

acts

By Adam Cole

Exhibition 2.0

The Sublime

The concept of "The Sublime" refers to qualities in visual images or art pieces that inspire feelings of wonder, knowledge, terror, and grandeur. Throughout history, the aesthetic notion of the sublime has been embodied in various forms, spanning Ancient Greek and Roman ideologies, the Renaissance, the Enlightenment, Romanticism, the Victorian era, and the postmodern world. Despite the evolution of its expression, certain qualities remain consistent and are still visible in contemporary art.

Aesthetic qualities that evoke the sublime include the display of objects on an immense scale or at vast distances, such as seismic mountains or the moon rotating in the sky. Burke (1757) noted the powerful scenes of natural forces like hurricanes, thunderstorms, or the open sea as quintessential examples. Immense heights that evoke a feeling of an adrenaline rush due to the natural physiological response to stress or excitement also play a key role. Moreover, images of the deep sky and cosmos lead to a spiritual or deeper connection with the art displayed (Ruskin, 1843-1860). Adrian Hatfield eloquently describes the sublime as "a greatness beyond measure" (Hatfield, 2018) and further explains that "when in the presence of the sublime we may feel a pleasurable sense of wonder, but it can also be terrifying and make us feel insignificant". Rosario Lebrija adds that the sublime is about "impressing on the mind with a sense of grandeur with power or awe" (Lebrija, 2021). In essence, the sublime continues to captivate and overwhelm, transcending time and artistic movements. It remains a powerful force in contemporary art, eliciting profound emotional responses that connect us to the vast and awe-inspiring aspects of existence. In the next slides, I will be exploring the sublime through history's philosophers to gain a better understanding of the concept as a whole.

The Sublime



Figure 1



Figure 2

Finding itself rooted in the history of art and culture, the sublime has long inspired artists, philosophers and poets. As pictured, Caspar David Friedrich's painting *Wanderer above the Sea of Fog* (figure 1) is a notable and highly referenced piece of art in the world of the sublime. The painting displays a singular figure standing atop a prevailing and perched mountain-top. The figure meticulously dominates the vast expanse of rugged and foggy terrain. Their back is turned, both directing their attention to breathtaking views and inviting viewers to do the same. The figure is central in it's framing and composition to ensure it directs the viewers eye while also being able to effectively capture the vastness of the land afront. Another example of Friedrich's depiction(s) of the sublime is titled "Woman before the Rising Sun" (figure 2). The painting showcases a woman standing against a vast, inhabited piece of land. The woman's back is towards to the viewer, which is both showing her attention to the greatness ahead while also putting the viewer in this woman's shoes. In this painting, the sky has warm tones throughout, cascading in a curtain of contrast especially with this woman's darker clothing. Her silhouette blends into the curvatures of the scenery which gives an impression of this woman's relationship with the land and how both are connected down to the roots. Much alike the previous work of Friedrich, the woman is placed in the centre of the composition, directing the viewers eye while also effectively showing the scale of the vastness around the woman. When creating my essay and projects, I will use Friedrich's work as inspiration. More specifically, I feel inspired by their composition and the central framing of the human form. Drawing from Friedrich's techniques, I will experiment with central framing and negative space in my photography. Just as his compositions lead the viewer's eye to both the isolated figure and the expansive landscape, I will use these methods to evoke an intimate sense of isolation and reverence in my work. Every carefully composed shot will be my attempt to capture that fleeting moment where beauty and vulnerability coexist, reflecting the complex interplay between our inner lives and the vast world around us.

What does the sublime look like today?

The sublime today shows itself through extremes we see in the world—moments that are simultaneously awe-inspiring and unsettling. Think about the images of the 2025 California wildfires (Fig 3). On one hand, you have the staggering beauty of those fiery orange skies, silhouetted trees, and vast horizons ablaze. There's something almost hypnotic about the scale and power of it, yet it's devastating and terrifying at the same time. It's nature on a scale that feels beyond human control or comprehension. I also find that the sublime often reveals itself through contrasts. The events of 9/11 are a vivid example for me: I remember the stark geometry of the towers, once proud symbols of human achievement, now forever altered through violent destruction. The haunting images of people fleeing, jumping, and standing frozen amid the ruins struck me as both intensely personal and staggeringly vast. That contrast between human vulnerability and overwhelming scale is a powerful illustration of the sublime in action.



Figure 3

Philosophical Ideologies

Longinus

“For I would confidently pronounce that nothing is so conducive to sublimity as an appropriate display of genuine passion, which bursts out with a kind of ‘fine madness’ and divine inspiration and falls on our ears like the voice of god” (Longinus, 1st century AD, p. 14, VIII).

On the Sublime is a literary work detailing examples of what was considered good and/or bad writing, and how excellence in language can lead to the sublime (Longinus, 1st century AD, p. 2, I). Longinus typically refers to the sublime as a lightning bolt, stressing the uniqueness of the experience you have when passionate in your writing and the sudden impact it has (Longinus, 1st century AD, p. 15, IX). He notes that this is different from rhetoric, which is the art of speaking and writing persuasively and eloquently. Instead, the sublime stems from figurative language and greatness of imitation and imagery. Additionally, Longinus emphasises that the sublime cannot be contained in words. Throughout his limited repertoire, it is evident that he believed the key to achieving the sublime was passion (Longinus, 1st century AD, p. 4, II).

Longinus also set out to define the sublime, though this proved to be more challenging than initially anticipated. He often refers to the sublime as a lightning bolt and uses the term ‘Ekstasi,’ related to the overwhelming rush of feeling known as ecstasy- not the modern-day drug. When dissecting the word, ‘Ek’ means out of, and ‘Stasis’ means standing. The word describes the out-of-body feeling experienced in certain situations. However, this only provides a name for the feeling and does not identify its source. Longinus then describes a motion of reasoning known as tautology. For example, attempting to describe the sublime with an adjective and its synonyms only redefines the sublime without providing an exact definition (Longinus, 1st century AD, p. 5, III).

Philosophical Ideologies

Immanuel Kant

Immanuel Kant, in his *Critique of Judgement* (1790), defined beauty and the sublime. This work, the third in a series by Kant, includes discussions on epistemology—the theory of what can be known, particularly in relation to space and time. The book centres on "reflective judgements," encompassing the beautiful and the sublime.

Kant asserts that when one describes something as sublime, it is a judgement beyond comprehension, primarily invoking feelings of fear or awe (Kant, 1790, p.98).

While Kant does not specifically apply the sublime to artworks, subsequent artists have utilised this concept to describe sublime pieces of art. Notably, since postmodernism, beauty has been something artists have often sought to avoid. Art was intended to have non-aesthetic purposes, aiming to create a shift in the world, make claims, and challenge people's minds. Kant contends that the 'disgusting' is immune to the beautiful (Kant, 1790, p.98).

According to Kant, there are four stages of the sublime. The first stage involves a feeling of awe and terror, although modern philosophers might describe it as a feeling of pain. The second stage, realisation, occurs when one can articulate what is being seen; Kant refers to this as the infinite (Kant, 1790, p.101). The third stage is another experience of pain, stemming from the realisation that one will never truly understand the infinite or one's own significance. Kant describes the final stage as a recuperation due to the superrational—the ability to reason. At the end of these stages, one is left with another moment of pleasure (Kant, 1790, p.105).

In the postmodern world, the concept of the sublime follows a similar philosophy up to the final stage. Due to societal evolution and growth, people are incapable of thinking beyond the constraints of language. Kant's exploration of the sublime was dedicated to philosophical accounts and was not intended to be entwined with religious faith, although the sublime is also significantly depicted throughout religion.

Philosophical Ideologies

Edmund Burke

Burke's exploration of the sublime delves into the psychological and emotional effects it has on individuals. According to Burke, the sublime is often associated with vastness, darkness, and power. He posits that these elements trigger a sense of awe and terror, overwhelming the senses and leading to a state of astonishment. Burke suggests that the passion caused by the great and sublime in nature results in a state where all motions of the soul are suspended, accompanied by a degree of horror (Burke, 1757, pp. 57-58). This concept of astonishment aligns with Longinus's description of the sublime as a lightning bolt, emphasizing the sudden and intense impact it has on the observer. Longinus notes that the sublime transcends mere rhetoric, as it stems from genuine passion and divine inspiration, producing an experience akin to being thunderstruck (Longinus, 1st century AD, p. 14, VIII). Burke further elaborates on the physical effects of the sublime, highlighting how the body responds to such intense experiences. He explains that the sublime can cause physiological reactions such as increased heart rate, breathlessness, and even a sense of paralysis. These responses are the body's natural reaction to fear and awe, further enhancing the profound impact of the sublime (Burke, 1757, p. 66). Moreover, Burke extends the concept of the sublime beyond natural phenomena to include art and literature. He argues that certain works can evoke the sublime by incorporating elements of obscurity, vastness, and terror. For instance, Burke praises John Milton's *Paradise Lost* (1667) for its ability to evoke the sublime through its grandiose and vivid imagery (Burke, 1757, p. 86).

Plan

For this year's module titled 'Exhibition 2.0' I will be displaying prints that tackle the concept of the sublime in a digital age. I will be aiming to portray this through bold, vivid imagery along with grandeur and overwhelming landscapes- by shifting the scale to a microscopic level, I will magnify the minute textures, patterns and structures present in the natural and everyday. My main inspirations for this project are; *Please Notify the Sun* by Stephen Gill, philosophers and thinkers such as Burke, Longinus, Kant and Shaw, and the concept of the sublime throughout history. My medium will be a microscopic digital camera often used by technicians to see inside digital components. By the end of this project, I hope to have produced images that both reflect my current inspirations while displaying my own personal growth as a photographer. My inspirations for this exhibition will include; historical philosophers and free-thinkers, Stephen Gill's *Please Notify the Sun*, works of Casper David Friedrich, and so on...

Artist Analysis

Stephen Gill

I first encountered Stephen Gill's *Please Notify the Sun* at a time when my interest in unconventional photographic processes was beginning to pick up. This body of work emerged from one of his longstanding experiments with microscopic photography. By photographing the inside part of a fish over a period of weeks, Gill managed to transform a seemingly mundane subject into a kaleidoscope of vibrant, almost otherworldly imagery. The title itself, with its subtle nod to cosmic inquisitiveness, immediately piqued my curiosity about the delicate balance between decay and creation. For me, *Please Notify the Sun* is much more than a collection of abstract, almost alien images. It speaks to the idea that beauty can emerge from decay and that there is a hidden order within organic transformation. I'm inspired by how Stephen Gill describes noticing alternative natural elements within his images such as finding space in a patch of black, seeing the contours of mountains in rough textures- and I deeply relate to that perspective. Like Gill, I often see unexpected landscapes and familiar bodies hidden in the minutiae of my subjects. As previously mentioned, what stands out to me in *Please Notify the Sun* is the delicate balance between decay and renewal. Each image, rich with textured detail and luminous hues, reveals hidden layers that challenge our conventional definitions of beauty. The intricate textures and vivid colour transitions evoke a sense of organic transformation; it's as if the series invites us to look deeper into the heart of nature's processes. I feel that Gill is not merely documenting a subject but reinterpreting it, revealing vast cosmic arrays of detail that connect the micro to the macro in an almost philosophical dialogue.

Stephen Gill, born 1971 in Bristol, is a British photographer recognized for his unconventional approach to image-making. His work often explores urban landscapes, nature, and the passage of time, incorporating experimental techniques such as burying photographs, and distorting negatives. Through these methods, Gill challenges traditional photographic processes, transforming his images into layered visual narratives that blur the boundaries between documentation and abstraction. His practice has been widely exhibited, with collections featured in institutions such as Tate, the Victoria and Albert Museum, and the National Portrait Gallery. *Figure 4* demonstrates his ability to turn recognizable forms into something ambiguous and immersive. Dominated by deep red tones, the composition carries a fluid, almost cosmic energy, reinforced by the swirling movement of texture and contrast. A circular form acts as a focal point, drawing the viewers eye while also resembling that of an eye. The diffusion of light softens edges while maintaining pockets of intense contrast, heightening the tension between the familiar and the abstract.

Artist Analysis

Stephen Gill



Figure 4



Figure 5

Figure 5 presents an intricate layering of textures and hues, where deep orange and red tones mingle with patches of shadow, creating a surface that feels simultaneously biological and geological. The organic matter dissolves into something unfamiliar, evoking landscapes, erosion patterns, or even fluid movements. Gill's intention was to engage with the unpredictability of decay, allowing the natural breakdown of the fish to dictate the outcome rather than imposing control over the subject. However, this intention is not something I will be replicating in my own work. I plan to impose control over the subject using lighting and composition to create my desired image. The warm, organic hues reinforce the biological nature of the subject, while darker areas create depth and contrast. The shifts in tone further adds to the decaying element. The detail of decay dictates the arrangement of textures, with elements appearing both chaotic but harmonious. The placement of darker voids within the frame increases depth and movement within the image. By using a microscope, Gill removes the subject from its natural scale, transforming it into something entirely unfamiliar

Artist Analysis

Gilbert Simondon

My practice in digital microscopic photography evolved from personal inquisitiveness in relation to the boundaries between the recognizable and the abstract. In developing my method, I engaged with theoretical frameworks that question the static nature of perception. In particular, Gilbert Simondon's *Theory of Individuation*- which asserts that identity is never fixed but always emerging (Simondon, 1954). This ideology has formed a critical lens through which I view both the process and the outcome of my work. Moreover, This perspective challenges the traditional notion of the sublime as a finished, awe-inspiring moment, reframing it instead as a dynamic interplay of forces and continual transformation. In my upcoming work, I intend to leverage this theory to further dismantle the clarity of familiar organic bodies. My aim is to use dramatic lighting and enhanced digital manipulation to transform natural textures into abstract landscapes that evoke the ongoing process of becoming, described by Simondon. Each image will serve as a record of transformation.

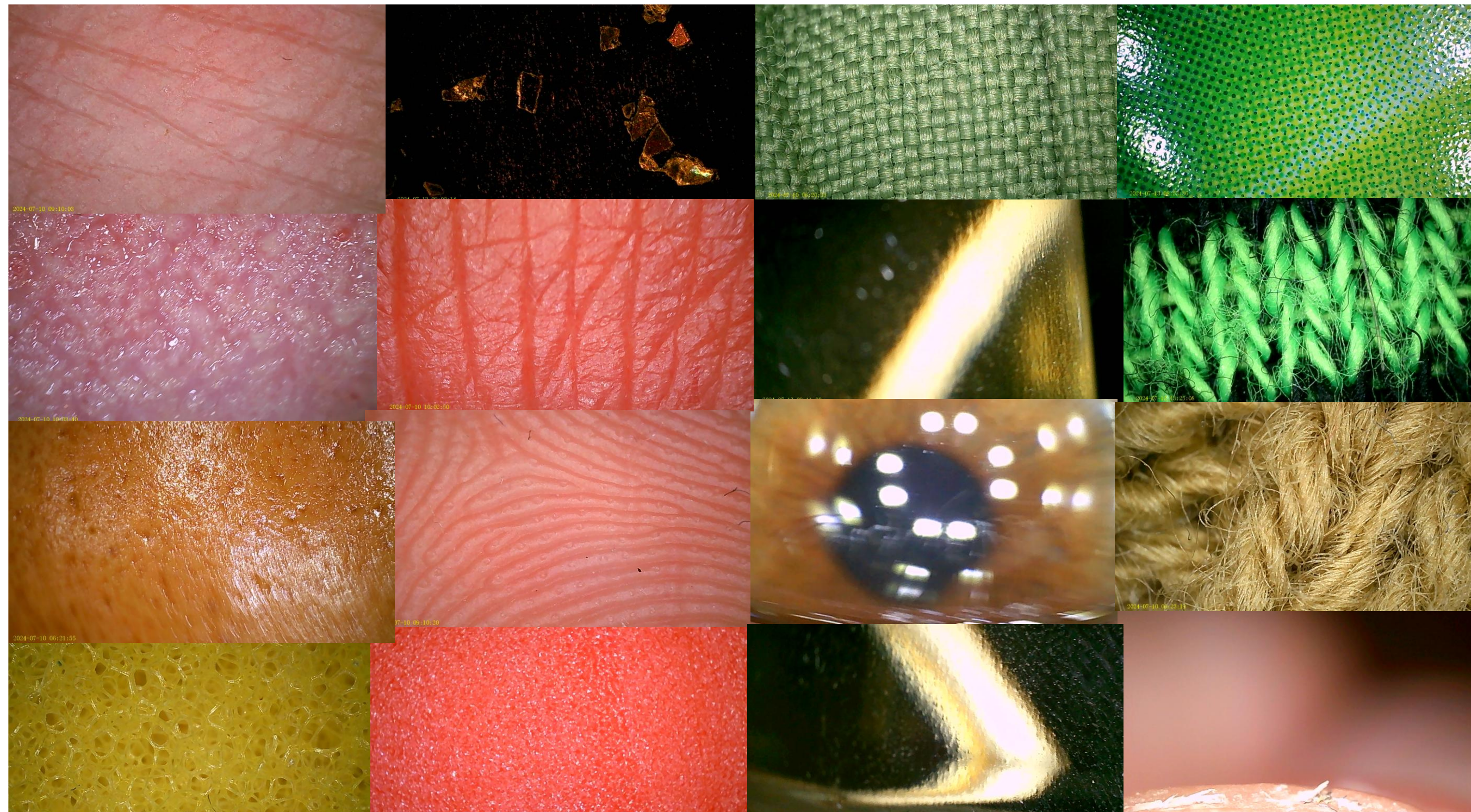
Shoot 1

For my first shoot, I chose to work with a collection of personal items such as; clothing, jewellery, and printed materials- to investigate how everyday objects can reveal unexpected details when viewed through a different lens. In preparing for this session, I was particularly drawn to exploring the intricate textures and patterns visible under a microscope; this intent is evident in many of the images below. While the shooting process itself was straightforward, I quickly discovered that the subjects did not produce the visual effects I had originally hoped for. A reflective conversation with Ryan and Joe helped me see that introducing an element of obscurity is crucial to my theme. Their insights led me to realize that the more recognisable prints and textures were undermining the desired sense of mystery. Going forward, I plan to focus on more organic subjects. I believe that these subjects will offer me a richer tapestry of micro-level details and better align with my aim of capturing the subtle, elusive qualities that define my work. This version maintains your original ideas while clarifying your process and intentions in a natural, first-person tone.



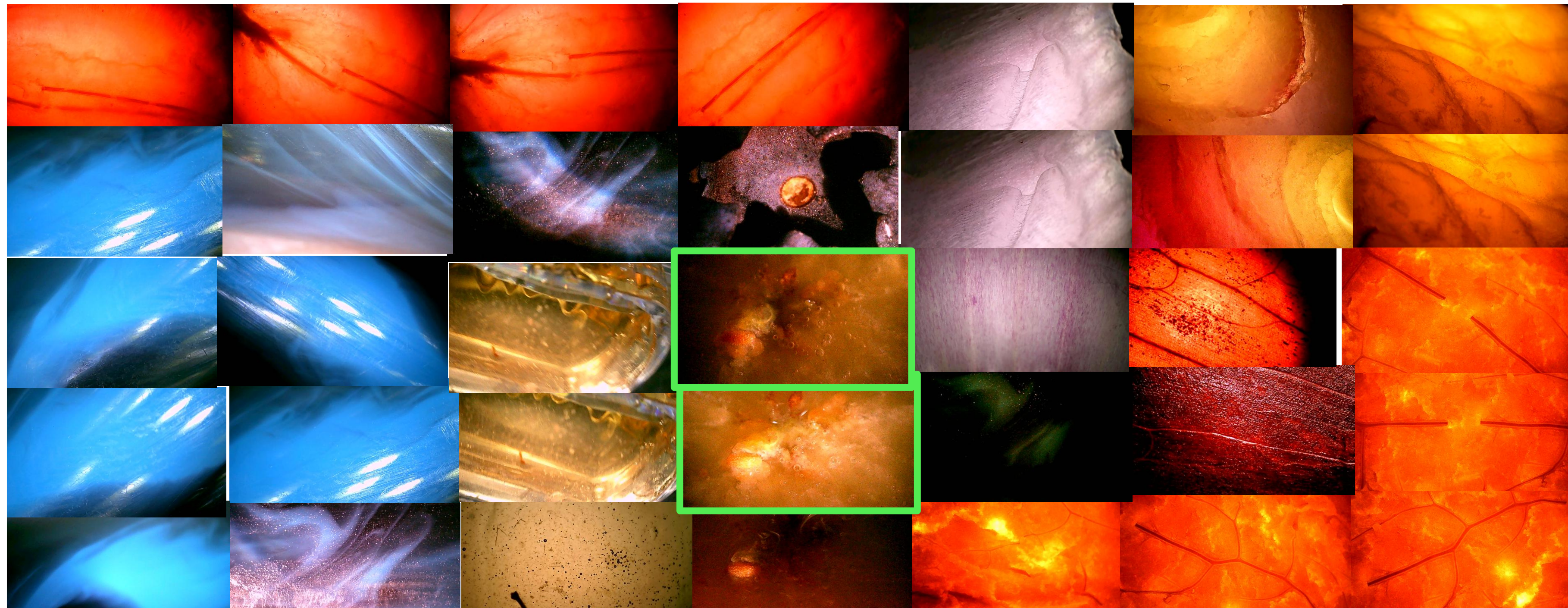
Shoot 2

In this shoot, I shifted my focus toward more organic subjects- drawing inspiration from my own form and the naturally occurring textures I encounter. I followed a similar process as before, using the same digital microscopic camera. What really excited me about this session was how it captured the vibrancy I had envisioned during the planning stage. However, even with the dynamic hues and intriguing abstract textures I managed to achieve, I realized in retrospect that the standardized lighting I used didn't quite deliver the dramatic, abstract quality I was aiming for. Moving forward, I plan to experiment with different lighting techniques to create more pronounced contrasts. I'm eager to see how these adjustments can further deconstruct the clarity of the organic subjects and imbue my images with a greater sense of mystery and intensity.



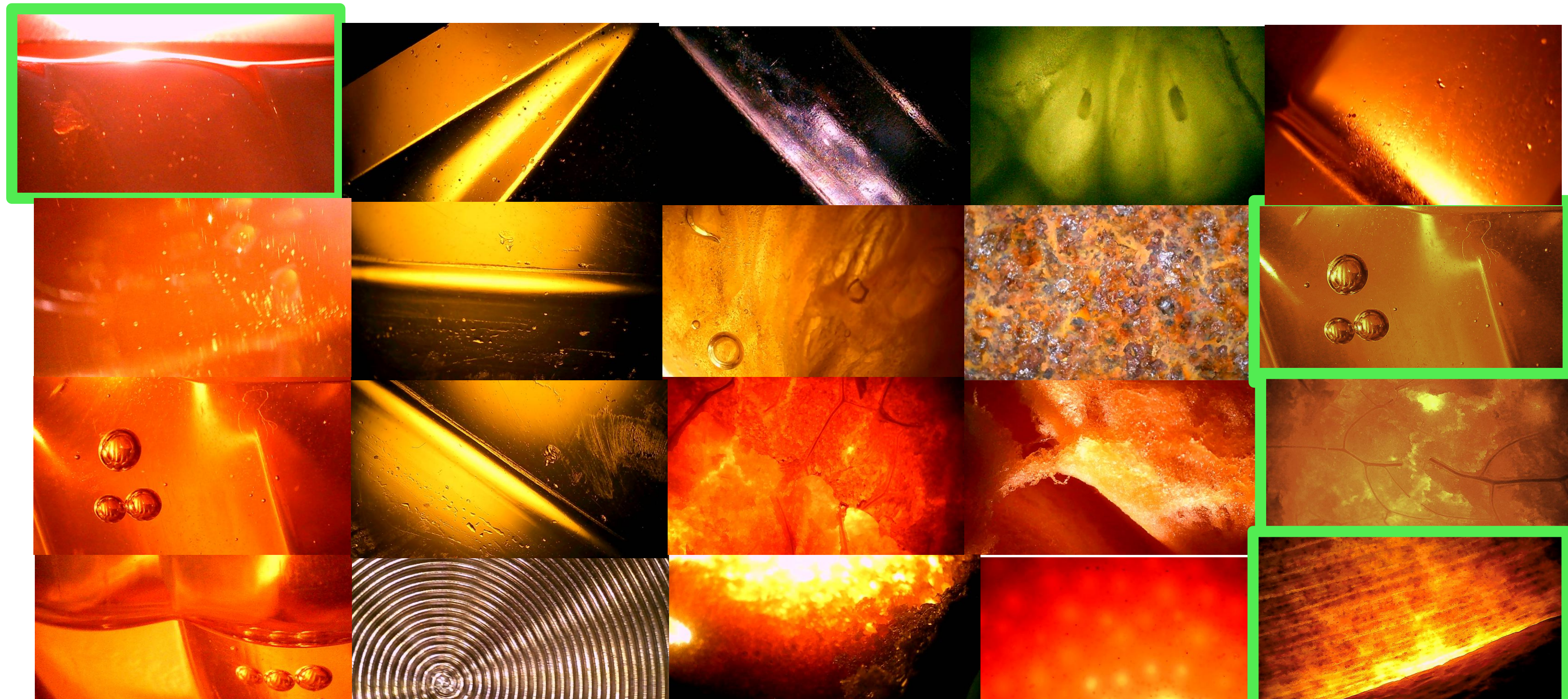
Shoot 3

For my third shoot, I explored different types of organic imagery under artificial lighting. The subjects at hand included fruits, oils and my own form. I believe that this shoot is my strongest so far due to its vibrancy, depth and textures- it is exactly the type of imagery I had in mind when planning. Firstly, I really like the bold and transitional vibrancy that travels through the images. Furthermore, I like the symmetrical and directional lines seen within the subjects and will continue to replicate this going forward in this project. In future shoots, I will further use this lighting framework to create more images.

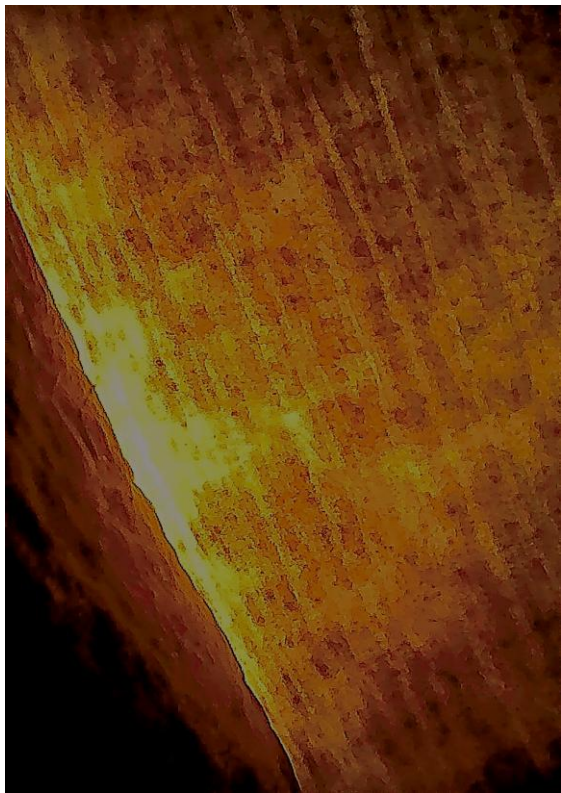


Shoot 4

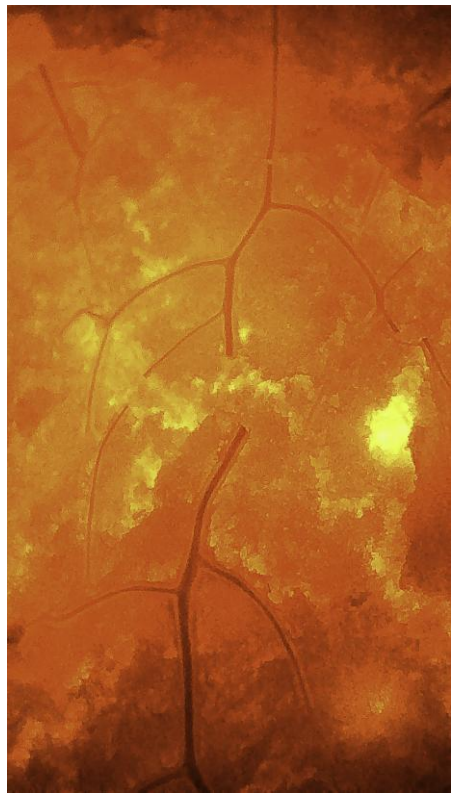
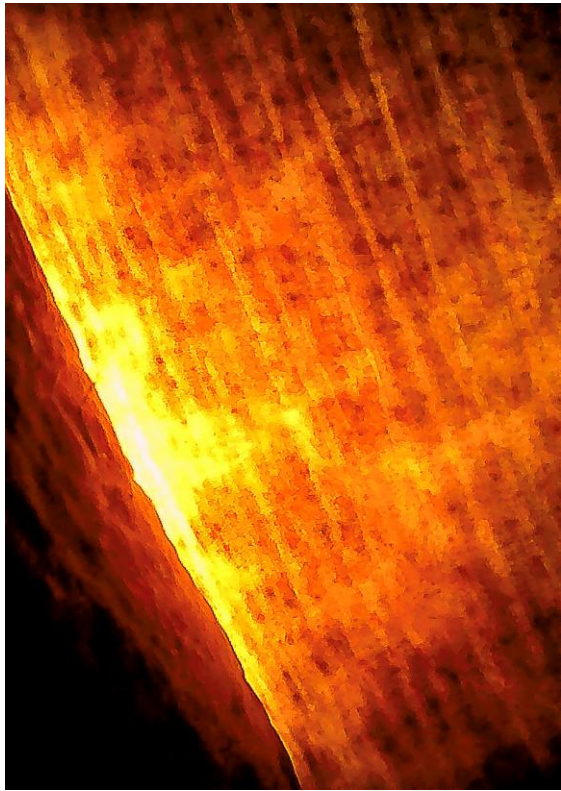
For the fourth shoot, I wanted to continue to experiment with different subjects at hand while also replicating the depth and vibrancy seen in the previous shoot. I believe that this was successful when analysing the images produced below. One of the things I like the most about the outcome of this shoot is the contrast between the industrial theme vs the organic.



Editing



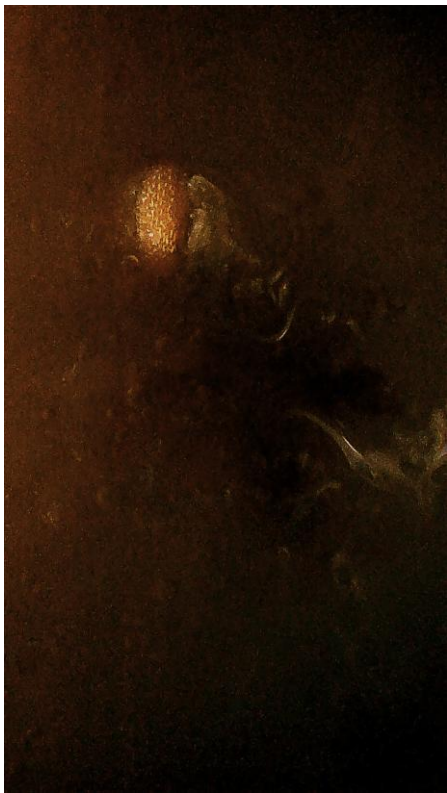
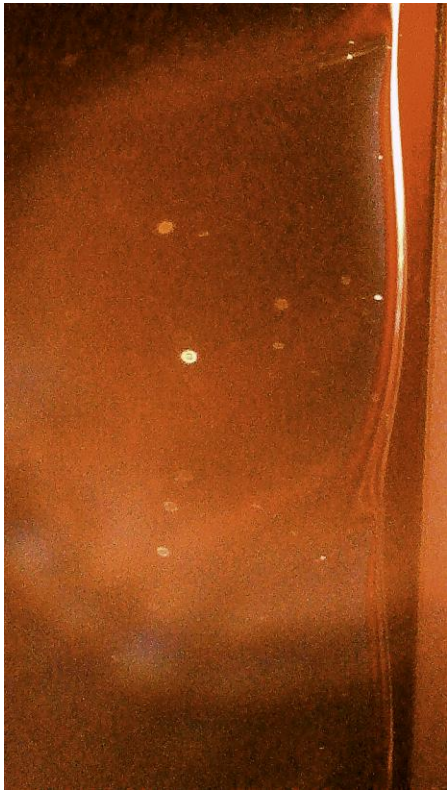
+Brightness
+Vibrancy
+Saturation
+Sharpness
+Contrast



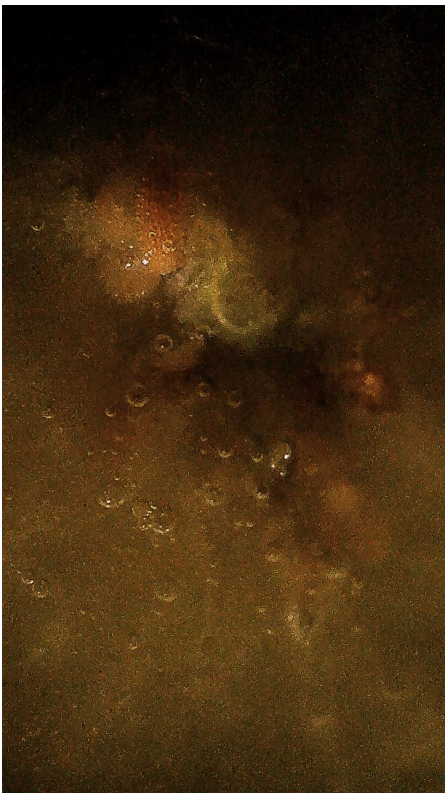
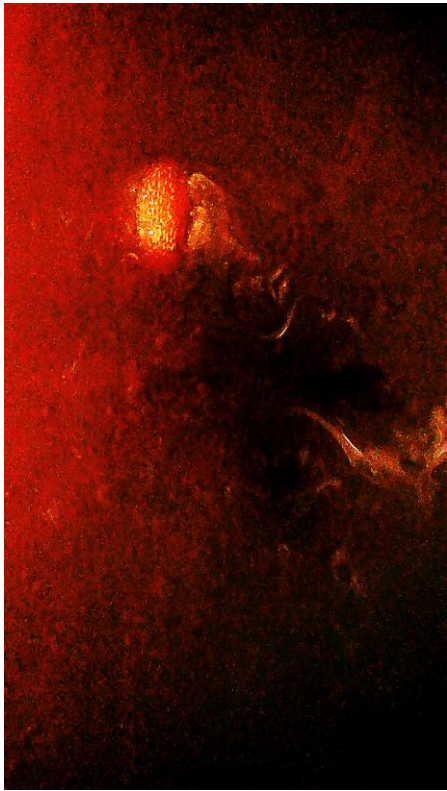
-Brightness
+Contrast
+Sharpness
+Vibrancy



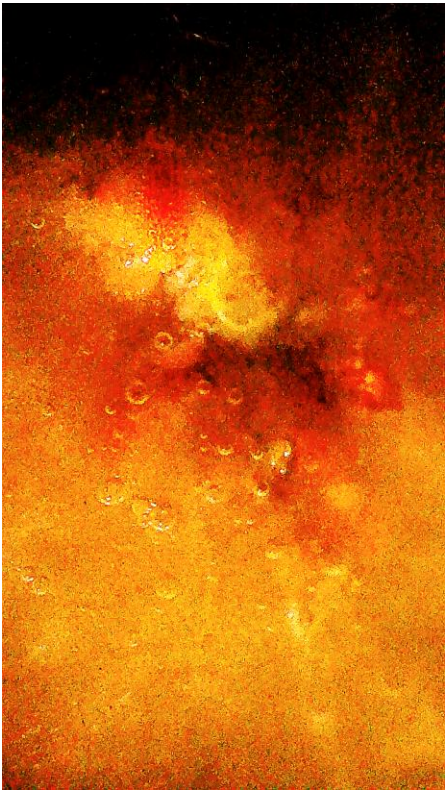
-Brightness
+Contrast
+Saturation



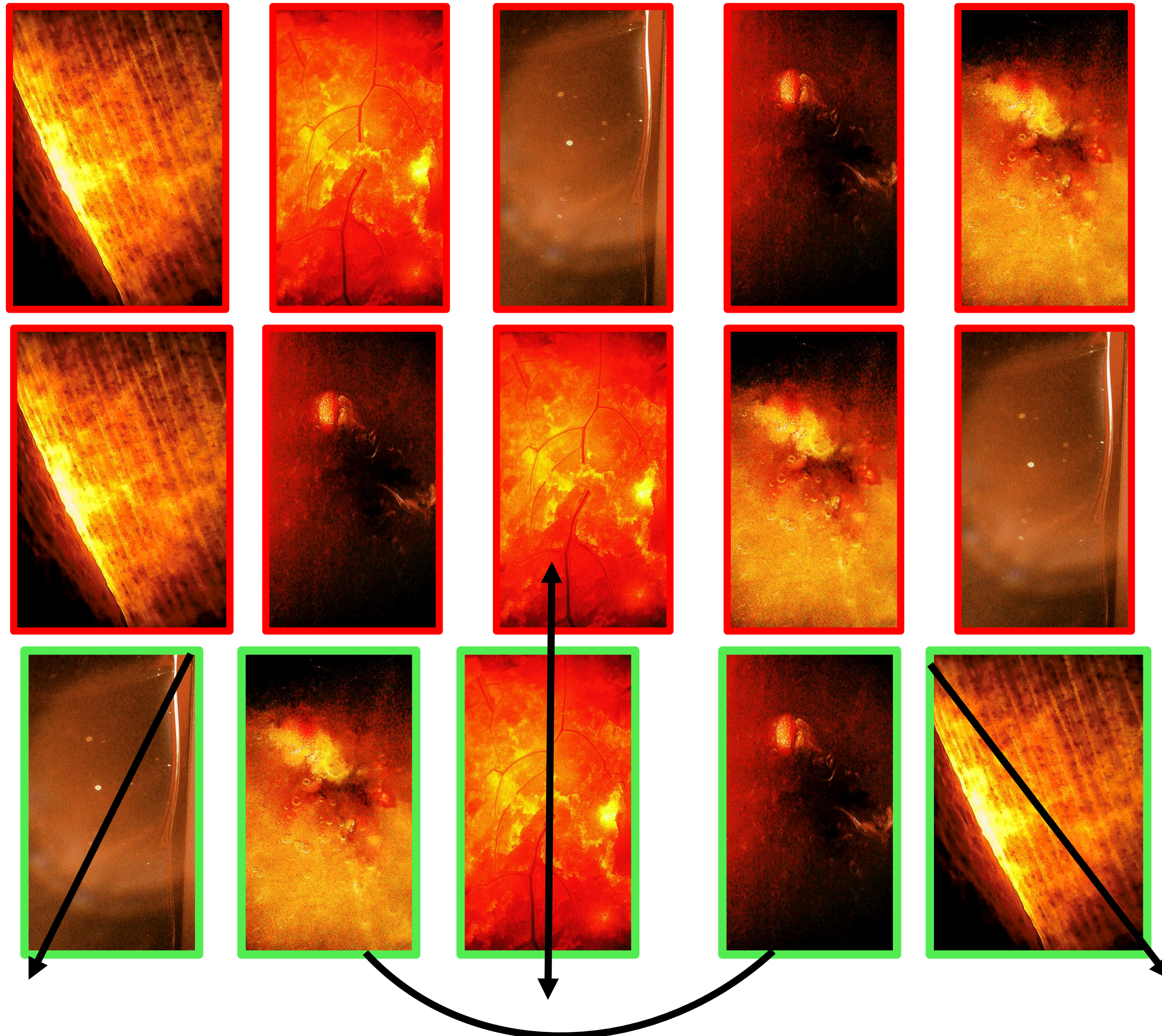
+Shadows
+Vibrancy
+Contrast
+Sharpness



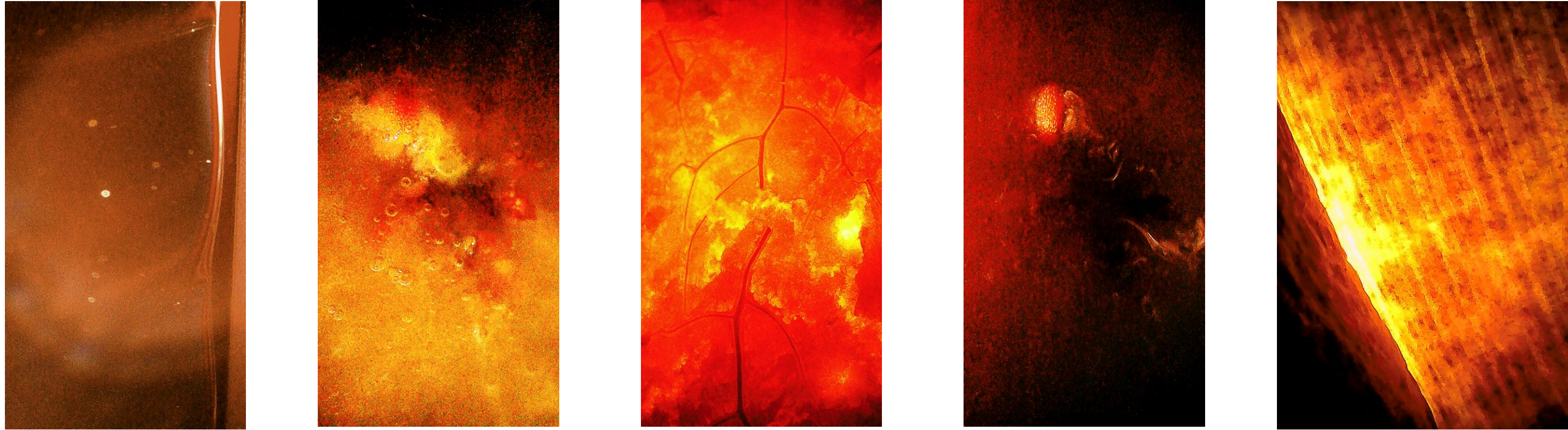
+Brightness
+Sharpness
+Vibrancy



Sequencing



Final images and Exhibition Plan



For the exhibition in this module, I will be exhibiting 5xA2 photographs printed on a gloss finish and mounted onto pdf board. I will be printing my images externally.

Exhibition Statement:

In this exhibition, I delve into the themes of the sublime and identity through a captivating collection of macro photography. My work is characterised by vibrant tones and organic imagery, inviting viewers to engage in a dialogue about the often-overlooked aspects of our existence. Utilising a microscopic camera to capture intricate personal details, I strive to replicate the sense of wonder and profound curiosity that the concept of the sublime evokes. Through this exploration, I aim to spark reflection on the intricate fibres that compose our identities, and the beauty found within the minutiae of life.

Exhibition Reflection



The exhibition process required critical decisions regarding material choices, layout, and presentation. Using gloss paper was an intentional decision to enhance vibrancy and detail, allowing the images to convey richness and depth through the interplay of light and texture. The PDF board mounting provided structure and ensured a clean, professional appearance, reinforcing the clarity of the compositions. These choices contributed to the overall impact of the display, but reflecting on the process, there are aspects I would refine if my time was used more effectively. Such as, practicing mounting images onto PDF board in preparation for my exhibition display. Due to this, I felt as though the mounting process was difficult to refine. From this, I will be experimenting more with mounting onto PDF board both inside and outside of the course. The work was arranged in sequence, encouraging viewers to engage with the evolving stages of decay and abstraction.

Participating in the installation process as part of a team allowed for spatial interactions. Speaking of, I found the lighting in the area around my work both disguised the flaws created in the mounting process such as bubbling, and dimmed the gloss reflections that would have been made by sunlight. However, this was only something I noticed after the exhibition when I simply placed the images in some sunlight and noticed how it effected the hues and shadows within the space. In the future, I plan on experimenting more with this aspect using different images with different tones and hues to see their reaction with natural lighting. Through this module, I have examined how the sublime has been redefined over time, I've found that my own work naturally fits into a space where micro and macro scales converge, creating moments of uncertainty and introspection. This realization has been pivotal in refining my niche as a photographer. Instead of viewing my images as simply abstract, I now see them as part of a broader visual and philosophical inquiry- one that challenges perception and traditional notions of beauty. The exhibition reinforced this by providing a space for engagement, where viewers encountered organic subjects stripped of immediate recognizability, allowing them to experience their own moments of disorientation and contemplation. While I am confident the images I would create today would be much different than the ones I exhibited, I hope to use this project as a baseline to a future career that I pursue within photography.

Personal Philosophies

Photobook Inspirations

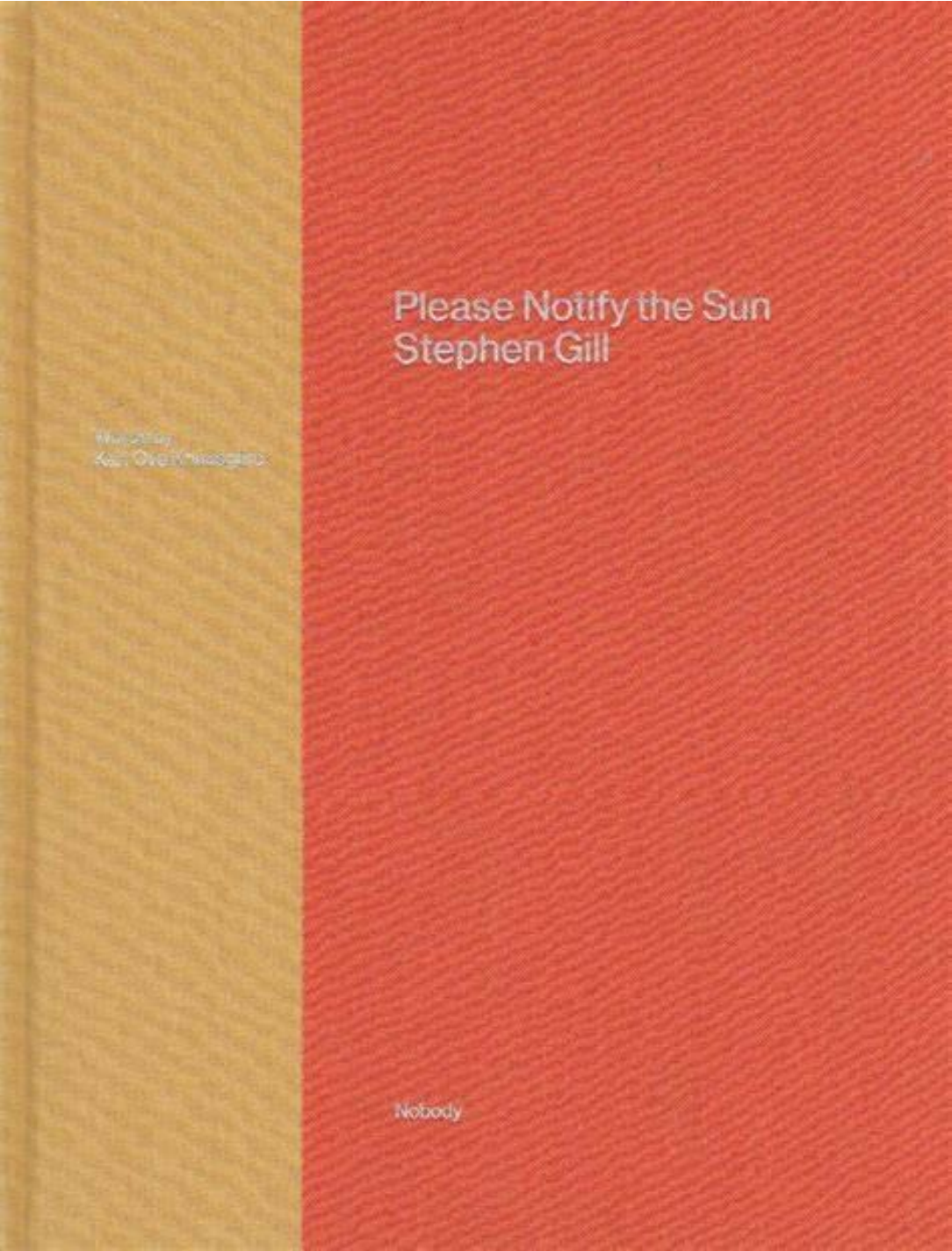


Figure 6



Figure 7

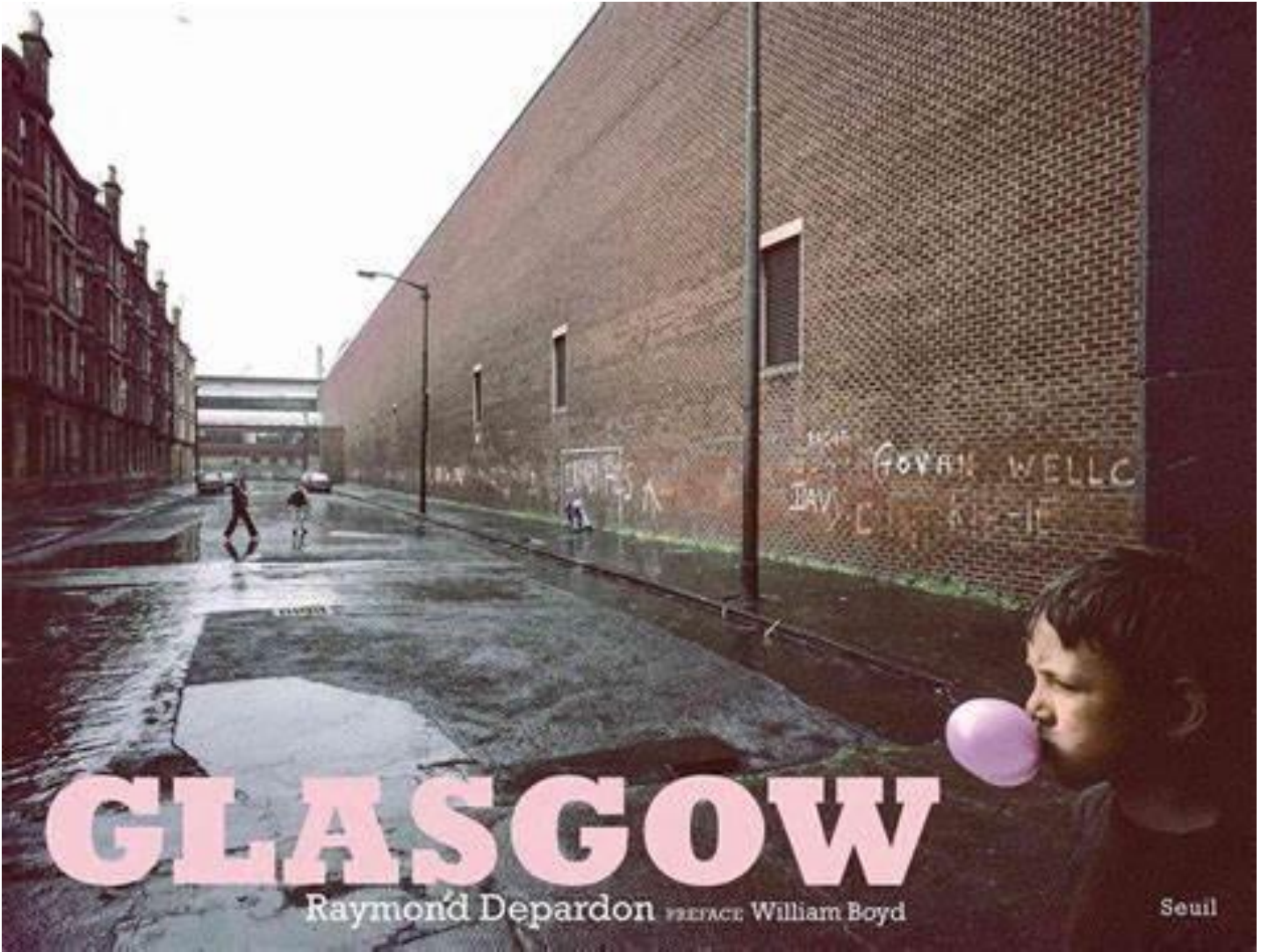


Figure 8

Personal Philosophies

Photobook Inspirations

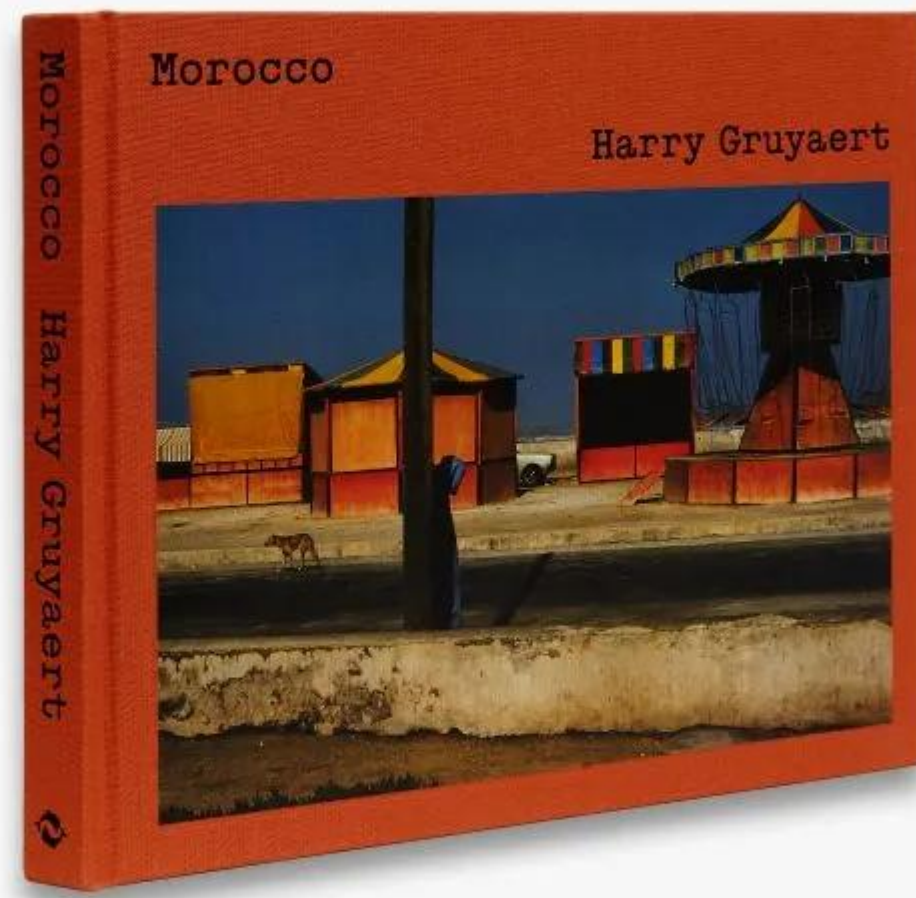


Figure 9

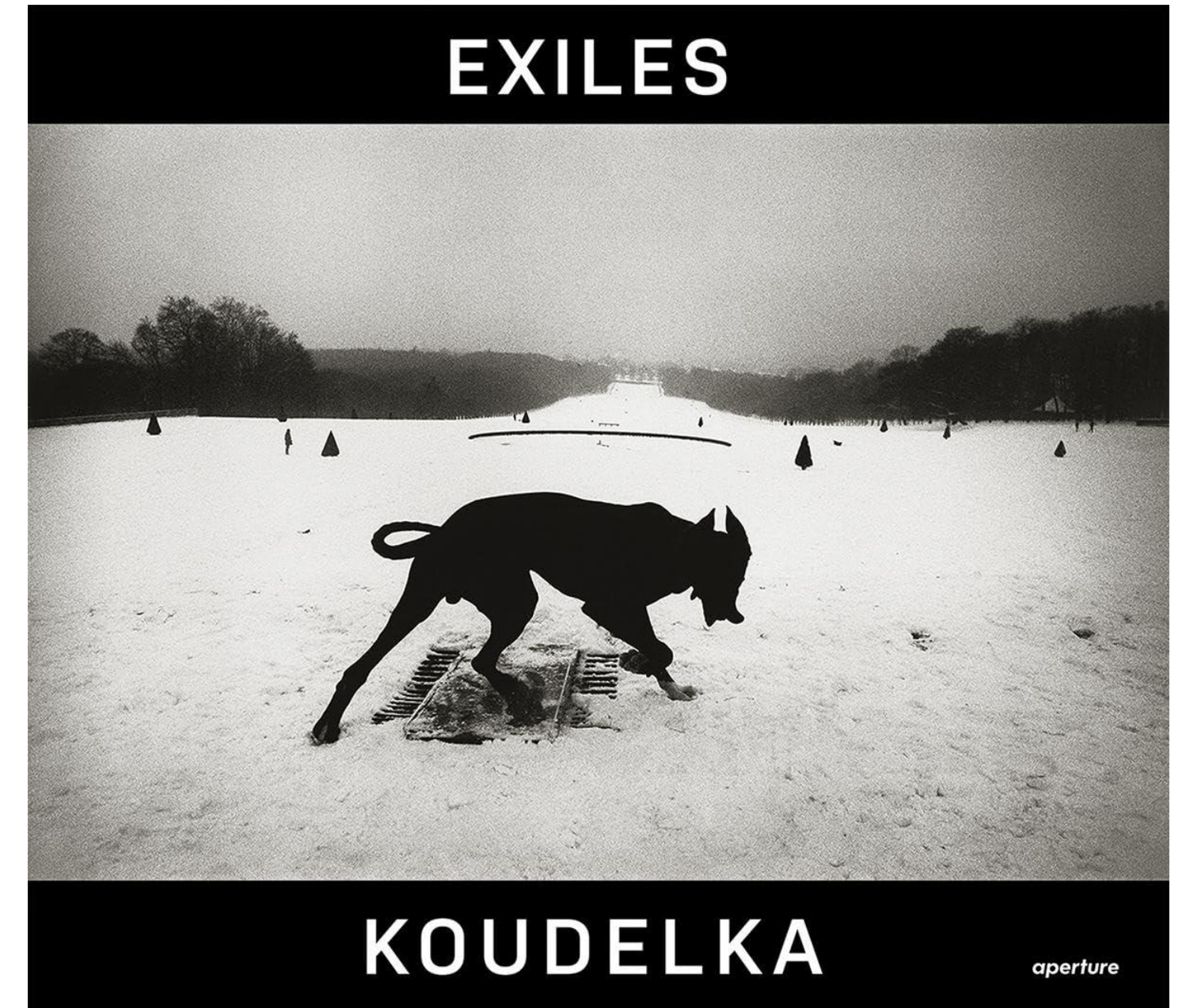


Figure 10

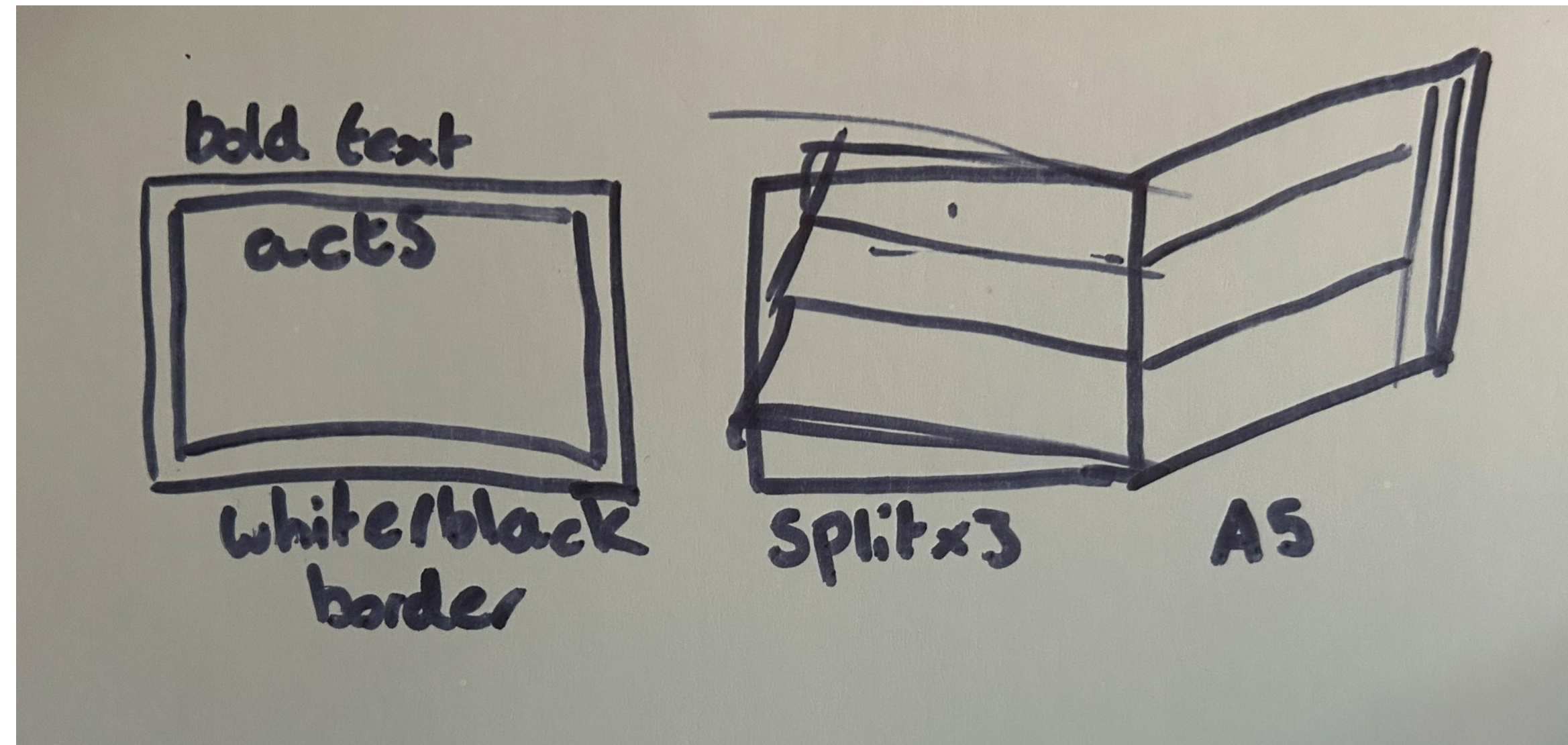
Inspirations

Stephen Gill's *Please Notify the Sun* presents an interesting contrast to my approach. While his project is rooted in organic decay, mine focuses on the interplay between natural and industrial aesthetics, moving toward a more structured symmetry. Gill's sequencing is methodical, reinforcing the passage of time, whereas my photobook embraces fluidity- allowing images to merge and evolve through reflection and transition rather than a fixed chronological order. His work does, however, inspire my approach to abstraction, particularly in how he dissolves recognisability and allows texture to dictate perception.

Stephen Cornford's *Petrified Media* aligns more closely with my conceptual framework. His project examines the transformation of digital media into geological formations, melting an iPhone and analysing its material remnants through petrological techniques. This exploration of technological decay resonates with my interest in industrial elements within my photobook. Cornford's work reinforces the idea that transformation is not just a visual process but a conceptual one—something I aim to reflect in the transitions within my book

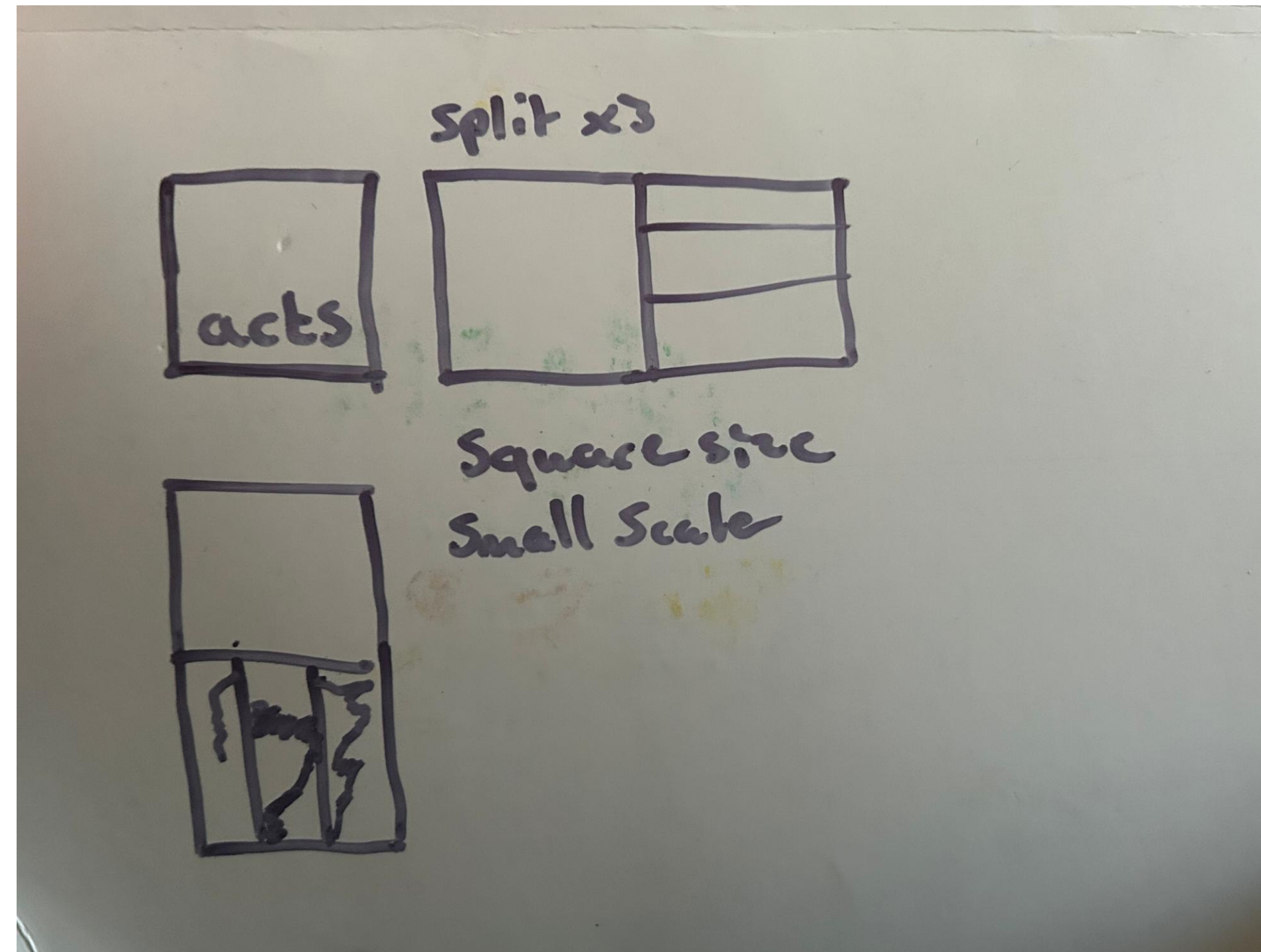
Both Gill and Cornford's projects have influenced my thinking, but my photobook ultimately diverges in its execution. The absence of text ensures that the images dictate the experience, allowing viewers to construct their own interpretations without imposed narratives. The use of symmetry and reflection enhances the immersive quality, creating compositions that feel expansive and interconnected. By allowing the book to be opened in any order, I emphasize the fluid nature of narrative and perspective, reinforcing the idea that meaning is not fixed but continuously evolving.

Photo Book Evolution



My initial concept for this photobook is built around the idea of fluidity and interaction, allowing images to merge dynamically through physical manipulation rather than fixed sequencing. By splitting the pages into three sections, each turn would generate new combinations. To make this work, I know the materials will have to be carefully considered. A thicker paper stock was essential to prevent warping, and the binding had to allow flexibility while maintaining structure. I researched different book formats, testing how segmented pages behaved when turned. The goal was to create seamless transitions, but every adjustment had consequences- balance, weight, and the tactile experience all played into how the images would be perceived. The cover design aims to contrast the fluidity of the interior. I imagined a bold yet structured aesthetic- a single framed image set against a white background with vibrant, heavy text layered on top. This would serve as a fixed entry point, a controlled visual before the viewer was introduced to the fragmented sequences within.

Photo Book Evolution

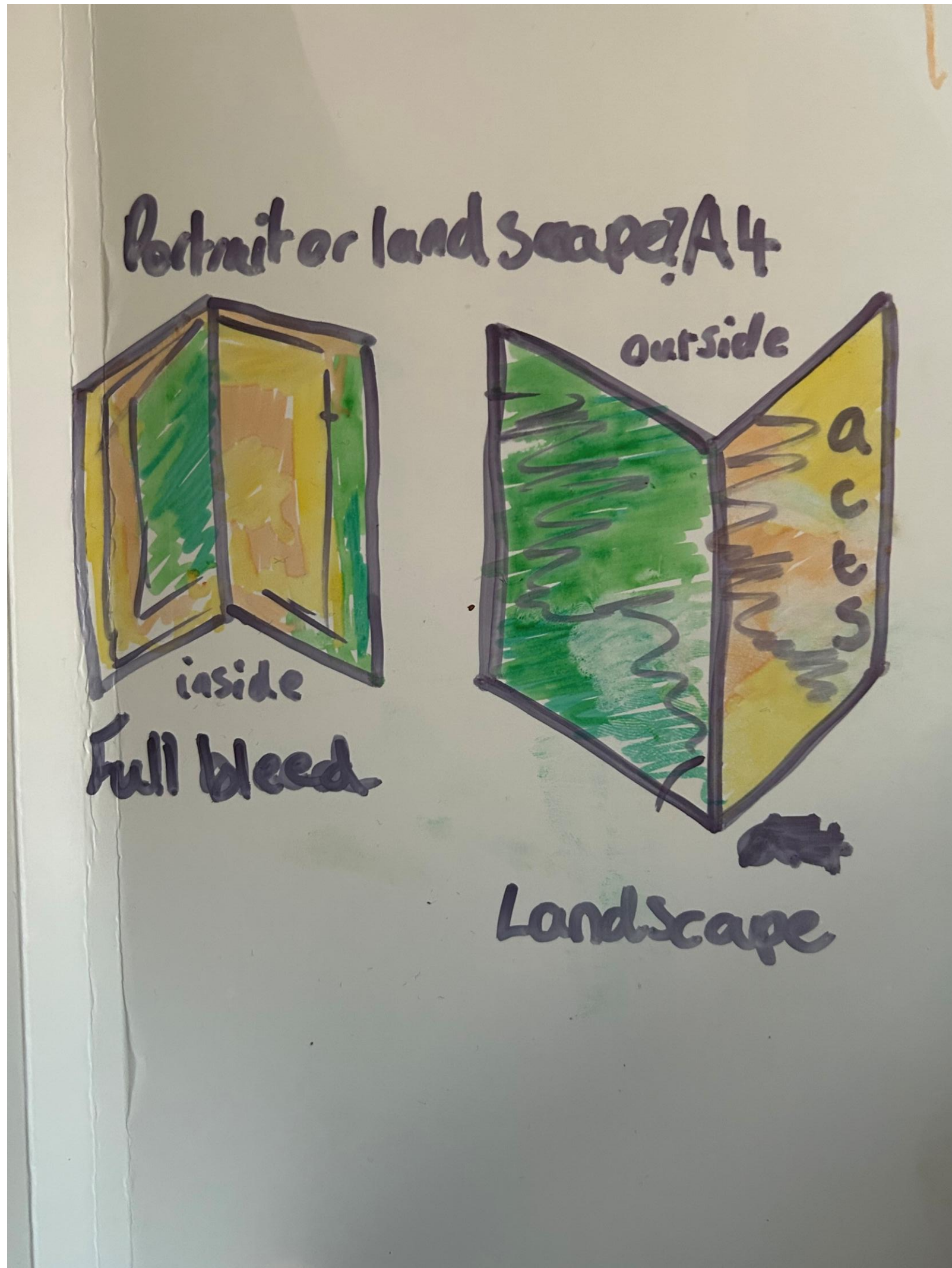


An alternative design to my photobook features a square scaled photobook. However, I much prefer the uneven scale to the previous plan and so will continue with the creation of that one.

Photo Book Evolution

Through experimenting with segmented photobooks, I realized that the structure wasn't supporting the essence of my work—it was restricting the images rather than allowing them to breathe. The segmentation imposed a sense of framing that felt counterproductive to the ambiguity and fluidity I wanted to convey. My images thrive in their subtle simplicity and breaking them into parts disrupted their immersive quality rather than enhancing it.

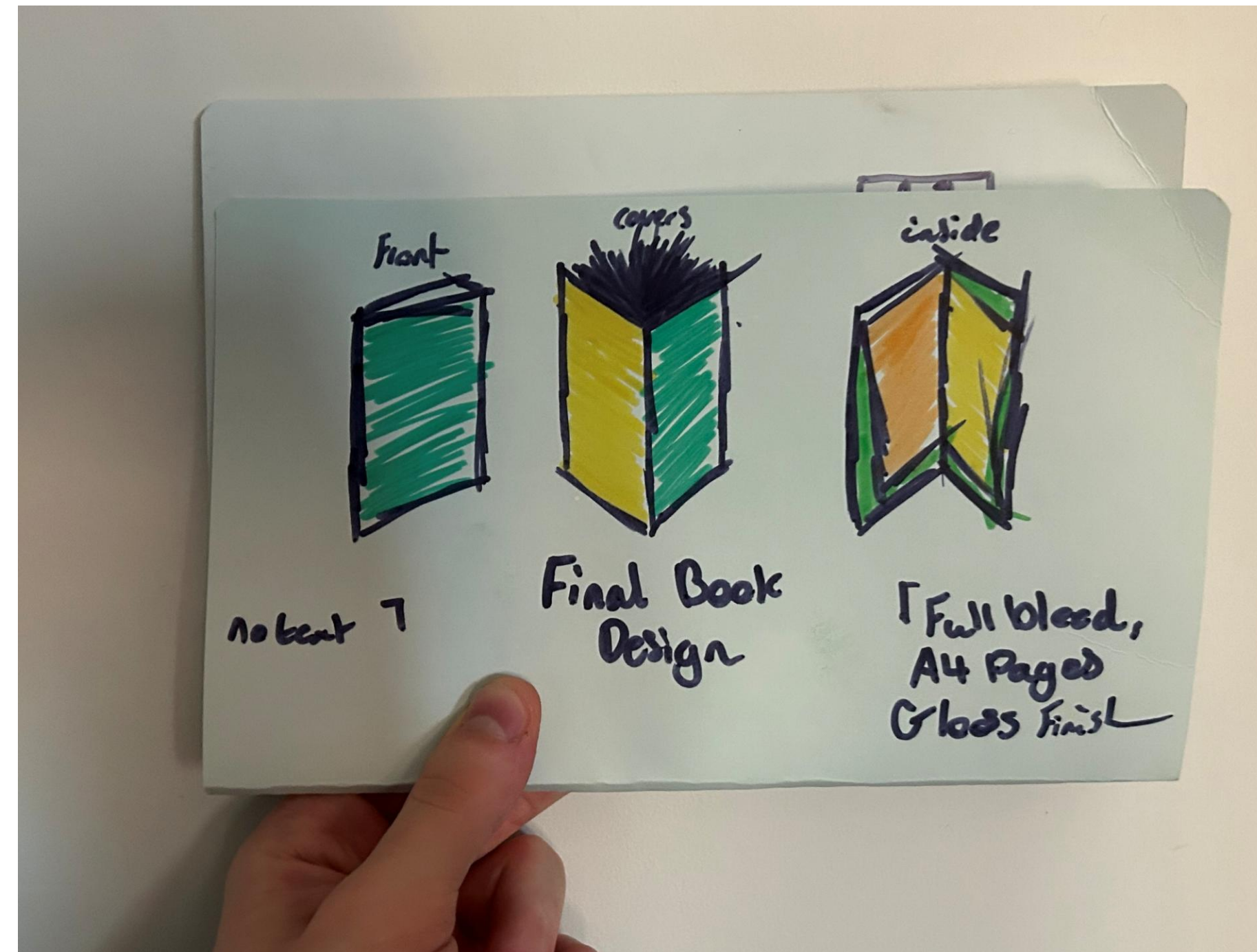
This realization extended to the front cover as well. Initially, I had envisioned a framed image with bold text overlay, but as the project developed, I saw how that would place unnecessary limitations on perception. The act of framing suggests a defined boundary, and my work is about dissolving those boundaries by playing with scale, abstraction, and the tension between recognition and obscurity. By removing the border and moving toward full bleed imagery both inside and on the cover, I allow the subjects to expand beyond the edge of the page. This decision strengthens the core concept of my photobook: the interplay between microscopic and macroscopic perspectives.



acts.pdf

[In-Design Version](#)

Photo Book Evolution



This photobook has gone through multiple refinements, with each iteration bringing me closer to my final vision. In this version, the last and definitive one- I have completely removed all text and timestamps, stripping away any external markers that might dictate interpretation. Initially, timestamps served as subtle indicators of process and time, but as I continued refining the book, I realized they imposed a linear structure that didn't align with the fluid nature of the images. Their presence suggested chronology; an order that contradicted the open-ended experience I wanted to create. This final version is meant to be engaged with freely, opened in any direction, with each spread forming new connections through reflection and transition.

Photo Book Evolution

Here are the front and back covers of my completed photobook. I chose to have it printed externally to ensure the level of precision that runs throughout the images is carried into the physical presentation. Every detail from tonal accuracy to texture is essential to maintaining the immersive nature of the work. seen on the left, I selected an image that conveys both connection and structure while subtly introducing the visual language of the book. It's intersecting lines and intensity of colour set the tone for what follows, hinting at the evolving forms within the pages. Oppositely, the back cover embraces a softer, more expansive composition, while maintaining the geometric features- creating a striking juxtaposition between the two. The difference in images almost display the stark contrast of order vs dissolution.

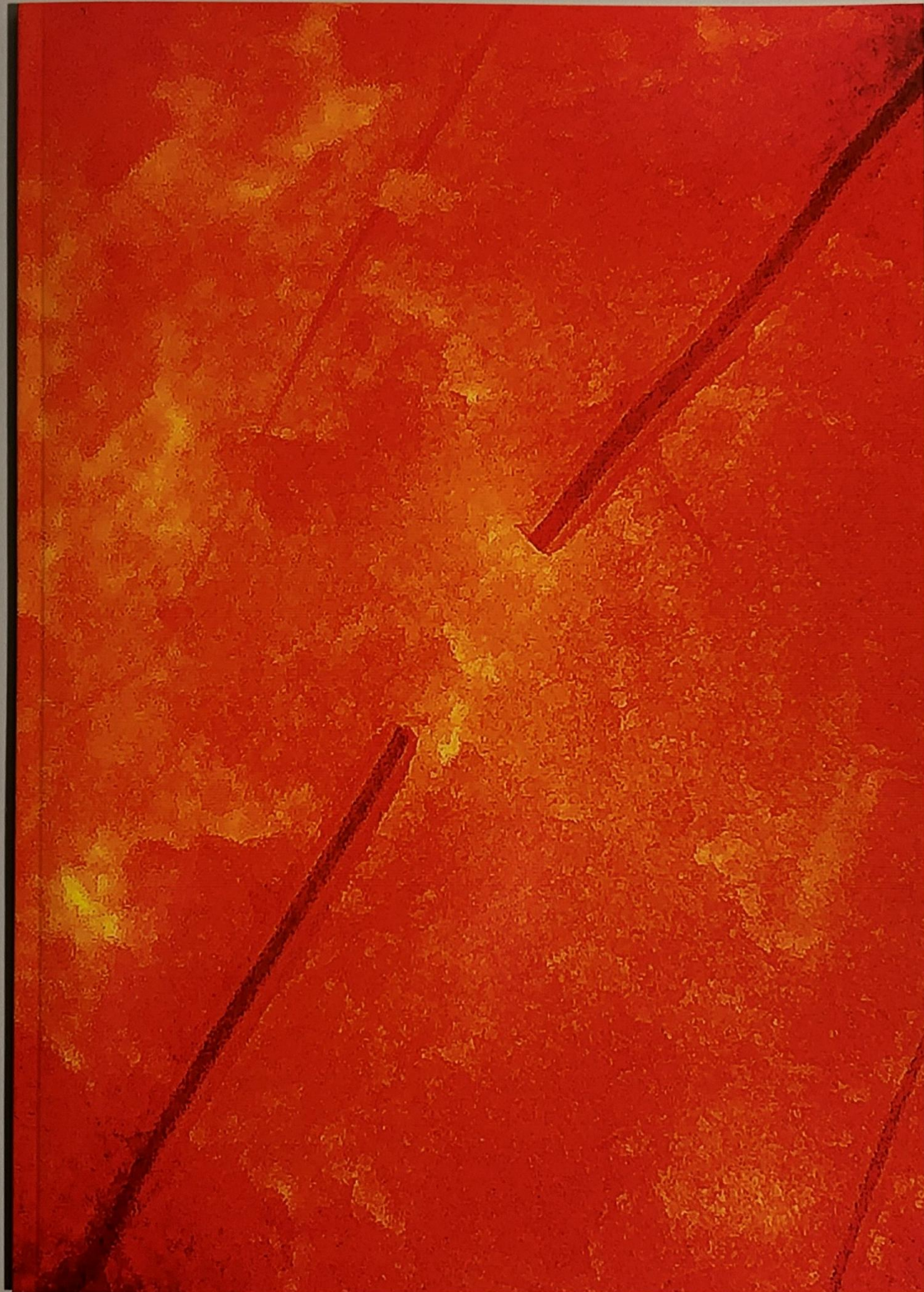
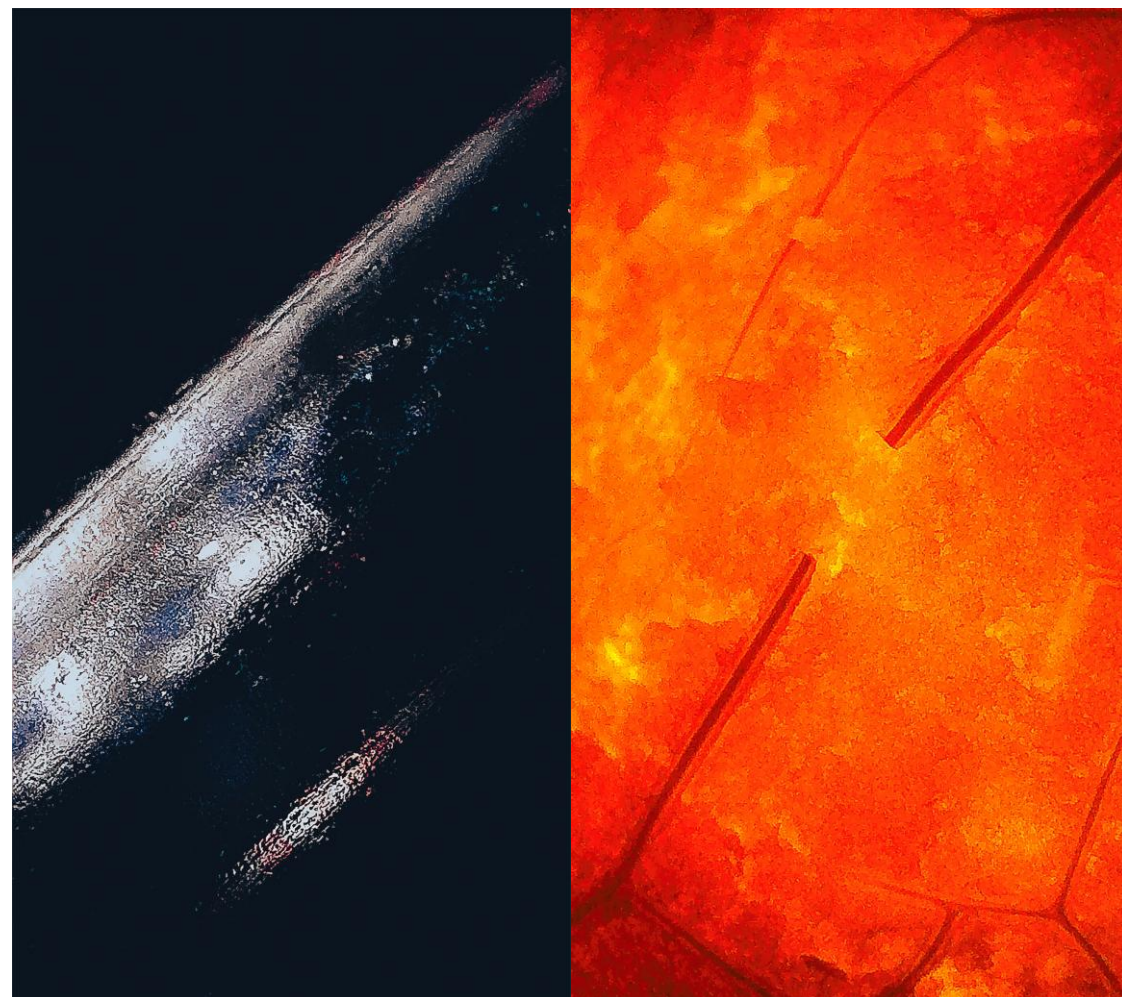
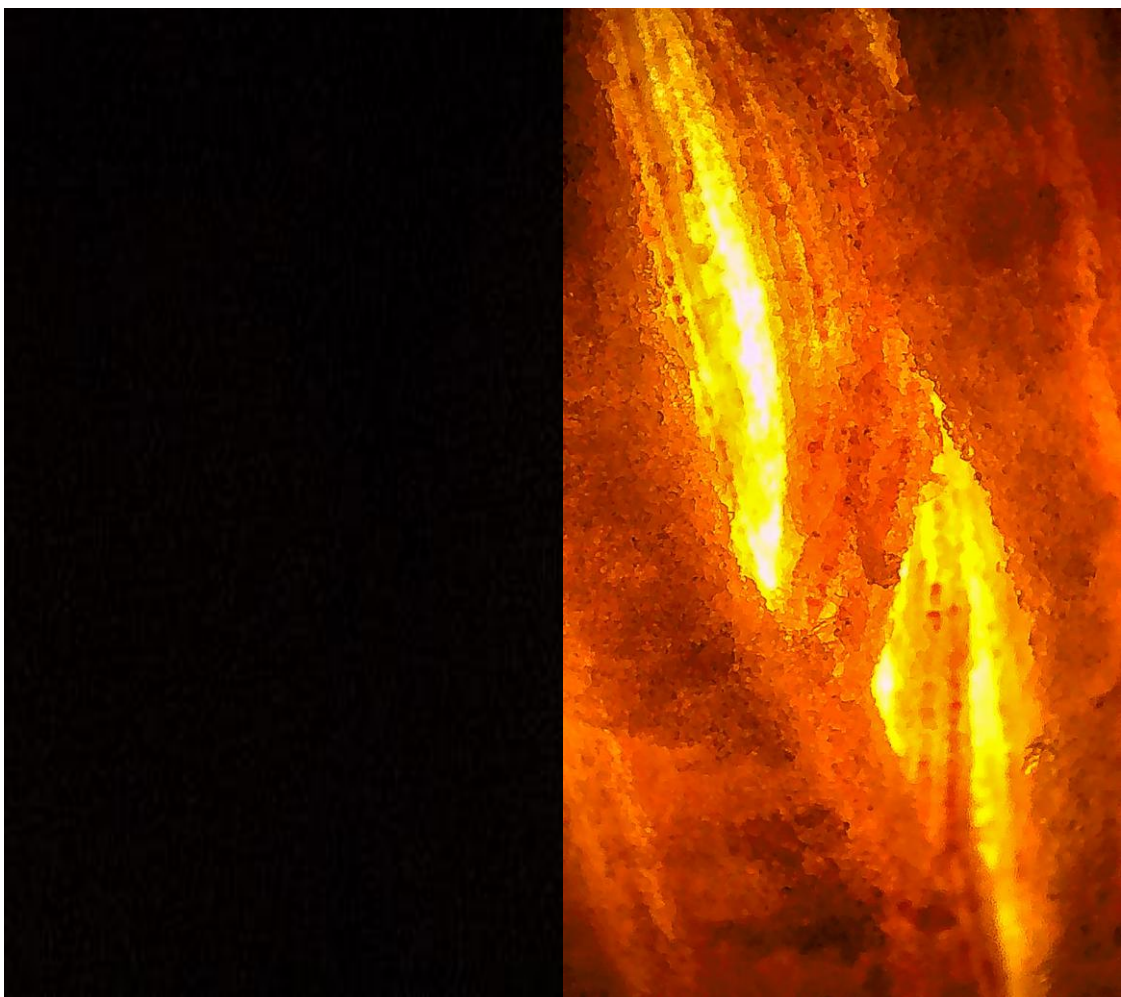


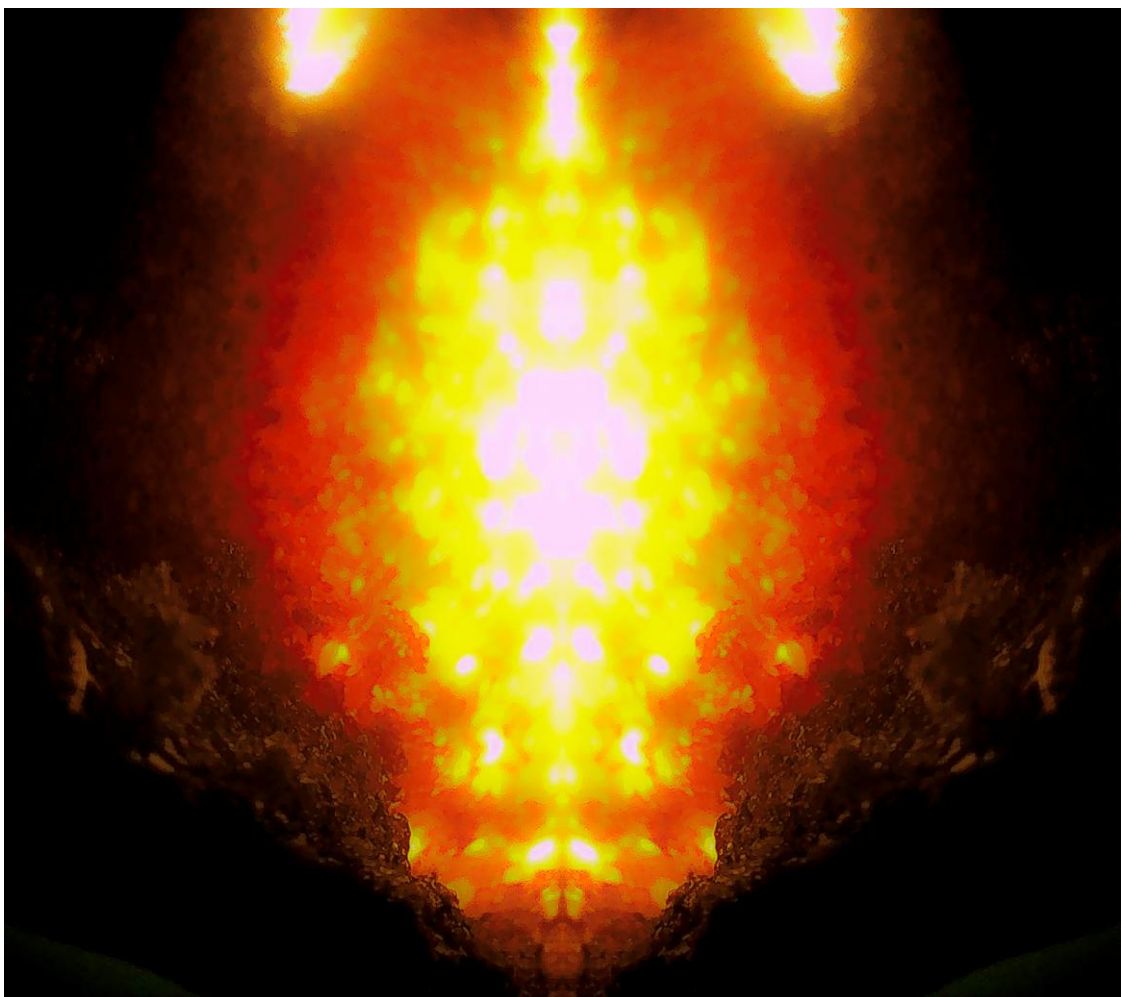
Photo Book Evolution



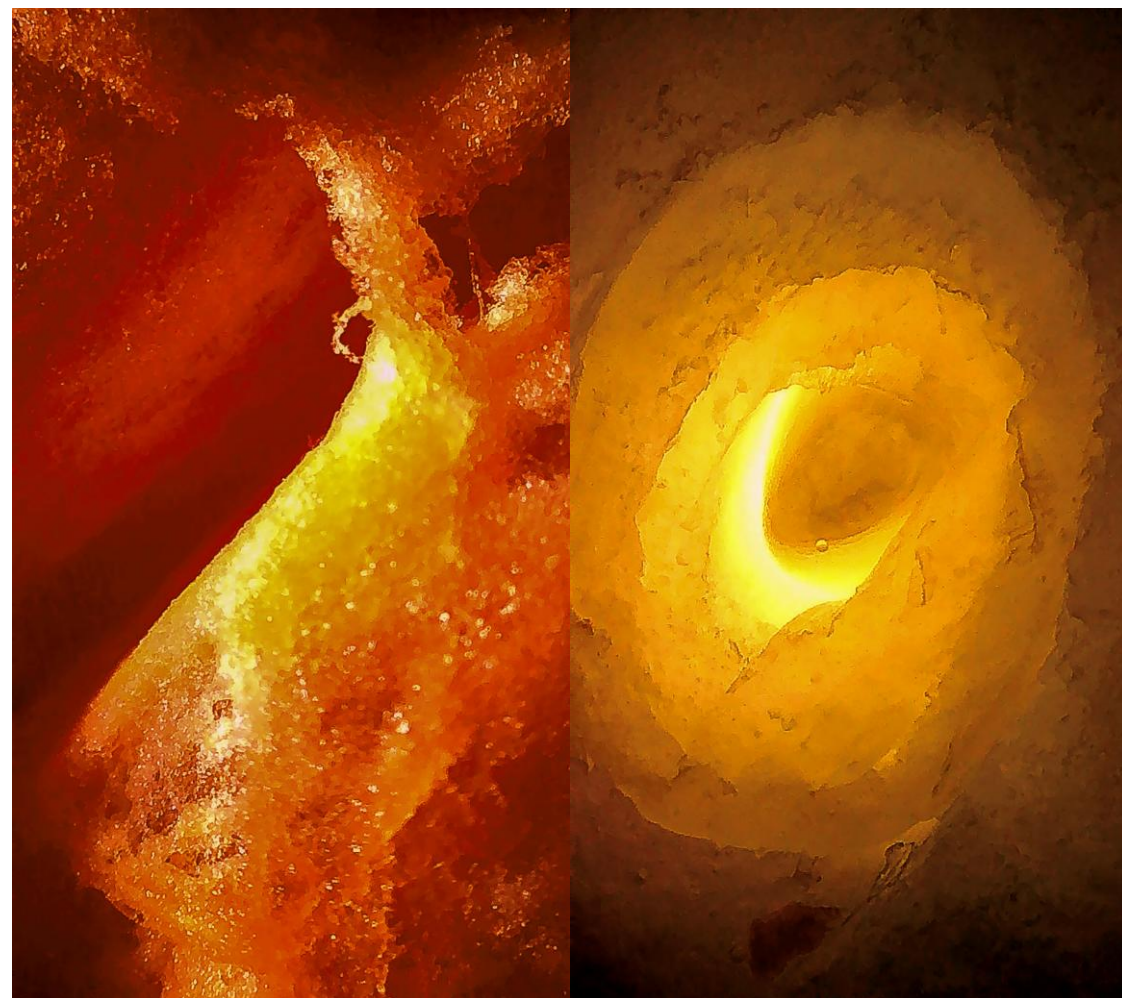
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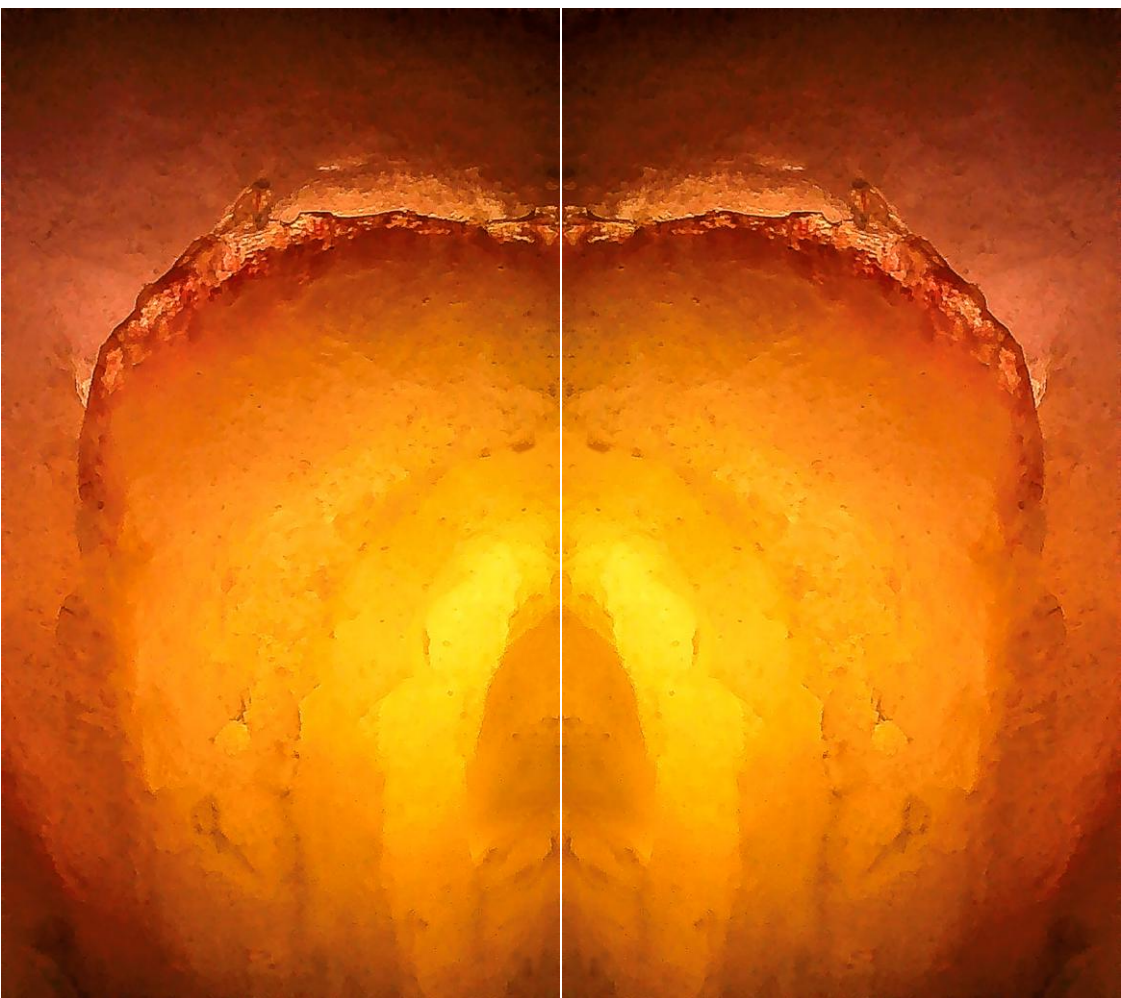
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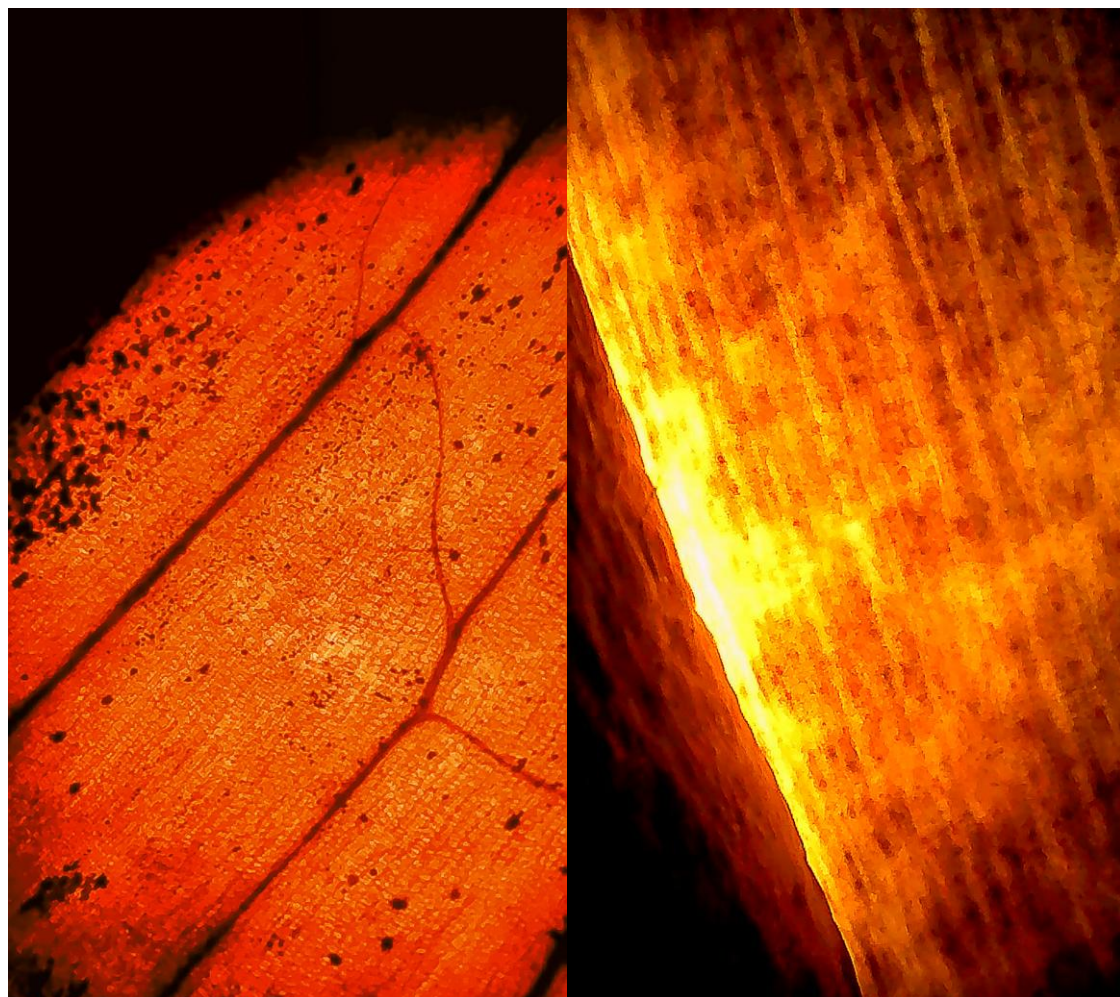


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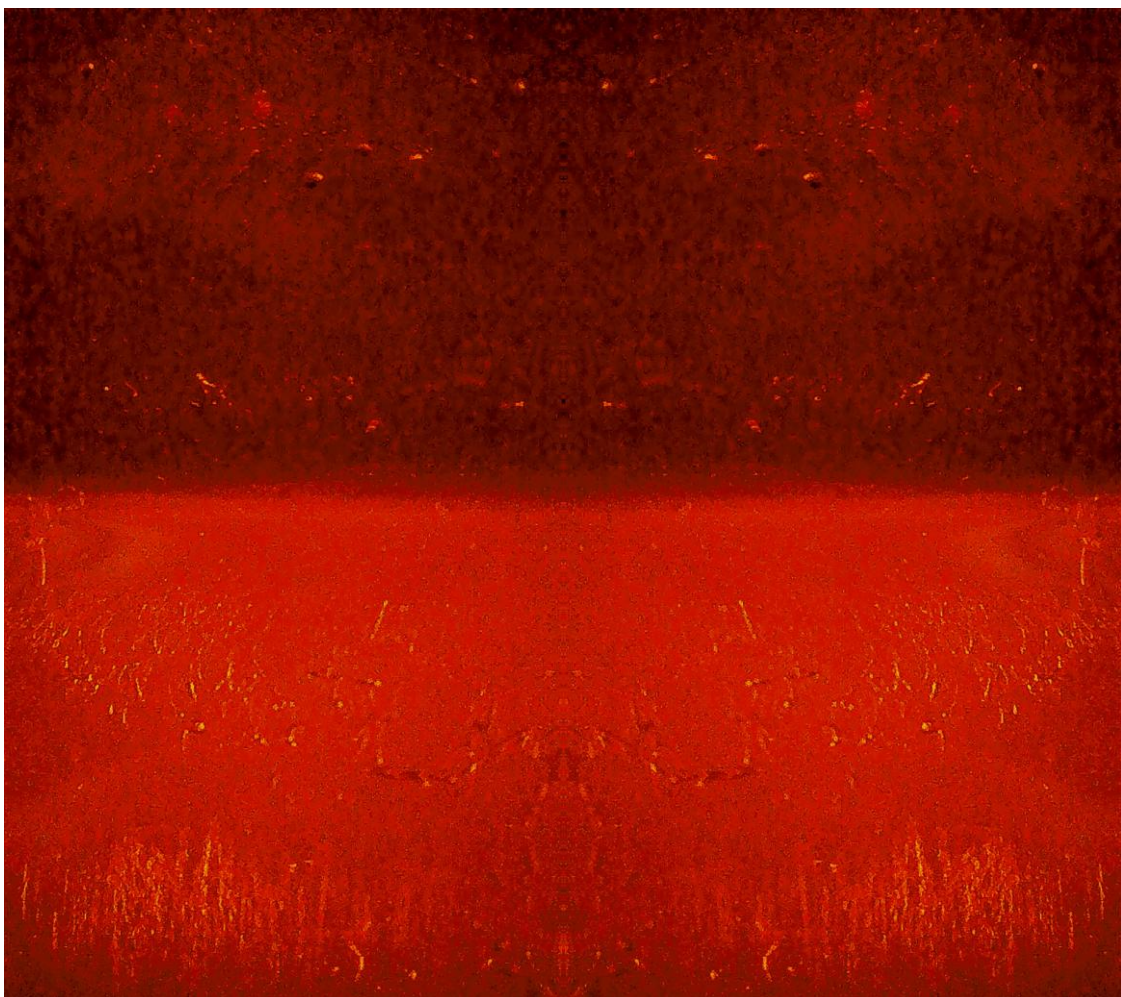


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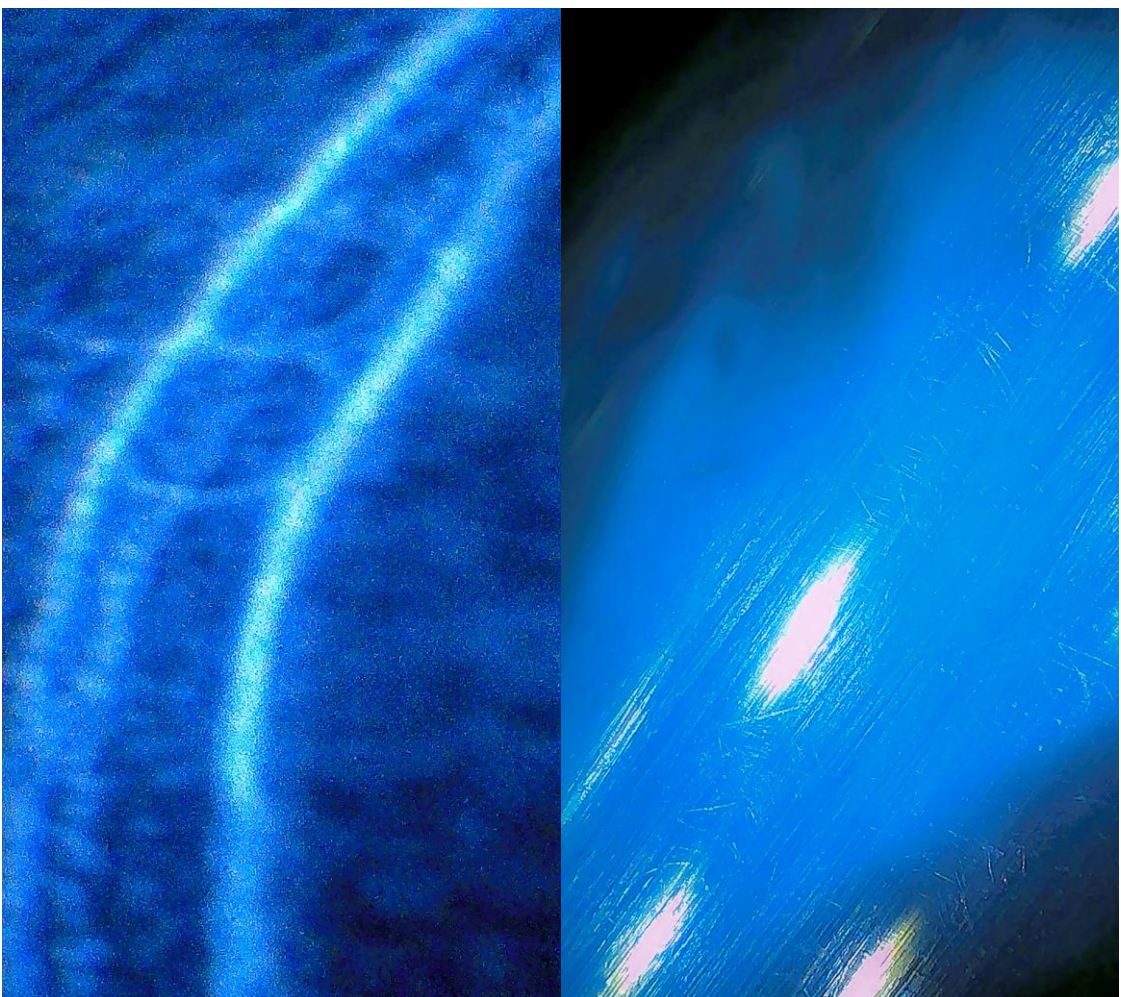
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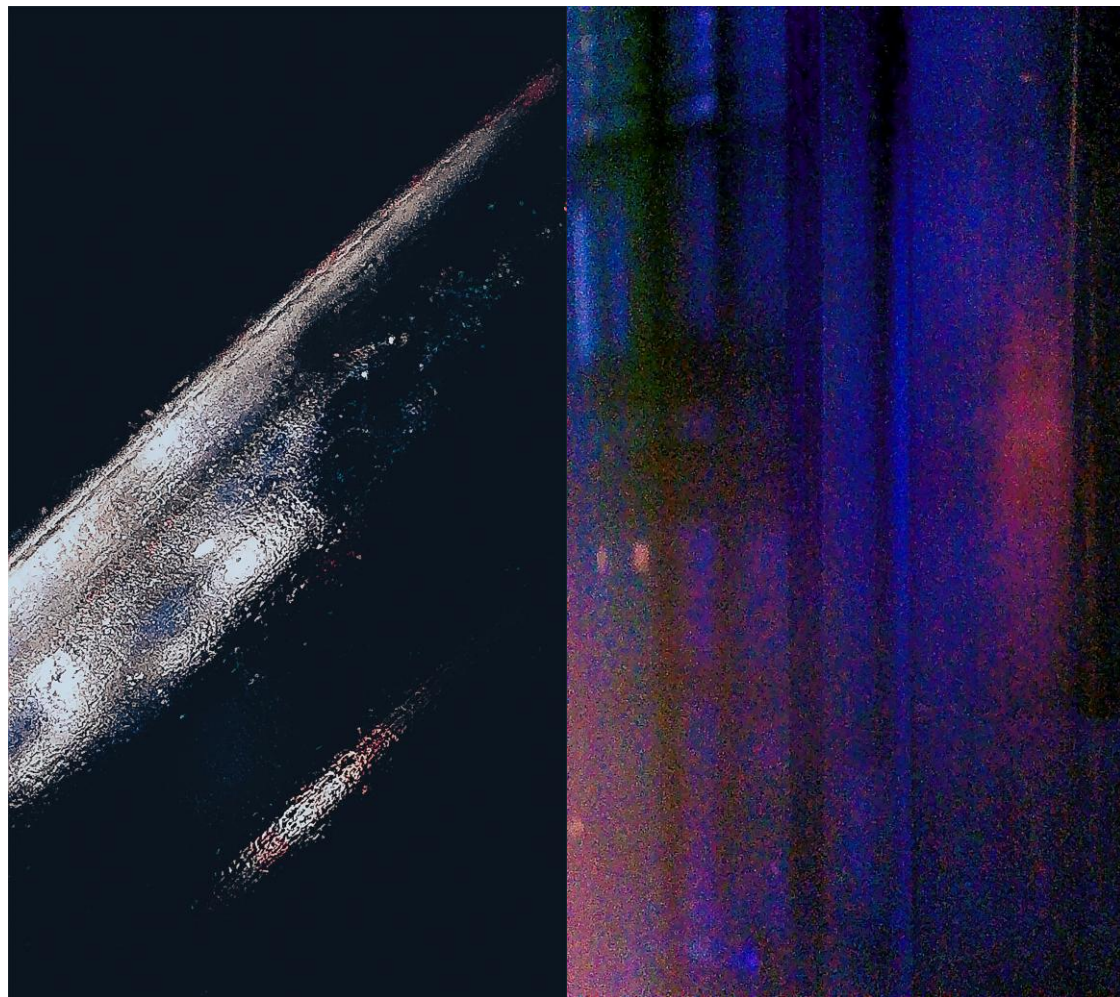
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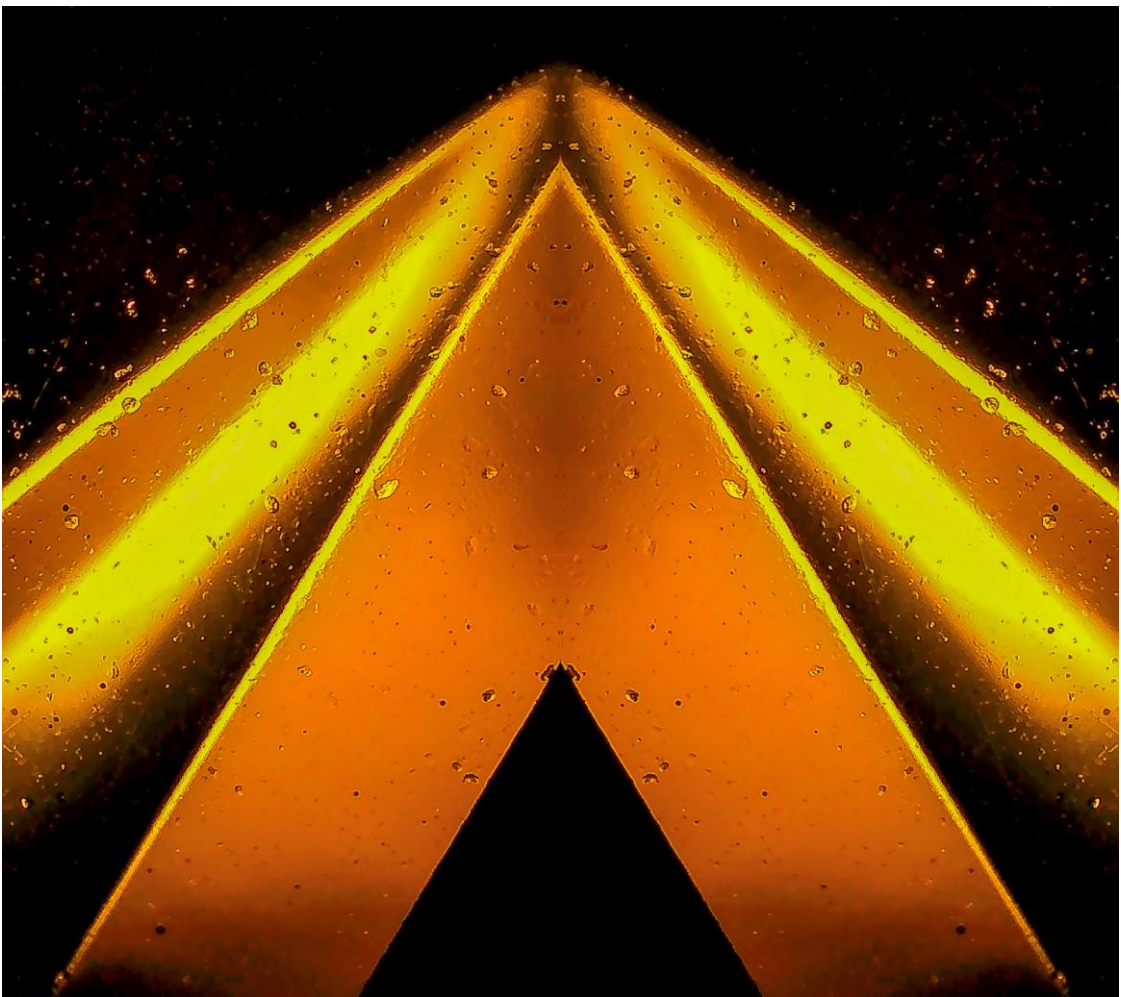
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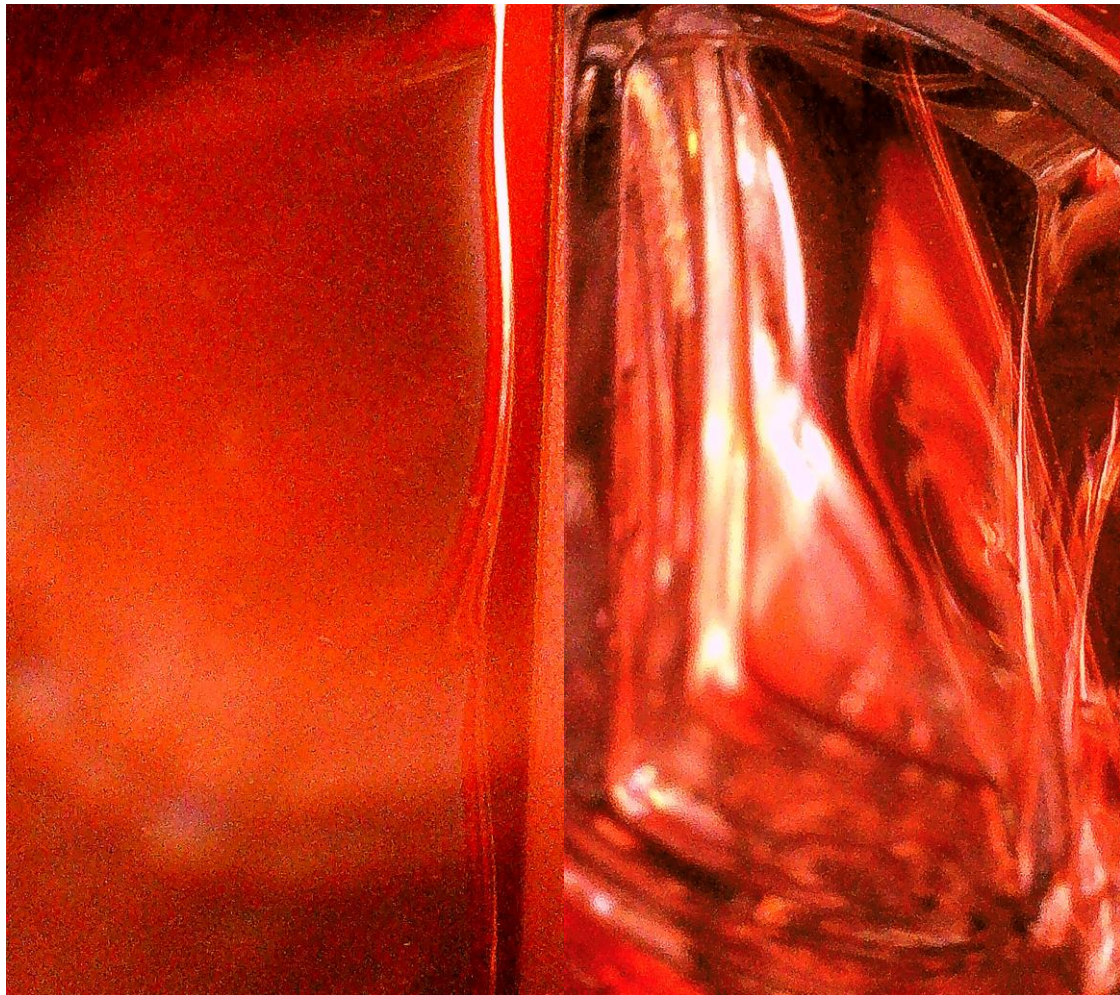


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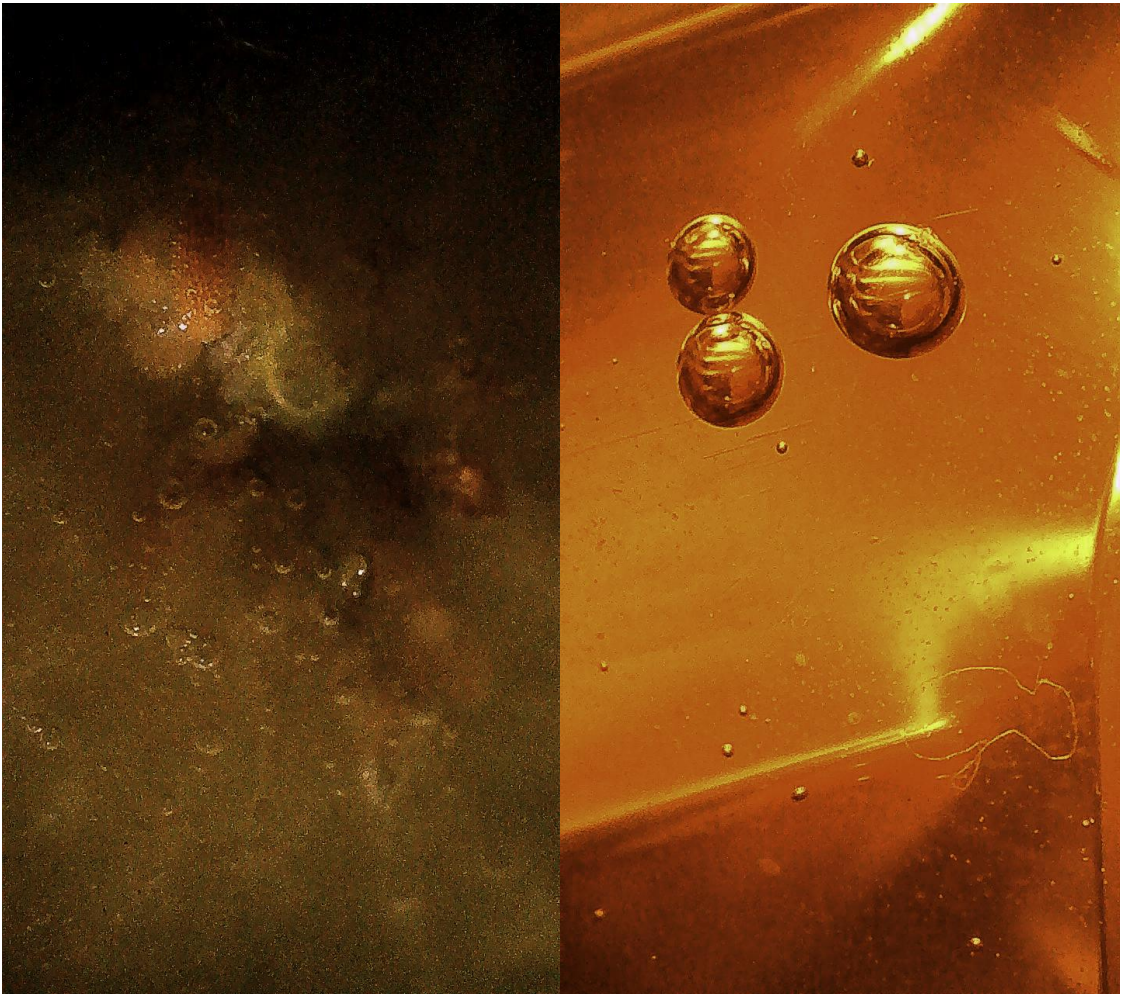


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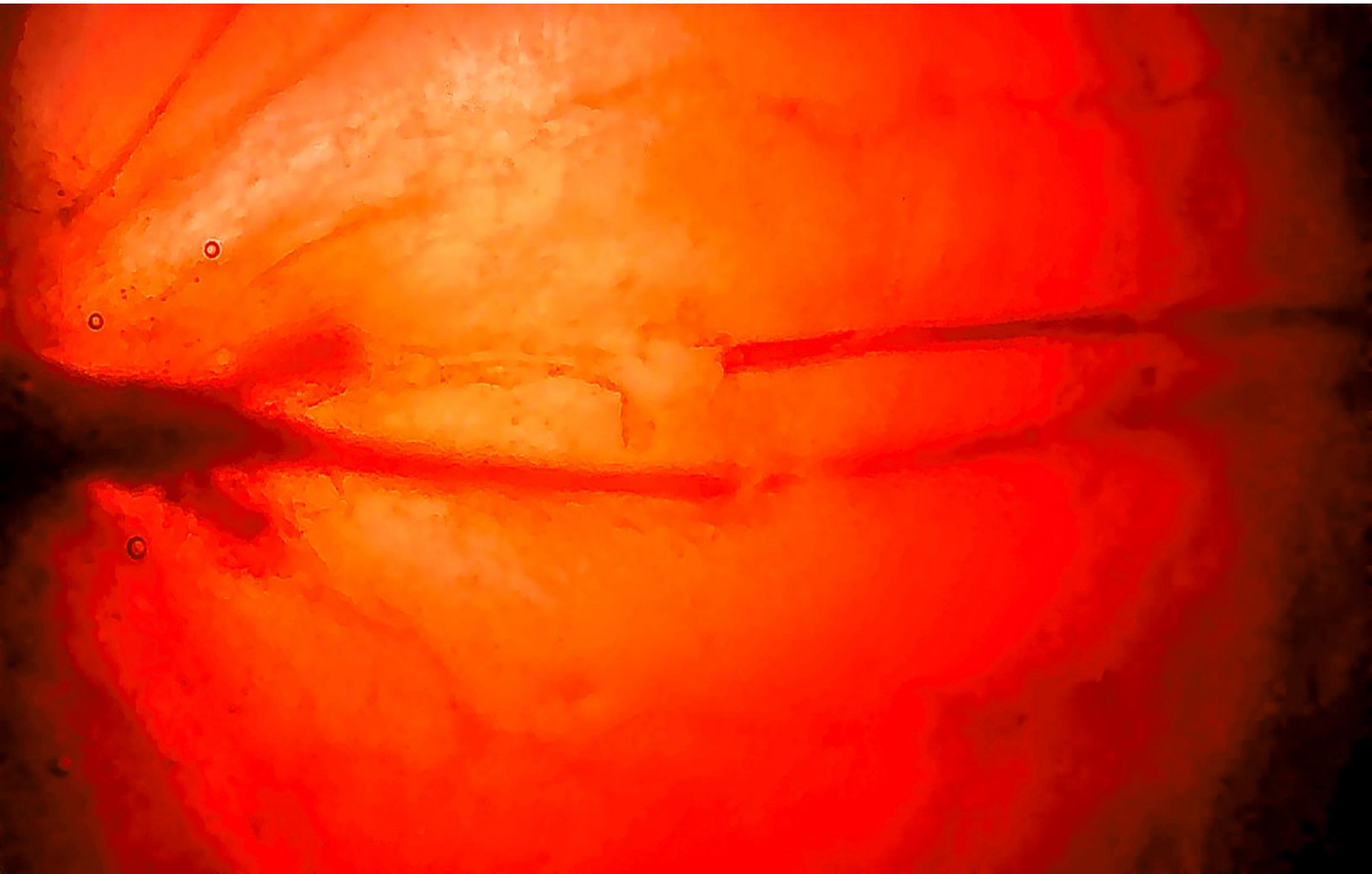
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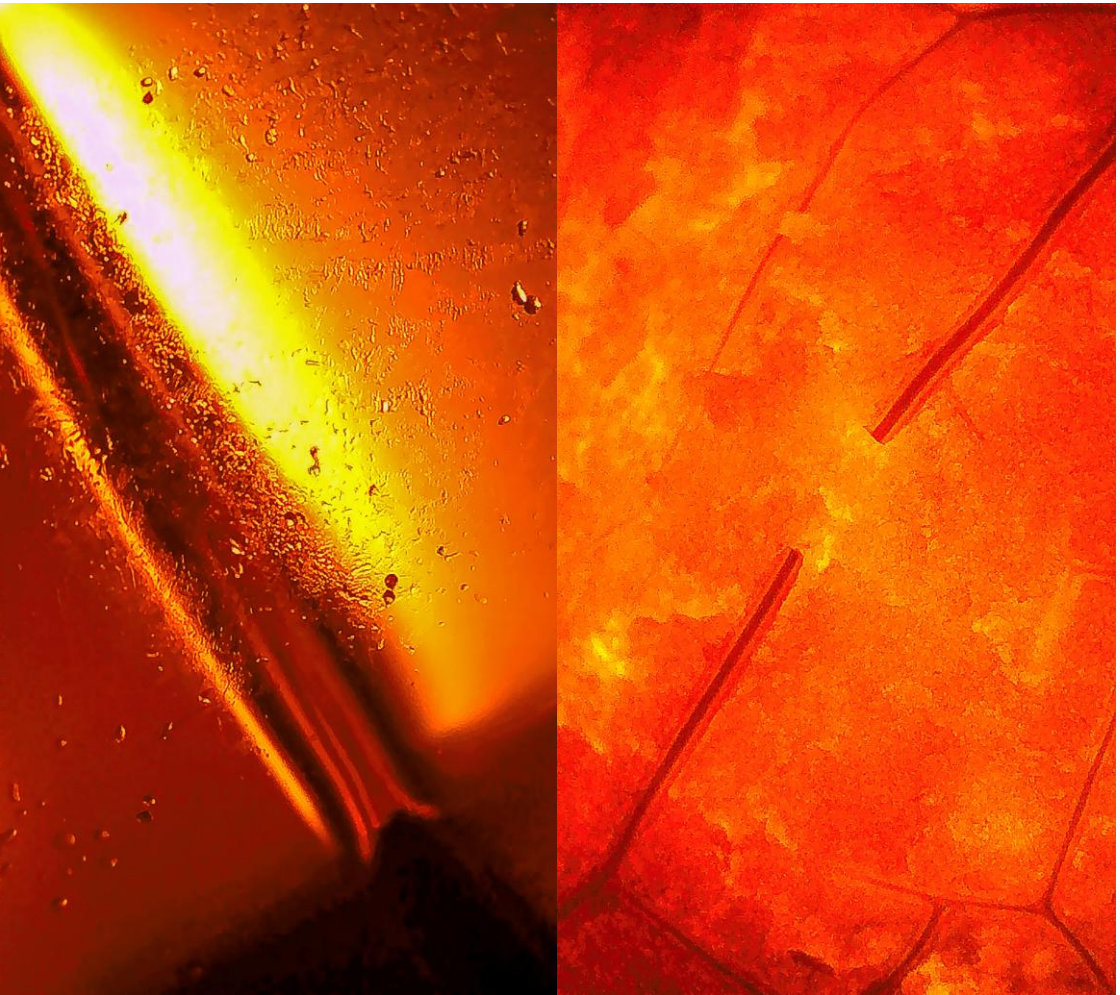
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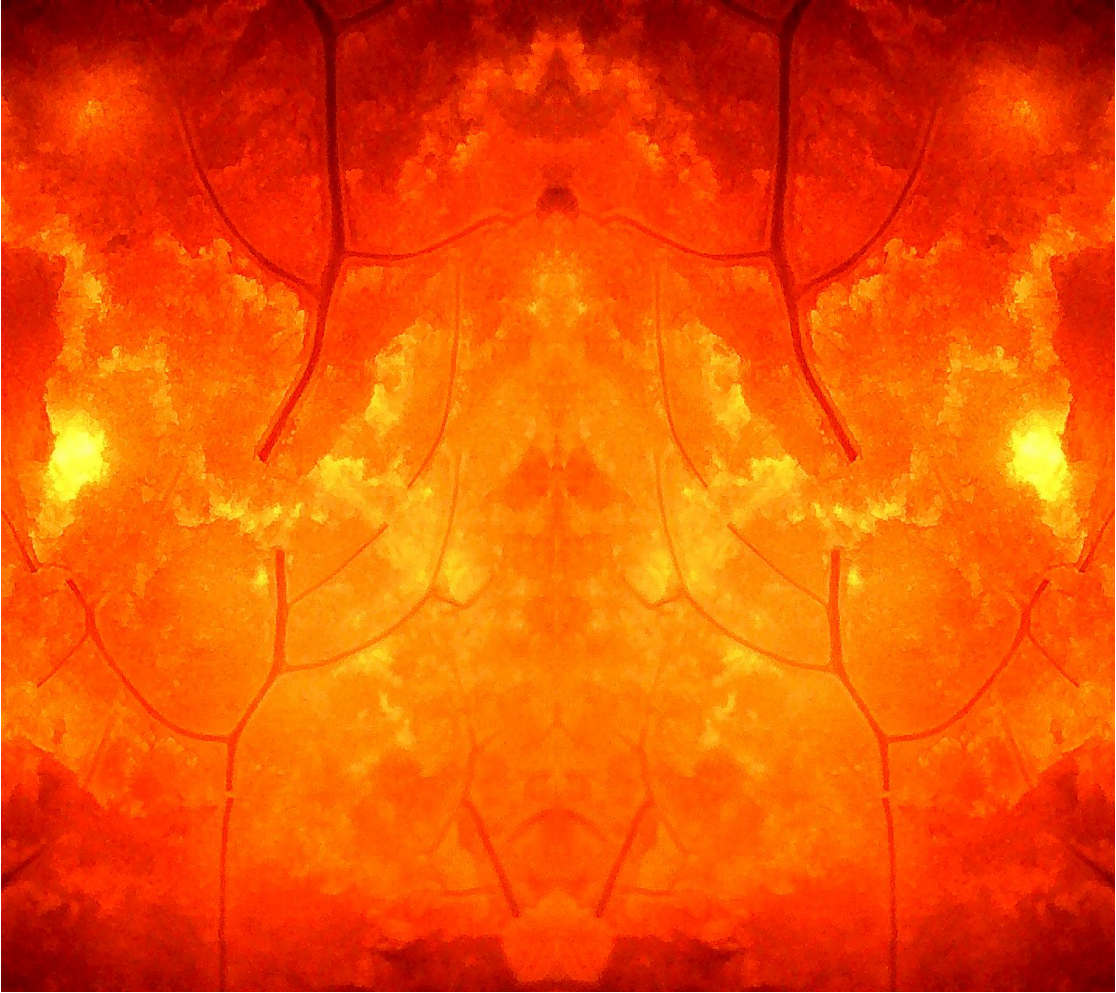
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- *Figure 2*, Friedrich, C. (circa 1818-1820), *Woman Before the Rising Sun*, Folkwang Museum, Germany. [Image Link](#)
- *Figure 3*, CNN US. *California wildfires have destroyed 1,000 structures... and counting*, [Image Link](#)
- *Figure 4*, Gill, S. (2017), *Please Notify the Sun*, Nobody, [Image Link](#)
- *Figure 5*, Gill, S. (2017), *Please Notify the Sun*, Nobody, [Image Link](#)
- *Figure 6*, Gill, S. (2017), *Please Notify the Sun*, Nobody, [Image Link](#)
- *Figure 7*, Cornford, S. (2023), *Please Notify the Sun*, Nobody, [Image Link](#)
- *Figure 8*, Depardon, R. (1980), *Glasgow*, Abrams, [Image Link](#)
- *Figure 9*, Gruyaert, H. (2024), *Morocco*, ThamesandHudson, [Image Link](#)
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