Visual Enquiry 2.

(ADAA5009)

Cristina Castro (2223477).

Task: Research 5 photobooks.
Content, Format, Layout

- **Evidence** by Mandel and Sultan, 1977
- "**Until Death Do Us Part**" by Thomas Sauvin, 2015
- Store Thomas Sauvin – **17 18 19 Collector's Edition**, Publication date: June 2020
- Hans-Peter Feldmann | **14 Bilder**, Hilden, Germany: Self-published, 1971
- Kikuji Kawada, Chizu | **The Map**, originally published in 1965, 20 years after an atomic bomb destroyed Hiroshima
- Ken Schles – **Invisible City**, 1988

GENERAL NOTES:

The decontextualization of the images shows the ambiguity of photography, with books serving as evidence.
We need to consider:

Does it have a narrative?
Do I want to tell one story?

Format:

Is the format helping?
Do I want a handmade feeling?
Do I desire free association, or not?

It can be the same idea in different photographic languages. Same idea from voices that resonate with each other.

We need to consider the heterogeneity of images. Consider if it is necessary to give time to rest, not overdoing it.

The book is a key 'site' for photographic work.
Deconstruct the book and consider the form.
The book creates a world for the viewer to inhabit; this kind of intimacy cannot be replicated in an exhibition.
The book can reach more people than one exhibition (space, and time).
When we have the idea, we can start thinking about the best way to do it. Finding the right format, the right vehicle.
What does the book stand for?
Photobooks are objects, designed to be looked at, to be handled, to be stored.

There is an important relationship between text and images.

Text: intrigue enough, give information about.

5 Photobooks Research

Cristina Castro 2223477

Evidence by Larry Sultan and Mike Mandel (1997).

Theme:

The photobook revolves around the manipulation and recontextualization of found photographs sourced from government archives. The artists, challenge conventional notions of originality and authorship by repurposing these images to create new narratives. Their work prompts questions about the inherent narratives within images and challenges the viewer to reconsider the purpose and meaning of documentary photography.

Form:

The physical form of the photobook mirrors the themes of authority and detachment. It is small and square, resembling an official document or archive. This choice of form adds to the sense of legal authority and detachment, reinforcing the idea that the authors are speaking the language of truth through the medium of documentary photography.



Fig.1 Larry Sultan and Mike Mandel, *Evidence,* (1997).



Fig.2 Larry Sultan and Mike Mandel, *Evidence,* (1997).



Fig.3 Larry Sultan and Mike Mandel, *Evidence,* (1997).

Layout:

The layout of the photobook features a white background with black-and-white images and grey tones. This minimalist design allows the images to stand out while creating connections and narratives between them. Sequencing and image pairing are the primary tools used to create meaning within the book, emphasizing the importance of the overall context and arrangement of the photographs rather than their content.

Notes:

This book is significant not only for its exploration of manipulation and recontextualization but also for the deeper questions it raises about the nature of photography itself. *Evidence* challenges me to rethink my approach to image-making and storytelling.

The power of found photographs to transcend their original context and assume new meanings is striking. The authors' ability to weave these images into cohesive narratives inspires me to reconsider the possibilities inherent in my archive. What stories lie waiting to be discovered within my collection of images? How can I use sequencing and pairing to create new connections and insights?

Moreover, *Evidence* prompts me to reflect on the photographer's role as curator and storyteller. By decontextualizing and recontextualizing found images from archives, Sultan and Mandel challenge traditional notions of authorship and originality, dating back to 1977, inviting viewers to participate in constructing meaning.

In essence, *Evidence* stimulates my exploration. It encourages me to embrace the ambiguity and complexity of the photographic medium while also challenging me to interrogate the assumptions and conventions that shape my practice.

Until Death Do Us Part by Thomas Sauvin (2015).

Theme:

The photobook focuses on found personal photographs from the Beijing Silvermine project, an archive of half a million negatives salvaged from a recycling plant on the edge of Beijing. These photographs, taken by ordinary citizens between 1985 and 2005 during the widespread use of Kodak film cameras in China, form the basis of "Until Death Do Us Part." This project centers around the tradition of giving cigarettes at Chinese weddings, which is highlighted through the personal wedding photographs found in the Beijing Silvermine project. Sauvin's work showcases this disappearing custom and explores the interplay between love and death within Chinese culture.

Form:

The physical form of the photobook mirrors the theme and tradition it explores. Designed to resemble a pack of cigarettes, the book authentically reproduces the Chinese cigarette brand "Shuangxi," known for its bright red packaging symbolizing double happiness. The book is housed inside the cigarette box, creating an immersive experience for the viewer. The choice of colors, typography, and even the wrapping paper authentically recreate the aesthetic of traditional Chinese weddings.



Fig. 4 Thomas Sauvin, *Until Death Do Us Part*, (2015).

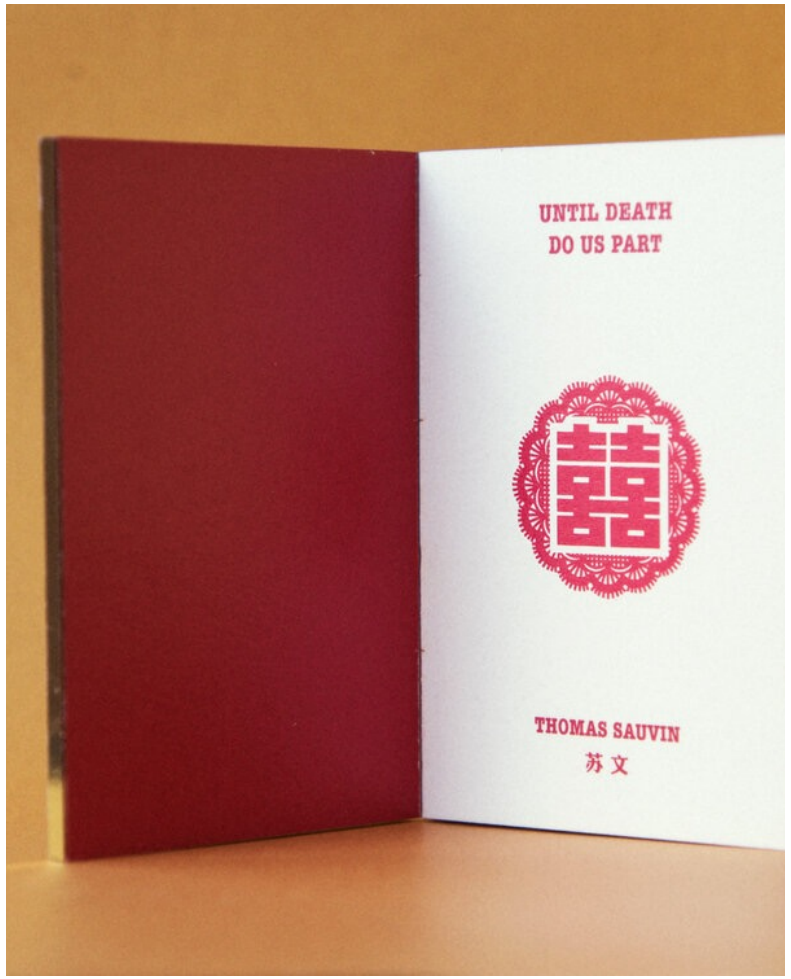


Fig 5. Thomas Sauvin, *Until Death Do Us Part*, (2015).



Fig 6. Thomas Sauvin, *Until Death Do Us Part*, (2015).



Fig 7. Thomas Sauvin, *Until Death Do Us Part*, (2015).

Layout:

The layout of the photobook features about 50 full-bleed color photographs, with one image per spread. Within these spreads, the images showcase various scenes from Chinese weddings, capturing moments of celebration and tradition. The layout invites viewers to immerse themselves in the visual narrative and experience the juxtaposition of love and death inherent in the tradition of giving cigarettes at weddings.

Sauvin's photobook not only offers a unique glimpse into a disappearing Chinese ritual but also presents it in a memorably original manner. Using found images and creative presentation, Sauvin invites viewers to reconsider the cultural significance of these images and appreciate the originality of his work.

Notes:

In contemplating Sauvin's work, it becomes evident how the same images can be presented and interpreted in numerous ways. Whether conveyed through photobooks, animation films, or boxes, the choice of medium significantly influences our understanding and emotional connection to the imagery.

Sauvin's collaboration with a filmmaker to craft an animation film from the archive underscores the adaptability of his work across diverse mediums. This collaboration reveals striking similarities in composition, distance to the subject, and balance, underscoring the profound bond between the photographer and the subjects captured in the images. It serves as a testament to the inherent power of found images to transcend their original context and convey broader narratives [https://vimeo.com/40689438 Beijing Silvermine]

Thomas Sauvin's practice extends beyond traditional formats, as he breathes new life into the images by showcasing them in festivals. His evolving selection, constantly refreshed with new arrivals, speaks to the dynamic nature of his work. Additionally, Sauvin's decision to print images not for books but for boxes, featuring 100 random images, is a novel approach that recreates the excitement and randomness of discovering an image. This lack of editing allows the history to unfold naturally with each discovery, highlighting the ever-changing narrative inherent in found images.

As I reflect on Sauvin's innovative approach, I'm reminded of my own family photograph box. Each time I delve into its contents, I discover new layers of meaning and emotion, offering a different perspective with every viewing. Much like Sauvin's boxes, my family photographs serve as vehicles for recontextualization and reinterpretation, inviting me to engage with them in fresh and unexpected ways.

Comparing "Until Death Do Us Part" to "Evidence," I think about the common thread of discovering new narratives and the importance of different formats in shaping our interpretation. While *Evidence* opts for the official book format, *Until Death Do Us Part* incorporates the cigarette box, enhancing the thematic exploration of Chinese wedding traditions. Both projects highlight the transformative potential of recontextualizing found images and underscore the significance of the medium in influencing our perception.

Collector's Edition by Thomas Sauvin (June 2020).

Theme:

The theme of the Collector's Edition revolves around images sourced from a detention center, which are presented as collectible items featuring personal signatures and a detective-like narrative. This edition explores the practice of police department photographers and their aesthetic, practice, and understanding of photography.

Form:

The Collector's Edition is a meticulously crafted combination of a replicable book and a unique object. Each edition includes a box containing an original negative, silver print, and a reproducible book, enhancing its collectability and exclusivity.



Fig.8 Thomas Sauvin, *Collector's Edition,* (2020).



Fig.9 Thomas Sauvin, *Collector's Edition,* (2020).

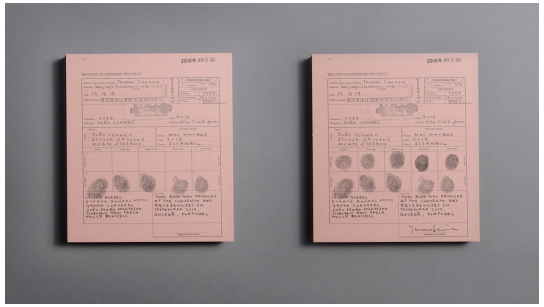


Fig.10 Thomas Sauvin, *Collector's Edition,* (2020).

Layout:

The layout of the Collector's Edition mimics that of a proper book of evidence, emphasizing the investigative nature of the content.

By recreating official documents and selling the experience of detective work, Sauvin offers readers a unique and immersive exploration of the images from the detention center.



Fig.11 Thomas Sauvin, *Collector's Edition,* (2020).



Fig.12 Thomas Sauvin, *Collector's Edition,* (2020).

Notes:

There is a clear interconnectedness among these three distinct projects, each offering unique insights into the transformative potential of photography. Just as *Evidence* challenges viewers to reassess the narratives within found photographs, and *Until Death Do Us Part* delves into the exploration of personal images, the *Collector's Edition* immerses us in a world of mystery and investigation.

In each project, there is a manipulation of the medium to convey a distinct vision. While *Evidence* employs the official book format to evoke the authority of documentary photography, *Until Death Do Us Part* incorporates the cigarette box, reinforcing the thematic exploration of Chinese wedding traditions. Similarly, the *Collector's Edition* combines a replicable book with unique objects, enhancing its collectability and exclusivity while mimicking the layout of a proper book of evidence.

As *Evidence* prompts viewers to question the stories behind each image and *Until Death Do Us Part* invites exploration of the interplay between love and death within Chinese culture, the *Collector's Edition* presents us with a series of unanswered questions to decipher.

Moreover, the innovative use of different formats and mediums by each author underscores the transformative potential of photography. Whether presented through photobooks, animation films, or boxes, each project invites us to engage with the imagery in fresh and unexpected ways, challenging our perceptions and preconceived meanings.

In essence, each body of work serves as a testament to the power of photography to transcend its original context and provoke new ways of seeing. Through meticulous attention to detail and thoughtful presentation, these projects invite us to embark on a journey of discovery and interpretation, where every image tells a story waiting to be uncovered.

Invisible City by Ken Schles (1988).

Theme:

Invisible City captures the photographer's observations of New York City in the 1980s, portraying its urban decay and the lives of its inhabitants. The images deliver a sense of loneliness, establishing a connection between the photographer, the people, and the neighbourhood.

Format:

The book is presented as a hardcover with a dust jacket, bound in A5-sized hardback or clothbound format.

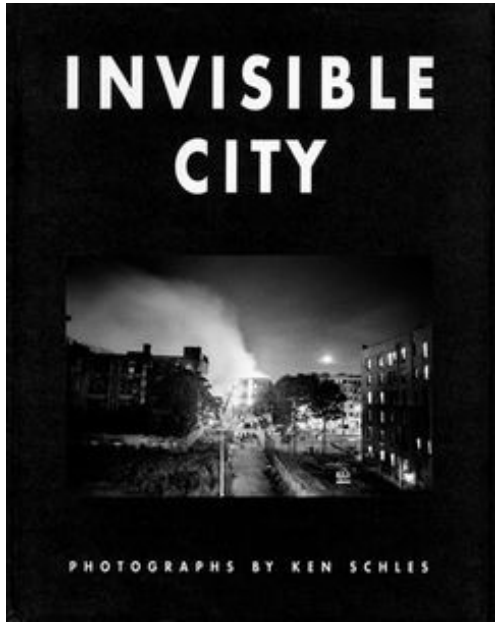


Fig. 13 Ken Schles, *Invisible City,* (1988).



Fig.14 Ken Schles, *Invisible City,* (1988).

Layout:

The layout of 'Invisible City' is A5-sized with a sewn binding, showcasing full-bleed images and double-page spreads. The photographs are captured in 35mm black-and-white format. This layout immerses the viewer in the images, providing enough space to explore the details in each photograph. The black and white format, along with the high contrast, adds a raw, rough feeling to the images

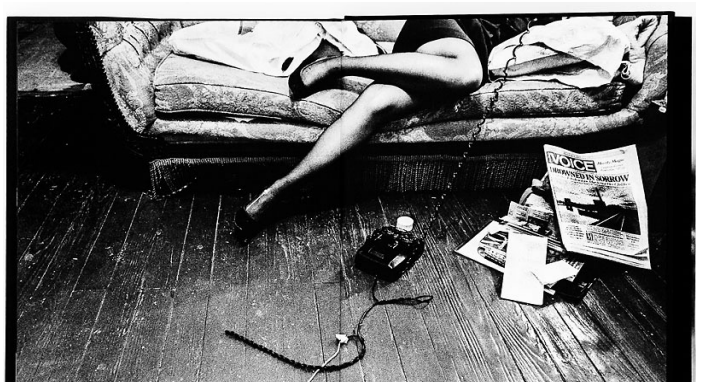


Fig.15 Ken Schles, *Invisible City,* (1988).



Fig. 16 Ken Schles, *Invisible City,* (1988).

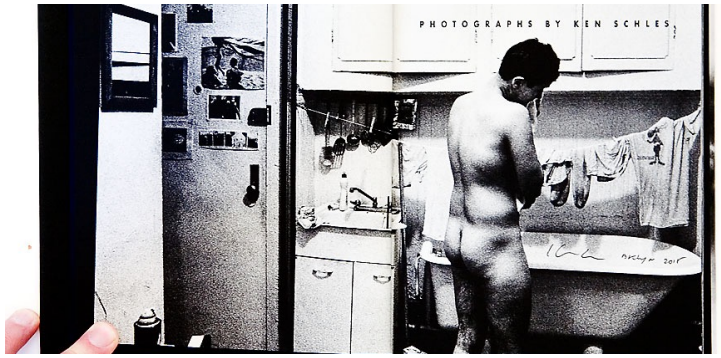


Fig. 17 Ken Schles, *Invisible City,* (1988).

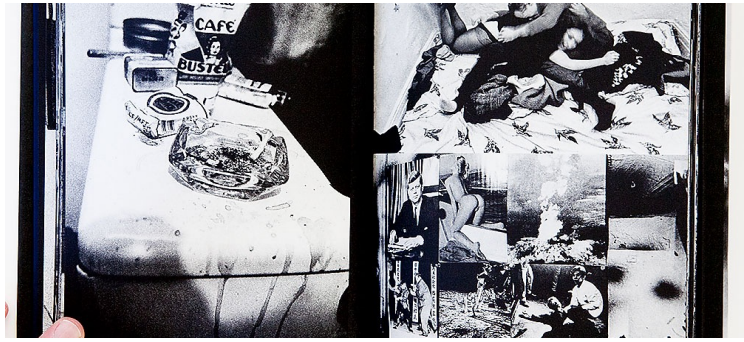


Fig. 18 Ken Schles, *Invisible City,* (1988).

Notes:

For a decade, Ken Schles observed the passing of time from this, capturing moments that became the foundation of his photographic vision. As a student of Lisette Model's in the late seventies, Schles lived amidst the roughness of 1980s New York City, a period marked by poverty, drugs, AIDS, and crime, but also characterized by creativity and cultural innovation.

His monochrome images dig into the heart of the neighbourhood, revealing the beauty amidst the ugliness and inviting viewers to experience urban life. In contrast to the formal presentation of found photographs in *Evidence*, Schles's *Invisible City* offers a personal and immersive journey through the streets of New York City. While *Evidence* challenges conventional notions of authorship and originality through its decontextualized presentation of found images, *Invisible City* invites viewers to witness the photographer's intimate connection with his subject matter. Through Schles's lens, the roughness of the Lower East Side neighborhood is juxtaposed with moments of beauty and resilience, creating a multifaceted portrayal of urban life.

Furthermore, while *Evidence* relies on sequencing and image pairing to construct meaning, *Invisible City* presents a more organic and raw narrative, reflecting the lived experiences of its inhabitants. Schles's ability to capture the essence of a place and time through his photographs resonates with the viewer, evoking a sense of nostalgia and empathy. In this way, *Invisible City* stands as a testament to the power of personal vision in shaping our understanding of urban landscapes and the lives within them.

Something interesting is this video of the book, another way to showcase the same work:

INVISIBLE CITY: PHOTOGRAPHS BY KEN SCHLES
http://www.kenschles.com/Books/ICBook/IC01.html
Video of the book.

Chizu | The Map by Kikuji Kawada (1965).

Theme:

Kawada's book, "Chizu | The Map," delves into the aftermath of the Hiroshima atomic bomb, giving voice to the victims and survivors of this catastrophic event. The theme revolves around the exploration of the devastation caused by the bomb and the subsequent transformation of postwar Japan.

Form:

The book is presented as a hardcover with an illustrated dust jacket. the book comes with an illustrated folding cardstock envelope, a printed cardboard slipcase, and a black cardstock sleeve.



Fig. 19 Kikuji Kawada, *Chizu / The Map,* (1965).

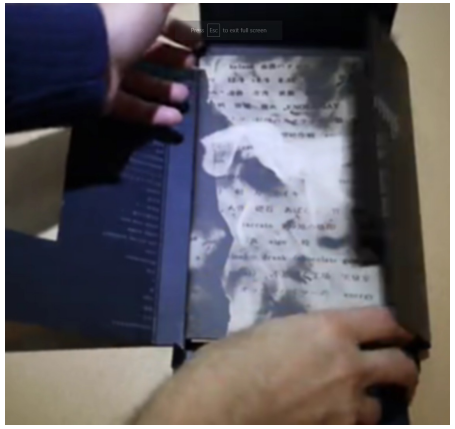


Fig. 20 Kikuji Kawada, *Chizu / The Map,* (1965).

Layout:

The layout of the book includes full-bleed images and gatefolds, allowing for immersive presentations of the photographs from various perspectives. The pages are designed to unfold, revealing additional layers of the narrative and encouraging deeper engagement with the content. This layout creates an interactive experience for the reader, inviting them to explore the multifaceted story of Hiroshima's aftermath and the resilience of its people.



Fig. 21 Kikuji Kawada, *Chizu / The Map,* (1965).



Fig. 23 Kikuji Kawada, *Chizu / The Map,* (1965).

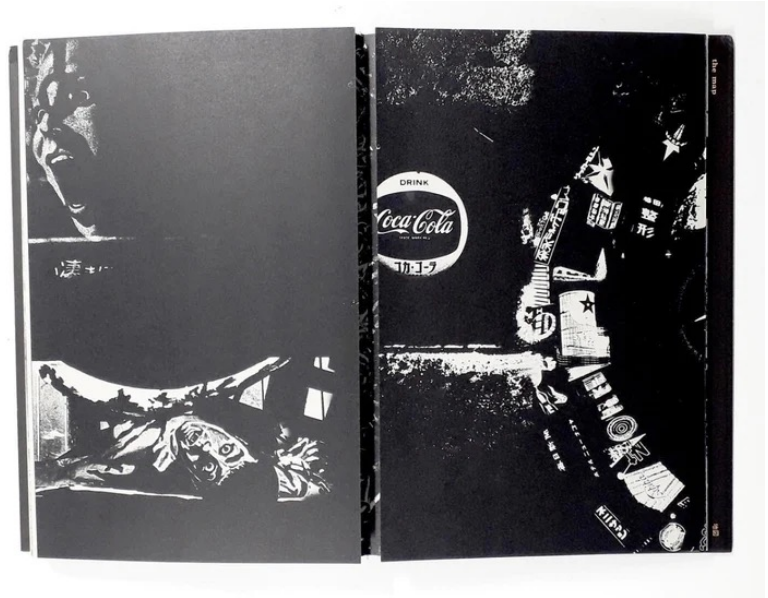


Fig. 22 Kikuji Kawada, *Chizu / The Map,* (1965).

Notes:

Kikuji Kawada's *Chizu | The Map* was published in 1965, long before social media. In an era where immediate communication relied on traditional mediums such as newspapers, radio, and television, Kawada's book stood as a powerful protest against the atrocities of war and the indiscriminate use of technology for mass destruction.

Today, in the age of social media, communication is rapid and almost instantaneous. Platforms like Twitter, Facebook, and Instagram provide a means for information to spread quickly and widely, reaching millions of people within seconds. However, amidst this rapid dissemination of content, the enduring physicality of a book like *Chizu | The Map* offers a stark contrast.

While social media may provide instant communication, the tangible presence of a physical book ensures a deeper, more meaningful engagement with the subject matter. In a world where information is consumed and forgotten in a matter of seconds, the enduring presence of a book serves as a reminder of the lasting impact of its message. *Chizu | The Map* stands as a testament to the enduring power of photography as a form of protest and remembrance, transcending the fleeting nature of digital communication.

As the pages of the book open, viewers are invited to delve deeper into the narrative, unfolding additional layers of the story for those who seek it. In this way, *Chizu | The Map* offers a multifaceted exploration of the aftermath of the Hiroshima atomic bomb, encouraging readers to engage with the content on a deeper level, beyond the surface imagery.

Today, maybe the way to get the message the fast as you can is the internet. Social media is fast and forgettable, linked to a website a bit deeper and a book to have something even more meaningful.
They could work together depending on the nature of the work.
These days, paper, the physicality is becoming the way to retain attention for longer.

LIST OF FIGURES.

Fig.1 Sultan, L. and Mandel M. (1997) *Evidence*.
Available at: https://www.youtube.com/watch?app=desktop&v=mihjMAHiR70 (Accessed: 12 February 2024).

Fig. 2 Sultan, L. and Mandel M. (1997) *Evidence*.
Available at: https://www.theparisreview.org/blog/2017/05/03/a-history-of-the-evidence/ (Accessed: 12 February 2024).

Fig. 3 Sultan, L. and Mandel M. (1997) *Evidence*.
Available at: https://www.theparisreview.org/blog/2017/05/03/a-history-of-the-evidence/ (Accessed: 12 February 2024).

Fig. 4 Sauvin, T. (2015) *Until Death Do Us Part*.
Available at: Until Death Do Us Part – Beijing Silvermine ☆ 北京银矿 (Accessed: 12 February 2024).

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Available at: Until Death Do Us Part – Beijing Silvermine ☆ 北京银矿 (Accessed: 12 February 2024).

Fig. 7 Sauvin, T. (2015) *Until Death Do Us Part*.
Available at: Until Death Do Us Part – Beijing Silvermine ☆ 北京银矿 (Accessed: 12 February 2024).

Fig. 8 Sauvin, T. (2020) *Collector's Edition*.
Available at: Thomas Sauvin – 17 18 19 Collector's Edition – Void (Accessed: 12 February 2024).

Fig. 9 Sauvin, T. (2020) *Collector's Edition*.
Available at: Thomas Sauvin – 17 18 19 Collector's Edition – Void (Accessed: 12 February 2024).

Fig. 10 Sauvin, T. (2020) *Collector's Edition*.
Available at: Thomas Sauvin – 17 18 19 Collector's Edition – Void (Accessed: 12 February 2024).

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Available at: Thomas Sauvin – 17 18 19 PHOTOBOOK – Void (Accessed: 12 February 2024).

Fig. 12 Sauvin, T. (2020) *Collector's Edition*.
Available at: Thomas Sauvin – 17 18 19 PHOTOBOOK – Void (Accessed: 12 February 2024).

Fig. 13 Schles, K. (1988) *Invisible City*.
Available at: Ken Schles: Invisible City - ARTBOOK|D.A.P. (Accessed: 12 February 2024).

Fig. 14 Schles, K. (1988) *Invisible City*.
Available at: Landscape Stories | Ken Schles - Invisible City (Accessed: 12 February 2024).

Fig. 15 Schles, K. (1988) *Invisible City*.
Available at: Ken Schles – Invisible City – PhotoBook Journal (Accessed: 12 February 2024).

Fig. 16 Schles, K. (1988) *Invisible City*.
Available at: Ken Schles – Invisible City – PhotoBook Journal. (Accessed: 12 February 2024).

Fig. 17 Schles, K. (1988) *Invisible City*.
Available at: Ken Schles – Invisible City – PhotoBook Journal (Accessed: 12 February 2024).

Fig. 18 Schles, K. (1988) *Invisible City*.
Available at: Ken Schles – Invisible City – PhotoBook Journal (Accessed: 12 February 2024).

Fig. 19 Kawada, K. (1965) *Chizu | The Map* .
Available at: Chizu | The Map reprint edition (signed) by Kikuji Kawada – Photobookstore (Accessed: 12 February 2024).

Fig. 20 Kawada, K. (1965) *Chizu | The Map* .
Available at: Chizu | The Map reprint edition (signed) by Kikuji Kawada – Photobookstore (Accessed: 12 February 2024).

Fig. 21 Kawada, K. (1965) *Chizu | The Map* .
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Task: Book Dummy

- Book dummy incorporating approx. 6 images of previous work
- Focus on the layout of your imagery and the flow, pace, and communication of your work.
- **Content**
  - Your book dummy should contain work from an existing project. Choose work from a project which was successful and resulted in a body of images which are succinct. The book format allows you to reconsider this work: The flow of pages, white space, cover, binding etc are all key components of how the book works.
- **Format**
  - This is a physical submission which requires you to plan and lay out a set of imagery, printing it ready for binding. Firstly, select, prepare and print your chosen imagery. Consider the layout and flows you could use before the workshop and enjoy the fabrication of it.
- **Research**
  - We are expecting you to respond to works shared with you in sessions this week. Highlight a method, technique or quality of a book introduced to you and reflect that in your work. It could be an image flow or layout, a binding option, or a cover.
- **Skills**
  - Practical skills – quality of finish, materials, techniques. These are key to a sense of quality – both in a traditional sense of a well-made art object and in the sense of quality reflecting the project sensibilities and your style.
- **Contextual/conceptual skills** –
  - the layout, flow and communication of your work. Often an extension of the practical/material quality of a book, consider how your work speaks.
- **Review**
  - In next week's session, we'll look at your dummies discussing what you've learned and executed in your first practical submission.







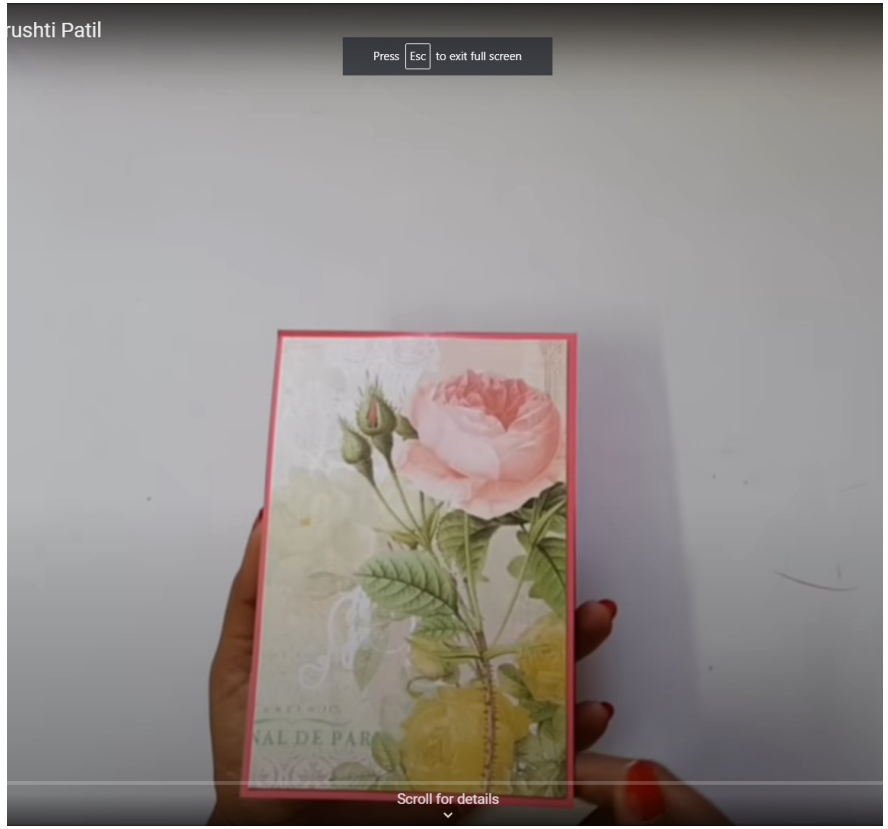
- https://fixthephoto.com/diy-photo-album-ideas.html?amp
- Ideas for photobook. Manual
- 35 DIY Photo Album Ideas



https://www.youtube.com/watch?v=d2r44HmYEHk

DIY Pop-up Photo Book

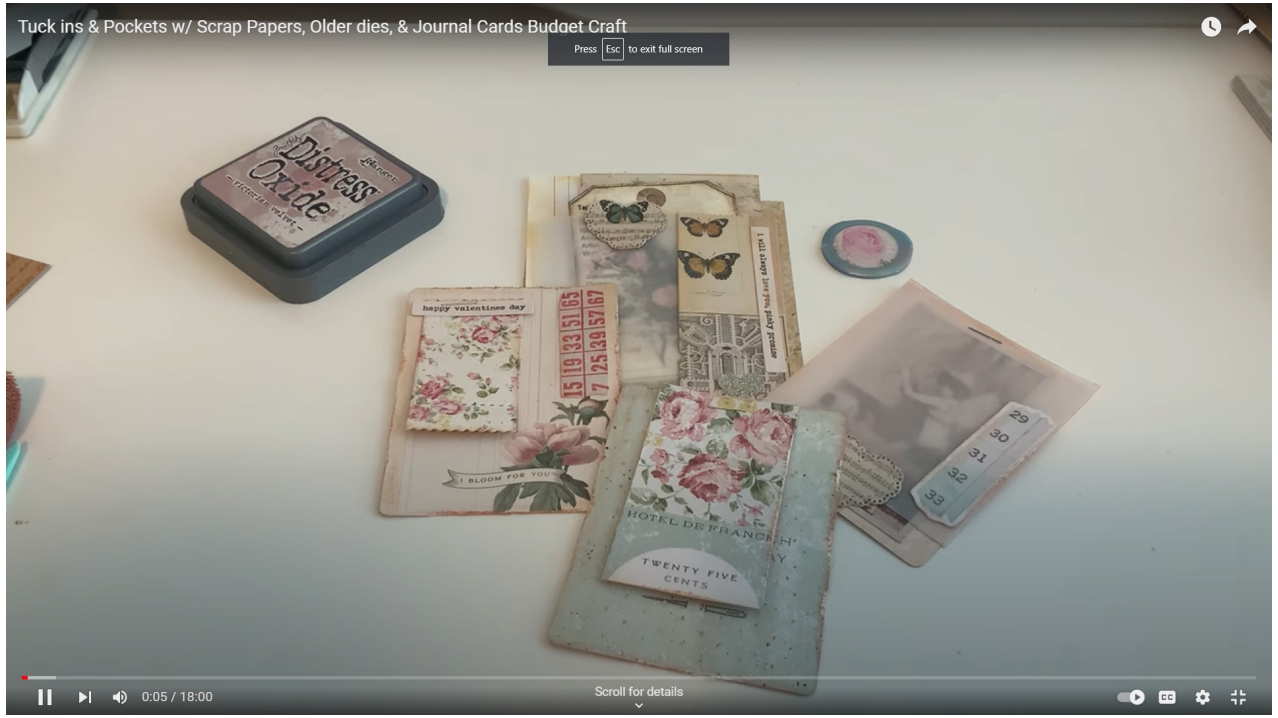
- https://www.youtube.com/watch?v=-RMgI_fNJX4
- Twist & Pop Card Tutorial by Srushti Patil





Tuck ins & Pockets w/ Scrap Papers, Older dies, & Journal Cards Budget Craft

https://www.youtube.com/watch?v=XE6kN-WXlRc



She has Mini albums too.

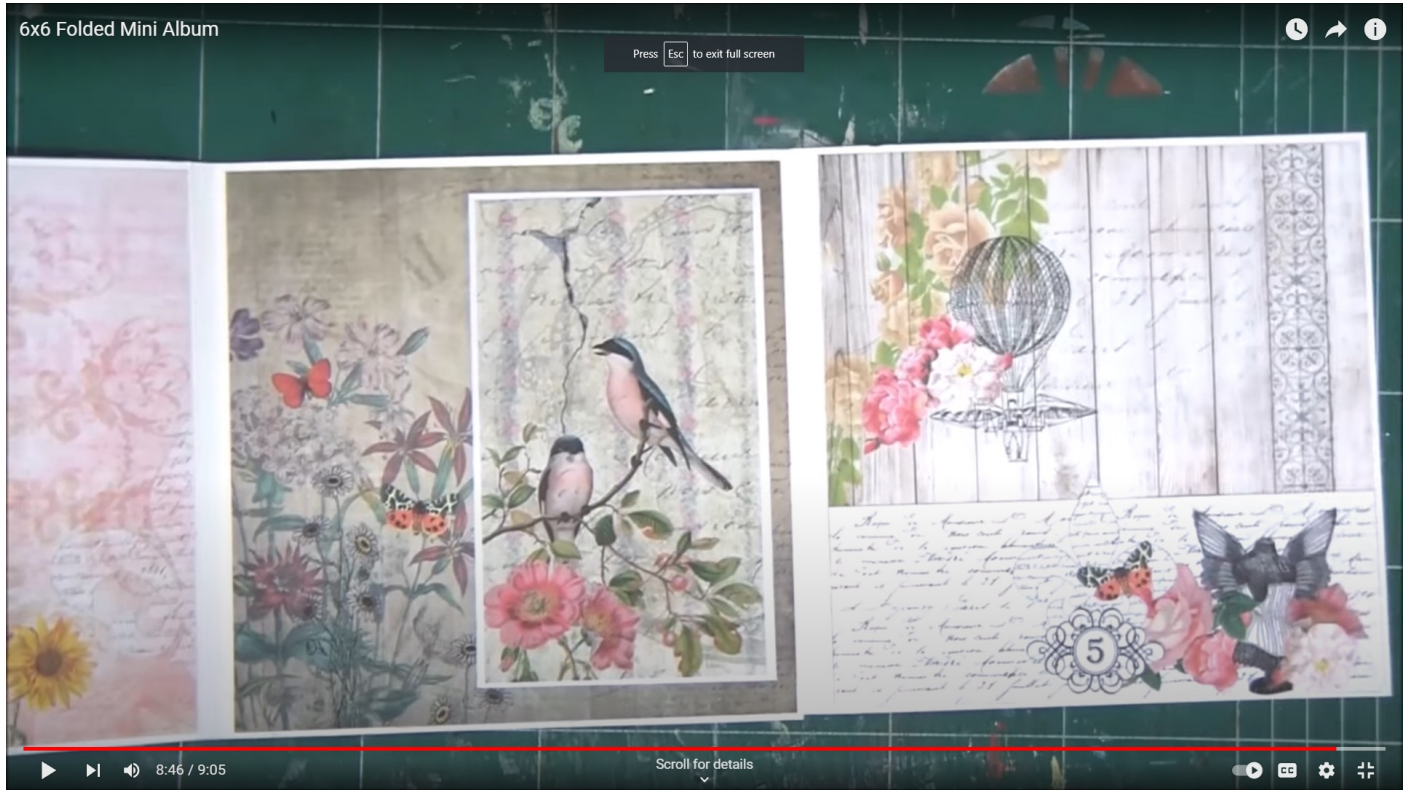


How to Make a Mini Album with Blanket Stitch Binding – Sizzix

https://www.youtube.com/watch?v=ni8uVh_a2OA

https://www.youtube.com/watch?v=4Tm6OTjXxEk

6x6 Folded Mini Album



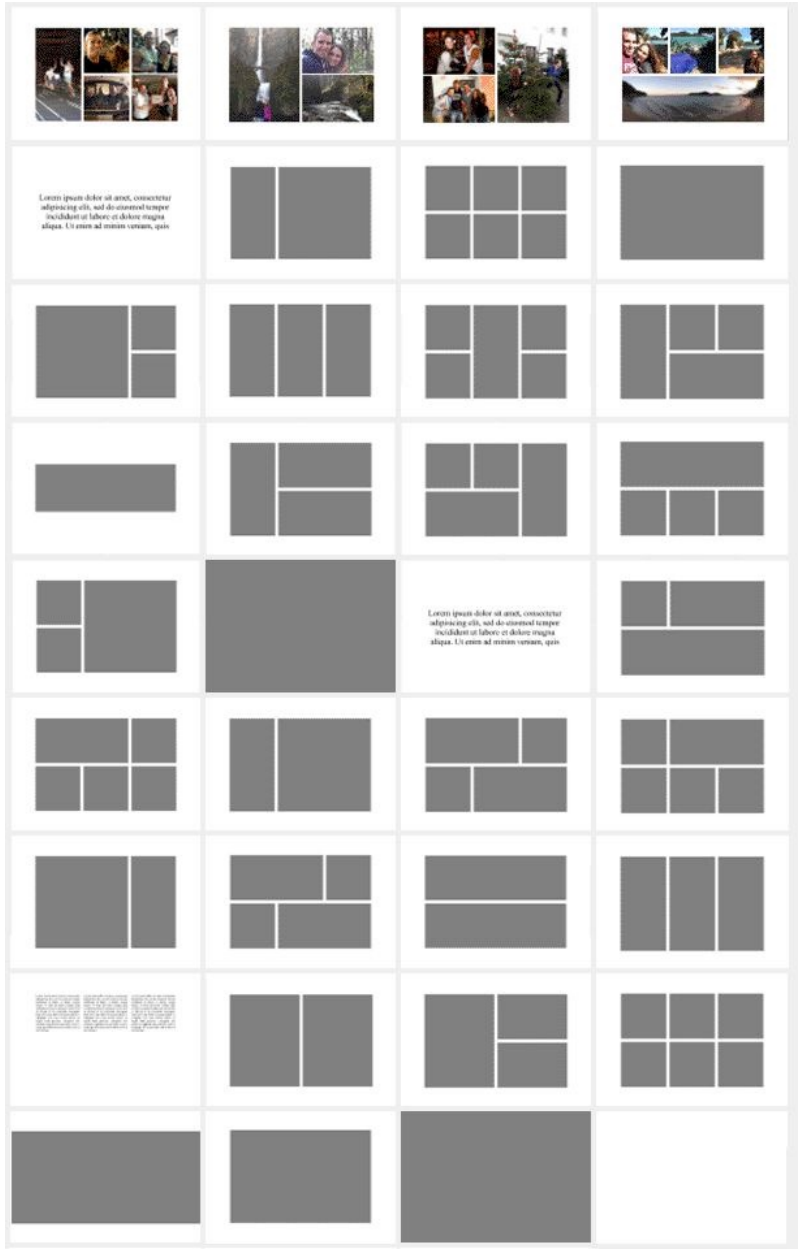
Different book/album tutorials. These are the ones I found more interesting. I always can come back here and practice.

https://troutmanart.weebly.com/book-layout-examples.html

Book Layout Samples

Some pages give rest to the viewer.





Layouts for photo books, printed ones.

Instructions InDesign/ Export/ Print Booklet

Hi all,

Those of you working on your Zine through InDesign, I thought I would send you instructions on exporting your zine for printing. When complete, please follow these steps:

- File > Adobe PDF Presets > [High Quality Print]…
- A window will then appear where you are able to select where you wish to save and name your file
- Save

Another window will then appear. The following settings should be applied:

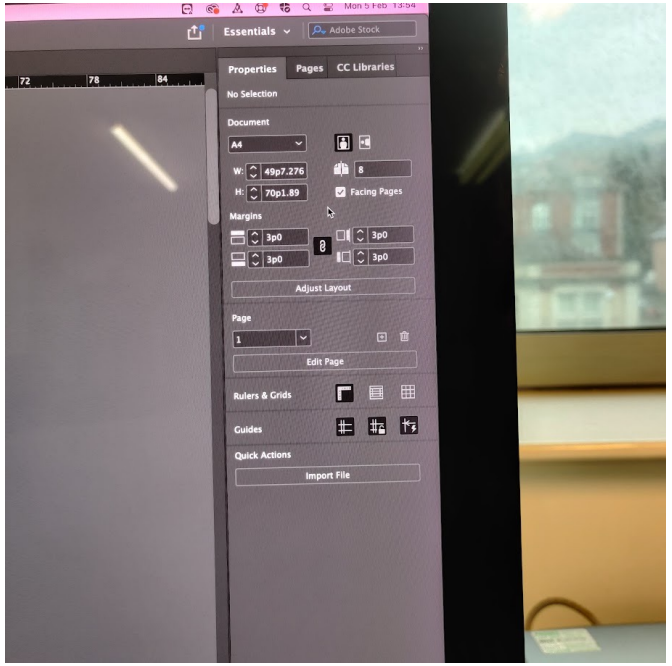
- Pages: All
- Viewing: Default
- Options: Create Tagged PDF
- Be sure that 'Optimise for Fast Web View' is unticked.
- Click Export

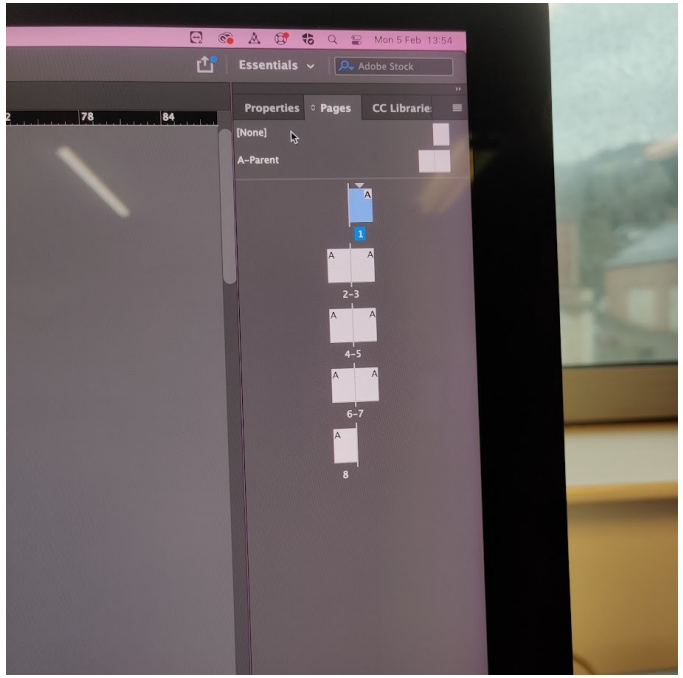
Those printing using a booklet format (folded pages), due to current printing issues with Acrobat, can you simply run the file through the following website, using the settings below: https://online2pdf.com/create-booklet-flipbook

- Booklet
- Printed on the Left and Right
- Duplex-Printer – flip on short edge
- A4
- Landscape
- '0' margin

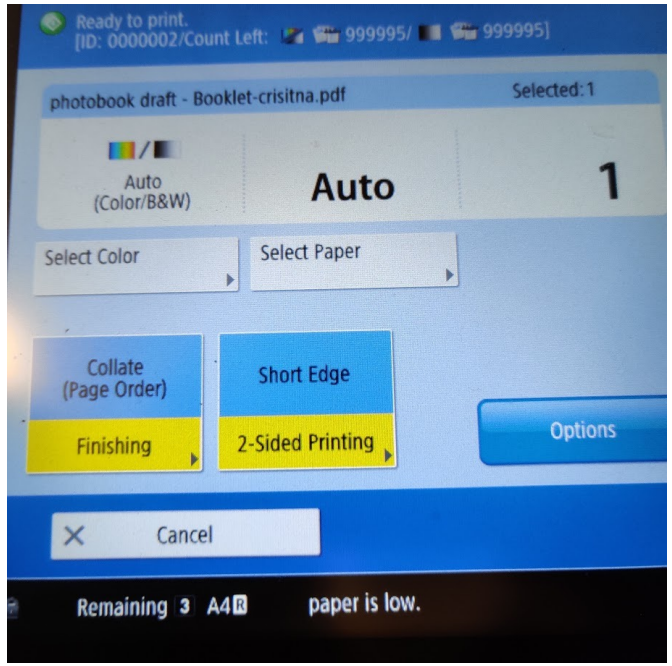
Once you have your file laid out as a booklet by using the above website (booklet example attached), you can simply print it double-sided (short-edge). If you need help printing double-sided in the university, simply seek myself or Ann for support.

Best wishes,
Daf.





Instruction for InDesign: multiples of 4



Instructions on the Printer.







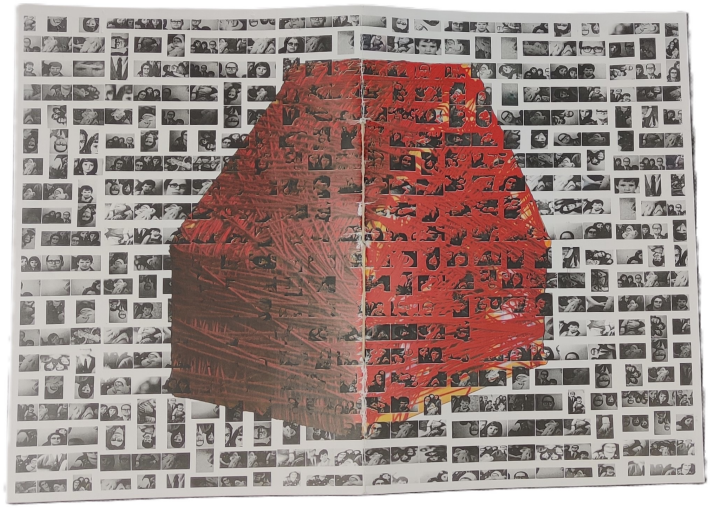




I am choosing the project “Traumas”.

I chose more images that I was able to add to the book. But as it was just a try. The workshop was quite straight forward and the bonding with tread was quite easy. After making the booklet I can see that I need to research photobooks and start to understand more about the subject. I love to do stuff with my hands, and I could see myself making photobooks for my projects in the future.

After doing it, I can see how everything looks different in a book. For the layout I would play with the red and black but differently, maybe the houses could be smaller, and the red frame them. Still, a lot to work on that. I think that I could add the image of the tree and sew the tread with red tread. I have been experimenting with sewing images and I could play with a book and the tread. For example, I would like to do the bounding with red tread not beige. Maybe one of the images the red tread could be lost. A lot of ideas to carry on. But I do not want to make a book for a past project, I want to make a new project and after classes I could do this on my own with the help of the technicians.





I chose one double-page image for the front and back covers: the house from the outside. For the middle double-page spread, I selected an image of the house from the inside. These images illustrate the transformation of an empty house as it becomes filled with red thread, symbolizing the process of a house becoming a home. I will need more images to experiment with different frames and sizes.

NEXT STEP:
Go to the library and take some books to learn about photobooks deeper.
Start to write down my ideas for the exhibition and the photobook.

I took home some books:

Rodari, F. (1988). *Collage : pasted, cut, and torn papers*. Geneva: d'Art Albert Skira S.A

Parr, M. and Badger, G. (2004). *The Photobook: A History volume I*. London: Phaidon Press Limited.

Parr, M. and Badger, G. (2006). *The Photobook: A History volume II*. London: Phaidon Press Limited.

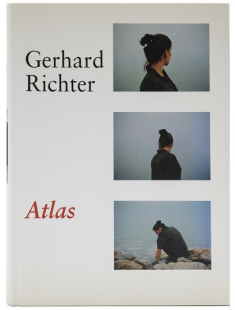
Parr, M. and Badger, G. (2014). *The Photobook: A History volume II*. London: Phaidon Press Limited.

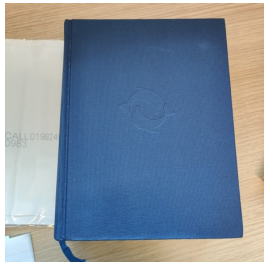
Lockemann, B. (2022). *Thinking the Photobook. A practical guide*. Berlin: Hatje Cantz Verlag GmbH

Class in the Library.

We had a lecture in the library. We chose some photobooks and after we discussed them together.

Friedel, Helmut. (2006) *Gerhard Richter : atlas*. London: Thames & Hudson.

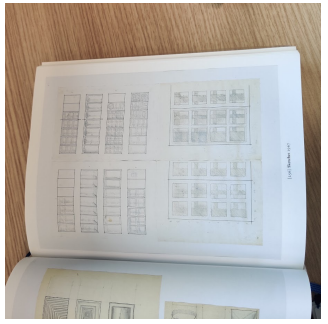














The theme revolves around documenting the work of Gerard Richter through an inventory of images. This includes personal photographs, research materials, sketches, and other relevant visual documentation. The book spans 862 pages and features a hardcover with blue textured fabric, giving it a tactile and elegant feel. The silver title is printed on the spine. Thick, high-quality paper is used throughout, suitable for showcasing images. The images are arranged in groups, some in pairs or individually. They are organized chronologically or thematically, with each section dedicated to specific periods, locations, or aspects of Richter's work. Each page features small titles providing context for the images presented. The use of white borders on all pages provides a cohesive visual structure.

Notes:

In *Gerhard Richter: Atlas*, the extensive inventory of images offers a fascinating glimpse into the world of the renowned artist. This book's blend of personal photographs, research materials, sketches, and other visual documentation makes it particularly intriguing. It's not just a documentation of Richter's work; it's a window into his creative process, his thoughts, and perhaps even his personality.

The meticulous arrangement of images chronologically or thematically, along with the inclusion of small titles providing context, creates a coherent narrative that allows readers to follow Richter's artistic journey. Moreover, the use of high-quality paper and the elegant design with blue textured fabric give the book a tactile and visually appealing quality.

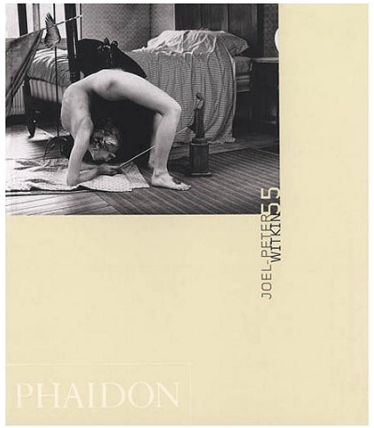
As I explored the pages of *Atlas*, I couldn't help but feel like it was possible to get to know Richter on a deeper level. It's as if he's inviting the reader into his world, showing us glimpses of his inspirations and struggles. In this sense, the book becomes more than just a collection of images; it becomes a portrait of the artist himself.

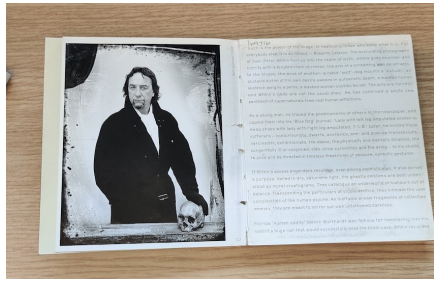
Atlas serves as a reminder that everyone presents themselves in a certain way, choosing what to reveal and conceal. The book's rich tapestry of images offers a multifaceted view of Richter's artistry, allowing us to appreciate the complexity and depth of his work

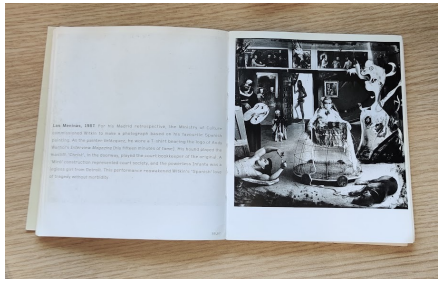
Parry, Eugenia. (2001) *Joel-Peter Witkin*. London: Phaidon.

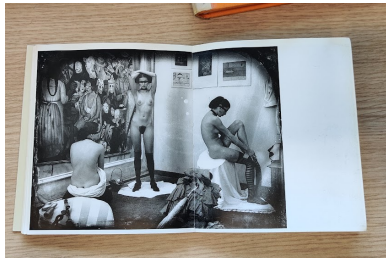
I chose another book, but I didn't realize that is not a photobook. But a book that is part of a collection, as such can be useful as an introduction to an author. But not a photobook per se.

I was good to make the mistake.



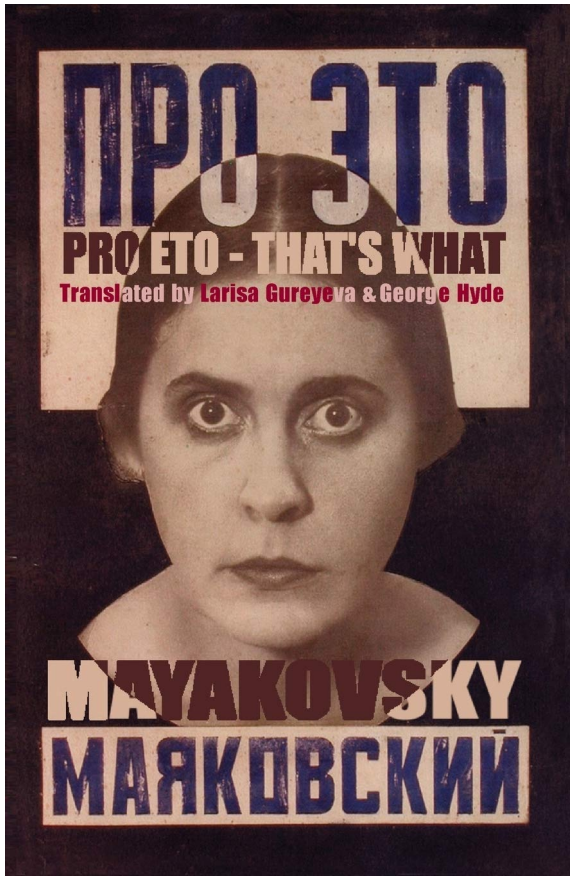






The author is not the artist, it is part of a collection. I need to learn more about photobooks what it is and what it is not a photobook.

I went through the three volumes of the history of the photobook. It is interesting to have a big vision of the photobook history. A bit overwhelming but a good starting point. Some books caught my attention more than others.
I can see that in the case of photobooks, to read about them is good but it is not the same as when you have one on your hands. They are objects to be held and touched.



The text of Pro Eto follows Mayakovsky's The text of "Pro Eto" initially delves into Mayakovsky's isolation, tracing his emotions before expanding to explore the concept of universal love.

I like the idea of how from your own unique experience you can go, speak about something universal. I came to realize that there are trues inside ourselves, that are unique and universal at the same time. It was about time.

He critiques conventional relationships as mere "marriages of lust and potatoes" and urges his comrades to reject domestic confinement in favor of a more expansive, universal love.

Despite his advocacy for universal love, Mayakovsky himself struggles with jealousy and individualized affection, as seen when he reacts possessively to Lili's rejection. In accompanying illustrations, Mayakovsky's inner turmoil is vividly portrayed, depicting his dehumanization as he transforms into monstrous figures like a dinosaur and later a polar bear. This period of isolation sets the stage for Mayakovsky's poetic journey, laying bare his conflicted relationship with possessive personal love.

Our monsters, our fears, our secrets, our miseries….we all share some of those.



Aleksandr Rodchenko, photomontage from Pro Eto,

© 1923. Estate of Alexander Rodchenko / UPRAVIS, Moscow / ARS, NY / VG Bild-Kunst, Bonn



Aleksandr Rodchenko, photomontage from Pro Eto,

© 1923. Estate of Alexander Rodchenko / UPRAVIS, Moscow / ARS, NY / VG Bild-Kunst, Bonn.

I am thinking about the photomontage/ collage and how I would like to experiment with this technique.



Untitled, for Vladimir Mayakovsky's "Pro Eto", 1923 / Printed later

Gelatin silver print
6 5/16 x 3 7/8 in.



Untitled, for Vladimir Mayakovsky's "Pro Eto", 1923 / Printed later

Gelatin silver print
6 5/16 x 3 7/8 in.

NEXT STEP:

Read the text form classes, the books from the library to help me with the next tasks.
Proposal for exhibition.
Book proposal.

The book about collage is quite interesting and it is going to help me for when I do experiment with collage/ montage.

I want to make new work. I have different ideas but still, everything is confusing. I need to spend more time with the books from the library. But first I must try to decide the project I want to make.

I have been thinking about working with one idea and different approaches to photographic techniques.

Booklet reviews classmates

Etzi's Project:
•Theme: Site-specific project focusing on tides. Experimental photography. Explores the concept of tides through images
•Format: A5 booklet bound with beige thread, featuring black and white images with white frames.
•Layout: The images work in pairs of high, medium, and low tides.
•Feedback: Nicely executed, with potential for further development by specifying place, tide, and time for each image. It can be a site-specific project that works as a formula, Same work in different locations. Could evolve into a collection, possibly resembling a museum exhibition.

Dylan Thomas Poetry Booklet:
•Content: Visual response of a poem by Dylan Thomas, combining images with text.
•Format: A4 pages bound with thin thread, featuring bold typography and a balance of images and text.
•Layout: the top half of each image is an image, and half the bottom is the text.
•Feedback: Good idea for a photobook.

Kelsey's Day in Paris:
•Theme: A selection of images of a day trip in Paris.
•Format: A5 booklet bound with thread, The cover is an image of the Eiffel Tower and The title is white in bold typography. “A Day in Paris”.
•Layout: Colour images arranged chronologically from day to night. One image on each page, white framed, the first and last images are smaller than the rest.
•Feedback: Evokes a poetic feeling, effectively representing a day in Paris.

Safdire's Wedding Photography:
•Theme: Narrative wedding photography, presented without text.
•Format: A5 booklet, White bonding with a bow as a touch.
•Layout: Images form when the bride arrives until the final family photograph.
•Feedback: I learned that she does wedding photography. I think that a simple booklet could be given to the couples as a gift. We spoke about her idea of making something to show different wedding traditions.

Out of Class Observations:

Esme's cut-out window images evoke intrigue and creativity.

Ivi's black and white booklet with a ribbon adds a nice touch, reminiscent of urban photography.

Personal Reflections:

Inspired by classmates' work, considering experimental approaches for future projects.

Feedback for my classmates, such as Kelsey's use of red framing and Etzi's incorporation of text.

Overall Experience:

An inspiring evening of learning from others' creative approaches and techniques.
I found it hard to expose my stuff for critique, but I have come to like it. It is always good to see the work of others and have input from them.
I did not take photographs of the booklets, I regret it. Next time (always photograph).

Preliminary Exhibition Proposal

But darling, monsters are real. They are living inside us.

Stephen King

Photography Project:
The project, explores the hidden layers of human sorrow, exploring the pains and losses that individuals carry with them. One theme, with different voices and photography techniques.

Display Ideas:

For the exhibition, I picture a multi-dimensional display that mirrors the layered nature of human emotions. One concept involves printing the photographs on different materials such as paper, fabric, and transparencies, each layer representing a different aspect of the human experience. These layers will be arranged to create an immersive environment, inviting viewers to navigate through the depths of sorrow and introspection.

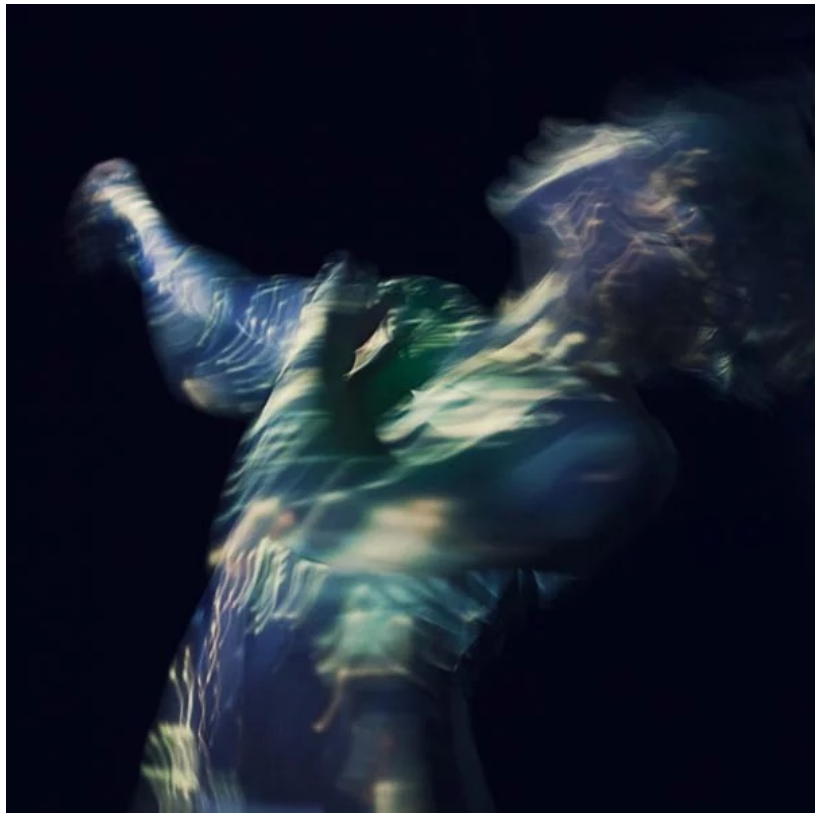
Another idea is to utilize multiple exposures and Photoshop techniques to create composite images, where silhouettes overlayed with intricate details reveal the complexity of inner struggles. These composite images will be printed on translucent materials, allowing light to pass through and illuminate the hidden layers within.

Relevant Visuals:
Sample photographs from the project showcasing different aspects of human sorrow, including regret, grief, and resilience.
Research images from exhibitions that employ multi-layered displays or explore similar themes of introspection and emotion.

Lee Kirby

Lee Kirby, like Gjon Mili does not use the technique of double exposure in his images, yet the images themselves are inspired by photographers who have used double exposures in the past.

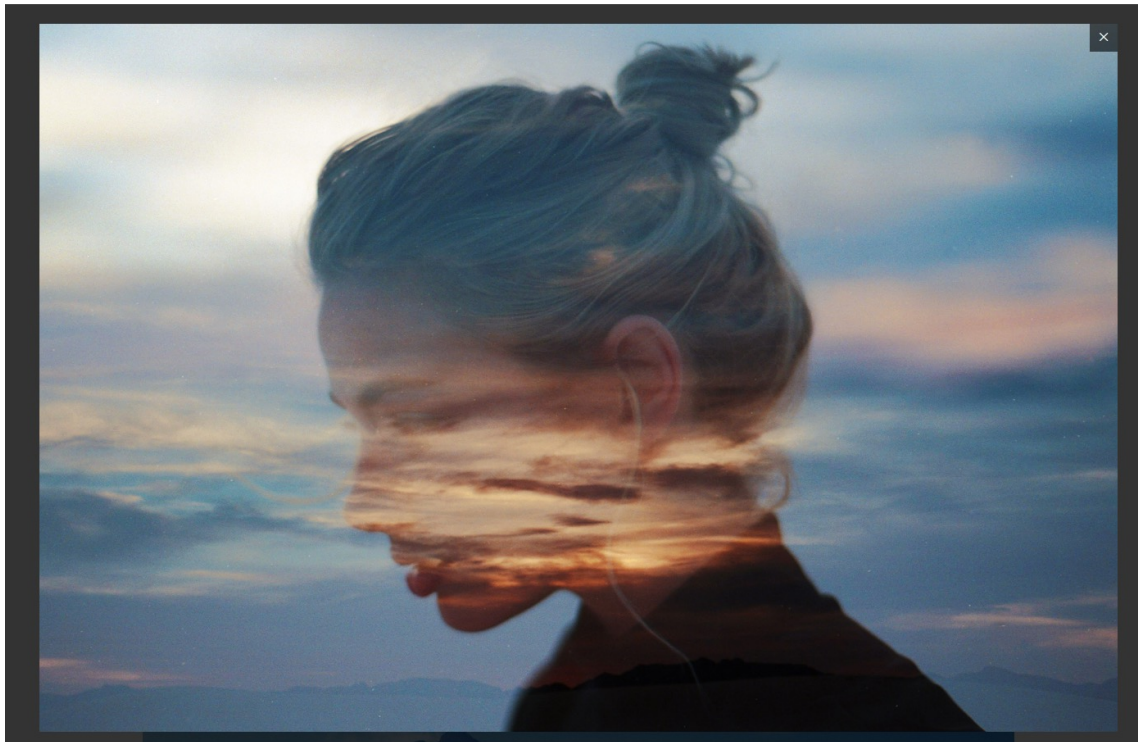
Instead of layering images on top of one another, Lee Kirby uses a projector to project the second image onto his subjects in a sort of real-life double exposure. In many of his photographs, Kirby combines the use of projection with blurred movement to create images that sometimes look more like paintings than portraits.



Tamara Lichtenstein,

Double-exposure photographer.

Same idea but portraits filled with sorrows





Christoffer Relander

His series of photographs, We Are Nature, is a series of double and triple exposures that are done completely in-camera, with post-processing only being used for some tonal changes.





BRANDON KIDWELL, Wisdom for my Children





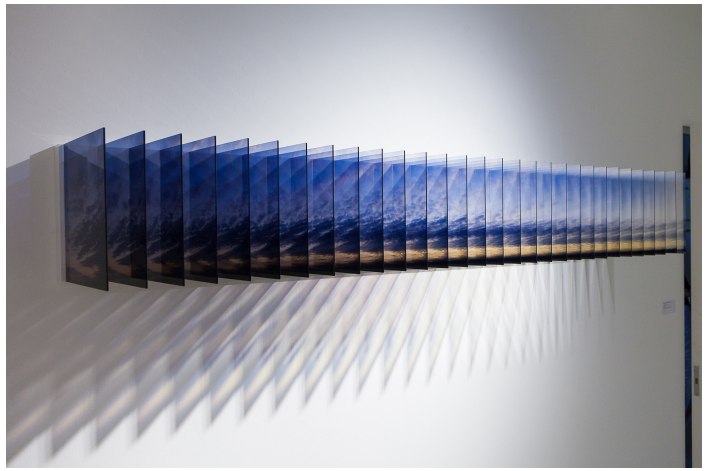


Each image is about some struggle the person is battling in that moment.

Brandon: Each one relates specifically and is inspired by real-life events that his kids were going through at the time.

Nobuhiro Nakanish

He/ She uses photography to explore time, space, and 3D art installations. Each piece is a series of photos on a series of transparent acrylic sheets.





The idea of transparent layers in one exhibition.

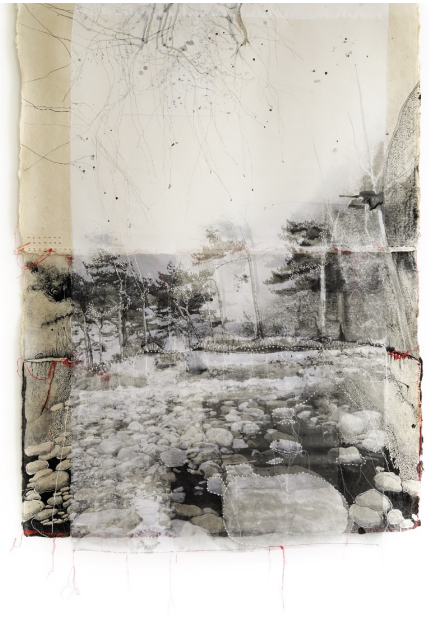
Christian Boltanski

Christian Boltanski – Moved. Video



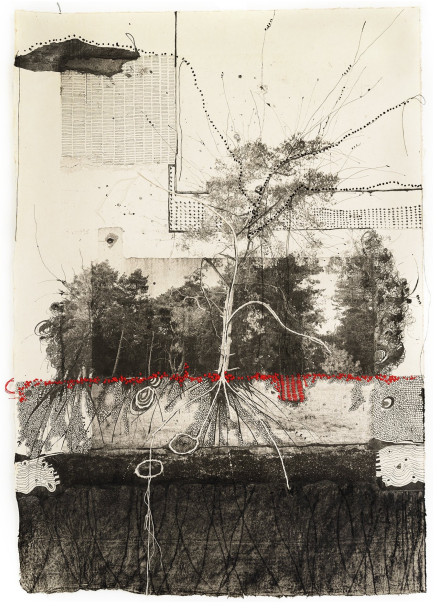


Christian Boltanski, born in Paris in 1944, has focused his art on memory and transience for many years. He explores the connection between life and death, especially how individuals fade away and our efforts to remember them. His work often deals with death, which also leads him to think about his own life and how much time he has left. The installation he made for the Kunstmuseum Wolfsburg, along with other pieces, brings these ideas to the forefront, discussing a topic that many find uncomfortable but is crucial for understanding life's fragility and our desire to be remembered.









Jackie Mulder

Her creative process always starts with a self-made photo or the combination of several photos, followed by operations in which she deconstructs and reconstructs, leading to unique multi-layered works of art, mostly very tactile. She lets the thread or pen connect and separate as an abstraction for a life of memories, searching, and thinking.

She appreciates the element of chance and prefers not to have a preconceived idea of the final product. Her mind is free to roam and while she works, she is completely absorbed in her own creative space, similar to her childhood days of scribbling in her room. Her work is literally and figuratively 'healing'.

Richard-koenig



I could do something similar in another part of the room.



I can’t find the source (Pinterest). I like the idea of different layers, and different materials hanging. The person can discover the other pages. A book on the wall

Task:Illustrated Book Project Proposal Task

- **500 words, due 5pm Feb 14th, submitted via moodle.**

- **Formatting**: please use the headings below making use of the advice and resources provided. References should be made using the Harvard format. (Please include your name and student number).

- **Theme/Context**
  - Give us a brief overview of the theme or topic you would like your work to be based around. You could discuss: the impact you would like your work to have, how the book format will allow you to engage with the audience, what will be unique about your work.
  - Influential photographic work
  - Highlight the work of a photographer who currently inspires your work. Analyse an image of theirs and explain your interest in their work. Consider style, theme, context, practical technique.

- **Influential Book styles**
  - Using the session PowerPoint available on moodle (or another relevant source), you should outline at least one book which has influenced you. You can discuss it's visual/aesthetic qualities, it's social/historical context or impact, a practical method which might be relevant to your theme or evaluate it's effectiveness.
- **Current Research**
  - You could outline factual information if relevant or a starting point such as a quote or statistic which is relevant to your theme already. The origin of this could be relevant to, something you overheard, something you saw in a documentary, a chance encounter, a thought. (remember to reference appropriately)
- **Research methods**
  - Please outline a range of research methods (visual enquiry 1 – literature, object, excursion, discussion etc) and how you will go about photographing in response. Discuss what you hope to learn/understand.
- **References**
  - Please reference in a Harvard Format, using in Citation references where appropriate. Citethisforme.com

Book Proposal

Cristina Castro 2223477

But darling, monsters are real. They are living inside us.

Stephen King

Photography Project:

The project explores the hidden layers of human sorrow, delving into the pains and losses that individuals carry with them. I believe that we are not alone with our demons; we share both darkness and light. It is an introspective work.

I appreciate the concept of focusing on one theme with different voices and photography techniques. Partly, I am experimenting with various techniques. However, it may not align well with this project, and I may simply need to find one photography technique that complements the idea.

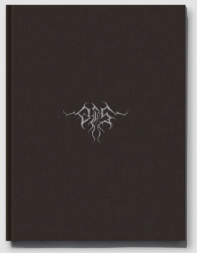
Research methods:

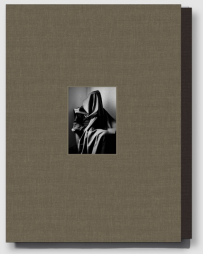
My main research is contrasting my ideas and speaking with people outside of the university and with other students. I especially like the inputs of Ivy and Harvey. I like how they think, and they are always helpful.

I have been researching online and in the library. For now, I am going through the three volumes of Photobook: A History by Martin Parr. because I want to see what has been done. I am with another volume about Collage by Florian Rodari because maybe could help me with the work.

I have been experimenting in the studio and with acetate, but just technically experimentation, nothing related directly to the project because It was just recently that I chose this idea.













[Josh Hight](), One For Sorrow

"A deeply personal series of images in response to the grieving process and recovery from loss".

Josh Hight

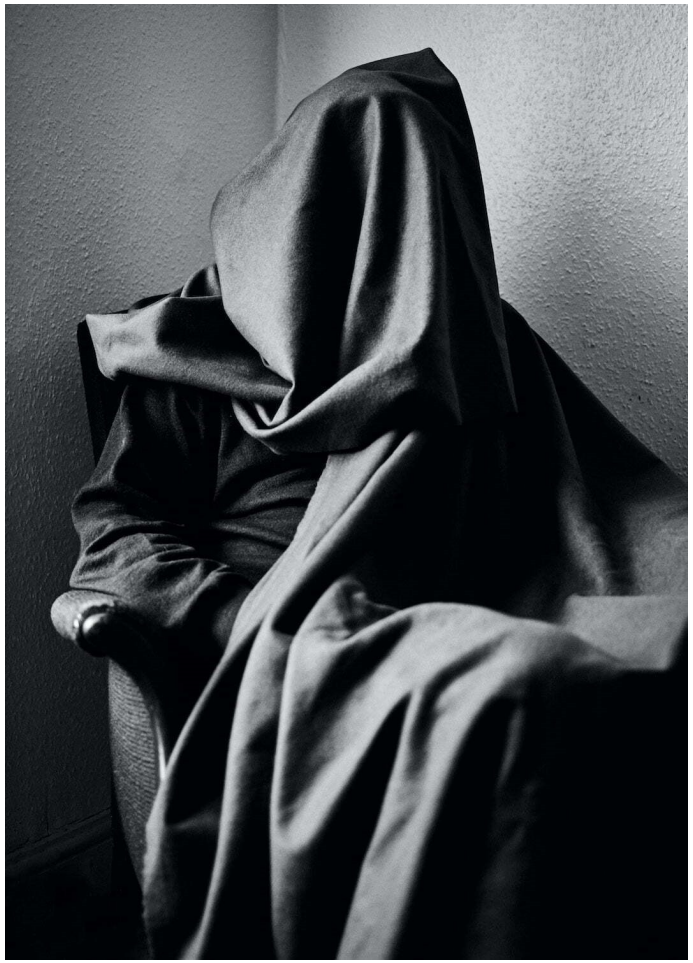
He is working on some personal matters, but at the same time is universal.

I like that each page is different, color, black and white, full bleed, frame, text, no text.

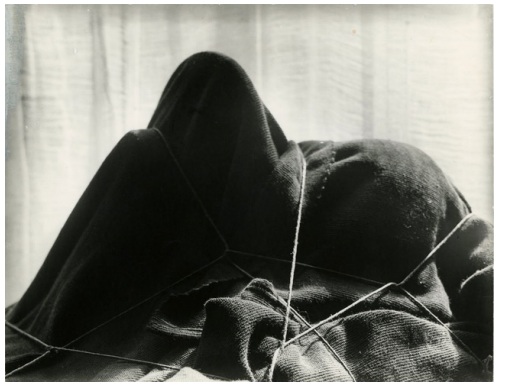
Josh Hight

Black and white photography, grey tones of a person on a small sofa chair cover with a dark fabric, the subject is out of the frame, the focus is on the “head” we can see just a part of the upper body and a part of the chair. The chair is in the corner of the room. The subject occupies most of the image. The light comes from the left. There are shadows and textures. The image is haunting. It reminds me of Man Ray's photograph of a mysterious object, or objects covered in a blanket and tied up with rope.

I don’t know if it is analogue or digital, but the detail is great.



Josh Hight, *One For Sorrow,* (2022)



Man Ray, *Enigma*, (1920)

Chizu | The Map by Kikuji Kawada (1965).

Theme:

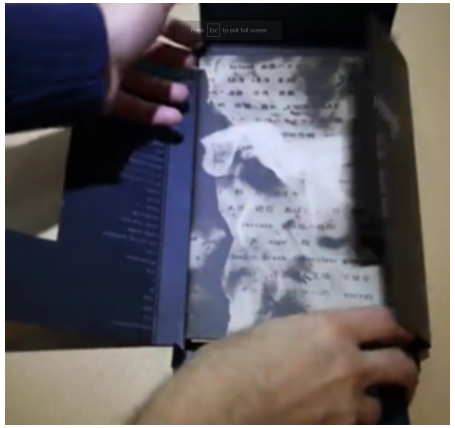
Kawada's book, "Chizu | The Map," delves into the aftermath of the Hiroshima atomic bomb, giving voice to the victims and survivors of this catastrophic event. The theme revolves around the exploration of the devastation caused by the bomb and the subsequent transformation of postwar Japan.

Form:

The book is presented as a hardcover with an illustrated dust jacket. the book comes with an illustrated folding cardstock envelope, a printed cardboard slipcase, and a black cardstock sleeve.



Kikuji Kawada, *Chizu / The Map,* (1965).



Kikuji Kawada, *Chizu / The Map,* (1965).

Layout:

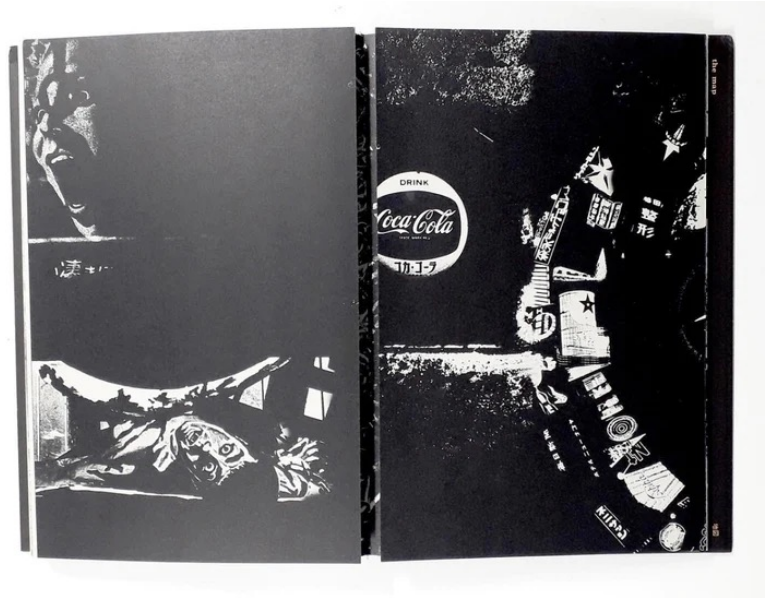
The layout of the book includes full-bleed images and gatefolds, allowing for immersive presentations of the photographs from various perspectives. The pages are designed to unfold, revealing additional layers of the narrative and encouraging deeper engagement with the content. This layout creates an interactive experience for the reader, inviting them to explore the multifaceted story of Hiroshima's aftermath and the resilience of its people.



Kikuji Kawada, *Chizu / The Map,* (1965).



Kikuji Kawada, *Chizu / The Map,* (1965).

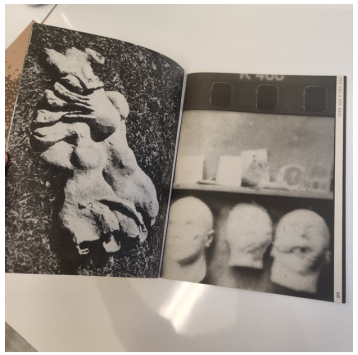
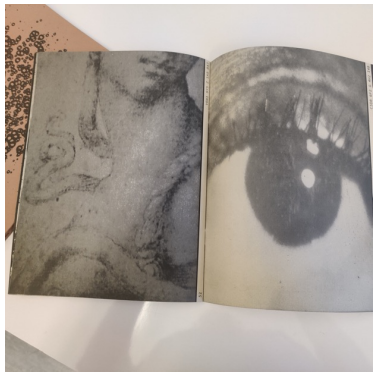
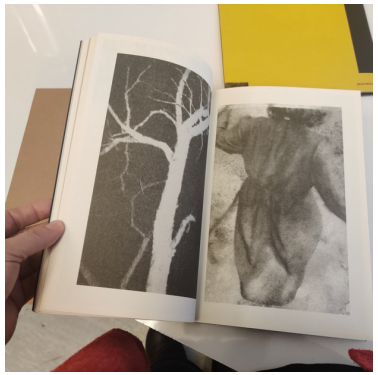
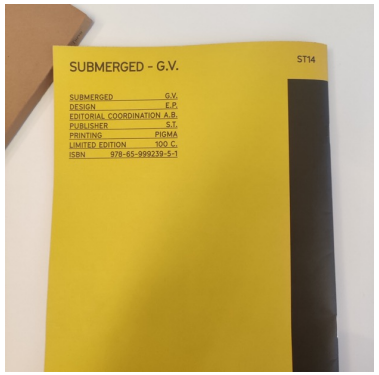


Kikuji Kawada, *Chizu / The Map,* (1965).

Related to my project:

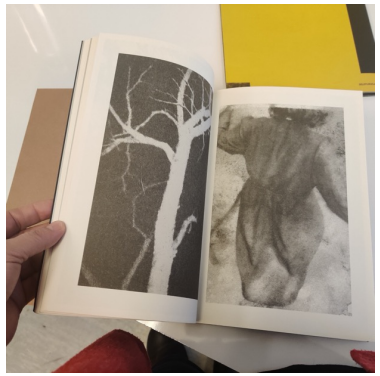
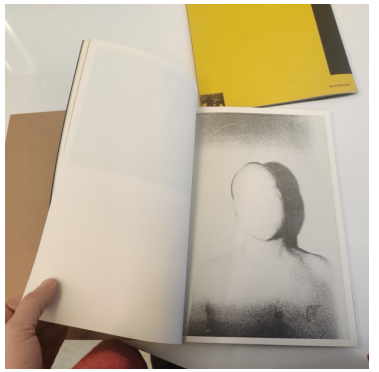
I like how they use the format of the book to convey the meaning. I like the way they treat the images; they are communicating by feelings. It is not just about the aftermath of a specific war in a specific place. But it is about all the wars from the past, the present, and the ones that are coming. It is so particular, that is universal.
I like the use of gate-folds. However, I do not know if they could work for me.it

Today during Visual Enquiry, we saw some photobooks and I felt attracted to these two. How to make my ideas work in a book. I am doing a bit more research on this kind of photobook. There is something about this kind of paper.

I need to add a reference



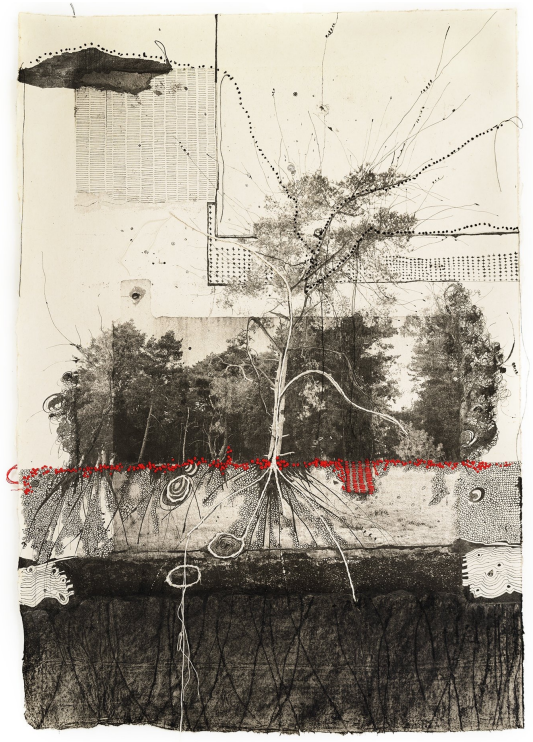
[JOÃO PEDRO LIMA: CONTRANATURA]

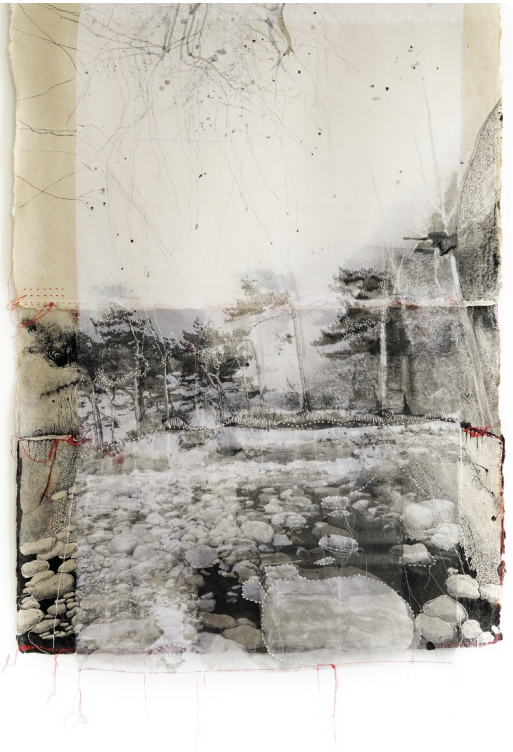
Jackie Mulder

Her creative process always starts with a self-made photo or the combination of several photos, followed by very labor-intensive operations in which she deconstructs and reconstructs, leading to unique multi-layered works of art, mostly very tactile. She lets the thread or pen connect and separate as an abstraction for a life of memories, searching and thinking.

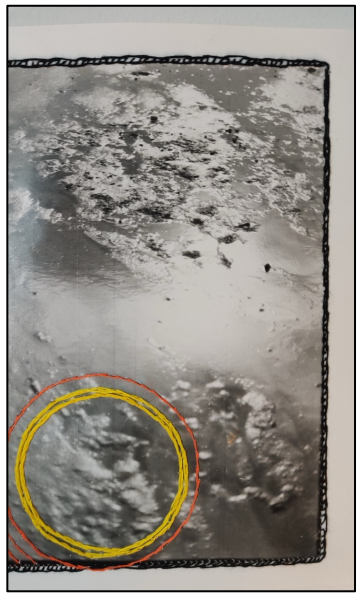














Old tries with tread

One of the ideas was to use tread, translucent papers, and different textures in the book. I was more about this, but the books today make me rethink the idea.

Lee Kirby

Lee Kirby, like Gjon Mili (although much more modern), does not actually use the technique of double exposure in his images, yet the images themselves are inspired by photographers who have used double exposures in the past.

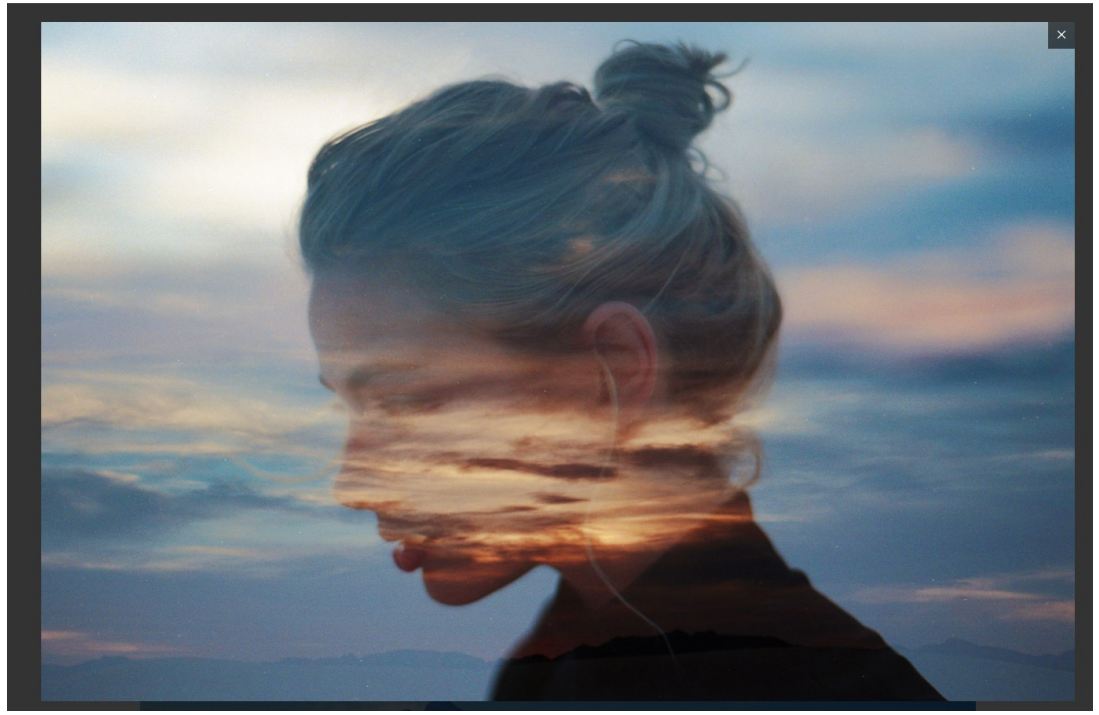
Instead of layering images on top of one another, Lee Kirby uses a projector to project the second image onto his subjects in a sort of real-life double exposure. In many of his photographs, Kirby combines the use of projection with blurred movement to create images that sometimes look more like paintings than portraits.



Tamara Lichtenstein,

A modern double-exposure photographer focuses on taking portraits.

Same idea but portraits filled with sorrows





BRANDON KIDWELL, Wisdom for my Children



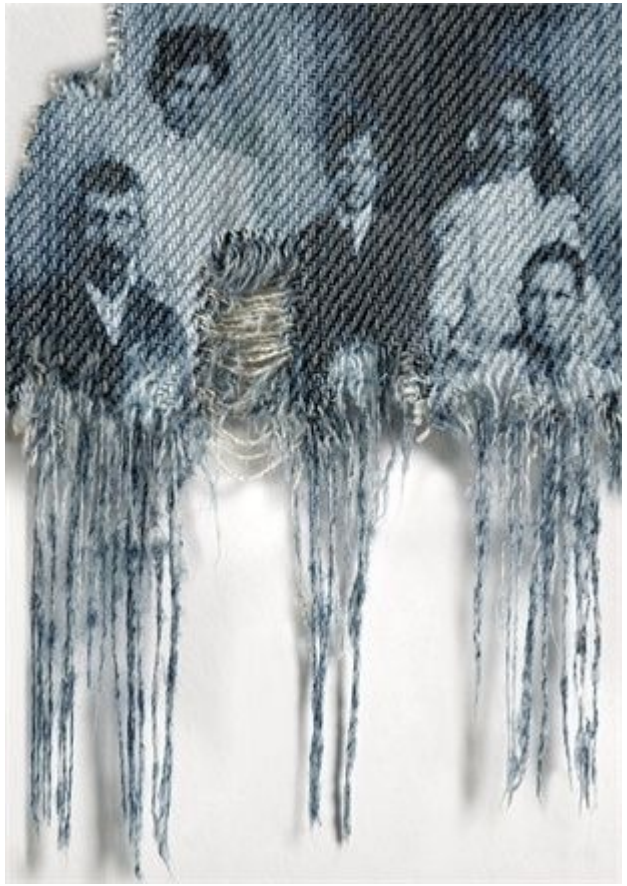




Each image is about some struggle the person is battling in that moment.

Brandon: Each one relates specifically and is inspired by real life events that my kids were going through at the time. I generalized the wording to a grander scale but each instance is based on something most parents can relate to.

Different works using thread







Thinking the Photobook.

Lockemann, Bettina. (2022) ***Thinking the photobook*** *: a practical guide*. Berlin: Hatje Cantz.

What is a photo book? The photobook is a location-independent medium, usually affordable across a broad audience. Independent of place, exhibition, or opening hours, it holds completed projects within book covers that can be viewed anywhere. Additionally, the photobook is an intimate medium…The photobook is experienced through the activities of page-turning and perception…(the photobook) holds a succession of photographs in a fixed connection, thus producing and underlining content-related, aesthetic, and formal relationships between the pictures. Pag.8

The discipline of art history may not yet understand the photobook as an object of research in its own right…while medium specific are rarely considered. Pag.9

Borrowed terms: narrative, 'filmic'. Pag. 10

The photobook opens opportunities to connect photography and typography in a 'plurimedial' way. Pag.10

We have to think about the way cohesion is created within the succession of photographs and the overall parameters contribution to this end, such as layout, book format, chosen paper, texts, and 'paratexts'…photobook as a specific structure…more than a simple container…Photobook is a work of art. Pag.11

Photobook as a spare of activity where page-turning and the temporality of perception are constitutive elements… Page-turning: performativity and temporality. Pag. 12

Arrange of photographs…groups, series, sequences. (arrange) page.13

Not every book that contains photographs is a photobook…The photobook does not present a collection of "greatest hits" or strong individual images by a photographer; rather, the content is cohesive and carried by the book's overall concept, thus also through factors such as the title, tests (if included), the design, the paper, and the printing quality. Pag. 17 pag. 18

It is not an easy, simple definition of a photobook.

The photobook is a versatile medium that transcends geographical boundaries, offering accessibility to a broad audience regardless of location or exhibition schedules. It encapsulates completed projects within its covers, inviting viewers to engage intimately through the activities of page-turning and perception. Within its fixed sequence of photographs lies a deliberate arrangement that emphasizes content-related, aesthetic, and formal relationships between the images.

While the discipline of art history may not yet fully recognize the photobook as a distinct object of research, its significance is undeniable. Borrowed terms from narrative and film contribute to its rich tapestry, while its potential for integrating photography and typography in a 'plurimedial' manner opens up new avenues of creative expression.

Cohesion within the photobook is achieved through various elements such as layout, book format, paper choice, texts, and 'paratexts,' transforming it into more than just a container for images. It emerges as a unique structure, akin to a work of art, where the act of page-turning and the temporality of perception play integral roles in shaping the viewer's experience.

The arrangement of photographs within the photobook, whether in groups, series, or sequences, further reinforces its cohesive narrative and conceptual integrity. Unlike mere collections of standout images, the photobook is characterized by its cohesive content, driven by an overarching concept that permeates through its title, texts, design, paper quality, and printing standards.

In essence, the photobook defies a simple definition, embodying a complex interplay of visual storytelling, conceptual cohesion, and aesthetic presentation that distinguishes it as a unique and impactful medium in the realm of visual communication.

Considerations in creating a photo book:

Definition: A photobook is a portable and accessible medium that encapsulates completed photographic projects, allowing viewers to experience them anywhere. It offers intimacy through the act of page-turning and perception.

Art Historical Perspective: The photobook is often overlooked in art history as a research object, despite its significance. Terms borrowed from other media, such as "narrative" and "filmic," are frequently applied.

Visual and Textual Integration: Photobooks provide opportunities to integrate photography and typography in a multi-media approach, contributing to narrative cohesion and aesthetic appeal.

Considerations in Creation: Various factors contribute to the cohesion of a photobook, including narrative structure, format, paper choice, and accompanying text elements ("paratexts"). The book itself is seen as more than just a container but as a work of art.

Narrative and Format Considerations: It's essential to consider whether the photobook has a narrative and if so, what story it aims to tell. Format choices influence the overall feel of the book, whether it's handmade or allows for free association.

Photographic Language: Different photographic languages can convey the same idea, creating resonance among diverse voices and perspectives.

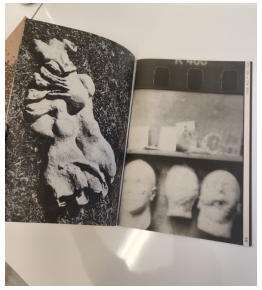
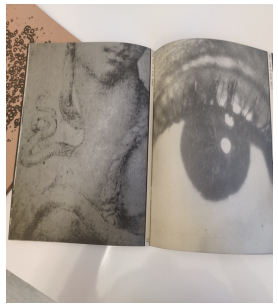
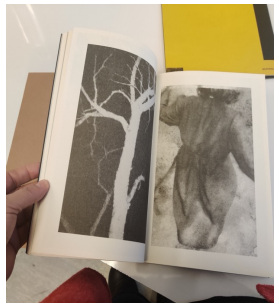
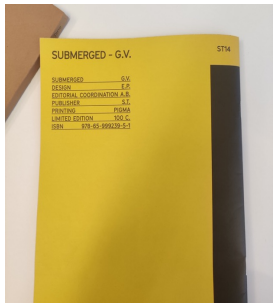
Image Heterogeneity: The variety of images should be balanced to avoid overwhelming the viewer and allow for moments of rest.

Role of the Book: Photobooks serve as key sites for photographic work, offering an intimate experience that surpasses exhibition settings and reaches a broader audience over time.

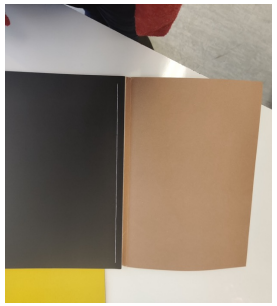
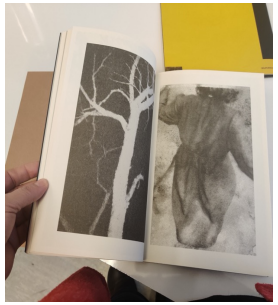
Text-Image Relationship: Text should intrigue and inform, complementing the visual narrative without overpowering it.

Creation Process: Once the idea for the photobook is conceived, careful consideration is given to the format, content, and the book's intended purpose as an object designed for viewing, handling, and storing, page-turning. I need to have a clear idea of the photobook.

During the lecture, I felt attracted to these two. I am doing a bit more research on this kind of photobook. There is something about the texture of the paper and the layout that I think could work with my project.

I need to add a reference


JOÃO PEDRO LIMA: CONTRANATURA

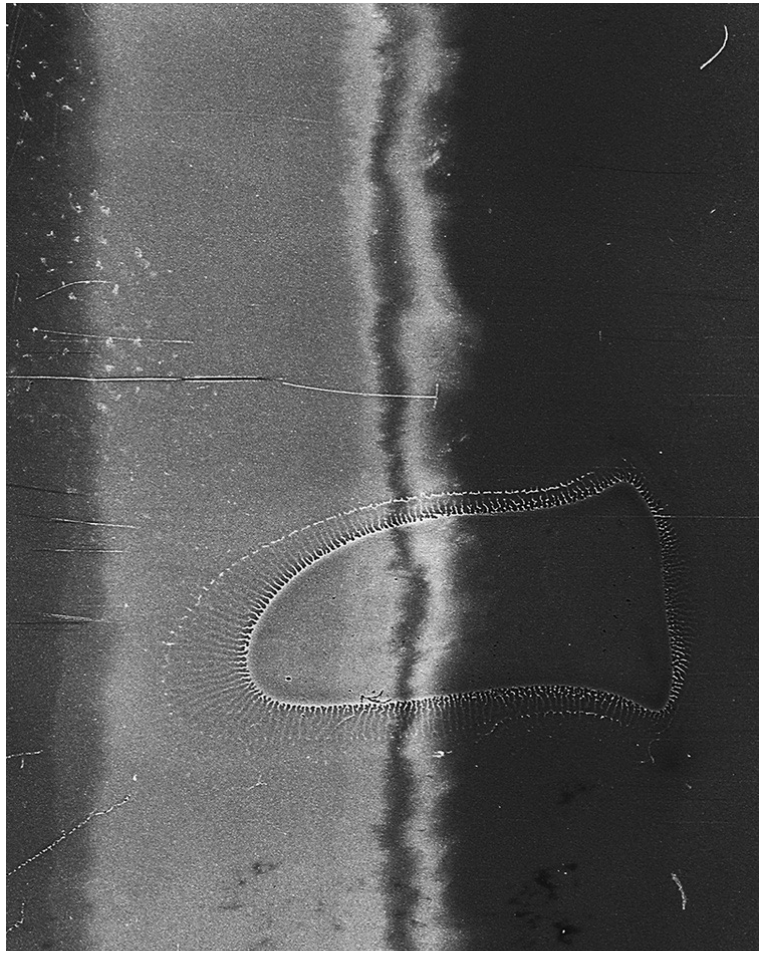
Lima, P. *Contranatura,* (2023). Ed. Selo Turvo. São Bernardo do Campo . Brasil



Joao Pedro Lima, *Contranatura,* (2023)

Contranatura is the outcome of archival research exploring the materiality of dreams and fears associated with imaginary beings in a forest environment. The artist rephotographed their archive, selecting negatives randomly and capturing them on a TV screen with a broken camera and expired film. The images were developed using expired chemicals, originating from a challenging period in the artist's life.

He explores his archives and finds a narrative and a way to work with them.

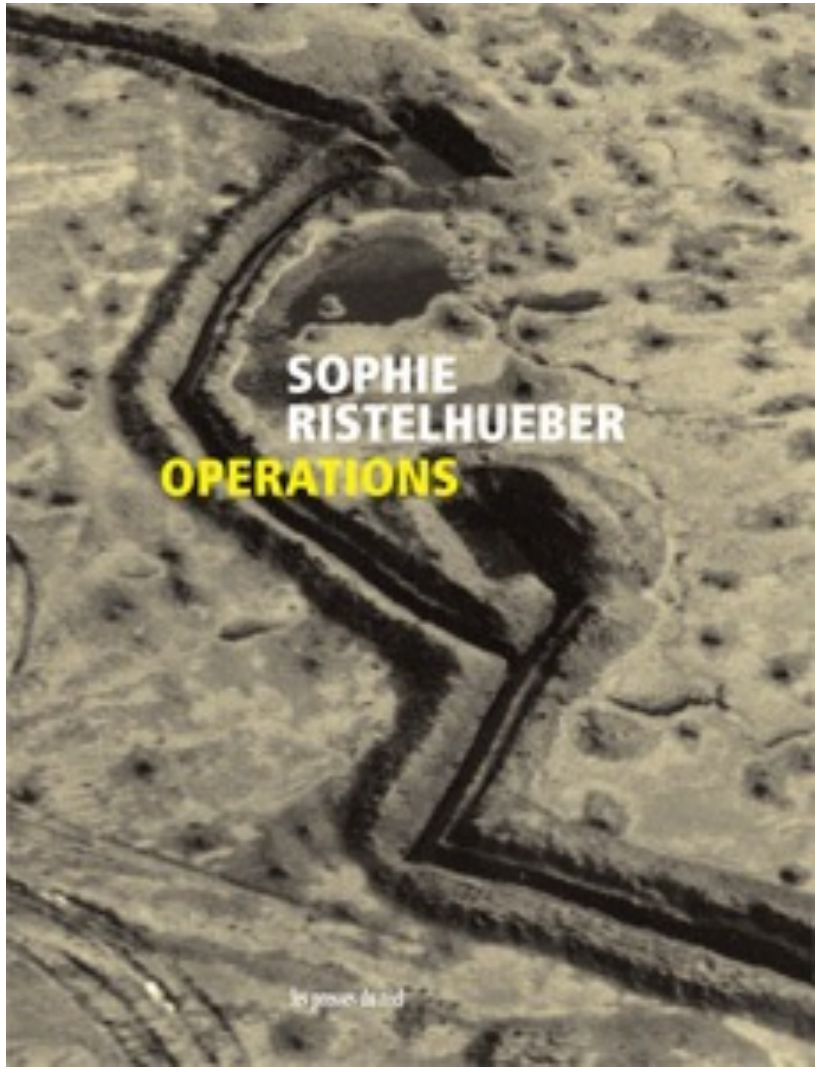


Joao Pedro Lima, *Contranatura,* (2023)

Operations by Sophie Ristelhueber

The work is not centered around a documentary representation but rather interrogates the notion of trace on both the body and the landscape. Through a unique approach to landscape photography, Ristelhueber reflects on territory and its history, exploring how it carries the traces of human activity and memory, including historical wars, recent conflicts, civil unrest, and natural disasters.

The book, presented in its first English edition and printing, includes photographs, installations, and artist's books by Ristelhueber, along with essays by Bruno Latour, David Mellor, and Thomas Schlesser.





Published in 2009
French edition
20,2 x 26,2 cm (hardcover, dust jacket), photograph print 33 x 48 cm
448 pages (color & b/w ill.)

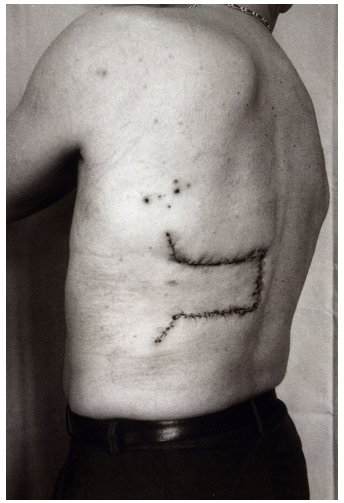
800.00 €

The act of flipping through the images in a book like this, becomes more than just viewing; it's an exploration of interconnected narratives and layers of meaning. Each photograph adds depth to the story, highlighting the profound relationship between human activity and the landscape. It's a reminder of the intricate tapestry of history and memory that shapes our world.





Sophie Ristelhueber was awarded the Deutsche Börse Photography Prize 2010.



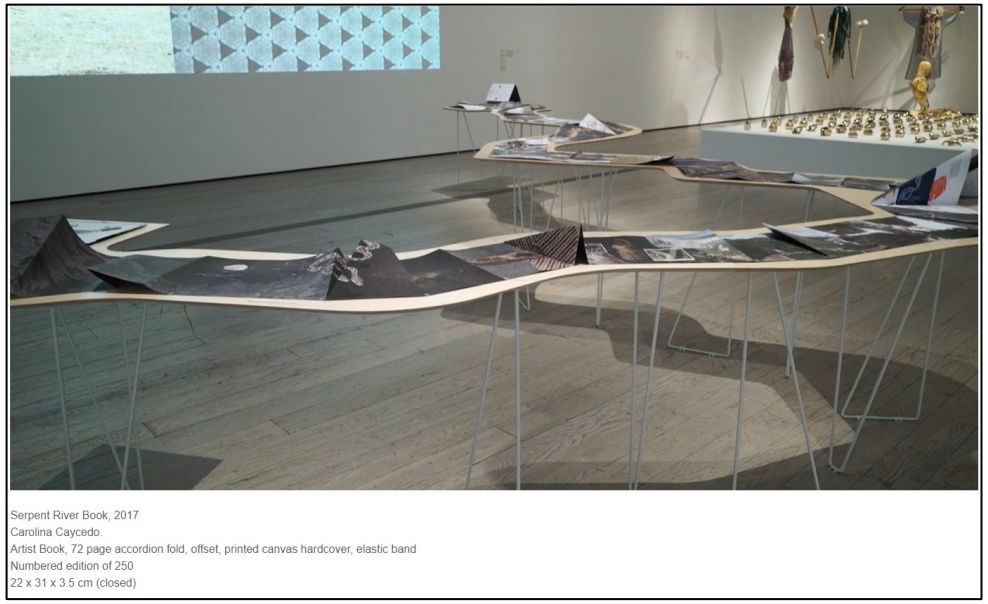




Serpent River Book, 2017 by Carolina Caycedo

Book as part of the exhibition. How the format of the book complements the meaning.

On part is visual language. The other part is writing. It is interactive, playful.



Serpent River Book,
2017

Artist Book, 72-page accordion fold, offset, printed canvas hardcover, elastic band

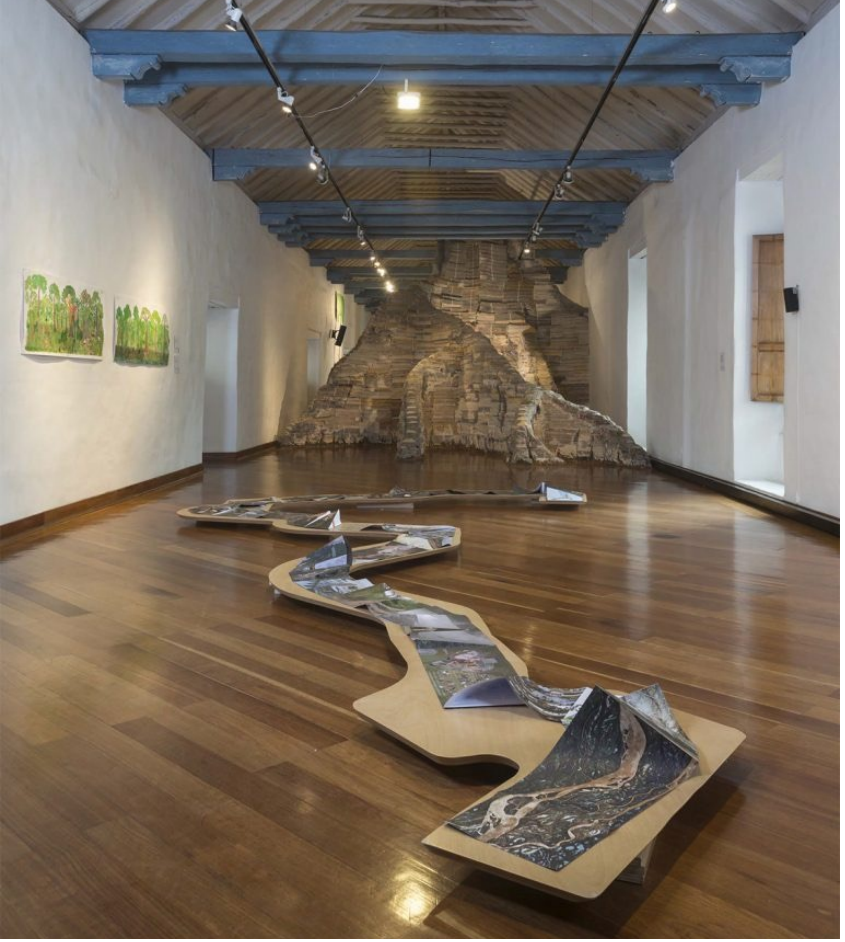
Numbered edition of 250

22 x 31 x 3.5 cm (closed)

Carolina Caycedo

(1978) is a Colombian, London-born, multidisciplinary artist known for her performances, videos, artist's books, sculptures, and installations that examine environmental and social issues.

Her work contributes to the construction of environmental historical memory as a fundamental element for the non-repetition of violence against human and nonhuman entities. She lives and works in Los Angeles.









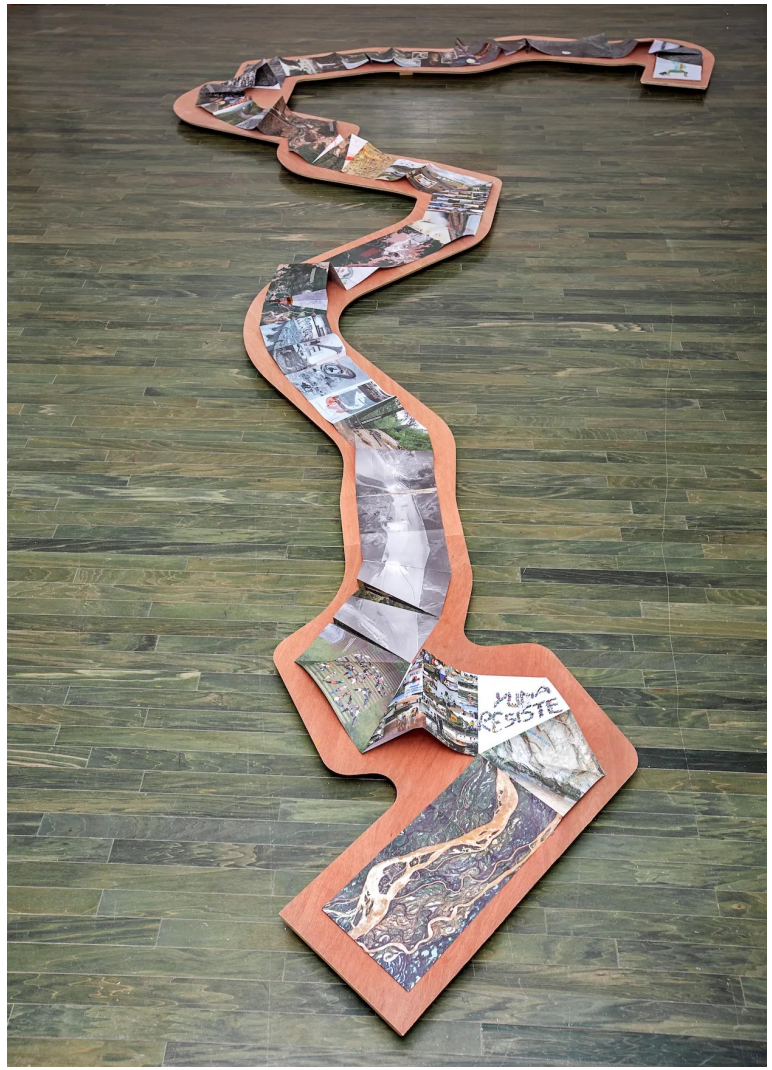


Serpent River Book is a 72-page accordion fold artist-book that blends archival images, maps, poems, lyrics, and satellite photos with the artist's own imagery and texts.

This collage-style publication explores the diversity of river ecosystems and cultures, offering a tortuous journey through interconnected narratives.

Its flexible format allows for multiple readings and interpretations, making it both a book to be opened, pleated, and explored in various directions and a performative tool with potential as a score or workshop aid.

Compiled from the artist's experiences in Colombian, Brazilian, and Mexican communities impacted by industrialization and river privatization, Serpent River Book captures the complexity of environmental and social issues along these river systems.



Carolina Caycedo, Serpent River Book, 2017, artist book and customized table, 8 by 241 by 215 inches.

PHOTO RAQUEL PÉREZ-PUIG/COURTESY THE ARTIST

Serpent Table, comprising five curved segments of connected wooden boards, corresponding to the book's five chapters, and installed just a few inches above the ground.

The opening pages of the Serpent River Book combine aerial views of the Yaqui River in Mexico, the Magdalena River in Colombia, and extensions of the Amazon through Brazil.

These landscapes show signs of human activities that grow in scale, impact, and reach—from fishing nets and indigenous instruments for artisanal mining to highly disruptive construction of dams and canals, such as Colombia's El Quimbo Dam.

Notes:

Carolina Caycedo's *Serpent River Book* stands as a testament to the power of the photobook as both a visual and narrative medium. Through its innovative format and rich content, it offers a multifaceted exploration of environmental and social issues along river systems impacted by industrialization and privatization. The book's accordion fold design allows for a dynamic interaction, inviting readers to unfold and explore its interconnected narratives in various directions.

During my online research, *Serpent River Book* immediately captured my attention, sparking a profound curiosity about its contents and the experience it offers. However, while my digital exploration provided valuable insights, I couldn't shake the feeling that there's so much more to be gained from encountering it in person.

Much like an exhibition, *Serpent River Book* presents a curated selection of images, texts, and maps that draw attention to the complex relationships between human activities and the natural environment. It serves as a protest book, advocating for environmental justice and the protection of river ecosystems. The inclusion of archival materials and the artist's own imagery adds layers of depth to the narrative, encouraging viewers to engage with the content on multiple levels.

In comparison to *Operations*, which focuses on the treatment of the landscape, *Serpent River Book* emphasizes the impact of human actions on river ecosystems and communities. Both books tell a singular story that unfolds gradually, allowing the viewer to immerse themselves in the narrative. However, *Serpent River Book* offers a more tactile and intimate experience, with its flexible format and performative potential.

Overall, *Serpent River Book* exemplifies the potential of the photobook as a powerful tool for storytelling and advocacy. Its ability to convey complex ideas and emotions through images and text makes it a compelling medium for raising awareness and inciting change.

DORA MAAR



Dora Maar photographed by Man Ray in 1936. Photograph: © Man Ray Trust/ADAGP, Paris and DACS, London 2016

When I research into Dora Maar's work, both as a model and as an artist, I can't help but feel this sense of poetry and depth. Her photos are like puzzles, inviting me to uncover the layers of meaning hidden within them.
I'm intrigued by how she manages to express herself through her art. There's magic in how she connects with the viewer, drawing us into her world and leaving us spellbound. Even though I might not fully grasp all the nuances of her artistic expression, I'm keen to learn from her and incorporate them into my creative process.



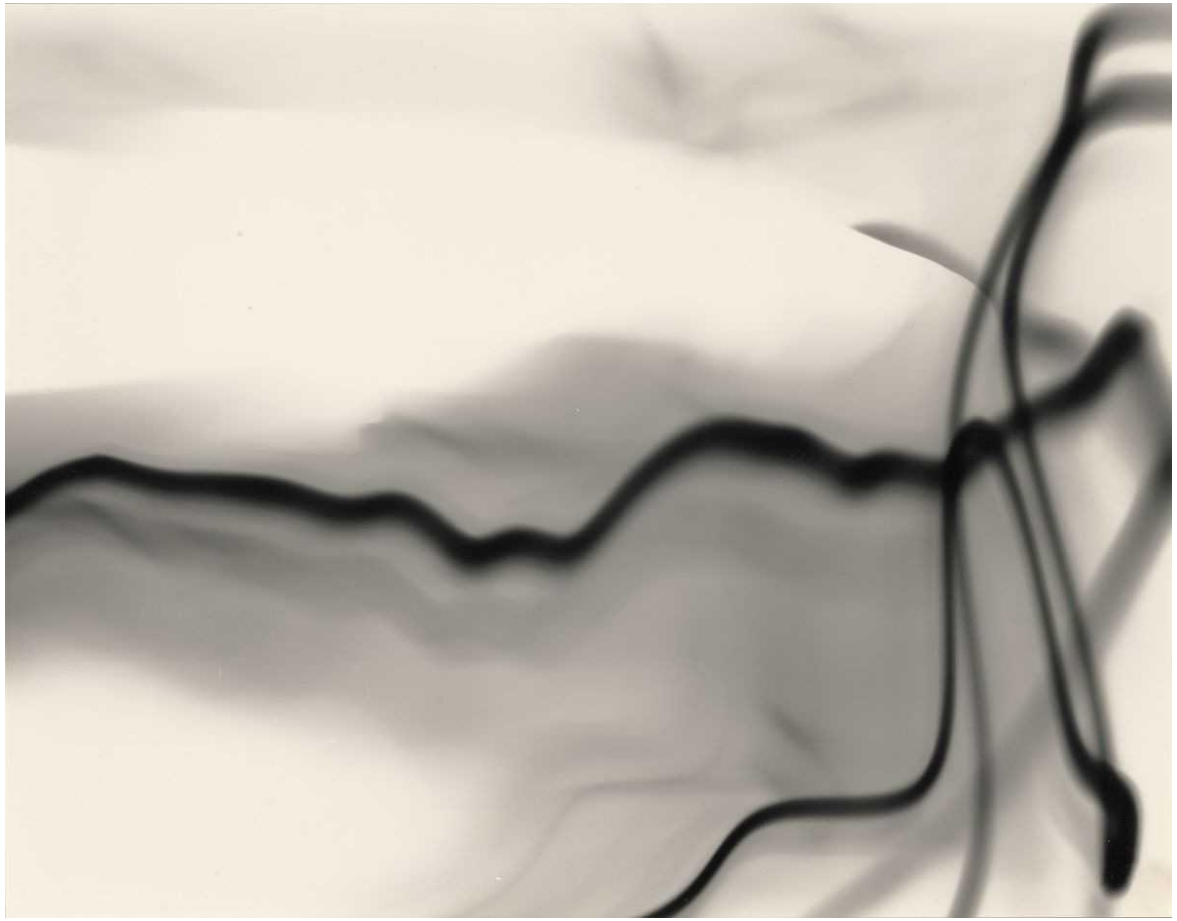
https://www.theguardian.com/artanddesign/2019/nov/15/dora-maar-picassos-weeping-woman



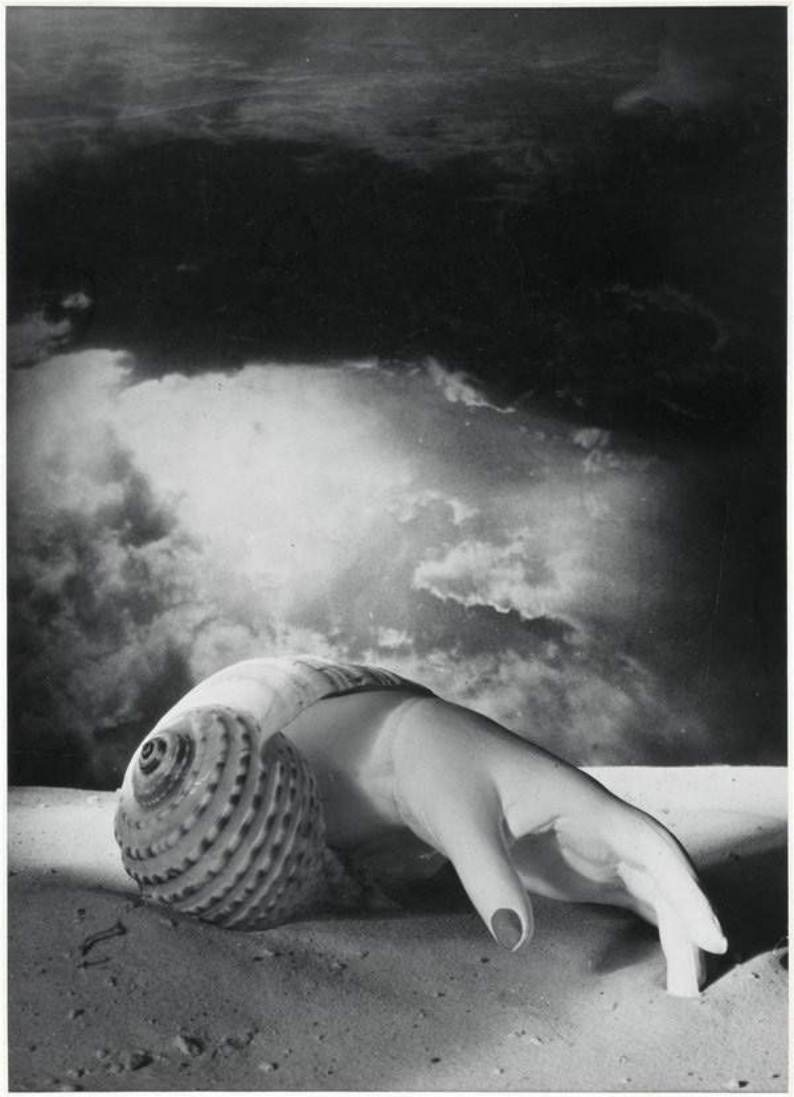
Dora Maar, Double Portrait, 1930s



Dora Maar, The years lie in wait for you c. (1935)



Dora Maar Untitled c.1980 The J. Paul Getty Museum, Los Angeles © Estate of Dora Maar / DACS 2019, All Rights Reserved



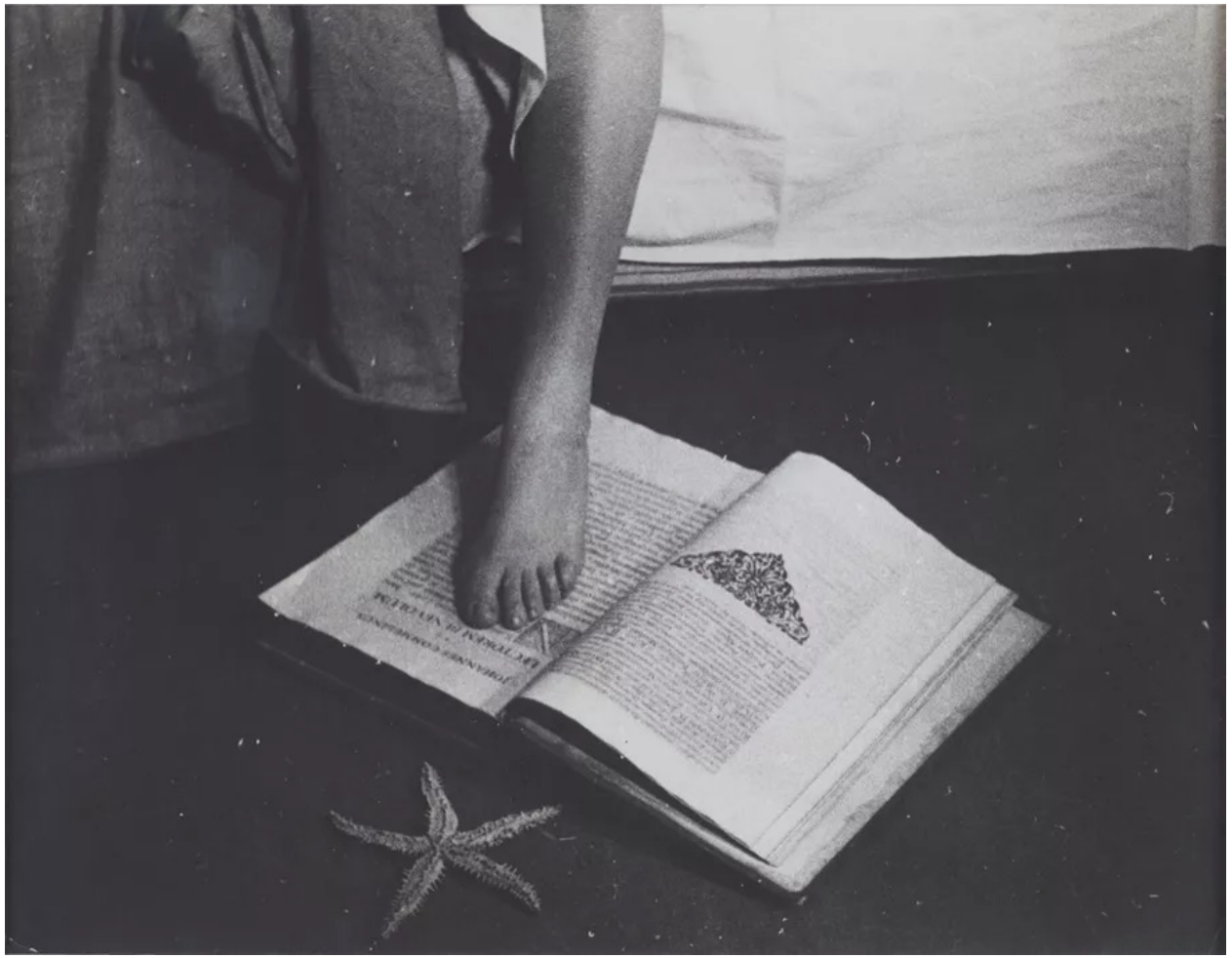
Dora Maar *Untitled (Hand-Shell)* 1934 © Estate of Dora Maar / DACS 2019, All Rights Reserved

Man Ray

Dreaming Through the Camera



Le Violon d'Ingres, 1924



Man Ray, Film still from L'étoile de mer, 1928. © May Ray Trust/Artists Rights Society (ARS), New York/ADAGP, Paris 2019. Courtesy of Gagosian



Obstruction (Coat Hangers), 1948



Les Larmes, 1932



Man Ray, The Gift, 1921.
Courtesy Tate



L'Enigme d'Isidore Ducasse, 1920

Man Ray's work, much like Dora Maar's, captivates me with its depth and intrigue.
His photographs evoke a similar sense of poetry and mystery. One particular image that stands out to me is 'L'Enigme d'Isidore Ducasse, 1920.'
This photograph exudes power and symbolism, making it a compelling choice for inclusion in my book proposal.

Exhibition in Cardiff Museum.

MICHAL IWANOWSKI GO HOME POLISH (2018 - 2023)

The exhibition chronicles Michał Iwanowski's transformative 1,200-mile journey from Cardiff to his Polish home village of Mokrzeszów, undertaken in response to Brexit-fueled questions of identity and belonging.

Documented through Instagram posts, Iwanowski's trek becomes a meditation on the notions of home, transience, and the immigrant experience.

Motivated by graffiti urging him to "Go Home, Polish," he explores the human dilemma of belonging, drawing parallels with his grandfather's escape from a Russian gulag.

Through self-portraits and encounters with people along the way, Iwanowski confronts the political and personal implications of Brexit, finding both resilience and generosity among ordinary individuals.

Despite encountering elements of Fortress Europe, his arrival in his village reaffirms his belief that belonging transcends national boundaries, rooted instead in the landscapes he traverses.

Through his journey, Iwanowski challenges conventional notions of home, finding solace and belonging in the act of walking itself rather than in any governmental designation.

The dark blue walls underscore our shared humanity under the same sky.

He updates his Instagram daily, showcasing the journey through individual feeds for each day. These feeds are presented in illuminated boxes, mirroring the Instagram viewing experience.

Select images are printed in large formats, depending on the available space and location.

Accompanying the exhibit is a video documenting the journey, capturing moments when the team met during the trip. A map illustrates the route taken, while a slide projector displays images of the writings on the walls, starting with the initial polish and progressing through the process.

A highlight was hearing him speak about the project from its inception, sharing his initial doubts and eventual trust in the process. He also discussed how he has adapted to the exhibition process in the aftermath.

The Instagram feeds provide a tangible representation of the exhibition's evolution, from being simply pinned to a wall to being showcased in illuminated boxes.







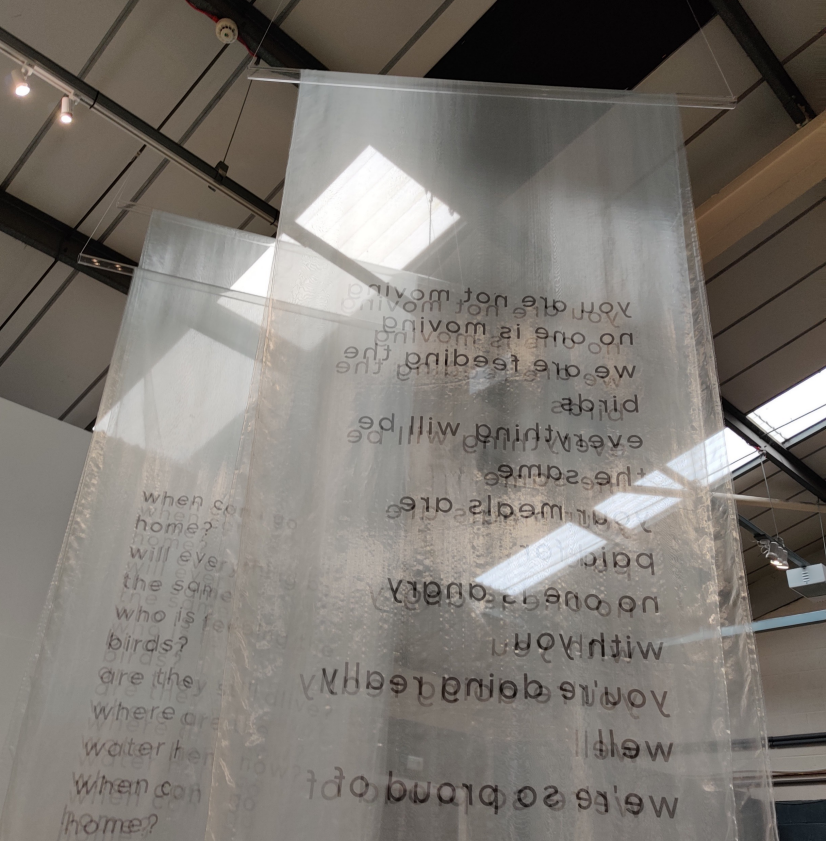
While exploring the museum, I encountered an exhibition method that deeply resonated with me. It was a striking demonstration of how an image can transcend its two-dimensional form and become a tangible object. The simplicity, beauty, and effectiveness of this approach left a lasting impression on me.







Rushdi Anwar, Few Lines of History (2011). Exhibition view: Artes Mundi 10, National Museum Cardiff, Wales (20 October 2023–25 February 2024). Courtesy Artes Mundi. Photo: Polly Thomas.







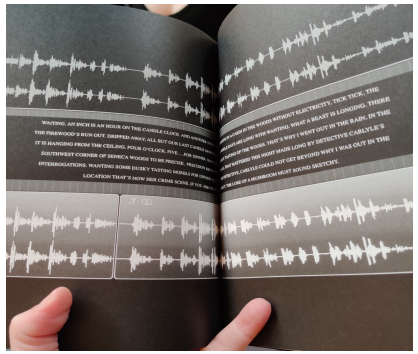
G39 Gallery. Cardiff

G39 is Wales' largest artist-run gallery, based in Cardiff. It became a charity in 2019 and serves as a vital bridge between communities, the public, and artists. At G39, artists are the focal point of all activities, from residencies and training to mentoring and exhibitions. The gallery aims to support and empower individuals who are passionate about pursuing visual art practice.

I've been contemplating working with layers, inspired by an exhibition I saw where fabric was hung from the ceiling. I think using translucent and/or colored fabrics could be an interesting approach. It seems feasible to me.

One thing I find frustrating about g39 is that it's not easy to find the names of the artists. It would be helpful to have a more comprehensive catalogue available online.

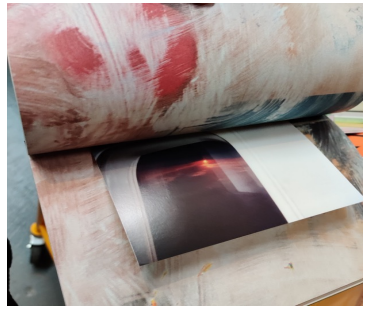
There was one small library with books for sale. It was a good exposure to work that is happening now.



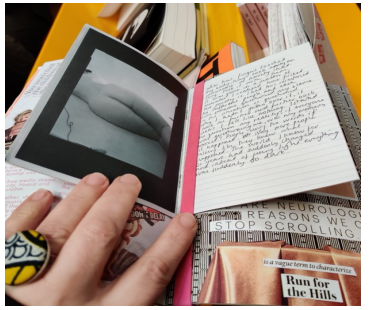










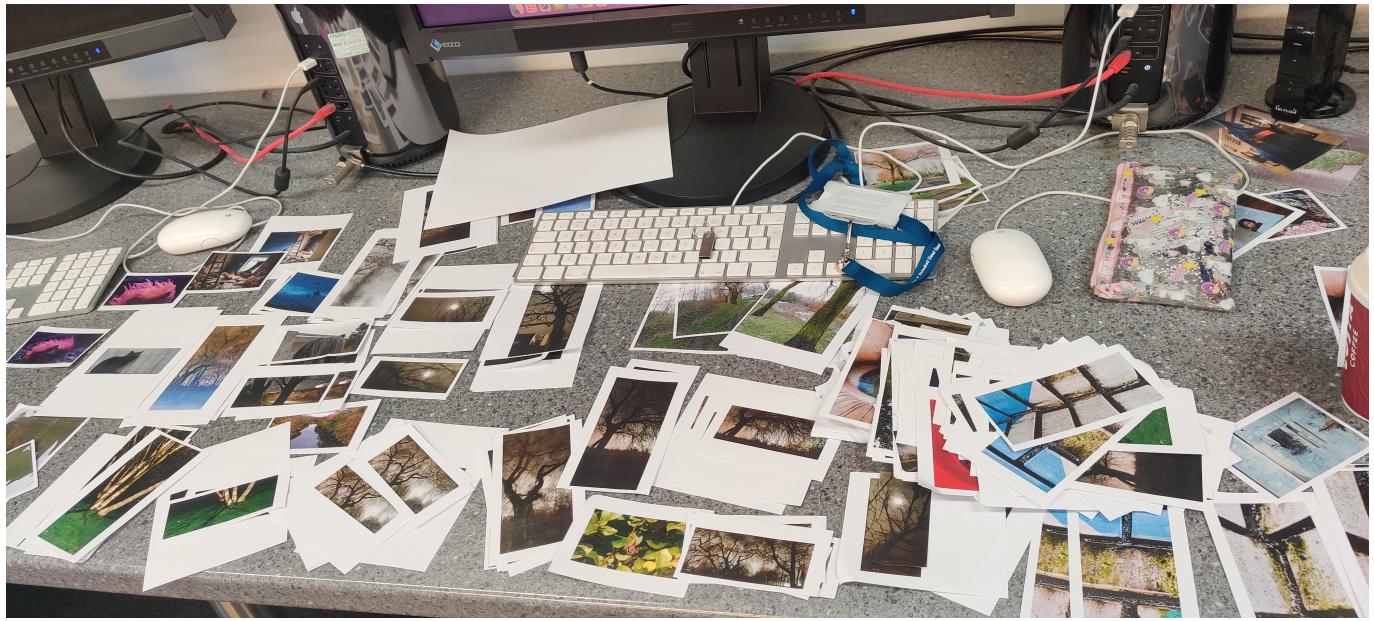


Too much to absorb, in one day. But it opens a door.

I decided I would work with my archive as a starting point, to find a narrative that speaks about sorrows. Maybe I could work with archives images and make new images.

Next Step:
Look through my Archives and choose the images for the book

I looked through and printed the ones I thought could work with my idea. I need to print them so that I can see better.





_DSC2148



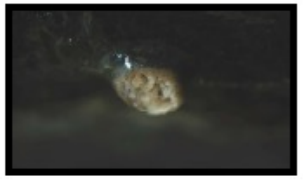
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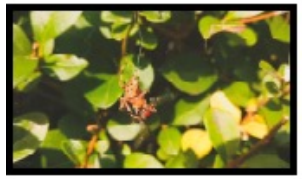
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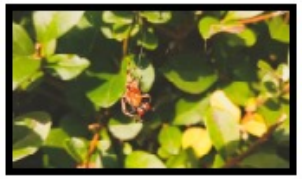
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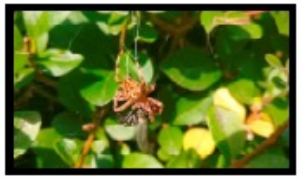
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VID_20190910_092024~2



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DSC01939



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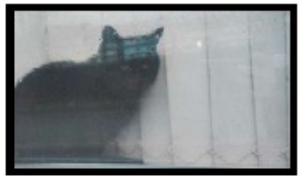
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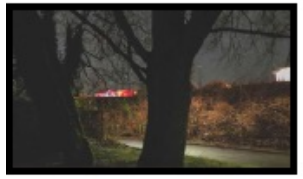
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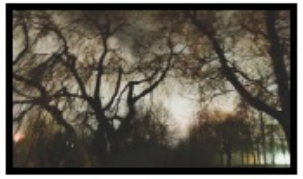
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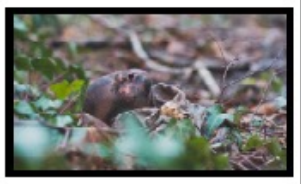
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DSC02176



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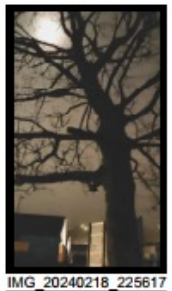
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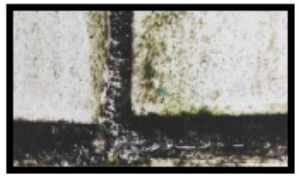
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IMG-20180325-WA0107



IMG-20180728-WA0008



IMG-20180622-WA0014



IMG-20180605-WA0082



IMG-20230909-WA0006

I find this process too difficult. I don't feel ready for it yet. I need to learn how to capture emotions through photography, to make free associations. That's why I'm starting an extra lecture on 'Therapeutic Photography' to see if it can help me communicate through images.

I know that one of my survival mechanisms is to compartmentalize my feelings and sorrows. It's a way to avoid falling into abysses. Usually, I give myself time and space to delve into these dark rooms. But sometimes, I'm afraid to go too deep because maybe I won't be able to come back.

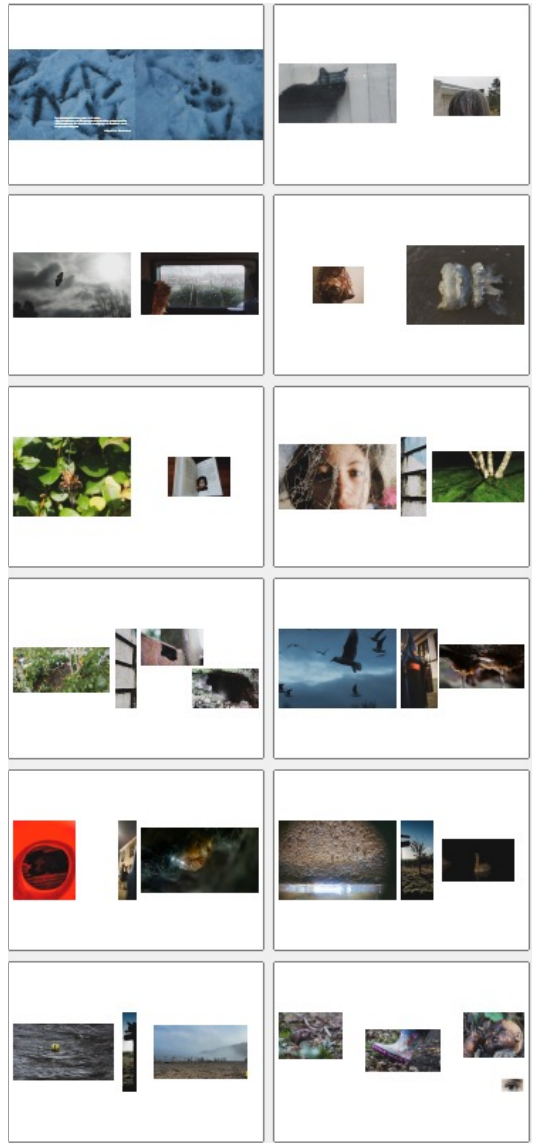
I think it's time to explore a new way of working, one that's less controlled (the illusion of control).

I chose a team too broad for the exhibition and the book.
Maybe I need to work on just one aspect. I could visit my dark rooms and choose something.

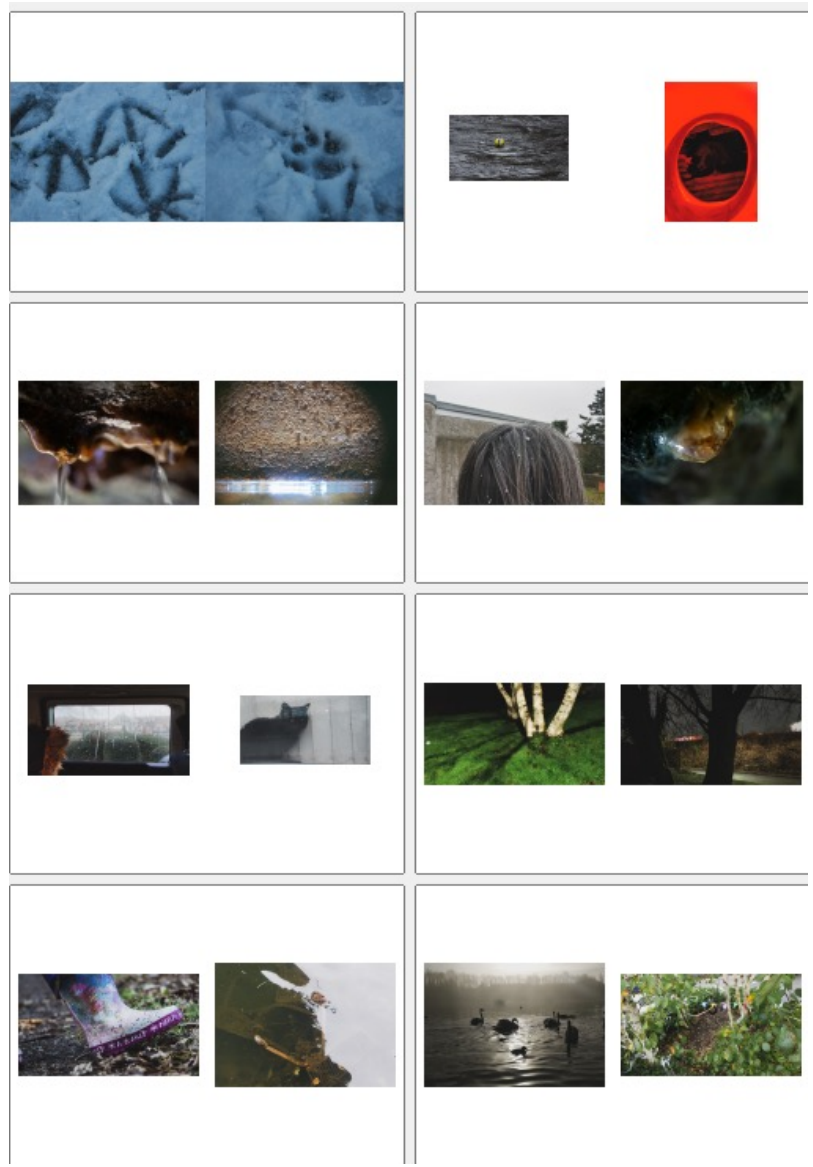
Next Step:

Try a book with these images.

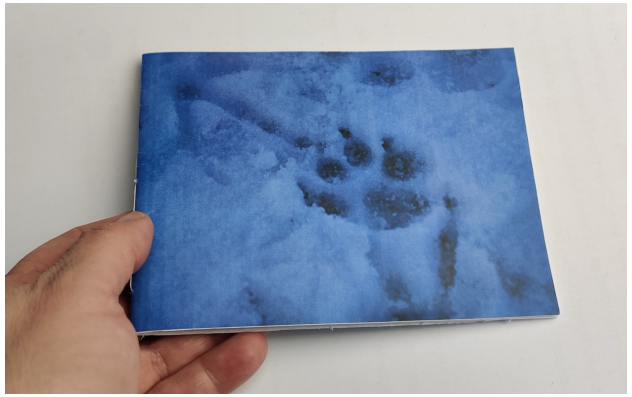
Book Archive 01

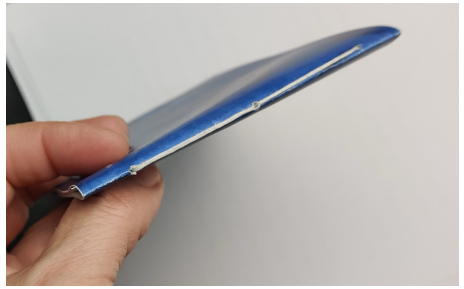


Book Archive 02



I like the size of the booklets, and to play with different sizes and layouts. I did the binding with white thread, and it worked well. I know that this is not the time for this project, but something to explore further.











After working with these images, I revisited my family photos, and I couldn't shake the feeling of the memories slipping away.
Some faces in those pictures are unfamiliar to me, and there's no one left to ask about them. Their memories are lost too. And when I'm gone, some of those memories will die with me.
I've started scanning them at Uni, and they seem to be speaking to me, conveying something, but I'm still unsure what. Perhaps I'm searching for that one that resonates with me right now (the puncture).

We need to show some work in class, I am not ready. However, I am trying some combinations in Photoshop. Trusting the process.

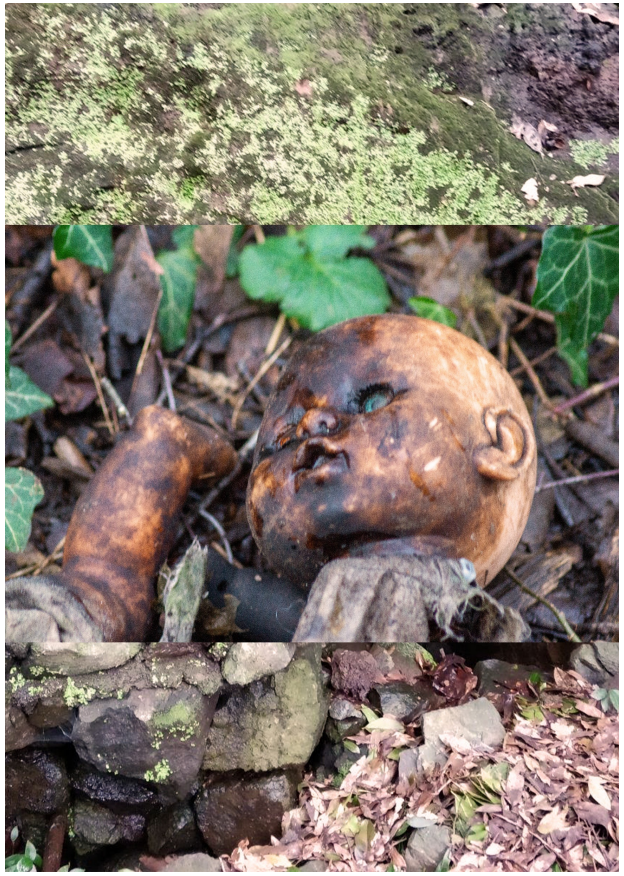
Next Step:

Upload images for personal philosophies.













As I worked with the images, I felt a profound sense of unease, even in my attempts to engage with them. It's led me to reconsider my proposal altogether.

I realize now that I may have chosen a theme that's too broad, leading me to feel lost in the research process. Amidst all the sorrows I contemplated for my initial proposal, one feeling now grips me most: the idea of death.

Death, as a concept, is something we can understand intellectually. We feel the pain when we lose someone. But experiencing it firsthand, believing that one's time here is finite, is an entirely different ordeal. I find it utterly terrifying. Perhaps I'm still dealing with a bit of shock, maybe even PTSD.

As I concentrated over old family images, one in particular spoke to me louder than the rest. It's a photo from my Christening. At that moment, I was born into a family of strangers; everything – the place, language, culture, norms, concepts of good and bad, parents, and siblings - was already set. Time, care, and decisions shaped me into who I am today, with both light and darkness within me.

Some of those depicted in the photo have already departed, yet I still hold their memories close. But those memories will fade with me until they disappear entirely. And when I breathe my last, the memories of me will begin to fade as well, until every person in that image and every trace of their memories are gone.

In essence, when I die, the world as I know it will die too. At least, for me.

Next Step:

New Proposal



Preliminary Exhibition Proposal

"For you were made from dust to dust you will return"
(Genesis 3:19).

Photography Project:
The project is about how death is coming for all of us. First our bodies after our memories.
The project works with one family photograph (after a baby christening) in which each person disappears into nothing.

Display Ideas:

The plan is to frame images in a different stage of disappearing. Still, I do not how many. The last one is just dust, sand, or soil in a frame.
The images will be small (original photograph) and the idea is that you just need to see while you walk.
I am thinking about the possibility of adding some atrial where the photograph is the background, and the viewers can add soil on top.

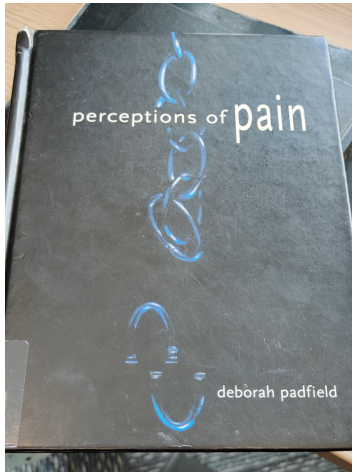
Relevant Visuals:

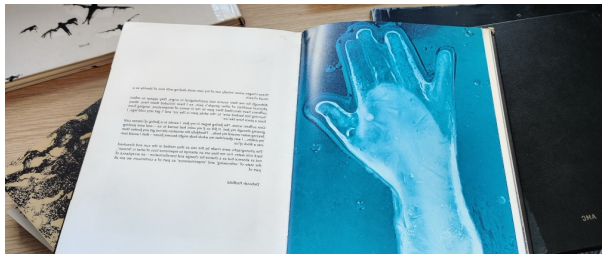


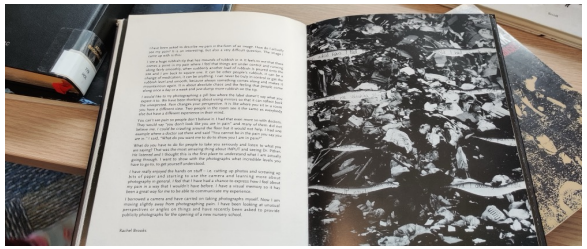


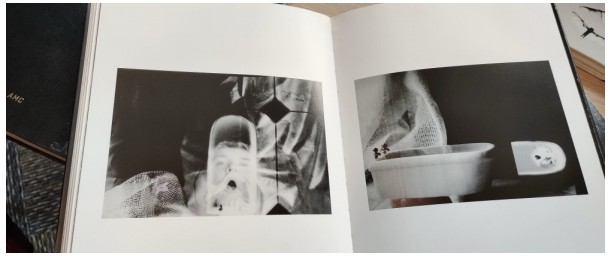


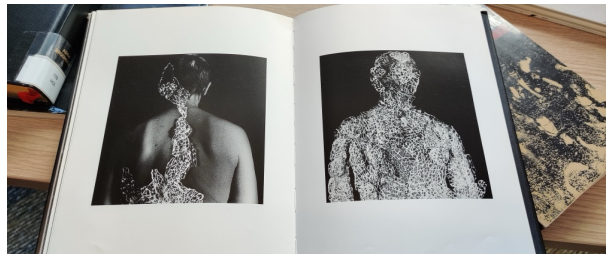
Deborah Padfield, *Perceptions of Pain*, (2001 – 2006)

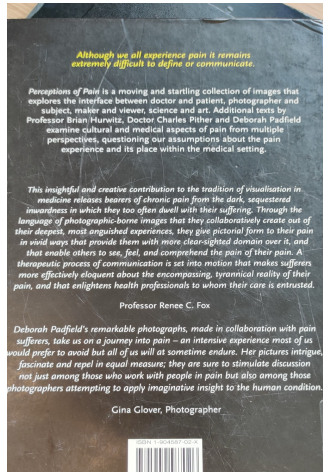










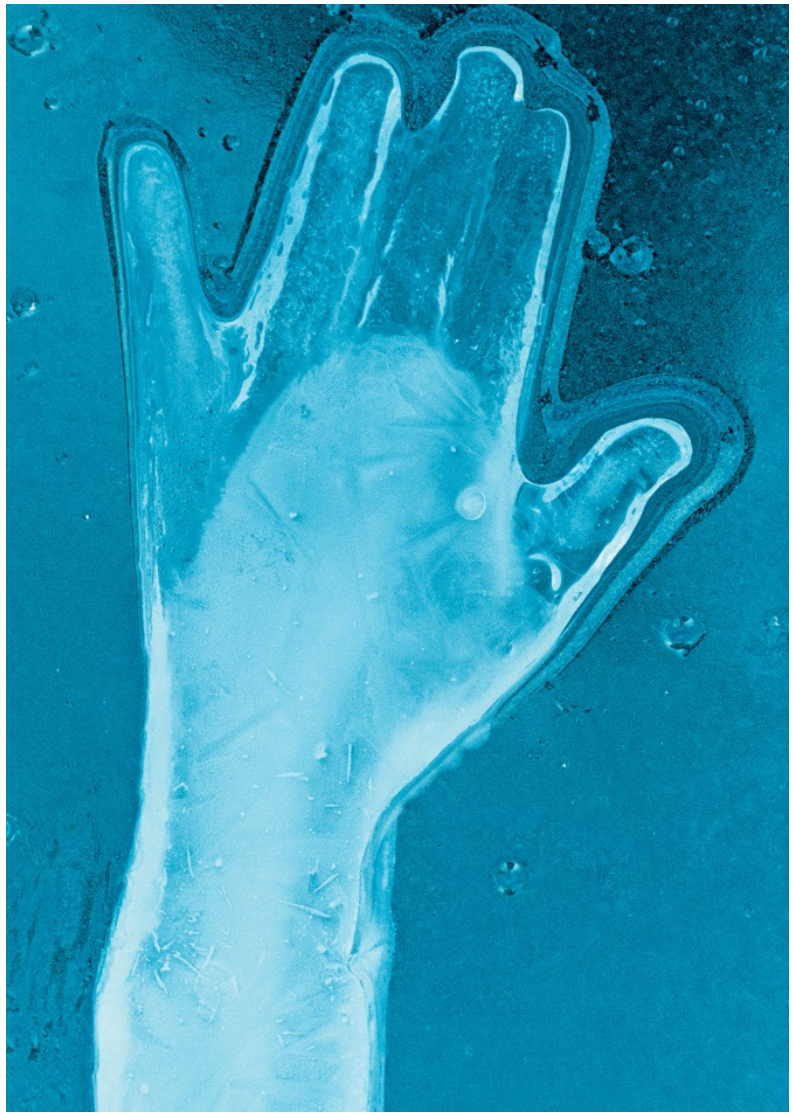


This book transcends the typical definition of a photobook (I am not sure if it is a photobook); it's a collaborative work aimed at co-creating images of pain with chronic patients. The abstract nature of this project fascinates me - how does one represent pain through images? It prompts further research into the artist's body of work, particularly her exploration of pain representation.

What strikes me most is the collaborative process at play. The artist engages with chronic pain patients, providing them with a platform to share their experiences and voices. As I delved into the testimonies within the book, I felt the patients were on a journey alongside the artist, contributing to the creation of something deeply personal and profound.

The hardcover format of the book lends it an air of gravitas, almost resembling a study manual. It feels like a book meant for deep contemplation and study, inviting readers to immerse themselves in the complexities of pain and its representation.

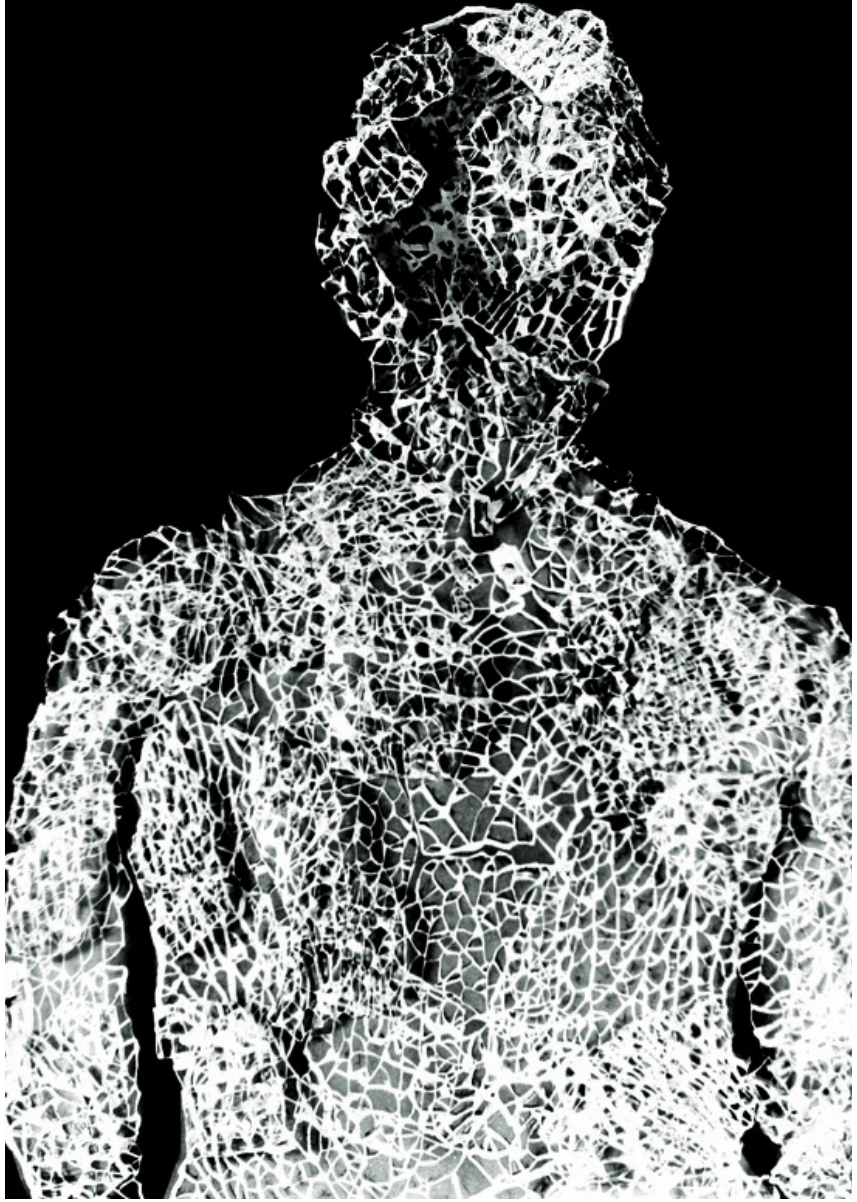
Deborah Padfield, *Perceptions of pain* (2001 – 2006)





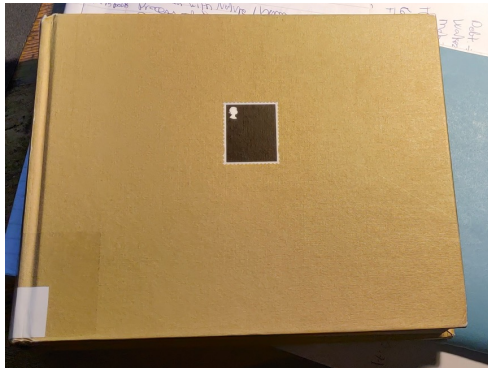


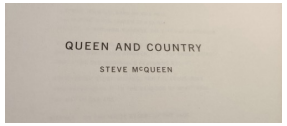


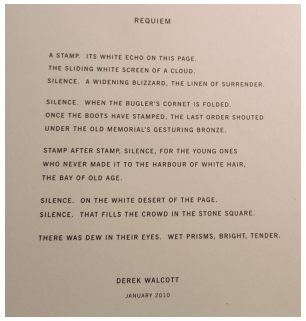


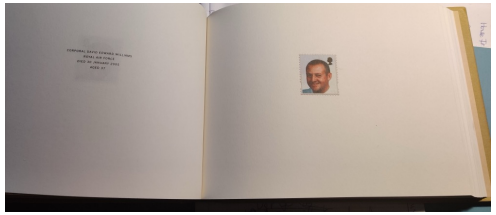


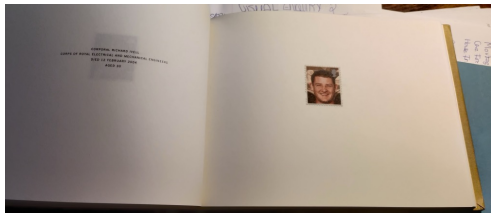
Queen and Country by Steve Macqueen.

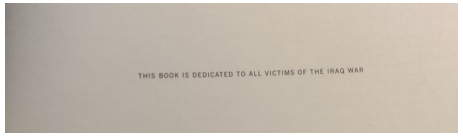


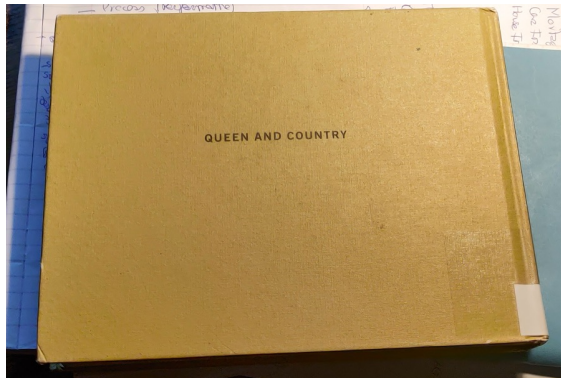












This book comes after the exhibition. Same work different vehicles.

I found this book to be incredibly impactful. Its simplicity and sobriety strike me, starting with the hard covers adorned with the black stamp on the front and the solemn words on the back. As I turned each page, I encountered a small requiem - a solemn tribute to each soldier lost in the Iraq war.
The book's simplicity is its strength. With just a small stamp image and a few words for each person, it manages to evoke a profound sense of pain and the absurdity of war. It prompts reflection on the futility of violence and the tragic loss of mainly lives.
This book has made me reconsider my approach to creating dummies. I'm drawn to the idea of embracing simplicity and the notion that less can indeed be more in conveying powerful messages.



Steve Mcqueen, *Queen and Country*, (2007-2010).



Steve Mcqueen, *Queen and Country*, (2007-2010).

I am starting to work on ideas in Photoshop. How to erase the images one by one. Something that I know is that I need to learn better the software.


Dust_ book_01 (1 of 16).JPG


Dust_ book_01 (2 of 16).JPG


Dust_ book_01 (3 of 16).JPG


Dust_ book_01 (4 of 16).JPG


Dust_ book_01 (5 of 16).JPG


Dust_ book_01 (6 of 16).JPG


Dust_ book_01 (7 of 16).JPG


Dust_ book_01 (8 of 16).JPG


Dust_ book_01 (9 of 16).JPG


Dust_ book_01 (10 of 16).JPG


Dust_ book_01 (11 of 16).JPG


Dust_ book_01 (12 of 16).JPG


Dust_ book_01 (13 of 16).JPG


Dust_ book_01 (14 of 16).JPG


Dust_ book_01 (15 of 16).JPG


Dust_ book_01 (16 of 16).JPG



Dust_ book_01 (1 of 16).jpg



Dust_ book_02 (1 of 16).jpg



Dust_ book_03 (1 of 16).jpg



Dust_ book_04 (1 of 16).jpg



Dust_ book_05 (1 of 16).jpg



Dust_ book_07 (1 of 16).jpg



Dust_ book_08 (1 of 16).jpg



Dust_ book_09 (1 of 16).jpg



Dust_ book_10 (1 of 16).jpg



Dust_ book_11 (1 of 16).jpg



Dust_ book_13 (1 of 16).jpg



Dust_ book_14 (1 of 16).jpg



Dust_ book_15 (1 of 16).jpg



Dust_ book_16 (1 of 16).jpg

I've been experimenting with layers, colors, and cropping. It's a peculiar process; the more I do it, the more it weighs on me. I'm becoming aware of the act of erasing them, of confronting my mortality.

Yet, among the discomfort, there's a strange beauty to the process. It feels like a form of meditation, almost like chanting a mantra. It's my meditation, guiding me through uncharted territory.




Dust book 3.16.jpg


book 3 faces (1 of 16).JPG


book 3 faces (2 of 16).JPG


book 3 faces (3 of 16).JPG


book 3 faces (4 of 16).JPG


book 3 faces (5 of 16).JPG


book 3 faces (6 of 16).JPG


book 3 faces (7 of 16).JPG


book 3 faces (8 of 16).JPG

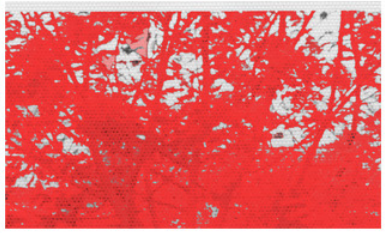

book 3 faces (9 of 16).JPG


book 3 faces (10 of 16).JPG


book 3 faces (11 of 16).JPG


book 3 faces (14 of 16).JPG

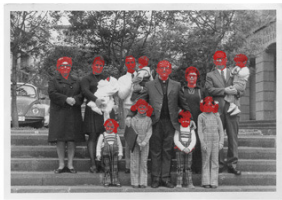

book 3 faces (15 of 16).JPG


book 3 faces (16 of 16).JPG

I like the effect of the book with the faces, I think because when you see the image you want to see the faces closer. And I like the use of details too.

I used to red color, I was not expecting too much; however, when is printed it looks much better.
I am going to try something different with red too.


Dust_ book_0 (1 of 16).jpg


Dust_ book_01 (1 of 16).jpg


Dust_ book_02 (1 of 16).jpg


Dust_ book_03 (1 of 16).jpg


Dust_ book_04 (1 of 16).jpg


Dust_ book_05 (1 of 16).jpg


Dust_ book_06 (1 of 16).jpg


Dust_ book_07 (1 of 16).jpg


Dust_ book_08 (1 of 16).jpg


Dust_ book_09 (1 of 16).jpg


Dust_ book_10 (1 of 16).jpg


Dust_ book_11 (1 of 16).jpg


Dust_ book_12 (1 of 16).jpg


Dust_ book_13 (1 of 16).jpg


Dust_ book_14 (1 of 16).jpg


Dust_ book_15 (1 of 16).jpg

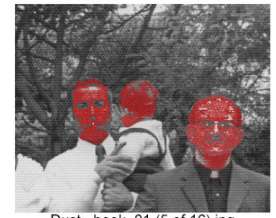

Dust_ book_16 (1 of 16).jpg


Dust_ book_01 (1 of 16).jpg


Dust_ book_01 (2 of 16).jpg


Dust_ book_01 (3 of 16).jpg

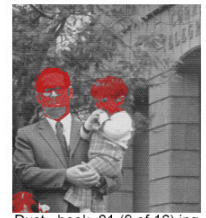

Dust_ book_01 (4 of 16).jpg


Dust_ book_01 (5 of 16).jpg


Dust_ book_01 (6 of 16).jpg


Dust_ book_01 (7 of 16).jpg


Dust_ book_01 (8 of 16).jpg


Dust_ book_01 (9 of 16).jpg


Dust_ book_01 (10 of 16).jpg


Dust_ book_01 (11 of 16).jpg


Dust_ book_01 (12 of 16).jpg


Dust_ book_01 (13 of 16).jpg

From dust to dust.

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- o: 111
- m: 109
- space: 32
- d: 100
- u: 117
- s: 115
- t: 116

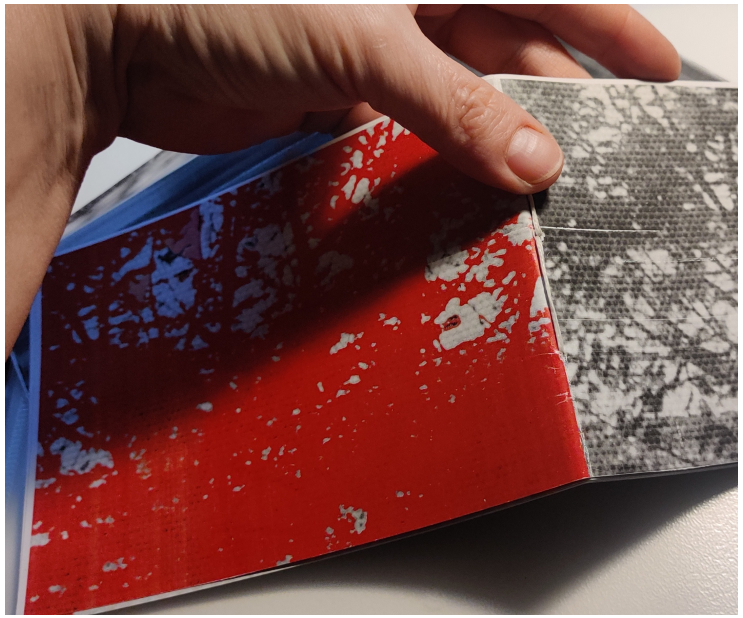
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•s: 01110011
•t: 01110100

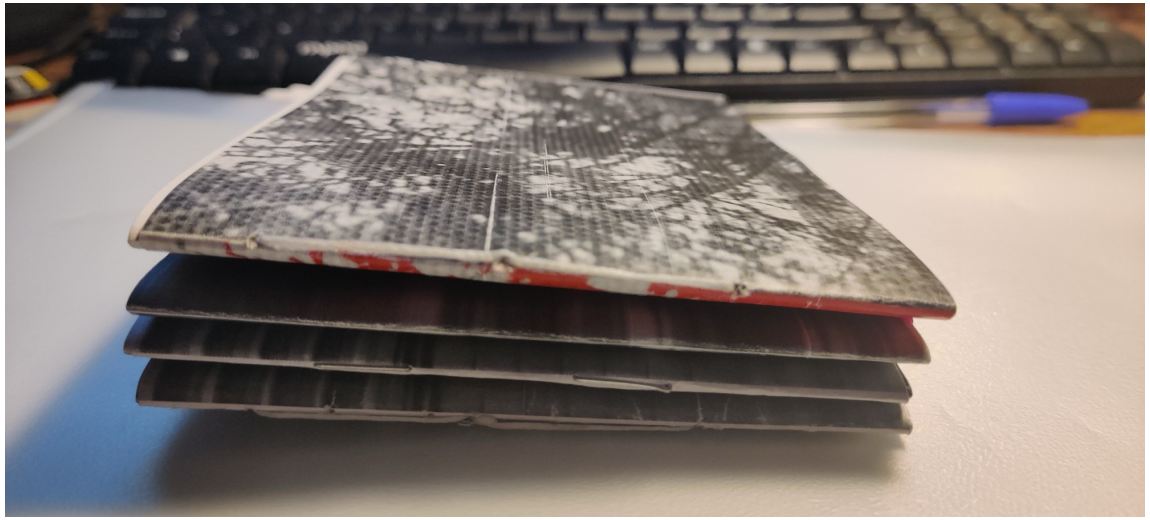
I have been trying to code the words ”from dust to dust” and include them in the image code to see the results.
I tried to open the image in a word app and see how change when I change just one word or add the code.
I like the concept, but the images become corrupted, and just work on a Mac. I think they could work for another project.

Concatenate binary digits:

•01100110 01110010 01101111 01101101 00100000 01100100 01110101 01110011 01110100 00100000 01110100 01101111 00100000 01100100 01110101 01110011 01110100







I printed a few of the books, and I like the effect more than on the screen. The size is the same as a family portrait and they work bonded with white or dark thread.

I have been thinking about a few options:

- Make a lot of different small books, at least one for each person. 13 different books (funny enough I was born a 13th)
- Make one with physical printing, making it disappear, and erasing the people on the image.
- Print one image on vinyl, stick it on wood, and erase the family members one by one.
- I used staples and thread, and the thread is the winner.

Next step

Print and try something analogic



The question here is that I cannot make a book and delate again each person. It doesn't make sense. It needs to be something you do just one time.

I tried with sandpaper and water. Sandpaper is too aggressive (as if I was angry, destroying more than erasing), Water is softer and has better results.



Studio Griffin Exhibition

The exhibition is about everything we have been working on this year.

Process, Deconstruction, Photobook, Site Specific, Nature. It is interesting to see how the same idea is underlying the projects and the results are quite different.

It was good to hear them speak about how they adapted to the shared space.









I had one AJA! moment. I could print the family image on vinyl and stick it to a piece of wood. And I could work with that for the exhibition.







I thought about the exhibition with an image on wood and that the people could sand it, every day I could change the image and see what happens.

However, when I was trying the sandpaper on the print image, I found it aggressive, and I did not like to see another person doing it on my image. Too personal.

I tried the vinyl on the wood with the sandpaper and the water. The water is the way to do it. I am thinking about doing it with fabric (white Muslim) and plain water. The same way you do with your loved ones at least In the old times to prepare the body.

I cannot do a book in which I erase an image bit by bit because I need to repeat the process and it will lose the meaning. I can do a book about the process. I will record the process and make a video of it.

For the new proposal, I will need a TV for the video of the process and maybe the final result (image on wood), or who knows, maybe prints of the process.

Cristina Castro

Preliminary Exhibition Proposal

For you were made from dust to dust you will return
Genesis 3:19

Photography Project:

The project explores the inevitability of death, which not only claims our bodies but also erases the memories we leave behind.

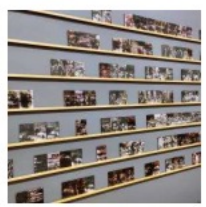
Display Ideas:

The exhibition will feature a video projection, illustrating the gradual erasure of a family photograph. While the inclusion of sound is still uncertain, the narrative will be presented on a TV screen.

There is a possibility to include the erased image. It will be printed on vinyl and affixed to a wooden sheet. If framed, a simple black wooden frame will encase it. It could be wall-mounted if framed or displayed on a small shelf if not. The current experimentation size is 30 cm X 22 cm.

I do not have a clear preference for where it would be allocated, the main point is that it needs a bit of tranquillity around. No loud noises or music around.

Relevant Visuals:





Small self with the non-frame image.



Family photograph.

We had a tutorial and review of the Dummies collective in class. It was good to see what everybody is working on. The majority of the work I already knew.

Post-it comments:

- I think these work best (vinyl prints).
- It could be interesting to see them as cut-out images in a book, emphasizing texture created from damaged papers.
- I love the way you have visually destroyed the photographs texturally.
- Consider not hand-binding them but putting them into an album to highlight the family album.
- I prefer those textured, heavily damaged prints; I think they convey a more interesting message. It just feels like these images have been through something and they feel more personal. Textured, heavy paper will make it easier for you."

Next Step

After the comments, I think I will try to work with more books in Photoshop, the same way I am doing now.
Make a video of the process and choose images for printing, those images could be for a handbound book or a blurb book.
And about the paper damage, I like it, but does not make sense, The only image will be the photograph erased in the video.



I printed it on vinyl and stuck it to a piece of wood, I have been practicing different sizes, settings, and lighting. I am doing it at home.

After considering various options, I opted to shoot from a top-down perspective, using images of the smallest size possible while still ensuring clarity in the erasure process. I utilized two soft boxes and continuous lighting, employing a Sony600 camera with a Sony E 30mm f/3.5 Macro lens.
Although I printed a few extra images for added security, I decided to shoot the video without any repetitions.

As I began shooting, I encountered some challenges. Drops fell in inconvenient places, at times, I had to maneuver my arm between the legs of the tripod. Additionally, external noises disrupted the process. Despite these obstacles, I remained committed to proceeding without interruptions, treating the process as if it were analogue rather than digital photography. Because life is analogue too.



The editing process involved shortening the video without losing its meaning. I uploaded it to YouTube to ensure it could be viewed on different screens. The final video is 10 minutes long and will play on a loop during the exhibition. Depending on the venue, it will be accompanied by the erased image resulting from the process.





https://www.youtube.com/watch?v=-ycEVRPpBd4



00012.00_00_28_01.Still010



00012.00_00_41_00.Still013



00012.00_01_06_14.Still014



00012.00_01_34_20.Still017



00012.00_01_37_15.Still018



00012.00_02_08_09.Still021



00012.00_02_35_21.Still022



00012.00_02_39_00.Still025



00012.00_02_52_11.Still026



00012.00_02_56_17.Still029



00012.00_03_11_19.Still030



00012.00_03_40_23.Still033



00012.00_03_51_24.Still034



00012.00_04_19_17.Still037



00012.00_04_22_13.Still038



00012.00_04_54_01.Still041



00012.00_05_24_01.Still042



00012.00_05_37_17.Still045



00012.00_06_10_11.Still046



00012.00_06_16_21.Still049



00012.00_06_34_04.Still050



00012.00_06_52_23.Still053



00012.00_07_26_10.Still054



00012.00_07_47_09.Still057



00012.00_08_02_06.Still058



00012.00_08_19_20.Still061



00012.00_08_58_09.Still062



00012.00_09_15_01.Still065



00012.00_09_35_05.Still066



00012.00_09_37_24.Still069



00012.00_09_40_12.Still070



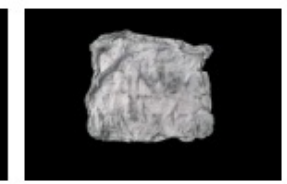
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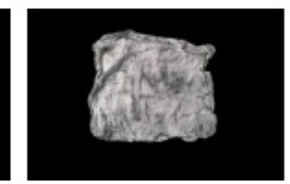
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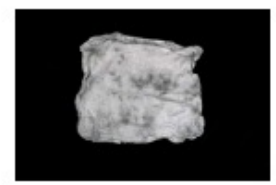
_DSC2587



_DSC2588



_DSC2589



_DSC2590



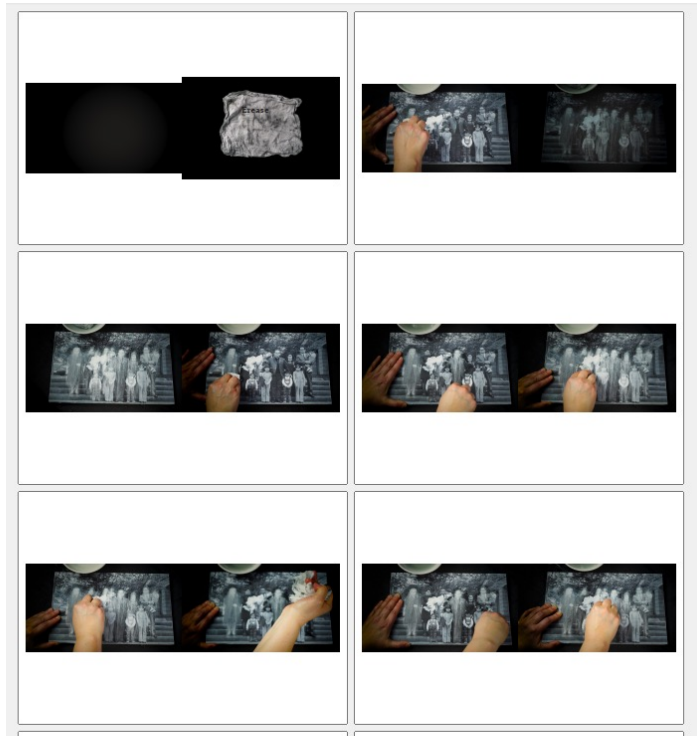
_DSC2591



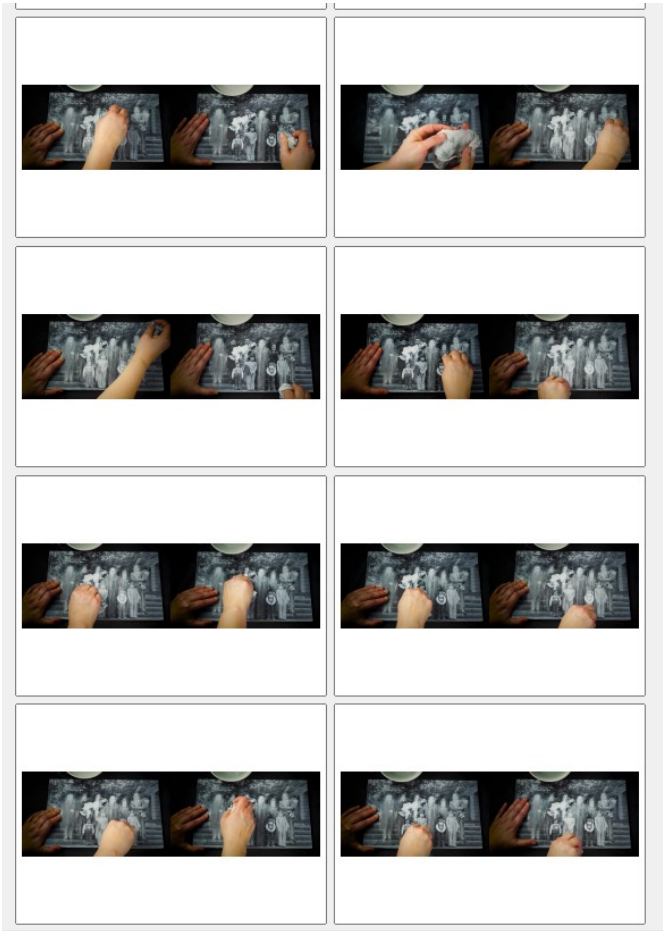
_DSC2592



_DSC2593



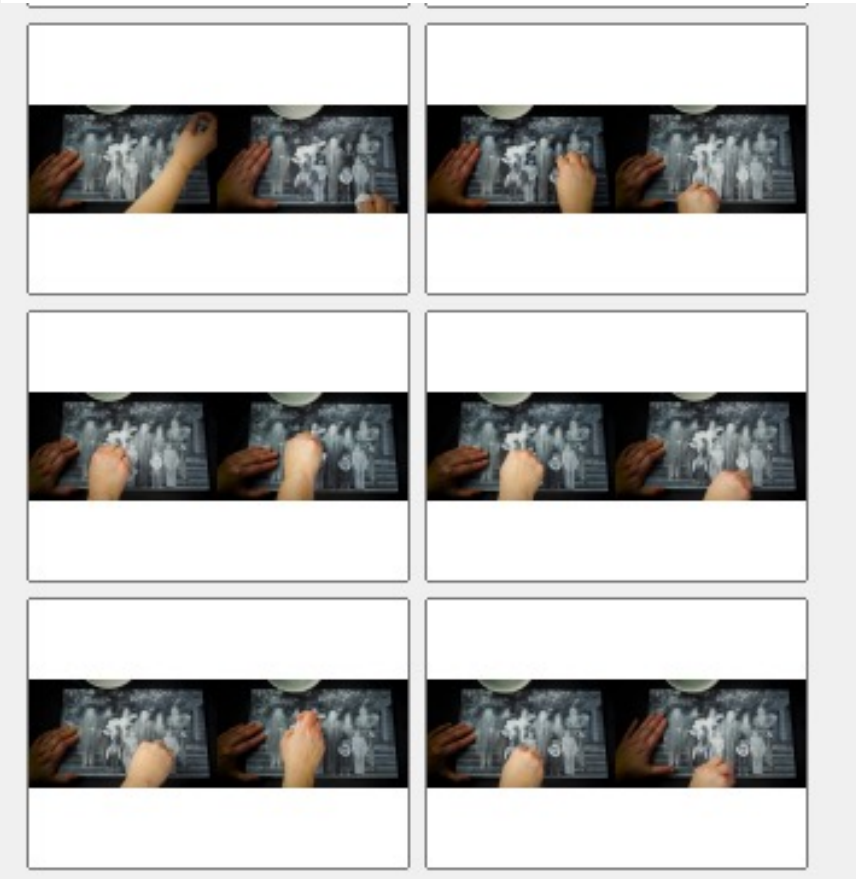
I am thinking of using the image of the cloth as a cover. What is left of us?
I have been thinking about adding some text, but I do not find the right quote. I will carry on thinking.



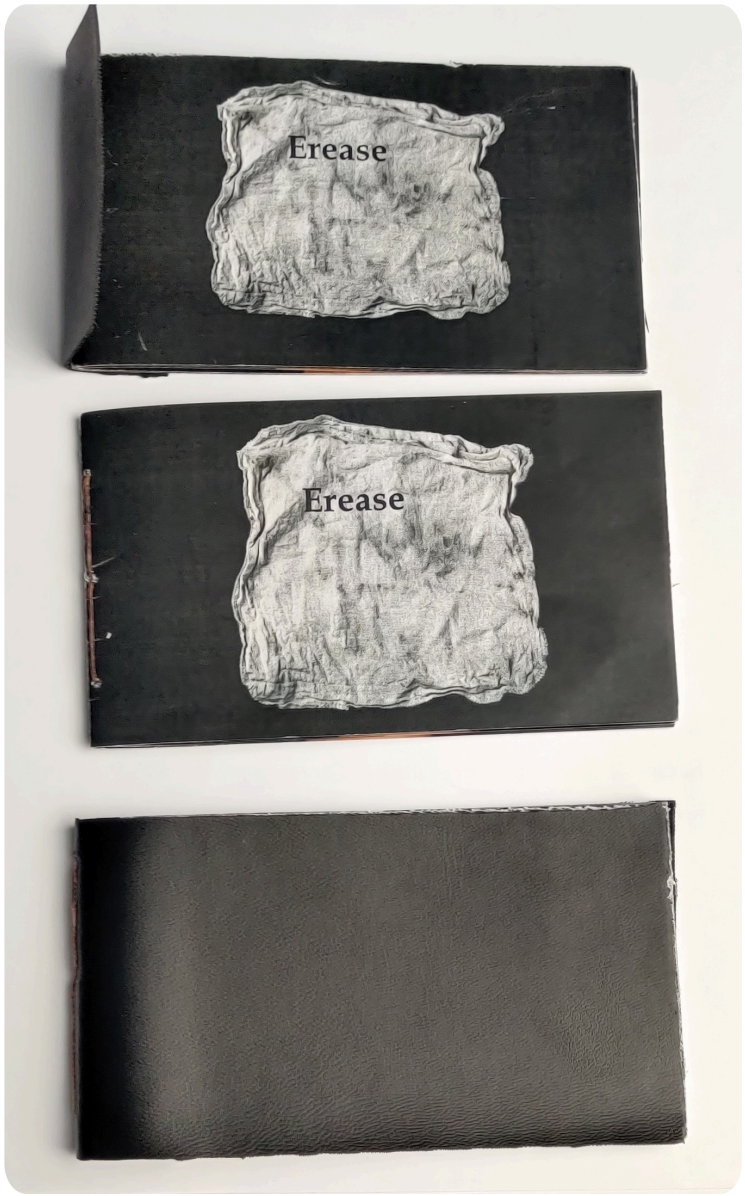
I am making the dummies, and I feel that the paper from the printer is good for the final book, I like the texture, and the felling.
The binding, I have been practicing trying with thread and with staple and I think that thread could work better.



I use the meaning of erase as text and the title on the front cover. The font I chose is Book Antigua.



I still think that the paper from the printer in the Mac room work with the book. I am going to try some kind of cover. Maybe leather. I am trying with fake leather first.



I made a mistake with the spelling but apart from that, I can see how I prefer the first idea of the books. I need to learn to just let go and free myself. The books with the pattern repetition feel just right.

After making a few dummies, I can see how this book is more a complement to the video, more a making-off than a work by itself.

This time I am not doing anything with leather; however, I know that I would like to learn to print on leather or any other materials. I see if the next year I can access the print-making course after dark, this year was full.

I experimented with different ways to erase the people in Photoshop. The books feature full-bleed images, with no borders. Some books have the face of the person cropped on the left and erased on the right page.

I'm using various techniques to erase the people, such as red coloring, pixelation, mosaic effects, and noise.

For binding, I've chosen thread for its strength and the nostalgic feel it imparts, reminiscent of old books. To enhance coherence, I'm using red thread for the binding, symbolizing blood, family, and life itself.

I am choosing the paper from the Mac room; it feels just right for these books.

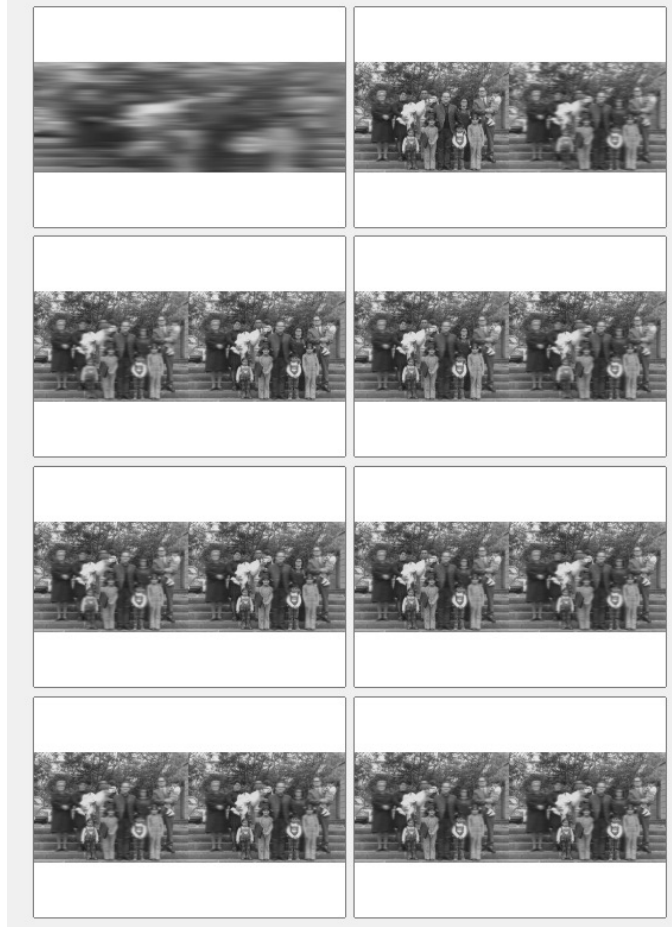
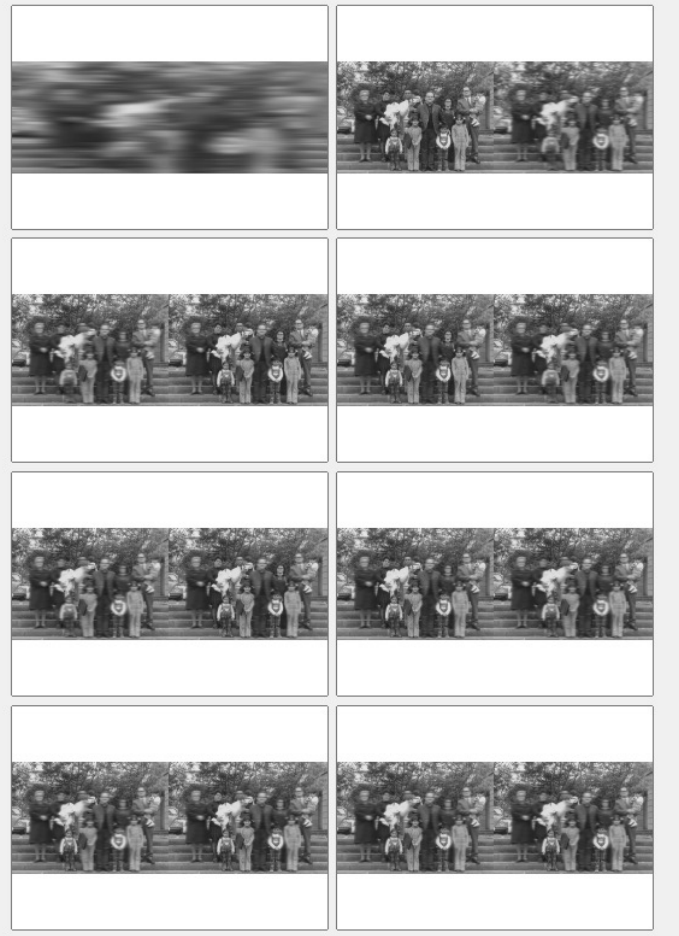
The erasure of people follows the same order in both the books and the accompanying video. The baby is the last to be erased, signifying the disappearance of everything when you are not more.

I believe that the repetition of this pattern reinforces the message, hence, I'm opting not to use any titles or words. Repetition of books, the same process, the same order (the reality of the past and how it will probably go); you see one, you see too, you do not really know if you see them all. The same process, but not the same. There is a pattern, the same order of erasing them, the red thread that unifies us. I use the red in my other exhibition, the red thread symbolism. I delete my family, my memories, and I am deleting all the families and memories.

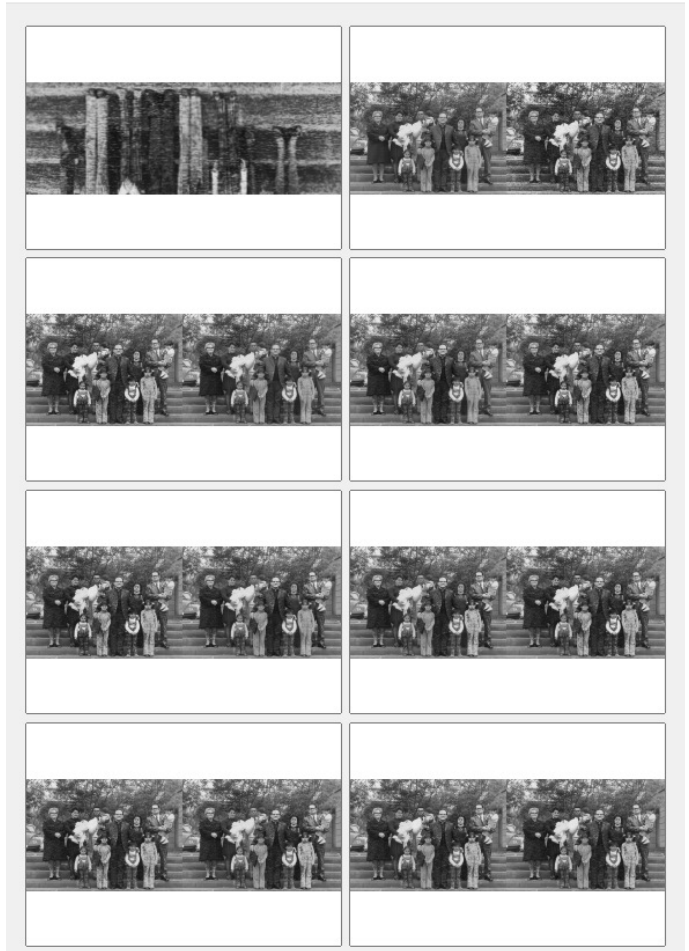
The same idea and concept are conveyed in two different ways: through the video depicting the process of erasing and the books containing the images erased in Photoshop.
The original photograph is an old analogue image, which has been scanned and transformed into a digital format, essentially becoming code. Subsequently, it was printed on vinyl, reverting to a physical object once again, only to be physically erased and digitally recorded once more, thus reverting to code and this time as part of a moving image.

The same image, originally a physical object, was converted into code, manipulated in Photoshop, and then printed on paper, transforming into a physical object once more, but this time as a manipulated book – and not just one book, but thirteen books. I find this process fascinating; how the images transition through various states, from analogue (captured through light and chemistry, representing something tangible) to digital code (software), then to a physical object, and finally being manipulated and replicated.

It is this transformative process that intrigues me.

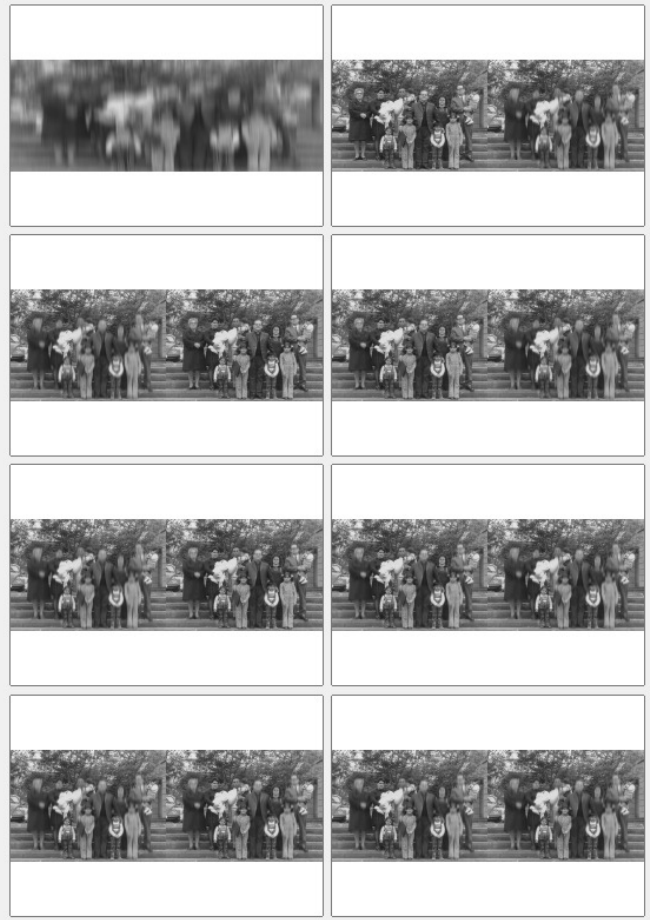




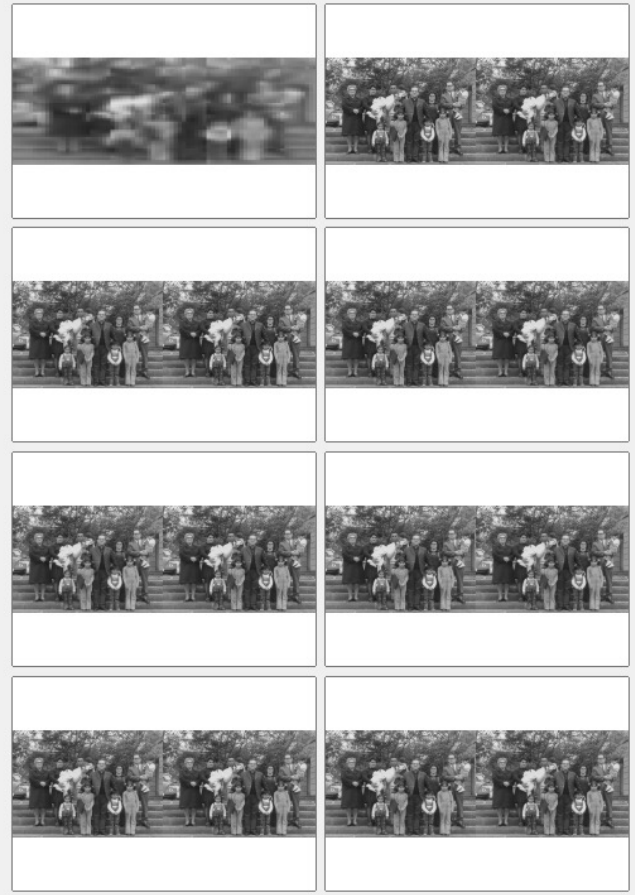

















As I reflect on the journey documented in this visual diary, I find myself revisiting the initial questions posed at the beginning.

Does it have a narrative? Do I want to tell one story?

Yes, it has a narrative. It is the history of how we are born into this world, into a particular reality filled with people and memories. It explores how, as people depart from our lives, their memories begin to fade, and similarly, as we depart, the memories from us begin to fade until everything is erased. Within the act of turning each page, through this tactile engagement and the repetition of books, the narrative unfolds linearly, aiming to provoke thought and open conversations about memories, past, and future.

Format: Is the format helping? Do I want a handmade feeling? Do I desire free association, or not?

The size mirrors that of old family photographs, making it easy to see and carry around. The use of the thirteen books adds to the concept of patterns, reinforcing the message.
The full-bleed format minimizes distractions, while the consistent use of paper for the covers and the handmade red thread binding adds a tactile, homemade quality.
Despite following a pattern, there is room for improvisation, with variations in cover designs and the inclusion of cropping, red coloring, and other techniques.

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