condition, natural library of medicine states the term transexual originated by doctor Harry Benjamin as late as 1960 as the “phenomenon” became less about mental deficiency and more of a medical condition .The spark of the century allowed breakthroughs in transgender Hormone therapy and reassignment therapy was first used on a queer Jewish female identifying as male in 1904.

As the capitalist empire of America rose after 1945, consumerisum jumped on the new and colourful cash generator called pop culture, celebrities and singers of this new era became the face of post war western culture and with this movement the first public trans figure in America was Christine Jorgenson, assigned male at birth “realized that she was a woman trapped inside a man’s body” (national wwII museum 2020) Was subject to the American western expansion. Jorgenson who served a year in the American army in 1945 “intended for her transition to remain private” (Women & the American story 2024) flew out to Denmark in 1950 to try out this new experimental male to female hormone treatment. "without telling anyone about her real intentions” (Chloe Hadjimatheou 2012) two years into the then, complex journey of medically transitioning Jorgenson was outed by the American press, shortly after reassignment therapy was completed in Denmark in 1952. For Jorgenson this was probably a alarming time maybe even traumatic as only 60 years a go transitioning was still only branded as a perversion. However it took little time for Jorgenson to adjust to the mass attention in the united states turning her “notoriety to her advantage” (John T. mcquinston 1989) and the bbc record the media being fascinated and positive about her life choice. This was massive progress for the early stages of the public trans community futures.

Capitalist culture saw so much in Jorgenson that a Hollywood and acting career was born from this transion. Jorgenson said jokingly "I guess they all want to take a peek,“. (undated) This was the first mainstream western sign of change in public perception in the trans community.

80s Trans Views And Ball Culture (A Prelude To LGBT Pop Culture)

After looking into the breakthroughs of medical help and the gaining public perception of the early and mid 20th century I was expecting to find a strong positive outlook masked by the aids pandemic. However my findings suggest a negative downturn in public popularity. “strong echoes of the abuse I and my gay friends got in the 1980s” (Lisa power 2023) this quote suggests that the recent views of the lgbt is facing something nearly as bad as 40 years ago.

Personally I believe we can look at Jorgenson as a isolated incident, Jorgenson could afford to move away from the usa to do her transition. she had the right temperament to handle public notoriety and a fun personality. She utilised her identity to be famous and so did the US. Not every trans individual was going to be accepted to the masses or had the means to fly to Denmark to try experimental medical transitions for years. We can also suggest the public lost interest in trans people after Jorgenson and the many where subject to hate again away from the spotlight.

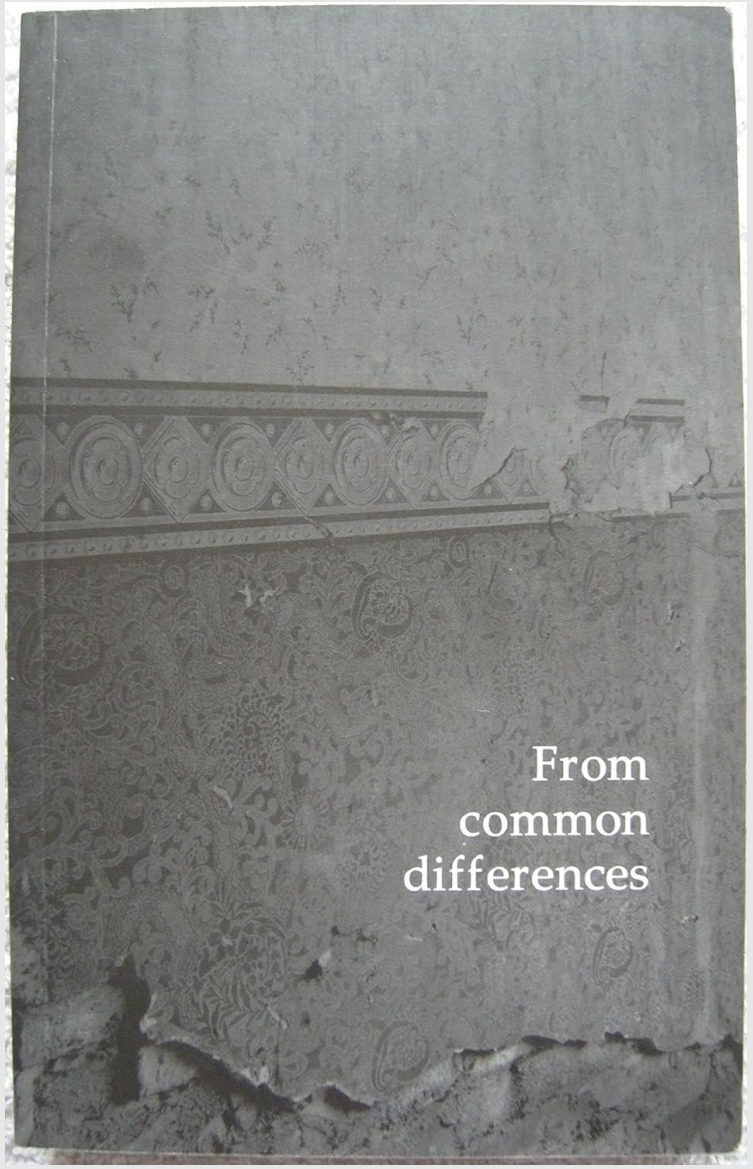
However public known trans communities did begin to loosen their underground shackles but not entirely. The BBC would document how life was like for trans youth and black trans people in 1986-1989 with fictional characters with the show POSE. Latinos, blacks and trans people where the focus of the show and how the underground ball movement in America was a safe space to express in a world of fierce negativity and rampant aids effecting their lives in new York. These balls where masked in secrecy. As stated in one of my previous studies these balls originated in the 1800s by black men however “ by the 1960s, Black ball participants had branched out and formed their own circuit, which is what we see in *Pose*.” (Elena Nicolaou 2018) Although these balls served as a prelude to the LGBT entertainment culture we have today for example drag race springs to mind. These hidden places of expression did ultimately break free from being fearful of the world and some vocabulary has even spilled to pop culture such as the term “Yas Queen” and a tv show responding to the 80s hardship of the trans community in turn broke LGBT records, recording the ”largest number of trans actors in series regular roles on a scripted TV show”. Also suggesting the ball movement has left a everlasting effect on the trans community in a positive spotlight also pose sits 158th on imdb for its positive reception.

As for the everyday trans women living in what trans woman Allison Washington calls the “the Trans Dark Ages” (Allison Washington 2016) A bleak picture begins to form. This would be why balls would be underground. Alison Washingtons account states it was dangerous to be out in public and still is.

“90% passing privilege within 6 months” (Washington 2016) this saying states that a trans women who is lucky enough in the context of the 80s to be seen in public and does not draw attention to herself as trans. Suggesting within six months her chance of assault and abuse where decreased as Washington now can be seen as cis gender to general public. Passing was a element of integration to society for ones survival and safety. In my personal experience passing has always been my top aim in life for my transition but for internal reasons. That of the confirmation of nature correcting itself so I can live happily as a female for the rest of my life. Its quite alarming to see these trans women having to make this step of passing for survivability however these issues of survival in todays society still exists today.

From Common differences 2013 a photo gallery book

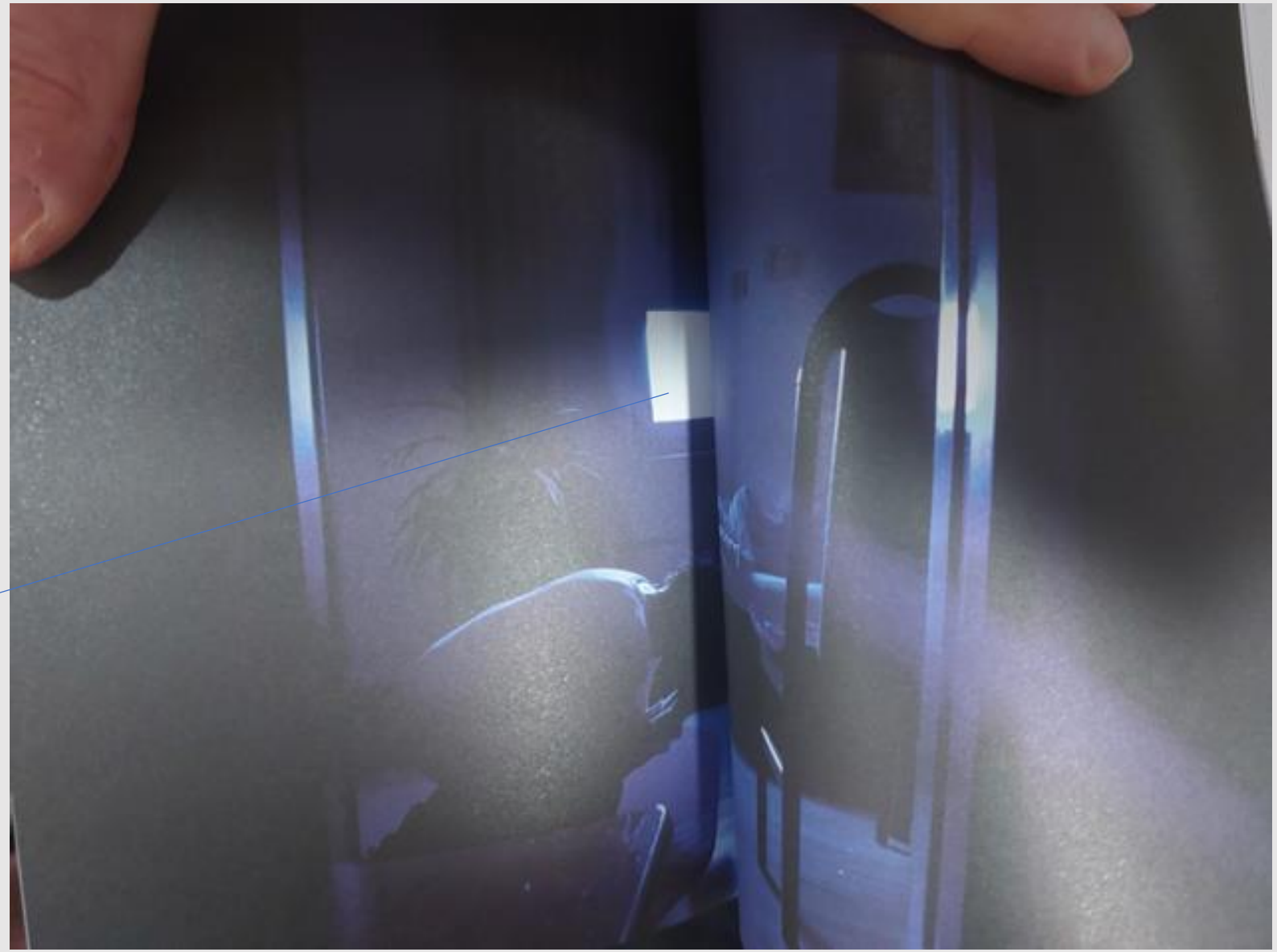
Common Differences, a published book from St Davids hall Cardiff, festival of photography hosts a variety of talent from Dynevor campus. The works, a combination of the local experience and what unites them focusing on displacement and peripheries amongst other things. The reason I even mention this gallery book is because of its size and floored layout when showcasing some imagery.



When Double Page spreads Don’t Work

Looking into the smaller journalistic book sizes we can see that book binding becomes very important in relation to the imagery. Here we can see the book de values the imagery. As I have not been to the 2013 common differences exhibition seeing this image for the first time leaves me viewing a image in a restricted viewing form. This will be something I will need to think about when choosing a suitable size accounting for maximum viewing experience.

Focal point/
point of interest
disrupted.



Dummy Write Up

The dummy picture book test was to help us gather initial thoughts on how our images work on paper. With this just being a test we had eight A4 pages to experiment on. Eight was the maximum pages available as I tried to change my book to 10 pages, that still being even I thought it would work but InDesign refused to work with me, and it split my images up. This turned out to be a happy accident and some images benefited my being left as one on a double page spread surrounded by negative space. This negative space is going to be very important to me for this upcoming book as the months progress so seeing this effect early on is very helpful to my image making going forward.

Using InDesign was a fairly easy process as long as you fit the image to fit original aspect ratio you have free reign on a page spread to position your image while keeping your image file accurate to its original size, something I didn’t know last semester.

ERIK KESSEL IN ALMOST EVERY PICTURE

This body of work by Erik Kessel comes from the found photograph. Kessel has found some bizarre imagery from a couple from the united states and re using the imagery to create a photobook that creates a dialogue about the weird and wonderful private hobbies couples have as well as creating a discussion around recontextualising amateur photography.

In reference to the unique shots, you can't tell that these images although amateur on the surface, a lot of planning has gone into these images. The mail online states that freed, the husband is quoted saying “both dressed to the max to do this” (daily mail reporter 2012) this is evidence that these images where not spontaneous. We can also see because of the light in shot that most likely a single flash was at least used in night shots. Fred the photographer was putting the effort in.

In the contempary world of image making coming up and trying new concepts often come from images or paintings explored before and in class,n parallels to ***Ophelia 1851-1852*** where made. Because of the poses the bright flash and the sometimes awkward gaze of Valerie the work acts as a amusing type appropriation of these type of paintings that speak about the modern human condition regarding couple comfort and long-term relationships.

I believe this imagery to hold relevancy to my project. Each person has their weird and wonderful personal hobbies or ways of doing things throughout life as a couple or alone, this imagery is the visual definition of that. My project being about my relationship with my body and weird way of coping with that Is something I will be visually documenting. Naturally leading to unconventional imagery. Looking at how Fred and Valerie embrace that is a art form of its own to the point that Erik Kessel made a visual book about them can give me confidence to let spectators in the personal world of queer aspects of identity.

Corrine day 90s youth androgyny (unapologetic fashion)

“Raw, documentary-style aesthetic” (Singer, 2014) This quote perfectly sums up Corrine days 90s documentary imagery. Corrine day who photographed a upcoming model named kate moss for a magazine called the face would spark the reinvention of fashion photography in popular media. Kate moss in a SHOW studio interview commented on being ”stoned and embarrassed by my body” (2014) at 15 in this shoot. This detail not neccercilly important on its own but in what Corrine days imagery will become as the 90s progress really doubles down on the raw aspect of the 90s human condition and “Anti-Fashion” (chris ziebert 2023). An article on AG Nauta couture would suggest that the shoots outcome left the model “to raw and unadorned” (2013) However in my personal opinion I believe corinne day was just capturing the real Kate Moss as he was in 1990.

By the mid 90s Day had doubled down on her criticised raw imagery by utilising fashion photography. Day states on viemo in an archived interview “meeting rosemary Fergison” (2021) and being drawn in to the models androgynous identity. Corrine day who in 1993 published this very real underground aesthetic of fashion stated, “everyone hated it” (2021) and went on to state American vogue painted the shoot as promotion of drugs. If it was a attractive famous male model in the shoot would the public perception be different? Is this in a way the creative industry being as a institution, discriminating? In todays fashion/anti fashion world of imagery we see artists such as harly weir take queer art to the extreme, but it would seem Corrine day was one of the first unfiltered view image makers to be strong enough to show the real unfiltered world of young adult to the masses which was powerful thing to do just after the aids pandemic leaving a androgynous female on the cover of the face.

Corrine day would take this rebellious editorial work further by making a book called diary. Website The photographer's galley would state the work as “dirty realism” (2024) which I suppose in a way I am trying to achieve in book form as well.

Diary Analysis

Corrine days diary as seen here is very formulaic. We can suggest the images are more documentary style by the raw images meaning they are not stylised and quite voyeuristic as the images peak into the life of young adults in sometimes compromising positions I.E sex and drugs are present here.
This formulaic design works as the viewers experience is easy to follow as the images are very involved meaning each image has a lot going on in them and people can dissect them consistently for each image.

Looking at this book design for my own is important to understand how viewing raw involved imagery can look and be presented in book form. The formulaic design is something to consider but not always necessary depending on the imagery itself. Its days consistent crops that allow for this formula. My imagery may not allow for this as I will be also working in the studio, and I may want to crop aspects of imagery for narrative and visual style choices.

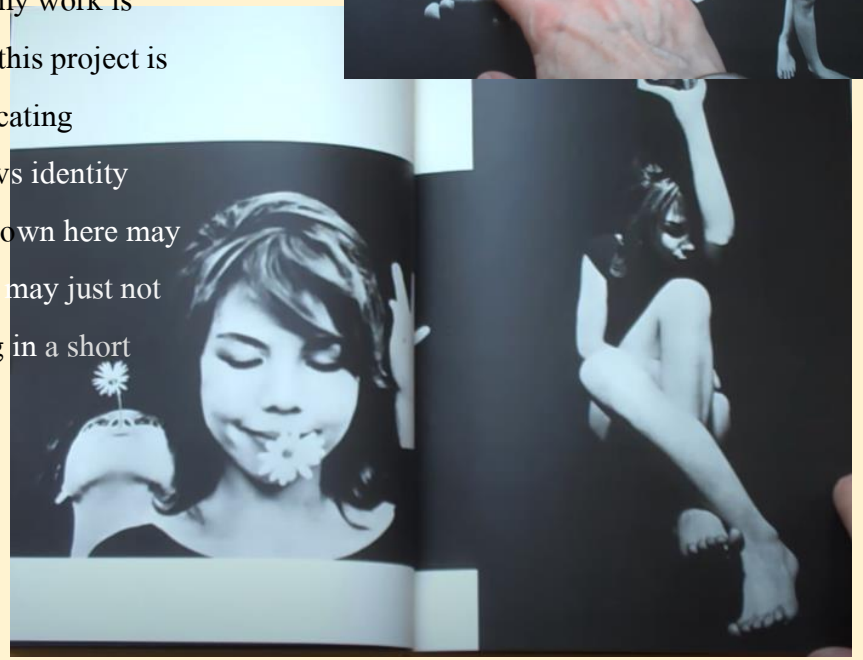
Eikoh Hosoe

Man and woman 1960 was a photobook which seems to project just that seems to strongly suggest a power dynamic at play as well as using the likes of muscles, femininity to create a dialogue that seems to talk about gender roles as whole. Looking at page spreads online of the reprint the images take on a creative viewing experience compared to the book Diary from corrine day. The imagery seems to follow a consistency in its location that I would suggest being in a studio. The backdrops jet black with the subjects or subject depending on the image contrasted white sometimes as extreme as the black used. This imagery suggests the ying and yang that the two genders have. ”In the yin–yang model, yin represents feminine forces” (behav manag 2021) a quote on a theory of Chinese ying and yang of course this imagery originates in Japan but the ying and yang premise can and has be interpreted as such throught different cultures. As the ying and yang symbol is very reconisable.

Looking at my own project I want to create imagery conflicting the masculine and feminine aspects of my imagery into one. Man and woman is removed from the aspect im approaching it from however looking at how he presents this dynamic in book form may provide useful when creating the book.

These images, fortunately being accsable to a youtbe video by Jorg Colberg show a variety of expressive and playful ways of presenting imagey in book form that work. We can see yellows blacks and overlapping images playfully put together by using his consistent backdrop to his advantage merging imagery. Im also seeing a trend of black and white imagery being effective with a black page colour as seen in some of ryan moules publications also.

One problem I may face when making my book is the exploration aspect, because my work is documentation and part of my job this project is to find different ways of communicating transition and the fight of biology vs identity finding this formulaic work like shown here may a limitation of communication or I may just not have enough ideas in studio setting in a short time frame.



Eikoh Hosoe. 'By the Arakawa River, Near Yotsugi, Tokyo, 1971'

This image as stated in its title was made in 1971, during this period its been well documented that Japans historic culture was still arguably at it's most vulnerable as America did not occupy Japan at the time still left its influence and its economy unstable as the country rebuilds after the horrific pacific war ended in august of 1945 in a much more horrific way than it began.

By 1971 Japan was left with new hope "greater freedom of choice for the individual" (Takashi Oka 1970) states the new York times looking at historical newspapers. This suggests that the antiwar movements in America and the beginnings of the change of law towards homosexuality has helped Hosoe explore the male form in a more deeperg and intimate context like seen here with a transvestite. We can back up this small estimation as the same year of this work being published saw "the first commercial magazine aimed at gay men, was launched" (Carolyn Brewer 2008).

The image itself is black and white and would have been taken on a film camera. Perhaps medium format. This particular images original dimensions I cannot find however Hoesoe does have similar work documented with the same model, which we can identify that this image is probably a silver print with dimensions similar to Transvestite in kimono, 1971 with the dimensions available on mutal art to be 26.7cm by 36.2cm the model sits on the left side of the image where the tried and tested formula of the rule of thirds dictates your gaze on the intersecting left side of the grid. The imagery is taken outside in a empty field with the horizon line filled with powerlines. I can suggest the imagey was done in overcast/pre rain weather as the sky looks black but there is clearly good visibility so the shot was taken in the day. The gloomy weather seems to contrast the models skin meaning the model stands out im not sure why the model is so pale, perhaps makeup and dark room manipulation has enhanced this. That being the makeup used was more white based foundation. I could also suggest the use of flash used here could have been used instead of dark room manipulation. The model has also used dark lipstick and bold black eye makeup and lashes. The model is weairing a lose floral gown. Perhaps its satin. Its really feminine and the model has been photographed to feel beautiful as who they are in this moment in time. There is a sense of privacy here as the landscape is barren but also confidence has been communicated in the models gaze and pose.

Looking into transgender/crossdressing culture from this time period, "magazines showed most interest in was dansho" (Mark j Mclelland 2006) This quote tells me that Japan was progressive enough to show gender minoiries/queer culture in media however the dansho term is term used for cross dressing prostitution. This suggests to me that media like in the west is painting cross dress in a dirty way. As the PDF states later on that police did try to clamp down on this but it presents a un fair and biased connection between the act of cross dress and the prostitution industry.

With this information we paint a picture of common projection of the transvestite. It's a underground movement that co insides with perversion and prostitution. With that documents quote we can also see a populated urban environment that these people exsist. Im not saying that the subject here is a prostitute or a city dwelling citizen but I do think its interesting how Hosoe does do naked male portraiture sometimes erotically that suggests undertones to fetishisum and homosexuality here. It is also interesting that Hosoe has brought the subject out to nature and has captured a unsexualised beautiful image of transvestite. The surrounding of images backdrop is a strange and almost gloomy projection however this may be a playful appropriation of corruption that Japanese media at the time projected onto the mid 20th century crossdresser.

Personally I really like this image, I think the facial expression on the model is really powerful, you can tell the model feels beautiful and it promotes what cross dress is. That. I personally really like how hosoe has taken this aspect into the natural landscape in Japan, I believe there is lots of hidden context there in hindsight and shows to the public at the time that cross dress isn't this weird sexual act that needs to be policed. Doing research into this image it left me feeling quite conflicted on the sexual side of cross dress. As someone who has dedicated 4 years of my life to cross dress financially anyway, I think there is something quite liberating about feeling sexy. I don't think with context that there is to much of a difference between all genders when feeling this. If people work hard on their appearance, makup skills and mastering the art of wigs just to be themselves in cross dress context I think people have the right to seek out safe sex. I think as a species we are troubled when seeking out intimacy now we use apps for quick hook ups and just dates so one can have sex. Its rampant across all genders just because of technology. People want to feel desired and sexy and I feel cross dress at the time was easy to pick on because it was a minority however each persons dating account is arguably the act itself. Look your best to seek out admirers. Just because your born a boy and present/ are a girl in the wrong body but wearing full glam makeup and a dress does not make you a pervert just like a normal girl posting a bikini pic on her social media doesn't make her one. That goes for 50s 70s cross dress prostitutes, gay transvestites as well one can not put a label on them and stick them under the pervert umbrella.

Of course this is just one aspect of cross dress. Cross dress in my experience began at the age before puberty where one would wear what they want and that was it. However when puberty hits and changes are made to the body that one ends in destress is when cross dress becomes about identity. Just to be yourself one must do this. Now that would make the connection to gender dysphoria and not transvestitism however I would suggest in 50s to 70s Japan this way of life was extremely harsh and of course in my subjective opinion im not surprised the most dedicated people would end up in prostitution because society was still forging a explanation for these individuals for these at the time unusual acts that would ultimately see them targeted anyway. The two images below one of kylie jenner and one of me in full glam really shows the strange projection social media has alterd our own projected bodies to be sexualised either subconscioconciusly as is the nature of social media and the addiction to feel good about ourselves. Ive left some subjective text next to each image to how I feel 50s and 70s men would see these images as. Jenners more about how the image looks if made in that time period rather than a projected opinion of the 50s and 70s male just to compare how these two women present themselves without male interference today. Confidence from the female and trans minority to present themselves as how they want is what separates male sexism and discrimination today. Its that confidence that is seen in ekioh hoses image is what I find so beautiful to summarise.

50s-70s projection

objectifying

Pornographic

Sexist male gaze

50s-70s projection

Pervert
Gay
Prostitute
Illegal

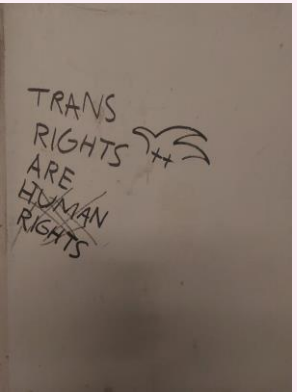
Modern Issues Still exist

Hate crime in Swansea towards the lgbt is still prominent, these images here confirm this. In the uk from personal knowledge its been well documented that trans people are seeing a clamp down on their basic rights, recently trans people have been banned from competing in cis gender sports. “hate crimes against trans people by 11% in a year, and by 186% in the last five years” (stonewall 2023) This stat is very alarming, and paints a rather distressing future for the trans community. The article also suggests that this hate has a connection to the government like I suggested. We have also seen the already unpopular NHS revert back to putting assigned at birth patients in those wards meaning that transitioned people will not be treated in the identifying gender ward.

I personally have not received any hate towards my gender in Swansea but apart from work I exist in the university bubble which is very different to the real world and I am around for the most part progressive youth and artists. Following this trajectory of hate crime I do worry about my safety sometimes I am for the most part a loner and spend a lot of time in Swansea venturing alone. The risk of a attack is in the realms of possibility. However its down to Swansea police and people like tash to raise awareness to the communities facing hate crime. Unfortunately recent rules with the police making anyone who is not cis gender must be law categorised to their biological birth making your first point of call with hate crime institutionally discriminatory of trans/non binary people.

As for the governments very public communication on cutting back support for the trans minority when it comes to basic rights, I can only think that perhaps five to ten years ago there wasn’t as many trans people existing with as much vocality online and maybe more people have come out trans in this more vocal digital era also factoring the governments vote of confidence in the lgbt in recent years. However and this is still theory perhaps because more people are trans in society the government are panicking on the growing freedom trans people have I.E cutting back on trans patients being allowed to get treatment in identifying wards. Why have the government have done this? “protect the rights of women”(Aubrey Allegretti 2023) is the excuse given for this but this is their major flaw with this vague comment, trans people who identify as women are women. Maybe the government are questioning its laws because of the cut backs on trans laws in the states a few years prior. It’s a shame that people who make these points in government are missing the point of gender dysphoria. I see some of this lack of understanding at uni where a student said to me “when you’re a girl I cant wait to go clothes shopping with you” but the problem is, I am a girl/woman that’s the reason im going to be on medication.

If the government is going to take this flawed and jarring view for going back on trans rights then maybe trans people need their own wards, toilets etc in the modern world. Because trans people are very quickly seeing basic rights wiped from society. However this is not the answer we don’t see for example black people/ religious minorities get this treatment why should trans people.



Tash.Art Insta screenshot: commissioned public queer art

How social media allows me to be myself but without the confidence to project it outside

Personal Viewpoint & experience

I have a strange relationship with social media, without social media I fear I would have only stayed a closet cross dresser alienated from the lgbt community and its normality. When I got the internet in 2014 it opened my eyes to others in my position. Seeing trans people just existing and cross dressers to instantly made me want to be them no longer was a hidden fight really worth it. Unfortunately not all went well and I left school with two GCSEs and my art teacher told me I would never be one. My home life was terrible and my mum was a abusive alcoholic. Social services where in my life for periods. College was even worse I dropped out and again my art teacher had no hope for me in the industry. I cam out trans in 2017 and began a 7 year waiting list to be diagnosed with gender dysphoria in England. My mum pushed against this hard and I didn't have a support group in college which is one of the reasons I left. I went by the name clara for two years before I gave up my identity as clara feeling alienated and not accepted at home. It wasn't to I ran away from home to extended family that still did not support my change gave me the foundation to gain qualifications that led me to university. I bided my time and paid off in the end.

Re applying to the Cardiff clinic back in January 2023 as my 2017 admission to the gender clinic in Exeter was still in waiting limbo I had to only wait till October 2023 to be finally after 7 years be diagnosed with gender dysphoria. The only wait now is hormone therapy that begins in "9-13 months".

In this period appearing as female has had to be done rebelliously as stated with my families stance, I lived in the countryside and was alienated without a car most of the time but what I did have was a small job and a lot of time! I slowly learned and re learned drag makeup to hide my true intentions and slowly learned to be good at feminising makeup to the point that I appeared androgynous sometimes but never female round family. Being 20-23 and alienated but full of vibrant lgbt interest I found it very suffocating my life at that. Projecting makup looks on insta was my only way of meeting and comparing other lgbt people to myself. I think this has damaged my brain like the beauty industry does many but that's not important. It worked I met some other lgbt people but however fell into the world of sexualisation that comes with it not all men that found my looks "cool" saw that but because I was lonely I allowed it and this led into dating websites as well. Men online are very dangerous people and the amounts of time my alienation left me vulnerable to closeted straight men, weird gays and older gays has left me with a very up tight view on dating to the point I don't think I could identify a nice guy if it stared me in the face. I mention this because where cross dress gender expression has been my outcry in a way on social media has left vulnerable to others online who find women "sexy" or trans people. Sometimes I feel my insta exists to these men as porn or consensual sexualisation of myself however its more about feeling confident because I cant in public. Hormones should help this directly outside of living on social media as how I want to look. I really struggle with body hair, male voice and not having a understanding social circle of support that sometimes I feel people just forget my gender identify. However with voice lessons starting in march and hormones on the horizon this purgatory should be coming to an end.

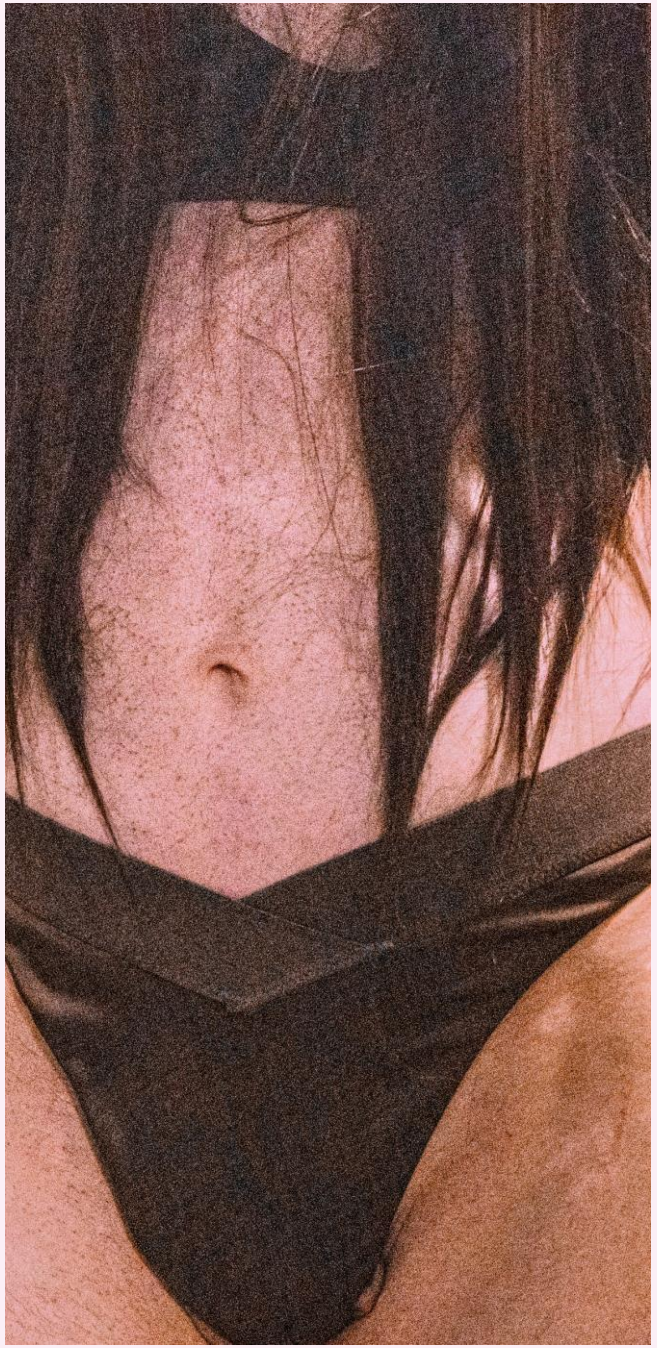
As with my images shown I think its really important to discuss how social media masks my fight as I call it. These looks take hours to do and expensive skin care as well as hours of shaving. This is why every day its just not feasible and realistic it has and does drive me mad to look how I Identify every day escpcailly with a degree and work ongoing alongside and no medical intervention to help me for years. Its very lucky im privileged to escape just for a day or so a month to feel myself even if it takes fake hair and makeup right now.

Even for me who doesn't even have the time to pass as female in a 12 hour job without medication I still see discrimination against me, one time the area manager suggested my sensitivity is because of my transition. As well as one man always slapping my bum and once reveling my underwear momentarily to look at my underwear. If this is without hormones is my work place going to be safe moving forward?

Personal narrative

“The fight”

How the personal character study has helped dictate my outcome



Personal narrative

"The fight"

How the personal character study has dictated my outcome

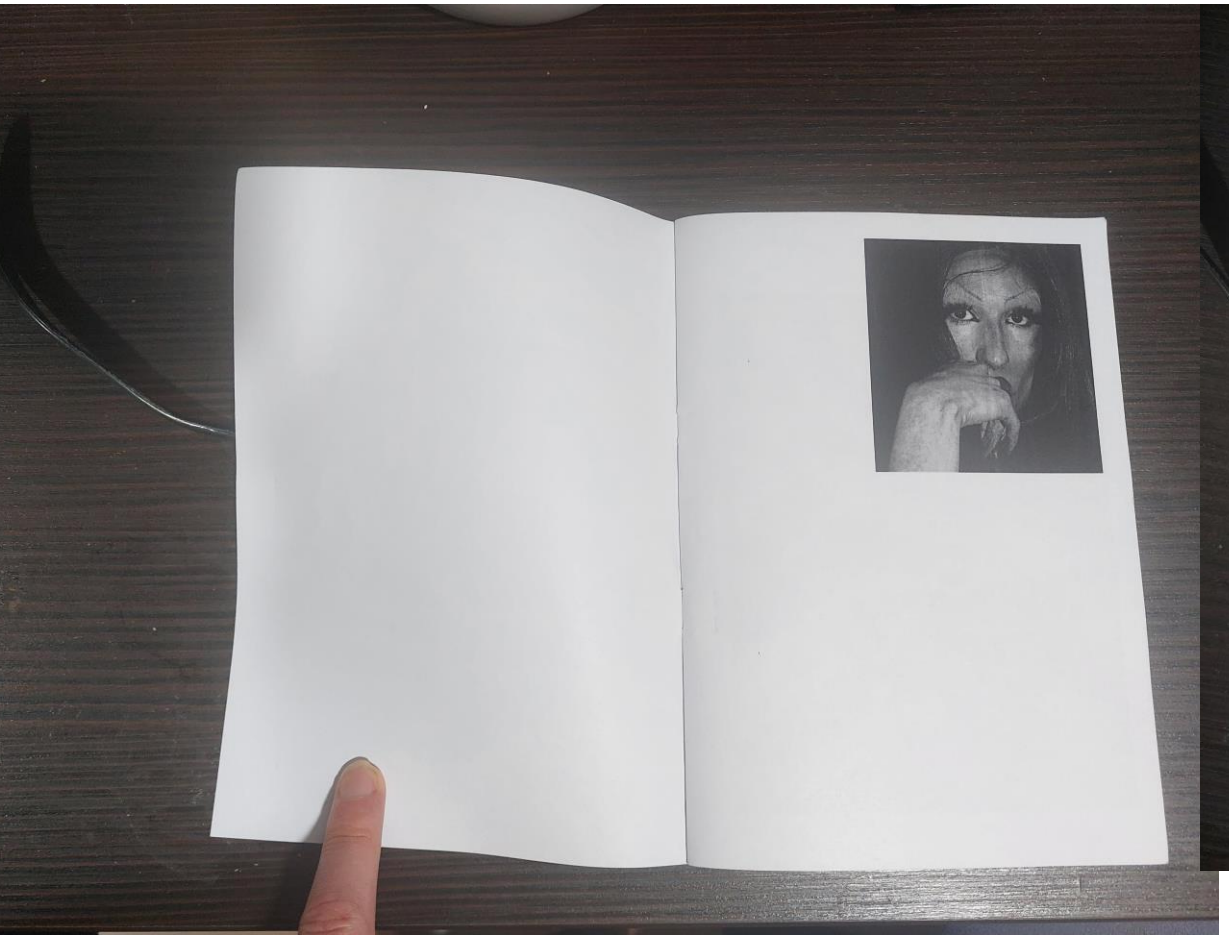
Personal narrative

"The fight"

How the personal character study has dictated my outcome

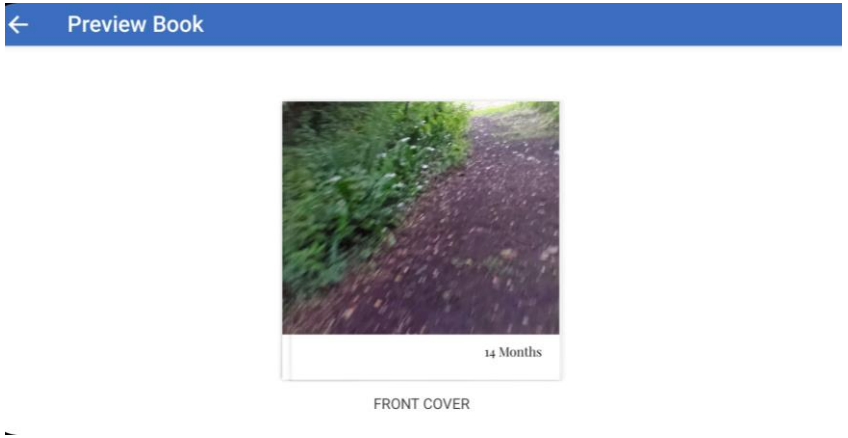
The Dummy book Images

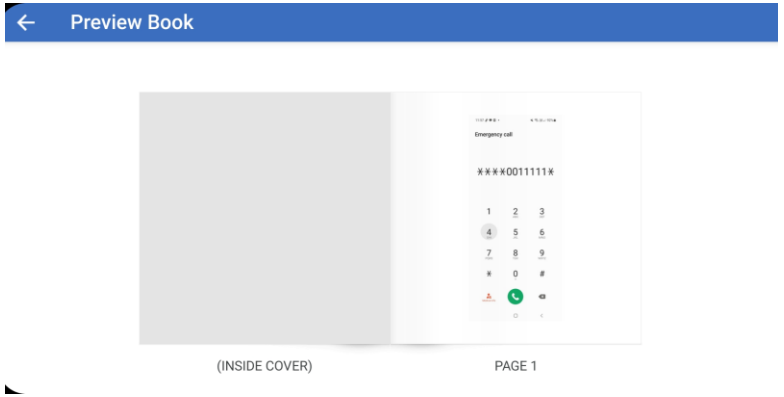
Layout

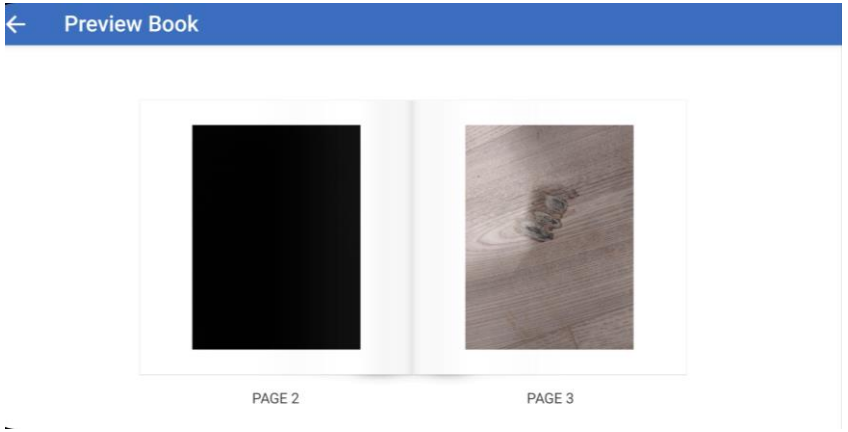


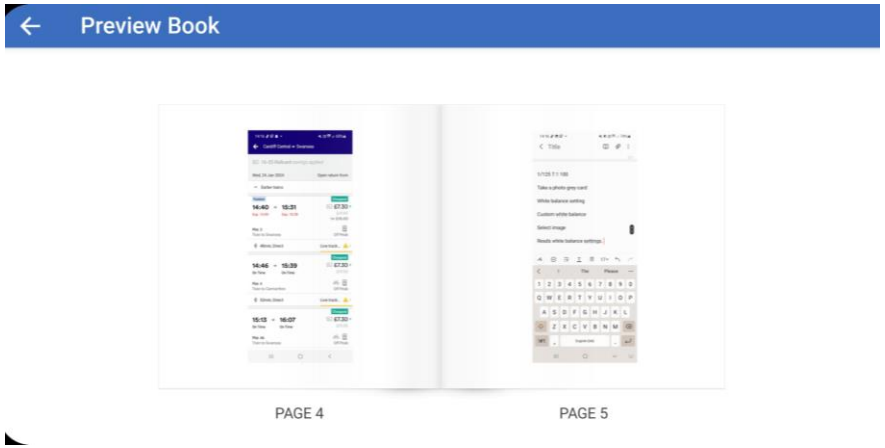
Free Photobook

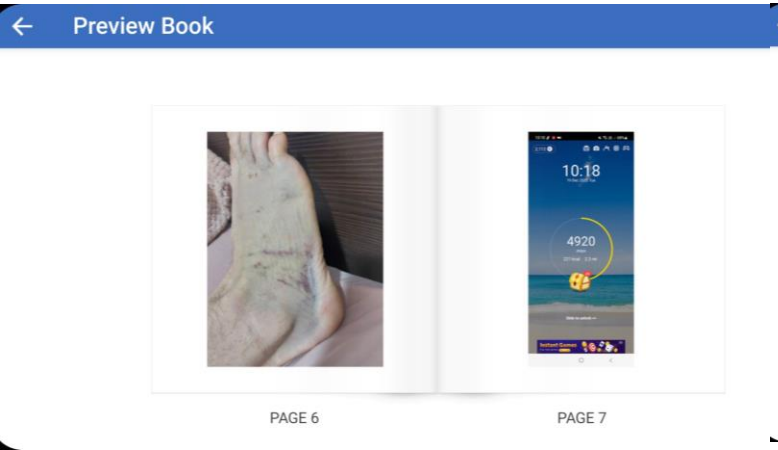
This small test is to start exploring size and a physical rendition of what a photobook feels like to hold and what qualities come with that. This exercises images consist of throw away images forgotten, and some accidental imagery found on my phone and meshed together in this book. The images taken in the span of 14 months is what gives it its title.

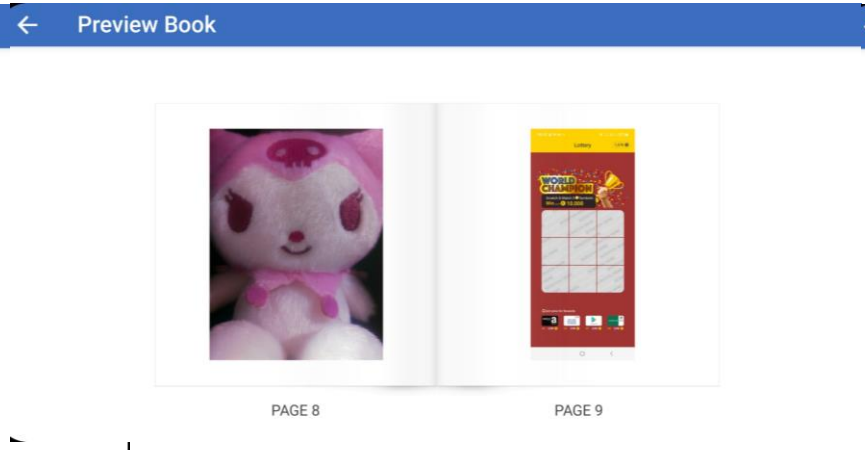


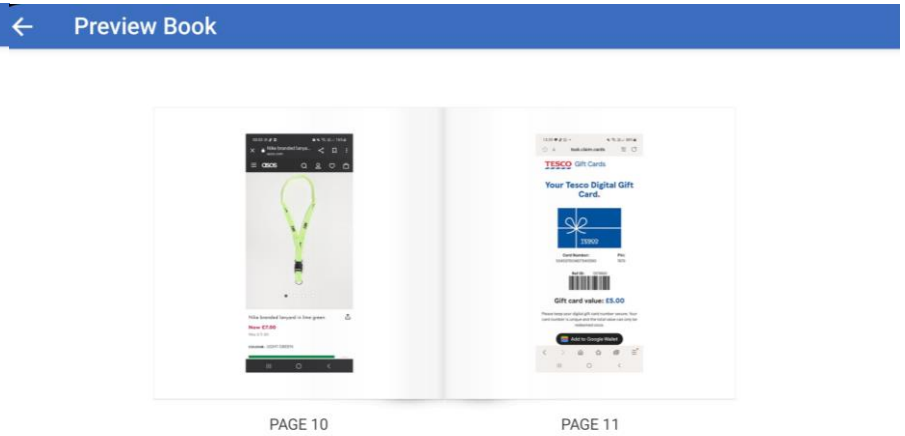




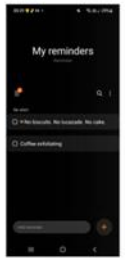








Preview Book



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Preview Book

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Preview Book

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Preview Book

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Preview Book

PAGE 20

(INSIDE COVER)

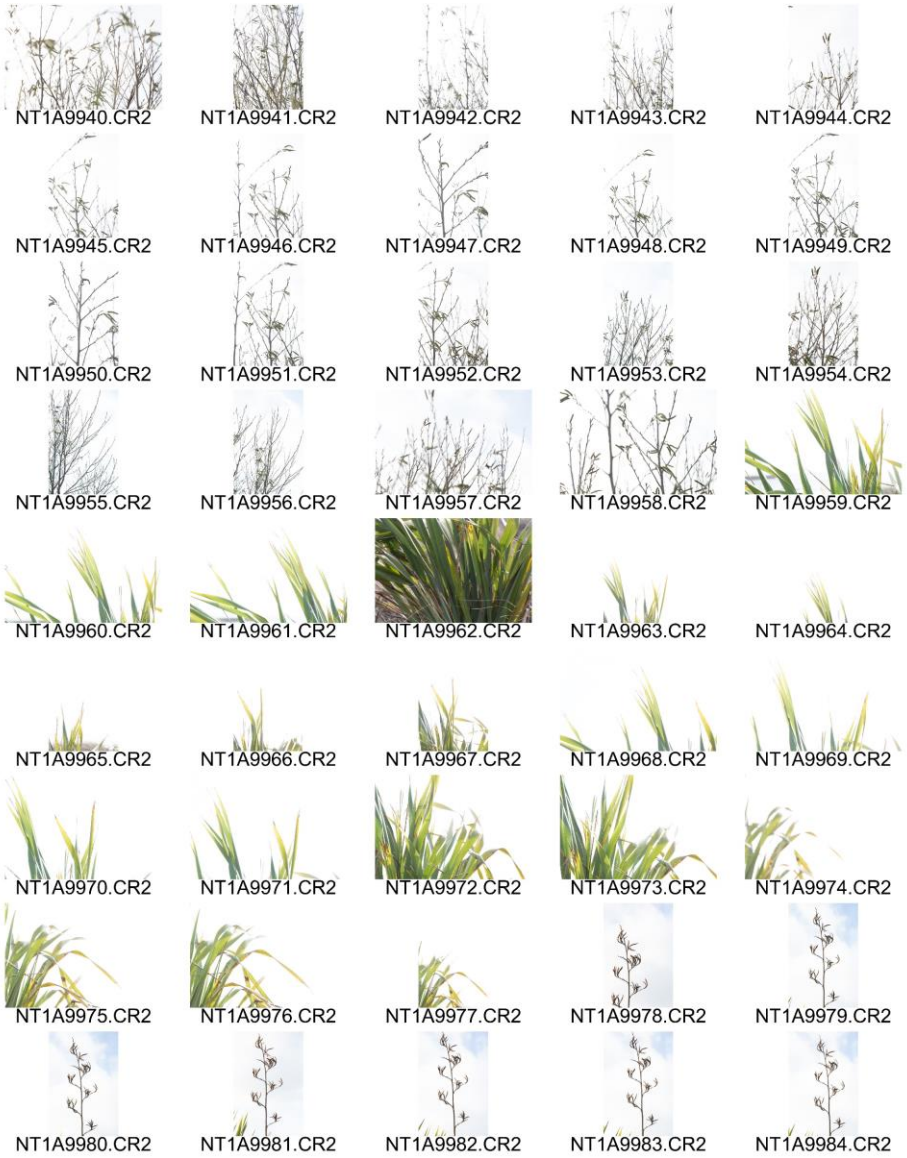
Dummy feedback

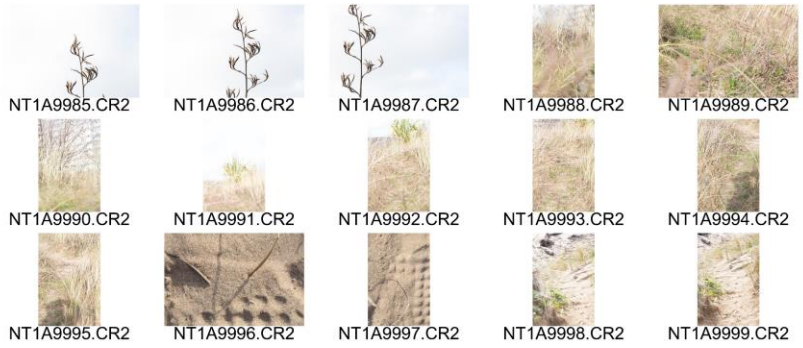
- Esmes feed back was very insightful, esmee suggested playing with the idea of masculine elements of my imagery with pink bows and careful stitching to counteract the pictures qualities.

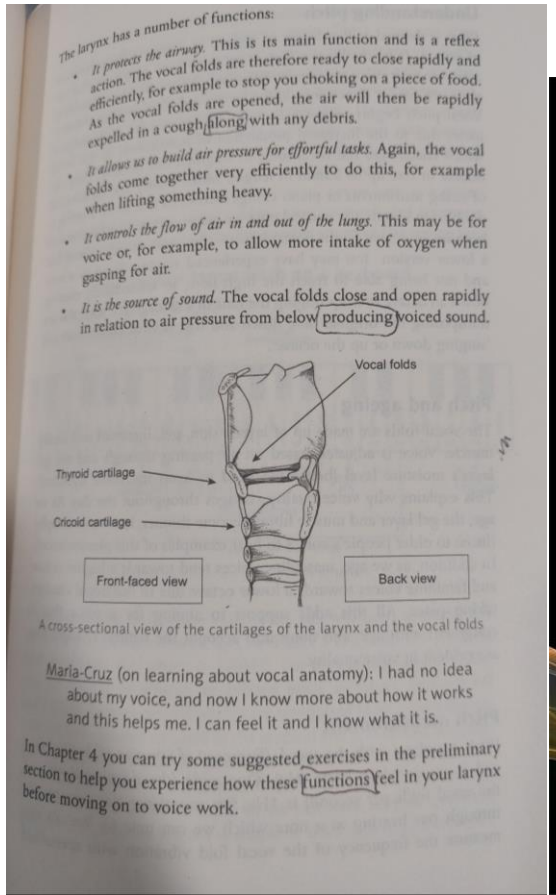
- Will was very complimentary and said the imagery was very rich in higher meaning, will didn’t offer much critical improvements to advancing the book unfortunately.

- Joe, suggested that my imagery was very strong against negative space, certain textures in my imagery counteracted the white pages also joe said. Joe also thought one image on a double page spread for the imagery was the way to go and worked effectively. Joe liked the plain front cover as a concept but said there should subtle personalisation such as stitching to set the font cover apart and to gain viewership.

Text excursion Exercise







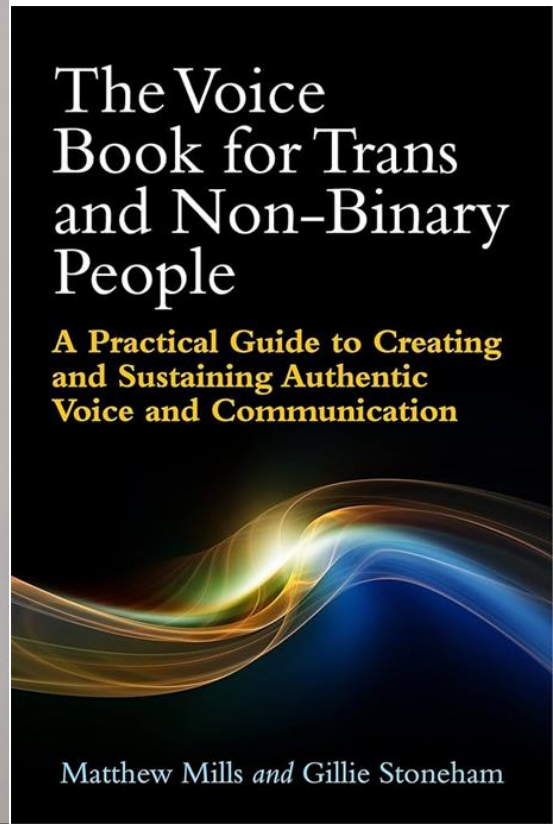
The larynx has a number of functions:

- *It protects the airway.* This is its main function and is a reflex action. The vocal folds are therefore ready to close rapidly and efficiently, for example to stop you choking on a piece of food. As the vocal folds are opened, the air will then be rapidly expelled in a cough along with any debris.
- *It allows us to build air pressure for effortful tasks.* Again, the vocal folds come together very efficiently to do this, for example when lifting something heavy.
- *It controls the flow of air in and out of the lungs.* This may be for voice or, for example, to allow more intake of oxygen when gasping for air.
- *It is the source of sound.* The vocal folds close and open rapidly in relation to air pressure from below producing voiced sound.

A cross-sectional view of the cartilages of the larynx and the vocal folds

Maria-Cruz (on learning about vocal anatomy): I had no idea about my voice, and now I know more about how it works and this helps me. I can feel it and I know what it is.

In Chapter 4 you can try some suggested exercises in the preliminary section to help you experience how these functions feel in your larynx before moving on to voice work.



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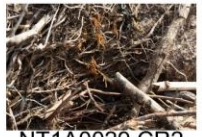
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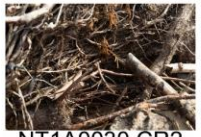
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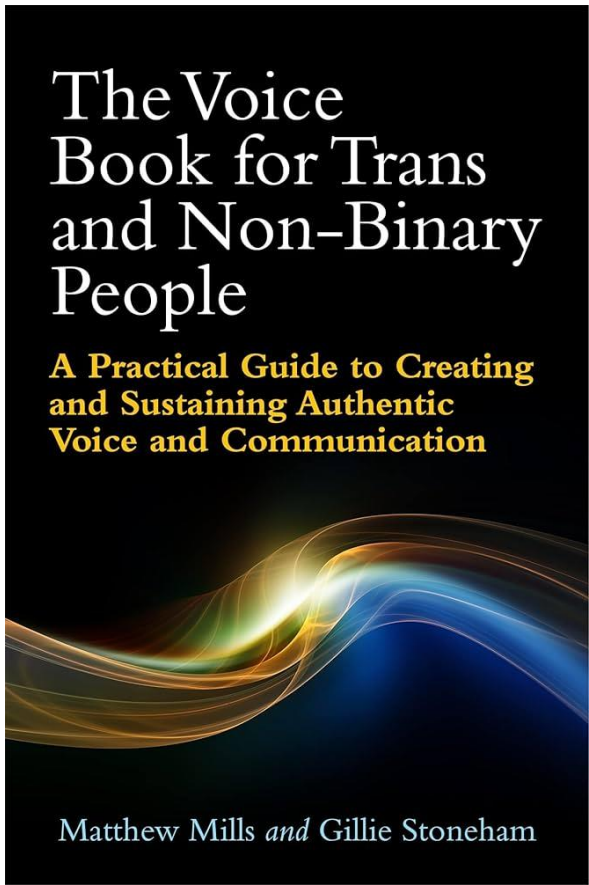
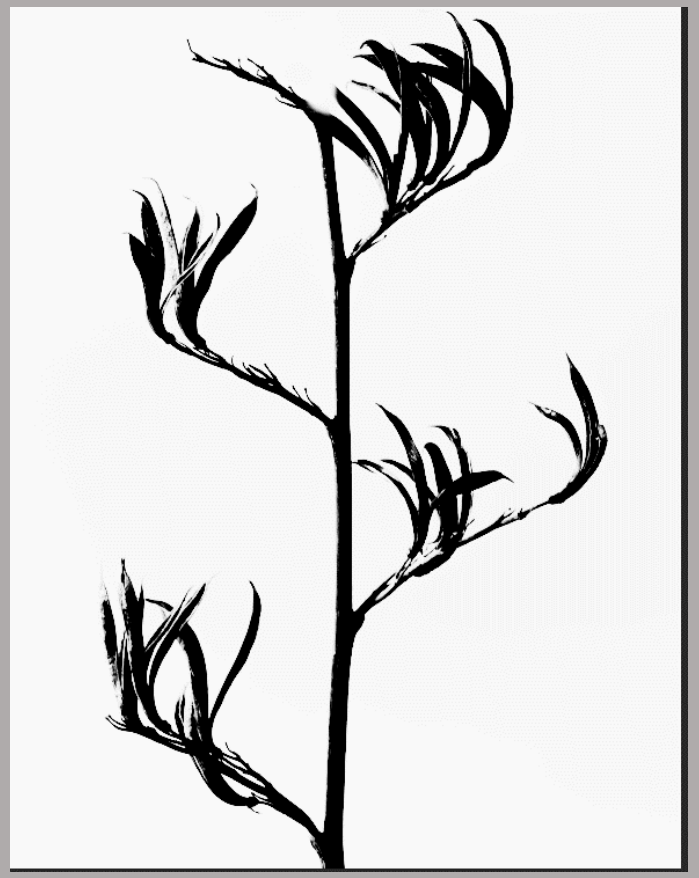
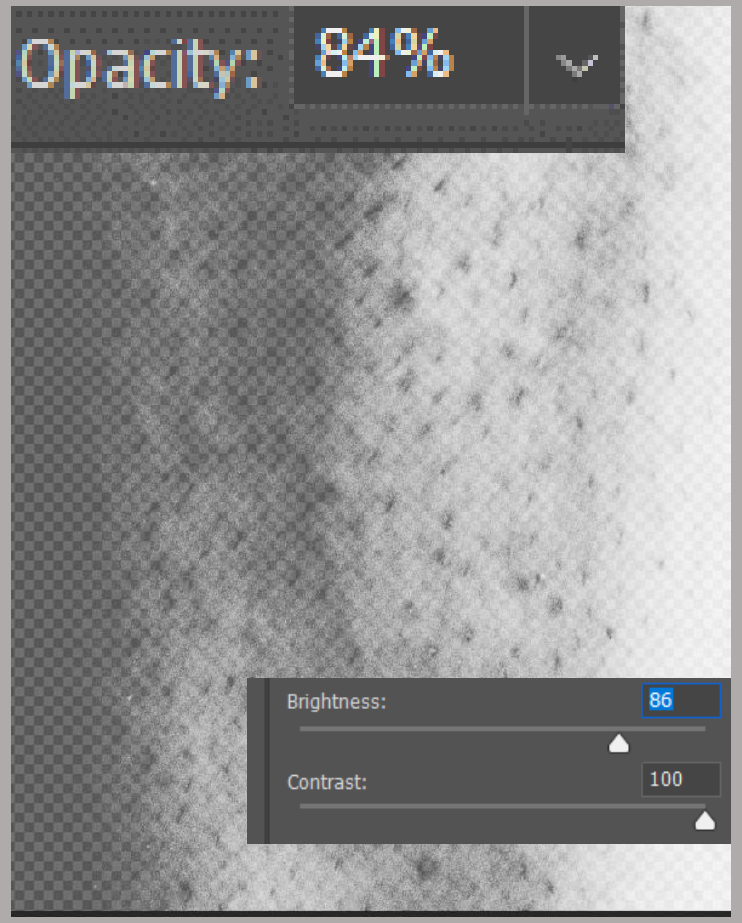
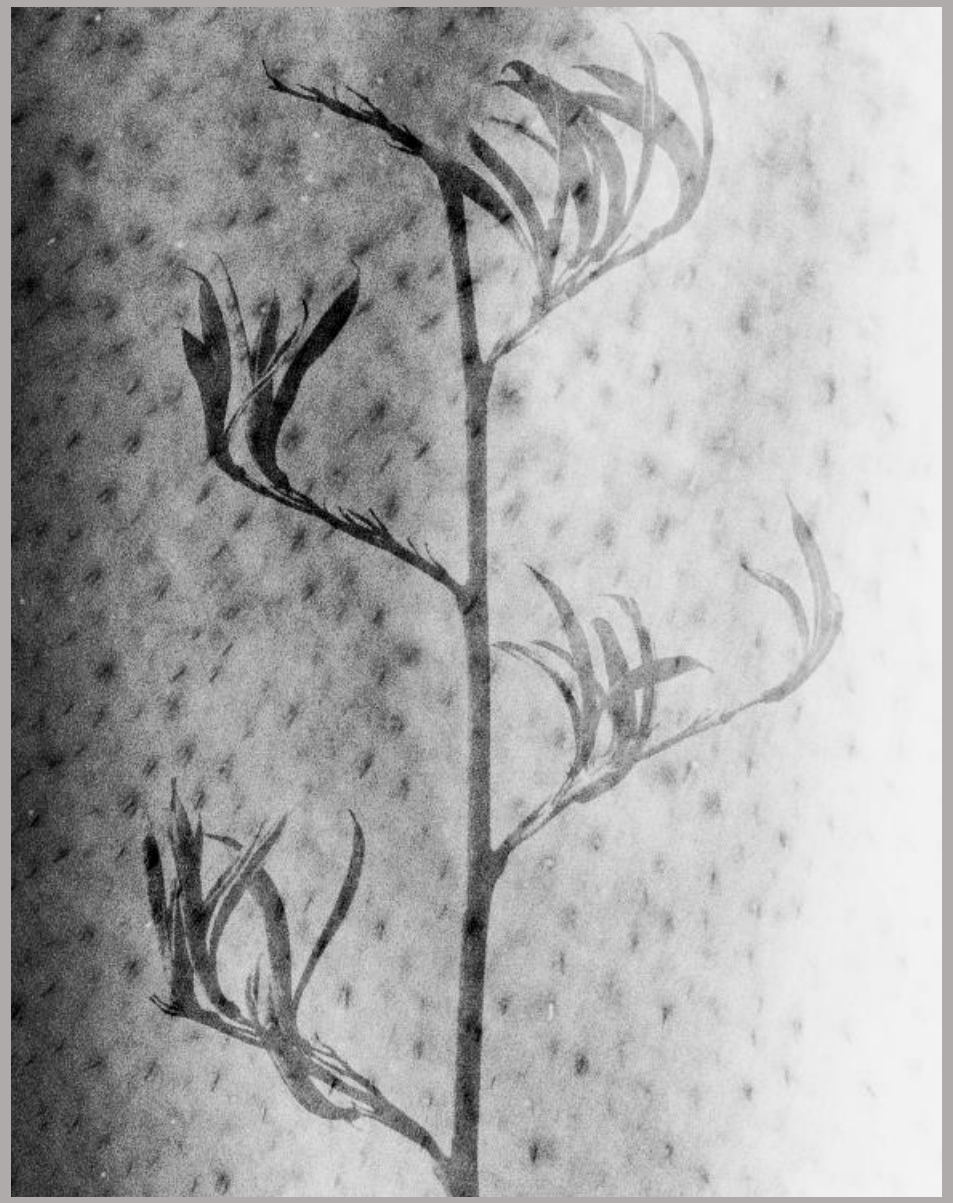


Here I used the clone stamp tool to correct flaws with composition with flower at the top of the image and slowly thought about cropping for final image. The issue was that the stem was at a tilt and the branches where not consistent with the consistency of branch placement of the rest.

I then turned the image black and white because imagery in black and white is historically more emotional, thought provoking. Because I was thinking about combining imagery together with skin texture and I knew this was going to be the foreground image I upped the contrast and shadow so it would still be visible to the viewer without looking to flat.

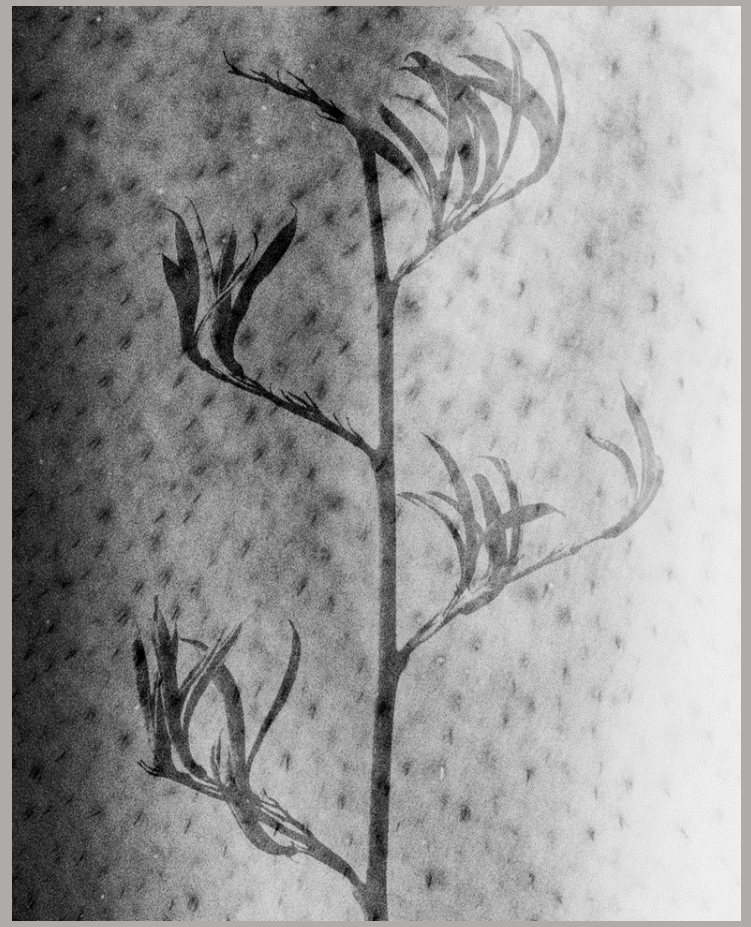






Text excercians (Initial image making inspired by Raymond meeks

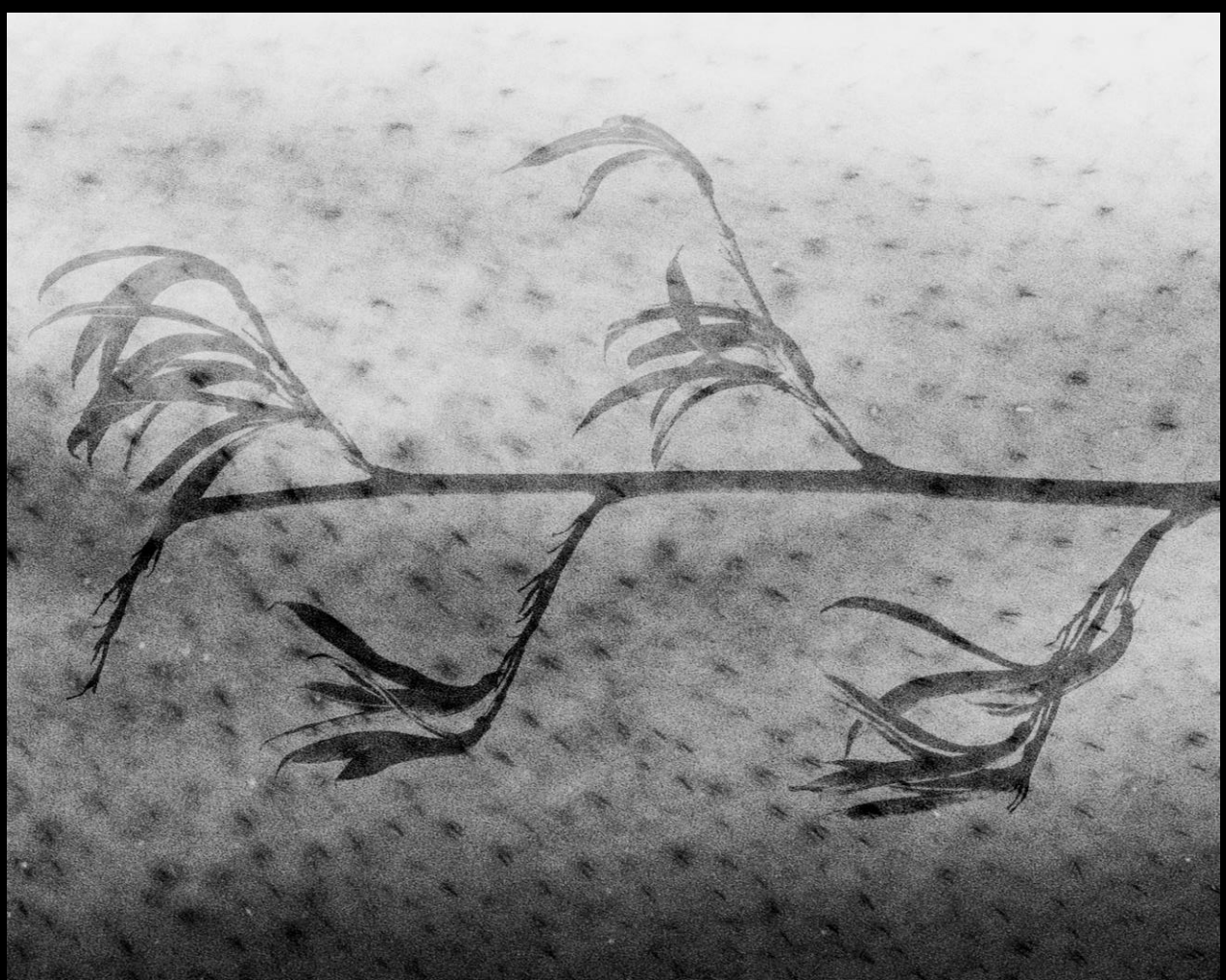
Along producing functions



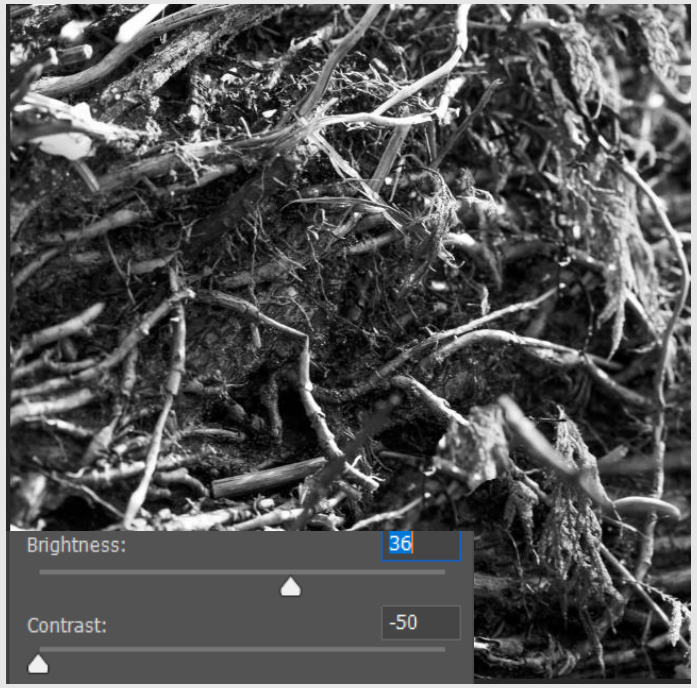
This image originates from text from a book The Voice book for trans and non-binary people. This book holds sentimental value to me and is relevant for this project as part of my voice training with the NHS for my transition. This excercian is a exercise to get me making imagery I would probably would have overseen during my initial thought process. Using three paragraphs on the same page, one being the top paragraph, middle and bottom, I randomised my arm movement to land on any letter on on said paragraphs. The letters ending with along (top) producing (middle) functions (bottom). This image was made shortly after looking into Raymond meeks and I wanted to explore Swansea bay in regards to feeling and place. On my walk I thought about the human body, its texture and relationship with nature. Along the sand dunes are a varied amount of plants, as I am currently having laser hair removal and always fighting hair growth, I believed hair to be interpreted as producing functions. A constant production. The plants are growing or dying. This reminds me of shaving, hair grows and hair dies or in the usual case cut with a razor.

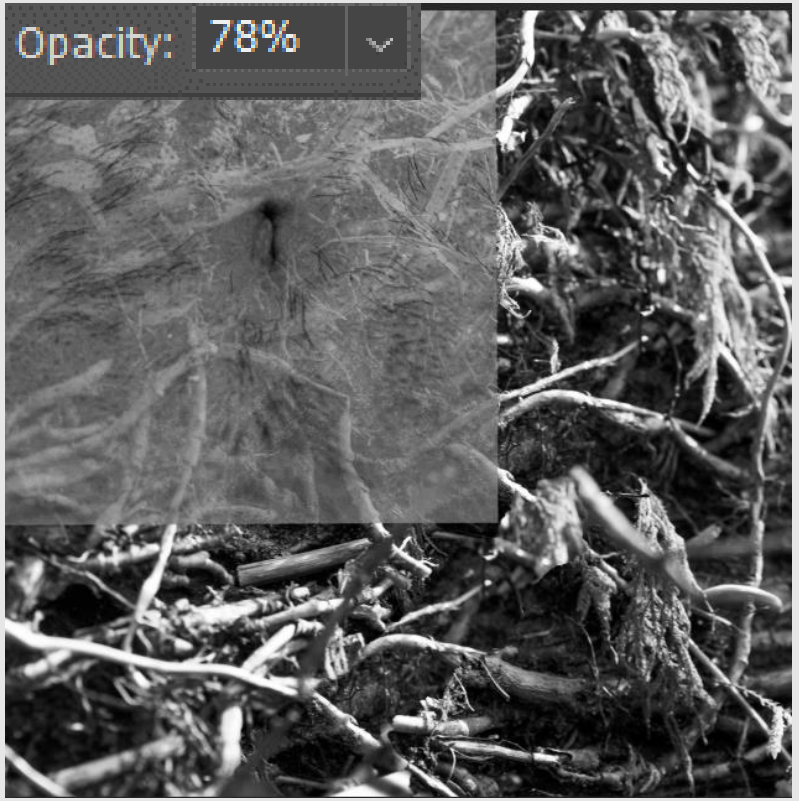
The plant in the image represents growth, good or bad in terms of hair growth for a trans person and to the average spectator growth in general. Which can also reference nature correcting itself in reference to a transition. The “strawberry leg” references the fight against biology and the texture looks a little bit odd when blown up as a background for the plant used.

In conclusion this image perfectly captures how I feel with body hair, getting rid of it gives me confidence however the inevitability of regrowth unsettles that confidence and my identity corrupting growth of wellbeing as seen in the plant, its coarse and lacking a beautiful quality to the stereotypical aesthetic of a flower.



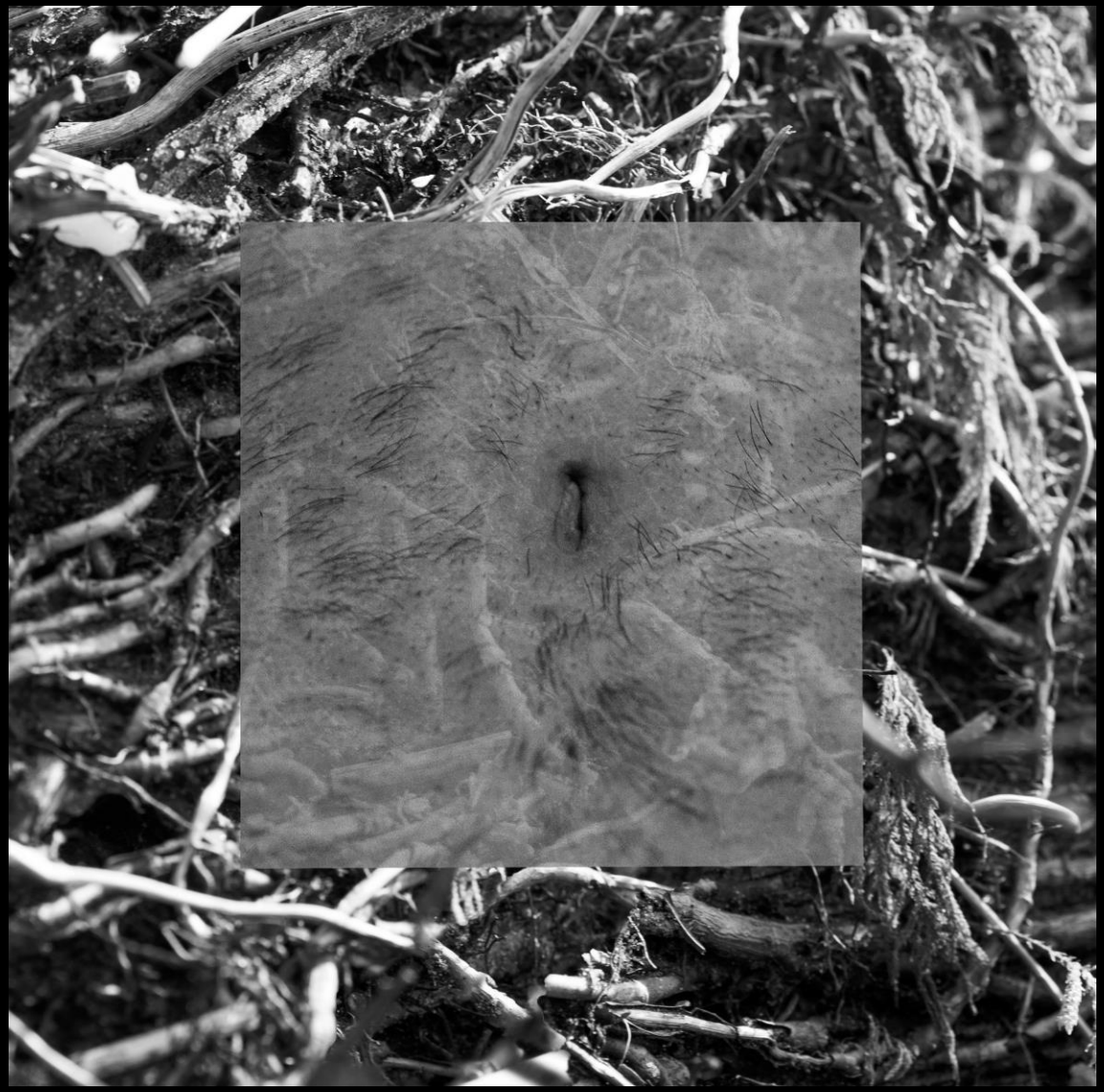
Along producing functions





Images turned to black and white to make image consistent to previous along producing functions image. Images merged in photoshop 2024 with two layers in total. Image of dead leaves and twigs where balanced to be softer seen with the decreased contrast and brightness increased. Belly button image placed over the top with 78% opacity. Image placed on left side as crop is not a perfect square.

Alternative placement in centre of foliage at 86% opacity. I prefer this crop because it reprents the outworth growth of hair with the belly button at the centre. The image is just a bit more visually easier to follow and explain.

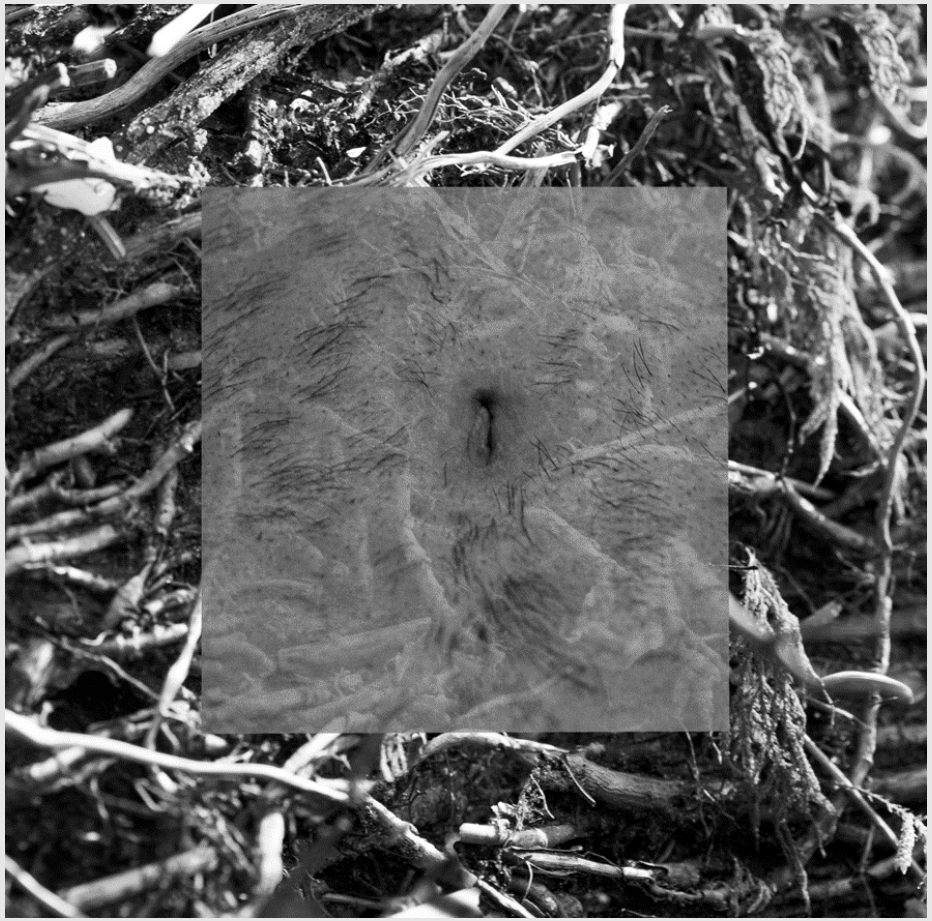


Along producing functions

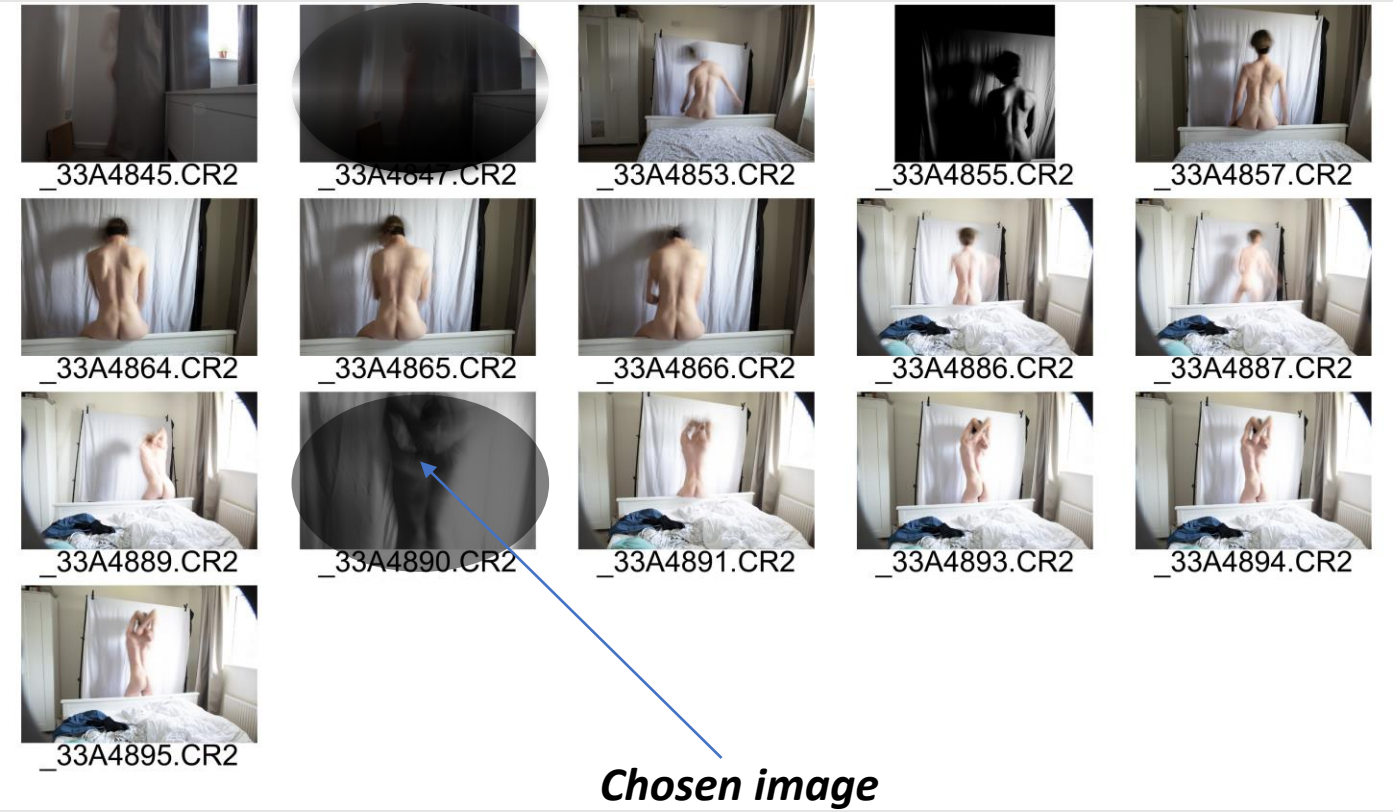
The image consists of the juxtaposition of dead drift wood found on Swansea bay and a belly button surrounded by coarse hair. The provocative image that is created from this was made in photoshop 2024 and a r5 camera has been used to capture these images. The images taken where taken as part of my walk exploring space and my own thoughts on nature. Leading to the combination of flesh and plant growth.

What makes this image provocative is the harsh dead twigs in the background, they are easy to identify unlike the follicles in the background of the last image. And lacing a belly button on top of it leads to a more convrintential response from the spectator. The off centre belly button also adds an interesting element to the way we perceive our own bodys, knowone is perfect.

However this image still holds the same quality of growth and perhaps the twigs in the background represents a reference to what's hidden inside us.

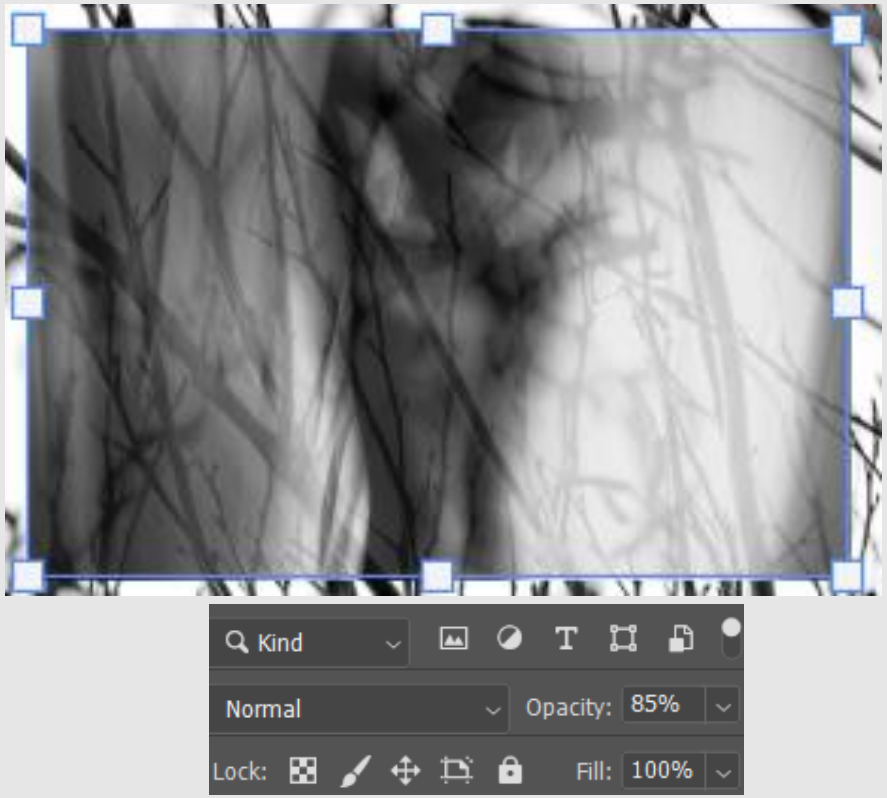


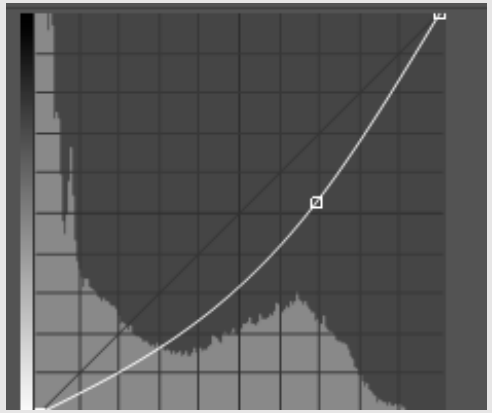
Domestic shoot exploring slow exposure times on mark 5DS. This shoot was to explore some elements distorting the body. Exposure times are something heavily used when exploring nude portraiture as seen with Francesca woodman. Here I wanted to distort the identity of the subject in this limited space. While still creating something animated and unique. Luckily turning the image black and white and playing around with contrast helped me create a serviceable image to use for the book project.



Portable studio backdrop with creases in. The creases where not planned but ended up being a happy accident even with opacity in mind. The only lighting used was a small window to the right.

Taking these two images into photoshop seprertly I took the subjects form and upped the contrast in photoshop 2024. I then merged it with the second image which I had turned to black and white for consistency. To then finalise a balance between the images where the figure would stand out but still merge with plants in the background, I used levels and the curve tool.



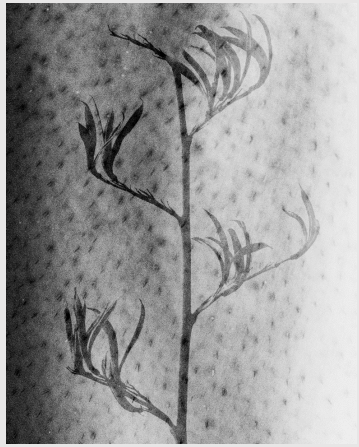


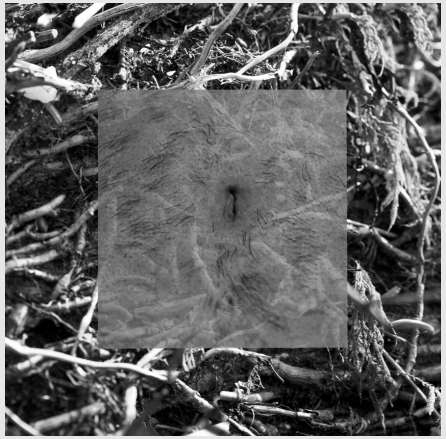
Along producing functions

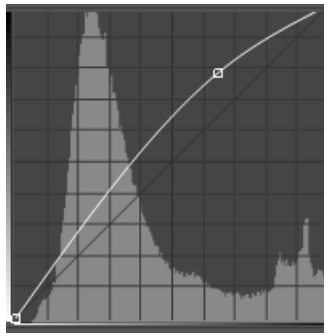
This image perfectly describes my headspace, as of the time of creating this image. The manipulation of exposure time was supposed to communicate that in the foreground image, just like images one and two this image merges with imagery of nature, coarse and void of colour is the background to be consistent with images one and two also.

Conclusion

In conclusion the text excursion exercise has allowed me to think about my own relationship with my body while searching for imagery on a walk. This has been communicated effectively In the imagery making process digitally. I feel meshing together body and nature is something worth exploring further as there is poetic symmetry communicated here enriching my project around transition and the continuous debate surrounding evolving human nature.





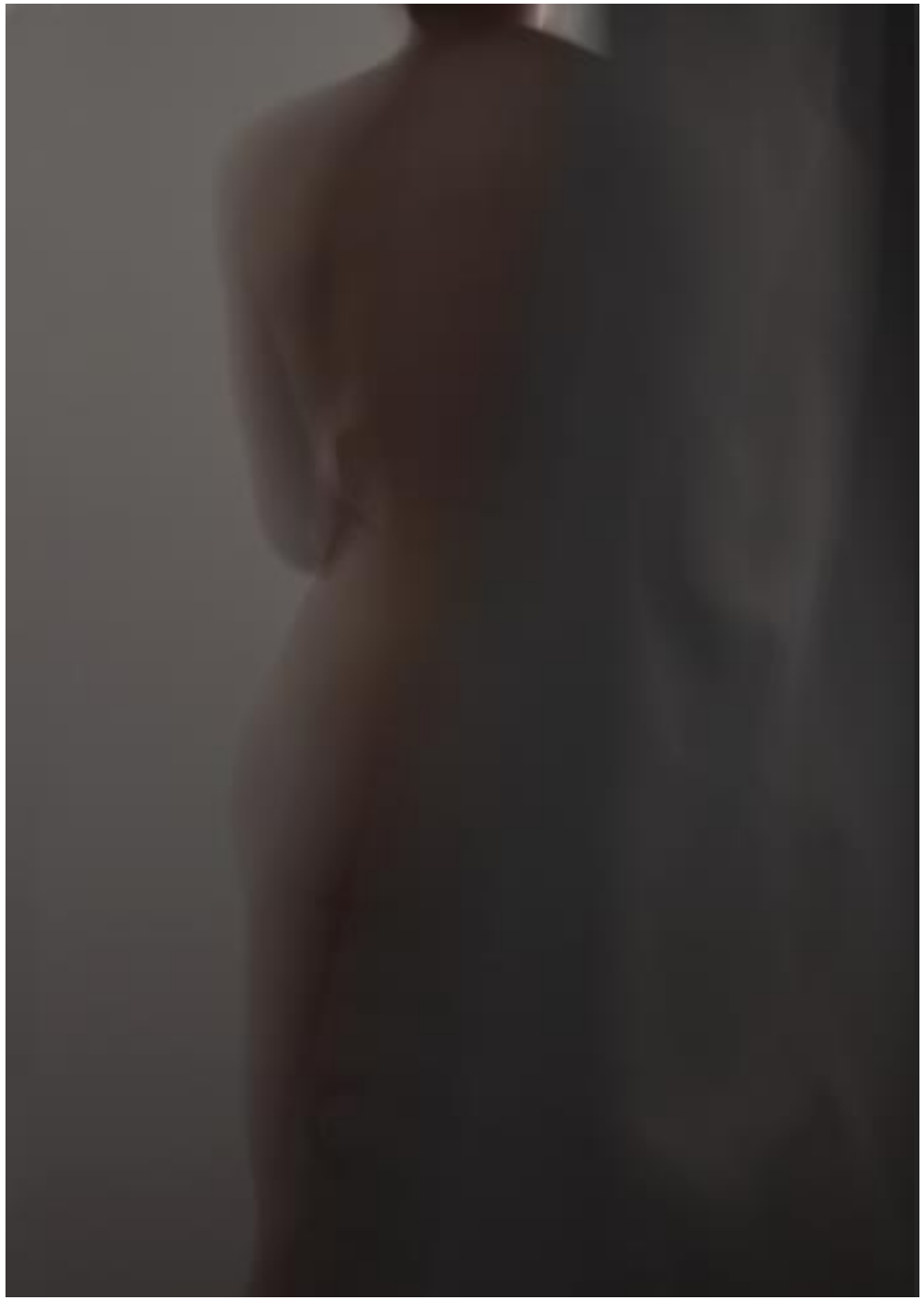


The original starting point of this image was lost, most likely looking through my sd cards and recycle bin on my desktop, it was lost accidently deleting images from the camera itself and I never uploaded the image to a folder outside of the sd card. as I cannot find the image at all. I do recall this initial shoot being extremely frustrating as the I was using a mark iii and the self-timer was not working on the camera for a the university hasn't got a remote in stores. Also, this was first time using a godox flash and I could not get the flash to activate consistently. The original image was me laying sideways upright on the bed. The camera in my hand held out to the centre of my torso as far away as possible from the torso. Luckily the flash activated, and I managed to capture a image what was usable for editing. I then cropped out anything not important to the image, but I left a bit of black shadow on the left side of my torso and some fabric folds from my bed while ending the crop with arm pit hair still in view but cut off.

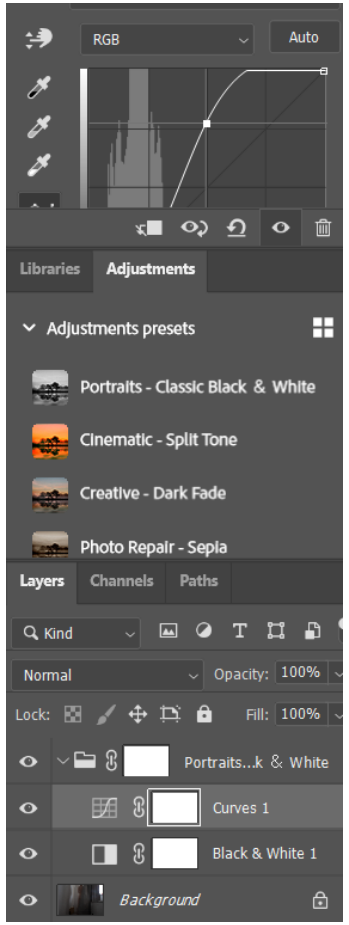
This image came from basic documentation, this image was taken just after my first laser hair removal treatment on my torso. I wanted to see if it would make a interesting image. My skin was very sore, and each hair follicle was visible with red pigment. Enhanced by the curve tool. You can also see the lines made during the treatment session which adds visual intrigue to the image. The fabric folds add quality the image as a extension of my body and the bit of body hair cut of at the top also alludes to the image existing beyond the frame.

In conclusion this image probably wouldn't have been made if I hadn't looked at artist Eikoh Hoesoe and the way he uses the male body as a very masculine presence. This was a exploration worth looking at as using masculine imagery against the more neutral/deliberately feminine imagery could forge narrative in my book and a interesting dynamic may form from the clashes of gender.

This image from slide 31 was part of the same shoot at the corner of the room, this subject is next to the window and moving against the curtain at speed. The iso manipulates the subject to a ghostly figure. Firstly I was very disappointed with this image and I wasn’t planning on using it however, because the file was a Raw CR2 the editing side completely saved the image into a unique Francesca woodman like image.



Alteration to curve tool as well as turning the image black and white because the image has timeless quality in abstract editing purposes



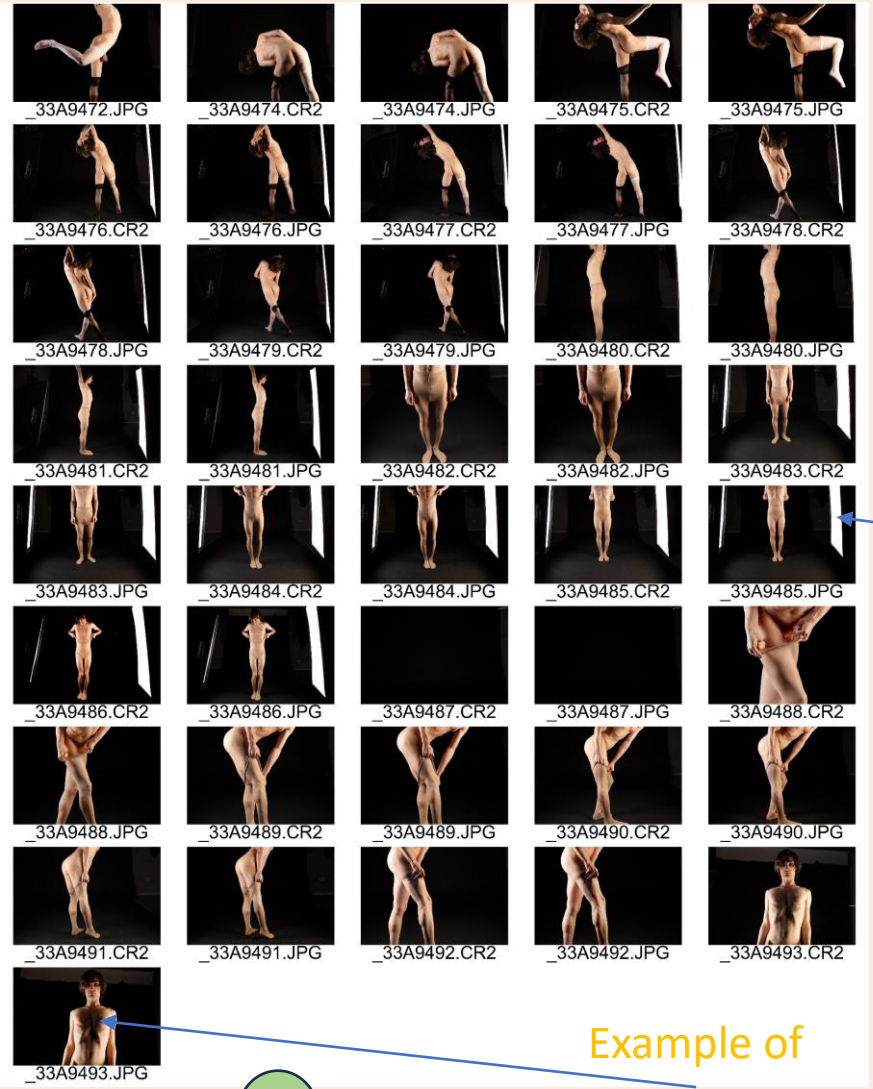
Clone stamped left side of image as you can see the there was a harsh light grey line on the side of the image. It was a imperfection.

Now the image is taking shape i can see what's not working and not to much really needs to be done. The last thing I did was up the brightness by 44 as the image is to dark, and added contrast by two to add softness to the image.

This image continuous my exploration of capturing my own body in different ways to evoke what it means to transition, I personally like the softness this image projects through just brightening the image up and avoiding the sharpening tool has helped this. I also like the the more feminine presentation of my body, its not confrontational and looks similar to painting. It also lacks detail that helps this train of thought. The head is cut off at the top of the image, cut of body areas are consistent so far with my imagery, this cut of head with the vivid nature of the figure combines quite well. The use of shadows has turned the curtain into almost shading similar to pencil works really well also. To the point you cant even tell what the shade is.

The image itself on a personal matter suggests how I have always showed my true self through my biology, carefully and bit part to communicate my femininity but in a restricted manner.

Location	Studio
Camera	Canon MK 5DSR
Equipment	Light Meter/Tripod
Lights	Two Profoto Softboxes



Standing behind lights for right level of exposure

Example of poor positioning

Positive

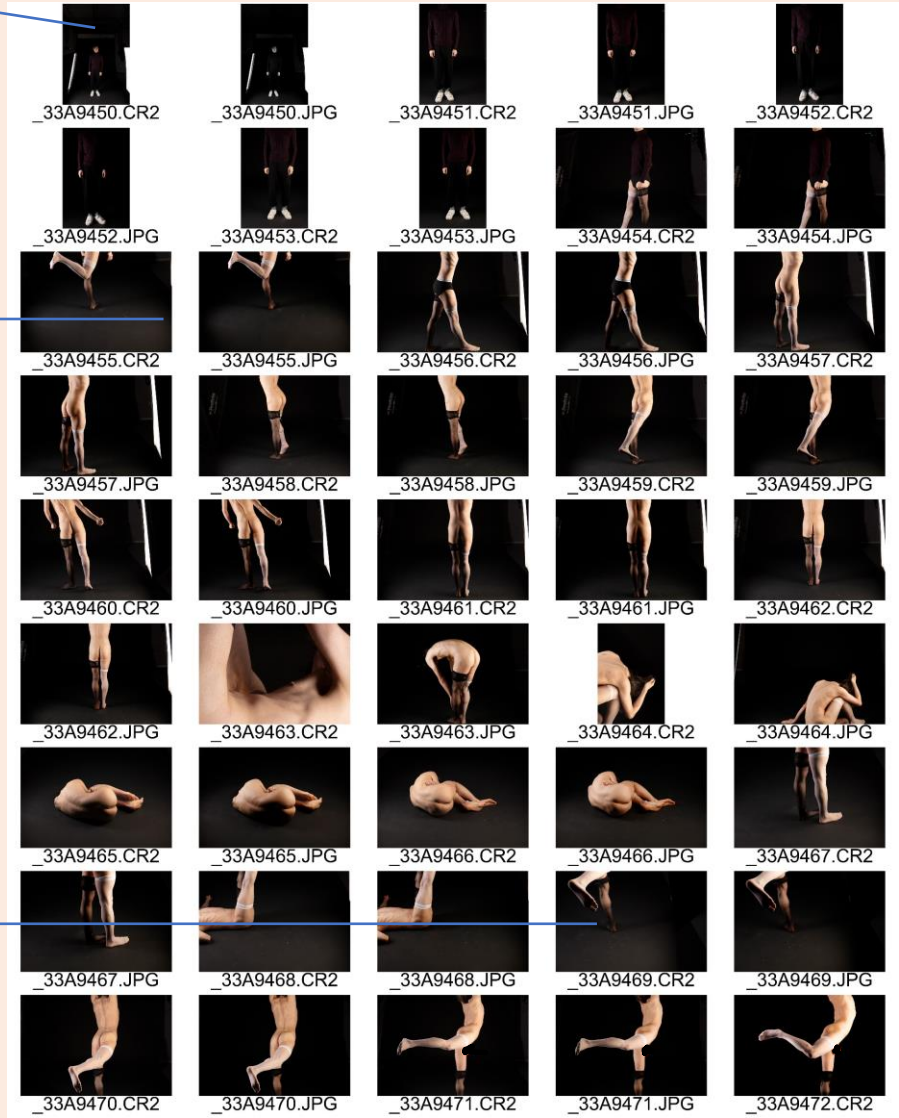
Improvement needed

Mistakes while shooting

Test shots to find best light on subject

Full Black Background created with black paper

More time needed with tripod for correct angle



Studio Conclusion

- Utilising The studio for my book is paramount for my visual dialogue for my book. Forming narrative surrounding gender expression and stereotype was my aim coming into the shoot. When coming into the shoot I tried to keep costs at a minimum as well as keeping the studio clean. So I tried to use items or clothing that I already had to try and create an interesting image. Using Two types of thigh high tights of two different colours, black and white allows me to play with the hyperfeminine aspect of gender as well as juxtaposing the tights on a male body to enrich my imagery with undertones of sexuality and fetishism and expression. The body used is my own, I have shaved aspects of my body imperfectly to emphasise the battle of fighting a biology that I don’t identify with. The white tight embodies euphoria and the black one dysphoria. Gender imperfection. Or one could read it as the two sides of gender, male and female. I have set up the camera settings well for this shoot rarely encountering blur or poor lighting however tripod placement and angles probably needed refining for certain shots as in editing some crops and body angles looked off or just slightly out of frame. However I have managed to capture for the most part was in my head for the shoot especially the images with knee high tights.

ISO	1/125
Exposure Time	F/8
Focal Length	59 mm

This image, I picked out as the most effective tights image. The cut of torso and arms leave the body, lanky, tense and visually odd. The shadows and highlights work well in this image as it points out interesting folds and contrast in the skin and tights. The legs being cut off at the bottom in my opinion makes the legs endless and the composition of the torso being at the top of image helps the legs appear longer than they actually are.

The image in its entirety looks uncanny as the composition manipulates the body to seem a bit jarring which draws the spectator in to look further at what they are actually seeing and not seeing.

ISO	1/125
Exposure Time	F/8
Focal Length	66 mm

This image reminiscent of Eikoh Hosoe ***man and woman #16*** consists of my form curled in a ball manipulating my torso into a cut piece of flesh.

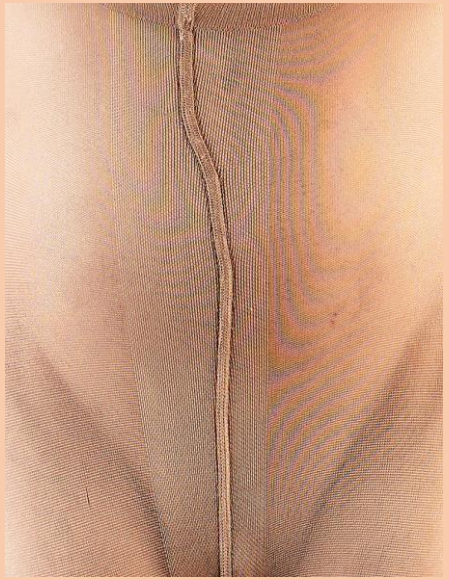
In regards to gender dysphoria this cut off torso represents the disconnect between mind and body. Frustratingly the ground is slightly lit up as the shoot wasn't designed with the ground in shot in planning this shoot.

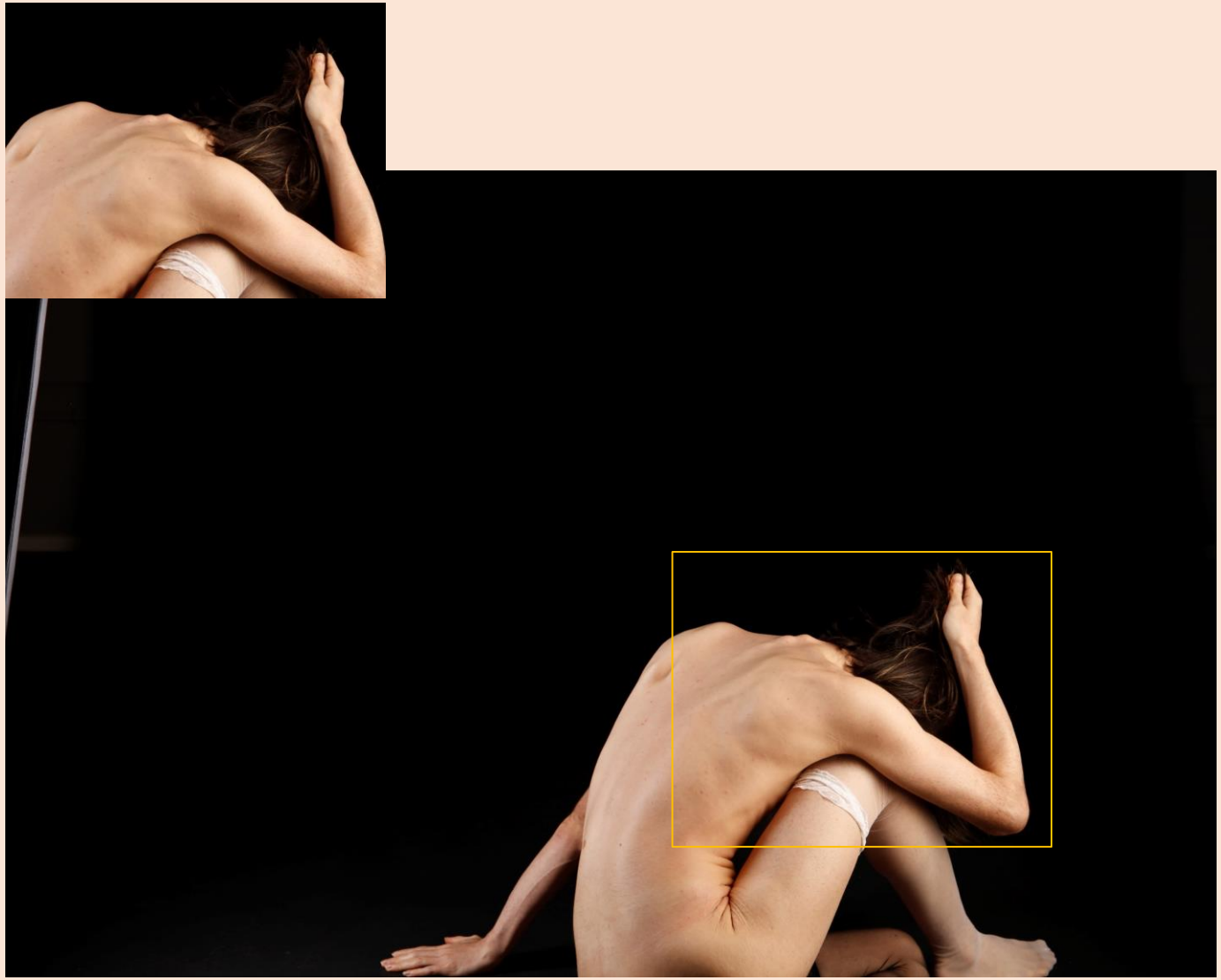
I will not be using this image as its presented as the image is to reminiscent of Man and woman #16 but provided a little bit of knowledge of how to manipulate the body in the studio playfully.

This image stood out to me for its underlying message of starting over with a different canvas. The canvas being my skin was what the aim of this image was, however I don't find the image very well composed or appealing for an audience. A crop of this image that completely changed the images personality was what I ended up choosing moving forward.

The image I settled on was a crop on the tights wear a seem through the middle imperfectly. This image instantly has a more defined art direction and modern queer aesthetic quality to the image. One that lacks solid identity of the subject which is a conscious decision made in reference on my visual book about transitioning.

ISO	1/125
Exposure Time	F/8
Focal Length	26 mm





ISO	1/125
Exposure Time	F/8
Focal Length	57 mm

This image, I liked as the body seems to be presented quite beautifully but like stated in my conclusion the position of the tripod let the composition down, preferably I would like the lens to be further out, my body composed smaller against the contrasted background and the tripod needs to positioned where all the body is in shot. The orange rectangle you can see is a chosen crop for my book. I chose this crop as the image presents a strange combination of hair and torso with the arm suspended above. Perhaps I can create a narrative that fits. As the cut off body is a constant in my work as disconnect from ones mind.

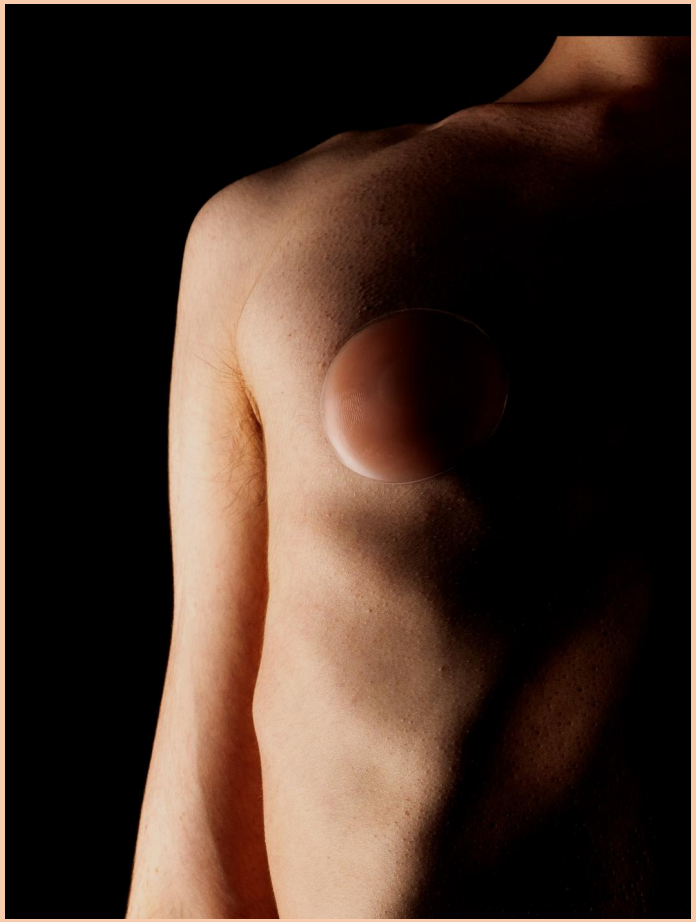
This image, being my favroite from my shoot shows exactly what undertones and visual narrative I wanted to get across , there is a mixture of queer art, hyper femininity in regards to clothing that naturally leads into kitsch aesthetic because of the imperfect way they are worn as well as being in your face, the knee high socks being hyper feminine leads to thoughts of sexuality and queer fetish. All these things in theory should lead to a rich image that has modern and political relevance in theory. This image with a slight crop for compositional purposes will leave the image with modern way of presenting portraiture with cut of parts of the body leaving a jarring and intriguing image on its own.

ISO	1/125
Exposure Time	F/8
Focal Length	57 mm

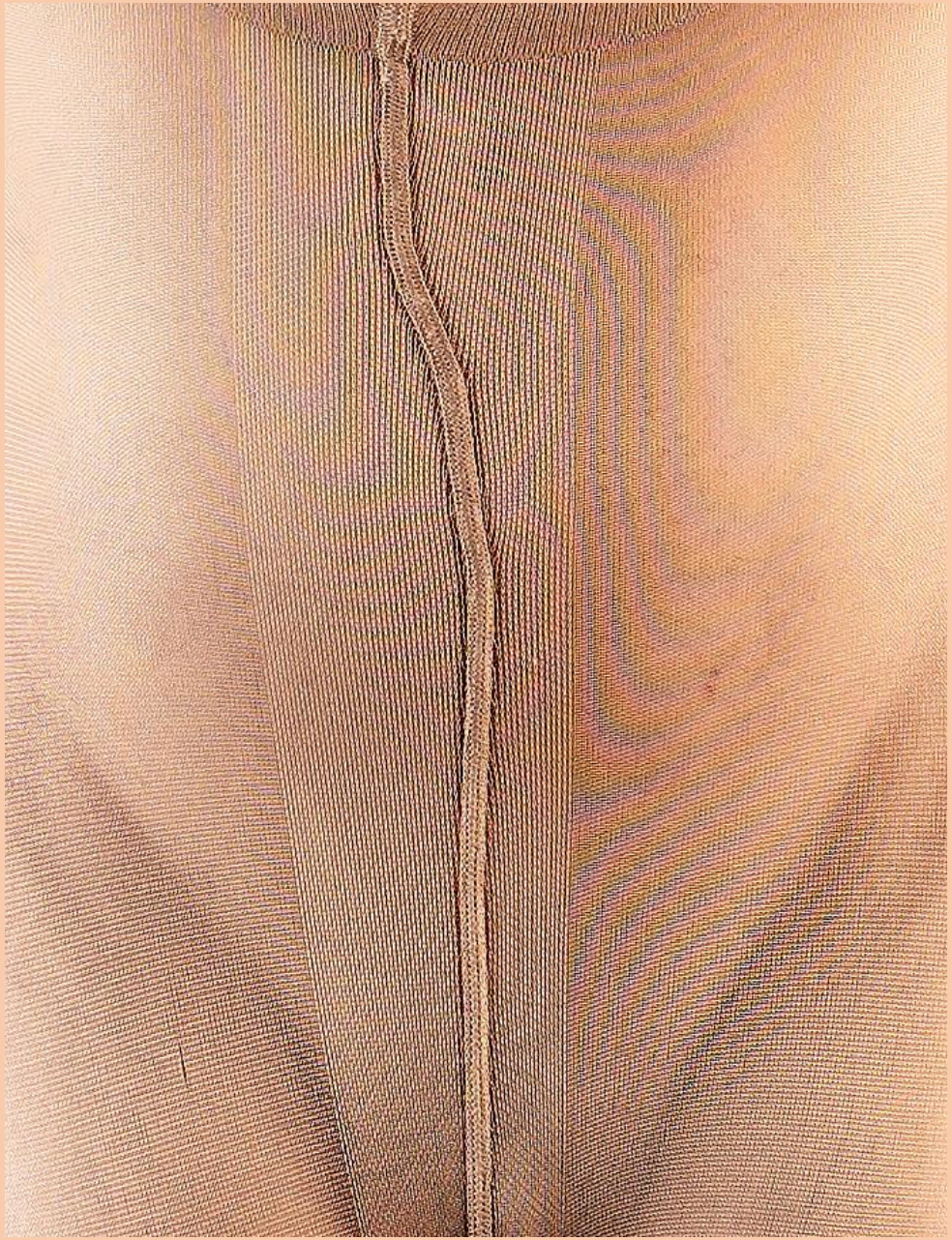
ISO	1/125
Exposure Time	F/8
Focal Length	61 mm

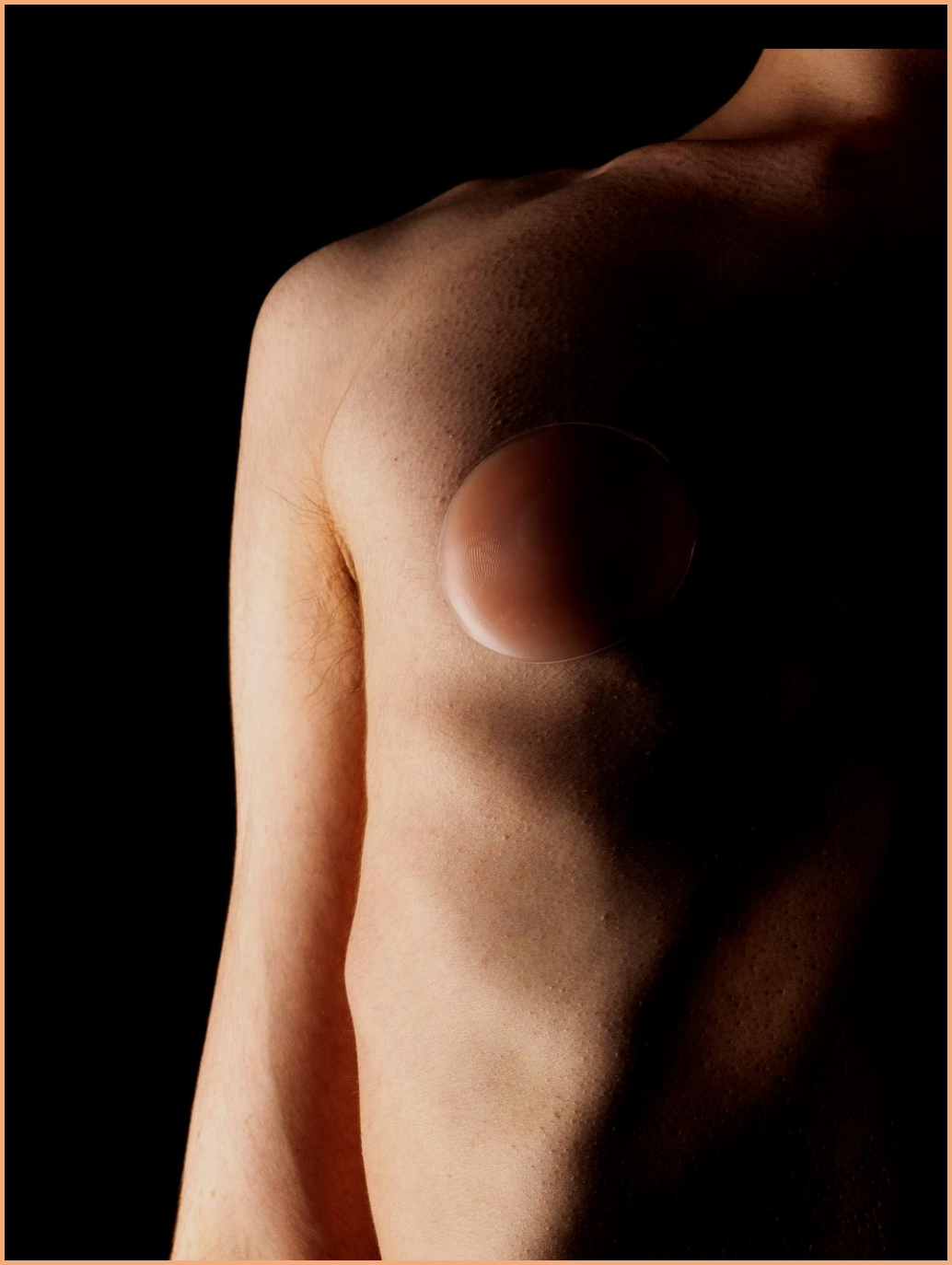
Is image is my favioure from the shoot personally, the image represents euphoria and I wanted to express that with overexposure in the skin texture. Being consistent with the visual dialogue of my book, the torso captured looks like its captured elegantly. But why its in that stance is up for a debate with the spectator, the lack of detail in the skin makes the torso more of a shape rather than said torso while the legs are cut off on the left side of the image and the bottom. The difference in tight colours offer a masculine and feminine quality black being masculine white being feminine or vice versa. A ying yang quality that isn’t so obvious at first glance. The image as a whole is more subtle and gender neutral than the image before hand but not necessarily better. This image would be more usable if I had different clothing on as it instantly becomes a part of the previous image because of the tights being the same.

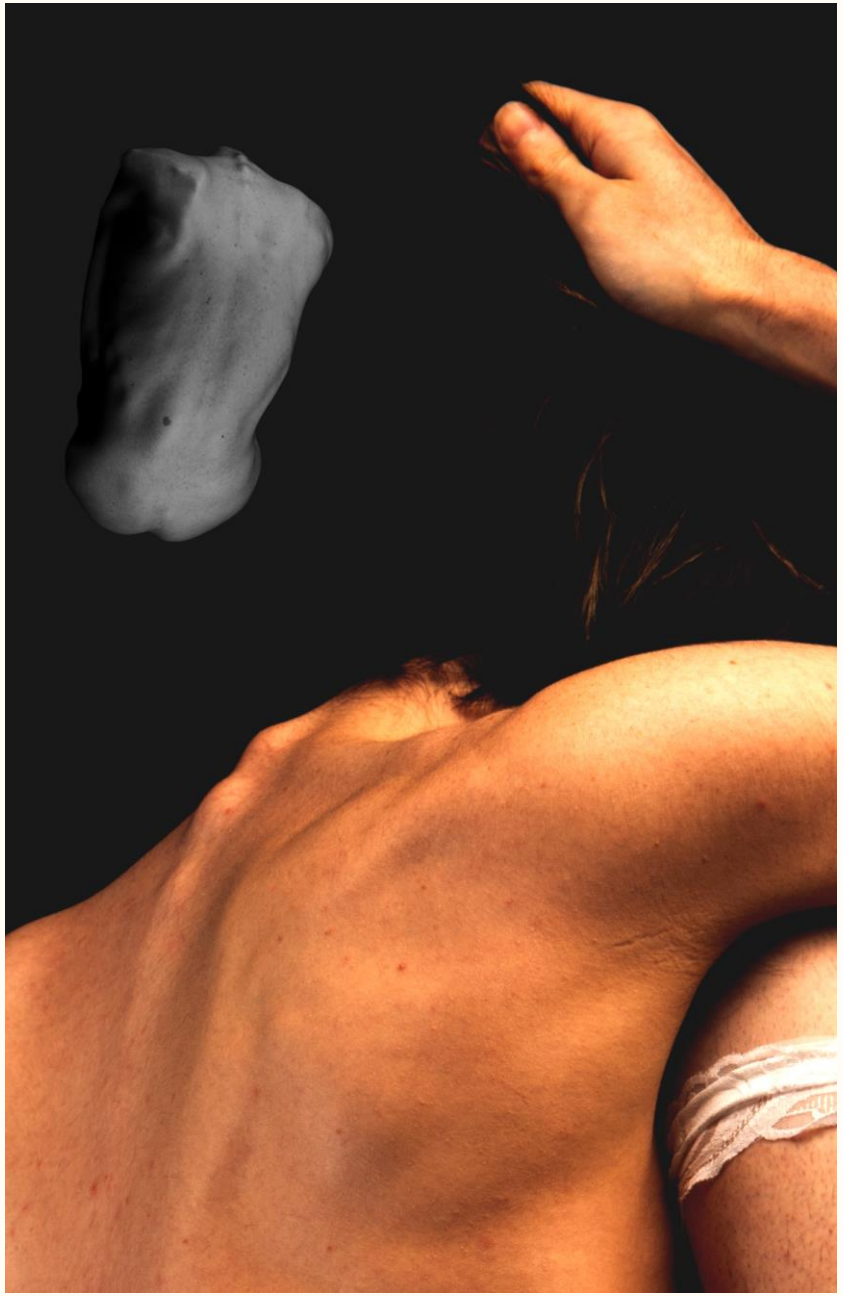
ISO	1/125
Exposure Time	F/8
Focal Length	66 mm



This image ominous in lighting was a happy accident created by standing to far forward against lightboxes. I intentially cut the head off the image as I wanted consistent cut off points in my imagery. Because the image is dark in large portions of the image its slightly jarring which I do like in imagery. The Nipple cover also plays its part at providing gender undertones to my imagery. This is contrasted with coarse hair coming from the armpit. This image suggests a headspace and the uncomftable nature of fighting biology without medication. No matter what you do to cover up biology always wins.

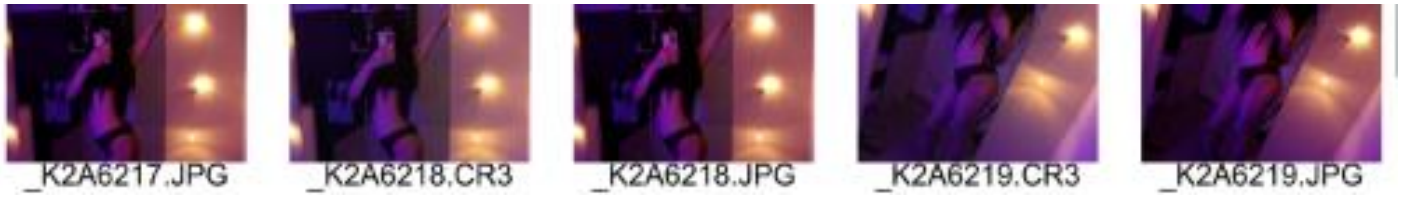






Here I was setting up the tripod and setting the scene. Adding elements to the image and finding a suitable angle that works.

Here I carefully finally found a good angle that set the scene that compliments the documentary style of this exercise.



These images where a spare of the moment experiment to photograph a garish unfiltered version of a insta style Instagram model esque selfie with kitsch undertones while in keeping with the queer aspect of the body.

This image captures me in halls. This image takes on a documentary aesthetic and was the experiment I wanted to try hear. I think there is something quite rich to explore trans people on the fringe of society in documentary style and something worth exploring in future for a LGBT focused photobook project.

Im finding this project to be a very personal and I wanted to capture the aspect of my life that has offered the first realisation of who I really was. Crossdressing as I would call it historically was only done in a domestic setting for myself often in private. This was a safe space and part of my life hidden from all. Capturing myself in a voyeuristic manner is really important as I wanted to communicate this exposure of privacy to the spectator.

Putting myself in underwear for this image was a deliberate choice to communicate voyeurism it also communicates dysphoria as in my image I am tucking and wearing a bra. On the left side of my image at the bottom is the book The voice book for trans and non binary people and in the background an untidy space and a wig suggesting dedication to being oneself and isn’t afraid to.

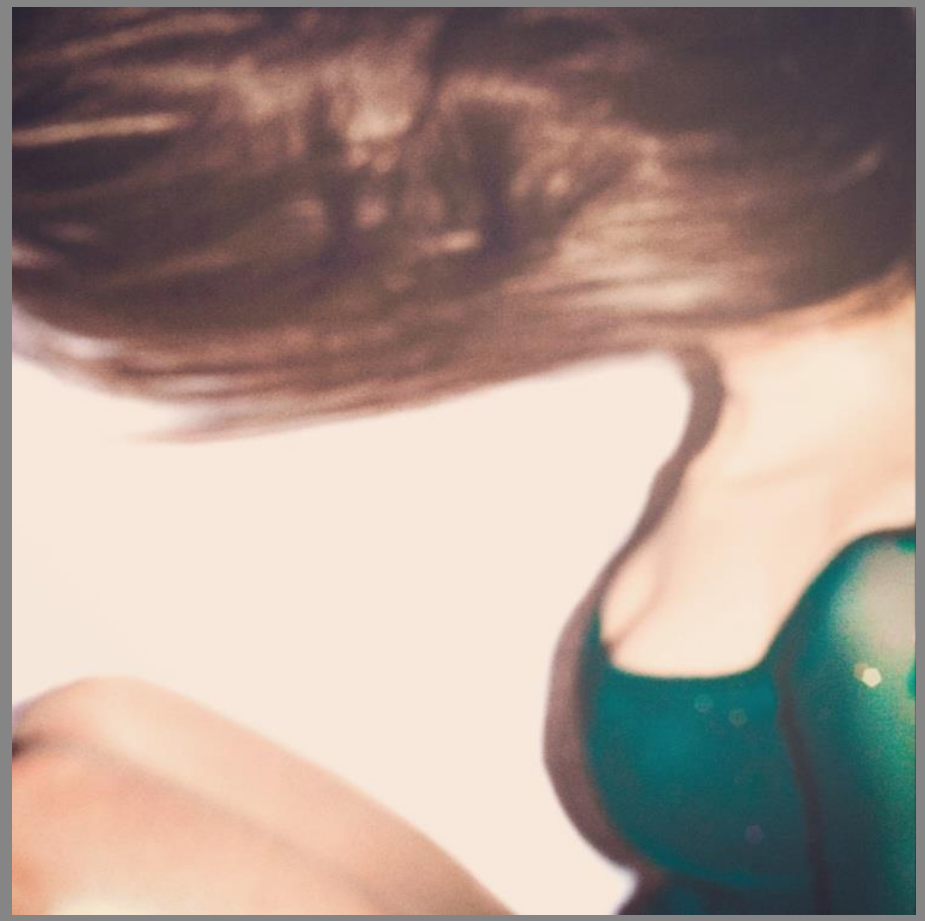
Editing this image was fairly straight forward. I lifted the shadows in the image which added a little bit of noise however this helped give a early 2000s image quality to the image or something similar to colour film. The only aspect of the image I dislike is the fact the full foot is not in frame however this can make the image exist out of the frame.

This image is reminiscent of modern body imagery, looking at this image from ***Father 2019*** we can see how these cut of areas draw attention to the body as as shape and pattern. You notice the imperfections and all the bumps that make up our imperfect body's.

Here this crop was designed to do just that, to confront the spectator with the real imperfect queer body. This also highlights the struggle of the fight against biology. There is no beauty aesthetic about the image, something id like to showcase in my book to the spectator. However, through wider context I would like this image to be seen as a powerful and gutsy image for a dysphoria patient to capture when documenting change early on in a transition. In conclusion this image serves as a uncomftable documentation of my body in this space of time whilst keeping to the modern aesthetic of modern nudity imagery in photography today. The only issue I have in this image is the noise present in this image. Taking this image in a domestic setting without lighting kit has harmed that aspect of the image. However, the picture book is supposed to capture that personal journey. Not everything needs to be captured in the studio however this art direction does lead into the realms of studio photography.

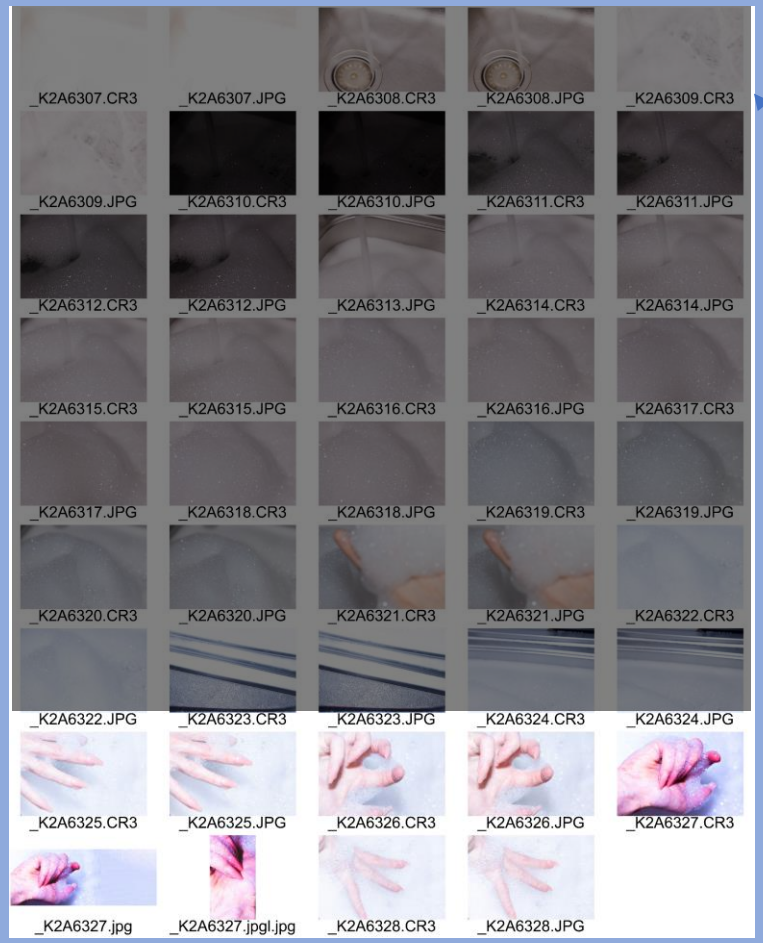
Perhaps if I have time, I will retake this image in the studio however I may not have time produce it for my photobook to meet deadlines.

Harley Weir- father



This experiment took place in a kitchen sink, I wanted to explore the fun aspect of queer photography using bubbles and kitsch ways of photographing beauty, utilising colour and In this case the nails.

Readjusted camera settings to less manipulated and to balance settings back to a normal setting reflective in exposure however the images look a bit flat.



Adjusting camera settings, Iso and shutter for desired effect.

Shutter manipulation caused over exposure.

Kitsch test

- This exercise resulted in failure, the imagery in each shot has points of blur leaving most crops lacking value to visual experience. The flash also I could not get to operate, and camera placement was at its limit as I could not lift the tripod any further so finding a specific angle I wanted was also limited. The one image on the next slide was really the only one serviceable. The blur I had try to capture for visual reasons didn’t have the desired effect and I believe this type of imagery needed more lights. These kitsch images that I make need a studio space and obviously doing this in a studio at university is likely not going to be approved so although you can see a vison of this shoot its not really what was originally in my mind.

Bubbles chosen for image to try and narrate indulgence and that said addiction to beauty in a fun kitsch way.

Edited saturation a art direction to convey kitsch aesthetic

I choose pink nails to project femininity visually. Undertones of the addiction of the beauty industry that I rely on to escape biological gender.

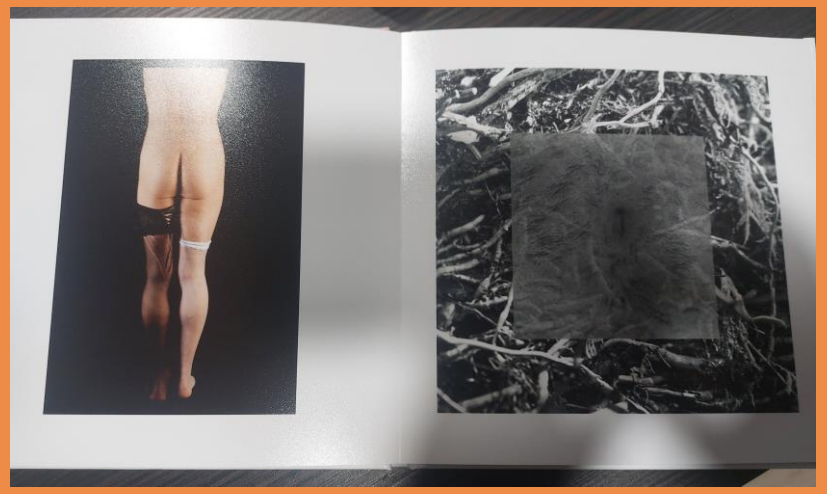
Stick on nails serve as a symbol of you can put as much makeup or accessories on yourself to help the dysphoria but its just that. Stuck on coping mechanisms.

Body hair in shot to represent its place as queer at as well as to help represent fight with gender as male biology.

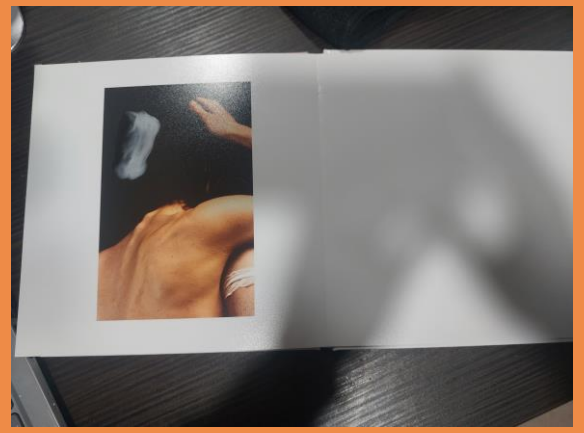
Exhibition Concept

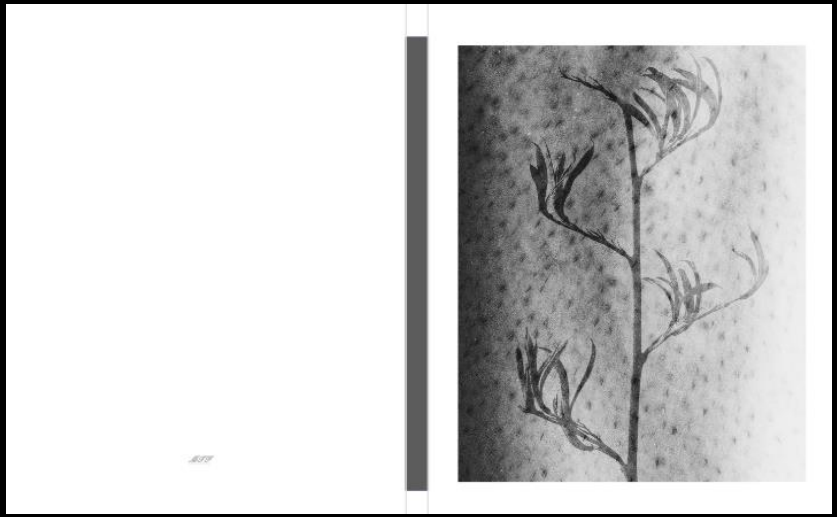
Dimensions 8X8 Inches

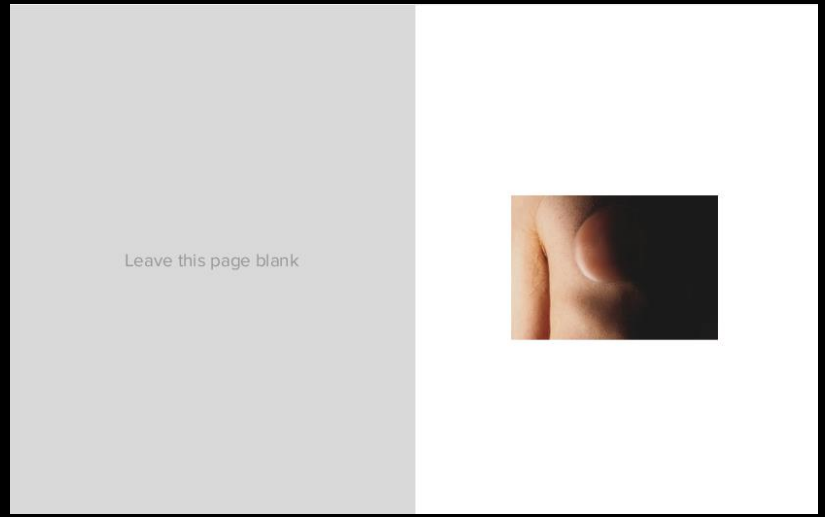
This test was made on free print books. This was a formulaic test of my work. This formula perhaps boring, is a tried and tested way of representing imagery in book form this book cost £22 in a advertised premium lustre paper. I found that half of my imagery's colours were printed quite flat and the quality was not what was expected. However, this is a trial so its not important. This formula was directly inspired by harly weirs book designs. I feel my work sometimes leads into kitsch aesthetic and I can call on her professional practice for inspiration here.



As for my opinions on what doest work here, I feel this company is not going to be the way forward in a finished product as the quality is not acceptable. I also didn’t have ability to alter image size so this formulaic design was the only option.As for the formula itself I think it works. I also think the variety of work next to each over creates a story of fluctuating aspect of identity and dysphoria/dysmorphia.

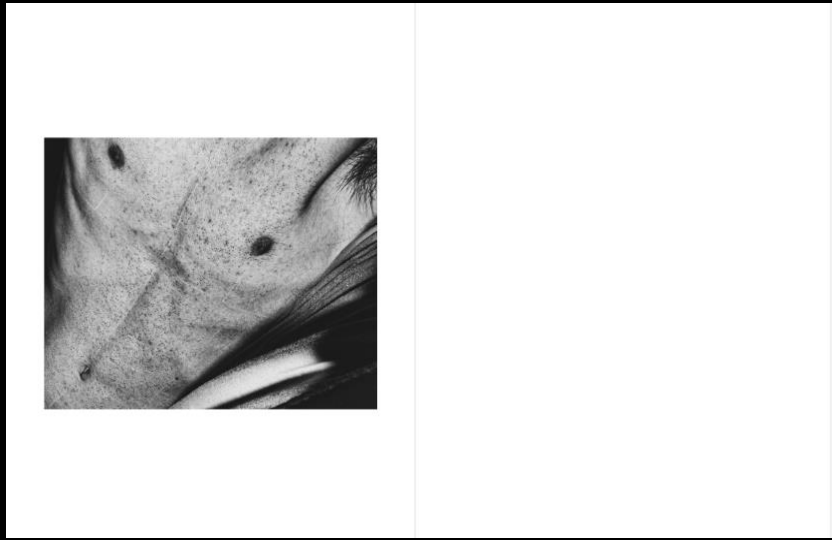




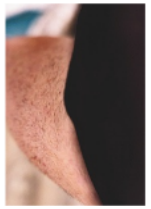


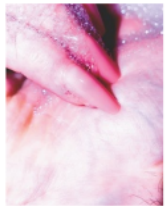
Standard
Portrait
Dimensions:
20cm by
25cm

Software:
Book Wright



I wanted this image to fill the whole page, due to software limitations I could not make the image larger on the spread than this.





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April Round Up

Going into the last three weeks of personal philosophies my project is in a pretty good place. Initially I was fearful, working full time and working on projects have been very difficult to me. My lecturers theorise this is because I do not work quick enough when starting the image making process. I have tried to work on this issue. Although I don't believe that creativity comes from a busy headspace. Working full time seems to have clouded my creative space mentally. I got straight into it and the vast majority of my imagery thus far was made in 7-12 of hyper fixation. Contrast to the last academic year where a lot of my images where carefully thought out and constructed in a similar careful manner. These images here I don't think are as good. This is because some basic technical errors have crept in, strange areas of focus, small things like aspects of the foot in the bedroom pic is not in shot and certain images have noise in them. However I will say there has been a improvement to creative risk in my work which is what university is all about and I have identified from the start of this project that my work will aim to be more raw in aesthetic so perhaps this is to be expected.

I Also feel the project being about Gender Dysphoria has led my research to be more personal and I think that reflects in the work. There is tension, authenticity and a evident narration of struggle and identity fluctuating throughout the imagery that positively reflects the schizophrenic nature of the work. Dysphoria is a medical illness that is hard to live with and that's why I think the work is effective enough in book form. Gender Dysphoria as a subject that needs a lot time and respect for when researching I try and reflect that in my visual enquiry however due to the projects life span I cant hope to cram every thing in but feel I covered basic elements like history, religion, identity and the personal aspect to a subjective and objective manner.

As for the book making, there has been a level of anxiety to being hands on in the process, I don't usually do well with sowing, binding and intricate things with my hands. However I felt that for the sake of professional practice and backing my image making process that a published, professionally made book would do my work more justice than overcomplicating the process of making a book that would most likely hinder my works effectiveness.

Im very content with the book thus far a hardback Blurb made book, I think the way the work is presented well, there is playful placement evident and a thought process is evident, for example one page spread is of a small image that makes the image uncanny as a miniature figure. While other more abstract imagery is blown up big to create a conflict and for visual aid of the spectator. There are perhaps three images I dislike that maybe if I have time I may try a book without these images and spread the images out more creating more of a relationship with negative space. Perhaps improving the viewing experience.

As for what can be done to improve the images available to me, I would like to book the studio one more time as I have a clear vison of lighting technique's that can communicate gender dysphoria, but even now 3 weeks before the deadline it may be to late for the physical book.

In conclusion Im content with the process and my way of working has vastly improved from last semester, I feel although some images don't hit the heights of my imagery from last year they are of the same personal origin and as a collective the work from this semester offers an interesting story of how I feel with my gender this semester as well as marrying with my larger personal project as well. This is a benefit for example if I want to do a exhibition or be a part of a queer/trans focused art gallery I have a fast amount of work now that only is a positive to creating a artistic presence for myself.

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