Personal Philosophies

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My body of work aims to explore the interplay between memory, mortality, and identity through photography. I seek to investigate how photographs act as potent vessels of memory and personal narrative while confronting the inexorable reality of death and the gradual erasure of individual histories over time. By digitally erasing family members from a single photograph, I symbolize the gradual loss of memory and the transient nature of human existence. This process serves as a metaphor for the fragility of life and the impermanence of the legacies we leave behind. The act of turning each page and the repetition of books linearly unfold the narrative, aiming to provoke thought and initiate conversations about memories, both past and future, from the collective memory.

My research activity has encompassed both primary and secondary sources to inform and inspire my photobook project. Practical research involved hands-on experimentation with image manipulation techniques using Photoshop. Specifically, I digitally erased family members from a single photograph, documenting the process step by step. This practical approach allowed me to develop skills in image editing and manipulation, providing a foundation for the technical execution of my project. Secondary research delved into the broader

thematic and conceptual frameworks surrounding mortality, memory, and photography. I studied the works of established photographers such as Christian Boltanski and Man Ray, exploring how they addressed similar themes in their artistic practices. By analysing their techniques and artistic philosophies, I gained valuable insights into visual storytelling and narrative construction within the realm of photography. Additionally, I conducted extensive research into contemporary photobook design and form, involving studying both online resources and physical photobooks to understand current trends and practices in the field. Works such as "Evidence" by Larry Sultan and Mike Mandel and "Until Death Do Us Part" by Thomas Sauvin shed light on the power of found photographs to transcend their original context and assume new meanings. These works inspired a reconsideration of the possibilities within my archive and highlighted the importance of medium choice in conveying narrative depth. Much like Sauvin's exploration of different mediums, my family photographs serve as vehicles for recontextualization and reinterpretation, inviting engagement in novel ways. Furthermore, specific photobook works like Josh Hight's "One For Sorrow" and Steve McQueen's "Queen and Country" deeply influenced my project, inspiring me to experiment with visual diversity and embrace simplicity in conveying powerful

messages. In conclusion, my research activity has been instrumental in shaping the conceptual framework and technical execution of my photobook project. Drawing from a wide range of primary and secondary sources, I have gained valuable insights into the representation of mortality and memory in photography, guiding my creative process and thematic exploration.

In the process of creating the photobook publication, I developed several practical skills and methods, primarily focusing on binding, layout design, and graphic presentation. Experimenting extensively with Photoshop, I learned techniques such as masking to digitally manipulate and enhance the images, ensuring their seamless integration into the photobook layout. Additionally, I utilized Adobe InDesign software to design and arrange the layout of each page, allowing for precise control over image placement and overall composition. This experience with InDesign enabled me to create visual spreads that conveyed the narrative of my photobook. Moreover, I polished my skills in binding by exploring various techniques and materials, ultimately opting for a red thread binding method that symbolizes the interconnectedness of family ties. Throughout the design process, I curated the layout, using full-bleed

images and minimalist aesthetics to evoke intimacy and contemplation, allowing the photographs to speak for themselves. Moreover, I conducted trials with several types of paper, ultimately selecting plain paper for its simplicity and its ability to enhance the tactile experience of the photobook. By integrating these practical skills and methods, I brought my creative vision to life, producing a photobook that conveys the essence of the narrative.

In printing and binding the Photoshop-created books, I experimented with styles to enhance meaning. Maintaining original photograph sizes and opting for full-bleed pages eliminated distractions. Some books show gradual person erasure, employing techniques like red coloring and pixelation. Red thread binding symbolizes blood and family unity, reinforcing the erasure pattern's message. Titles were omitted to focus on the unified pattern. In a noisy world, page-turning fosters wordless dialogue and universal storytelling resonance. Book sizes resemble old family photos, aiding viewing, and portability. Using thirteen books, one for each person in the original photograph reinforces the pattern concept. The full-bleed format minimizes distractions, while cover variations allow for improvisation. Production methods reflect familial memory's gradual erosion, combining digital and analogue processes

to mirror recollection's transient nature. Materials evoke old family photos, enhancing thematic coherence and emotional resonance.

The tactile experience of turning the pages of each book is intended to convey meaning and spark conversations. By inviting viewers to delve into the narratives contained within, the photobook narratives serve as catalysts for introspection and contemplation on the ephemeral nature of human experience. Notably, during the creative process, I experimented with creating a book from footage of the physical image erasure captured in the video. However, upon reflection, it became apparent that this book served more as a complement to the video, akin to a "making-of" feature, rather than a standalone work. This realization underscored the importance of aligning the medium with the intended narrative depth and audience engagement, guiding subsequent decisions in the project's evolution.

Upon reflection, the final photobook stands as a testament to the power of visual storytelling and personal introspection. While I am pleased with the overall outcome and the resonance it evokes, there are areas for potential improvement in future publications. Specifically, I would explore alternative printing techniques to enhance the immersive experience for the viewer. Additionally, I would refine the

thematic coherence and pacing of the narrative to ensure a more cohesive storytelling experience. In conclusion, the process of creating this photobook has been both a creative journey and an exploration of personal identity and memory. Through research, craftsmanship, and reflection, I have aimed to create a visual narrative that resonates with audiences emotionally while inviting contemplation on the ephemeral nature of human experience.