



Visual Enquiry 2

Rhys Morgan

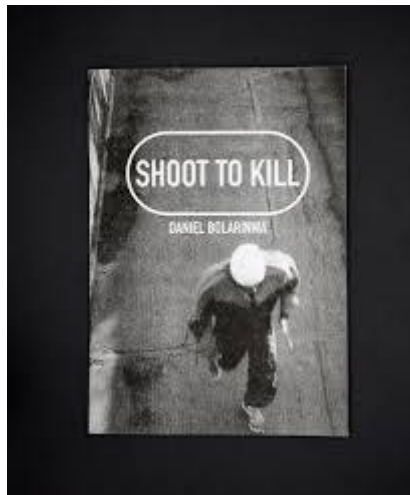
Task 1

Research 5 Photobooks that you are interested in and analyse them accordingly to their theme, layout and form.

- Shoot to kill: Daniel Bolarinwa
- Weird Walk 4 , A journal of wonderings and wonderings from the British isle's: Sterwart Lee

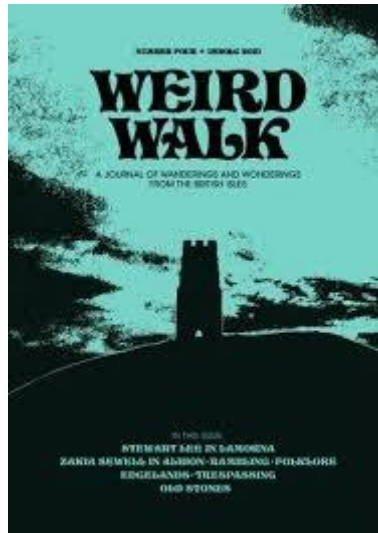
- The heart of darkness: Paolo Pellegrin, Fiona Banner
- A pixelated crust of white noise: Laura Yuile
- Record culture issue 8: Anthony Naples, Sadar Bahar

Shoot to kill: Daniel Bolarinwa



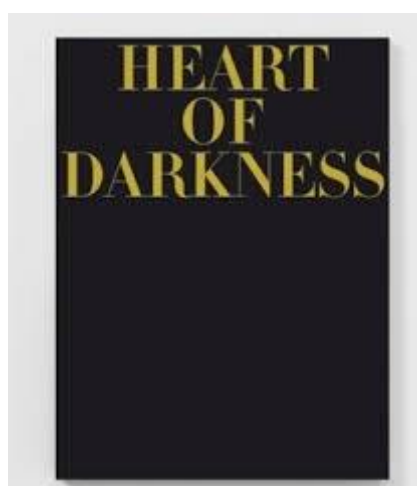
- Shoot to kill (Bolarinwa, D, 2022) created by Bolarinwa who is a film photographer follows upcoming boxer Emanuel Adeneye in around London and his urban training routine.
- This Photobook design is more similar to one of a zines as it is not a hard back neither does it use a spine. Each image is allocated to allow the sub text to fit nice and neat leaving the image to stay the main subject of each page. this will either be one page has text and the neighboring page image or one image across two pages with a small text box at the bottom of the 2 pages to allocate text. And the colour scheme for this book (a cool contrast between white and grey) with a grainy effect creates a modern and stylish engaging presentation.
- The books design helps it highlight its main themes such as the rawness and grit in using environment and surroundings to capture the essence of what you are trying to achieve even with challenges.

Weird Walk 4, A journal of wonderings and wonderings from the British isle's: Sterwart Lee



- Weird Walk (Lee, S, 2021) is an interesting zine as it is folklore based with a lot of imagery of areas and places connected to each wondrous folk story. The layout is in full colour, with plenty of atmospheric photos of dolmens, standing stones, that makes me long for the lifting of lockdown and being able to get out into the countryside.
- This book is a zine style much like shoot to kill in the sense that it's features lack that of a spine and hard covers. It has much imagery about these sites and what they meant or certain specifics addressed within the text, the WW cover is very gothic and its contrast of black and teal is repeated through the pages. Even presented in the background with the images mentioned.
- This format is effective as it sparks curiosity within the zine and its content.

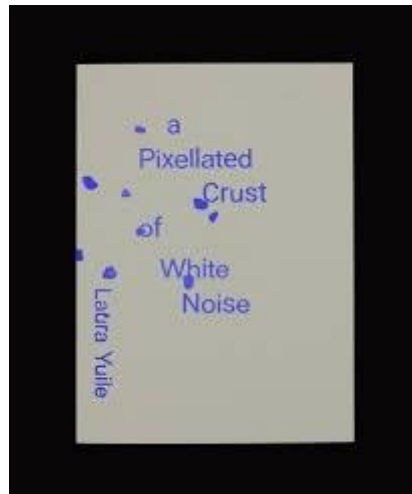
The heart of darkness: Paolo Pellegrin, Fiona banner



- The heart of darkness (Banner, F, 2015) is a booklet centered around conflict in the modern era. With use of Joseph Conrads original novella which integrates well with the images taken Produced by banner with the commission of veteran war photographer Paolo Pellegrin.

- This is not a zine as it was produced a hardback fitting for a documentary styled approach to imagery. It contains mostly black and white images which is why the contrast between gold and black background works well. As the aim for documentation is to highlight or uncover and the title refers to highlighting what is surrounded by darkness the heart being the content of the book. It focuses on London and its Architectual and cultural features and targets areas such as strip clubs, the streets and trading grounds.
- This format and style works really well and compliments the narrative driven behind the images.

A pixellated crust of white noise: Laura Yuile



- This addition to the list (Yuile, L, 2020) is centred mostly around thoughts and ideas processed within the lead up to an exhibition featuring themes referring to relationships between architectural and technological obsolescence.
- This book is much like the last that its hardback based, its features entail a direct link to her 'Heavy view' exhibit taking ordinary broken everyday items of contemporary life and pebbles dashing them to employ a new purpose as urban camouflage or 'white noise' its images of these works with a white background gives the same effect the gallery itself did to the work as it acts with a white wall display, as the colour contrast doesn't stray too far away from this notion.
- This works well with the style and format of text as it it's descriptive and to the point allowing the reader to really engage with this display.

Record culture issue 8:Anthony Naples ,Sadar Bahar

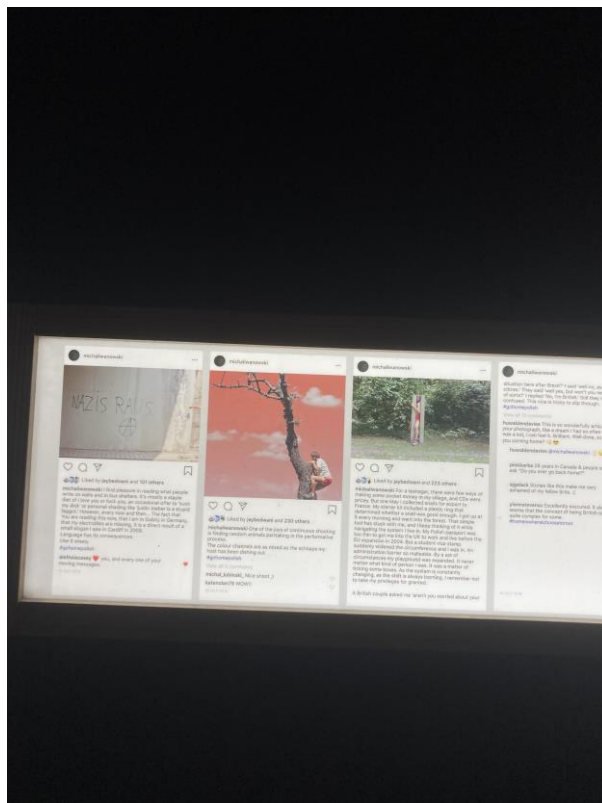


- Record culture (Bahar, S. Naples, A, 2020) is a company that releases many zines annually dedicated to niche music and its interactions between culture, art and fashion.
- Its design focuses on the images mostly as they are usually highlighting the people who listen to said niche music or their fashion style or even artforms that have relations to this. It is not a hardback and it contains a decent amount of text that keeps this zine interesting as it reiterates personal experiences and opinion to music and its culture that also correlates to images shown on either two pages or one.
- This zine interests me a lot as it is very unique and I have not seen this before, it has many messages and experiences that bring peoples local or global opinions or theories together to respond to certain music that is discussed. The zine even goes one step further into discussing readers and fans of the annual booklet's personal projects and music highlighting how engaging this project is.

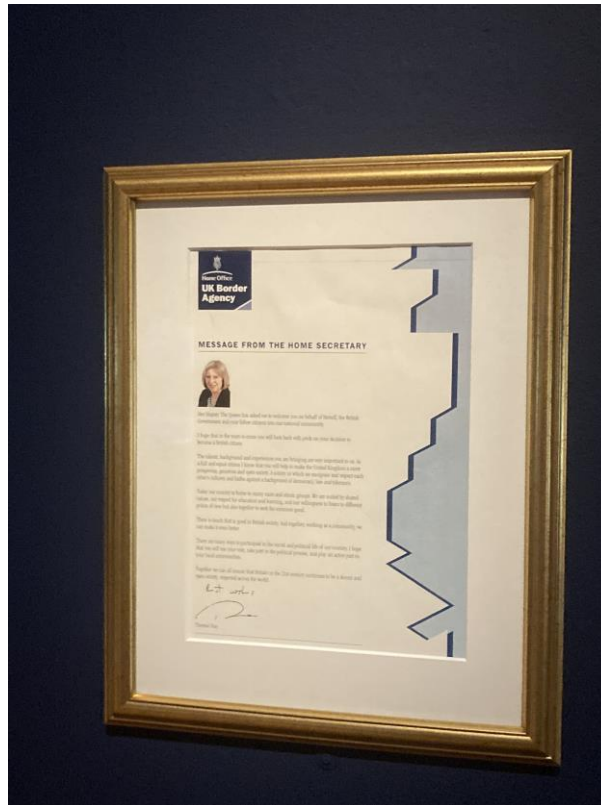
Cardiff trip



1 - Josh's hat









This exhibition was very inspiring and interesting as we follow Michal's work in his discussion on its origin and how it shaped him.

He explained that this project had spanned many years as it started in 2008 and the last 2-3 he's started exhibiting his work. He was pushed to create the work by a graffiti sign in Cardiff stating "go home polish", as he said at the time he was from Poland living in Cardiff and Brexit was around the corner so after becoming a British citizen he still felt like he did not understand the meaning of what home and that reflection partly is because of the circumstances at the time as well as the graffiti he witnessed.

So this inspired him to go on a journey back to Poland but only via walking and along the way ask people what home meant to them. Michal documented this through his Instagram and camera that he took with him.

G39 Gallery



2 - Main room

I loved Mihals talk and the design of his exhibition in the national gallery, although when it came to G39 I don't know why I didn't enjoy it as much. I guess after being present and having discussion with an Artist like Mihal allows you to see the work through both your own eyes and his. but there was no talk or discussion in G39 which allowed you to experience the artworks in your own way, one art piece I did like was the woodwork section of the gallery where there were art pieces centred around structure and balance. but other than that I think going from a gallery to start in an dark blue atmospheric room following a discussion about the purpose of the work to then entering a second gallery with a white was theme doesn't do it justice. as you go from an new inspirational method of displaying work straight to a white wall which highlights why the first gallery worked better, simply due to the fact it is a different and effective way of displaying.

What did I learn from the visit?

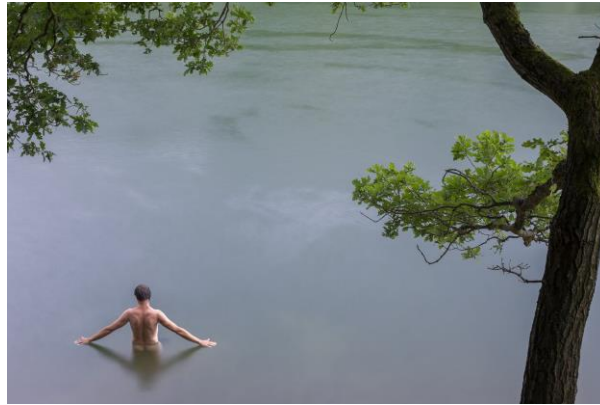
After these visits I realised for both my exhibition and book project I need to understand my theme and ensure that it carries over. As well as this I need to remember that sometimes good work can get lost in a normal white wall gallery format which is why I should keep an open mind when thinking of ideas to exhibit my images and book. I want to make my work feel like it has an aura in a particular place for a reason or orientated in a way not only for effect or visual satisfaction.

Artist Research: Michal Iwanowski



3 - Iwanowski, Michal. (2018-2023). *Go Home Polish*. Available at: [go-home-polish](https://go-home-polish.com) . (A.D 16th of April 2024)

Leaving the National Gallery after viewing Michal's work I felt very moved and I wanted to learn from his viewpoint as I was exploring similar themes within my work. What's so interesting about Michal's work is the purity behind it, it was not created through a reflection of hatred but one of curiosity as he used the term go home polish as his title to further expand not on it's derogatory nature instead on its physical meaning connecting his journey upon walking to Poland and finding the definition of what a home is / can be . the reason I take interest in this is due to his phycogeographic nature as he drew a straight line and explored on his journey through that process, as well as this he expands on a lot of areas and their meaning to him in how they made him feel not only physically but emotionally. He had expressed his love for talking and interacting with people and their perception of an area or memories and connection to that place, which he would then reflect on with his relationship to the journey and both Cardiff and Poland being his home. Michal later explains that through this journey his question was answered and that his definition of a home what the ground that we walk on and the path we choose to venture. I thought this was very poetic especially listening to his talk in the gallery and it made me question what does my project mean to me and why does it seem so complex, I soon came to realise it is due to who I am as a person. For example I am a complex person in my character and viewpoints of certain areas through this project some areas have proven to be a part of my history growing up or a part of my history in present day. I also feel like Michal's work had a depth of empathy for example the main image below had a story from two women Michal met in Germany about a town that was drowned in service of a reservoir and the older woman could point out to Michal where the old shops and houses were located just by looking at the surface of the water. He explained the aura this area gave him after sharing a bus with these two women and hearing the touching story they had to give, and the story mad him want to bathe in this lake to further understand and connected with this sense of "home" that had been lost but stayed unforgotten.



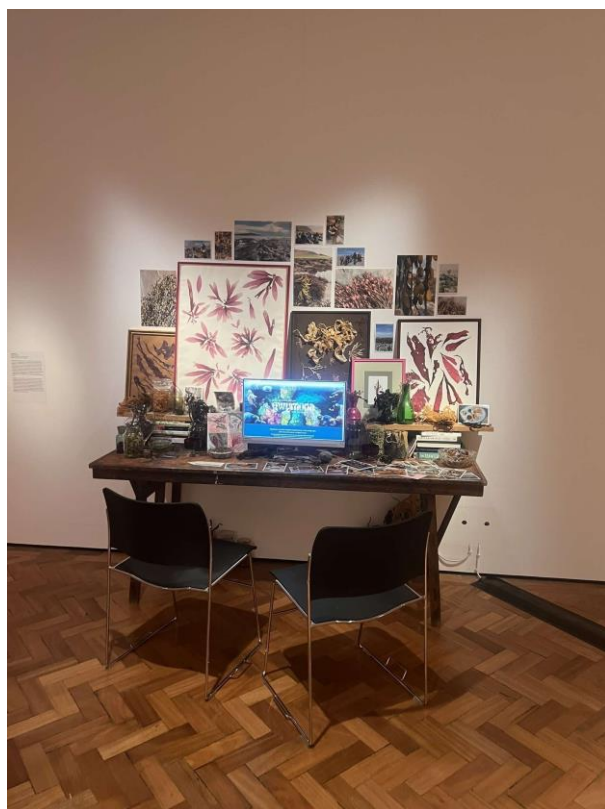
4 - Iwanowski, Michal. (2018-2023). *Go Home Polish*. Available at: go-home-polish . (A.D 16th of April 2024)

This art piece of Michal's is especially special to me due to its similarities to Dryweryn and its history in mid west Wales. the history behind Tryweryn is that the small town was scheduled to be drowned in service of building a reservoir by local government, as well as this it was planned to clear poor housing and seeing need for better water supply. Yet they did not take care or consideration for the towns history and importance to the area as it was a very old town rich with culture and one of the few fully welsh speaking towns in Wales at the time. Due to this injustice townsfolk were taking action to protest against the flooding of Capel Celyn, the local people from Capel Celyn / Tryweryn also protested in Liverpool but sadly were unsuccessful many being injured or beaten as a result of some protests becoming violent. It even went to the extent of bombing transformers / Dam's on the site to combat said project again unsuccessful and many injured as a result.

According to the abc article written by Betsan powys - titled Tryweryn: stories behind the drowned village Capel Celyn (2023), Capel Celyn was flooded in 1965 more than 75 people having to leave their homes and belongings behind. 12 Farms, a school, a post office and chapel/Town hall disappeared under water, Men and women loosing their jobs and To some farmers who's land was their only birthright alongside the animal stock was the only way to make an income at that time and due to this injustice they had lost their land and their ability to live.

[Powys, betsan. \(2023\). Tryweryn: The stories behind drowned village Capel Celyn. \(A.D. 17th of April 2024\) Available at: uk-wales-64799911](#)

The Glynn Vivian visit







The Glynn Vivian, this trip was interesting as a lot of images held there this year were students in the uni who were lucky enough to have a space. The artwork was very interesting and as seen below I had written notes whilst exploring and viewing certain artworks that took my interest, which I written and copied in welsh as seen below. As we were given a task to share our thoughts and descriptions of the curation decisions taken for this open event.

Glyn Vivian open 6th feb 2024

177 Peintiad o'r marchnad, mae e wedi lleoli mewn ardal sy'n ffawn o ddyllionau amgylchol. Yn bellach mae yna engreifftiau eraill o Abertawe trwy'r llygaid yr ffol lleol.

115 Mae'r darn yma yn ddangos Sgit a charff. Yr gwaith yn fach ac yn lleoliad eithaf gwag i Gymharu i'r Cornell. Mae yna potensial i'r ardal cael eu llenwi gyda darn arall i Gyfrannu am llenwi'r gwagle.

135 Peintiad yma hefyd wedi lleoli yn y Cornel ond y tra yma mae'r gwaith yn gymryd lun yr ardal heb adael gwagle. Ac yn gweithio tuag at yr "illusion" y bod person yn allu sefyll trwy'r ddwr.

225 Dyluniad gwag yma o (stained glass) ffenestr yn syth yn sefyll mas o'r holl gwaith ar y wal. Oberwydd mae e yn traddodiad a Sgit a be yn bywyd y byd presenol yn fawr. Mae y darn yma hefyd wedi lleoli gyda ddarlun 233. Mae hwn yn bwyty ac yn llygodiant oberwydd e wedi cael eu ffurfiu gyda esgyr a "remains" o anifeiliad wnaeth marw. Ddan darlun sy'n adlewyrchu marwolaeth yn gwahanol fflur.

177. Peintiad o'r marchnad Abertawe, mae e wedi lleoli mewn ardal sy'n llawn o diwylliannau amrywiol. Yn bellach mae yna engreifftiau eraill o Abertawe trwy'r lygaid yr pob lleol.

115. Mae'r darn yma yn ddangos Sgil a chorff, yr gwaith yn fach ac o fewn lleoliad eithaf gwag I cymharu i'r cornel. Yn fy marn i mae yna potensial i'r ardal cael eu llenwi gyda darn arall I cyfrannu am llenwi'r gwagle.

135. Peintiad yma hefyd wedi lleoli yn y cornel ond y tro yma mae'r gwaith yn cymryd lan yr ardal heb adael lle gwag. Ac yn gweithio tag at yr "illusion" y bod person allu sefyll neu Stepp trwy'r ddrws.

225. Dyluniad ffenestr gwydr stain yn syth sefyll mas or holl gwaith ar yr wal. Oherwydd mae e yn traddodiad a stil a bu yn bywyd modern presenol yn farw. mae darn yma hefyd wedi lleoli gyda ddarlun 233. hwn yn bwysig / llwyddiannus gan ei fod yn e wedi Cael eu ffarmio gyda esgurn a "remians" o anifeiliad a wnaeth farw. dyma engreifft o ddau chan o gwaith syn adlewyrchu confensiynau tebyg o rhan y safbwynt yma marwolaeth yn gwahanol ffurf. yr unig peth byddaf yn newid yw faint mor isel yw'r gwaith 225 oherwydd bydd yr ffenestr fwy o fewn llinell llygaid yr ymwelwyr yn lle bod mor isel a agos i'r llawr.

Book draft 1

for the first book draft task I had no idea how to think of a design but in the end I went for something very simple with an A5 portrait format to help me visualise what my design will look like. I made it with imagery I had taken specifically for this task, the reason for this is I intended to start I meant to go on allowing myself the freedom and ability to experiment with new material and ideas instead of using past projects images. the book has 5 pages all are positioned in the centre of each page, as for the covers both are brightly coloured images of the sky with a white border. on the front cover is the title I had thought of, Cuddio Tu Ol Cwml which stands for to hide behind a cloud. Pages 3 and 4 are considerably more dark and gloomy than the rest and that is purposefully done as I wanted a meaning behind this first draft, its theme and meaning derived from the shoot I had gone to take said images. The shoot was unplanned and I had left with no intention in walking to a specific area and it felt like I had stumbled upon Swansea beach just as the sun broke through the clouds and shined down over the bay. that morning I had felt a mixture of emotions as I had some personal matters going on in private life the week prior, but on walking to and from the shoot I felt normal and content and during the middle of the shoot I had felt quite upset and down in the dumps which was when I shot those particular images on pages 3 and 4. So whilst using Adobe indesign that day I had decided id reflect those feelings through not just images but in the order they are placed, as the darker images are almost hidden by the colourful ones until you turn to their page and then returning to colour in the end. that is another reason why I decided to name the book To Hide Behind a Cloud. The book is bound by a brown string that I stab binded it with, in my opinion I did not do this very well and I would want to learn and practice this technique a little better.

I believe I did a decent job for the first draft understandably it is not on photographic paper but my next few attempts will lead to the use of different paper type and hopefully a finished book.



5 - Front Cover



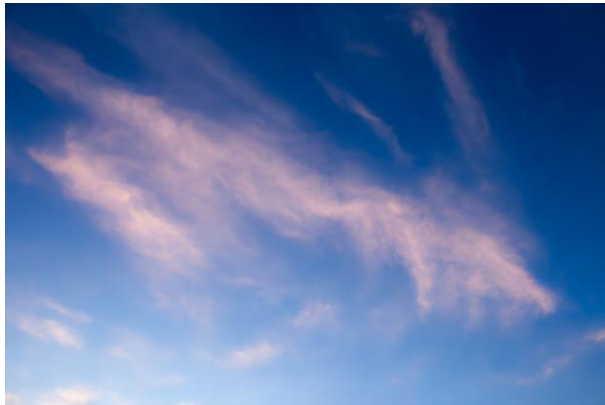
6 - Pages 1 and 2

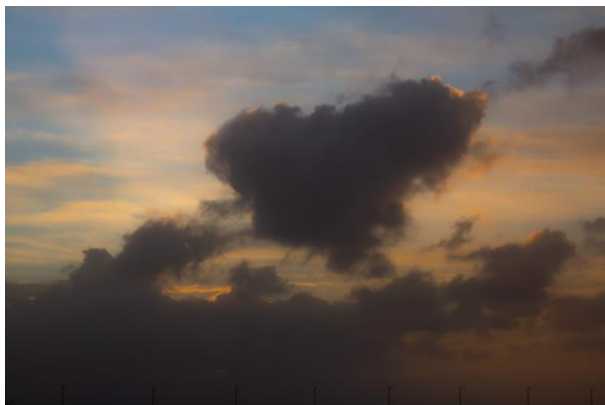
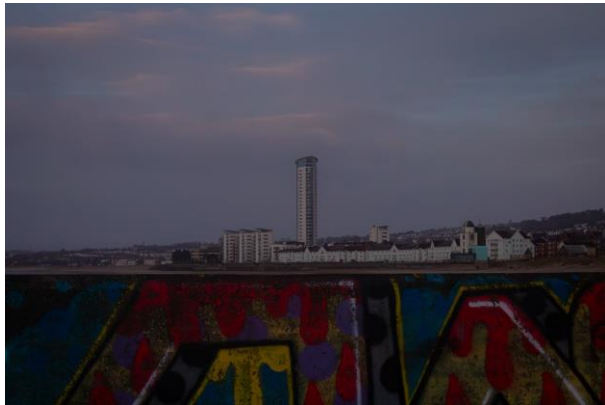


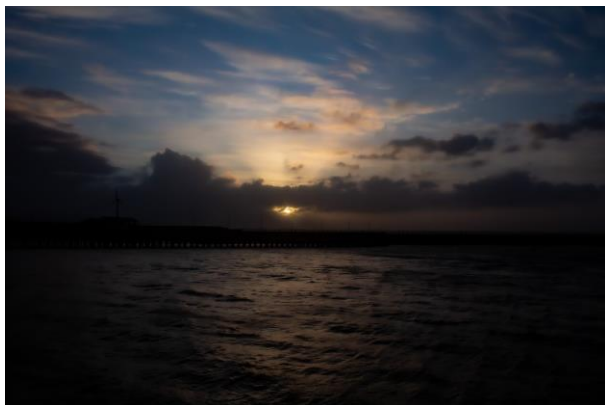
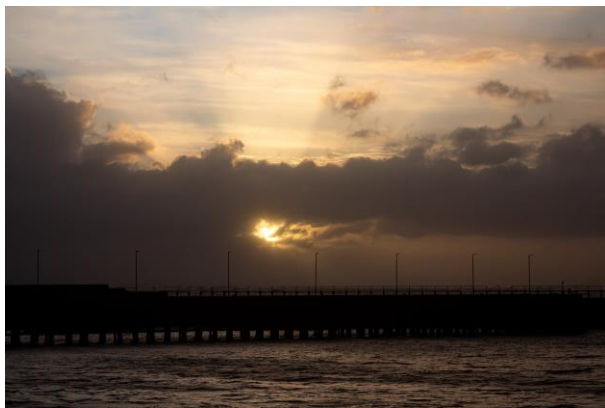
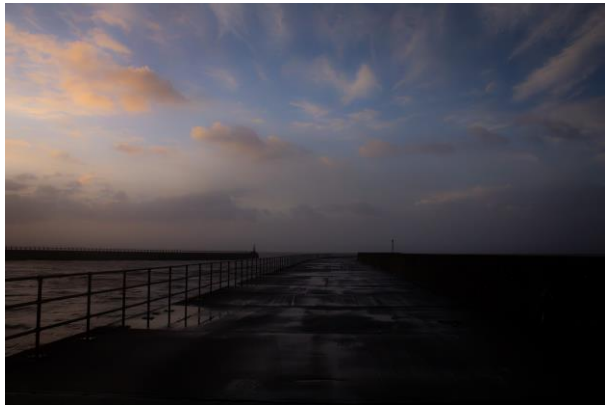
7 - Pages 3 and 4

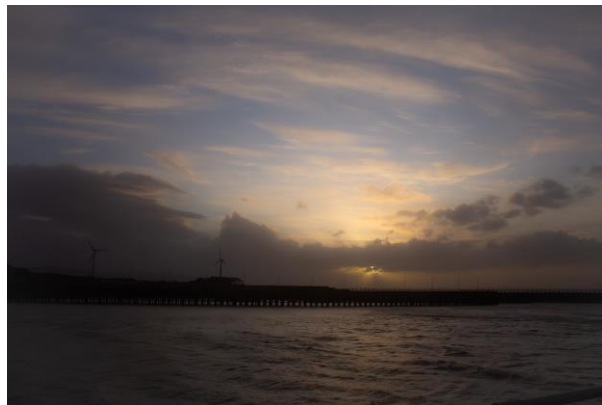


8 - Pages 5 and 6









Exhibition Proposal

After the process of making and creating in the 'Book Project' I looked back through the images and what led me to take them specifically for that task. I had chosen to direct myself through Psychogeography (Guy Deobord, Tate) which led me to create some interesting imagery, as well as this leading me to create the draft book in a particular way. My images reflected highlighted on underlying emotion and thoughts I had experienced that week, a combination of good and bad. I had not noticed this until it came to the task of creating a book, which is why I positioned the images in a specific order and orientation to allow for the images to contain an 'Underlying' message.

Reflecting on that task has showed me that much of my recent work as been produced by those same methods. For example, I would be either working of occupying myself with daily routines, and longing for a break or change as well as to produce art. This also can be an escape from hardship and tough times, allowing me to pour much of my emotion and consideration into my work which in turn

not only rewards me with images that I am proud of it also provides me with a safe space to either de stress myself or to explore and discover new areas and ideas that benefit my work.

Furthermore, I believe there is a strong link between photography and human emotion, and I feel that psychogeography is one of the best ways to highlight the connection as you are not just guided by the terrain you are allowing your brain to reach a destination subconsciously. For this exhibition I want to explore my personal traits and thoughts through this process as it interests me.

However, I am open to experimentation and if I find that there is a particular theme or thought/idea that strikes me more than this concept I will investigate and determine if it is worth further exploration.

Curatorial information

For this exhibition I am open to many if not all forms of work from printing, using darkroom spaces and large-scale work. I do not want to be using any screen-based items for the exhibition as I want this to be a physical feature to ensure it creates presence in the room. I will most likely be in need of a plinth to allow for my book from the 'book project' to be utilized. I am unsure if I will be framing but it does remain a possibility. I am very eager to start producing work and come up with further methods to support this idea.

Book proposal

Task 2 – Illustrated Book Project proposal task Rhys Morgan – 2205146

What makes an emotion or theme present in an image and does the area itself effect this presence. Predominantly my work has been influenced driven but, on some occasions, where I leave with an intent to observe and see what follows from this which leads me to question are these an outcome from psychogeography and feelings and emotions triggering a subconscious response in that area?

Whilst creating the "Book Project draft" I realised that Guy Deobord's (2019) Psychogeography theory was a recurring theme, whilst helping me develop some intriguing visuals I noticed that this process amplifies these emotions of an image even more so sequenced in a group or order. In my opinion the photographs I had taken expressed the subtle underlying feelings and ideas I had gone through that week within those areas, both positive and negative. I didn't realise this until I started creating the book, so placing the pictures in a particular sequence and orientation for this draft allowed me to highlight the inclusion of these "Underlying" messages and emotions/themes.

I want to focus more on format and practical aspects I can utilise for my own project, also to look at how other artists have used books to showcase their messages or characteristics through format or design in addition to imagery. However, This project will be partially personal, I don't want to deviate from this concept by taking too many elements from the works of other artists. I also want to make sure that my project isn't too complex.

My first example of influential work is Ametsuchi (2013) by Rinko Kawauchi, the reason I have chosen this book is all down to placements of images. Rinko has many images that are considered fragments of everyday life, these fragments are placed differently on every other page displaying in a double spread format in addition to corners as well as the centre of a page being filled with an image. It will

be interesting to take some inspiration from this idea in a sense of bringing things like horizons or leading lines of an image to connected or break a certain flow that the book creates.

Next is Erik Kessel's (2010) His art is inspirational, in this issue, he focuses on finding photos of black dogs, which intrigues me because each photo has a sinister yet comical quality. Given the struggle of taking pictures of black dogs in the 1990s, this gives each shot a humorous quality that may also be read as a menacing silhouette looking at the viewer. Furthermore, it's the capacity to convey such a depth of emotion in both the forefront and background, I would like to replicate these with my own images with some form of concealing manner misdirecting the viewer in a way.

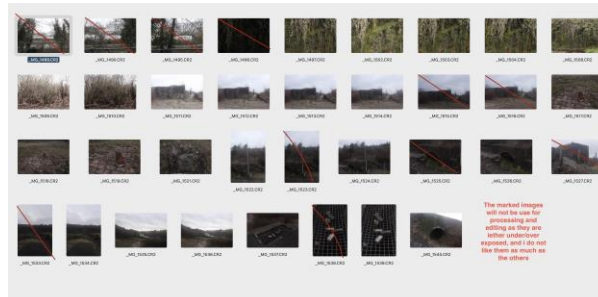
I want to experiment with fold out and page break techniques to represent a break in emotion and space within my book project, much like the examples above have condensed their focus on presentation and continuity. It's important for this to be highlighted in my work as I want to make the book a developing journey to contrast my psychogeographic drift.

Bibliography:

- "AMETSUCHI: PHOTOGRAPHS BY RINKO KAWAUCHI" (2013) *American Photo*. New York: Bonnier Corporation, pp. 20-. Available at <https://rinkokawauchi.com/en/publications/458/> (accessed at the 9th of February 2024)
- Trier, J. (2019). *Guy Debord, the Situationist International, and the revolutionary spirit*. Brill. Available as a PDF at: <https://brill-com.ezproxy.uwtsd.ac.uk/display/title/55139>
- Kessels, E. (2010) In almost every picture, 9th edition, available at: <https://www.erikkessels.com/in-almost-every-picture> (accessed at the 10th of February 2024)

Shoot 1

For this shoot I wanted to explore the extent of my first idea within the book draft. Exploring the themes of hidden messages and an idea of a journey. I could only develop more of an understanding of this idea through making more work so in response I decided to pack my camera and prep my bike to go on a journey where I had no idea where I would be heading.



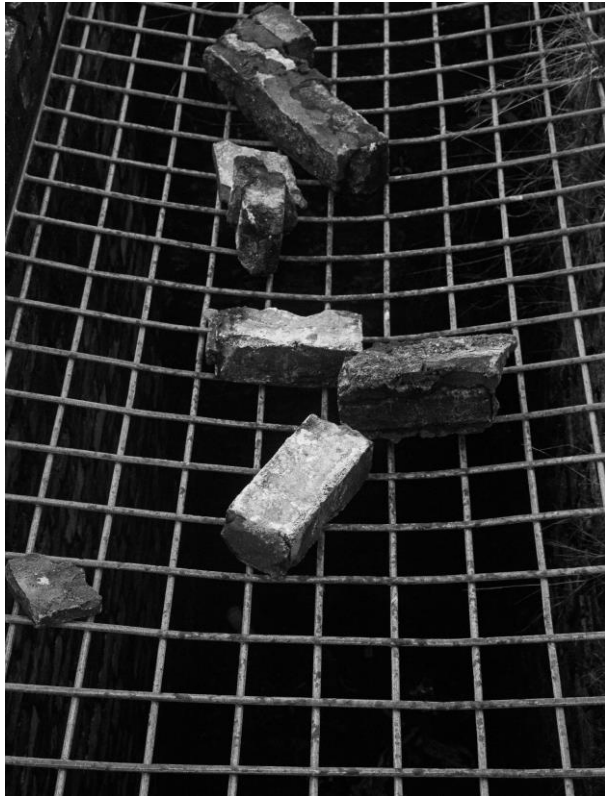
11 - contact sheet

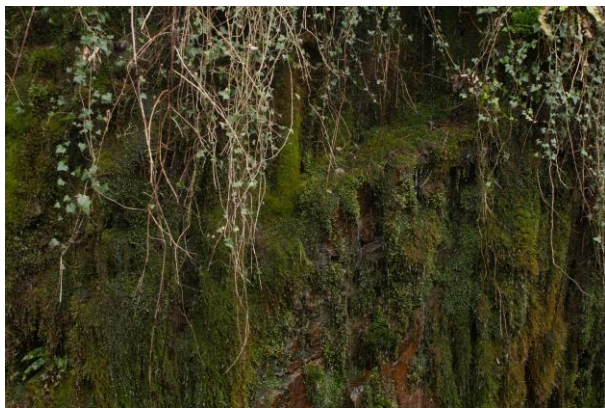
As I left my flat for this shoot I decided I was going to make a rule, as I rode my bike whatever song I was listening to if it came to an end I would take a photo. For example if I was riding on a straight cycle path and a song ended on my headphones I would have to stop and get my camera to take an image, sometimes I would even use the opportunity to change route and break off from the main cycle path or road.

The route I ended up taking was through the old copper works in Morfa, but the route itself was very intriguing as I ended up catching things in my peripheral vision as I would be riding along, only sometimes I would break the rule if the composition was cool enough. I only did that twice as I did want to keep some authenticity with the rule making. I also decided I was going to focus on creating some black and white images out of the colour ones I had taken.













Artist research: Catrin Webster

Painter Catrin Webster has been exploring and expanding her painting practice through dialogue and collaboration for the past 10 years. She has thought about the potential ties between image and space, colour and environment, and gesture and experience. As a result, Webster has encountered a wide range of media, such as music, installation, and video, in addition to painting as her primary medium. She has exhibited work in many artworks but what I find fascinating is the process of which some of her work was created, as she has said a lot of her work has been painted in and around areas she has reached through utilising her ability to ride a motorbike. She has focused on the feeling of riding the bike and its contributed to her bodies of work especially in 2009 when she rode to Rome where she ended up doing her PHD.

I think taking a similar mindset in how the journey on the bike makes me feel not only as an artist but as a human being is important. As it's vital to learn something as simple as a bike can be a conduit of

positive energy as well as negative, this either being from the state of the journey: equipment, weather, people or location. But its important to remember someone like Catrin also has converted a transit van into an on the go studio, which shows her initiative and ability to not let conventional limits restrict her from being equipped on said journey.



12 - Webster, Catrin. (1997-1998). Rome paintings 1. Available at: [Catrin Webster/](#) (A.D. 16th of April 2024)

Shoot 1 - Critique



After shoot 1 we had a critique to discuss our process and progression with our work and future development. I had explained my thought process and idea behind this work and these are some points I had taken from my fellow student and lecturers.

- Focus on why I am going on a derive
- Ask myself what is the purpose between both black and white and colour

- Is there a signifier for the colours as well as purpose?
- Expand on rule making
- What does the bike signify and stand for?
- Is there a History behind the bike itself
- Focus more on the importance and effect of the "Journey" and its relation to a bike

Is there history behind my bike and is there a significance to the project?

This got me thinking about my relationship towards the bike and how I have grown up with it and how my definition of a journey had been associated with this machine. So with these points I thought about how I have decided the bike was the first option to use for this task instead of things like public transport or a car. After some thought I realised most of my life I have been connected to that bike as since a young age would be out cycling with my friends or cycling to my farm to help my father, so its always been present in my life and I had not realised how moving to halls would change this. After I *have* moved from home into student halls I had been without my bike but upon this project and with me deciding to go on a journey I subconsciously chose the best way to do that would be to revisit and use my bike. As to me a journey are all the times I have chosen to go out cycling either with my friends in the summer with goals to cycle long and far, either to cycle to work, going up my farm or even escaping from environments like home school or anywhere my emotions can get the best of me or areas that overwhelm me at times.

During covid my bike played a really important part of my life, as lockdown and restrictions were limiting everyones ability to leave home it became very stressful and difficult for me especially online learning. Furthermore towards the start of the second wave of Covid-19 both my auntie and mother got infected and they were both very high risk as they are disabled. But my Auntie was the one one who got really sick and she was mistreated in hospital at the time which led to her death from Covid. my relationship with her was much like a second mum and losing her really affected me and I struggled really bad with mental health at this point in time. which meant when I could my bike was the only form of escape, so growing and pushing through that tough period of my life dealing with my emotions by going on a journey meant a lot to me. But in a way I feel like this has imprinted an association of escapism and freedom with my bike within my head due to my history with it.

But I feel like due to this the bike itself has become an extension of myself, and without it I would not be able to express emotion or any meaningful medium through my images as I resort to the bike to lead me.

Why is the Derrive important ?

To me the derive is very important to this project as it reflects not just the actions and history I have/ had done with the bike, as in a way when I would go out on my bike especially during covid as mentioned I used it as an escape at the time which also led to others things as previously mentioned.

Why Is rule making important?

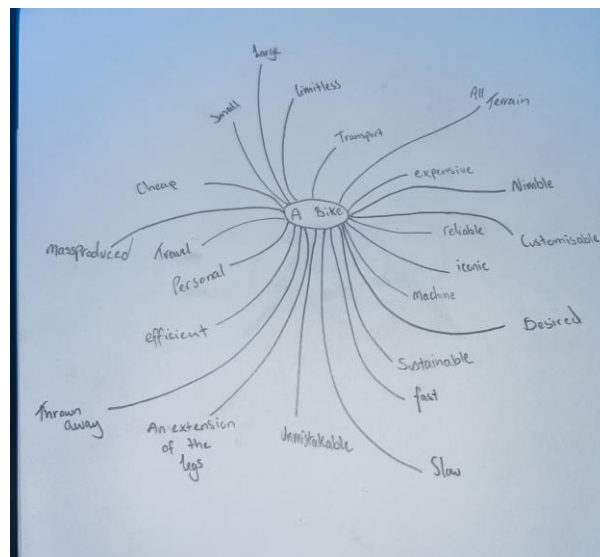
The reason it is important is due to giving myself a strict process to follow or a route I can expand on. I was thinking of different ways to make rules and follow them. As before I used my music I listened to through my headphones while on the journey. But I was thinking of some I could use a variety of different methods for example:

- Coin flip
- Timer
- Music (as previously done)
- Time of day
- Time on the Clock
- Decision based upon weather
- Public transport system

Significance of colour?

Colour is very important to me as it reflects much of the image's purpose. Also I want to address emotion through particular images and to do this the best way is through colour and I think it works perfectly. Especially when it comes to my book as majority is brightly coloured addressing positive emotion that is associated with certain journeys while the hidden black and white images in the centre are mean to represent the opposite of the later.

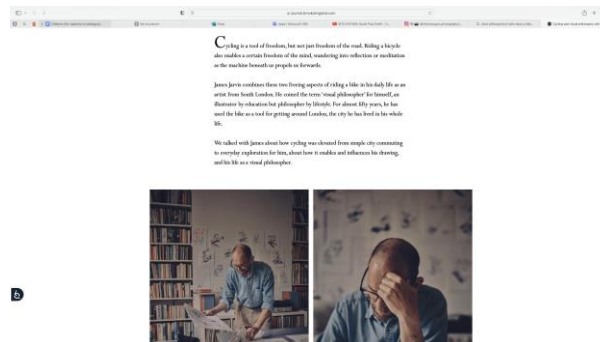
The Bike



A bike has many more layers to it than its conventional definition and meaning, so I drew a mind map with all of the things that come to mind, and it made me think about what a bike means to people, society and culture. I wanted to research different meanings and philosophical responses to the

bicycle as I needed second opinion on what this machine can mean to ones understanding and exploration of the environment as well as themselves.

Following this task I stumbled across one website that reflects on most of what I have said which took me by surprise in how concise it was. It follows a man named James Jarvis who is an artist from south London and he utilises his experience while going on cycle trips to inspire lots of his work and this leads to many of his drawings being successful.



Living in an area like London having that ability is very useful and freeing as London is a massive city with a busy lifestyle. James mentions how the bike gives him the opportunity to explore and discover areas for inspiration that can be used in his artwork and if not for the bike he would not be able to visit these places.

This is a very interesting quote:

"Honestly, if I need to think, I often find I'll walk because walking doesn't require you to operate any machinery, you have more freedom to think. But it limits you and London's a huge city, so the bicycle is the machine that makes journeys interesting and meaningful because of the nature of the machine and what a bicycle is." And this made me think about my perspective living in Swansea and how I've grown up travelling and discovering new areas through using my bike.

Much like me Jamie has history with the bike too being brought up cycling, and as a visual philosopher he spends a lot of time trying to understand what this means to him and his influence.

Artist Research: Iain Sinclair

After reading Stuart Jeffries report (2004) on Iain Sinclair (poet and author) I understand his thought process towards psychogeography and its useful to not just his practice but to mine as well, as he states "Psychogeography is a way of psychoanalysing the psychosis of the place in which I happen to live." I can relate as while learning about psychogeography previously I admit I was unsure if I enjoyed working with that process, there were times where I had fun experimenting in my own drifts while walking. But I had never used it for my bike and I feel that is what separates both experiences. Sinclair also takes a lot of influence from Hawksmoor's churches, the reason for this is due to their appropriation of ancient civilisations and the importance of their alignments "I became interested in why each church was where it was, and how this connected with Blake and other mythologies." Sinclair was interested in the landscape around him and the architectural influences and inspired a lot of his poetry and I enjoy reading the way he describes London as a city that engulfs culture and integrates its surroundings.

I believe that his ability to wander the streets of London and walk as simply an observer is very special and I will try my best to adapt a similar mindset towards my drift upon my bike. using techniques like Sinclair such as prioritising a non linear format to the drift allowing for a diverse change of surroundings.

[featuresreviews.guardianreview14](#)

[iain-sinclairs-farewell-to-london](#)



13 - Sinclair, Iain. (2015). *Londons Overground*. Available at: [5t4TFduQb3AaKXit](#)

Artist Research: Richard Long

Richard Long's A line made by walking is another example of the understanding / use of a journey. The British artist created a sculpture titled "A Line Made by Walking" in 1967. In order to create the piece, Long walked a straight line through a grassy field in Wiltshire, England, and took pictures of the outcome. The piece is regarded as a seminal early example of conceptual art as well as land art.

What makes this work so admirable is it creates a visible path as well as a visible connection between humans and nature or their surroundings. our surroundings can help us understand more about ourselves or the relationship we have with a particular place and this is important as I want to draw similar themes from this same idea and notion. Furthermore what's interesting his sculpture represents a footprint of an impermanence existence and this is his way of expressing the journey he took leaving his mark on the land until the land would soon reclaim through growth in the grass.



14 - Long, Richard. (1967) *A line made by walking*. Available at: [long-a-line-made-by-walking-p07149](https://www.britainonline.com/long-a-line-made-by-walking-p07149) . (A.D 17th of April 2024)

Film Shoot

After my shoot in Morfa I was certain that I needed more depth and character to my work, I also thought that working on a digital camera dslr would not be as beneficial to my project as I wanted to gain an personalised/handmade atmosphere. the reason for this is due to the journey being a very personal thing and for that I want to show care and consideration for the work and the best way to do this is work with film as it's delicate nature and careful processing when done right highlights the time and effort one puts in to producing work. As well as this sometimes when film is being processed there is a chance there can be mark or imprints left by the person processing which is what happened with me after my first experience with film. Although being a mistake it does add quite a lot of character to the image and regarding my project having an imprint of sorts fits well with the given theme as I've addressed my connection I've formed with the journey itself and where the bike has contributed to that process.

In using film I will also be limited to a certain number of images and this will make me very aware that each image counts. I am thinking about using colour film as I can capture both black and white if it needs to be changed I can always change to black and white in the editing process.

What camera would I use for this task.

reference this para [preserving-hasselblad-history-with-the-h6d-400c-ms](#) / ([exploring-with-the-hasselblad-x1dexploring-with-the-hasselblad-x1d](#) - this is a modern Hasselblad)

I was thinking possibly experimenting with medium format camera like the Hasselblad or Mamiya as they produced astonishing images, and they are quite sturdy cameras being used all over the world in many situations. they have been used to photograph music icons and his such as led zeppelin, Jimi Hendrix the Rolling Stones and more as well as this is many harsh environments such as the amazon jungle and Vietnam. There was a very special Hasselblad made called the HK 7 and it was designed for aerial shots from an aero plane, compatible with UAV's and fixed winged aircrafts. They have been all over the world and used in many conditions proving their worth as a reliable traveling tool, however I am not seeking to photograph forest wildfires or document a conflict zone. but I am going on a journey that will require something reliable. Now there is a few disadvantages with using a Hasselblad or Mamiya in this situation they are both too heavy and large to be carrying with my bike as they could be dropped or fall out of my bag, but mostly they require light meters and prep time which is not going to be very useful when this project is relatively fast paced. So I will be in need of a camera that has all of these qualities of the Mamiya and Hasselblad but lacks its downfalls.

I had spoken about this with my lecturer about this and he had recommended I look at the Yashica T5 as it is a small compact auto camera perfect for traveling with an inbuilt Carl Zeiss lens, so because of its compact nature its even simpler to travel with compared to the larger later. As well as this even though its lens is a lot smaller its quality is still very good. After looking at these options I decided to pick one up and go out and shoot my first film iteration of this project.



15 - Yashica. T5

Location for this shoot:

In this shoot I expanded on those rules I had wished to explore, to start I had left my flat and cycled to a main junction near Swansea bay. Once I had reached this junction I had one simple rule to follow use a 50 pence piece and flip a coin to determine if I turn left or right and follow the path for however long it goes to lead me to things I will stop for after catching a glimpse while travelling.

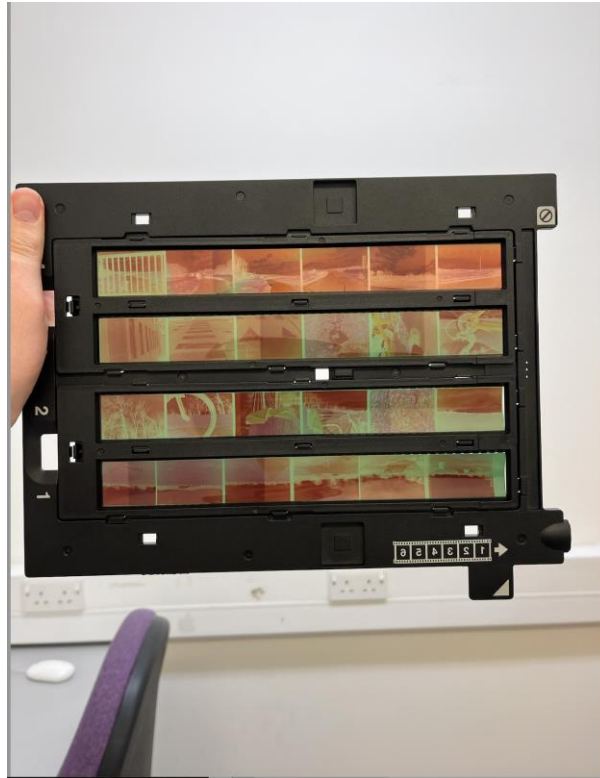
To my left was Swansea Docks, which plays a big deal in my history when it comes to cycling as well as family. As me and my father used to cycle all the way from Gowerton on our bikes to go fishing by the docks, I chose this option to be signified by the heads of the coin. However tails on the other hand was to my right and this was a path that led me all the way past Swansea bay and towards mumbles and the Gower track. This path is important as it served as an escape for me when I was young, going cycling with my best mates making and breaking goals of traveling all on our bikes. whether that be cycling from mumbles to Rhossili or the Gower track to Kidwelly castle. it also has family history as my family and I often would head down Mumbles or the Gower for a day out. some memories of mine from these areas are not always positive, for example I lost a good friend of mine when I was in school and along the track there sits a memorial for her. As well as this after loosing my auntie, I would often find myself on this route as connects directly to the cycle track, I would cycle this direction to clear my head a lot of the time to smell the salt air of the sea and hear the crashing waves as a form of therapy alongside the gust of wind while riding my bike.

Images from Yeshica T5

Before I could view my images I needed to develop the images, for this process I needed to use the JOBO Lift.

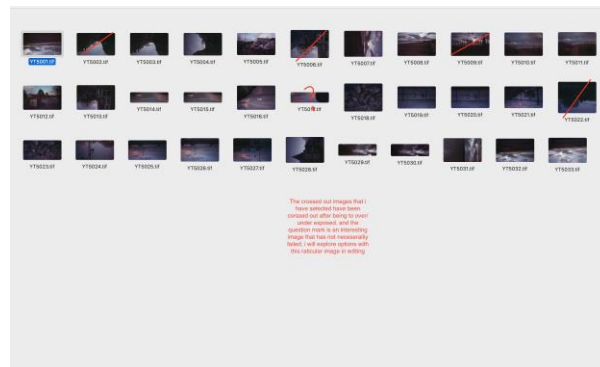




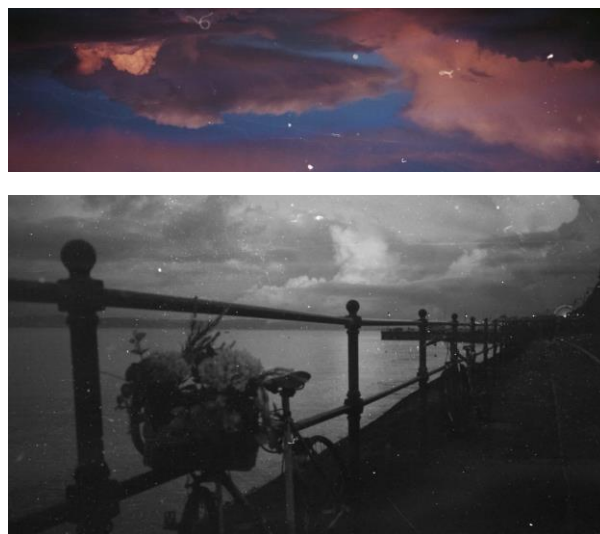


the images above are of the process I had taken to develop my colour film, to do this I had to open the can of film in complete darkness then after this was accomplished with frustration lol, I had to cut the top of the film to load the film on a spool and twist and rotate it to fit neatly. Once the film was loaded I placed it inside the film canister seen above ready to be used with the JOBO, the times used for the right chemicals is also seen above and made sure I had spent sufficient time with each chemical. after this was finalised with the stabiliser (the last chemical) I took the roll of film out and unraveled it ready for the drying process. I did not leave it any longer than 20 mins in the dryer and

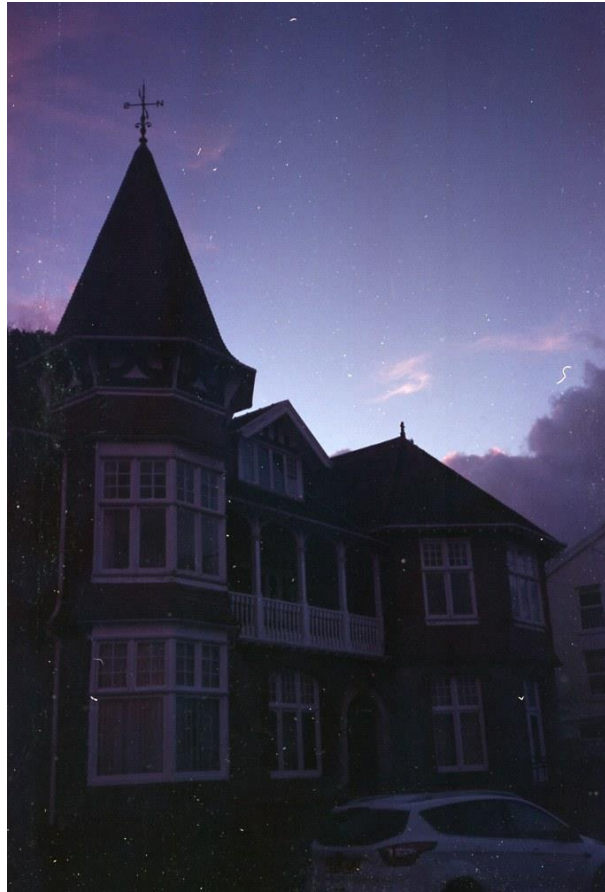
once dried I cut the film to size in preparation for scanning. and as seen above I used a film holder to scan my files through an epson scanner to allow for digital editing.

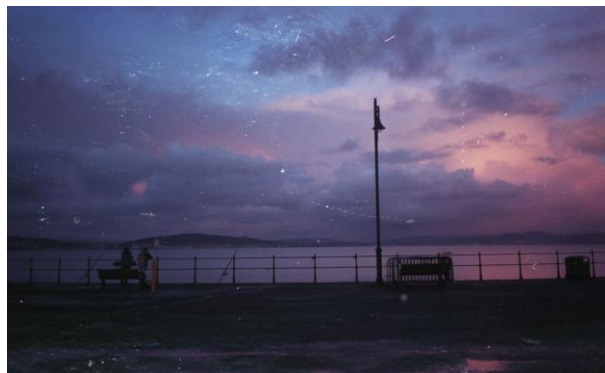


16 - Contact sheet

















These images that have been collaged are the edits I had done after this shoot, I am very pleased as to how they look and I have edited some original edits into black and white and I am glad I scanned the images through as it allowed me to edit these in photoshop. The images after film processing seemed damaged and scratched and I did not intend on this being the case but I have come to like its damaged nature as majority of the damage are on the B&W images and that adds to their meaning as they stand for the areas upon this trip that made me feel uneasy, sad or any negative feeling while the colour images represent the opposite of this. This is not to say that is the whole intention of my journey as there are more and more layers to this as I reflect on the images and the shoot. This journey has made me stop and think about how I would not have seen the surroundings of these images in which they appear if not for the bike, as my perception of these places are totally different the stood still, and shortly after this shoot my bike was stolen so I have been forced to walk and observe things from a slower perspective and unable to rely on this mechanical extension of my legs. while revisiting the bike during this journey I felt connected to not just my bike but to the wind and the air that was blowing in my face, the smell of the sea had reminded me of those old family day outs while the whooshing of pedestrians while I pass them reminded me of those old races I had with my friends from school. But most of all the area felt like it was a part of me as I explored new

areas and viewpoints I would have normally looked past as if this place was inviting me to wonder and discover.

Photobook research

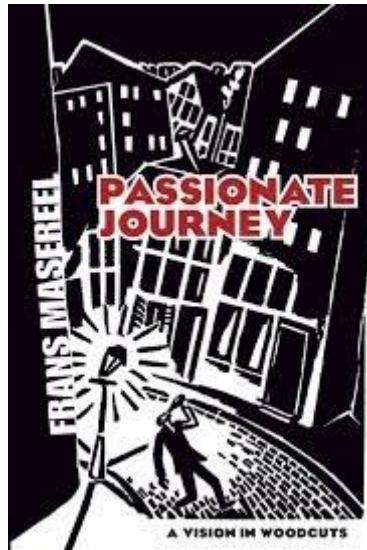
My practice and its projects have always been developing and changing with new material influenced or inspired by events, objects or culture but I have always had a recurring theme of heritage and escapism and the journey. So, it was difficult finding books that covered these themes of mine.

Firstly, I want to present a book by Frans Masereel (2004) which is a very playful book presenting its narrative through 165 woodcuts and no text. *Passionate Journey* is a book that follows a man which is believed to represent Masereel himself and how he is taken back by a spontaneous mythical panic which is his political conscious. His own acts are a reflection on his politics that are despise things such as war, nationalism, capitalism and injustice, and through the story and sequence of images shown in the book these notions unfold.

The reason this book is relevant is due to its success in telling a tale through a series of images and being able to bring not only the sense of a “journey” to life but its own features and themes without relying on text to simplify the medium. This next book is a photobook from Rhodri Jones (2006) that also heavily focused on allowing images to tell a tale although it does feature text to a degree. It follows Rhodri and his return to his country of origin, being Wales, and its significance to him as an artist and photographer. Rhodri's images are not about a final destination or specific area but the journey we make between them. This creative journey is situated in the mind of the reader who in their own way becomes the real Wales to which Rhodri Jones is returning. And using his images to highlight the small details of an area that becomes part of this bigger journey, in turn coinciding in the social and cultural representations and changes that Wales has faced. I have chosen this book due to its nature of understanding escapism as not only something to run from but also something to run to, this being Rhodri and his return to Wales tasked with creating a journey of self-understanding and cultural meaning.

- Berona, D. A. (2004). *PASSIONATE JOURNEY: A NOVEL TOLD IN 165 WOODCUTS* [Review of *PASSIONATE JOURNEY: A NOVEL TOLD IN 165 WOODCUTS*]. *Library Journal*, 129(4), 132-. MSI Information Services.
- Jones, R and Gwyneth Lewis (2006) *Return Yn Ol*. Seren





Re thinking My phonebook design.

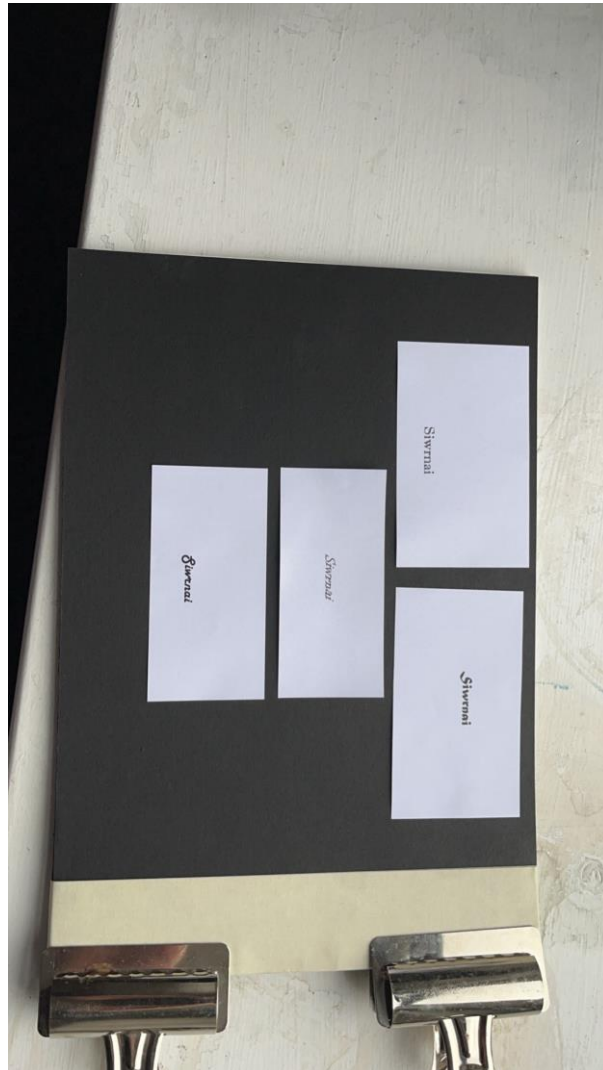
With this project I have found it incredibly difficult and I have focused on how my images and their outcome, but I have realised when it comes to the photo book I will need to adapt and change its format. I feel the need to do so as my work would look better in an A4 landscape design, I still want to keep the original idea of inviting people to a positive and bright and colourful first half to the book then including dividers to separate the more negative and darker images in B&W. the reason for this is to reflect the work itself and its representation of the areas and their different auras. I have been thinking exploring with different sized and orientated images on the page some landscape some portrait, as the non linear nature will reflect Iain Sinclair's viewpoint on psychogeography and the haphazard nature of the "journey" much like again the structure paintings of Catrin Webster. I also would like to keep this simple and subtle as I believe after researching Richard's long work subtlety can play an affective role in physical art forms like the picture taken of A line made by walking freezing it still.

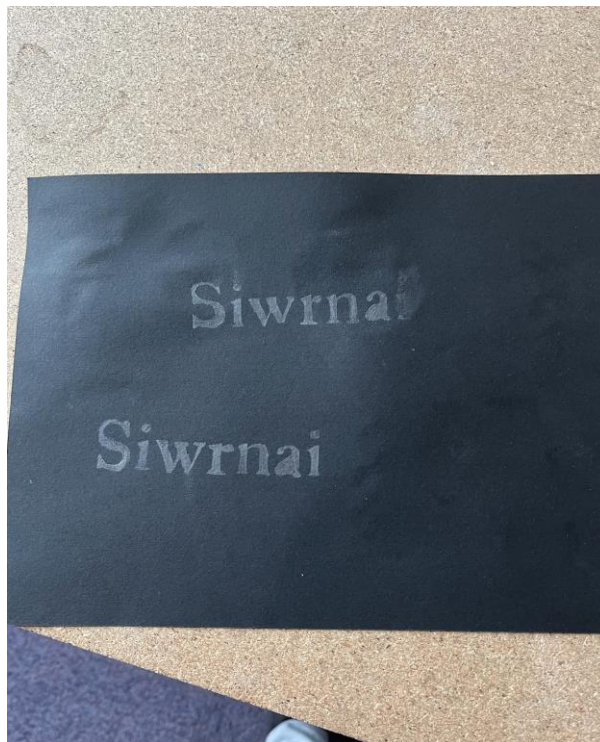
Creating the book.

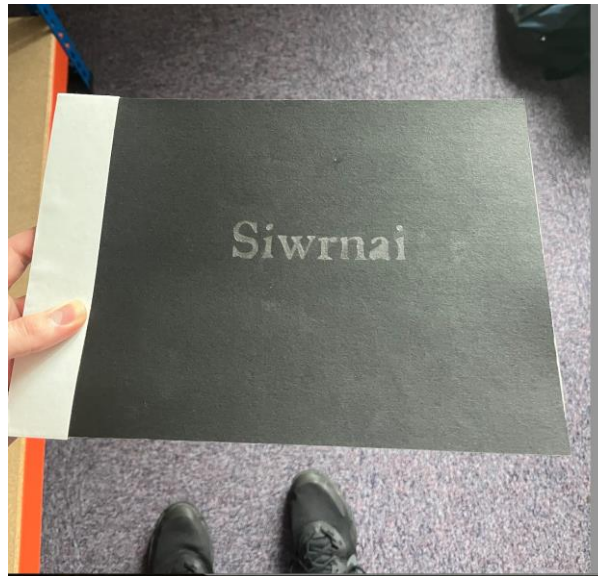
I ended up printing my images on a matte paper and the reason for this was to replicate the materialistic feel of the film and its damaged appearance and I feel like the images have become higher quality visually seeing them on the print paper rather a screen. So to start creating the book I did not decide to use the Japanese stab binding technique as I was not very good at using it as well as its theme did not feel relatable to the work. I intended on glueing each print together by the spine, to then create a vinyl wrap to side cover (from leftover vinyl) the side allowing each page to fit and stick together. I had then decided I was going to use black card to act as front and back cover as well as the dividers between colour and B&W images. So I had to glue them too and leave it sit overnight with crocodile grips ensuring it stays straight, once this was done all I needed was a title so I chose the welsh word for a adventure / journey which is Siwrnai. originally I printed out different fonts to help me understand what it would look like if I had glued them on, but I decided it would rather stencil a title to look clean and professional I wanted the similar look passionate journey has with its grey / silver / black outlines on its tanned matte pages, to do this I used many methods from charcoal, paint, spray paint and felt tip pen. each one was proving to be a let down and the outcomes were

underwhelming. until I decided to use a graffiti pencil to use with my stencil and as soon as I lifted the stencil I knew it look perfect alongside the black background.

I am very pleased in how this book has turned out as it takes all aspect's of the journey's layout and non linear format, and its deeper meanings reflect due to its design. each page is different and the book follows a non a traditional makeup by having dividers both black and white imagery as well as both landscape and portrait. imagery. It does not need any text within the book as the images speak for themselves and from a personal perspective I can relate in a totally different way to anyone that reads the book as I have a connection to each place and each image for its own reason.







Exhibition

For my exhibition I wanted to represent a similar process I have taken for the photo book. I want to have a display that does not obey to a traditional orientation. It has to be unique and it has to resemble a journey, this is important as discussed a lot with Michal's work he had work in many formats. He also had work in the covers of the wall, in the centre of the room, a strip that connects one wall to another as well as his collage of images in frames. I would like to expand on the design of a collage but retain my ability to highlight the bike and my journeys different atmospheres.



This became my final design for the exhibition as I have tried to prioritise a haptic motion with the prints nailing them in the wall overlapping each image to create a collage that extends out with each print being a different size from A4, A2 and A3. I happy how this project's outcome has turned out as it has been very difficult but shown through my work having to adapt and change things doesn't mean I have to start again or will end up with bad work. And that what this project has taught me that sometimes with a little setback is not going to lead to a complete failure but leads you to re-evaluate and develop new ideas to expand your options.



Visual Enquiry 2

Rhys Morgan

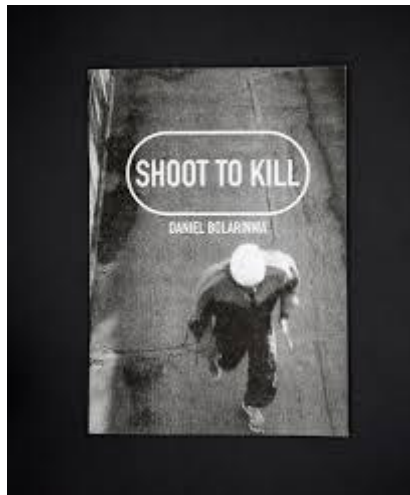
Task 1

Research 5 Photobooks that you are interested in and analyse them accordingly to their theme, layout and form.

- Shoot to kill: Daniel Bolarinwa
- Weird Walk 4 , A journal of wonderings and wonderings from the British isle's: Sterwart Lee

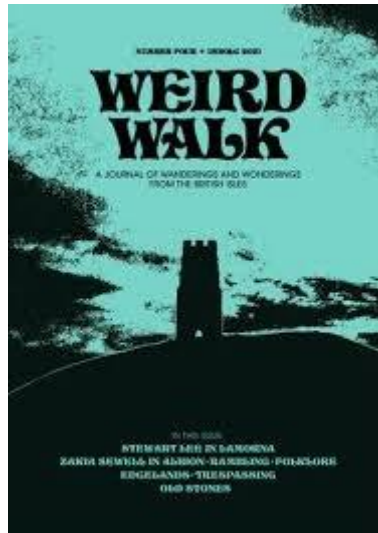
- The heart of darkness: Paolo Pellegrin, Fiona Banner
- A pixelated crust of white noise: Laura Yuile
- Record culture issue 8: Anthony Naples, Sadar Bahar

Shoot to kill: Daniel Bolarinwa



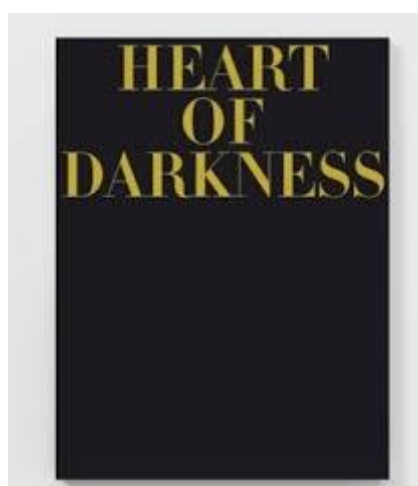
- Shoot to kill (Bolarinwa, D, 2022) created by Bolarinwa who is a film photographer follows upcoming boxer Emanuel Adeneye in around London and his urban training routine.
- This Photobook design is more similar to one of a zines as it is not a hard back neither does it use a spine. Each image is allocated to allow the sub text to fit nice and neat leaving the image to stay the main subject of each page. this will either be one page has text and the neighboring page image or one image across two pages with a small text box at the bottom of the 2 pages to allocate text. And the colour scheme for this book (a cool contrast between white and grey) with a grainy effect creates a modern and stylish engaging presentation.
- The books design helps it highlight its main themes such as the rawness and grit in using environment and surroundings to capture the essence of what you are trying to achieve even with challenges.

Weird Walk 4, A journal of wonderings and wonderings from the British isle's: Sterwart Lee



- Weird Walk (Lee, S, 2021) is an interesting zine as it is folklore based with a lot of imagery of areas and places connected to each wondrous folk story. The layout is in full colour, with plenty of atmospheric photos of dolmens, standing stones, that makes me long for the lifting of lockdown and being able to get out into the countryside.
- This book is a zine style much like shoot to kill in the sense that it's features lack that of a spine and hard covers. It has much imagery about these sites and what they meant or certain specifics addressed within the text, the WW cover is very gothic and its contrast of black and teal is repeated through the pages. Even presented in the background with the images mentioned.
- This format is effective as it sparks curiosity within the zine and its content.

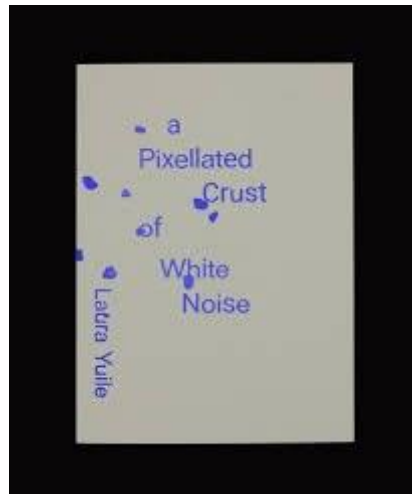
The heart of darkness: Paolo Pellegrin, Fiona banner



- The heart of darkness (Banner, F, 2015) is a booklet centered around conflict in the modern era. With use of Joseph Conrads original novella which integrates well with the images taken Produced by banner with the commission of veteran war photographer Paolo Pellegrin.

- This is not a zine as it was produced a hardback fitting for a documentary styled approach to imagery. It contains mostly black and white images which is why the contrast between gold and black background works well. As the aim for documentation is to highlight or uncover and the title refers to highlighting what is surrounded by darkness the heart being the content of the book. It focuses on London and its Architectual and cultural features and targets areas such as strip clubs, the streets and trading grounds.
- This format and style works really well and compliments the narrative driven behind the images.

A pixellated crust of white noise: Laura Yuile



- This addition to the list (Yuile, L, 2020) is centred mostly around thoughts and ideas processed within the lead up to an exhibition featuring themes referring to relationships between architectural and technological obsolescence.
- This book is much like the last that its hardback based, its features entail a direct link to her 'Heavy view' exhibit taking ordinary broken everyday items of contemporary life and pebbles dashing them to employ a new purpose as urban camouflage or 'white noise' its images of these works with a white background gives the same effect the gallery itself did to the work as it acts with a white wall display, as the colour contrast doesn't stray too far away from this notion.
- This works well with the style and format of text as it it's descriptive and to the point allowing the reader to really engage with this display.

Record culture issue 8:Anthony Naples ,Sadar Bahar

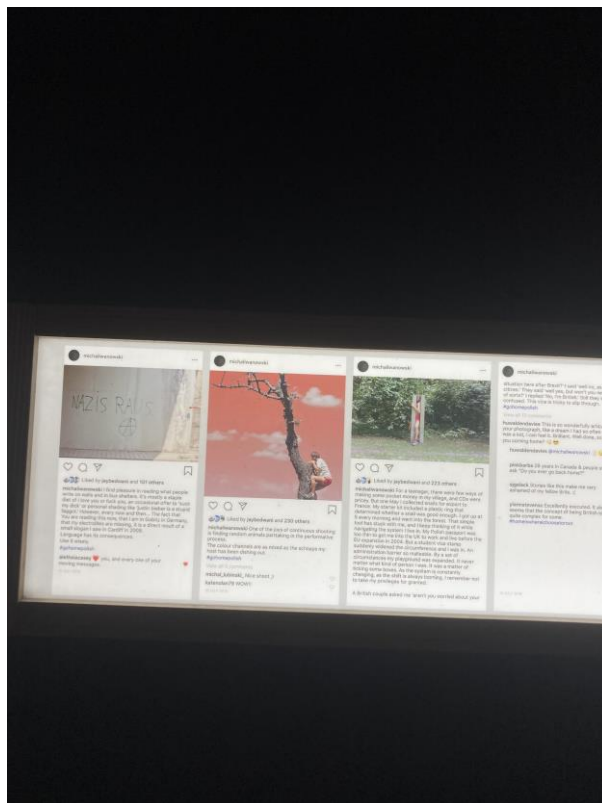


- Record culture (Bahar, S. Naples, A, 2020) is a company that releases many zines annually dedicated to niche music and its interactions between culture, art and fashion.
- Its design focuses on the images mostly as they are usually highlighting the people who listen to said niche music or their fashion style or even artforms that have relations to this. It is not a hardback and it contains a decent amount of text that keeps this zine interesting as it reiterates personal experiences and opinion to music and its culture that also correlates to images shown on either two pages or one.
- This zine interests me a lot as it is very unique and I have not seen this before, it has many messages and experiences that bring peoples local or global opinions or theories together to respond to certain music that is discussed. The zine even goes one step further into discussing readers and fans of the annual booklet's personal projects and music highlighting how engaging this project is.

Cardiff trip



1 - Josh's hat









This exhibition was very inspiring and interesting as we follow Michal's work in his discussion on its origin and how it shaped him.

He explained that this project had spanned many years as it started in 2008 and the last 2-3 he's started exhibiting his work. He was pushed to create the work by a graffiti sign in Cardiff stating "go home polish", as he said at the time he was from Poland living in Cardiff and Brexit was around the corner so after becoming a British citizen he still felt like he did not understand the meaning of what home and that reflection partly is because of the circumstances at the time as well as the graffiti he witnessed.

So this inspired him to go on a journey back to Poland but only via walking and along the way ask people what home meant to them. Michal documented this through his Instagram and camera that he took with him.

G39 Gallery



2 - Main room

I loved Mihals talk and the design of his exhibition in the national gallery, although when it came to G39 I don't know why I didn't enjoy it as much. I guess after being present and having discussion with an Artist like Mihal allows you to see the work through both your own eyes and his. but there was no talk or discussion in G39 which allowed you to experience the artworks in your own way, one art piece I did like was the woodwork section of the gallery where there were art pieces centred around structure and balance. but other than that I think going from a gallery to start in an dark blue atmospheric room following a discussion about the purpose of the work to then entering a second gallery with a white was theme doesn't do it justice. as you go from an new inspirational method of displaying work straight to a white wall which highlights why the first gallery worked better, simply due to the fact it is a different and effective way of displaying.

What did I learn from the visit?

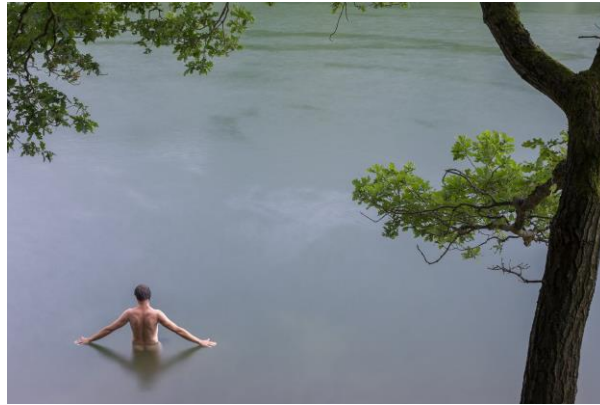
After these visits I realised for both my exhibition and book project I need to understand my theme and ensure that it carries over. As well as this I need to remember that sometimes good work can get lost in a normal white wall gallery format which is why I should keep an open mind when thinking of ideas to exhibit my images and book. I want to make my work feel like it has an aura in a particular place for a reason or orientated in a way not only for effect or visual satisfaction.

Artist Research: Michal Iwanowski



3 - Iwanowski, Michal. (2018-2023). *Go Home Polish*. Available at: [go-home-polish](https://go-home-polish.com) . (A.D 16th of April 2024)

Leaving the National Gallery after viewing Michal's work I felt very moved and I wanted to learn from his viewpoint as I was exploring similar themes within my work. What's so interesting about Michal's work is the purity behind it, it was not created through a reflection of hatred but one of curiosity as he used the term go home polish as his title to further expand not on it's derogatory nature instead on its physical meaning connecting his journey upon walking to Poland and finding the definition of what a home is / can be . the reason I take interest in this is due to his phycogeographic nature as he drew a straight line and explored on his journey through that process, as well as this he expands on a lot of areas and their meaning to him in how they made him feel not only physically but emotionally. He had expressed his love for talking and interacting with people and their perception of an area or memories and connection to that place, which he would then reflect on with his relationship to the journey and both Cardiff and Poland being his home. Michal later explains that through this journey his question was answered and that his definition of a home what the ground that we walk on and the path we choose to venture. I thought this was very poetic especially listening to his talk in the gallery and it made me question what does my project mean to me and why does it seem so complex, I soon came to realise it is due to who I am as a person. For example I am a complex person in my character and viewpoints of certain areas through this project some areas have proven to be a part of my history growing up or a part of my history in present day. I also feel like Michal's work had a depth of empathy for example the main image below had a story from two women Michal met in Germany about a town that was drowned in service of a reservoir and the older woman could point out to Michal where the old shops and houses were located just by looking at the surface of the water. He explained the aura this area gave him after sharing a bus with these two women and hearing the touching story they had to give, and the story mad him want to bathe in this lake to further understand and connected with this sense of "home" that had been lost but stayed unforgotten.



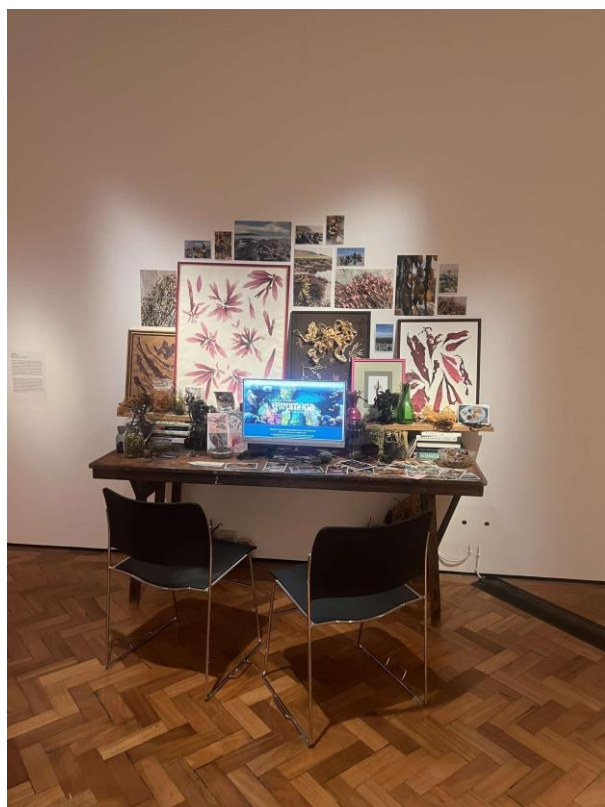
4 - Iwanowski, Michal. (2018-2023). *Go Home Polish*. Available at: [go-home-polish](https://go-home-polish.com) . (A.D 16th of April 2024)

This art piece of Michal's is especially special to me due to its similarities to Dryweryn and its history in mid west Wales. the history behind Tryweryn is that the small town was scheduled to be drowned in service of building a reservoir by local government, as well as this it was planned to clear poor housing and seeing need for better water supply. Yet they did not take care or consideration for the towns history and importance to the area as it was a very old town rich with culture and one of the few fully welsh speaking towns in Wales at the time. Due to this injustice townsfolk were taking action to protest against the flooding of Capel Celyn, the local people from Capel Celyn / Tryweryn also protested in Liverpool but sadly were unsuccessful many being injured or beaten as a result of some protests becoming violent. It even went to the extent of bombing transformers / Dam's on the site to combat said project again unsuccessful and many injured as a result.

According to the abc article written by Betsan powys - titled Tryweryn: stories behind the drowned village Capel Celyn (2023), Capel Celyn was flooded in 1965 more than 75 people having to leave their homes and belongings behind. 12 Farms, a school, a post office and chapel/Town hall disappeared under water, Men and women loosing their jobs and To some farmers who's land was their only birthright alongside the animal stock was the only way to make an income at that time and due to this injustice they had lost their land and their ability to live.

[Powys, betsan. \(2023\). Tryweryn: The stories behind drowned village Capel Celyn. \(A.D. 17th of April 2024\) Available at: uk-wales-64799911](#)

The Glynn Vivian visit







The Glynn Vivian, this trip was interesting as a lot of images held there this year were students in the uni who were lucky enough to have a space. The artwork was very interesting and as seen below I had written notes whilst exploring and viewing certain artworks that took my interest, which I written and copied in welsh as seen below. As we were given a task to share our thoughts and descriptions of the curation decisions taken for this open event.

Glyn Vivian open 6th feb 2024

177 Peintiad o'r marchnad, mae e wedi lleoli mewn ardal sy'n llawn o ddiwyllianau amrywiol. Yn bellach mae yna engreifftiau eraill o Abertawe trwy'r llygaid yr ffol lleol.

115 Mae'r darn yma yn ddangos Sgit a charff. Yr gwaith yn fach ac yn lleoliad eithaf gwag i Gymharu i'r Cornell. Mae yna potensial i'r ardal cael eu llenwi gyda darn arall i Gyfrannu am llenwi'r gwagle.

135 Peintiad yma hefyd wedi lleoli yn y Cornel ond y tra yma mae'r gwaith yn cymryd lun yr ardal heb adael gwagle. Ac yn gweithio tuag at yr "illusion" y bod person yn allu sefyll trwy'r ddwr.

225 Dyluniad gwag yma o (stained glass) ffenestr yn syth yn sefyll mas o'r holl gwaith ar y wal. Oberwydd mae e yn traddodiad a Sgit a be yn bywyd y byd presenol yn farw. Mae y darn yma hefyd wedi lleoli gyda ddarlun 233. Mae hwn yn bwyty ac yn llygodiant oberwydd e wedi cael eu ffurfiu gyda esgyr a "remains" o anifeiliad wnaeth marw. Ddan darlun sy'n adlewyrchu marwolaeth yn gwahanol fflur.

177. Peintiad o'r marchnad Abertawe, mae e wedi lleoli mewn ardal sy'n llawn o diwylliannau amrywiol. Yn bellach mae yna engreifftiau eraill o Abertawe trwy'r lygaid yr pob lleol.

115. Mae'r darn yma yn ddangos Sgil a chorff, yr gwaith yn fach ac o fewn lleoliad eithaf gwag I cymharu i'r cornel. Yn fy marn i mae yna potensial i'r ardal cael eu llenwi gyda darn arall I cyfrannu am llenwi'r gwagle.

135. Peintiad yma hefyd wedi lleoli yn y cornel ond y tro yma mae'r gwaith yn cymryd lan yr ardal heb adael lle gwag. Ac yn gweithio tag at yr "illusion" y bod person allu sefyll neu Stepp trwy'r ddrws.

225. Dyluniad ffenestr gwydr stain yn syth sefyll mas or holl gwaith ar yr wal. Oherwydd mae e yn traddodiad a stil a bu yn bywyd modern presenol yn farw. mae darn yma hefyd wedi lleoli gyda ddarlun 233. hwn yn bwysig / llwyddiannus gan ei fod yn e wedi Cael eu ffarmio gyda esgurn a "remians" o anifeiliad a wnaeth farw. dyma engreifft o ddau chan o gwaith syn adlewyrchu confensiynau tebyg o rhan y safbwynt yma marwolaeth yn gwahanol ffurf. yr unig peth byddaf yn newid yw faint mor isel yw'r gwaith 225 oherwydd bydd yr ffenestr fwy o fewn llinell llygaid yr ymwelwyr yn lle bod mor isel a agos i'r llawr.

Book draft 1

for the first book draft task I had no idea how to think of a design but in the end I went for something very simple with an A5 portrait format to help me visualise what my design will look like. I made it with imagery I had taken specifically for this task, the reason for this is I intended to start I meant to go on allowing myself the freedom and ability to experiment with new material and ideas instead of using past projects images. the book has 5 pages all are positioned in the centre of each page, as for the covers both are brightly coloured images of the sky with a white border. on the front cover is the title I had thought of, Cuddio Tu Ol Cwml which stands for to hide behind a cloud. Pages 3 and 4 are considerably more dark and gloomy than the rest and that is purposefully done as I wanted a meaning behind this first draft, its theme and meaning derived from the shoot I had gone to take said images. The shoot was unplanned and I had left with no intention in walking to a specific area and it felt like I had stumbled upon Swansea beach just as the sun broke through the clouds and shined down over the bay. that morning I had felt a mixture of emotions as I had some personal matters going on in private life the week prior, but on walking to and from the shoot I felt normal and content and during the middle of the shoot I had felt quite upset and down in the dumps which was when I shot those particular images on pages 3 and 4. So whilst using Adobe indesign that day I had decided id reflect those feelings through not just images but in the order they are placed, as the darker images are almost hidden by the colourful ones until you turn to their page and then returning to colour in the end. that is another reason why I decided to name the book To Hide Behind a Cloud. The book is bound by a brown string that I stab binded it with, in my opinion I did not do this very well and I would want to learn and practice this technique a little better.

I believe I did a decent job for the first draft understandably it is not on photographic paper but my next few attempts will lead to the use of different paper type and hopefully a finished book.



5 - Front Cover



6 - Pages 1 and 2



7 - Pages 3 and 4

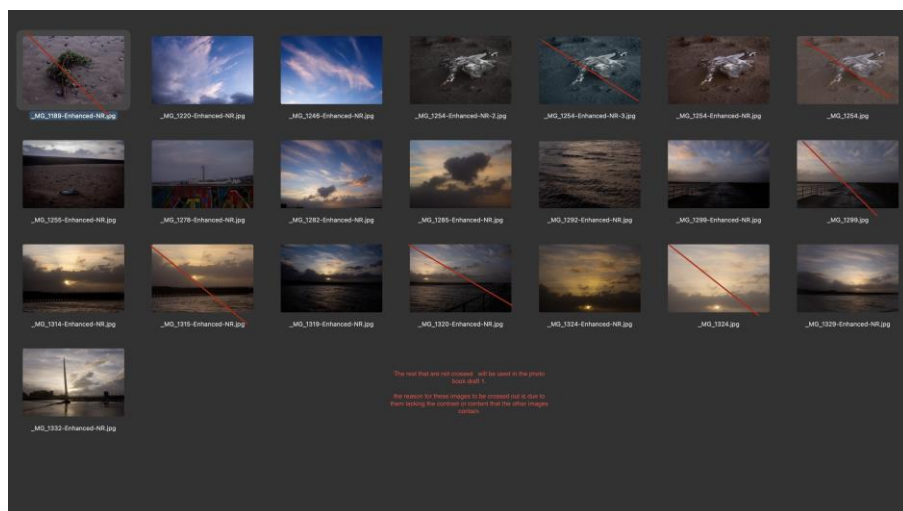


8 - Pages 5 and 6

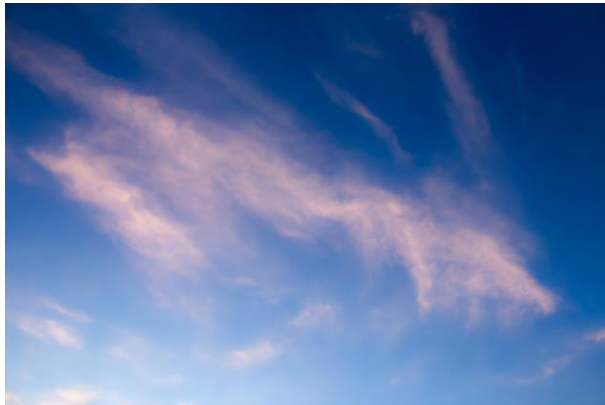


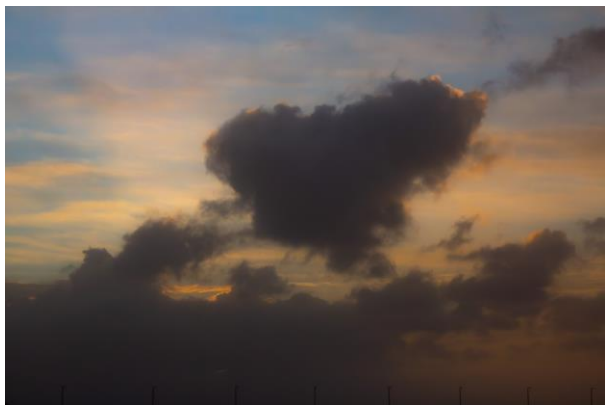
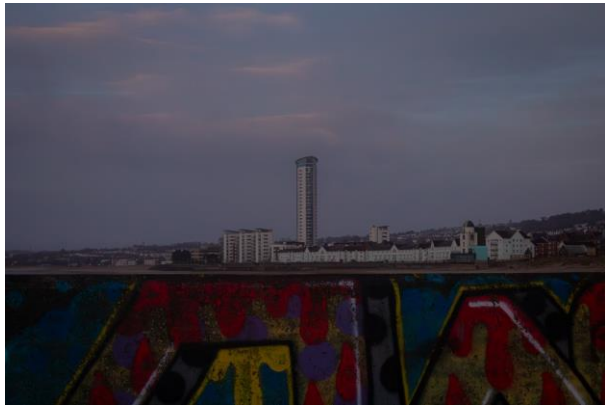
9 - Back cover

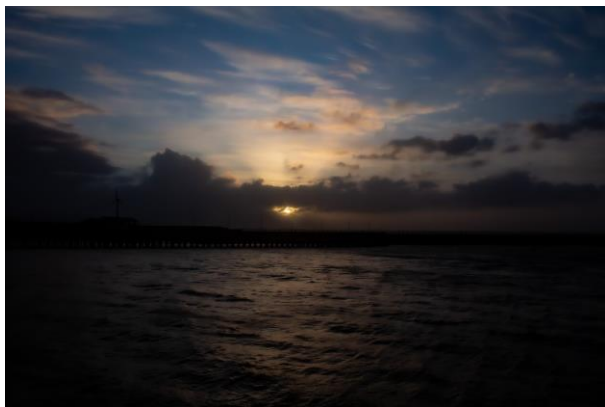
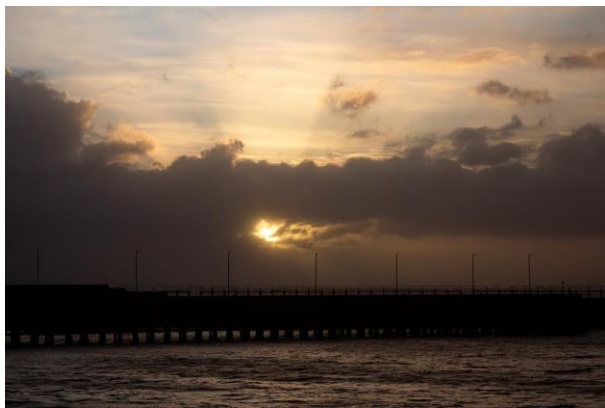
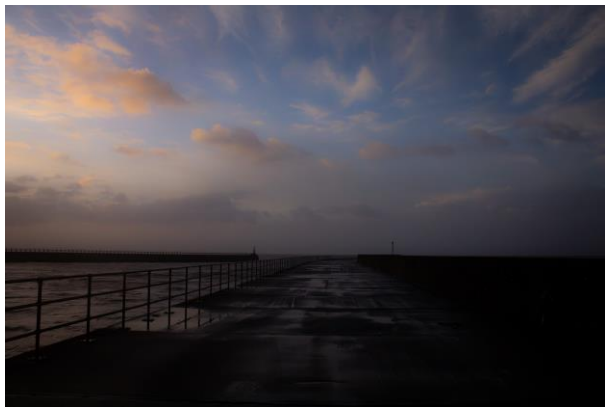
The shoot I used for the draft

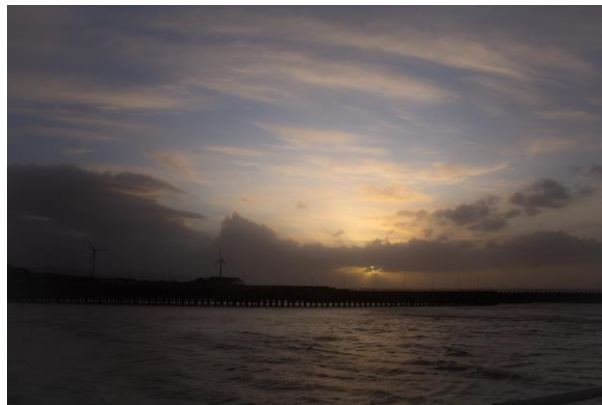


10 - Contact sheet









Exhibition Proposal

After the process of making and creating in the 'Book Project' I looked back through the images and what led me to take them specifically for that task. I had chosen to direct myself through Psychogeography (Guy Deobord, Tate) which led me to create some interesting imagery, as well as this leading me to create the draft book in a particular way. My images reflected highlighted on underlying emotion and thoughts I had experienced that week, a combination of good and bad. I had not noticed this until it came to the task of creating a book, which is why I positioned the images in a specific order and orientation to allow for the images to contain an 'Underlying' message.

Reflecting on that task has showed me that much of my recent work as been produced by those same methods. For example, I would be either working of occupying myself with daily routines, and longing for a break or change as well as to produce art. This also can be an escape from hardship and tough times, allowing me to pour much of my emotion and consideration into my work which in turn

not only rewards me with images that I am proud of it also provides me with a safe space to either de stress myself or to explore and discover new areas and ideas that benefit my work.

Furthermore, I believe there is a strong link between photography and human emotion, and I feel that psychogeography is one of the best ways to highlight the connection as you are not just guided by the terrain you are allowing your brain to reach a destination subconsciously. For this exhibition I want to explore my personal traits and thoughts through this process as it interests me.

However, I am open to experimentation and if I find that there is a particular theme or thought/idea that strikes me more than this concept I will investigate and determine if it is worth further exploration.

Curatorial information

For this exhibition I am open to many if not all forms of work from printing, using darkroom spaces and large-scale work. I do not want to be using any screen-based items for the exhibition as I want this to be a physical feature to ensure it creates presence in the room. I will most likely be in need of a plinth to allow for my book from the 'book project' to be utilized. I am unsure if I will be framing but it does remain a possibility. I am very eager to start producing work and come up with further methods to support this idea.

Book proposal

Task 2 – Illustrated Book Project proposal task Rhys Morgan – 2205146

What makes an emotion or theme present in an image and does the area itself effect this presence. Predominantly my work has been influenced driven but, on some occasions, where I leave with an intent to observe and see what follows from this which leads me to question are these an outcome from psychogeography and feelings and emotions triggering a subconscious response in that area?

Whilst creating the "Book Project draft" I realised that Guy Deobord's (2019) Psychogeography theory was a recurring theme, whilst helping me develop some intriguing visuals I noticed that this process amplifies these emotions of an image even more so sequenced in a group or order. In my opinion the photographs I had taken expressed the subtle underlying feelings and ideas I had gone through that week within those areas, both positive and negative. I didn't realise this until I started creating the book, so placing the pictures in a particular sequence and orientation for this draft allowed me to highlight the inclusion of these "Underlying" messages and emotions/themes.

I want to focus more on format and practical aspects I can utilise for my own project, also to look at how other artists have used books to showcase their messages or characteristics through format or design in addition to imagery. However, This project will be partially personal, I don't want to deviate from this concept by taking too many elements from the works of other artists. I also want to make sure that my project isn't too complex.

My first example of influential work is Ametsuchi (2013) by Rinko Kawauchi, the reason I have chosen this book is all down to placements of images. Rinko has many images that are considered fragments of everyday life, these fragments are placed differently on every other page displaying in a double spread format in addition to corners as well as the centre of a page being filled with an image. It will

be interesting to take some inspiration from this idea in a sense of bringing things like horizons or leading lines of an image to connected or break a certain flow that the book creates.

Next is Erik Kessel's (2010) His art is inspirational, in this issue, he focuses on finding photos of black dogs, which intrigues me because each photo has a sinister yet comical quality. Given the struggle of taking pictures of black dogs in the 1990s, this gives each shot a humorous quality that may also be read as a menacing silhouette looking at the viewer. Furthermore, it's the capacity to convey such a depth of emotion in both the forefront and background, I would like to replicate these with my own images with some form of concealing manner misdirecting the viewer in a way.

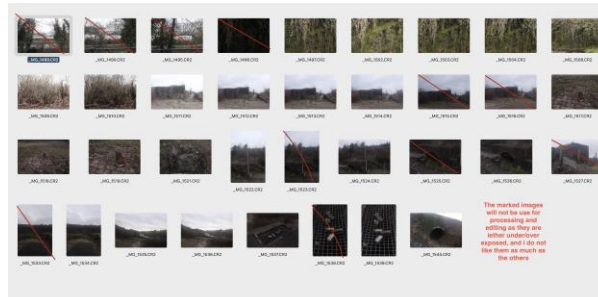
I want to experiment with fold out and page break techniques to represent a break in emotion and space within my book project, much like the examples above have condensed their focus on presentation and continuity. It's important for this to be highlighted in my work as I want to make the book a developing journey to contrast my psychogeographic drift.

Bibliography:

- "AMETSUCHI: PHOTOGRAPHS BY RINKO KAWAUCHI" (2013) *American Photo*. New York: Bonnier Corporation, pp. 20-. Available at <https://rinkokawauchi.com/en/publications/458/> (accessed at the 9th of February 2024)
- Trier, J. (2019). *Guy Debord, the Situationist International, and the revolutionary spirit*. Brill. Available as a PDF at: <https://brill-com.ezproxy.uwtsd.ac.uk/display/title/55139>
- Kessels, E. (2010) In almost every picture, 9th edition, available at: <https://www.erikkessels.com/in-almost-every-picture> (accessed at the 10th of February 2024)

Shoot 1

For this shoot I wanted to explore the extent of my first idea within the book draft. Exploring the themes of hidden messages and an idea of a journey. I could only develop more of an understanding of this idea through making more work so in response I decided to pack my camera and prep my bike to go on a journey where I had no idea where I would be heading.



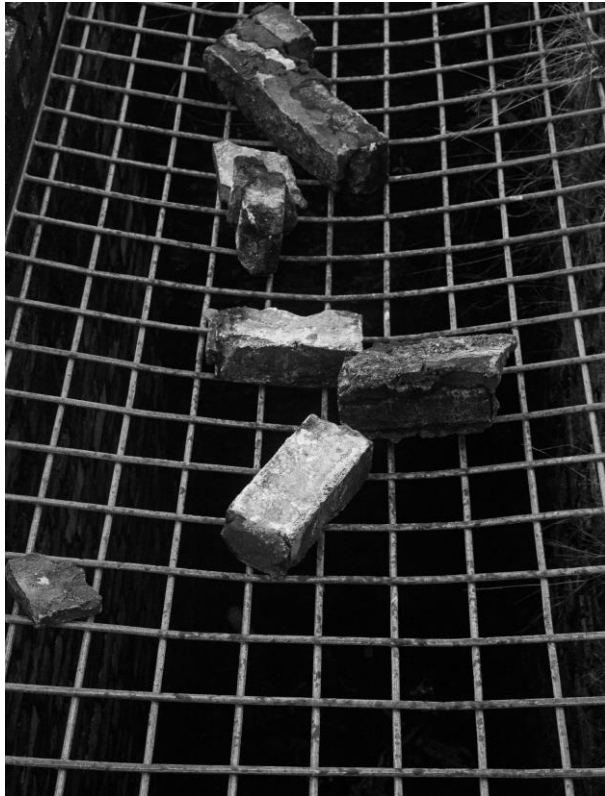
11 - contact sheet

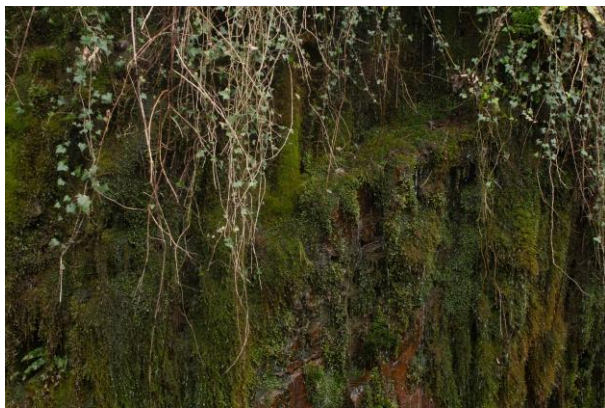
As I left my flat for this shoot I decided I was going to make a rule, as I rode my bike whatever song I was listening to if it came to an end I would take a photo. For example if I was riding on a straight cycle path and a song ended on my headphones I would have to stop and get my camera to take an image, sometimes I would even use the opportunity to change route and break off from the main cycle path or road.

The route I ended up taking was through the old copper works in Morfa, but the route itself was very intriguing as I ended up catching things in my peripheral vision as I would be riding along, only sometimes I would break the rule if the composition was cool enough. I only did that twice as I did want to keep some authenticity with the rule making. I also decided I was going to focus on creating some black and white images out of the colour ones I had taken.













Artist research: Catrin Webster

Painter Catrin Webster has been exploring and expanding her painting practice through dialogue and collaboration for the past 10 years. She has thought about the potential ties between image and space, colour and environment, and gesture and experience. As a result, Webster has encountered a wide range of media, such as music, installation, and video, in addition to painting as her primary medium. She has exhibited work in many artworks but what I find fascinating is the process of which some of her work was created, as she has said a lot of her work has been painted in and around areas she has reached through utilising her ability to ride a motorbike. She has focused on the feeling of riding the bike and its contributed to her bodies of work especially in 2009 when she rode to Rome where she ended up doing her PHD.

I think taking a similar mindset in how the journey on the bike makes me feel not only as an artist but as a human being is important. As it's vital to learn something as simple as a bike can be a conduit of

positive energy as well as negative, this either being from the state of the journey: equipment, weather, people or location. But its important to remember someone like Catrin also has converted a transit van into an on the go studio, which shows her initiative and ability to not let conventional limits restrict her from being equipped on said journey.



12 - Webster, Catrin. (1997-1998). Rome paintings 1. Available at: [Catrin Webster/](#) (A.D. 16th of April 2024)

Shoot 1 - Critique



After shoot 1 we had a critique to discuss our process and progression with our work and future development. I had explained my thought process and idea behind this work and these are some points I had taken from my fellow student and lecturers.

- Focus on why I am going on a derive
- Ask myself what is the purpose between both black and white and colour

- Is there a signifier for the colours as well as purpose?
- Expand on rule making
- What does the bike signify and stand for?
- Is there a History behind the bike itself
- Focus more on the importance and effect of the "Journey" and its relation to a bike

Is there history behind my bike and is there a significance to the project?

This got me thinking about my relationship towards the bike and how I have grown up with it and how my definition of a journey had been associated with this machine. So with these points I thought about how I have decided the bike was the first option to use for this task instead of things like public transport or a car. After some thought I realised most of my life I have been connected to that bike as since a young age would be out cycling with my friends or cycling to my farm to help my father, so its always been present in my life and I had not realised how moving to halls would change this. After I *have* moved from home into student halls I had been without my bike but upon this project and with me deciding to go on a journey I subconsciously chose the best way to do that would be to revisit and use my bike. As to me a journey are all the times I have chosen to go out cycling either with my friends in the summer with goals to cycle long and far, either to cycle to work, going up my farm or even escaping from environments like home school or anywhere my emotions can get the best of me or areas that overwhelm me at times.

During covid my bike played a really important part of my life, as lockdown and restrictions were limiting everyones ability to leave home it became very stressful and difficult for me especially online learning. Furthermore towards the start of the second wave of Covid-19 both my auntie and mother got infected and they were both very high risk as they are disabled. But my Auntie was the one one who got really sick and she was mistreated in hospital at the time which led to her death from Covid. my relationship with her was much like a second mum and losing her really affected me and I struggled really bad with mental health at this point in time. which meant when I could my bike was the only form of escape, so growing and pushing through that tough period of my life dealing with my emotions by going on a journey meant a lot to me. But in a way I feel like this has imprinted an association of escapism and freedom with my bike within my head due to my history with it.

But I feel like due to this the bike itself has become an extension of myself, and without it I would not be able to express emotion or any meaningful medium through my images as I resort to the bike to lead me.

Why is the Derrive important ?

To me the derive is very important to this project as it reflects not just the actions and history I have/ had done with the bike, as in a way when I would go out on my bike especially during covid as mentioned I used it as an escape at the time which also led to others things as previously mentioned.

Why Is rule making important?

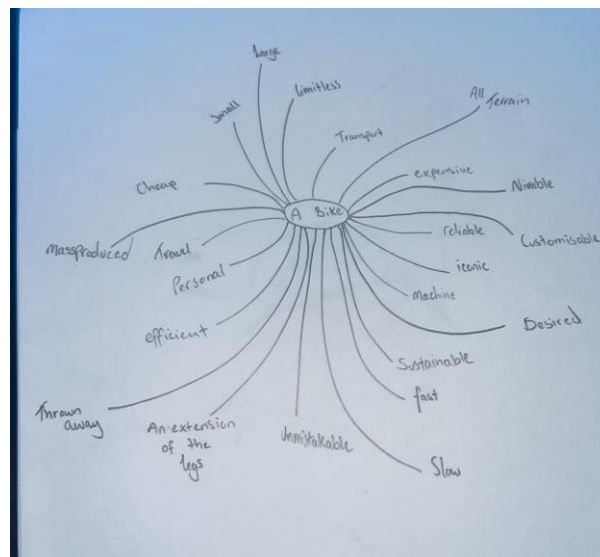
The reason it is important is due to giving myself a strict process to follow or a route I can expand on. I was thinking of different ways to make rules and follow them. As before I used my music I listened to through my headphones while on the journey. But I was thinking of some I could use a variety of different methods for example:

- Coin flip
- Timer
- Music (as previously done)
- Time of day
- Time on the Clock
- Decision based upon weather
- Public transport system

Significance of colour?

Colour is very important to me as it reflects much of the image's purpose. Also I want to address emotion through particular images and to do this the best way is through colour and I think it works perfectly. Especially when it comes to my book as majority is brightly coloured addressing positive emotion that is associated with certain journeys while the hidden black and white images in the centre are mean to represent the opposite of the later.

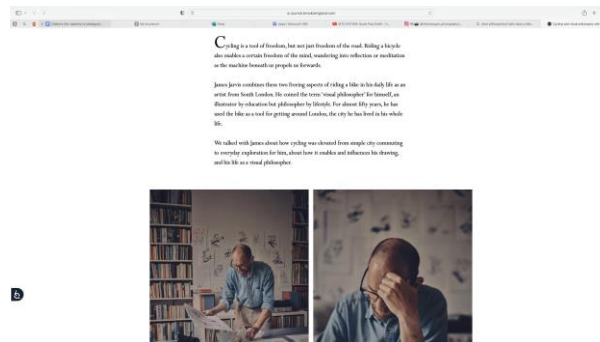
The Bike



A bike has many more layers to it than its conventional definition and meaning, so I drew a mind map with all of the things that come to mind, and it made me think about what a bike means to people, society and culture. I wanted to research different meanings and philosophical responses to the

bicycle as I needed second opinion on what this machine can mean to ones understanding and exploration of the environment as well as themselves.

Following this task I stumbled across one website that reflects on most of what I have said which took me by surprise in how concise it was. It follows a man named James Jarvis who is an artist from south London and he utilises his experience while going on cycle trips to inspire lots of his work and this leads to many of his drawings being successful.



Living in an area like London having that ability is very useful and freeing as London is a massive city with a busy lifestyle. James mentions how the bike gives him the opportunity to explore and discover areas for inspiration that can be used in his artwork and if not for the bike he would not be able to visit these places.

This is a very interesting quote:

"Honestly, if I need to think, I often find I'll walk because walking doesn't require you to operate any machinery, you have more freedom to think. But it limits you and London's a huge city, so the bicycle is the machine that makes journeys interesting and meaningful because of the nature of the machine and what a bicycle is." And this made me think about my perspective living in Swansea and how I've grown up travelling and discovering new areas through using my bike.

Much like me Jamie has history with the bike too being brought up cycling, and as a visual philosopher he spends a lot of time trying to understand what this means to him and his influence.

Artist Research: Iain Sinclair

After reading Stuart Jeffries report (2004) on Iain Sinclair (poet and author) I understand his thought process towards psychogeography and its useful to not just his practice but to mine as well, as he states "Psychogeography is a way of psychoanalysing the psychosis of the place in which I happen to live." I can relate as while learning about psychogeography previously I admit I was unsure if I enjoyed working with that process, there were times where I had fun experimenting in my own drifts while walking. But I had never used it for my bike and I feel that is what separates both experiences. Sinclair also takes a lot of influence from Hawksmoor's churches, the reason for this is due to their appropriation of ancient civilisations and the importance of their alignments "I became interested in why each church was where it was, and how this connected with Blake and other mythologies." Sinclair was interested in the landscape around him and the architectural influences and inspired a lot of his poetry and I enjoy reading the way he describes London as a city that engulfs culture and integrates its surroundings.

I believe that his ability to wander the streets of London and walk as simply an observer is very special and I will try my best to adapt a similar mindset towards my drift upon my bike. using techniques like Sinclair such as prioritising a non linear format to the drift allowing for a diverse change of surroundings.

[featuresreviews.guardianreview14](#)

[iain-sinclairs-farewell-to-london](#)



13 - Sinclair, Iain. (2015). *Londons Overground*. Available at: [5t4TFduQb3AaKXit](#)

Artist Research: Richard Long

Richard Long's A line made by walking is another example of the understanding / use of a journey. The British artist created a sculpture titled "A Line Made by Walking" in 1967. In order to create the piece, Long walked a straight line through a grassy field in Wiltshire, England, and took pictures of the outcome. The piece is regarded as a seminal early example of conceptual art as well as land art.

What makes this work so admirable is it creates a visible path as well as a visible connection between humans and nature or their surroundings. our surroundings can help us understand more about ourselves or the relationship we have with a particular place and this is important as I want to draw similar themes from this same idea and notion. Furthermore what's interesting his sculpture represents a footprint of an impermanence existence and this is his way of expressing the journey he took leaving his mark on the land until the land would soon reclaim through growth in the grass.



14 - Long, Richard. (1967) *A line made by walking*. Available at: [long-a-line-made-by-walking-p07149](https://www.britainonline.com/long-a-line-made-by-walking-p07149) . (A.D 17th of April 2024)

Film Shoot

After my shoot in Morfa I was certain that I needed more depth and character to my work, I also thought that working on a digital camera dslr would not be as beneficial to my project as I wanted to gain a personalised/handmade atmosphere. The reason for this is due to the journey being a very personal thing and for that I want to show care and consideration for the work and the best way to do this is work with film as its delicate nature and careful processing when done right highlights the time and effort one puts in to producing work. As well as this sometimes when film is being processed there is a chance there can be marks or imprints left by the person processing which is what happened with me after my first experience with film. Although being a mistake it does add quite a lot of character to the image and regarding my project having an imprint of sorts fits well with the given theme as I've addressed my connection I've formed with the journey itself and where the bike has contributed to that process.

In using film I will also be limited to a certain number of images and this will make me very aware that each image counts. I am thinking about using colour film as I can capture both black and white if it needs to be changed I can always change to black and white in the editing process.

What camera would I use for this task.

reference this para [preserving-hasselblad-history-with-the-h6d-400c-ms](#) / ([exploring-with-the-hasselblad-x1dexploring-with-the-hasselblad-x1d](#) - this is a modern Hasselblad)

I was thinking possibly experimenting with medium format camera like the Hasselblad or Mamiya as they produced astonishing images, and they are quite sturdy cameras being used all over the world in many situations. they have been used to photograph music icons and his such as led zeppelin, Jimi Hendrix the Rolling Stones and more as well as this is many harsh environments such as the amazon jungle and Vietnam. There was a very special Hasselblad made called the HK 7 and it was designed for aerial shots from an aero plane, compatible with UAV's and fixed winged aircrafts. They have been all over the world and used in many conditions proving their worth as a reliable traveling tool, however I am not seeking to photograph forest wildfires or document a conflict zone. but I am going on a journey that will require something reliable. Now there is a few disadvantages with using a Hasselblad or Mamiya in this situation they are both too heavy and large to be carrying with my bike as they could be dropped or fall out of my bag, but mostly they require light meters and prep time which is not going to be very useful when this project is relatively fast paced. So I will be in need of a camera that has all of these qualities of the Mamiya and Hasselblad but lacks its downfalls.

I had spoken about this with my lecturer about this and he had recommended I look at the Yashica T5 as it is a small compact auto camera perfect for traveling with an inbuilt Carl Zeiss lens, so because of its compact nature its even simpler to travel with compared to the larger later. As well as this even though its lens is a lot smaller its quality is still very good. After looking at these options I decided to pick one up and go out and shoot my first film iteration of this project.



15 - Yashica. T5

Location for this shoot:

In this shoot I expanded on those rules I had wished to explore, to start I had left my flat and cycled to a main junction near Swansea bay. Once I had reached this junction I had one simple rule to follow use a 50 pence piece and flip a coin to determine if I turn left or right and follow the path for however long it goes to lead me to things I will stop for after catching a glimpse while travelling.

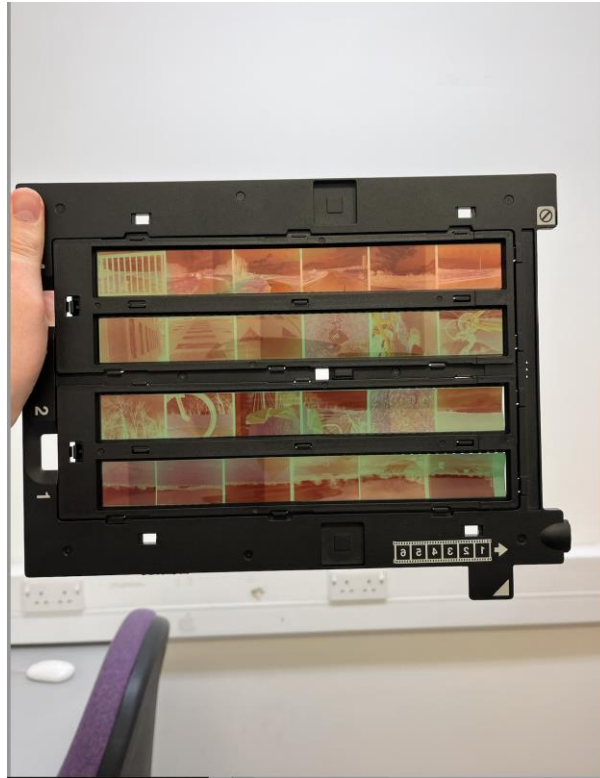
To my left was Swansea Docks, which plays a big deal in my history when it comes to cycling as well as family. As me and my father used to cycle all the way from Gowerton on our bikes to go fishing by the docks, I chose this option to be signified by the heads of the coin. However tails on the other hand was to my right and this was a path that led me all the way past Swansea bay and towards mumbles and the Gower track. This path is important as it served as an escape for me when I was young, going cycling with my best mates making and breaking goals of traveling all on our bikes. whether that be cycling from mumbles to Rhossili or the Gower track to Kidwelly castle. it also has family history as my family and I often would head down Mumbles or the Gower for a day out. some memories of mine from these areas are not always positive, for example I lost a good friend of mine when I was in school and along the track there sits a memorial for her. As well as this after loosing my auntie, I would often find myself on this route as connects directly to the cycle track, I would cycle this direction to clear my head a lot of the time to smell the salt air of the sea and hear the crashing waves as a form of therapy alongside the gust of wind while riding my bike.

Images from Yeshica T5

Before I could view my images I needed to develop the images, for this process I needed to use the JOBO Lift.

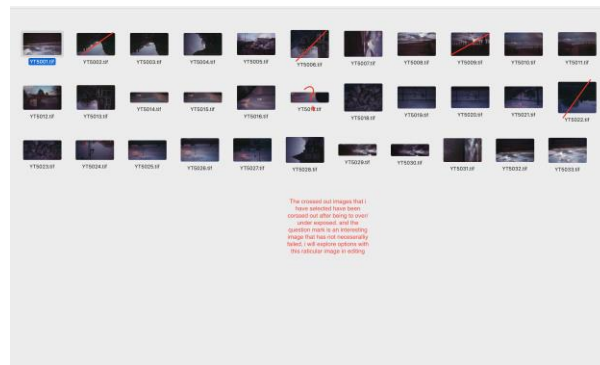




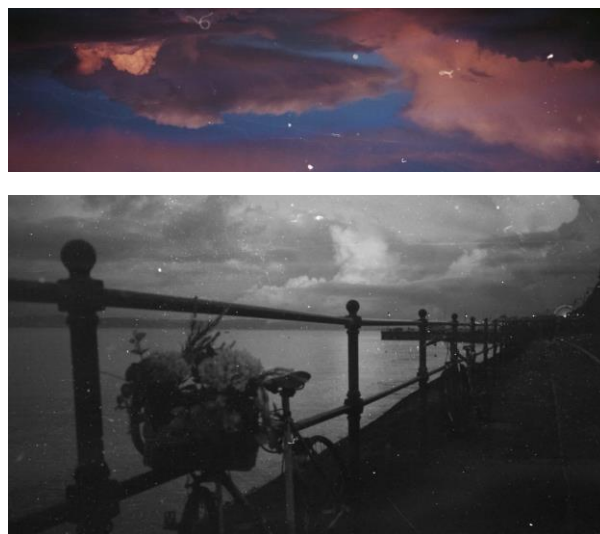


the images above are of the process I had taken to develop my colour film, to do this I had to open the can of film in complete darkness then after this was accomplished with frustration lol, I had to cut the top of the film to load the film on a spool and twist and rotate it to fit neatly. Once the film was loaded I placed it inside the film canister seen above ready to be used with the JOBO, the times used for the right chemicals is also seen above and made sure I had spent sufficient time with each chemical. after this was finalised with the stabiliser (the last chemical) I took the roll of film out and unraveled it ready for the drying process. I did not leave it any longer than 20 mins in the dryer and

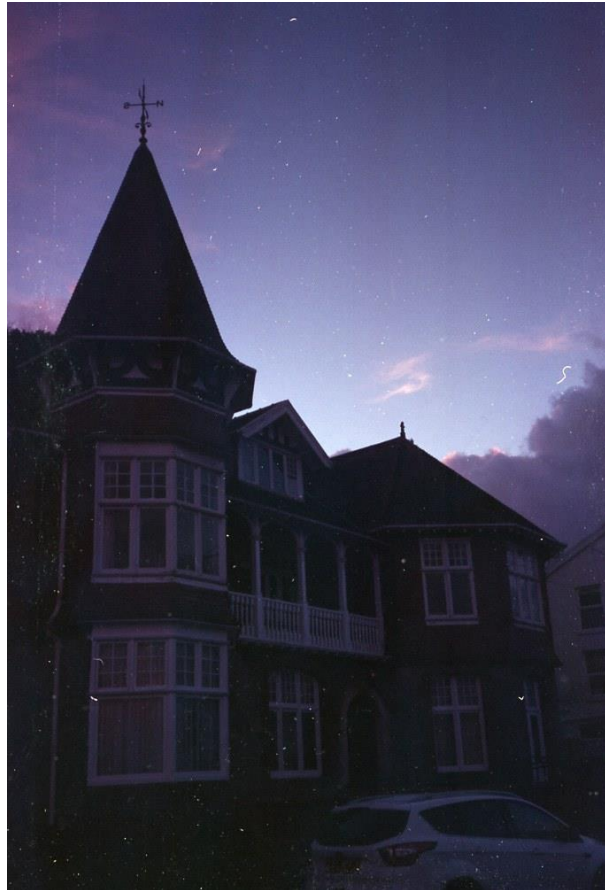
once dried I cut the film to size in preparation for scanning. and as seen above I used a film holder to scan my files through an epson scanner to allow for digital editing.

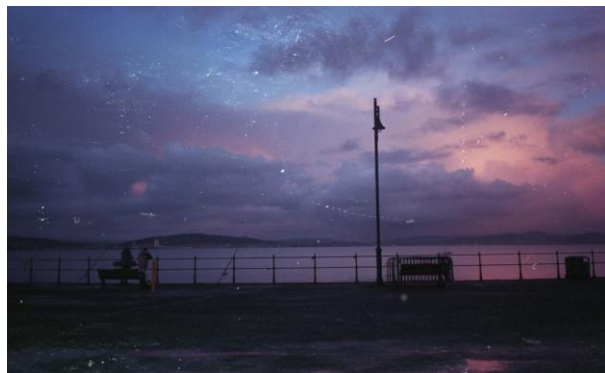


16 - Contact sheet

















These images that have been collaged are the edits I had done after this shoot, I am very pleased as to how they look and I have edited some original edits into black and white and I am glad I scanned the images through as it allowed me to edit these in photoshop. The images after film processing seemed damaged and scratched and I did not intend on this being the case but I have come to like its damaged nature as majority of the damage are on the B&W images and that adds to their meaning as they stand for the areas upon this trip that made me feel uneasy, sad or any negative feeling while the colour images represent the opposite of this. This is not to say that is the whole intention of my journey as there are more and more layers to this as I reflect on the images and the shoot. This journey has made me stop and think about how I would not have seen the surroundings of these images in which they appear if not for the bike, as my perception of these places are totally different the stood still, and shortly after this shoot my bike was stolen so I have been forced to walk and observe things from a slower perspective and unable to rely on this mechanical extension of my legs. while revisiting the bike during this journey I felt connected to not just my bike but to the wind and the air that was blowing in my face, the smell of the sea had reminded me of those old family day outs while the whooshing of pedestrians while I pass them reminded me of those old races I had with my friends from school. But most of all the area felt like it was a part of me as I explored new

areas and viewpoints I would have normally looked past as if this place was inviting me to wonder and discover.

Photobook research

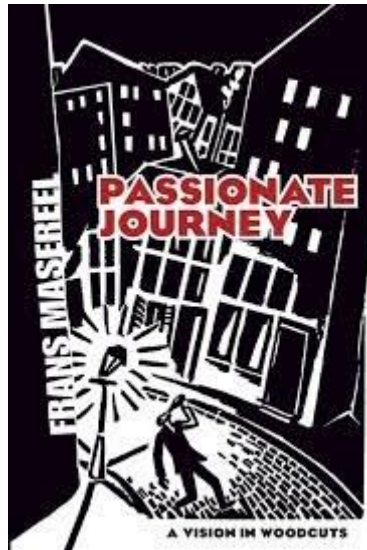
My practice and its projects have always been developing and changing with new material influenced or inspired by events, objects or culture but I have always had a recurring theme of heritage and escapism and the journey. So, it was difficult finding books that covered these themes of mine.

Firstly, I want to present a book by Frans Masereel (2004) which is a very playful book presenting its narrative through 165 woodcuts and no text. *Passionate Journey* is a book that follows a man which is believed to represent Masereel himself and how he is taken back by a spontaneous mythical panic which is his political conscious. His own acts are a reflection on his politics that are despise things such as war, nationalism, capitalism and injustice, and through the story and sequence of images shown in the book these notions unfold.

The reason this book is relevant is due to its success in telling a tale through a series of images and being able to bring not only the sense of a “journey” to life but its own features and themes without relying on text to simplify the medium. This next book is a photobook from Rhodri Jones (2006) that also heavily focused on allowing images to tell a tale although it does feature text to a degree. It follows Rhodri and his return to his country of origin, being Wales, and its significance to him as an artist and photographer. Rhodri's images are not about a final destination or specific area but the journey we make between them. This creative journey is situated in the mind of the reader who in their own way becomes the real Wales to which Rhodri Jones is returning. And using his images to highlight the small details of an area that becomes part of this bigger journey, in turn coinciding in the social and cultural representations and changes that Wales has faced. I have chosen this book due to its nature of understanding escapism as not only something to run from but also something to run to, this being Rhodri and his return to Wales tasked with creating a journey of self-understanding and cultural meaning.

- Berona, D. A. (2004). *PASSIONATE JOURNEY: A NOVEL TOLD IN 165 WOODCUTS* [Review of *PASSIONATE JOURNEY: A NOVEL TOLD IN 165 WOODCUTS*]. *Library Journal*, 129(4), 132-. MSI Information Services.
- Jones, R and Gwyneth Lewis (2006) *Return Yn Ol*. Seren





Re thinking My phonebook design.

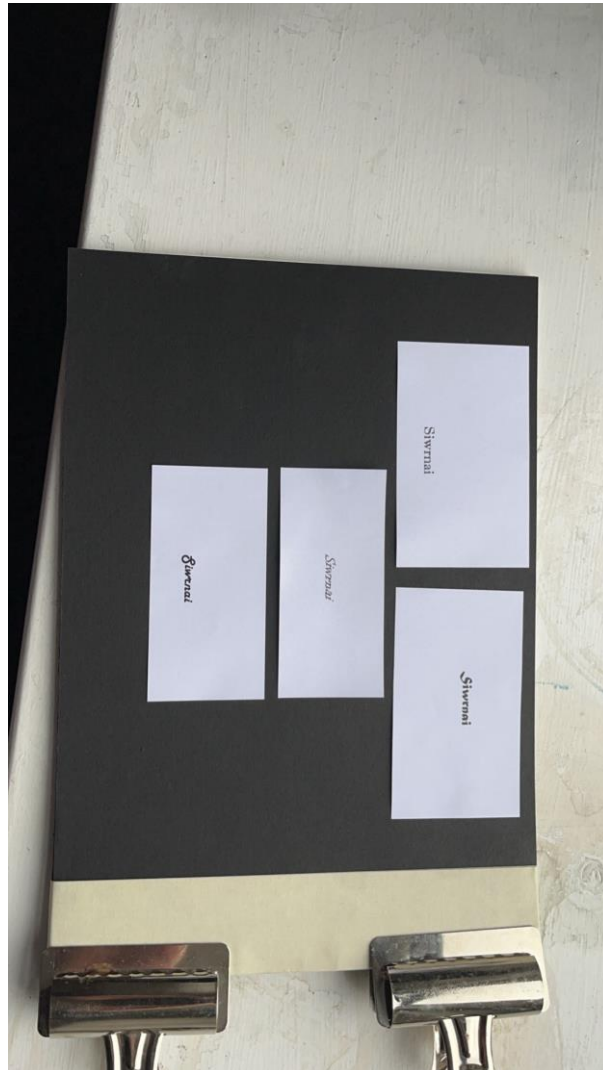
With this project I have found it incredibly difficult and I have focused on how my images and their outcome, but I have realised when it comes to the photo book I will need to adapt and change its format. I feel the need to do so as my work would look better in an A4 landscape design, I still want to keep the original idea of inviting people to a positive and bright and colourful first half to the book then including dividers to separate the more negative and darker images in B&W. the reason for this is to reflect the work itself and its representation of the areas and their different auras. I have been thinking exploring with different sized and orientated images on the page some landscape some portrait, as the non linear nature will reflect Iain Sinclair's viewpoint on psychogeography and the haphazard nature of the "journey" much like again the structure paintings of Catrin Webster. I also would like to keep this simple and subtle as I believe after researching Richard's long work subtlety can play an affective role in physical art forms like the picture taken of A line made by walking freezing it still.

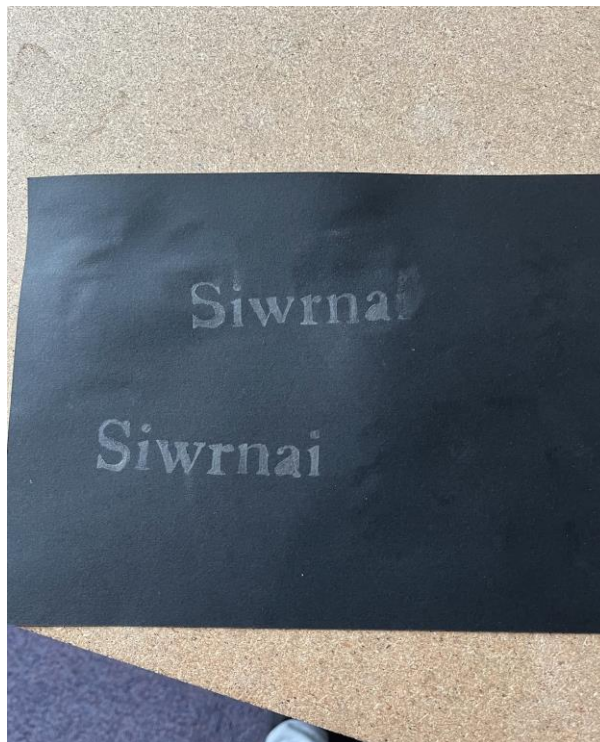
Creating the book.

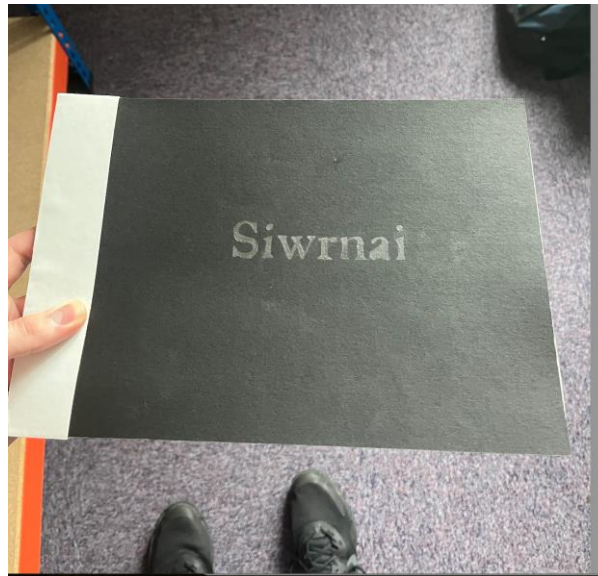
I ended up printing my images on a matte paper and the reason for this was to replicate the materialistic feel of the film and its damaged appearance and I feel like the images have become higher quality visually seeing them on the print paper rather a screen. So to start creating the book I did not decide to use the Japanese stab binding technique as I was not very good at using it as well as its theme did not feel relatable to the work. I intended on glueing each print together by the spine, to then create a vinyl wrap to side cover (from leftover vinyl) the side allowing each page to fit and stick together. I had then decided I was going to use black card to act as front and back cover as well as the dividers between colour and B&W images. So I had to glue them too and leave it sit overnight with crocodile grips ensuring it stays straight, once this was done all I needed was a title so I chose the welsh word for a adventure / journey which is Siwrnai. originally I printed out different fonts to help me understand what it would look like if I had glued them on, but I decided it would rather stencil a title to look clean and professional I wanted the similar look passionate journey has with its grey / silver / black outlines on its tanned matte pages, to do this I used many methods from charcoal, paint, spray paint and felt tip pen. each one was proving to be a let down and the outcomes were

underwhelming. until I decided to use a graffiti pencil to use with my stencil and as soon as I lifted the stencil I knew it look perfect alongside the black background.

I am very pleased in how this book has turned out as it takes all aspect's of the journey's layout and non linear format, and its deeper meanings reflect due to its design. each page is different and the book follows a non a traditional makeup by having dividers both black and white imagery as well as both landscape and portrait. imagery. It does not need any text within the book as the images speak for themselves and from a personal perspective I can relate in a totally different way to anyone that reads the book as I have a connection to each place and each image for its own reason.







Exhibition

For my exhibition I wanted to represent a similar process I have taken for the photo book. I want to have a display that does not obey to a traditional orientation. It has to be unique and it has to resemble a journey, this is important as discussed a lot with Michal's work he had work in many formats. He also had work in the covers of the wall, in the centre of the room, a strip that connects one wall to another as well as his collage of images in frames. I would like to expand on the design of a collage but retain my ability to highlight the bike and my journeys different atmospheres.



This became my final design for the exhibition as I have tried to prioritise a haptic motion with the prints nailing them in the wall overlapping each image to create a collage that extends out with each print being a different size from A4, A2 and A3. I happy how this project's outcome has turned out as it has been very difficult but shown through my work having to adapt and change things doesn't mean I have to start again or will end up with bad work. And that what this project has taught me that sometimes with a little setback is not going to lead to a complete failure but leads you to re-evaluate and develop new ideas to expand your options.