

My initial thoughts:

REFLECTION



MEANINGS / DEFINITIONS

- Serious thought or consideration.
- An idea about something, especially one that is written down or expressed.
- Expression without words.
- The reverting of the mind to that which has already occupied it.
- A transformation in which the direction of one axis is reversed.
- An image seen in a mirror or shiny surface.
- A thing that is a consequence of or arises from something else.
- The throwing back by a body or surface of light, heat, or sound without absorbing it.

INITIAL THOUGHTS

In Welsh, there are many different words for each meaning of reflection.

The English language only has one word for several meanings and uses of the word. Other languages, similar to Welsh, also have different words for other meanings.

TRANSLATIONS

Welsh → Adlewyrchu
Reflect (Myfyrio / cysgod)

Latin → Cogitatio
Intention, opinion, reasoning, plan, thinking, meditation, reflection.

French → Réflexion
Reflection, reflexion, thinking, meditation, reasoning, cogitation.

Finnish → Pohdintaa
Thinking, meditation, cogitation.

Polish → Odbicie
Reflection, mirror, imprint, impression, reflexion, recapture

Italian → Riflessione
Reflection, reflexion, meditation

LOOSE LEAF PAGES -

The viewer can reflect on the content of the book and rearrange the order of the pages if they wish.



PRINT ON ACETATE -

Some book pages to be transparent.

TRACING PAPER PAGES -

To reflect what's on the opposite page



USE OLD IMAGES -

Include old work and images I've been reflecting on.

Mirrored Paper ?

Reflective cover ?

Research

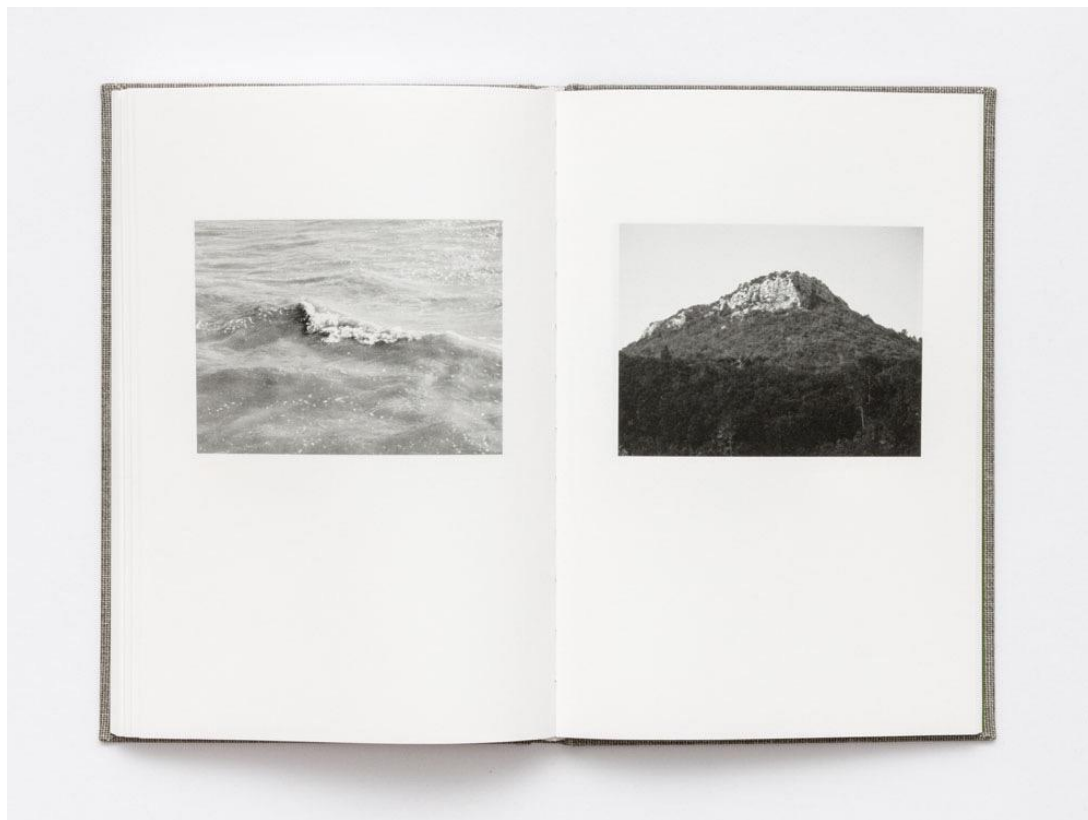
In the English language, the term 'reflection' has several different meanings. However, I'm aware that the Welsh language has varied terms for different meanings. This is seen with several terms in the Welsh language and led to curiosity whether it's the same for other languages. With research, I discovered that many other languages also have several terms for 'reflection':

<u>LANGUAGE</u>		<u>TRANSLATION</u>	<u>MEANING</u>
WELSH	1	Adlewyrchu	Reflection
	2	Myfyrio	Contemplate, reflect
	3	Cysgod	Shadow, Shelter, reflection
LATIN	1	Cogitatio	Thought, thinking, meditation, reflection, deliberating, reflexion.
	2	Imago	Image, picture, likeness, copy, depiction, reflection
	3	Consideratio	Consideration, reflection, examination, reflexion
	4	Enthymema	Reflection, reflexion, meditation, thought, argument, dispute
FRENCH	1	Réflexion	Reflection, reflexion, thinking, meditation, reasoning, cogitation
	2	Reflet	Reflection, glint, reflexion, gleam, glance
	3	L'image	Image, picture, frame, vision, reflection, metaphor.
	4	Les Pensées	Reflection, reflexion
FINNISH	1	Pondintaa	Thinking, reflection
	2	Heijastus	Reflection, reflexion
	3	Pondiskelu	Reflection, reflexion
	4	Peilikuva	Mirror Image, reflection, reflexion

POLISH	1	Odbicie	Reflection, mirror, imprint, impression, reflexion, recapture
	2	Refleksja	Reflection, reflexion, thought, cogitation
	3	Odblask	Reflection, reflexion
	4	Refleks	Reflex, reflection, reflexion, gleam
ITALIAN	1	Riflessione	Reflection, reflexion, meditation
	2	Riflesso	Reflection, reflex, effect, reflexion, influence
	3	Meditazione	Meditation, reflection, musing, muse, reflexion
	4	Riverbero	Reverberation, reflection, reflexion
	5	Ponderazione	Pondering, reflection, reflexion.

The research into the language of reflection then led me to look further into reflection when applied to practice. Reflection is a crucial for representation and encourages the individual to constructively criticise and improve their practice. Reflection is conducted in different ways depending on the nature of the practice.

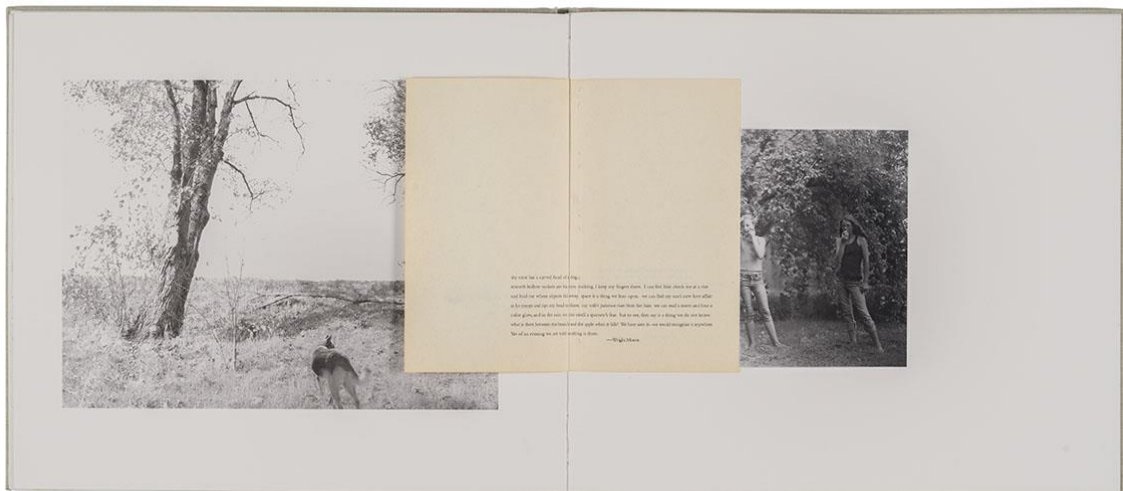
Another Language by Marten Lange



On the search for format, layout and design inspiration, I began looking at books previously published by artists. One book that influenced my thinking was, *Another Language* by Marten Lange. *Another Language* explores an alternative definition of the term 'language'. Through the language of photography and our ecosystems natural language, *Lange* captures moments in our natural world creating patterns, textures, shapes, and forms highlighting the simplistic beauty of our environment. He aims to allow objects within his images to reflect each other and create an interconnectedness. (Christiansen, 2013)

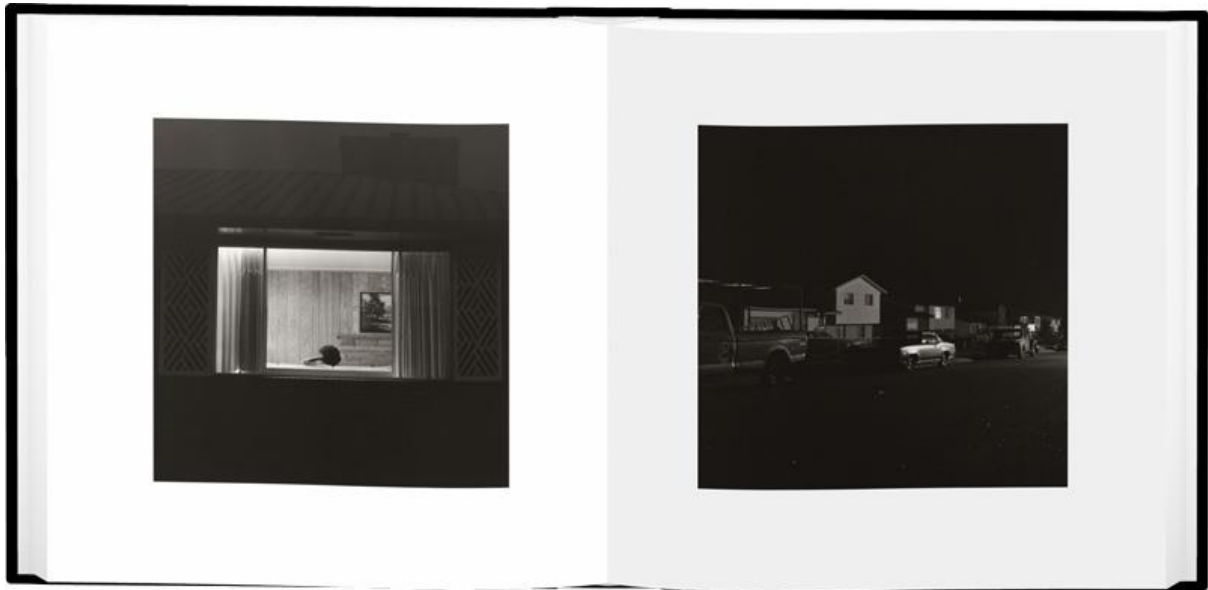
Where Objects Fall Away by Raymond Meekes





Another body of work I researched was '*Where Objects Fall Away*' by *Raymond Meekes*. He explores his relationship with the photobook and form by exploring his family and life through photography. The viewing of this work is said to be an emotional experience because of its honesty and simple beauty in his surroundings. *Meekes* often works his images into existing books found at used book stores and small shops, he would look for a story, material or any unique markings that interested him. He would deconstruct and repurpose the books adding text and his own images to make something new. *Meekes* uses his archive of images and approaches themes and subjects from several points of view using his surroundings as initial inspiration. *Where Objects Fall Away* is a photobook honouring his German shepherds place in his life. (*Light Work*, 2014)(*Lavalette*, 2016)

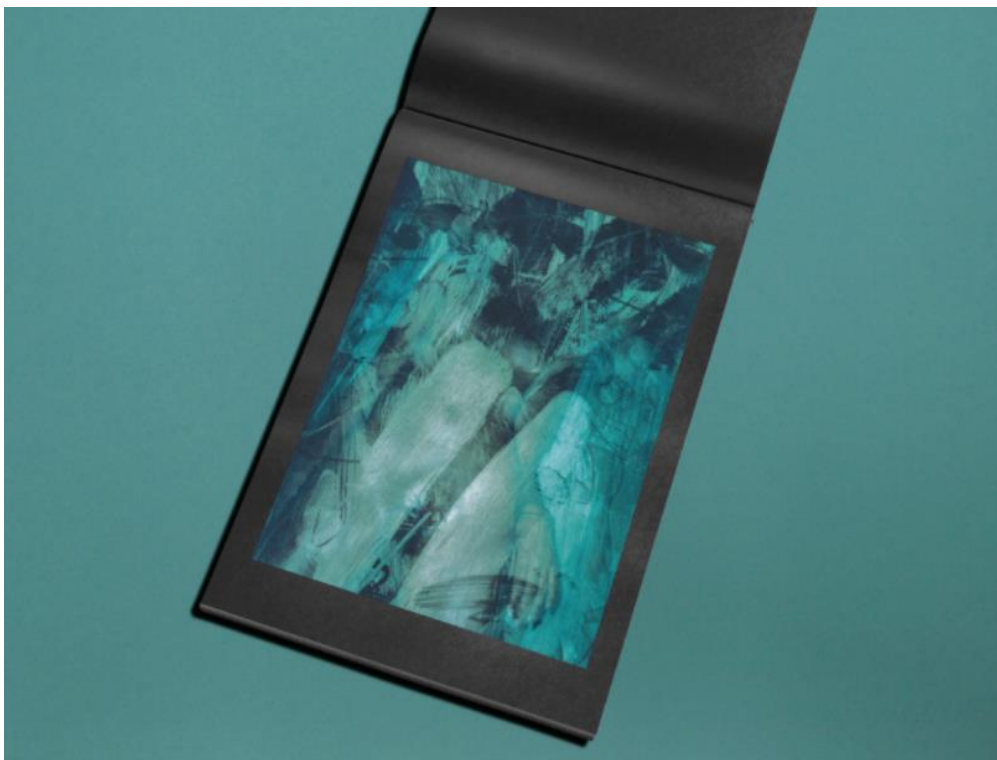
Summer Nights, Walking by Robert Adams:



Summer Nights, Walking is a re-edit of *Summer Nights*, which was previously published in 1985. The photographer revisits his nocturnal landscapes from 1970, re-sequencing and including 39 extra images that weren't published previously. The book holds images from his late-night walks, capturing the evening landscapes of his former hometown. *Adams'* approach of adding unseen images to the re-published version of the book encourages us to re-consider what we've previously disregarded

as uninteresting and re-evaluate our thoughts. Adding these extra images meant that *Adams* could portray a more accurate reflection of his experiences with the evening light. (*Aperture, Date Unknown*)(*Steidl, Date Unknown*).

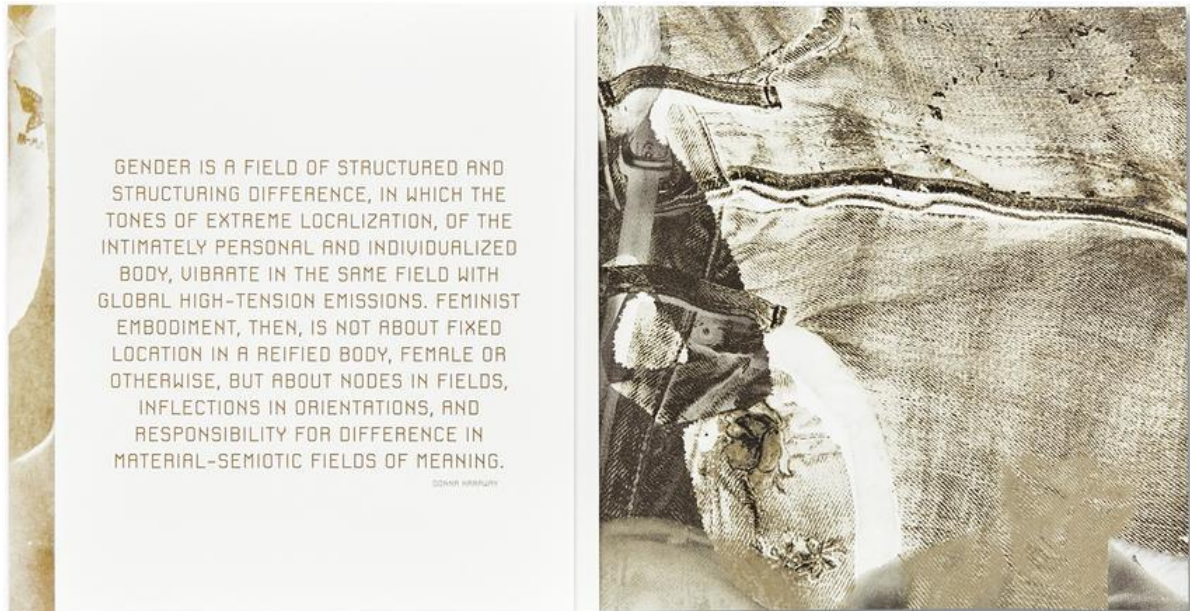
Strokes by Tiane Doan na Champassak





Champpassak explores desire, gender, and sexuality within his work, he uses images of female models making them anonymous using varied methods, depending on the project. For this photobook titled '*Strokes*' he used paint and brush strokes to keep their anonymity. Working with old, new, and found images, *Champpassak* seeks to highlight sexuality while destroying the possibility of taboos with censorship. Desire is a strong theme within *Champpassak*'s work and he believes that without desire or attraction, he wouldn't produce strong images. I was drawn to this photobook because of its velvet-covered cover allowing the reader to re-enact the act of scrolling and stroking making them feel more involved in the creation of '*Strokes*'. (Guevara, 2018).

New Skin by Mayumi Hosokura:



Another artist photobook that caught my attention was *New Skin* by Mayumi Hosokura. Hosokura explores a new way of thinking about identity following her inspiration by writer Donna Haraway. She combines magazine clippings and found

images of male figures with her own material. *New Skin* is a large-scale collage cut into 12 pieces and readjusted to blur boundaries between 'opposites'. The pages of the book are folded and bound together using Japanese binding, allowing the viewer to be able to see between the folds. The viewer is encouraged to engage with the book by touching and unfolding pages to reveal what's hidden, this action highlights the act of touch and skin. *Hosokura* helps us to re-evaluate and reflect on our idea of self and reaches boundaries between human, animal, nationality, gender, and race. (MACK, *Date Unknown*)(Zhengová, 2020).

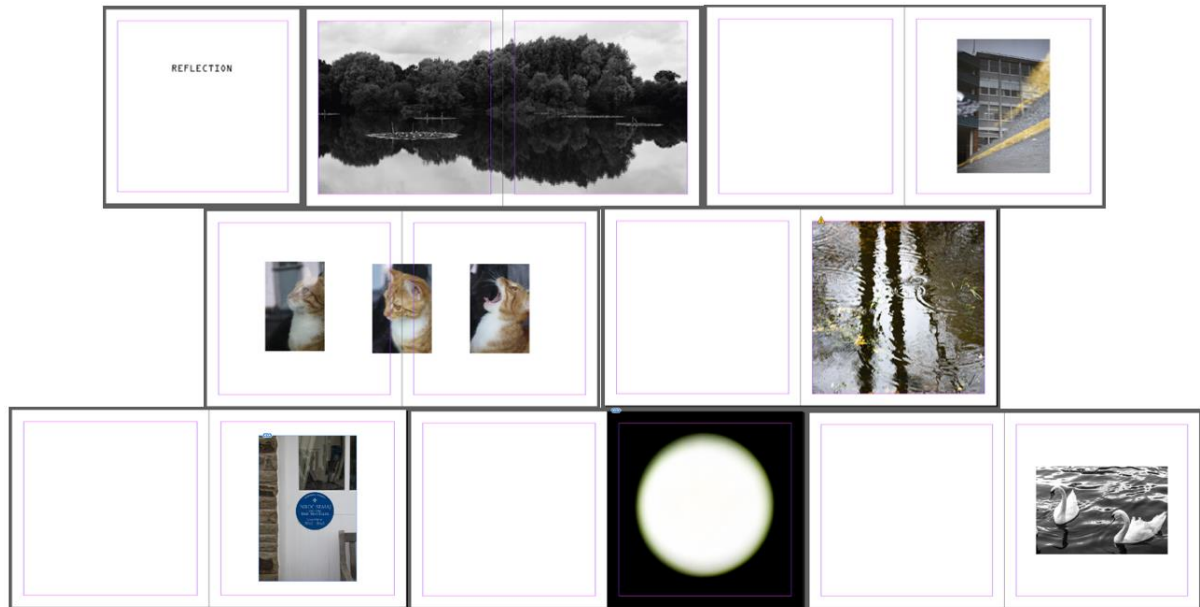
Limbo by Francilins



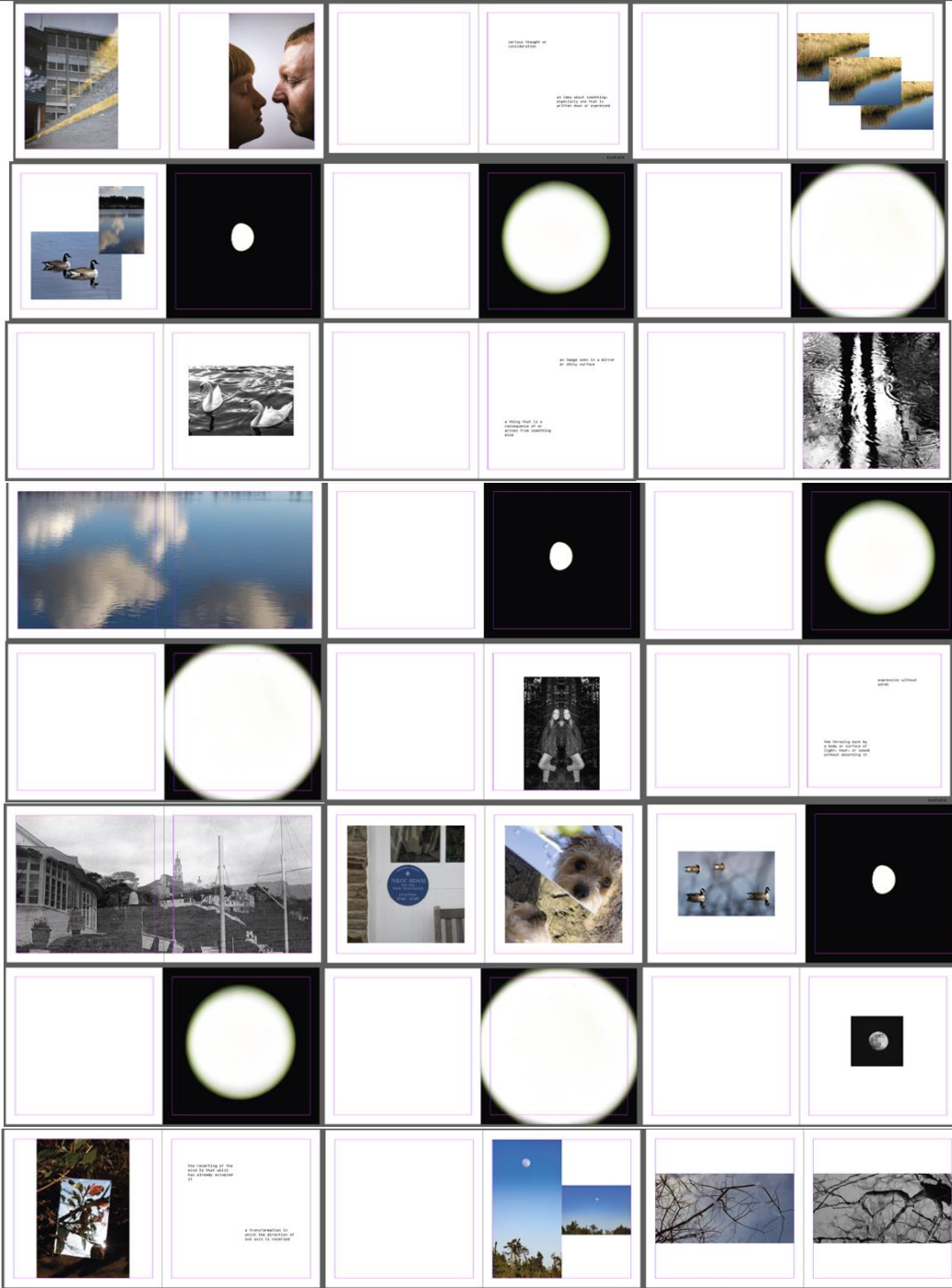


'Limbo' has been described as "a kind of Hell appendix, located between the third and fourth cycles". *Francilins* creates images of bright ghost-like figures using different materials and chemicals mixed with organic elements. This photobook has flaps opening in several directions throughout, making it feel more like a puzzle. The keyring clip holding the pages together allows for the sequence and pages to be changed or removed. This method could act as an activity for the reader in reflecting on what they've viewed and making it feel more like their own work by rearranging pages, this idea could be a possibility for my book. (*Photo Book Corner*, 2016)

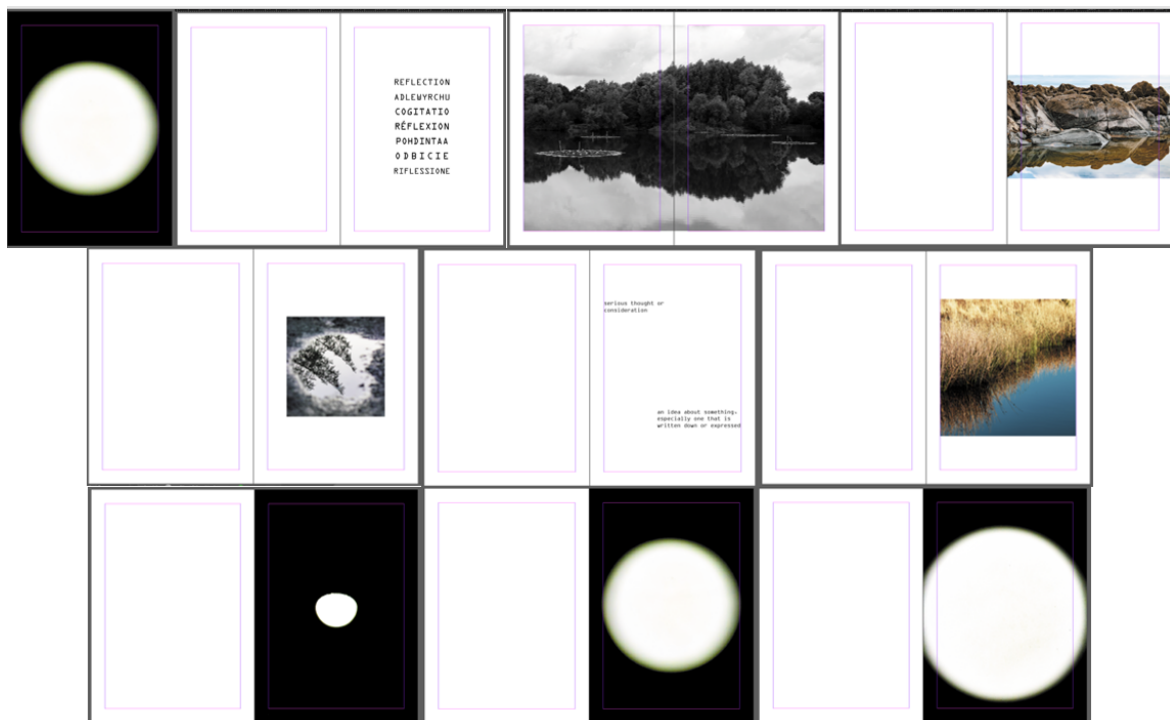
Drafts



Based from my initial ideas and small amount of basic research, this was the first draft of my photobook made using pre-existing images from my period of reflection. I continued with my research, looking at artists photobooks for inspiration. Whilst keeping my research in mind, I created nine drafts in total, each time reflecting, adjusting, and improving on the previous one.



By the sixth draft, I had a lot more images and had filtered out the ‘not-so-good’ ones. Once printed physically, there were many improvements that could make the book flow and fit together aesthetically better. Some of the images used in this draft were random and didn’t coincide with others, by adjusting the layout or edit of some they were made a lot more suitable for the book meant that deciding what ones to remove was a lot easier. I gradually replaced the deleted images with new ones until I felt happy with the final photos.



Although I was happy with the images selected for the book, once printed, it still felt far from a finished product. This led me to consider binding the pages together and only allowing some to be moved. Some binding methods require the sheet of paper to be folded, therefore, I created an A5 version of the final edit. I quickly realised how the old moon acetate images didn't work or fit as well in portrait format. To be able to keep my book in square format, I needed to use a binding method that would bind single sheets together.

Evaluation

Like many others, my creative inspiration and motivation significantly decreased during lockdowns. In a desperate attempt to keep my creative juices flowing, I began reminiscing and reflecting on previous work hoping to find something that would inspire me. Whilst doing this, I realised that reflection has played a huge part in my life over the past year. The pandemic has led many of us to reflect on the previous freedom we took for granted and being in the same room as others whilst being able to see more than just a pair of eyes. Reflection is everywhere and has several different meanings. The aim for my photobook was to explore the meanings of reflection in language and practice by using numerous materials and experimenting with curatorial methods.

I began my research by looking at the language of the term 'reflection'. Like the Welsh language, several other languages use different terms for alternative meanings to 'reflection'. This part of my research inspired the title and front cover of my book. I wanted to begin the book by showing that as well as having many meanings, 'reflection' also has many different terms. No matter the language or culture, reflection is a process we've all experienced. My research into reflection in practice highlighted how crucial reflection is for personal and professional improvement and growth. I wanted to include my own personal reflection, growth and improvement within my life and practice and decided to do so by using old, sometimes unsuccessful images alongside more recent ones.

Looking at published photobooks for format, layout and design inspiration, there were some books that stood out more than others. *New Skin* by Mayumi Hosokura explores identity, touch and skin through her own images and found

material. The book encourages us to re-evaluate and reflect on our idea of self. The reader engages with the book by touching, unfolding, and opening the pages. This influenced by book because of the readers involvement and contribution to the themes which I wanted to include in my photobook.

Another photobook that stood out to me was *Summer Nights, Walking* by Robert Adams. This book is a re-publish of an earlier book titled *Summer Nights*. Adams decided to re-visit the evening landscapes from his hometown and re-edit and include more images to better reflect his experiences at the time. This inspired me to go back to the old works I'd reflected on and include some within my work. Adams act of re-editing and reflecting on his old work was similar to my experiences with reflection and revisiting.

After several drafts and experimentation, my photobook focuses on the different ways that the single word 'reflection' can be interpreted. I wanted my photobook to be literal and for every possible element to somehow be associated with reflection.

Aluminium is known as a reflector of light and heat, along with being light weight it was the perfect material for the front and back covers. A window in the front cover allows the viewer to see the title in each researched language. The content of the book is a mix of bound and loose-leaf pages made up of textured mixed media paper, acetate transfer film, tracing paper, and mirrored film.

I used old and new images printed onto mixed media paper with old moon images printed on acetate sheets loosely inserted amongst them. Slightly grained 250gsm mixed media paper was better suited for printing my images onto as the

thickness strengthened the pages and the texture improved the overall aesthetic of the reflections.

The moon images were some of my early attempts at photographing the night sky. After some reflection and consideration, I've captured hugely improved images, one of which is included in the book. By using acetate, the white area of the images are transparent meaning that the new images show through the old ones to represent the growth and reflection in my practice.

Using acetate sheets and one-way mirror film, I created mirrored pages and added text on one side describing each definition of 'reflection'. The idea behind this was to give the book its own literal reflection showing the surroundings in which the book has been opened and to remind the viewer to consider each meaning as a possibility for the images.

Landscape images have been spread across two pages throughout with tracing paper separating each side. I used the tracing paper to outline elements of the images from each side of the book reflecting what's on either page, often leaving a negative space once occupied by part of an image. These traced pages reflect "the reverting of the mind to that which has already occupied it".

The majority of the images chosen are images of a reflection in a shiny surface, mirror, or water. Personally, a reflection of light or image is the first thing that comes to mind when thinking of reflection. Through creating drafts and adjusting along the way, I concluded that a square format was best suited for my book as the old acetate moon images fitted more proportionally. My initial idea was to have a completely loose-leaf book so that pages could be moved around as a consequence of the viewers reflection. I eventually decided against this to be able to give a certain

order to some images and to give the book a more constructed, finished feel. I decided on binding the pages together in order keeping only the partly transparent moon images loose for the viewer to rearrange.

The final photobook contains several materials and elements all bound together using a single-sheet binding method with the edges of the paper strengthened using shiny, light reflective, silver tape. In keeping with the theme of 'reflection' the book is finished off and held together with silver, shiny elastic, supporting the loose pages and preventing them falling out.

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