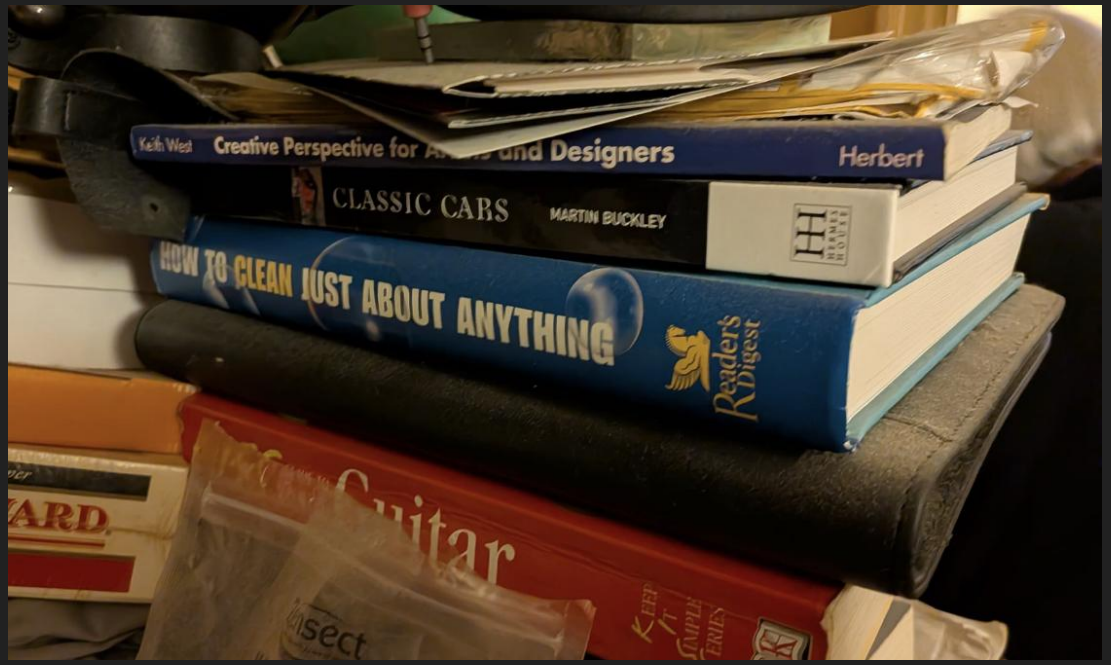
Visual Studies Two

Joe Bunyan



Contact Sheet

For this photobook project I would like to use these images which I took in my Grandad's house. He has recently been moved to a care home, so I was able to go in and take pictures of the interior. My Grandad has struggled with hoarding for a long time. I was keen to document the hoard before it got cleared because it holds a lot of childhood memories for me - some of these pictures will look quite depressing, however I can remember this environment feeling like a playground when I was younger. Aside from the personal significance of these photos, the subject of hoarding fits in well with some of my previous work that has explored themes such as materialism and possession - hoarding I suppose would be the extreme end of spectrum.



Keith Arnatt - Pictures from a Rubbish Tip

In Rebecca Falkoff's book on the subject of hoarding, she discusses the DSM-5 (Diagnostic and Statistical Manual of Mental Disorders) definition of the hoarding disorder, and looks at a particular part of it, which she summarises as "a misrecognition of value" (Falkoff, 2021). The sense of value a hoarder places on certain objects is completely detached from a 'normal' perception of value.

It is quite often in art and photography that we see artists play around with the idea of value. We can see it here in Keith Arnatt's work. He has gone to a rubbish tip, where unwanted things end up, but through his methodology - natural lighting and use of large format film - has transformed scenes of waste into something akin to renaissance paintings. The textures and colours suddenly appear luscious. Arnatt has used photography to completely manipulate value and worth - so much so that representations of rotting food and bin bags are now held in the Tate collection.

While this work doesn't explore the topic of hoarding, I think that it is a good demonstration of how 'normal' perceptions of value can be tampered with. It may also help us understand how a hoarder can place such an enormous amount of worth on, for instance, a broken watch, or fifty of them.





Falkoff, R.R. (2021). *Possessed. A cultural history of hoarding.* Ithaca: Cornell University Press.

Motoyuki Daifu - Project Family

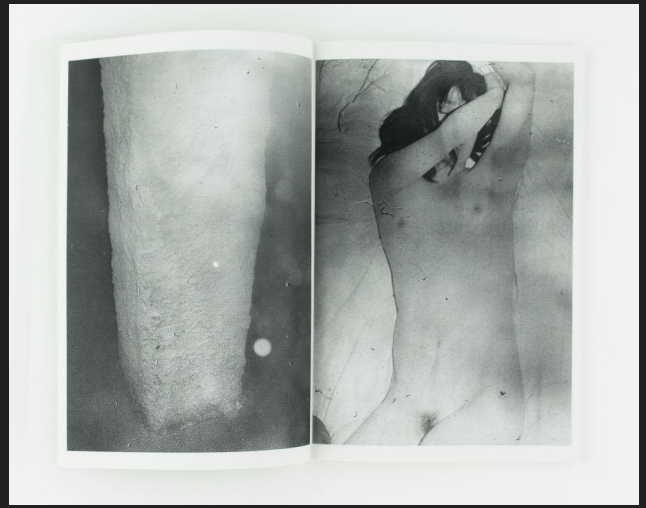
These ideas around value can also be applied to Motoyuki Daifu's work. For years he has documented his family home, which, shared by seven people and a cat, is very cramped and chaotic. Particularly for more organised people, this sort of domestic environment would be very stressful, yet Daifu manages to present it in a fun and humorous fashion. Many of the images in this series show rubbish, piles of laundry and dirty dishes, yet the compositions and colours look amazing. I think that in this playful representation we can see Daifu's affection for his family and home, and while the images do not persuade the viewer that they want to live in this environment, they do encourage a reconsideration of how value is assigned to everyday possessions. This demonstrates again how photography can alter normal perceptions of value, giving new meaning to mundane and discarded objects through the way in which they are represented.



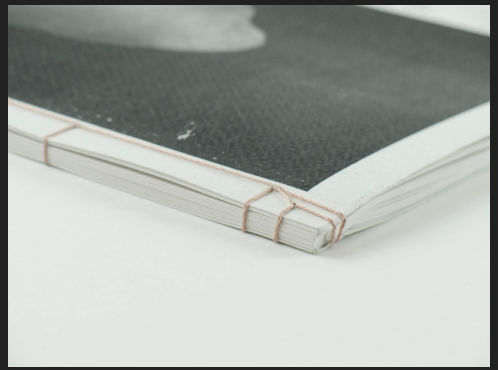
Photobook: Linger by Daisuke Yokota

The images in Linger are heavily manipulated and abstracted, through a process of reshooting digital images on film, developing and repeating. This gives the images a ghostly appearance. The coarse grain paper compliments the textures in these images brilliantly. Working in Japan, a country with a long history of photobook making, Yokota has chosen a traditional Japanese stitch binding method. This sort of binding method also seems to highlight the materiality of books, as it doesn't attempt to mask the way in which it was made - on the contrary, it makes the binding obvious in an elegant way. The images in the book are doing a similar thing, where light leaks in the film highlight the materiality of the photographic medium.

The target audience of this book would most likely be collectors, only 300 of them were made (according to Shashasha: https://www.shashasha.co/en/book/linger) making it a highly collectable item that will grow in value with time. Other audiences would be fans of Daisuke Yokota who are willing to spend quite a lot of money to own one of his books.

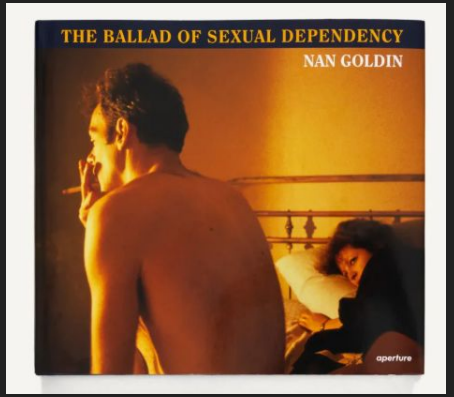






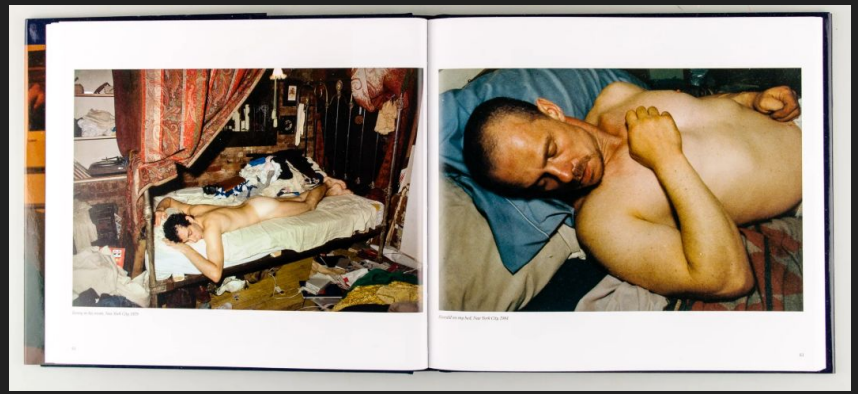
Photobook: The Ballad of Sexual Dependency by Nan Goldin

“I took the pictures in this book so that nostalgia could never color my past.” - Nan Goldin



Nan Goldin’s book The Ballad of Sexual Dependency contains a collection of images taken in the 80s, recording her experiences and her friends at that time in her life. The photographs provide a very raw documentation of certain underground scenes which Goldin was a part of - highlighting all the excitement, love and friendship whilst also covering many of the issues these groups contended with such as substance abuse and the growing AIDS epidemic. The book follows a traditional documentary format (i.e. one image per page with white border), which suggests that Goldin did regarded herself as part of the American documentary tradition, yet used her camera to record something very different to those who came before her. With the images’ content and composition often being weighty, the white border also allows the images space to breath. The use of colour film is an unusual choice, as it was looked down upon within documentary photography at that point – so perhaps Goldin saw herself at the end of the that tradition and wanted to break off from it and create something fresh. I find the choice of cover image interesting - for me it sets an unhappy and anxious tone for the book, and not all the images inside match these kind of emotions - regardless it still taints my view of the work as a whole because I saw it first and it gave me an impression which permeates my reading of all the images inside.

Goldin, N. (2022). *Why ‘The Ballad of Sexual Dependency’ Endures in the Twenty-First Century*. [online] Aperture. Available at: https://aperture.org/editorial/why-the-ballad-of-sexual-dependency-endures-in-the-twenty-first-century/.

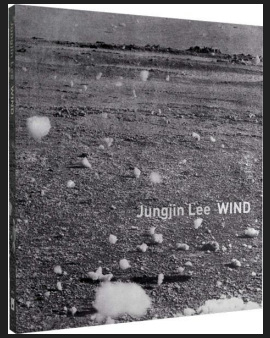




Photobook: Wind by Jungjin Lee

My first thought after doing some research on this book is that images most likely weren't made with the intention of a book being the primary outcome. I couldn't find the exact dimension of the prints that are included in this book, but I know that this artist tends to print quite large. To make these prints she creates her own rice paper using a traditional Korean technique, then applies liquid light onto them, causing the washy textures you can see in the photos (Padley, 2017). I haven't seen Lee's work in person, but I'm sure seeing these works in the flesh would give you a much greater appreciation of the laborious technique used to create them than you would get from looking at the book. That being said, there are considerations in the book that help present the images well. For instance, the photos take up nearly an entire spread - there is a thin white border which highlights the rough edges of the rice paper, but other than that the spread is dominated by the image (the vast landscape scenery in the images demands this sort of presentation). The dimensions of the book were probably dictated by the size of the prints - the other option would have been to make the book landscape and have two images on a spread, but I think letting them stand alone works far better.

Padley, G. (2017) "Jungjin Lee at Fotomuseum Winterthur," *British journal of photography*, p. 62.







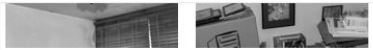
Creating first dummy

Because I intend to work with these images on black and white film, I made a series of black and white edits for this first dummy. My intention was to bind the book using a stitch method similar to that in Daisuke Yokota's Linger. I found this video online and followed the tutorial: https://www.youtube.com/watch?v=ObFKbFXjJXA

I thought that a stitch binding would be appropriate because this project is about hoarding and materialism and as I mentioned when talking about Yokota's book, the stitch binding can highlight the materiality of the book.



My first step was to make a quick pdf on google docs, laying out potential double page spreads, seeing what images worked well together. I mostly based this on form and composition, although some images I put together because they were taken in the same room or had objects in them which linked in some way.











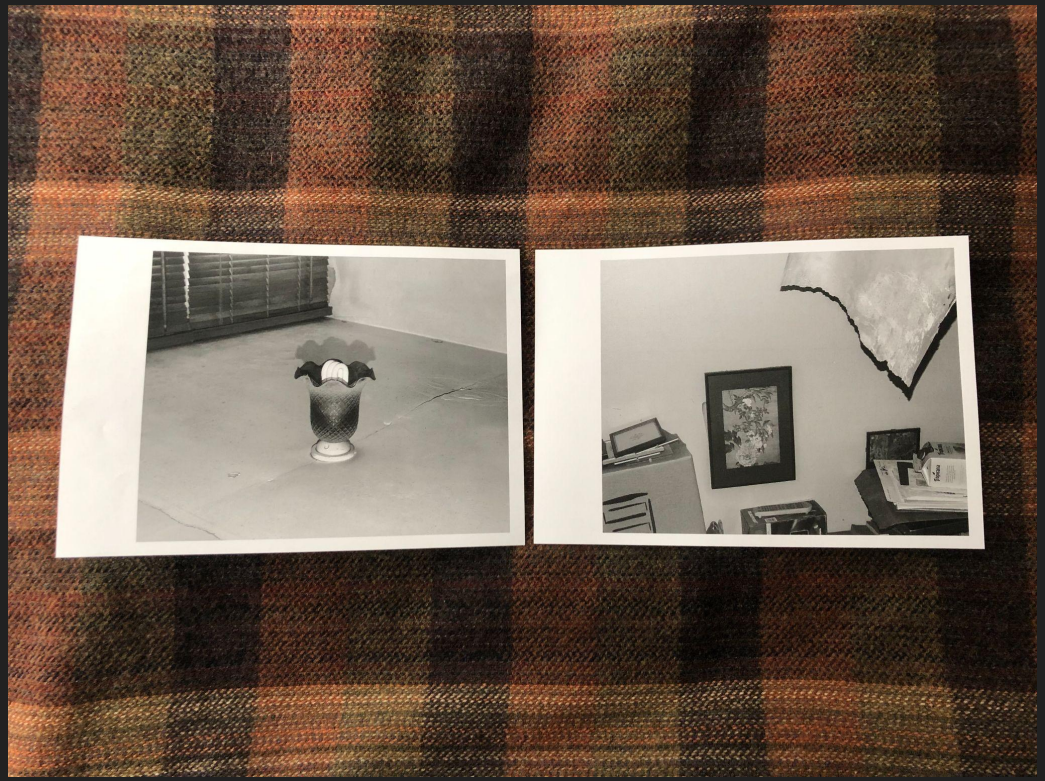
Indesign

When I was happy with the layout I had created on google slides I had to make the InDesign document. Before I did this I cropped all the images I was using to 257x210cm, which on an A4 page gives me a space of 4cm width where the binding would be. All I had to do then was drop the images in and fit them where I wanted them. The first page of the document isn't the cover - I have bought sheets of black card which I will use.

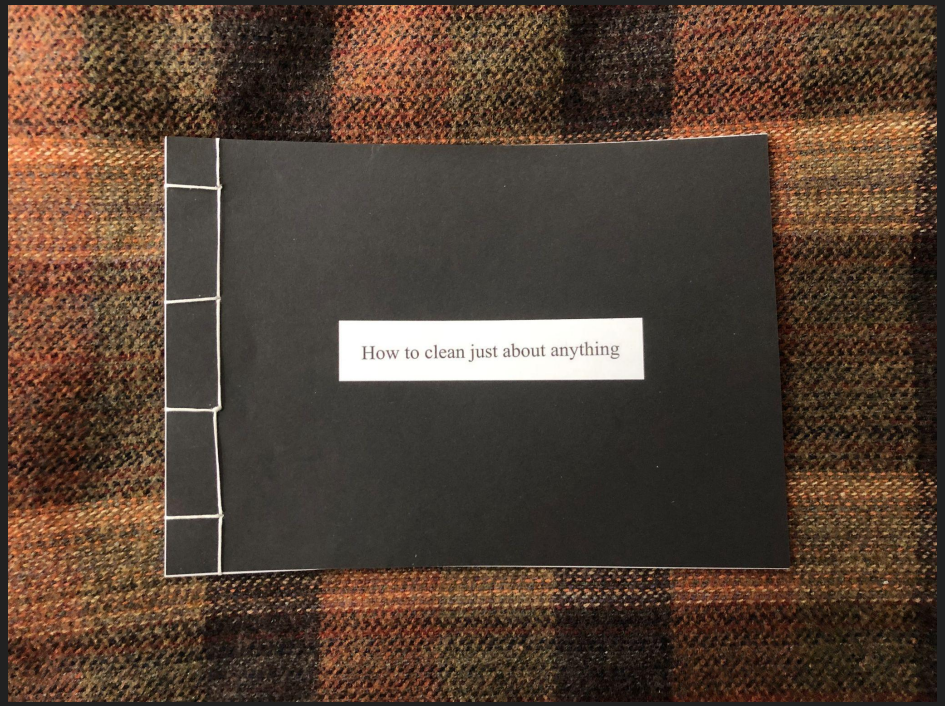


Printing issue

When I first tried printing the document I had this issue as you can see in the image, where every left hand page came out upside. I tried a few things with Ann but the same thing kept happening. Eventually what I did was flip every second image in the document to counteract this happening. This worked but is only a temporary fix. I think after a InDesign workshop with Daf I can potentially learn what I am doing wrong here and how to format the document properly.



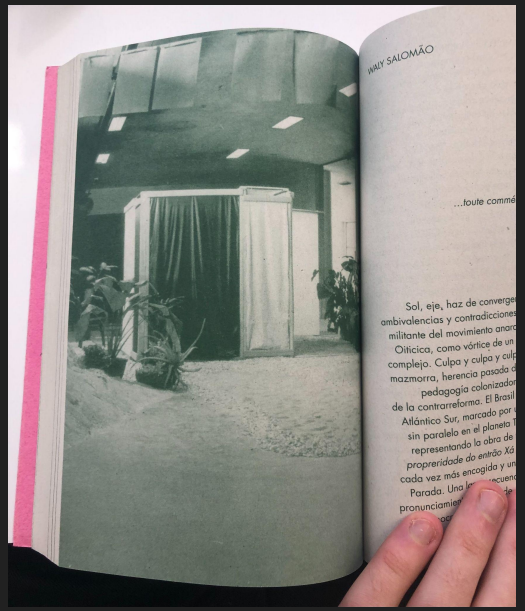
Finished Dummy



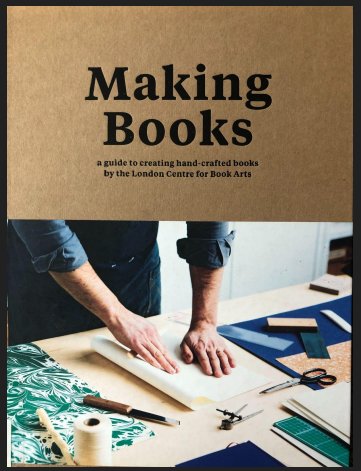


Class feedback and personal reflection

My feedback from Ryan and Joe was quite positive - some things I need to consider going forward is paper type, type of print and choice of binding technique (or if I stick with the same method what would be the reason for doing so, how does it contribute to the body of work?). For the paper type I am thinking of using a paper which has a lot of grain - I think the texture would lend itself to the texture in the photographs. And for printing I am thinking of doing riso prints - Estefani showed us some books in class which used this technique and they looked great. Riso prints have a soft and painterly quality which would work well for my images. For the binding technique, firstly I want to try doing the coptic stitch which Daf gave us a workshop in. I will also look through the book Daf showed us (right hand image) for any other methods I might like.



Riso printing example



Goode, S., Yonemura, I. (2017) *Making books : a guide to creating hand-crafted books*. Pavilion.

Contact Sheet

Influenced by the work of Daisuke Yokota, I wanted to create a photographic process which would mimic the way in which a hoard is constantly changing and deteriorating. I could do this through a process of reshooting the images onto film, scanning and repeating the process - each time the images degrade slightly. For most of these images my process was this - to project the images onto the studio wall with all other lights off and shoot a roll of film from the projections. However the last seven images I shot are off my laptop screen rather than a projection. I did this as a second option and looking at the finished pictures I think the laptop screen images look better - still slightly degraded but retain more information than the projection. The other thing I need to do is lower the contrast on the images before I re-shoot them. This will give me more leeway to edit them after they've been reshot - some of the pictures in this contact sheet had too much contrast before hand and there wasn't much I could do to adjust them without losing texture.



Projector vs laptop screen comparison

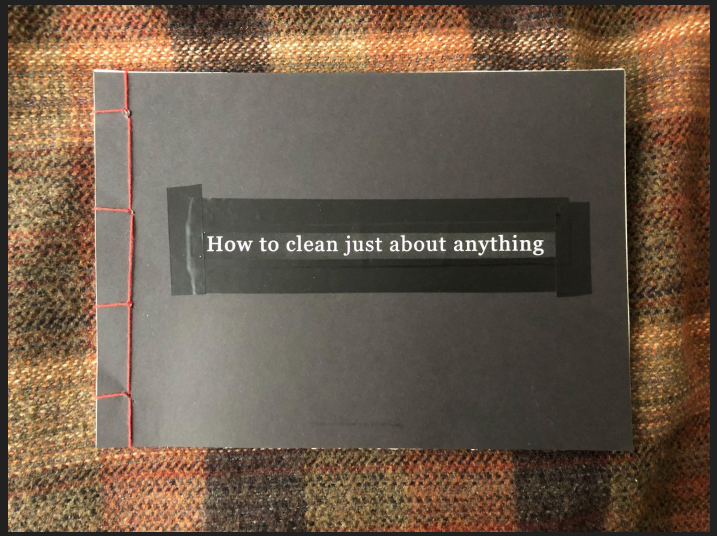


Shot from projection: blurry and significant loss of clarity and texture.

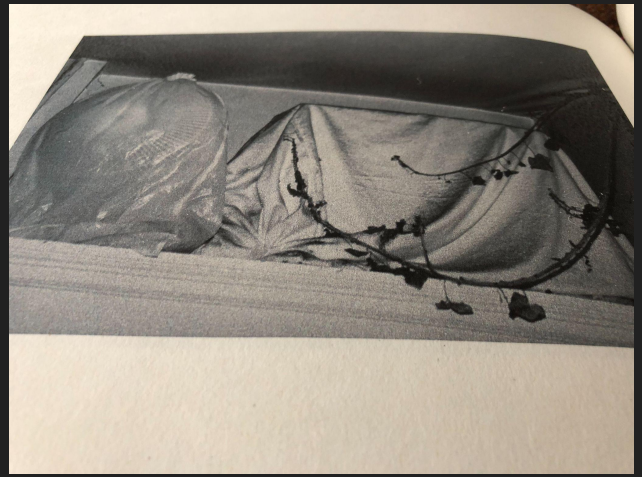


Shot from laptop screen: Slight deterioration in the image and deepening of shadows, yet retains a lot of texture and crispness.

Second Dummy







Reflection

Whilst I was continuing to work on my images, I had time to make a second dummy with a few adjustments from the first. Using the same binding method, I switched from white to red thread. The purpose of using red was to make the stitch more obvious and striking - I think this was successful although I need to wax the thread before I use it next time. I still haven't gone to the embossing workshop so for now I printed the the text white on a black background. Inside the book, I chose to use a paper which I found in the workshop room, which has quite a rough grain as you can see in the close up picture on the previous slide - this complements the imagery well, although ideally I'd like to find a paper similar but less thick. There is hardly an difference in thickness between the front cover black card and the paper inside. The last adjustment I made was scaling the images a lot smaller on the page - for some of the photographs this was effective, whilst others worked better full bleed, so in the next dummy I will try a variety. I had a discussion with Joe Coleman and he suggested incorporating some gatefold pages with panoramic spreads. I will have to speak with Daf about how to print these.

Contact Sheets - Shooting off laptop (*Scans*)



(*Edits*)



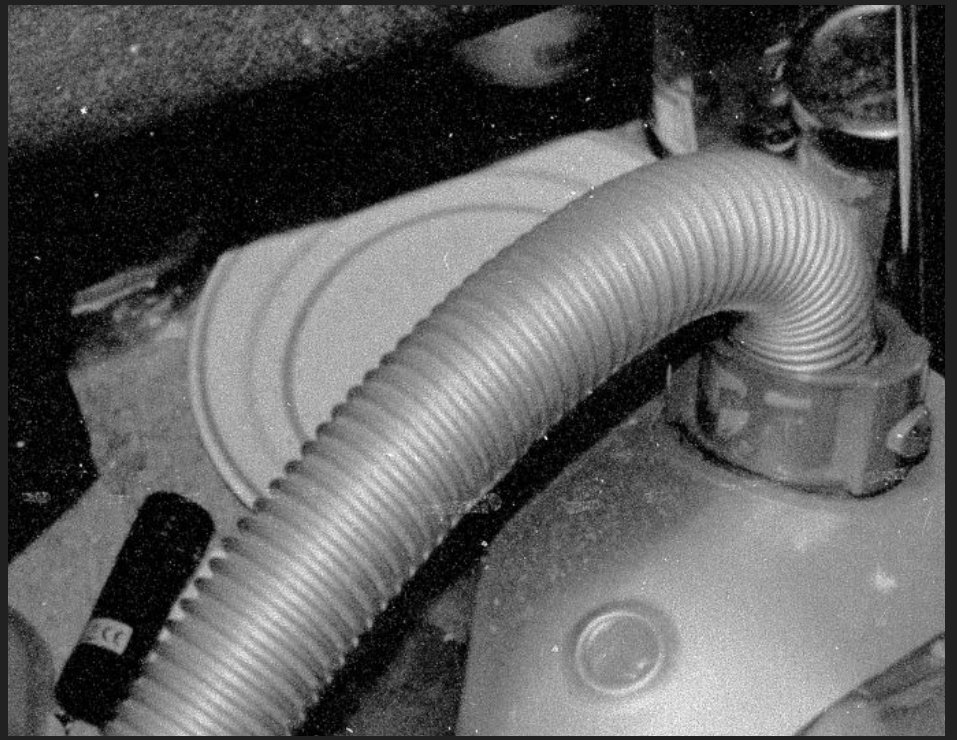
One of the techniques I tried when developing these images was sparking a lighter a few times near the film once I had taken it out of the canister, before I put it in the spool. This image would be the best example of the effect this gives - on the right hand side of the image you can see the where the blacks look normal, compared to the centre of the image where the blacks look really washed out.



In this image I have done the same thing, however there must have been a curled up bit of the roll in front of this image, causing the perforation shadow. I was quite surprised to see this as I didn’t expect a few sparks to cause such a defined shadow. I prefer the effect in the previous image, which is much more subtle and ambiguous. If I continue to develop images with light leaks I need to make sure that the roll hasn’t curled up to avoid this.



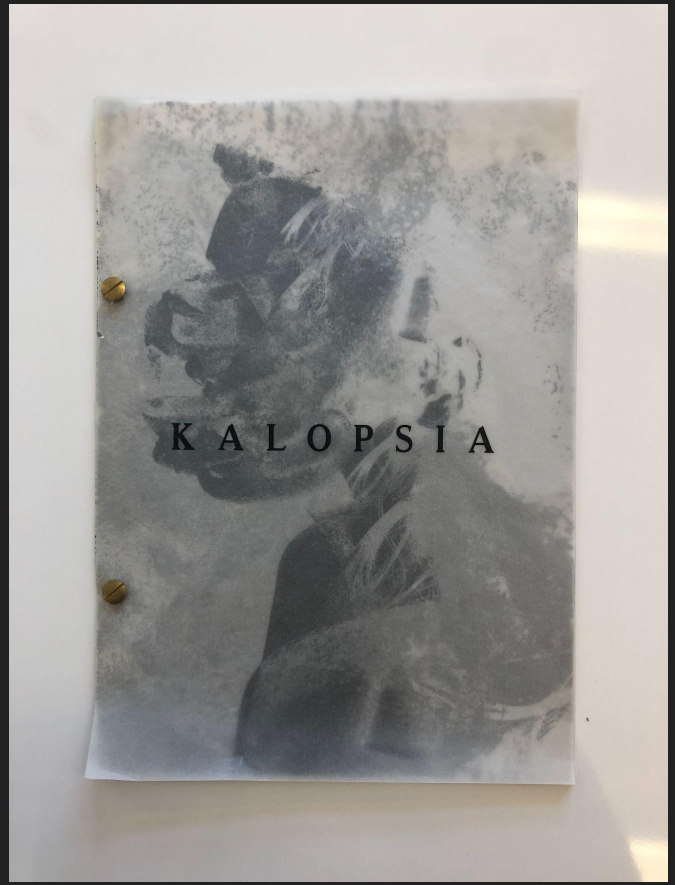




On the whole, I’m much happier with this set of images - there is still a clear deterioration in them, yet they retain far more of the original texture, and have increased in graininess but not to a ridiculous level.

Book Study - Kalopsia by Lauren Pitson

Lauren Pitson's book Kalopsia is made entirely out of tracing paper - so as well as spreads being important, the underlying images also become important because of the transparency. Ryan showed me this book to see if it might inform my own work. The idea of using tracing paper definitely fits certain themes in my project because it links with accumulation (of imagery and/or objects). I wouldn't make a book entirely out of tracing paper but it might be interesting to include a few pages of tracing paper throughout the book. The binding method Pitson has used evokes an industrial theme which works well with her imagery that, whilst we can make out human figures, is reminiscent of spilt oil or a dirty warehouse wall.







Third Dummy

For this dummy, I experimented with a few new elements. Here I tried a mix of larger images and ones with more white space to breathe. This could be a good format to use going forward however I need to consider which images fit what size. As I was just testing this out this time I didn't give it too much consideration, however with some more thought this sort of layout could really aid the flow of the book. Another thing I added to this dummy was some sheets of tracing paper in between some of the spreads, influenced by Lauren Pitson's work. As you can see in the bottom two photographs, the image underneath is visible but not as much as I would have liked. I think the addition of some semi-transparent pages could be really effective, but I will need to find a different tracing paper which reveals more of the underlying image.





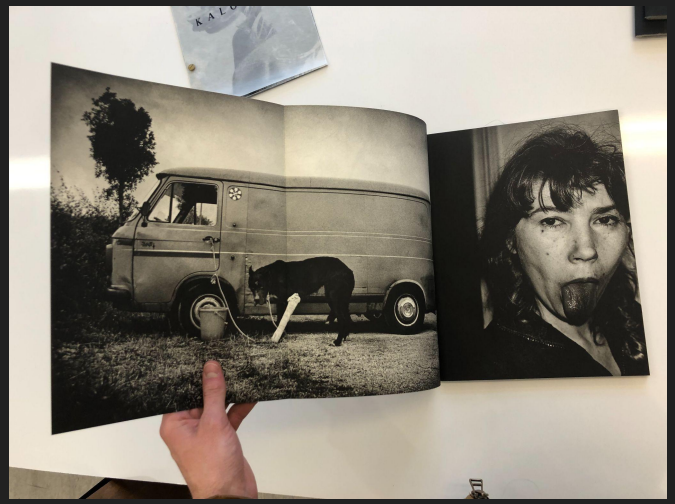


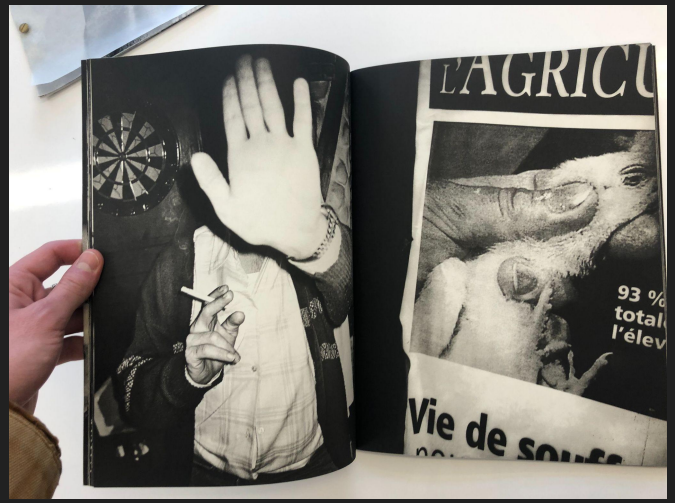


Book Study - Anders Petersen

Anders Petersen's "City Diary" series follows a standard zine format, with a few other features which make it seem more polished and professional. Along the spine of the book is a strip of tape made out of a canvas-like material. This is something which I've only ever see on hardback books, however it works really well with this format too. Another feature is the gatefolds on the cover page. Again this elevates the traditional zine into something more refined. The imagery in this book clearly suits the zine aesthetic - it is similar to Japanese zines from the 70s, however it is also presented in a very professional manner - it has struck a great middle ground between the two!

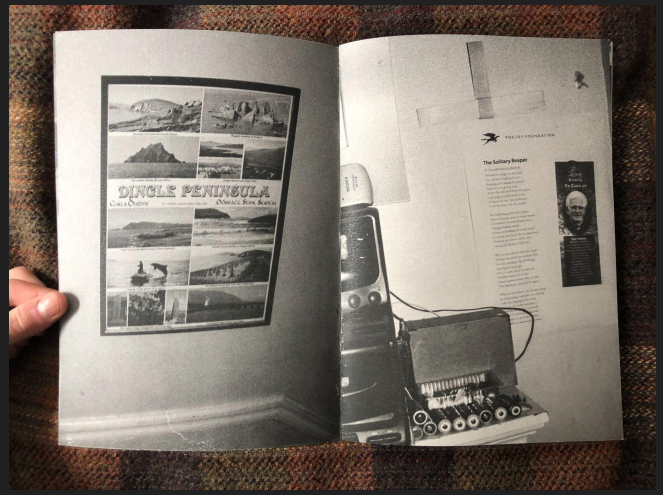






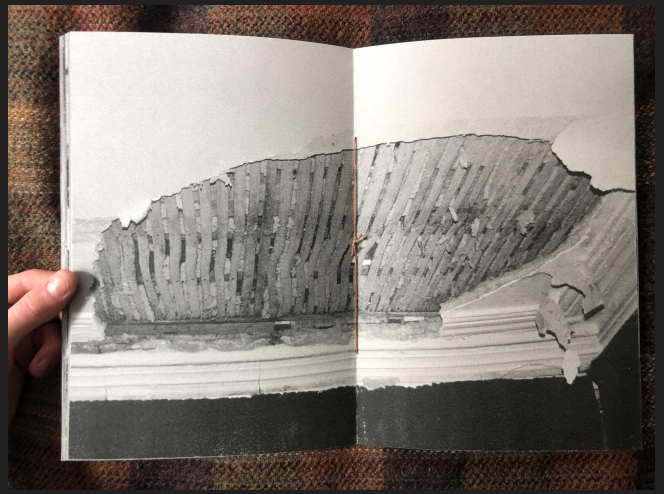
Fourth Dummy

For this dummy, I changed the format completely. This iteration I used the saddle stitch binding method to make a portrait zine. This means that most of the images sit as double page spreads - and I also had the opportunity to add in some of the portrait images I had but hadn't included yet. I used the guillotine to cut of the white edges so that everything is full bleed. I think that this format works a lot better than the previous one. The images seem to have more impact or weight presented in this way. My next steps are to continue this format with the addition of the tracing/tissue paper which I was experimenting with in the previous dummy.









Writing a Project Statement

Joe Bunyan’s work explores themes of possession, consumption and decay through the lens of hoarding. An unusual disorder in that it manifests externally, transforming internal compulsion into a sprawling landscape of cluttered objects. In this environment, Bunyan examines how material remnants become conveyors of memory and presence. Here, the hoard is treated not as junk, but as a deteriorating archive where identity remains in accumulation.

This is my first draft of the project statement, which will go on a plaque by my work in the exhibition. In this short paragraph, I tried to include some of the overarching themes that come directly from the imagery, and some of my ideas that form the conceptual side of the project such as the hoard acting as an archive.

Initial Exhibition Ideas

It’s coming close to the exhibition now, and I need to think about how I want these images to be presented on the wall. To experiment, I printed off some photos in sizes A5, A4, A3. My first thought was to try and scatter them along the wall semi-randomly but it seems very difficult to arrange them “randomly” - it just ends up looking a bit forced. I’m leaning more towards a grid layout - this works because it contrasts the chaotic nature of the images heavily.

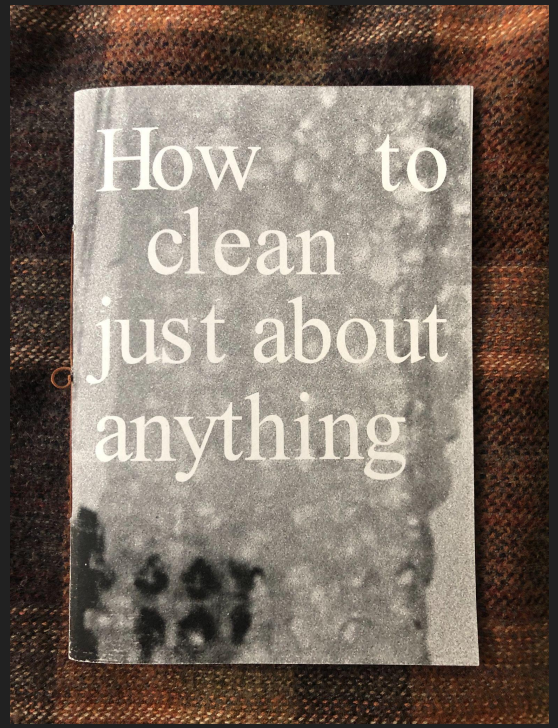


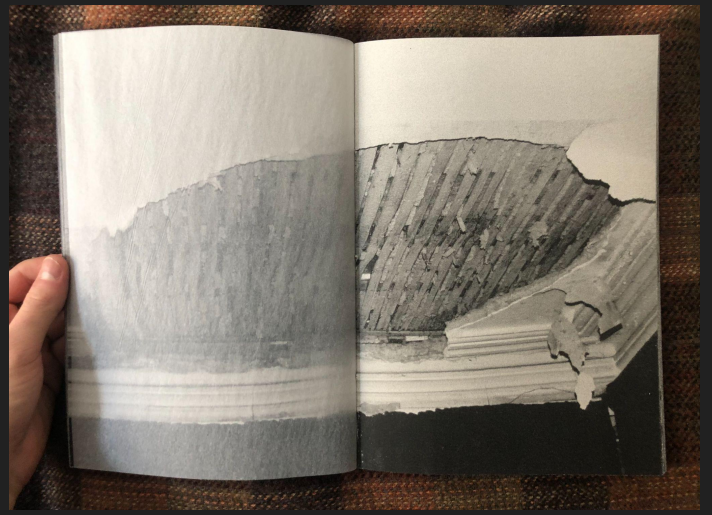


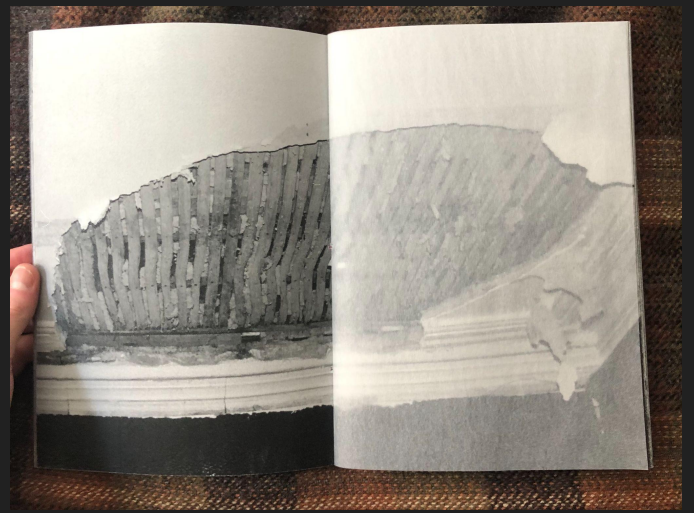


Fifth Dummy - Tissue Paper

This dummy is the same as the previous one, with the addition of tissue paper between some of the spreads. The first thing I noticed about the tissue paper is that it completely changes how you flip through the book. Because it is so delicate, you end up handling the book with much more care. I also like the action of gently uncovering to see the image beneath.





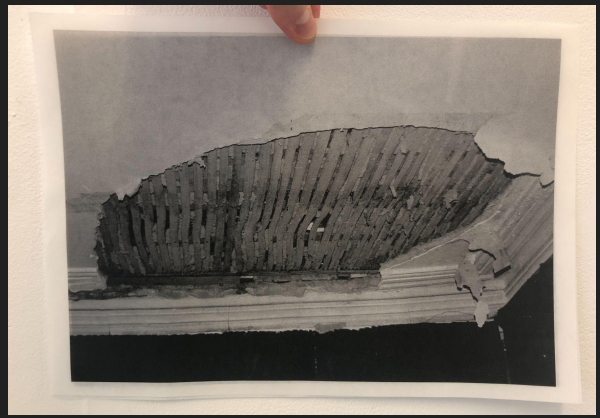


Exhibition ideas

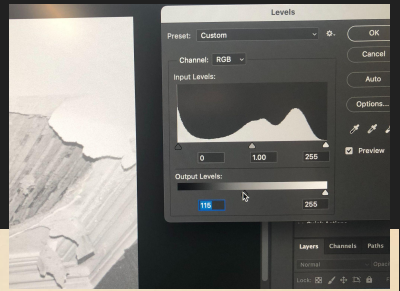
My next steps with the exhibition work was to see how tracing paper could be used to overlay images. I thought it would be a lot more transparent than it was - you can see in the bottom right image you can hardly see the picture below it. The images above is the image coming through when there is light behind it.







If I couldn't overlay two different images I wanted to see what would happen if I overlaid the same image. I made two different versions of the same image, one with reduced blacks and one with increased blacks. I then placed the lighter image on top of the dark one. The dark backing gives the top image a really nice ghostly look.







Instead of two sheets of tracing paper, I started printing the dark background image onto the same paper I'm using for the book. This meant that the darkest areas could penetrate through the tracing paper slightly more.





I tried this technique with eight different images then made a mock-up which is on the next slide.

Mock-up

I will increase the contrast on the top images slightly more, but overall I am quite pleased with how this looks. The final prints will be A3 rather than A4. My next task is to pick which eight images I want to show.













These are the final eight images I decided to use. I tried to include some images that are quite provoking, in that they have a lot of mess in them - and others which include music and art which is what my Grandad loved, so you can see a Bruegel painting, a Fats Domino CD and a photograph of some London-Irish musicians. Second to the left on the top row is a photograph of myself in the house as a toddler - I felt this one was important to include as well.

Exhibition
















Reflection

I am happy with how the exhibition went. Talking to people on the opening night, I found quite a few understood what I was trying to do with the layering of paper and tracing paper, and how this spoke about accumulation. When installing the work I had to be quite careful to handle the tracing paper sheets as little as possible, because I noticed quite quickly that the more I touched them the more they would curl at the edges. I did want them to lift a little bit, but perhaps not quite as much as some of them did.

I had bought some green colour nails (to link to Ireland) to put the work up, however I didn't realise how big they would be because I ordered them online. Paul told me that if I hammered them in they would quickly pass the plasterboard and become loose in the wall - so, I chose some silver galvanised nails which where still quite similar in shape to the ones I had originally chose. This could have been for the best after all, as perhaps a colour nail would have been too distracting. I do like how the galvanized nails match all the grey tones in the image.

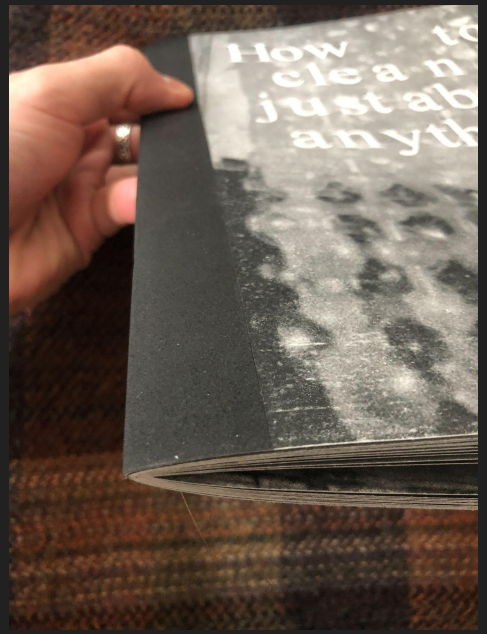
I think the curation of my work was good - thanks to Paul and Holly. It was effective me being next to a fine art students work which was a projected black and white video, that collaged different seaside videos together. Whereas I layered different kind of paper, this student's work was projected onto a sheet of cloth (this can be seen in slide 35 and 36), which produced a layered effect similar to my own work - this along with the monochrome aesthetic made for a good pairing.

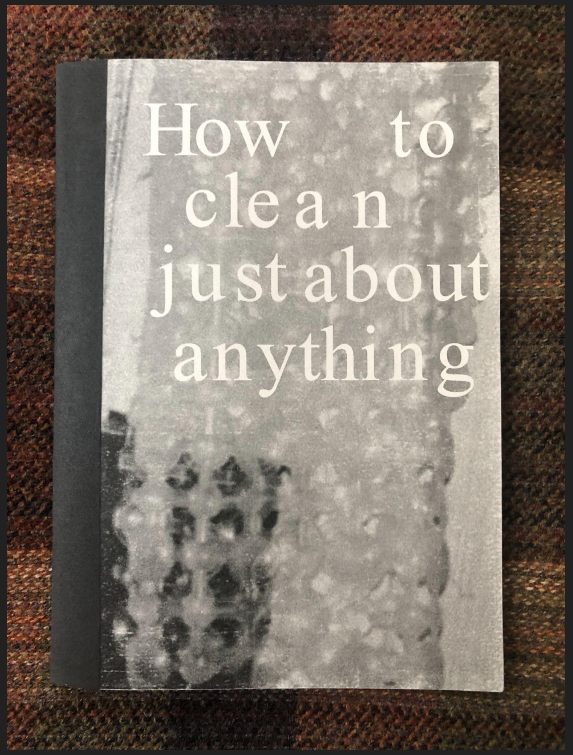
The exhibition opening night was a really good turn out - loads of people came to see the work - a lot more than I remember turning up to last year's exhibition.



Dummy

This dummy was just a test to see whether I liked the addition of binding tape - like in Anders Petersens' *City Diary* books. Everything inside this book is the same otherwise. I do like the tape although I need to find one which is made of fabric- as this would give the book a more professional appearance, compared with the plastic material this tape is made from. I am also going to rethink the cover, because in it's present state it isn't particularly eye-catching.





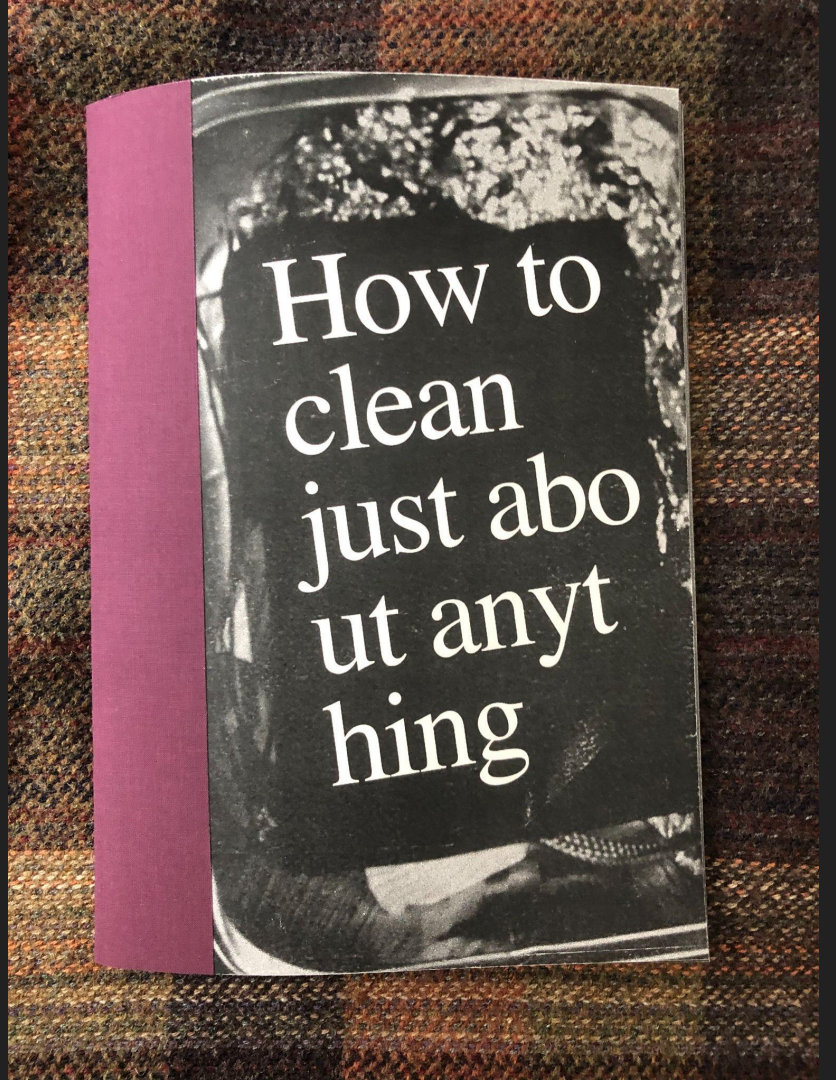
Fabric tape

I chose a coloured tape to make the cover pop more. This also has more width, so will cut into the left side of the cover more - to compensate for this I off-centered the title text 4cm to the right.



Dummy

I selected a different image for this new cover - I wanted something darker so that the white text stood out more. I made this image by cropping into one I hadn't used inside the book. Although it's not apparent, the black box I've fitted the text into is actually a camera case, which I thought made a nice metaphor - as if me, the photograph am cleaning/organising or making sense of the subject matter through photographing it. I also decided to cut some of the words in half to compliment the disorganised nature of the images.

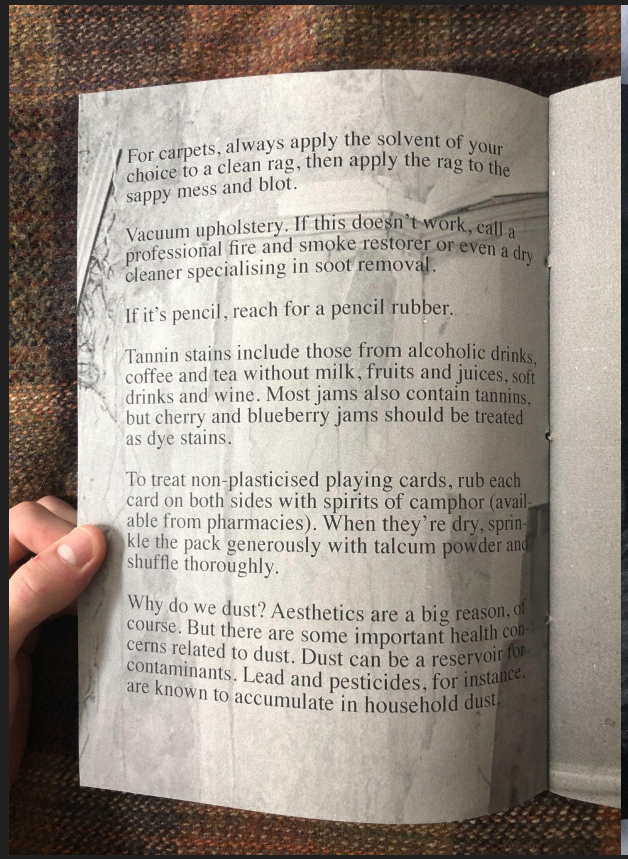




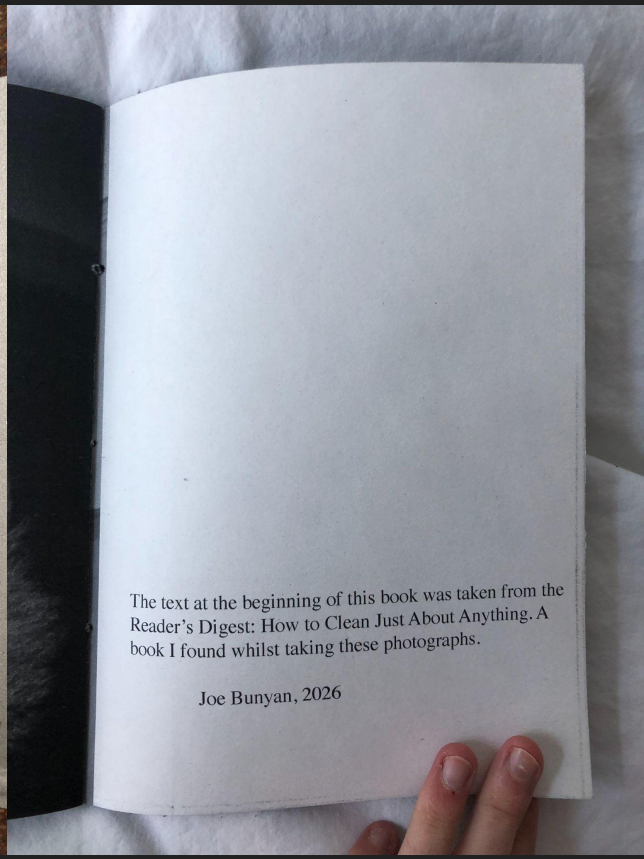
Because this iteration has more pages than the previous ones, I put it into the heat press (without the heat), and left it overnight so that the book would lie flat.

Inside text

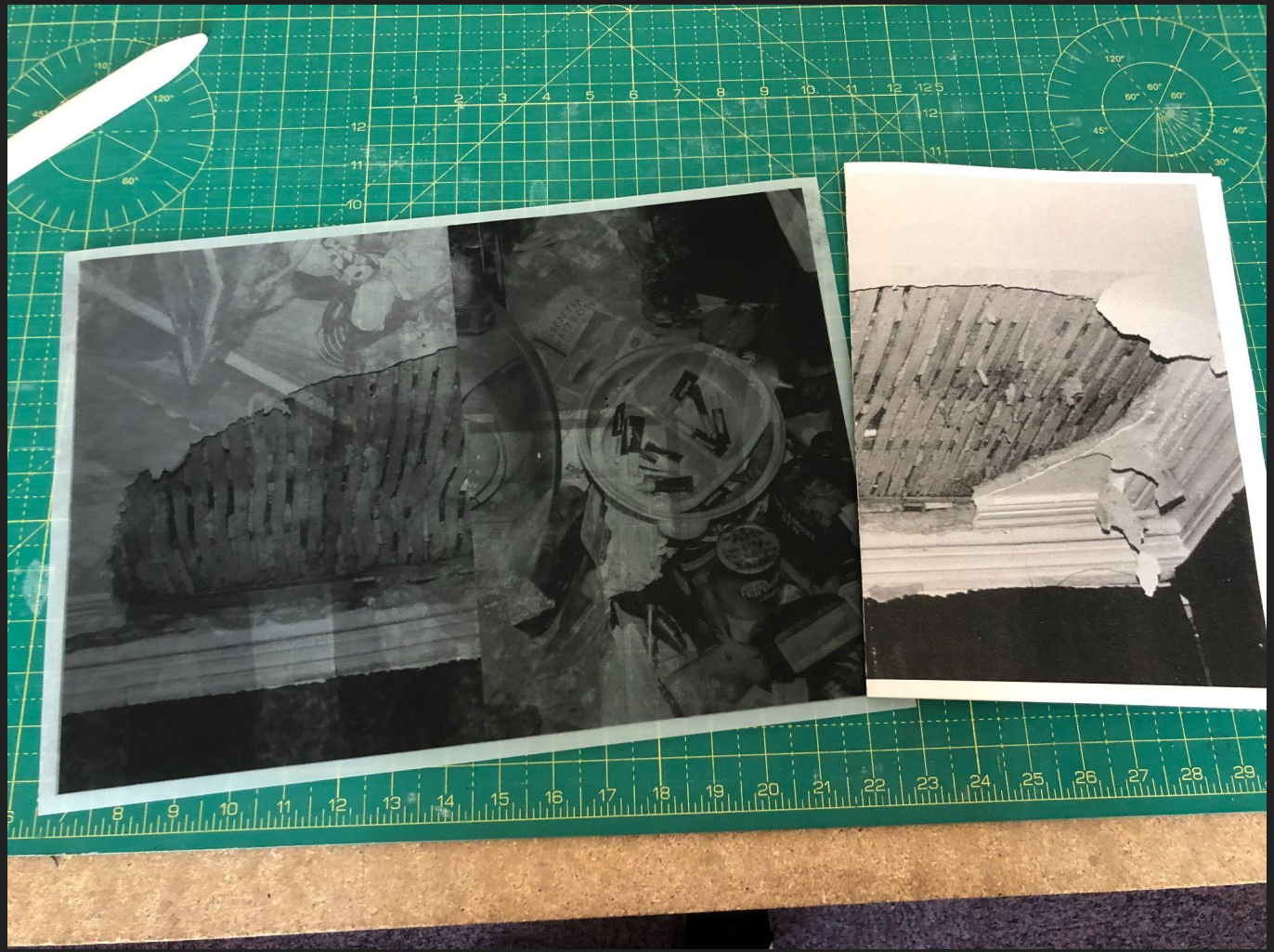
For the inside text I chose to include snippets from the Readers Digest: *How to Clean Just About Anything*, which I named my photobook after. I chose sections which relate to things the viewer might see in the photographs, for example there are references to dust, pencil marks and stains. I hope this ties together the overall project with the title I chose for it.



Front page



Back page



Tracing Paper Pages

Instead of tissue paper, for this dummy I used tracing paper which is thick enough that I could run it through the printer without it jamming. I was initially sceptical this would make a dark mess, however I'm really happy with how they came out. I chose to place them in between pages where you would have a really chaotic picture on the one side and simpler picture on the other side so that the chaotic image would be visible through the simple one and the side of the chaotic image wouldn't be interfered with much. There was one page which had an image with text (next slide) which I didn't like the look of when it bled through, so I will swap this image around with something else in the next iteration.

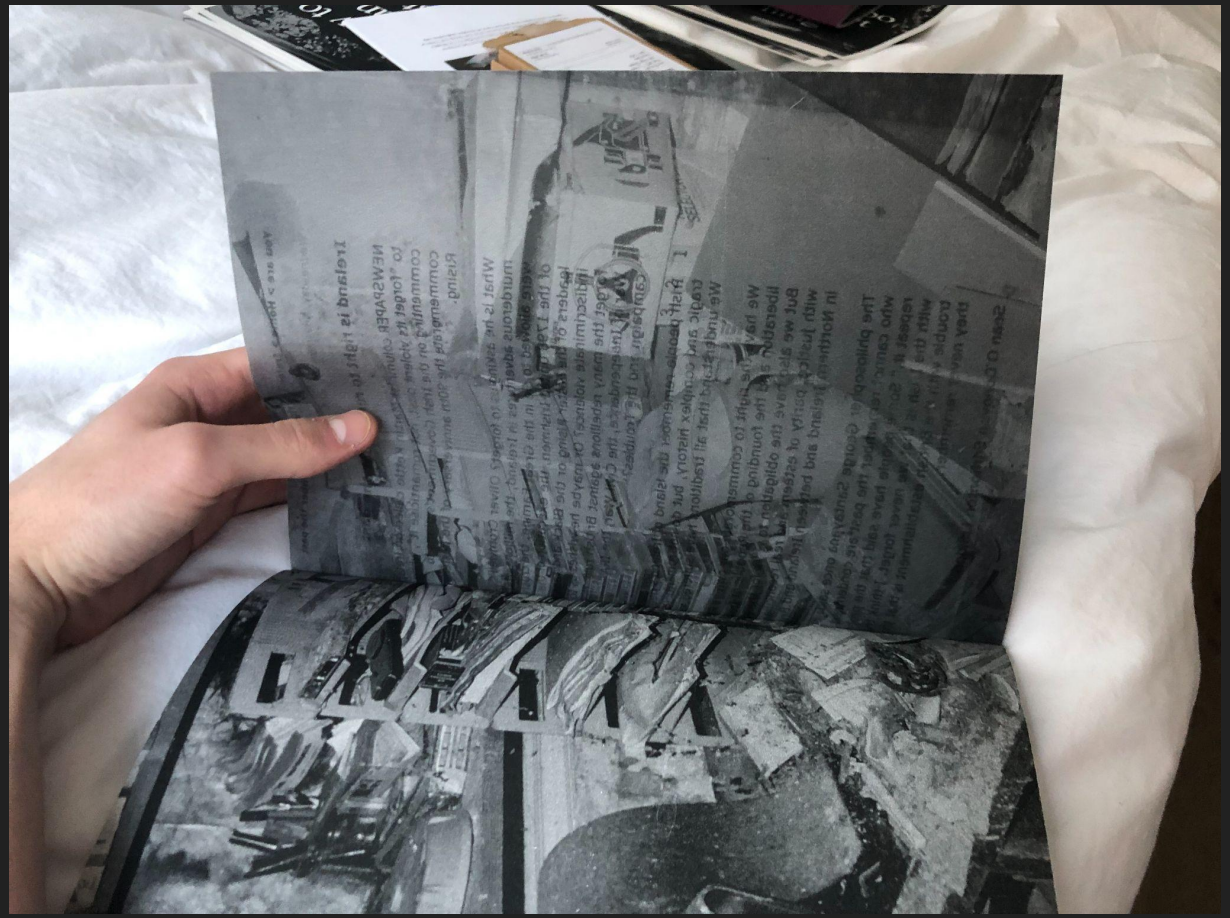


Design and link to exhibition

In creating these tracing paper pages I am using a very similar layering technique as I did with the exhibited work for this project. Which gives a nice cohesion between the different presentation of this body of work.



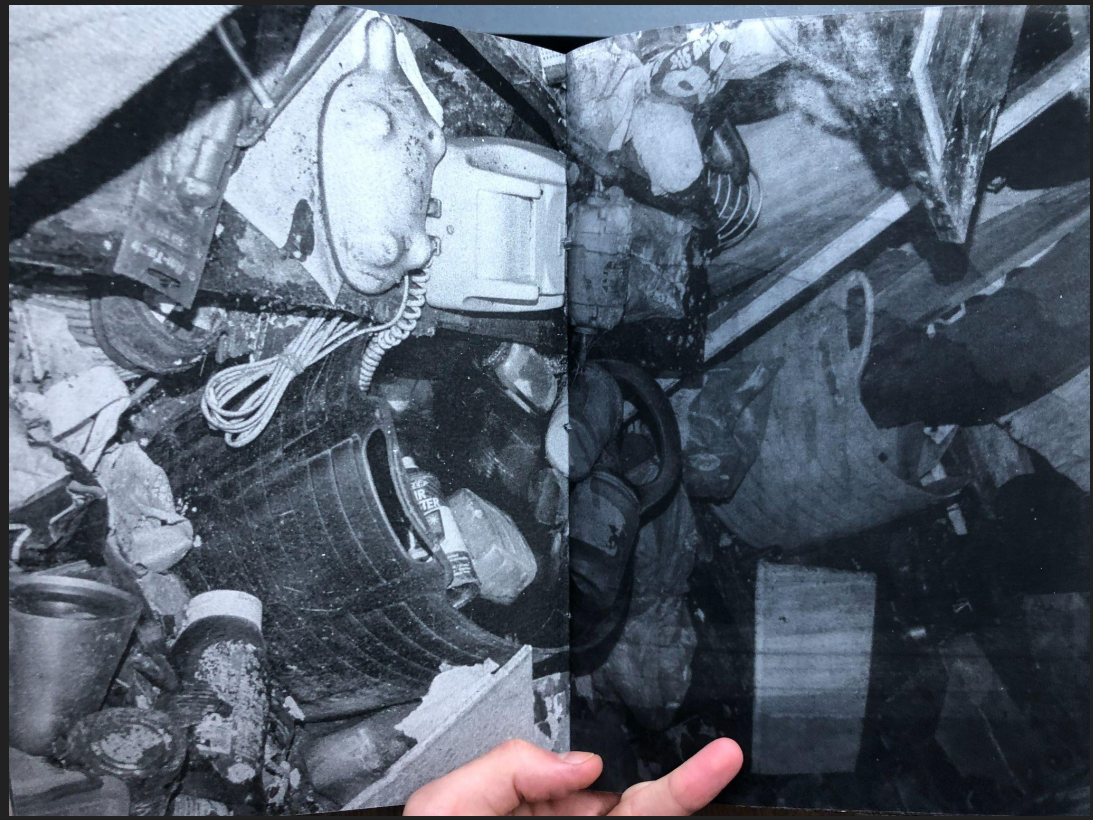




Example of page I didn’t like. Having the text bleed through looks too confusing.

Reflection

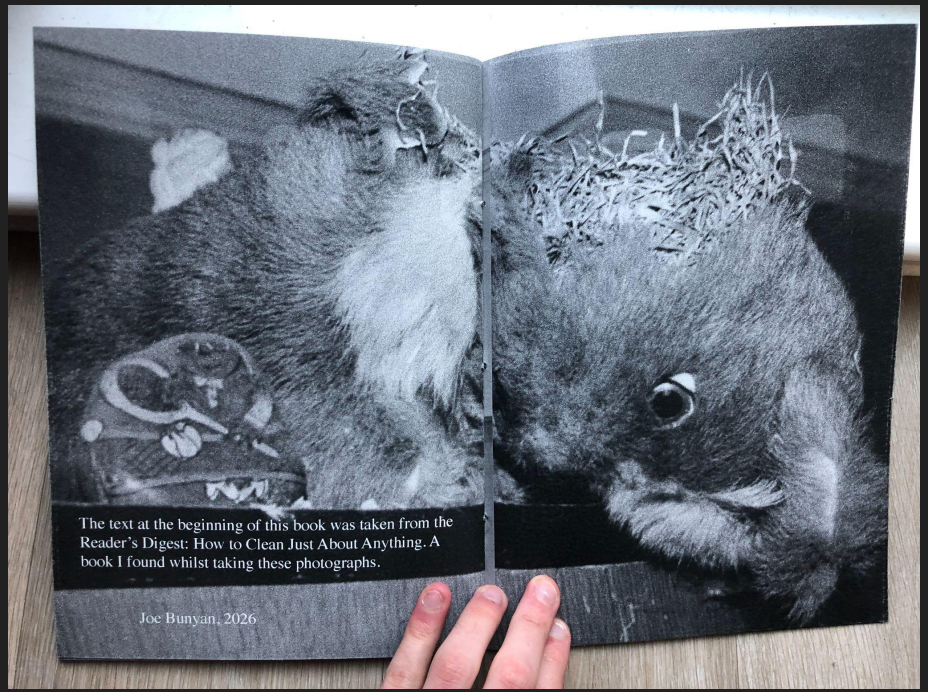
After finishing this iteration of my book, it is nearing completion. There are just two adjustments I need to make: firstly to swap around the image I didn't like on the previous slide and secondly to change the last page (shown on the inside text slide) because it is white, when clamping it to cut, some of the ink for the adjacent page transferred in a small line running along the right hand side of the page. I need to change this do a darker image so that if any ink does transfer whilst clamping it won't be visible.



Final book adjustments



Image selected to bleed through into this double page spread without the text.



Edited last page - I've fit the text into a black space on this image. No clamp marks visible.

How to Clean Just About Anything - Final Book



Click for video*