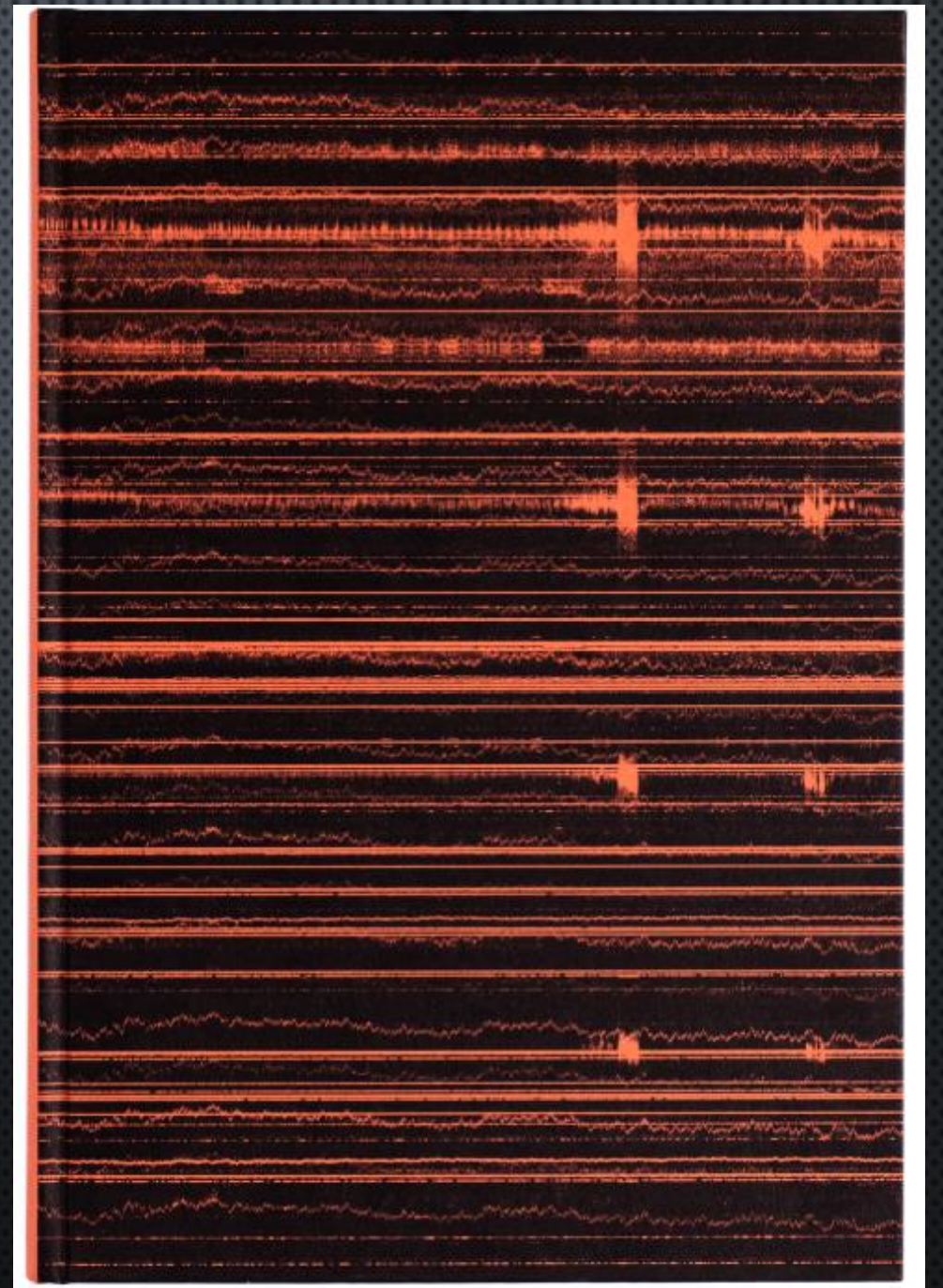


COREY PENN-THOMAS

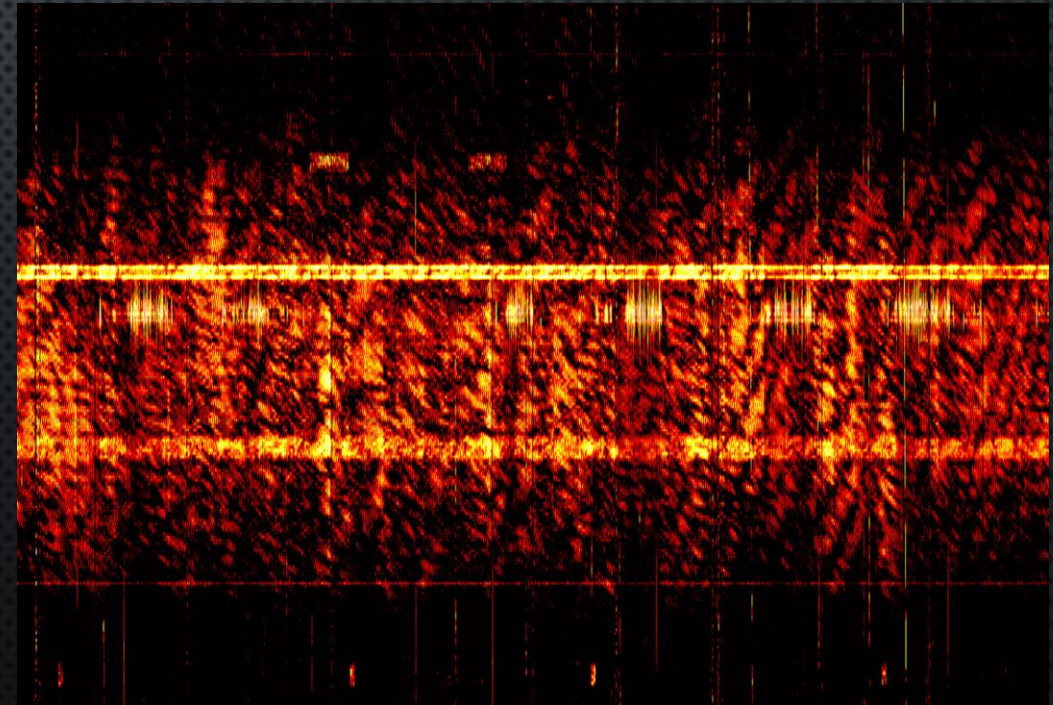
VISUAL DIARY

YR 2 SEMESTER 2

Shadows of the State –
Lewis Bush



The photobook by Lewis Bush *Shadows of the State* is Bush's investigation of the messages sent between bases of undercover intelligence, that send and receive encoded messages about enemy states. He utilises open resources such as satellite images to locate these stations across the globe. I find this work fascinating as he's directly challenging being "out of the loop" while still using the resources he's been granted access to. Bush's book also includes barcodes throughout the pages that you can scan to hear the recordings of various captured transmissions. The transmissions are also presented visually using radio spectrograms, effectively turning these snippets of audio into a perceivable format that matches that typical in a photobook



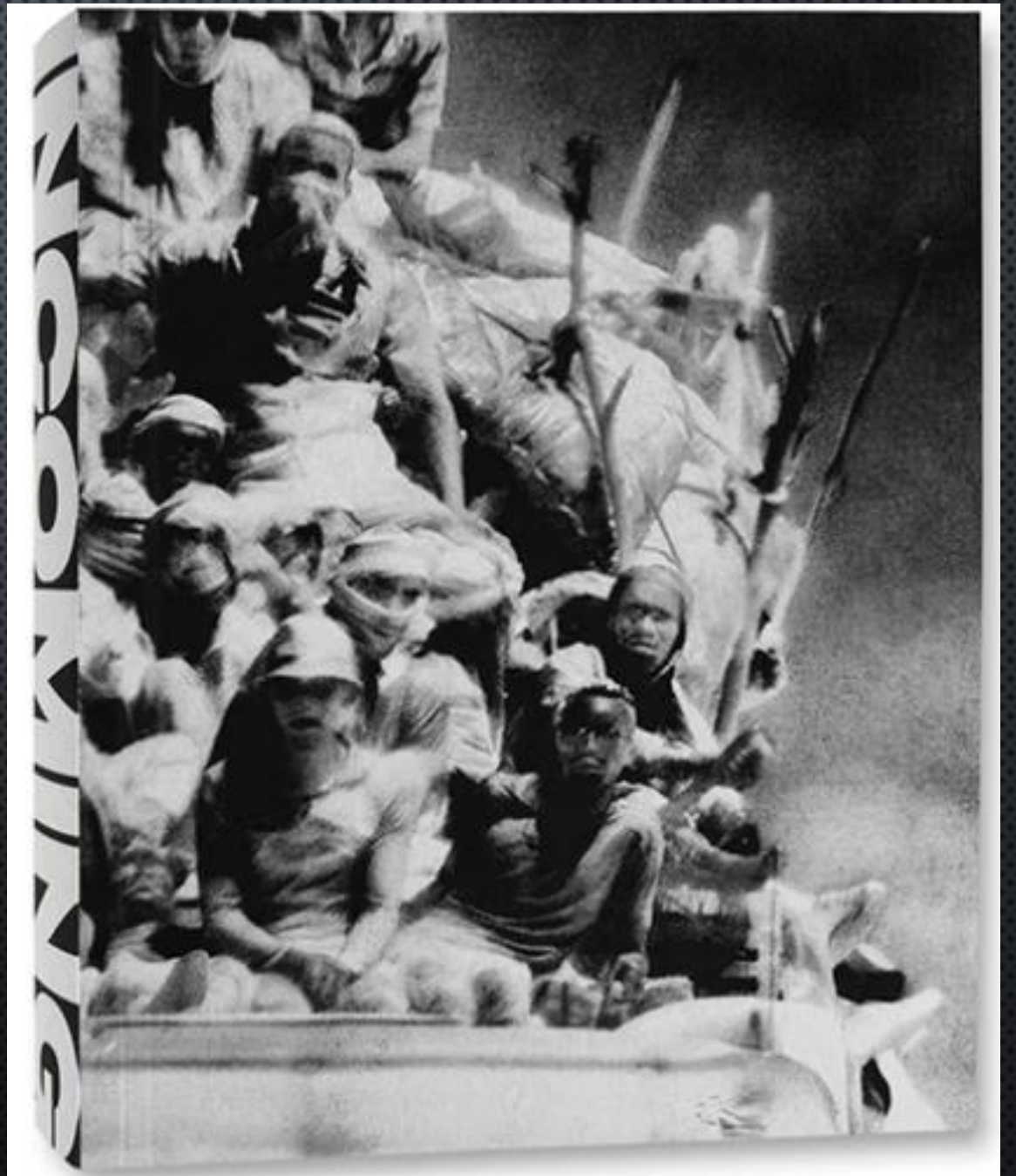
Cell – Taiji
Matsue



Taiji Matsue's work in this book consists of a series of his photographs that he's selectively trimmed down to an incomplete picture, focusing in acutely on one or more individuals in the space they occupy. He does so as a method of playing with the space beyond the frame, providing a chosen focus in a shot that extends an unknown amount past what we the viewer can see. In one instance of a description for this book it's noted that *"while the poses and gestures are discernible, the details of the faces remain just beyond identification"*, which undoubtedly lends itself to the effect of an incomplete picture Matsue was striving for. In relation to my themes for my project, I think the steps he took through the process of taking the initial picture and then finding a point of interest is fascinating. It reminds me of passive observations that people do in daily life, where we pick someone out amongst a crowd that caught our eye for some reason, seeing what they do and where they're headed but also not knowing where they'd just been



Incoming –
Richard Mosse

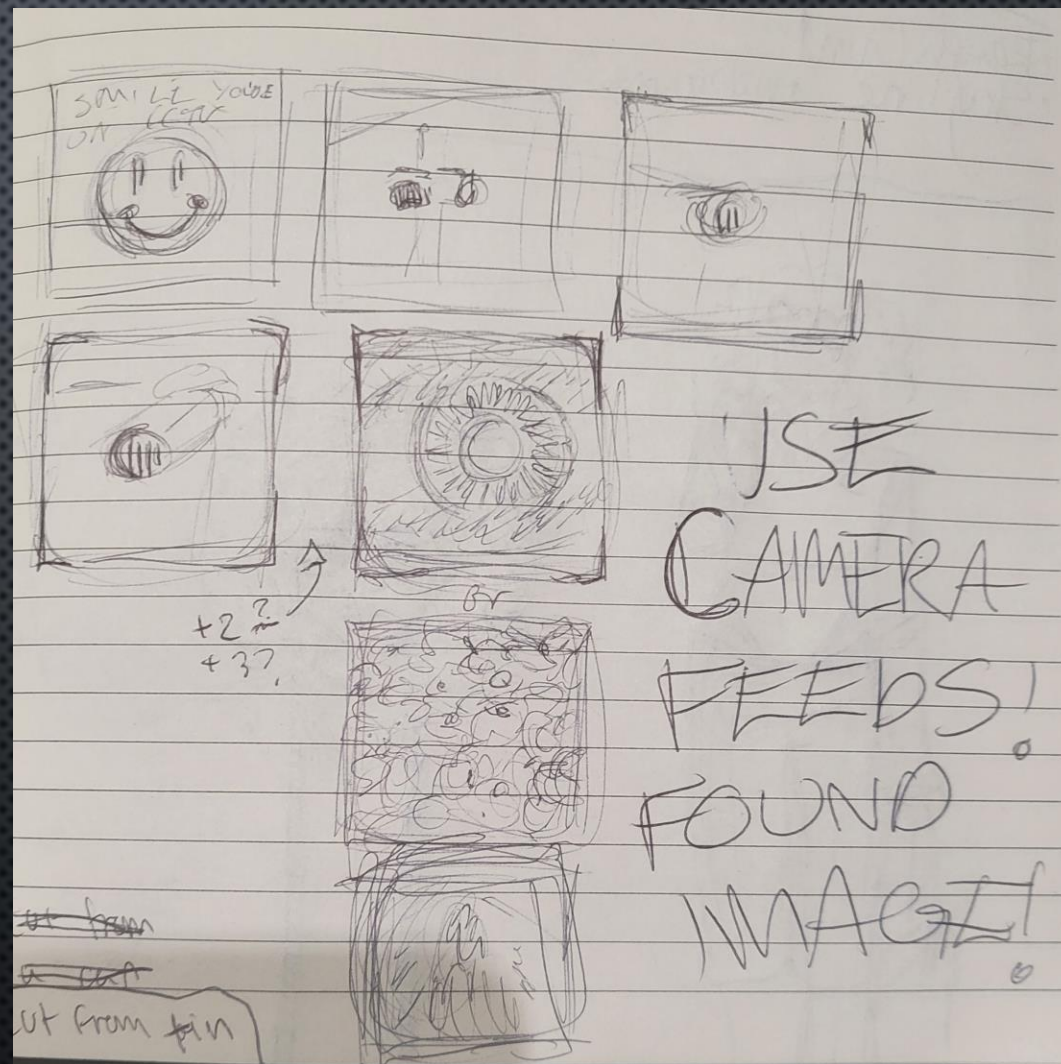


Mosse uses new weapons-grade surveillance technology to document a range of human movements in this book, refugees and migrants depicted across the Middle East, Europe, and Africa. This form of surveillance makes a viewer confronted with the method by which the artist has attained the images – using military technology to watch those struggling in or fleeing hostile environments. As a description of his book states, Mosse is using it as a tool to reveal "the way missiles see", when this would be used to target the vulnerable groups rather than passively watch. This goal of using a certain method to invite a viewer to take on an uncomfortable and unfamiliar perspective is something I take great interest in. Sometimes the best way to communicate a message is to frame the reader like they're an active participant.



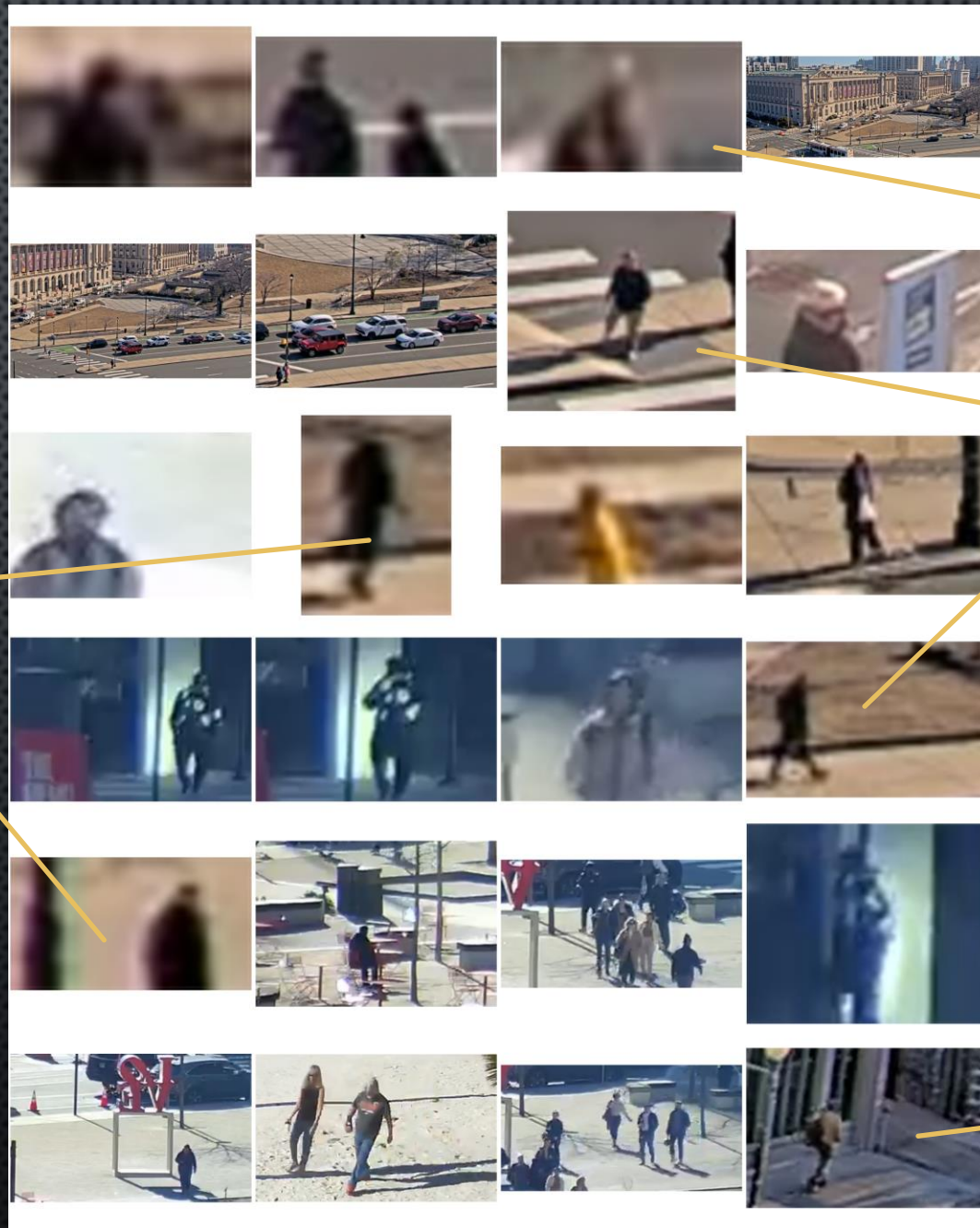
My first drafts for ideas on my photobook are to use acetate, to reduce down my images to the textures and the negative version of the pictures. By doing this and layering them because of the book format, it will make the observer have to flip through my book to view the images clearly, and therefore also making the act of flipping through the book engage with the work beyond just "getting to the end".

While in the middle of brainstorming this design, where I would take pictures of surveillance cameras as an act of "looking back" at whoever or whatever system was watching, I had the idea to instead be the one who observed other people. One way to be able to do this, I remembered, was to access public live streams that are commonly available on websites like EarthCam and Skyline Webcams. It could be a good perspective to adopt for the topics of surveillance, adopting the position of a "Watcher" to be able to know through practice what the dynamics at play are.



My approach to these shoots will be that I have no particular rhythm to where I look. If I can think of somewhere I want to watch, and it's available to me, then I will sit with it for at least 30 minutes (if it's high traffic I can choose to stay longer). That minimum period of time will ensure I could catch multiple people no matter the time of day, which will change from place to place depending on the time zone and the time of whenever I choose to start the observation. The goals for this is to establish a couple reliable places that I may be able to revisit for shoots if I'm unable to have much luck elsewhere. I would also like to play around and practice with how I take the shots, a variety of indiscernible pixels, silhouettes, and close to identifiable features are what I aim to get throughout the project.





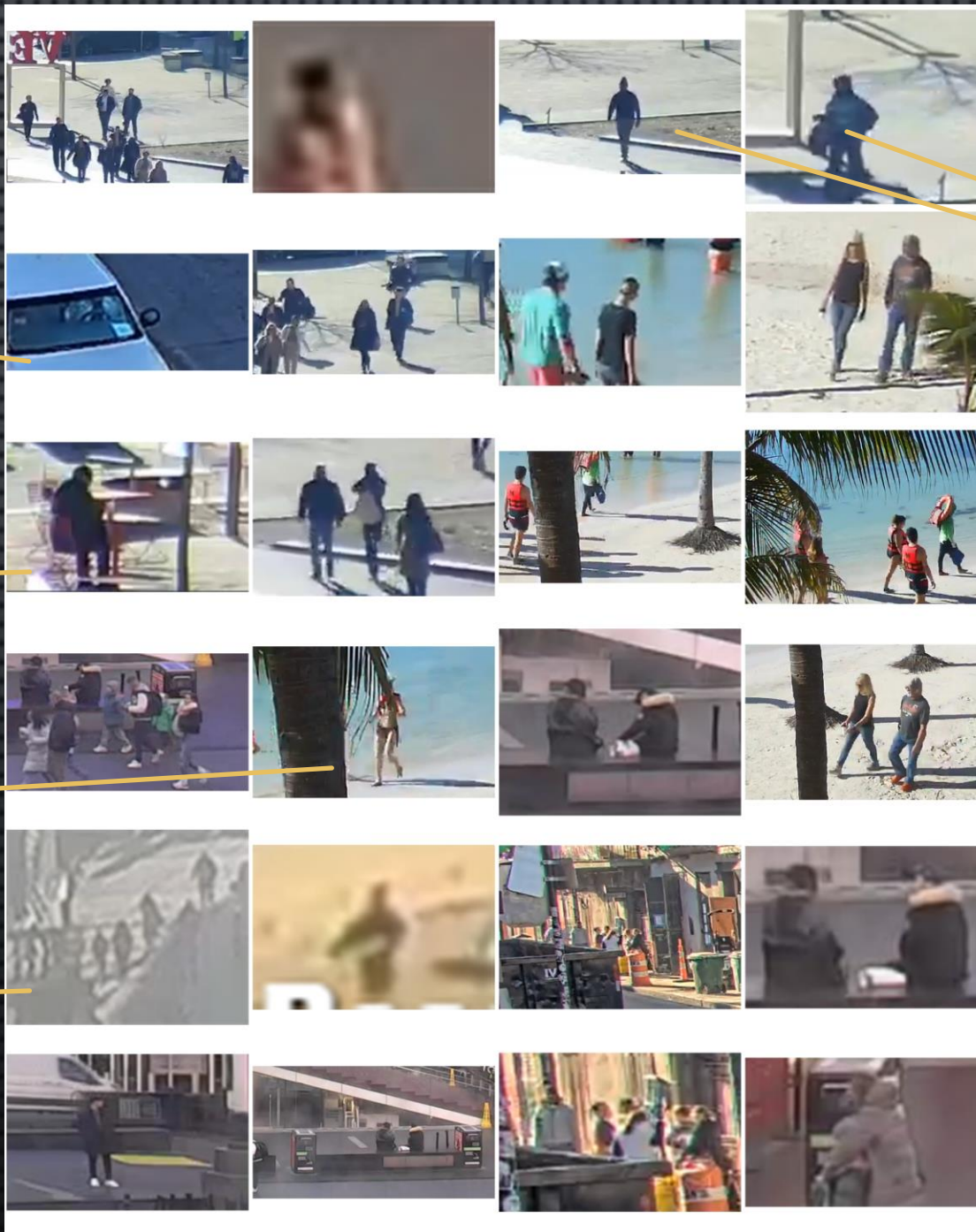
Nice pixelisation

Good mid action shot

Good pixel distortion,
the displacement
around the silhouettes
makes it pop

Good mid action shot

Unsuccessful attempt to catch someone in a vehicle



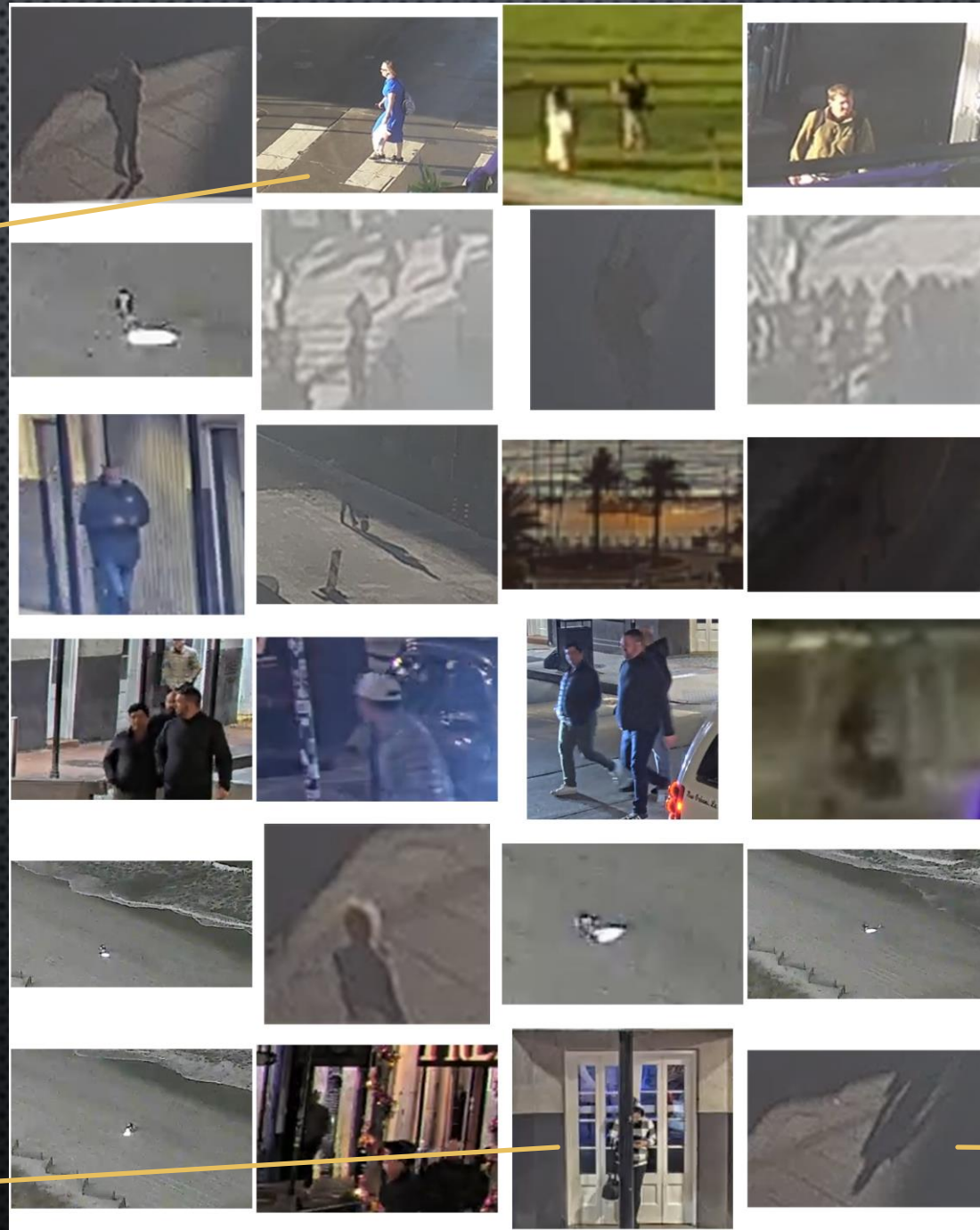
Good silhouettes

Good composition

Good mid action shot and composition

Different but interesting use of shadows rather than physical figures

Good mid action shot



Good composition split frame

Good composition use of a shadow

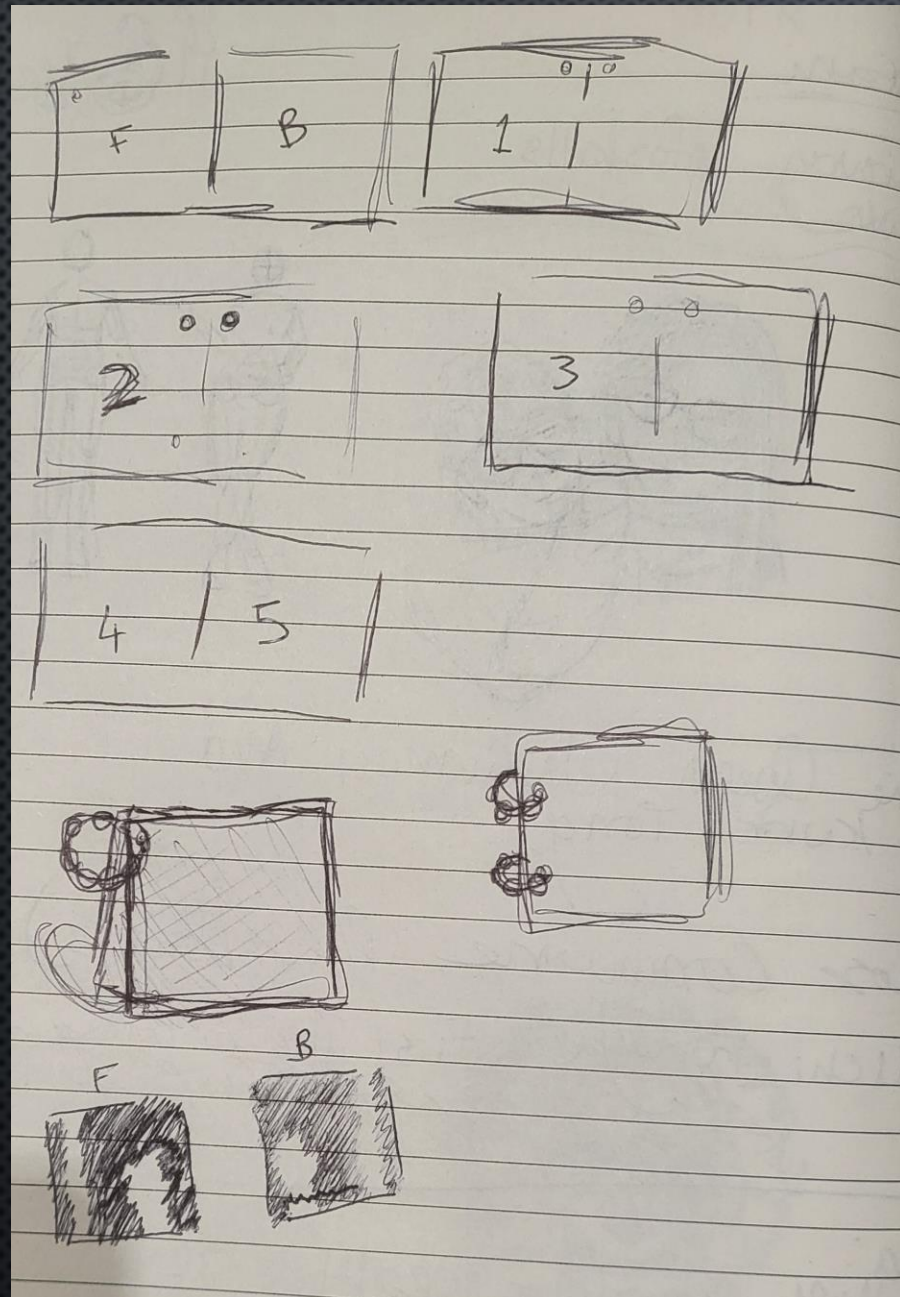
A good establishing shot of the location, may come in useful to break up from the highly cropped photos.



Shoot outcomes

Overall, I think this shoot went well, I was able to get a wide range of compositionally interesting pictures while also visiting a wide array of different locations, which is visually obvious from the people and their surroundings. For a starting point to this project, I feel it's been very strong, as it has allowed me to experiment with my strategy for taking the screenshots and I've found a good few locations that I can revisit over the course of my work to get a wider variety of good pictures at different times of the day. For my next shoot I would like to expand my variety of images, as most of this shoot was done with areas ranging between early morning and late afternoon but very few set in the evening/night.

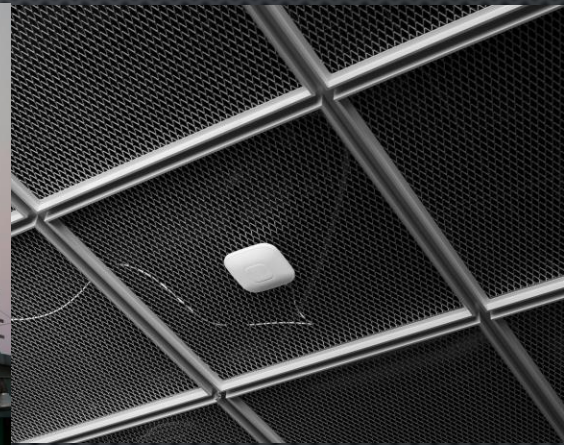


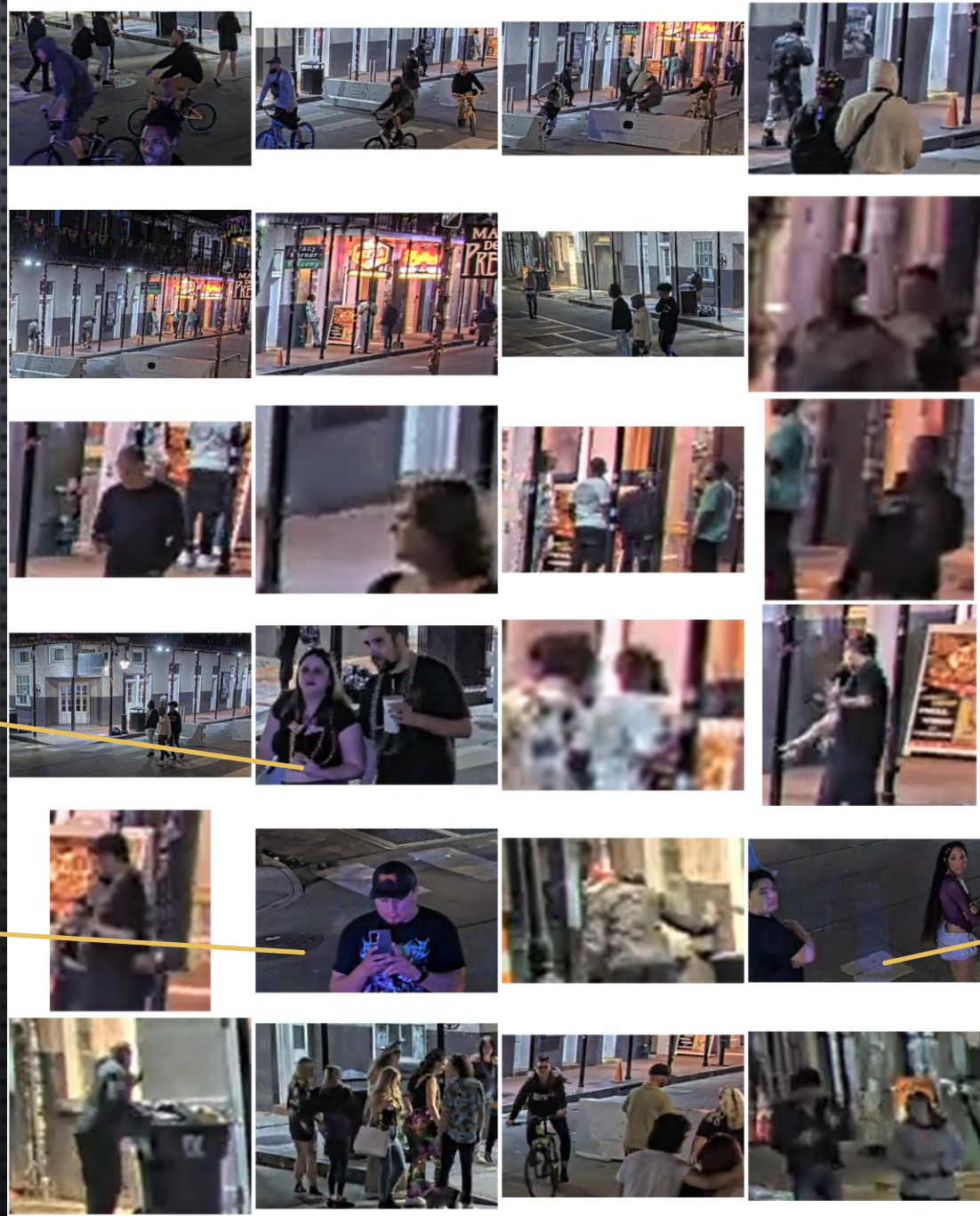


This is my new revision for my photobook. Here I'm thinking about how to incorporate the same ideas from my first iteration, with the use of acetate, but this time I'm thinking how I'll be printing them out and also how I plan to bind it. I'm currently considering using a chain, looped through holes from a hole puncher. I'm leaning towards 2 chains over just the 1, as only 1 in the corner gives more flashcard vibes that don't go so well with my theming. I would like to use chains to because of the metal, I think using the materials of the things I've used to get the pictures (cams with metal/plastic bodies) make a much more tactile engagement with the work. As for the use of text in my work, I want to use the classification IDs on police records. My reasoning for this is driven from panopticism, tying my work to back to the original influence in a less linear way. By assigning images a crime code, it becomes a negative amongst a million others, and reduces the person in the image as someone observed and associated with a crime.

Masse – Michael Gessner

Gessner's book aims to shine a light on the different behaviours of surveillance surrounding us in contemporary society, the ways that we are monitored becoming natural in our environments that it takes someone looking back at them for them to stand out. His work acts almost like an archive for the ways that we monitor ourselves or allow ourselves to be monitored, the typical examples of surveillance and satellite appearing in his book but also the likes of computer chips, radio towers, or our phones. I take an interest in his work here as it's almost like Gessner's personal form of protest by turning his lens to the objects that so often are the things monitoring him. It's effective in bringing these normalised structures suddenly stand out to a viewer.

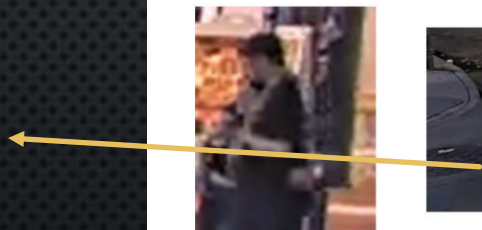




Effective distortion of features

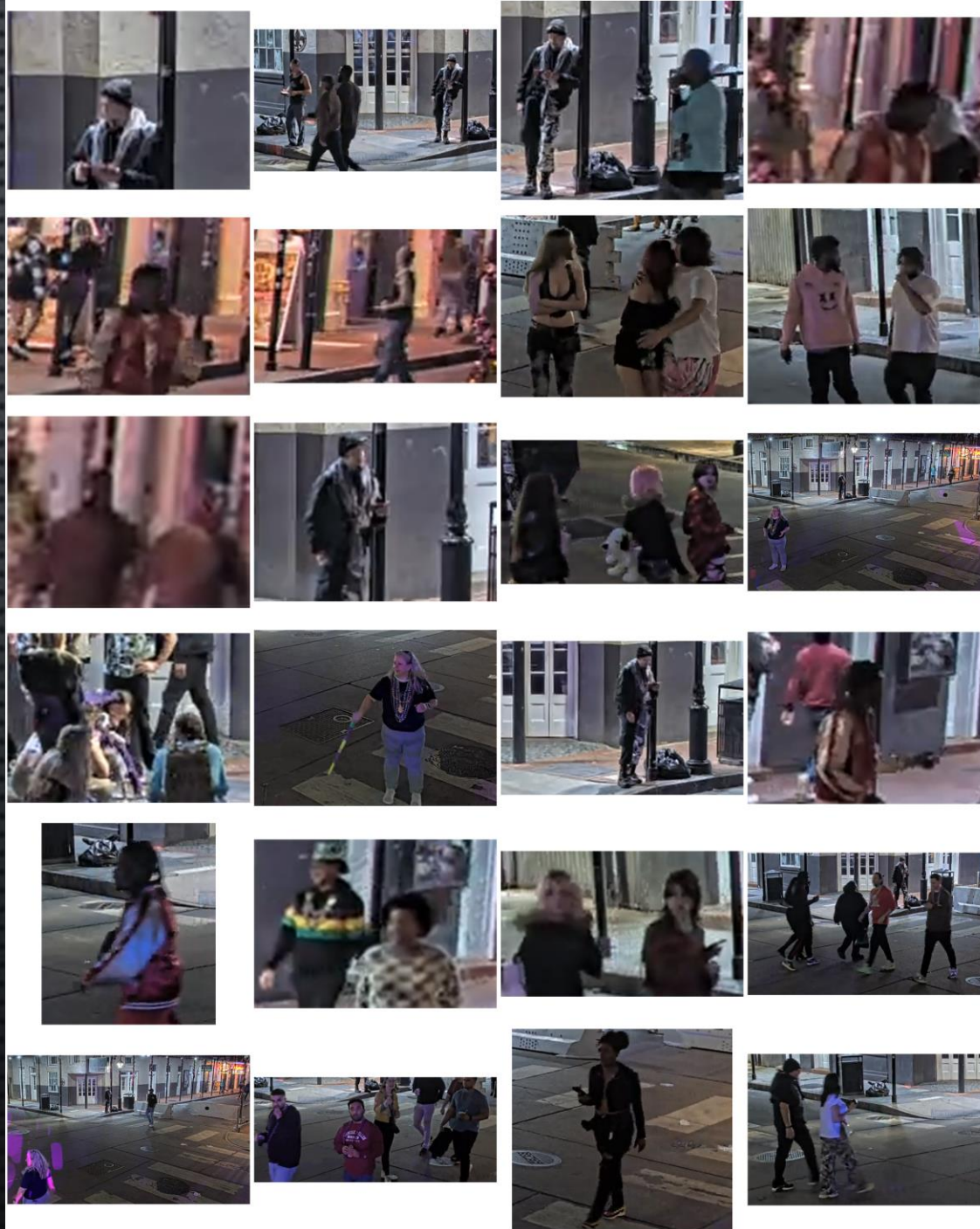


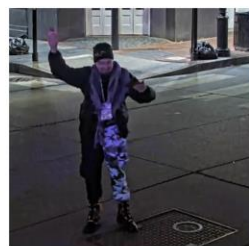
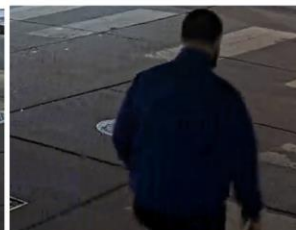
Nice crisp clarity of facial features



Defined features, good turn to look behind





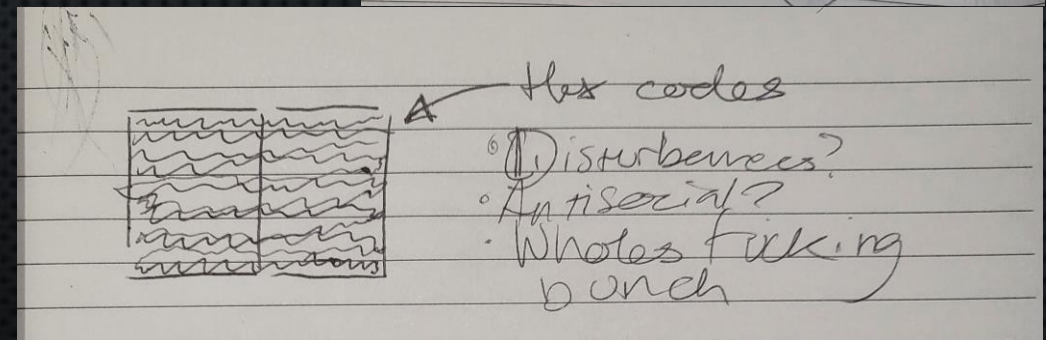
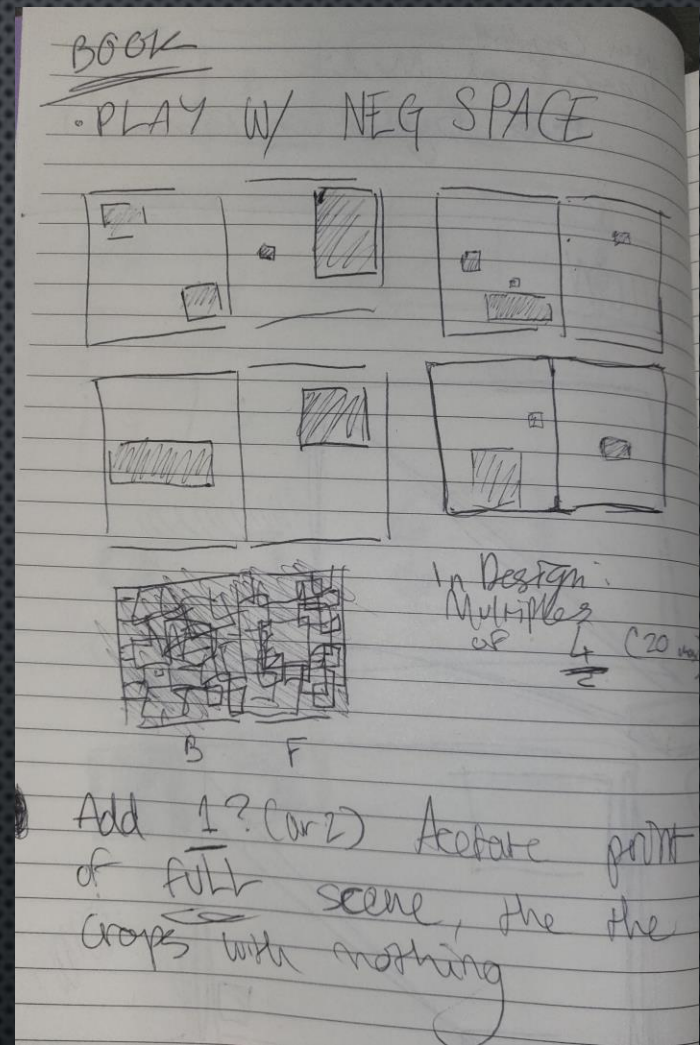


Shoot outcomes

In this shoot I definitely believe I achieved what I set out to do, which was to get similar locations but at a different time of day. I'm also very happy with some of the detail I caught on the live streams, those images will make for a good mix in amongst other images that are naturally going to be more distorted or pixelated from the video quality. Since I've spent a very long time in a couple of the same locations now, I would like to expand my observations to some new places in my next shoot. To me, if I'm able to name all the places that I took my photographs then I don't believe I'd have done a good job at demonstrating how easily accessible the watcher role is.



These are my latest drafts for my book design. In terms of practicality, I've figured out that the impact isn't lessened by not printing onto acetate and I should be more realistic in the materials I plan to work with. In lectures today, Ryan suggested that one way to consider presenting the images would be to play with the negative space on a page, where the shot is positioned to reflect where on the screen I took the picture. I think this can absolutely work for a concept and I want to see how that can be done in a subtle way, potentially meaning I pair images on a page that are from different areas of their own frames. It could be a fun way to play with the puzzle these screenshots create for me. After some discussions with Joe as well we agreed it could be interesting to incorporate the identification codes that police systems generate for incidents, since we spoke at length about how my work is all publicly accessible and stems from mimicking the act of security that is done widely to enforce an expectation of discipline. My current idea for this is to have a dedicated double page spread full of the ID codes, potentially having as many codes as there are images in my final book so I can assign one to each.



Photobook Dummy

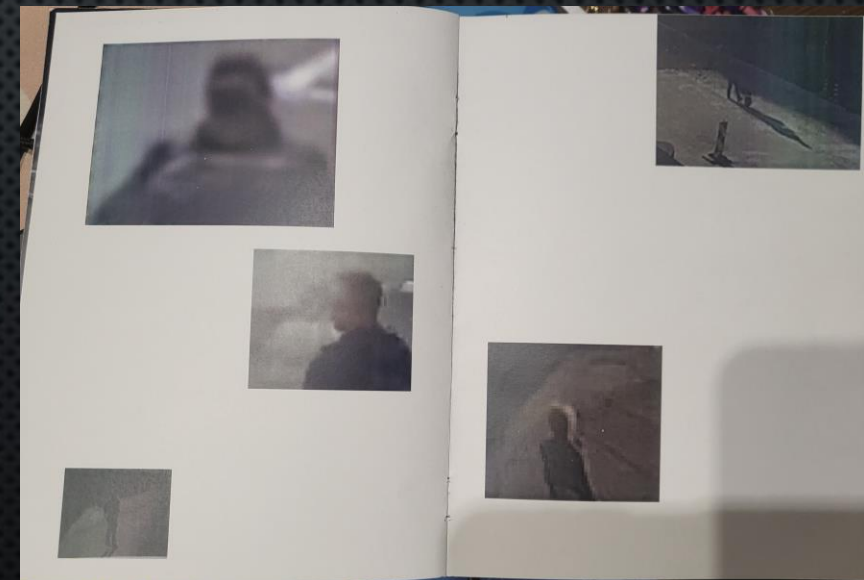
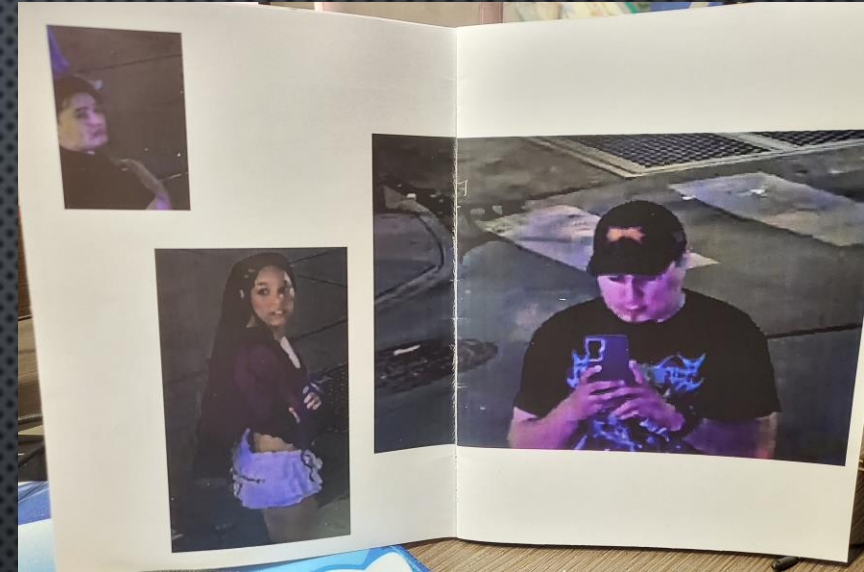
This is the front and back cover of my first test for a photobook. My primary goal with making this has been that I want to trial how my formatting could look when playing with the negative space of a page and also seeing how I can make images interact with ones in the shared space of a 2-page spread. As I haven't landed on a title for the book I haven't added anything to the front, but one presentation I wanted to test was having a full shot of a location I was watching and overlaying captured snippets of the people who had been in the area prior. As far as a concept goes I like it, and have repeated it as the middle pages, but this city scape doesn't feel like the right aesthetic for the topic I'm exploring. It's almost too picturesque, which detracts from the zoom ins to the pedestrians that feel akin to a crime watch capture.



To be able to get the hang of creating certain dynamics between the pictures on the page, I tried a couple different approaches. One was taking the same image and effectively splitting it across 2 frames, and another was intentionally lining similar aspects within a picture's composition together, making it so the empty space can be inferred by the reader as a continuation.

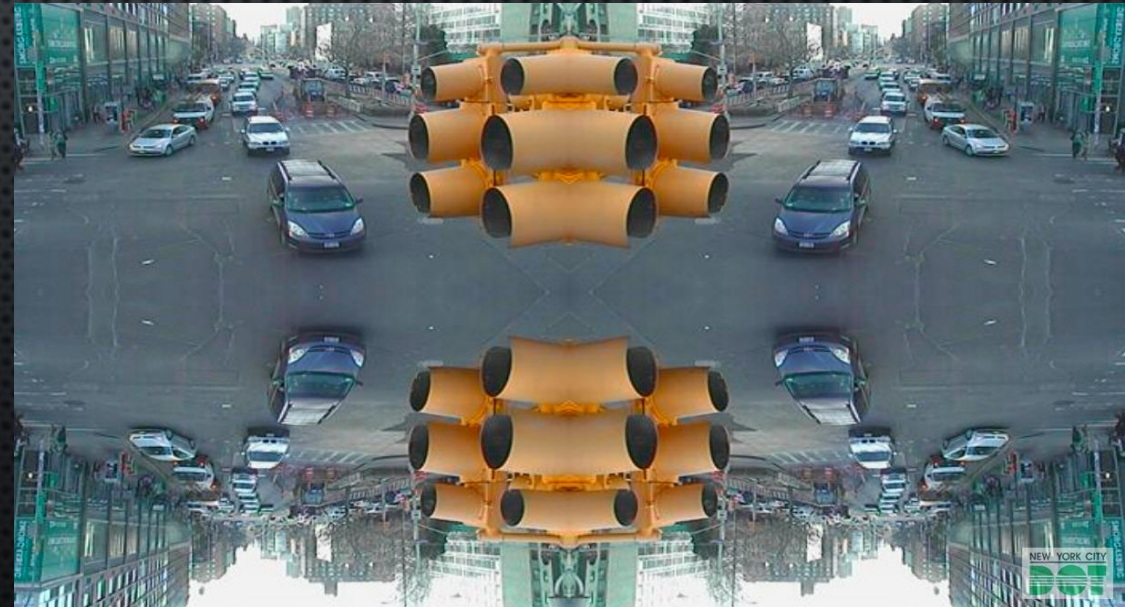
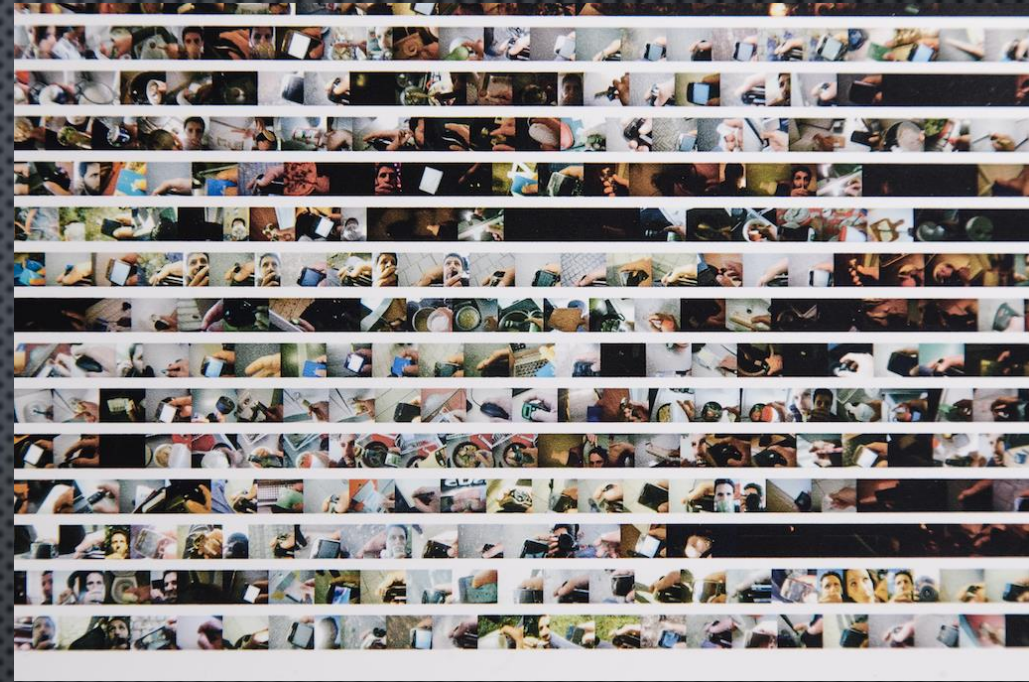
For some pages I aimed to link people who were caught doing similar things (i.e mid-step while walking) but I feel these pages were less successful, only being particularly engaging when they would be positioned to walk towards each other.

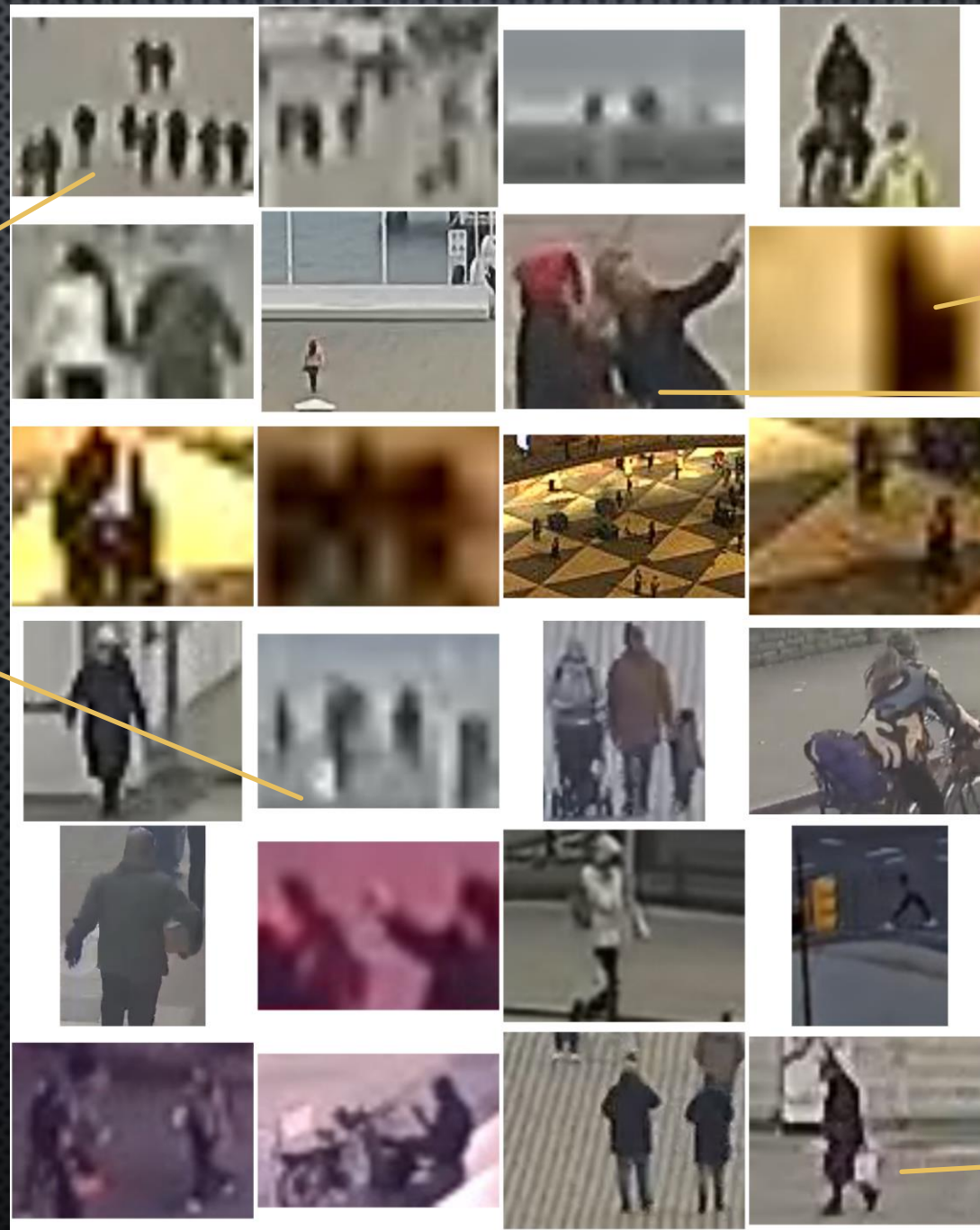
In this dummy's middle page spread, I repeated the style of having a larger landscape from the live feed with someone as a focus point within the image. The dark colour hasn't done well against being worn down from opening and closing the book, but the messy middle line won't be a problem with the printing method intended for the final product.



Watched! Surveillance, Art and Photography

Watched! Surveillance, Art and Photography was an exhibition in Berlin with work from 20 artists around the topic of contemporary surveillance and personal data. Innately, this is most easily communicated through the visual means. One example the theme's interpretation was the collection of images to the top right, in which the artist Alberto Frigo documented all the objects that he used with his main hand (right hand) daily. The project of his continues to this day and was started back in 2003 and, when displayed as an overwhelming collection of images, it's very easy to get swept up in the plethora of pictures that are his act of personal surveillance. Other examples within the exhibition is the image to the bottom right. Artist James Bridle would take publicly available live streams from NYC and format it into his own variant of a kaleidoscope, letting the footage play in the exhibition and change live along with the people and traffic caught on the cameras.



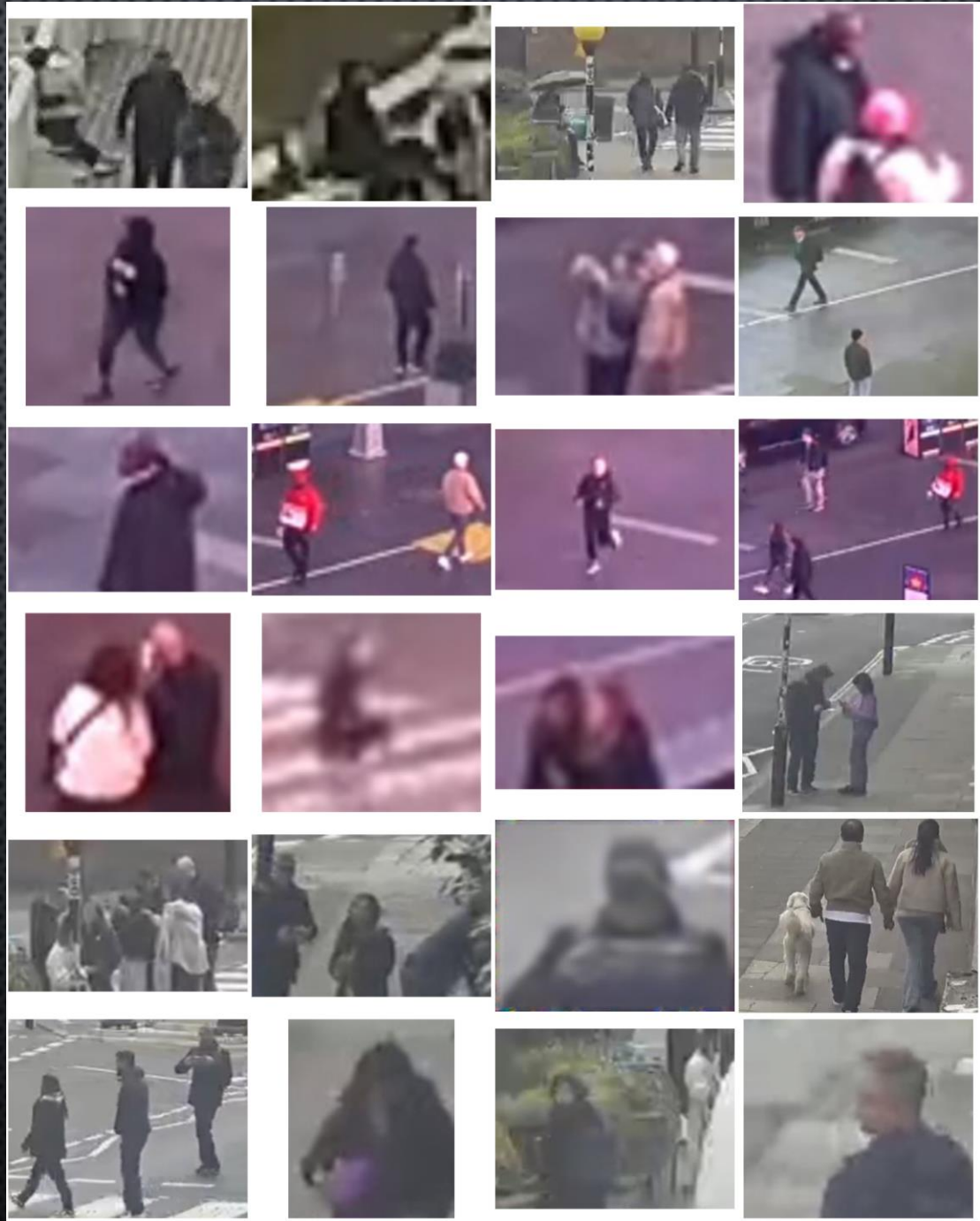


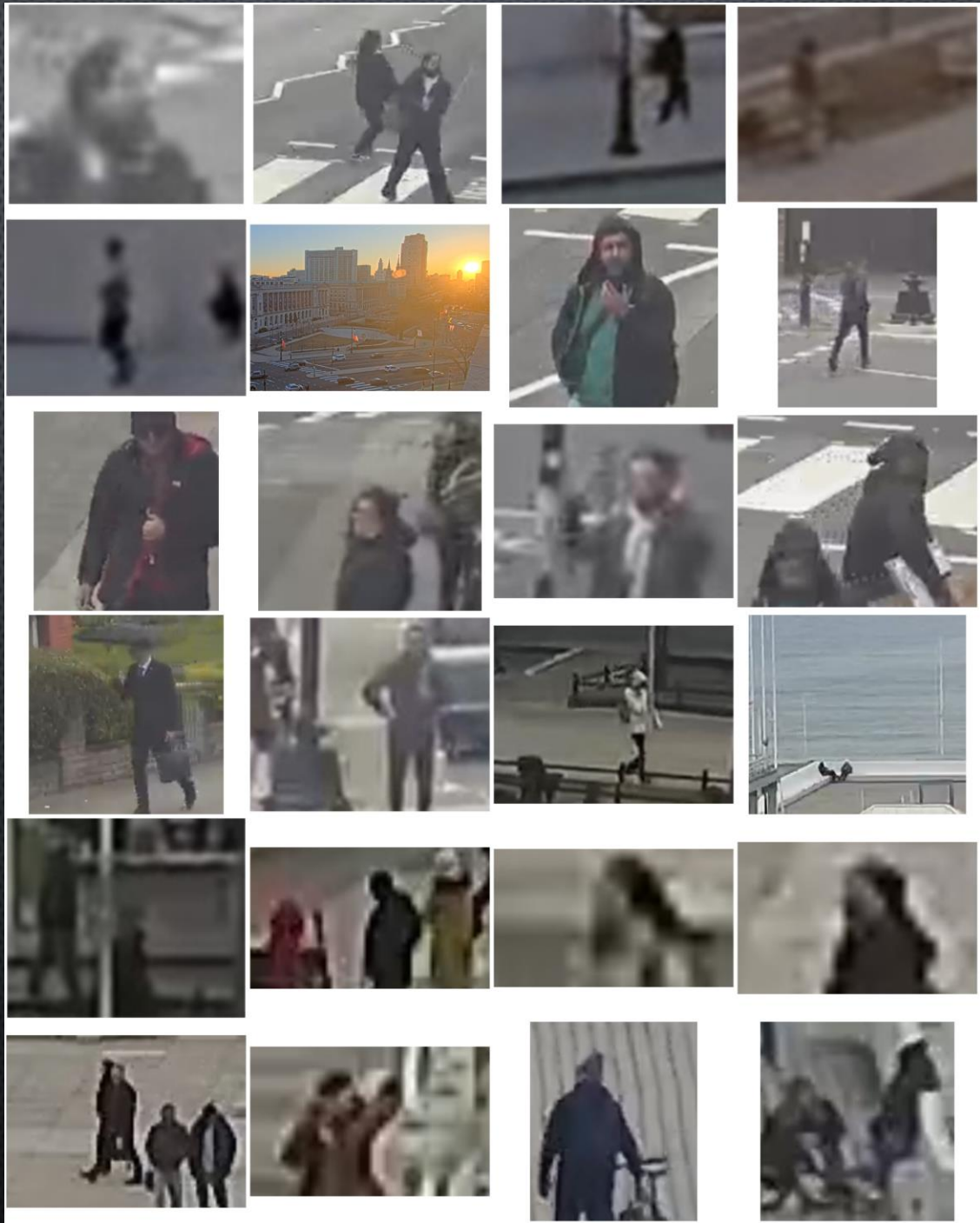
Indecipherable crowds will be a good pattern breaker

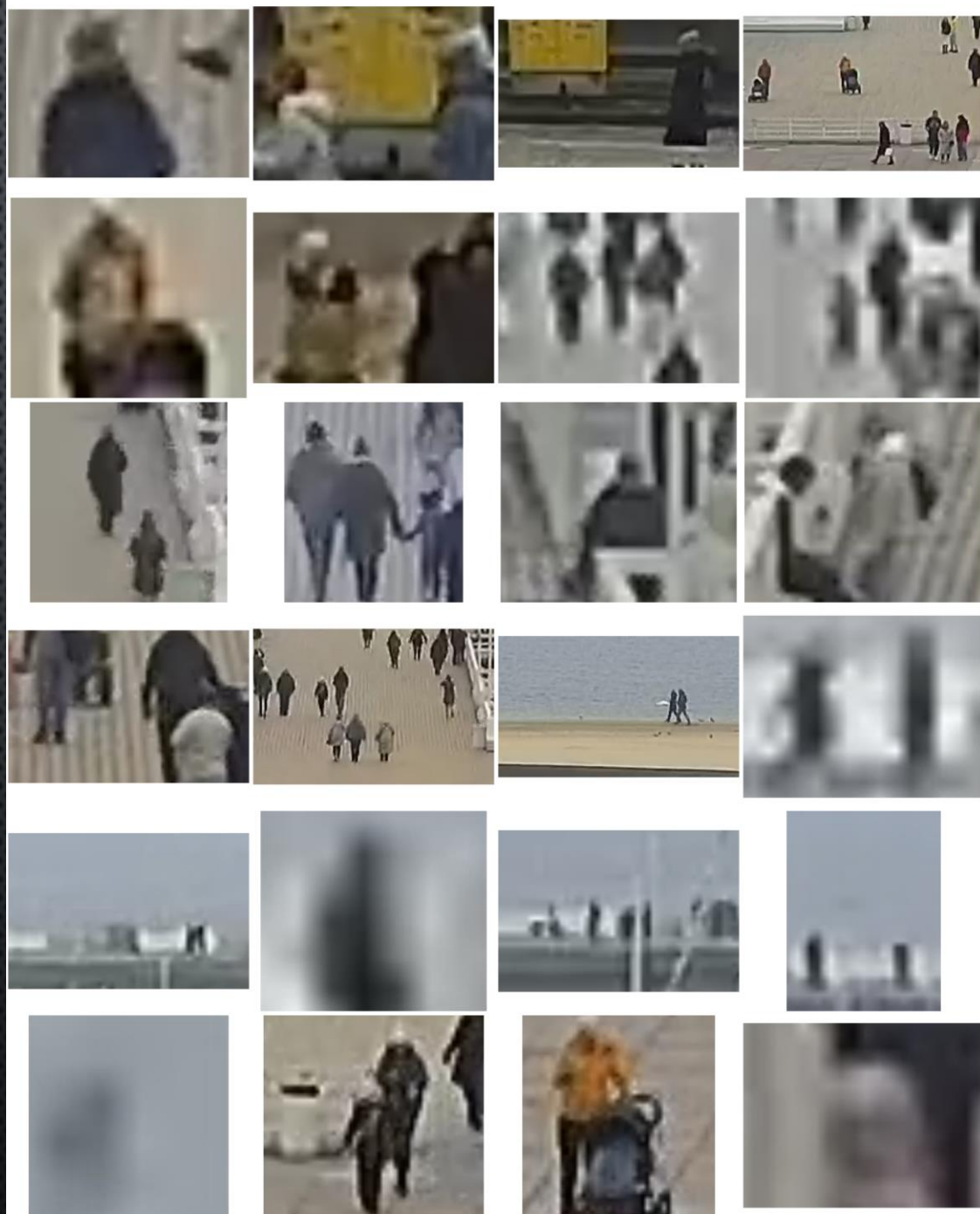
Good abstract human

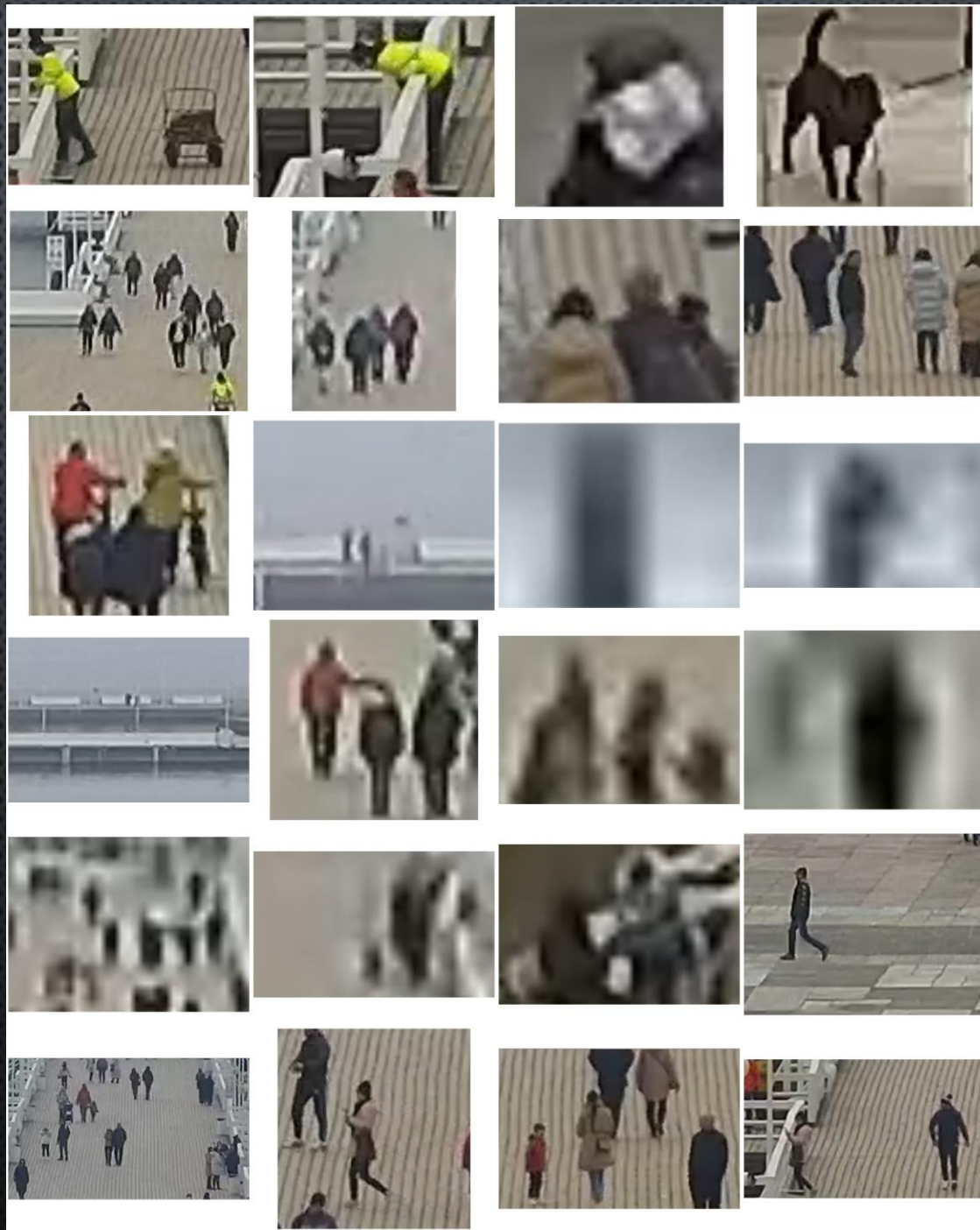
Good mid action shot

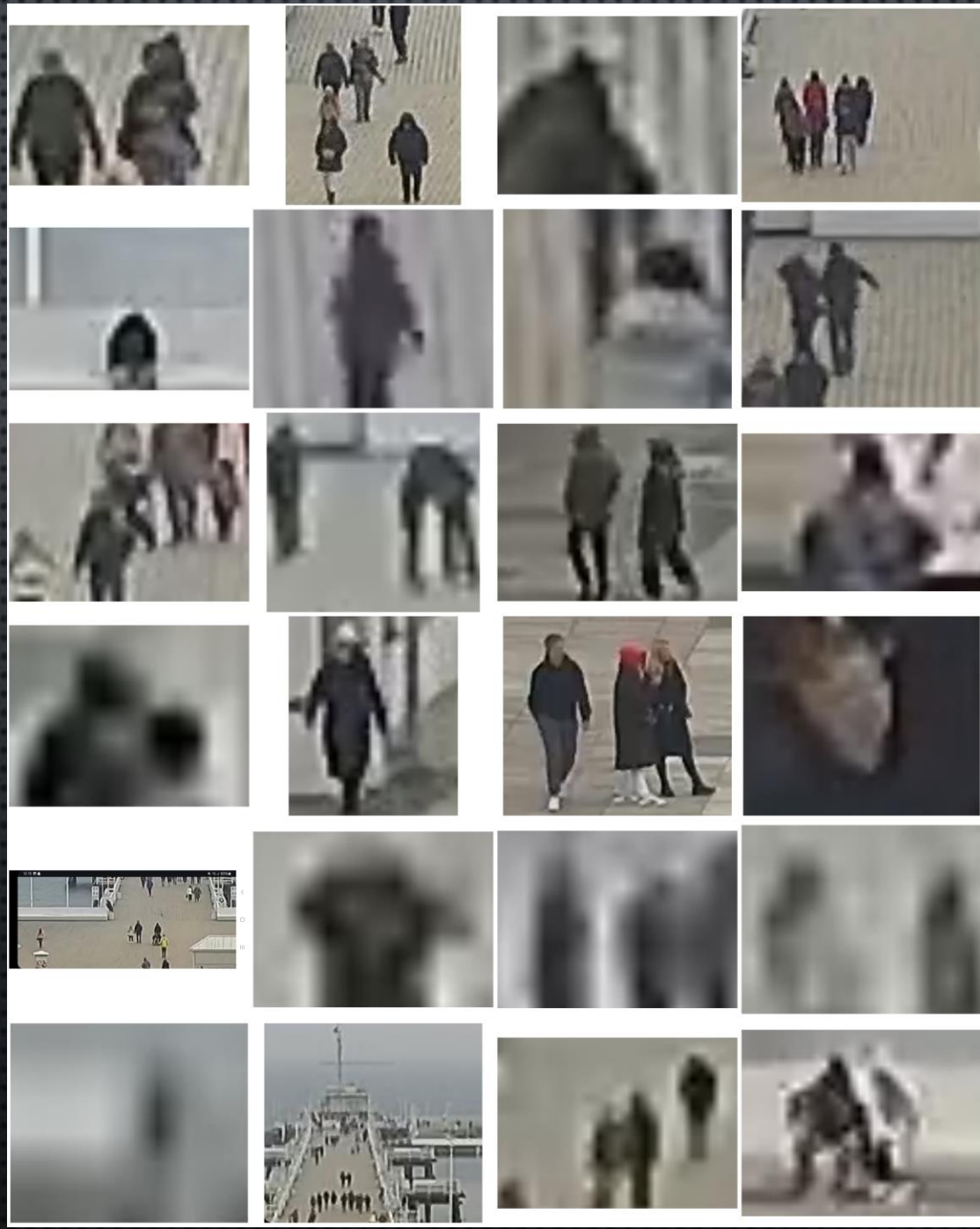
Good mid action shot

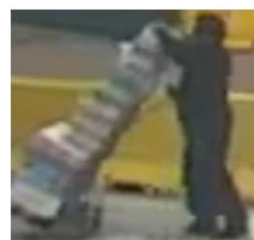
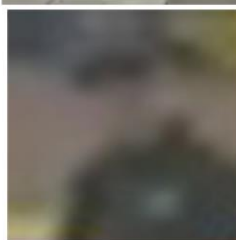
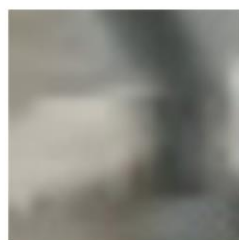
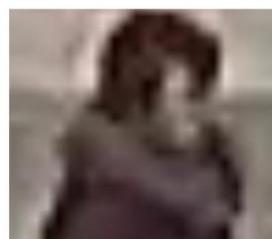
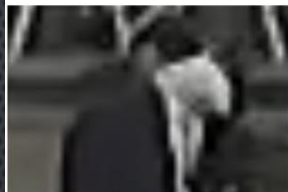
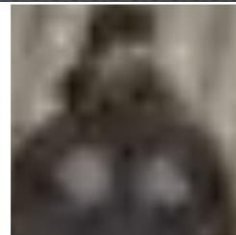






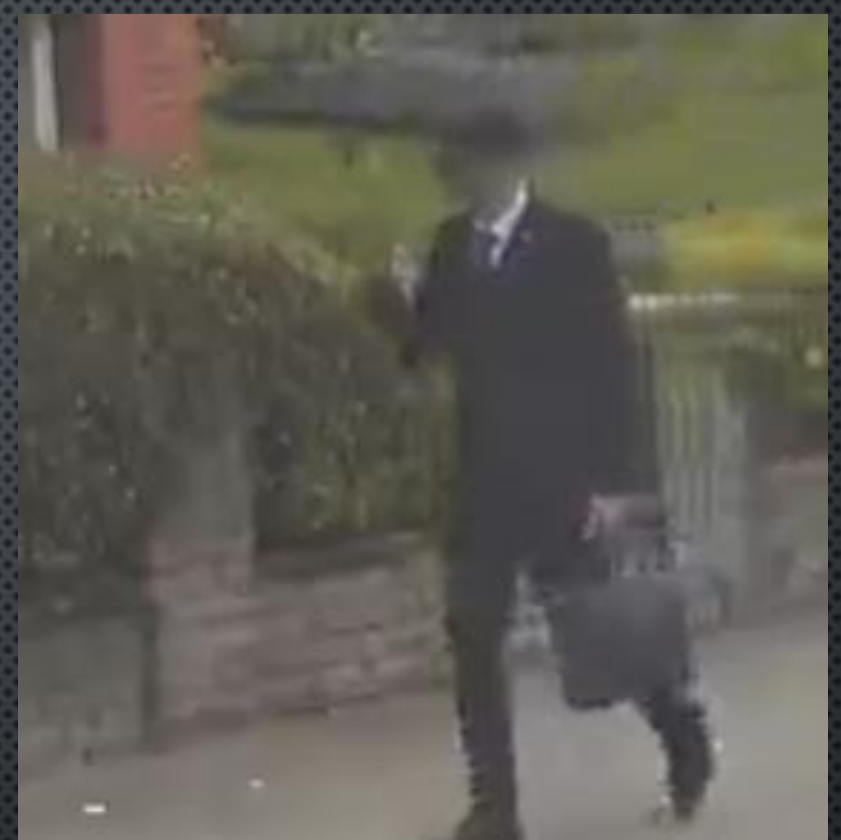






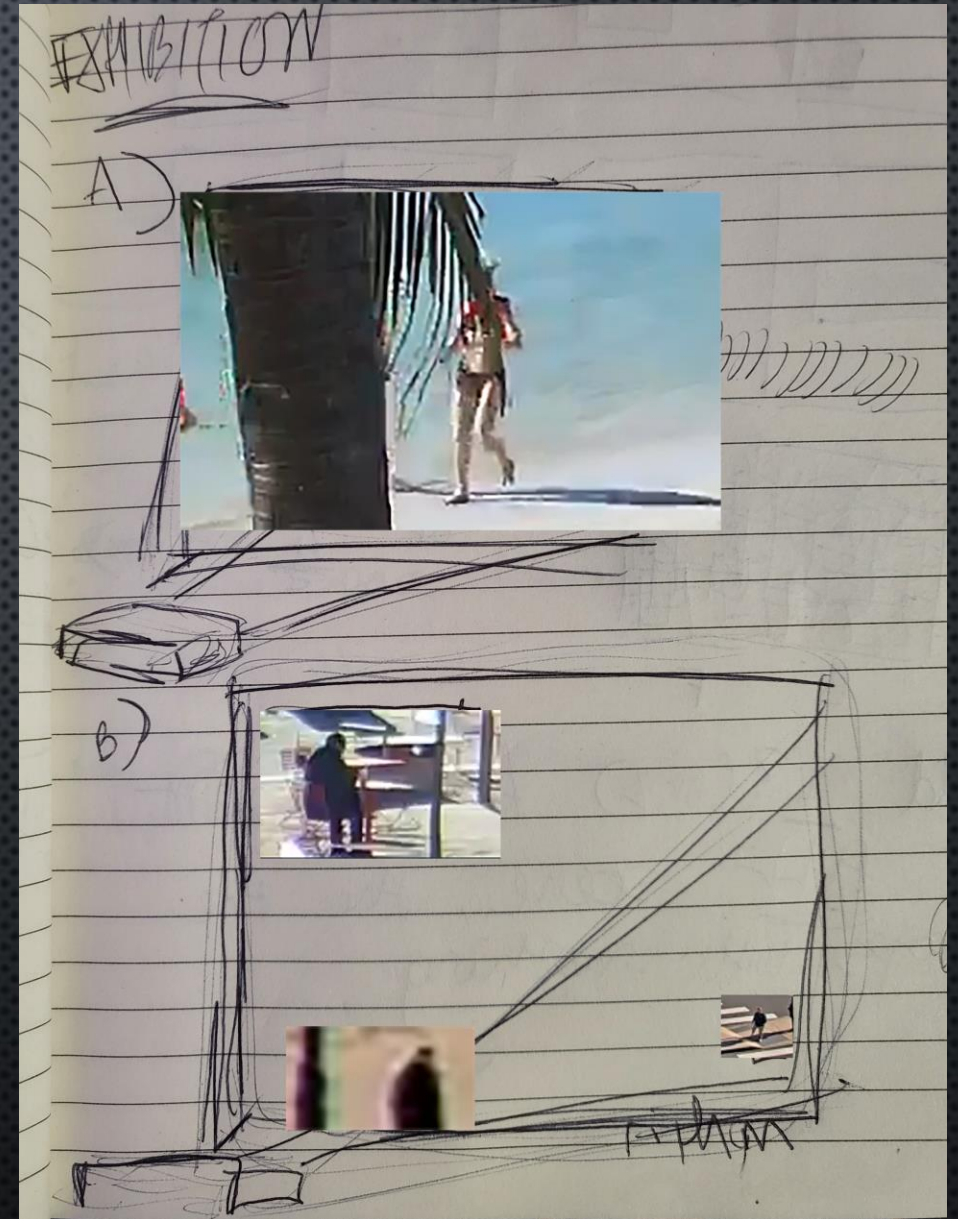
Shoot outcomes

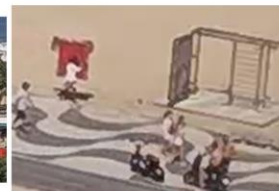
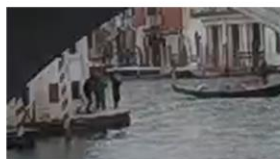
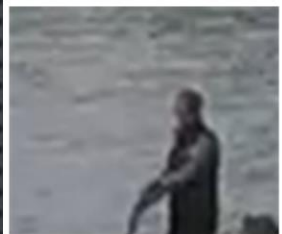
From completing this shoot, I feel the well of silhouette heavy figures and people that are incredibly pixelated strikes a good balance with other live feeds that would have a higher resolution to their camera feeds. It gives me the creative space to scatter humans that are naturally more abstracted than others in amongst people with clarity to them. Ultimately, they're still a human I took the time to observe, somewhere in the squares of the digital space. With the very successful collection of images today, I would like to keep my momentum into the next where I have the intention to revisit new and old spaces, but strive to catch them at a different time of day that prior. Some time has also passed since I watched old location so I would be interested to see how the season changes give it light or some new gloom, depending on where I go.

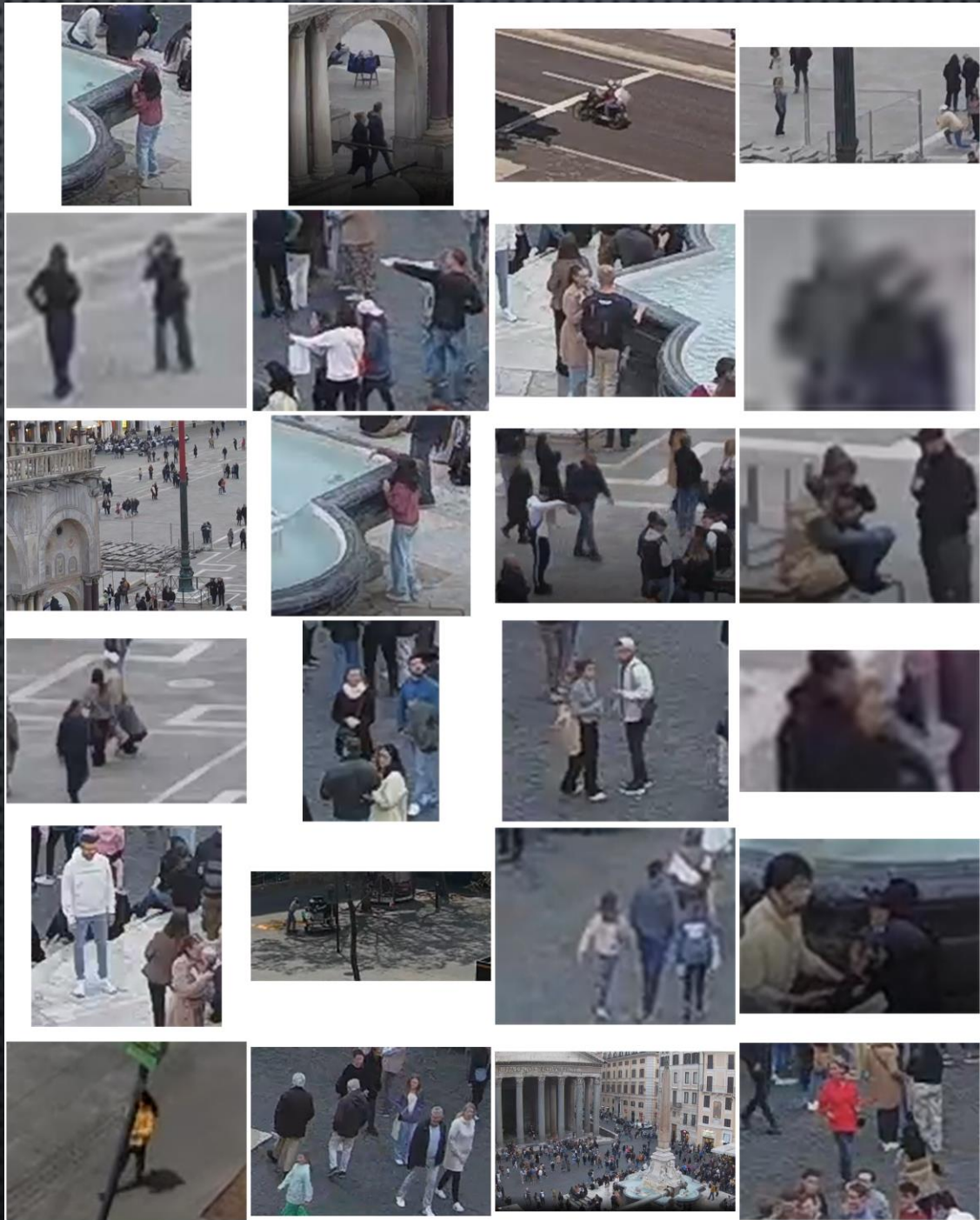


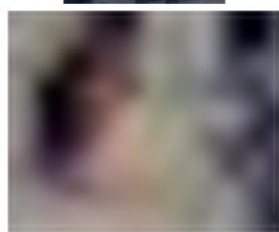
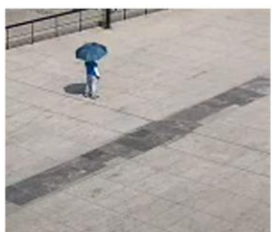
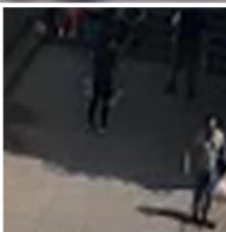
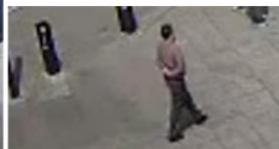
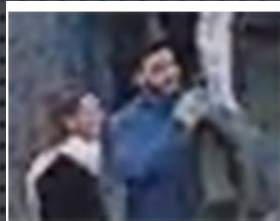
Exhibition format

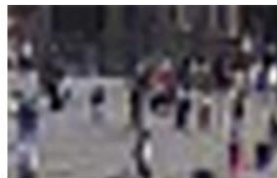
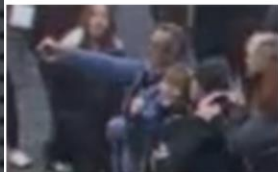
When considering how I would like to translate this project into a piece for an exhibition space, it became immediately obvious to me that it would thrive most in a video format. With the act of "watching" I've done extensively in this work, it would poorly reflect if I had the images framed or printed. To me, that would only be "looking". As a video, and with the mass of images I have accumulated from my shoots, it will make those who look at my work try to take in as many of the pictures as possible. It would also bring more life to the work than a still image, which feels especially appropriate since the source of all my work has been done thanks to the access to live streams; I'll have taken the work from one video and compiled it into another. In terms of the content shown, I'm currently debating between mimicking the ideas of the layout of the photobook – where pictures are of varying locations and sizes – or to have them all approximately the same size and taking up as much space in the frame as possible. Both of these have their own strengths, for example keeping them all a uniform size may create an interesting effect of them getting muddled in each other from the speed of the video. On the other hand, a scattered display would require more active engagement with it from the viewer, making it almost a game to see an image before it goes. Since I'm still collecting some more images I'll take the time to consider the strengths and weaknesses further, and whether I want to replicate the photobook's style or allow the exhibition to have its own look.

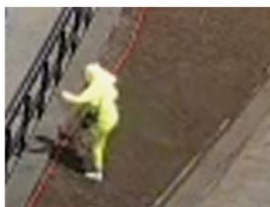
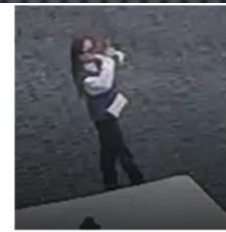


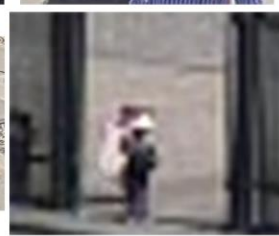
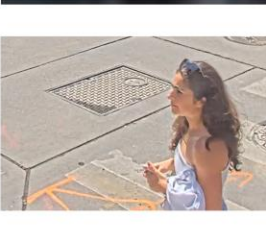
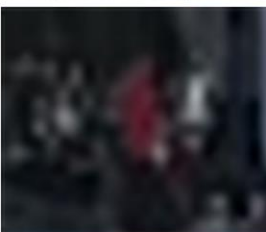
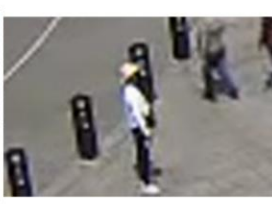
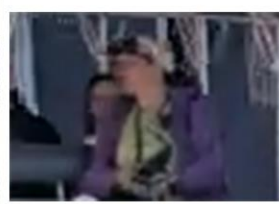
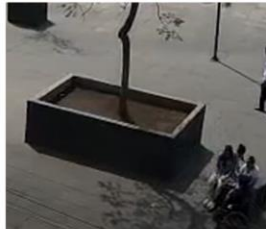


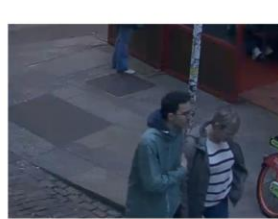
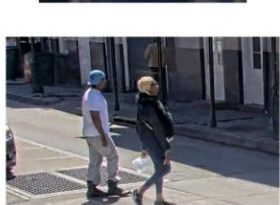
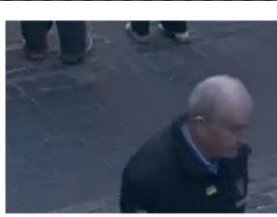














Shoot outcomes

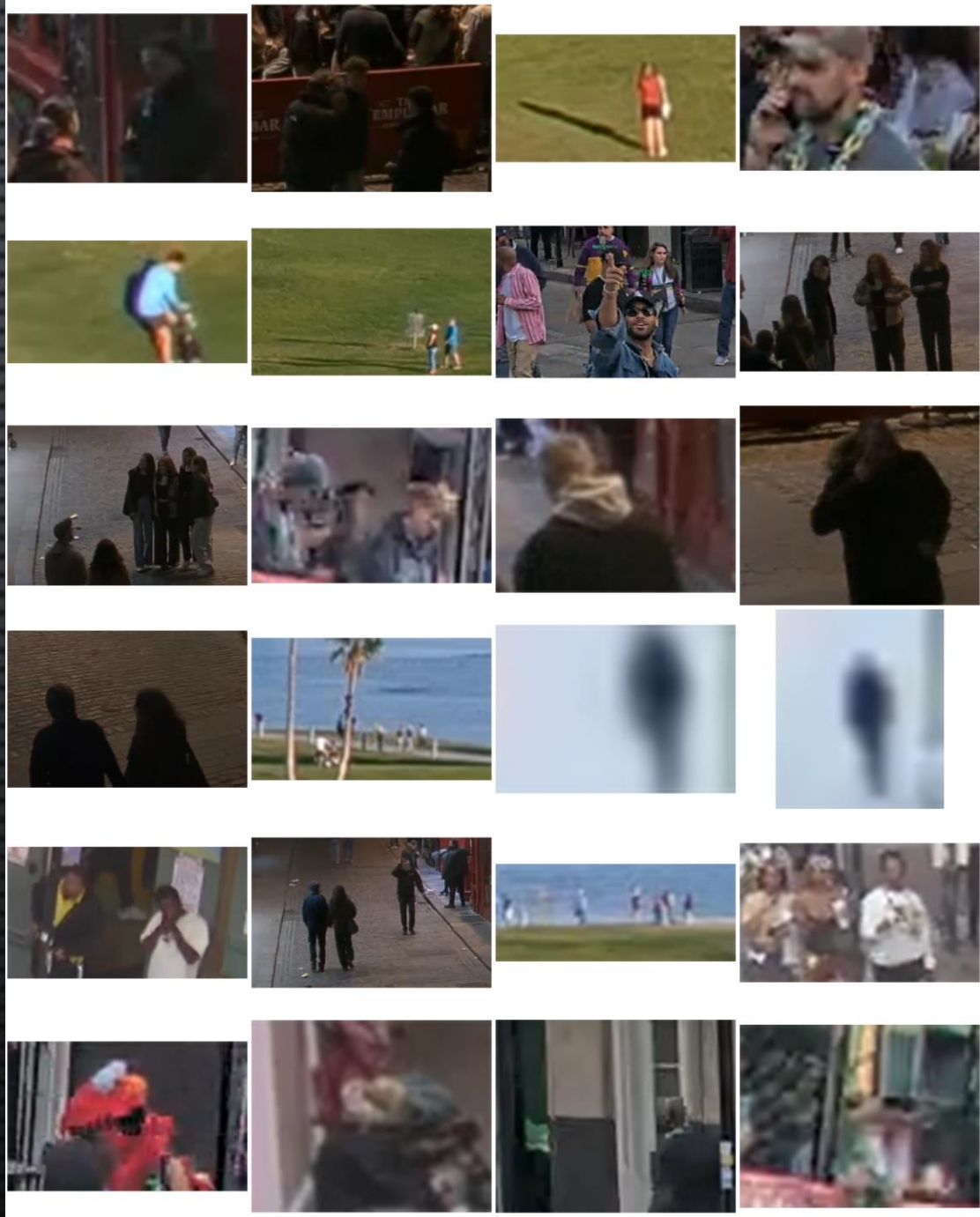
Revisiting one of my first locations at a different time of the year, and exploring some new locations I thought of, has been excellent in both broadening my range of images and strengthening ones from familiar locations. I've come away from this very confident in the total selection of photos that I'll be able to curate within the space of a book, and that I'll have visually interesting images that also combine well within the layout. My intentions for my next shoot will be give myself some extra security in the range of pictures I've captured, looking for anything I think could be a good way to fill in an appropriate spot on the page.

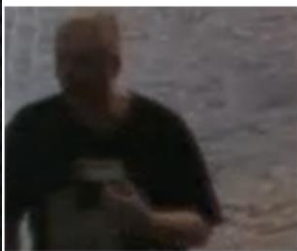
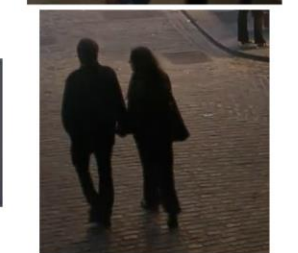
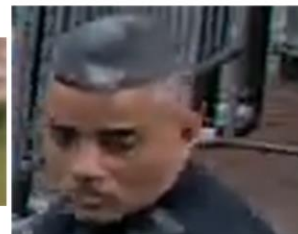
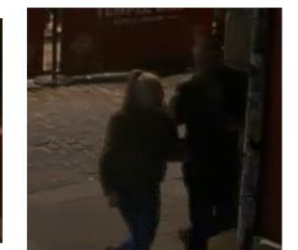
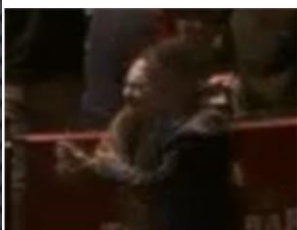
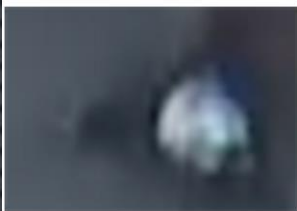


False Positives – Esther Hovers

Hovers' work of *False Positives* is based around the application of intelligent surveillance systems, in which cameras have 'anomalies' they're instructed to flag as a sign of deviant behaviour in a public space. Supposedly, this is supposed to refine the process of identifying potential criminal intent as to ensure the safety of a space isn't dependent on human error. Hovers collaborated with several surveillance experts who helped in pointing out the anomalies these systems would use to capture supposed suspicious behaviour. The anomalies were "*Standing Still; Fast Movements; Lonely Objects; Placement On A Corner; Clusters Breaking Apart; Synchronized Movements; Repeatedly Looking Back; and Deviant Directions*" which understandably lead to many misfires of identifying criminal activity. My own project is exactly why a human eye is key if you're attempting to actively observe a space, t

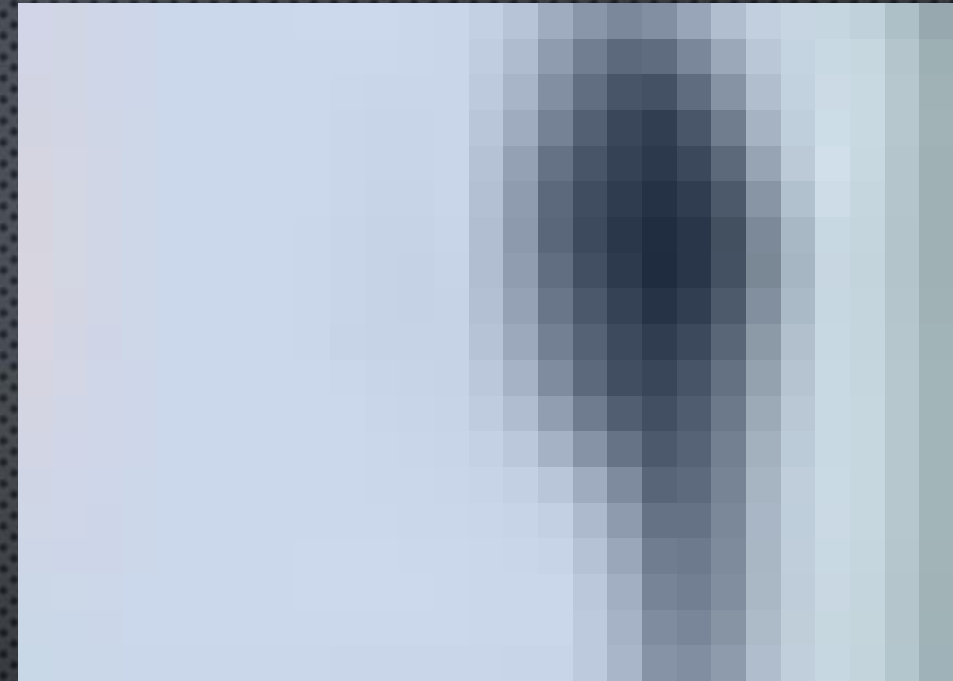






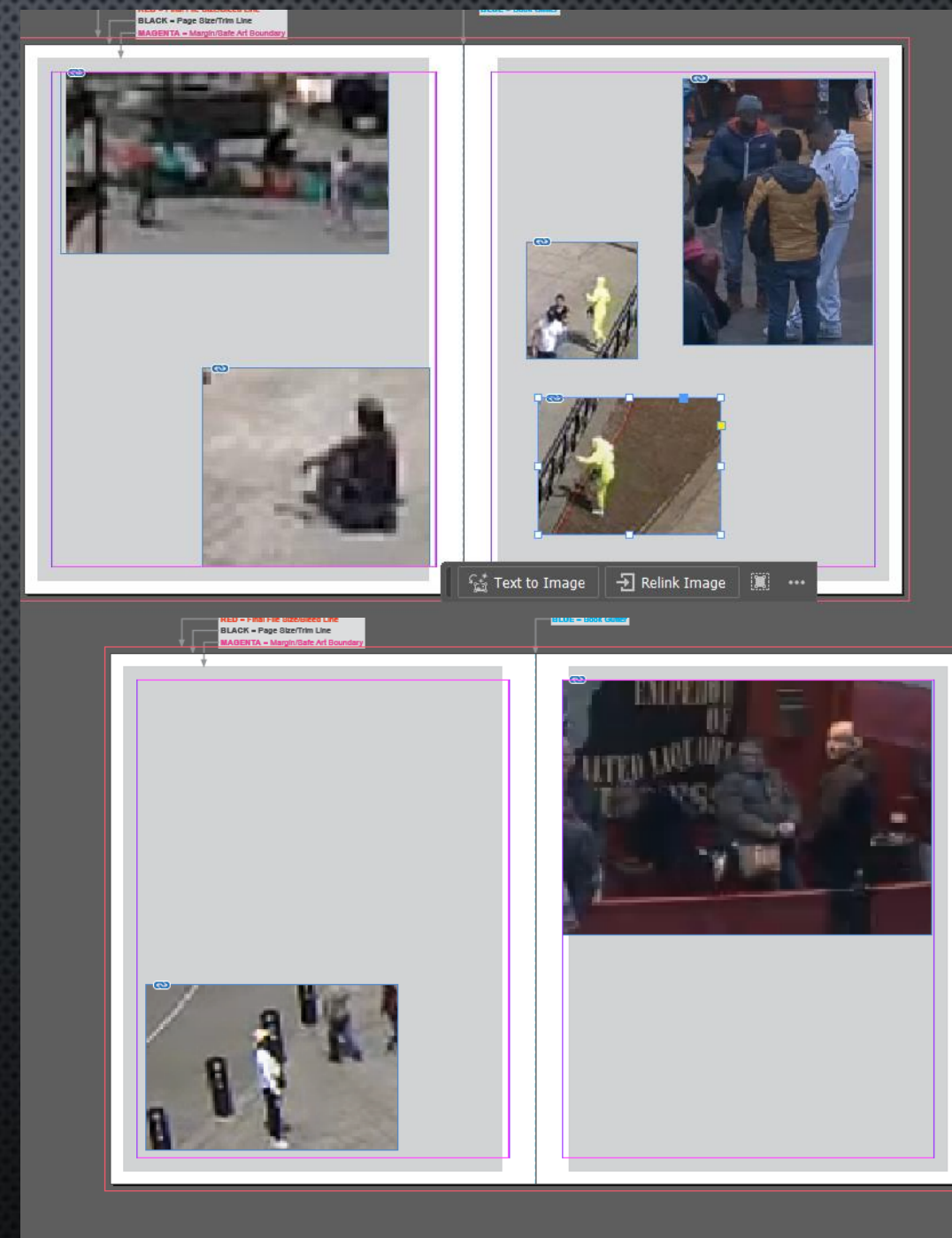
Shoot outcomes

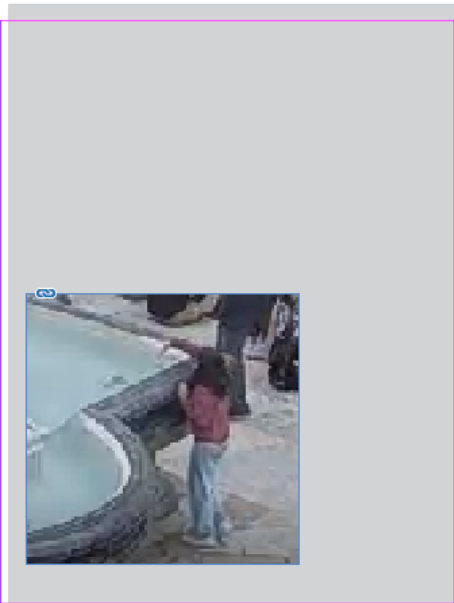
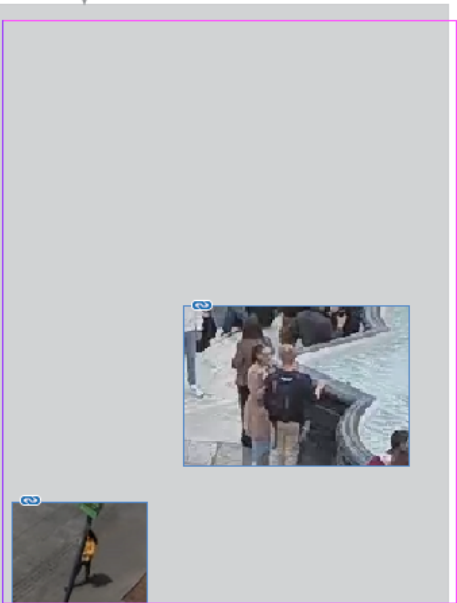
This will be the last shoot done for my project and it's one that I'm happy to leave it on. This was a shorter one, since my one before this was quite extensive, and this one was a method of giving myself extra choice to be able to choose from in the final edit of the photobook. I visited entirely new locations as to be able to get a different colour scheme I the images, so that if a page is beginning to feel too monotone and a brighter or darker picture is appropriate then it can be fitted in. Now that I have all of the images I plan to use for my exhibition and photobook, I'll begin to assemble a final version in InDesign and using the extension that Blurb offers to create work that fits their printing.



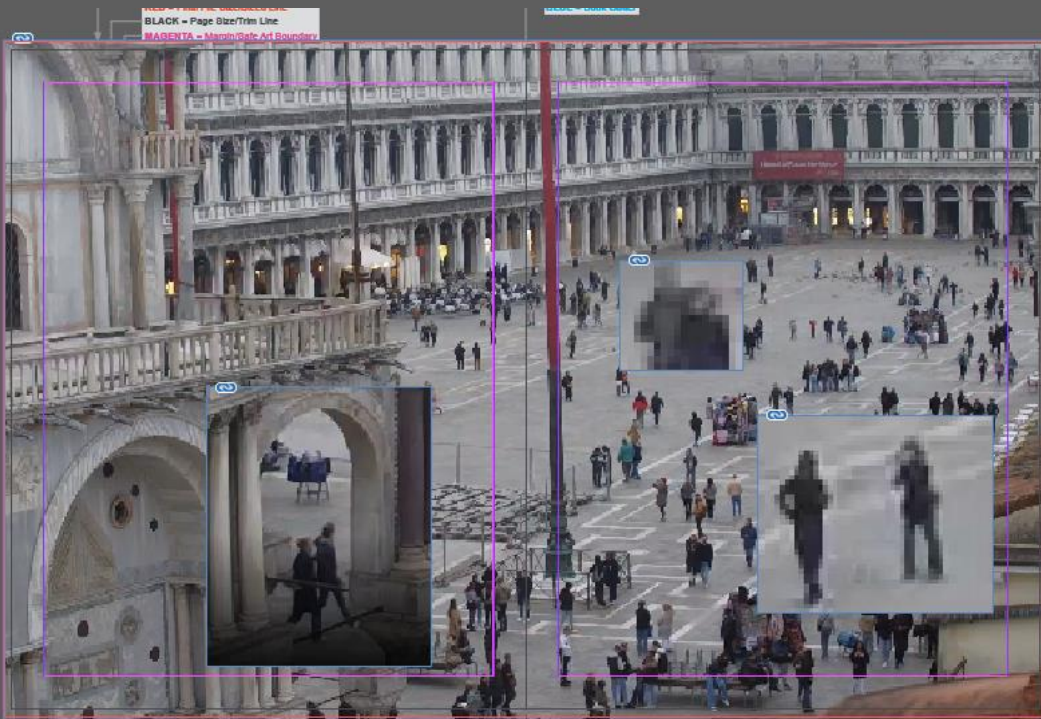
Final book layout

For the arrangements of my images in the final book, I decided that the fun that could be had with placing the screenshots in their cropped areas of the "full image" would be a visually interesting way to go about it. To break up some of the repetition that could quickly become present in its formatting, I took liberties with the sizes but still made sure to stay true to the locations they'd been on the screen. Furthermore, the flow and dynamic between the images on a page was taken into consideration. An example on the pages to the right are how the railings in the top image align with the separate pictures it appears in, and for the bottom page example it's composed as though to people in the frames are looking out and over towards the other. These kinds of enclosed interactions are all throughout my book, which will come to a total of 100 pages.





Something I fully intended on keeping from the initial dummy was to have a double page spread of a full scene, with people amongst the crowd having been picked out and zoomed in on with their individual image. The bottom left image is the final one I chose, since my original test of this became a better option for a front cover, and this particular location had several interesting options for a "closer look" at the people in the crowds.

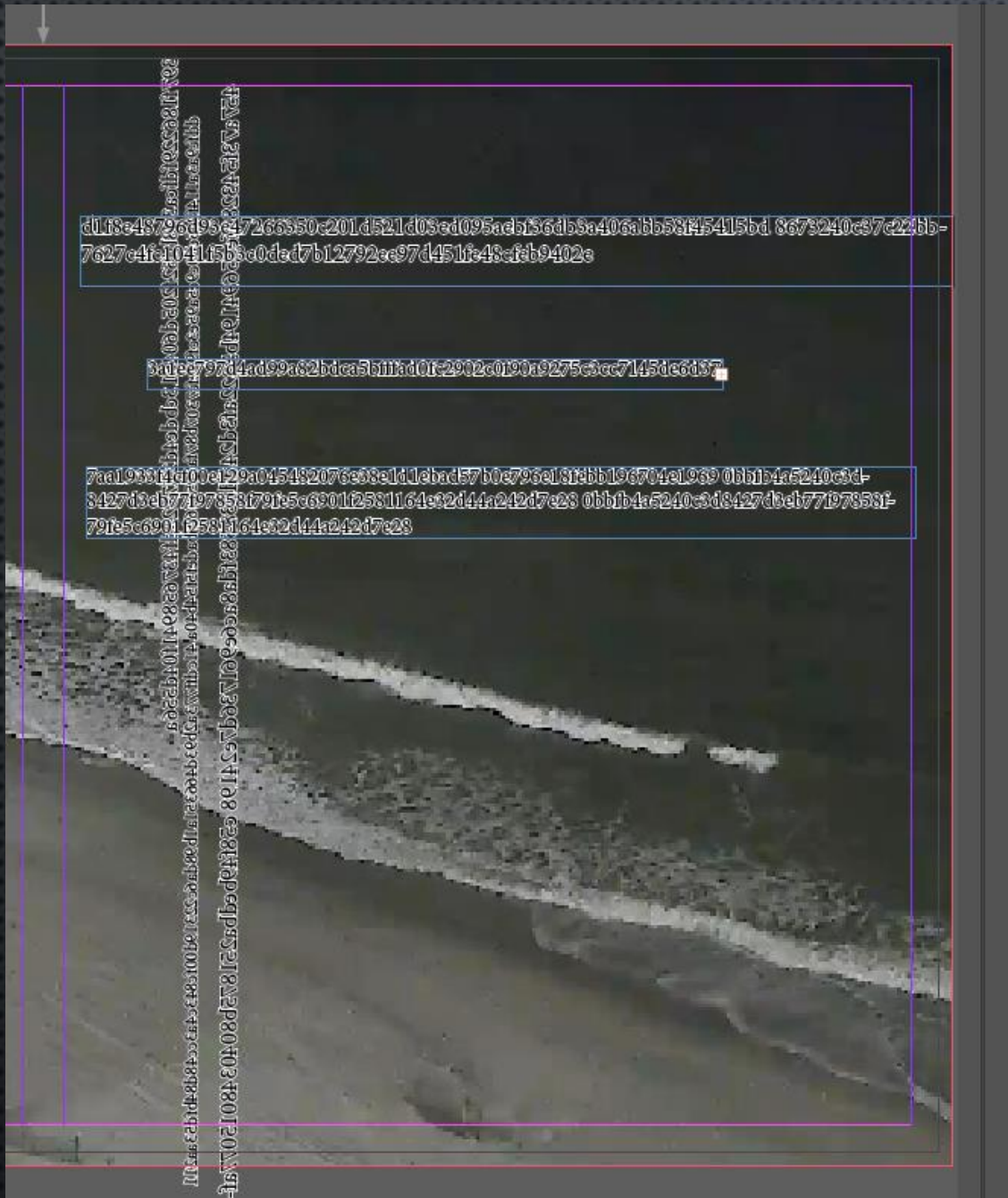


The pages in the top left are another example of me building relationships between the pages in the book, with the opposite sides of the same fountain separated by the fold in the page, it makes a clear gap for a reader to fill in the rest of the empty space around the subjects thanks to how the corners align.

In keeping with the slightly playful engagement with the work, the way I decided what data spreadsheet I would pick my cover graphics from was done by me scrolling on the downloaded files with my eyes closed and blindly moving my mouse around the screen. Whichever file it landed on would be used, so I ended up with Lincolnshire records from February this year. When picked the actual IDs, however, I did this with more intent. All the codes I chose to incorporate into my covers were crimes that were "Under Investigation", and I purposely gave myself crimes of varying severity to use (Antisocial behaviour, burglary, etc). With my work having large inspiration from the panopticon and panopticism, branding my book in this way as a reader's first impression creates a correlation to illegal activity, despite none having

actually been depicted in the book.

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R
2120	493559193655330da28ec96352ca75955108e00009a056c0cc913e90083f9925a	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Criminal d	Awaiting court outcome								
2129	52a0efc045c3e816b32e7b0b509821df9a26719fe583dd89a8bc1790d3b02346	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Drugs	Unable to prosecute suspect								
2130	3044c5bd82a1b059782cb9dadb1aef2a2e9ba84d292225c980f67eea607ebc65	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Drugs	Under investigation								
2131	fc9acf48dee065fb2bcf600dca60c9a677378e88a98a177771f0bc3a13650c33	2025-02	Lincolnshii	Lincolnshii	-0.5378	53.22633	On or near	E0102617/ Lincoln 00	Other thef	Investigation complete; no suspect identified								
2132	a4b055aa0056cbc6d5773423bf5ff5e2c2fd32c6f0799b8b2c348286bd6892fc	2025-02	Lincolnshii	Lincolnshii	-0.53083	53.2251	On or near	E0102617/ Lincoln 00	Other thef	Investigation complete; no suspect identified								
2133	a24d3e92253a0f92df228d3febfb28c62cc9aaadac2812e9d28872400c2b02dec	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Other thef	Awaiting court outcome								
2134	5418df22f9a94c3f3626063961203e91707785567715f19c4ff4bc84973e71	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Other thef	Unable to prosecute suspect								
2135	6b3c6a138e5c7c4098e0f5dfcd5679509ce13b3bfd542c729e83ef30b05bdf5d	2025-02	Lincolnshii	Lincolnshii	-0.53854	53.22093	On or near	E0102617/ Lincoln 00	Other thef	Under investigation								
2136	7098283310a4d220b4b058443e49e85b31a505493b5d504f2be713a01ca30323	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Possessor	Awaiting court outcome								
2137	364245f8c3fb04a22ad8f3a6d7b6082e9131bb649aa3c94124653429bd3903cd2	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Possessor	Awaiting court outcome								
2138	870b11afd02705e34d40e6f0e658b00f88626be203ce7f9ce120fc45798e90ea	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Public ord	Under investigation								
2139	ca52b183374747a719902e573bc904d20669455a7d48f1b382194b81fe751440	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Public ord	Awaiting court outcome								
2140	47cd29087da764e3b148382f01ae75cdb3af42c3450c887d37a1d296b2086996	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Public ord	Investigation complete; no suspect identified								
2141	16f4183c5d1c8dc14a47c516ebe56e35b199e9f139ba8b72001f751e10601262	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Public ord	Awaiting court outcome								
2142	a6d8b62f1ffc36784ce7d0807bfce2d470ffcdde56d250e31463be620033e8b	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Public ord	Awaiting court outcome								
2143	5f3153070fe4f09201087a14ac0b52b0825702732075df9c4df38e161a986e	2025-02	Lincolnshii	Lincolnshii	-0.5378	53.22633	On or near	E0102617/ Lincoln 00	Public ord	Investigation complete; no suspect identified								
2144	cd55390e6786bec1b6684d4943973f23c251c3298d23dfcc4ee65d3f64a65a6a	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Public ord	Offender given a caution								
2145	1dc0e77b4b1a4819ddab88e48fcf70b13354bba33402fb118747246516fcbab9b	2025-02	Lincolnshii	Lincolnshii	-0.53899	53.22259	On or near	E0102617/ Lincoln 00	Public ord	Under investigation								
2146	f8dde12db922a7532b733c4dd57f5a4295dbac218a20add4902bc5c05fba9b	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Public ord	Unable to prosecute suspect								
2147	9f40cddd3560d4ce9c7db1bc12b784c94c2f0a0ea65d5f9ff84f2f24c11f5dcd	2025-02	Lincolnshii	Lincolnshii	-0.54287	53.22351	On or near	E0102617/ Lincoln 00	Public ord	Under investigation								
2148	b62afc682b97ee102bb80ae0bb1fccaf7c809892685c279ee40c8a4fa1f575b	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Public ord	Awaiting court outcome								
2149	8838ab91105376e90e19eb8647d69a9faedaf0508100ad5e0698d878b8b6c075	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Public ord	Under investigation								
2150	a59c5d2704c34255eb81abe0853d36fa80a5604358a0259e77dd81c8578fba9b	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Shoplifting	Investigation complete; no suspect identified								
2151	764b24da8f0c122616558273ef144ee890341936b9d5fd7a2c22f81940e94a49	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Shoplifting	Awaiting court outcome								
2152	131e7e1f45c704f6381f4db32b8cf68b9a99ba21e270839f4819ee5868bcd7	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Shoplifting	Awaiting court outcome								
2153	686fd451540a0a5b78fc89f56902acd06c1d1f3f290001b94c89a4e9543f0f95e	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Shoplifting	Awaiting court outcome								
2154	143ff365b9617cac5abac9c0422cf81fbc02d2d10f3969c45907f79ded22a64b	2025-02	Lincolnshii	Lincolnshii	-0.53204	53.22302	On or near	E0102617/ Lincoln 00	Shoplifting	Awaiting court outcome								
2155	6466597b00735fac6f1623d1df3f6c2c0625c0ac58023e7018fce52ed322dcbd	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Shoplifting	Awaiting court outcome								
2156	d853cabb8b0042dcd00635190f3e8ae44e5078e5460ae2bbfe46cb9b1e904942	2025-02	Lincolnshii	Lincolnshii	-0.53204	53.22302	On or near	E0102617/ Lincoln 00	Shoplifting	Investigation complete; no suspect identified								
2157	5d72ab9d95d3d688ce7ab36ec136a9c6d560704e5d6e559ca2d4988b2ba1e82	2025-02	Lincolnshii	Lincolnshii	-0.53914	53.22795	On or near	E0102617/ Lincoln 00	Shoplifting	Under investigation								
2158	57f99e09083f576a74891d2321e91f102a0ea3e904872ca1d7851d72a8ef611d	2025-02	Lincolnshii	Lincolnshii	-0.54021	53.22676	On or near	E0102617/ Lincoln 00	Shoplifting	Investigation complete; no suspect identified								
2159	c7338a8d5f78e492d8757875069d8395af58ca572ebb245d179fbd8fee4fdbed	2025-02	Lincolnshii	Lincolnshii	-0.53204	53.22302	On or near	E0102617/ Lincoln 00	Shoplifting	Awaiting court outcome								
2160	206365d9bb241a81d4d6ce26ab0408a1ea8ab34e98553c2c689fb14141f6a62	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Shoplifting	Under investigation								
2161	2fdbc293d4331997adb53955c535e224af31409b14b1312843633344d15f11fa	2025-02	Lincolnshii	Lincolnshii	-0.53784	53.22704	On or near	E0102617/ Lincoln 00	Shoplifting	Awaiting court outcome								
2162	e60f501fb584512207f690e392168c00906669a8b3150cfc7d06ece55821b1	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Shoplifting	Under investigation								
2163	16a3c41459728d872bba921fb225b445894c870e778846583a2229e715d7b	2025-02	Lincolnshii	Lincolnshii	-0.53956	53.22826	On or near	E0102617/ Lincoln 00	Shoplifting	Awaiting court outcome								



Using these IDs from the recent crime data, I decided that these would act as my title. A night cam of a beach was what I chose as my front and back cover as it provided a simple composition for me to overlay these IDs onto. Since very little of my work is an easily interpreted narrative, the cover should match by only evoking a sense of intention. The formatting of the letters and numbers was done to resemble a style of satellite antenna, a kind which has connected me to all the locations depicted within the book they'll read. Effectively, it makes the reader start at the same place I did every time I sat at my computer to begin my shoots; I was enabled by an object that connects me to the rest of the world.



The back cover is a continuation of the front, where it wraps around with the consistent theming of the crime ID codes scattered in the composition. This side however depicts a person I saw walking their pet along the beach, with their torch. I felt this was a strong back cover since it closes out the book very on theme with the numerous pages of people unknowing that they've been photographed. The front cover doesn't necessarily give the contents away either but this being something a reader has to look for as a clue before they've opened the book, or closes the book with it becoming the last thing they see, I believe it makes a strong impression either way.



Exhibition Piece

My final decision for translating my project into the exhibition was to only show 1 picture at a time. I decided on this over the scattered format because the images begin to almost merge together when you watch for long enough, a couple distinct poses standing out to be caught amongst the onslaught of information. The rapid and steadily increased pace of the piece makes it difficult to watch but achieves exactly the feeling of information overload that is important to the work. A slow feed would allow a viewer too much time to *actually* look at and see every image, giving too much identity to the people depicted. My work was about mass observation. The people's personal stories don't matter, some are merely moving bodies as barely rendered pixels, the intent is the sheer amount of people unknowing of someone seeing them from afar. This differs greatly from the experience you get from the book, where the reader determines their own pace of flipping the pages. It allows you to linger on the individuals and the relationship they have to whoever they share their pages with, even despite the varying degrees of clarity to their forms.

(Photosensitivity Warning!!)

<https://youtu.be/IIT8Mcd3Lw>

(This video is intended to loop in an exhibition setting. You will have seen all images I used in the work within roughly 1-minute so if it's difficult to watch then know that it is the same set of photographs playing past the 1-minute mark)

Surveillance Index

Edition
One

One of the best resources for my research within this semester has been the "Surveillance Index", an online book that has collected a hundred photobooks, exhibitions, and projects that relate to the subject of surveillance. Not all are in the same context, some looking at closer interpersonal observations while others take on a bigger stage relating to military and government control and monitoring. Many of the works do have a similar intent though, which is to turn the tables on the expected dynamics the topic brings. Photography, in itself, does this. As artists we have our own lens to capture "watching" in the act, and our work requires us to have found and identified something we deem worth documenting. This resource has allowed me to explore a variety of artists that I would have otherwise not come across and even though many haven't been relevant to my project they've left their own impression on me for future influence on my approaches to my practice.