proposal form

about the project

your names:

Harry Wells

proposed name of the project:

'I'LL SAY SOMETHING AND I'LL MEAN SOMETHING ELSE'

describe your project using five keywords:

- Identity
- Diaries
- Belonging
- Iconography
- Conflict

provide a short summary of the proposed project:

(100 words maximum)

'I'LL SAY SOMETHING AND I'LL MEAN SOMETHING ELSE' is an exploration into the friction surrounding my working class British heritage, which is a love-hate relationship. Using a diaristic approach, the work seeks to understand what it means to belong in British society, how British culture has shaped me, the cultures changing nature, as well as displaying iconography/ephemera that makes up this country, all to be eventually put into an installation using the idea that someones room can be a museum of themselves as well as their society.

about the project

provide a detailed description of the proposed project:

(250 words)

what is the concept/subject matter/theme that you explore? what is the motivation behind your project? what are the medium(s) in which you will work? what are the methodologies that you would be employing?

Growing up in a working class family, and often feeling as if I didn't quite fit in with those around me, I was lucky enough to find the connection and acceptance I needed in friends met towards the end of my teenage years. Now, instead of shying away from a culture that I felt I wasn't apart of, I am instead interested in how my identity situates itself within my Britishness, exploring what it means to be British, how this culture has shaped me, its currently changing landscape and the meaning of our icons.

Through a diaristic approach, I aim to show the beautiful aspects of British and English culture & landscape, while continuing to acknowledge my distress towards other aspects of my growing up, and the wider politics of the country.

I hope for all of this to come together as a multi-media installation consisting of digital prints, darkroom prints, ephemera, and writing - a microcosm of my identity displayed as a set.

Not included in the installation, but still existing as it's own piece, sentiments of

structure

timeline and milestones

include a breakdown of the plan and milestones of the proposed project. consider the tasks, processes or activities necessary to complete in order to create the suggested body of work.

start date	end date	activity or task details:
01/01/2024	05/04/2024	- Shoot photos for the project/book
08/04/2024	26/04/2024	- Make book (design + print in these two weeks)
01/03/2024	15/03/2024	- Shoot the flags video
01/03/2024	22/03/2024	- Record conversations for the flags video
25/03/2024	29/03/2024	- Finish the flags video
26/02/2024	01/03/2024	- Final arrangement of all elements - finish deciding on what exact elements you want including exact ephemera list
04/03/2024	08/03/2024	- Set up a mock up of the installation to see how everything fits - final images/videos do not need to be used
01/03/2024	31/03/2024	- Gather all ephemera

structure

budget

add the expenditure and appropriate details of your proposed project on this page. Provide information about the quotes for services/products/fees in the description field.

description	amount
Newspaper printing - Litho printing @ university (large edition, made to sell) - Newspaper printing online (1 copy) Framing: - (Received donation of 20 large frames) - Maximum budget for buying new/second-hand frames - (Mounting + mountboard cutting) Ephemera: - Mostly found from own/family collection - Maximum budget for new emphemera sourced from charity shops, etc. Flags, printed via external online company: - 3x2ft Flag - 5x3ft Flag Digital C-Type Prints - Two 1.5m x 1m printouts (includes multiple prints within that size)	 £200 £36 £0 £100 £25 (per frame) £0 £60 £20 £22 £60
TOTAL COST	*£501*

practice-based experiments

Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project.

(200 words maximum)

Most experiments and processes I was drawn to were in physical forms - printing, whether digital or darkroom, high quality or DIY alternative processes, and book making, are my favourite way of understanding my work. I experimented with paper negatives and alternative darkroom printing in order to add a darker element to my work - understanding what certain images mean to me through their texture and defects rather than just in their subject. I did digital printing as a transformative process that enabled me to view them differently than if they were on a screen. Also, by printing I am able to see how each piece situates itself next to the other, as a series rather than as standalone images. This is especially important as I want a book outcome to be apart of the installation.

Book making took multiple forms - mock ups of books to experiment with presentation and binding, a fanzine to see how appropriated writing and images could be used in my projects.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks?

(100 words maximum)

The biggest risks I see are in the ambitiousness of it - to be able to make an installation combining so many elements can be a hard task. This is due to the need to budget time and money, the available space to complete this work and the general set up of the installation. To manage this, I will follow carefully the outlined budget and timeline seen in this PDF.

Hiccups are inevitable, however, with the above plan and support from the university, I believe it is possible to complete to the level I want it to get to

practice-based experiments

Include examples of your practice-based experiments, that you have developed during this project.

(add to this pdf between 20-30 pages)

include photographs, screenshots, process images, texts, notes, references, links to videos, audio files or other files.

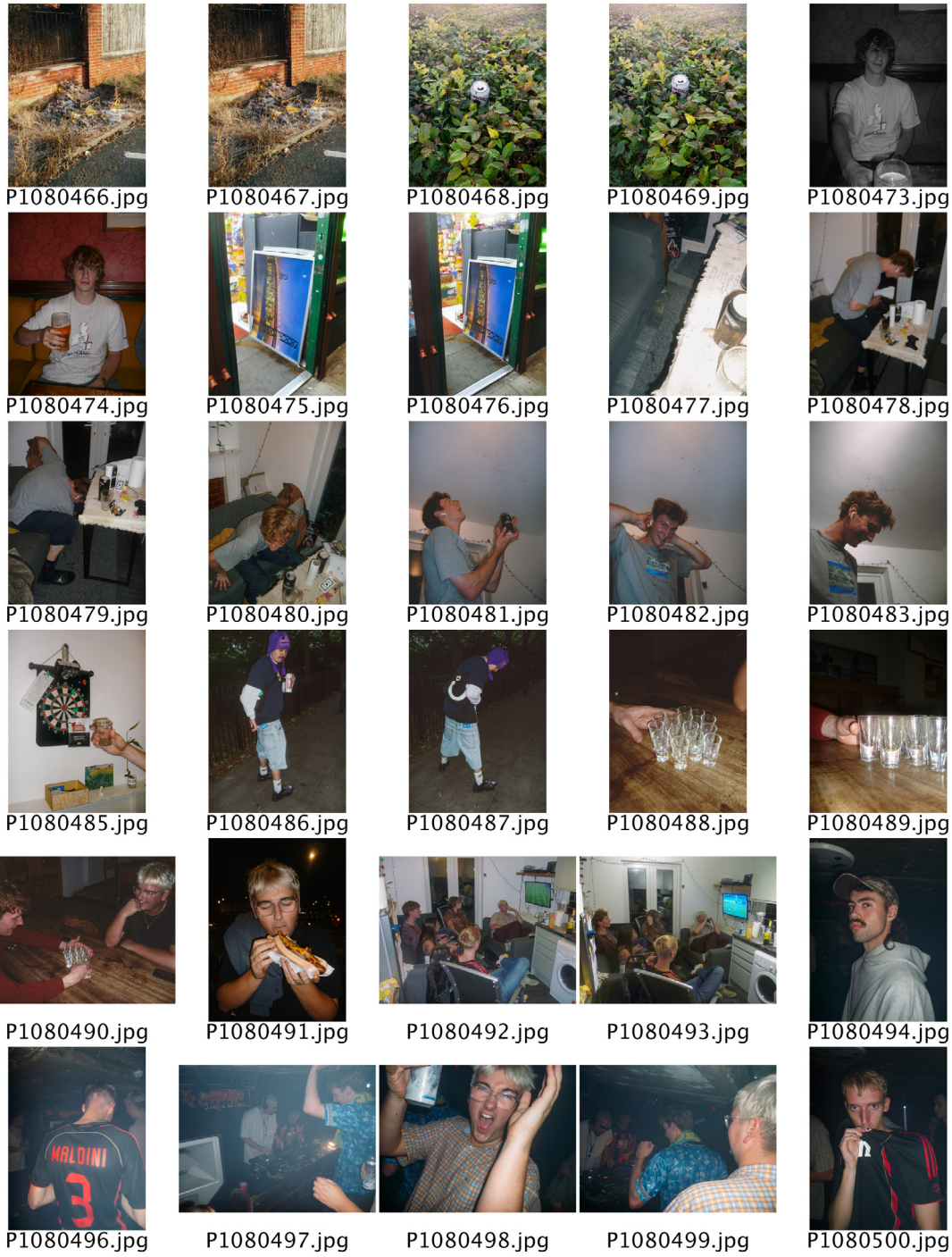
INITIAL IDEAS:

I started to understand the project by photographing in my usual style of diary photography - taking photos on walks of things I find interesting, while with friends, or by myself. This way of shooting is my way of understanding the world around me, a way of processing things, and a way of remembering events in my life.

In these photos I pretty quickly picked up on themes of identity in regard to my British-ness, an aspect of myself I haven't looked deeply at through this specific lens.

Previously my work has looked at home, specifically the British countryside town of my birth Haywards Heath, as well as the surrounding area and my relationship to it as well as how my relationships with others have been shaped by it. It hasn't however looked more broadly at what England and Britian means to me, the ideas and histories that surround (and plague) this country, what it's meant to grow up working class, as well as what masculinity means to me in the context of white Britain.

This deep look into my identity is what I am attempting to achieve, and it all started with general shooting and then analysis of what photos are coming up from this.



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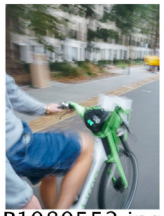

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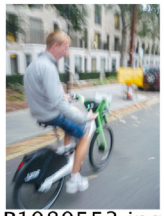

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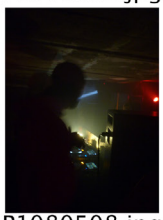

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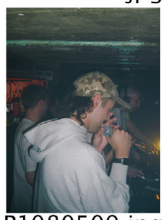

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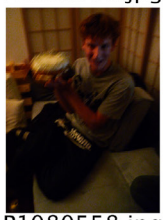

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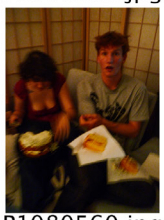

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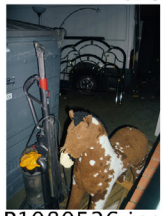

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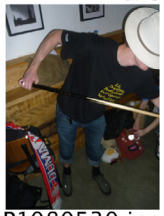

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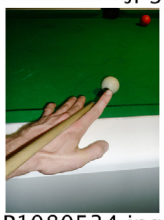

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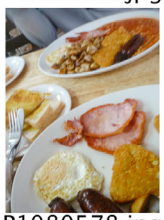

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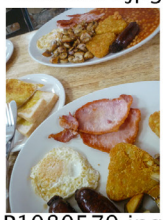

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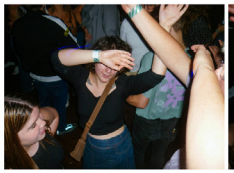
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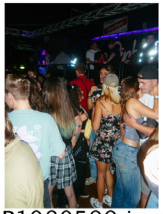
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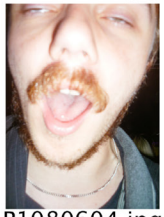

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THE NEXT STEP - PRINTS:

Physical work is to me much more emotive than digital work, and so whenever I am trying to work out what photos mean to me, I will take them from digital files into physical prints.

I also work in diptych's / spreads as I like to work with books in mind - if I can process the work like a book it can begin to make sense to me.

I adore the aestetics of more DIY forms of printing, which is lucky considering my need to budget. The photos went from being taken on a £25 camera found in a drawer back in my family home, to being printed on a £20 printer on facebook marketplace. This 'making do' with what you have feels integral to my growing up and to my understanding of some aspects of English culture

CONTACT SHEET SEPT. '23 (4/4)

PHOTOS OF PRINTS





PHOTOS OF PRINTS
+ DARKROOM EXPERIMENTS



SCANS OF PRINTS





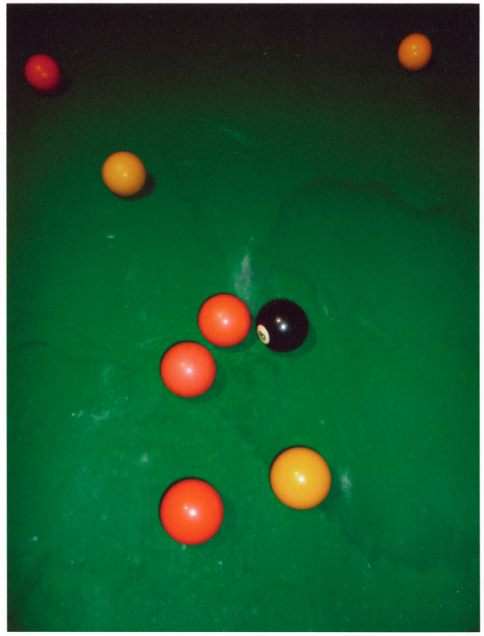












SCANS OF PRINTS









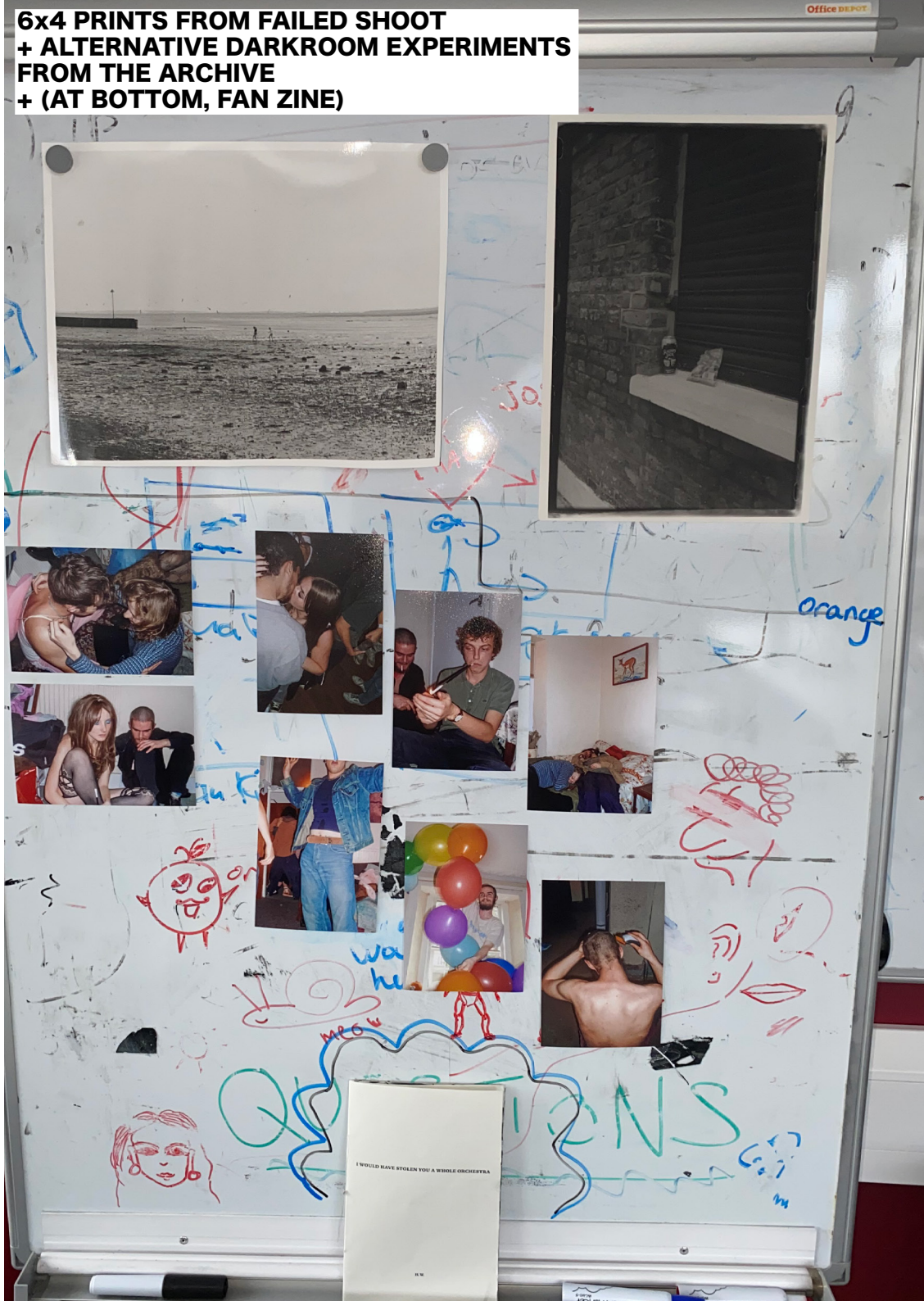


THE NEXT SHOOTS:

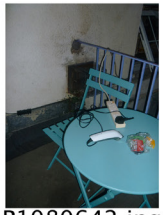
The original photos shown above were taken without the intense focus of Britishness, it wasn't at the forefront of my consciouness but was rather a subconscious theme. For my next photos, I realised I had to have complete focus on Britishness and my identity within that when next taking photos.

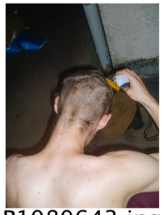
I had a failed shoot, where I went to a party, shooting it in the hopes of showing some aspect of British nightlife/party culture, but I unfortuantely don't think it fits very well within the project.

I carried on shooting outside of the party context, going back to diary shooting everyday life but taking an acute focus on anything that felt British, or I felt moved by personally.



CONTACT SHEETS FROM FAILED SHOOT


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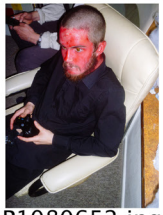

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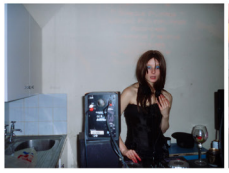

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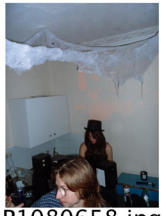

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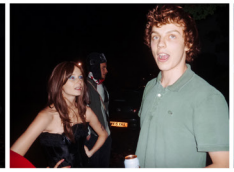

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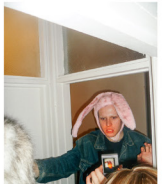

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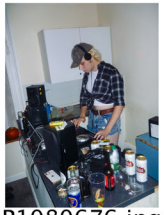

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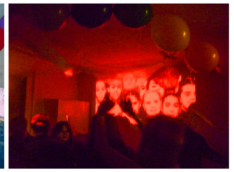

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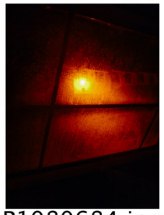

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CONTACT SHEETS FROM NEW SHOOT WITH BRITISHNESS IN MIND


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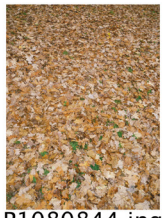

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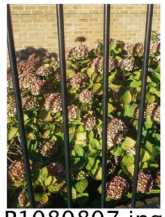

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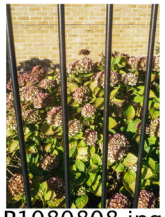

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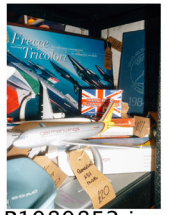

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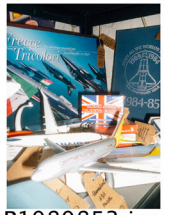


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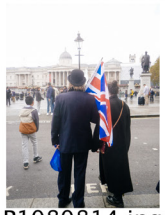

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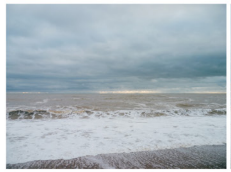

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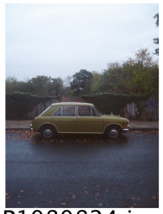

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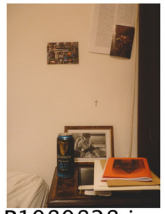

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ARCHIVAL WORK - DARKROOM PRINTING + ALTERNATIVE PROCESSES:

I have been experimenting throughout this year with re-printing things from my archive, that I possibly overlooked, or never used, and seeing how they could fit into this project on British identity.

I experimented with different types of processing, including paper negatives and Lith printing. I was taking the 'make do with what you have' ideology further with this, using free paper provided by a mutual bin of sometimes fogged, expired or poorly looked after paper. The use of this poor quality paper created some blemishes and unexpected results, ultimately resulting in a lot of imperfections. I saw this as useful in understanding the tension in my ideas of Britain - however, I ultimately don't think they fit into this project. They feel seperate and I want to focus instead on the new work)rather than the archive) and all the possibilities it has.

PAPER NEGATIVE PRINTING 1st TRY

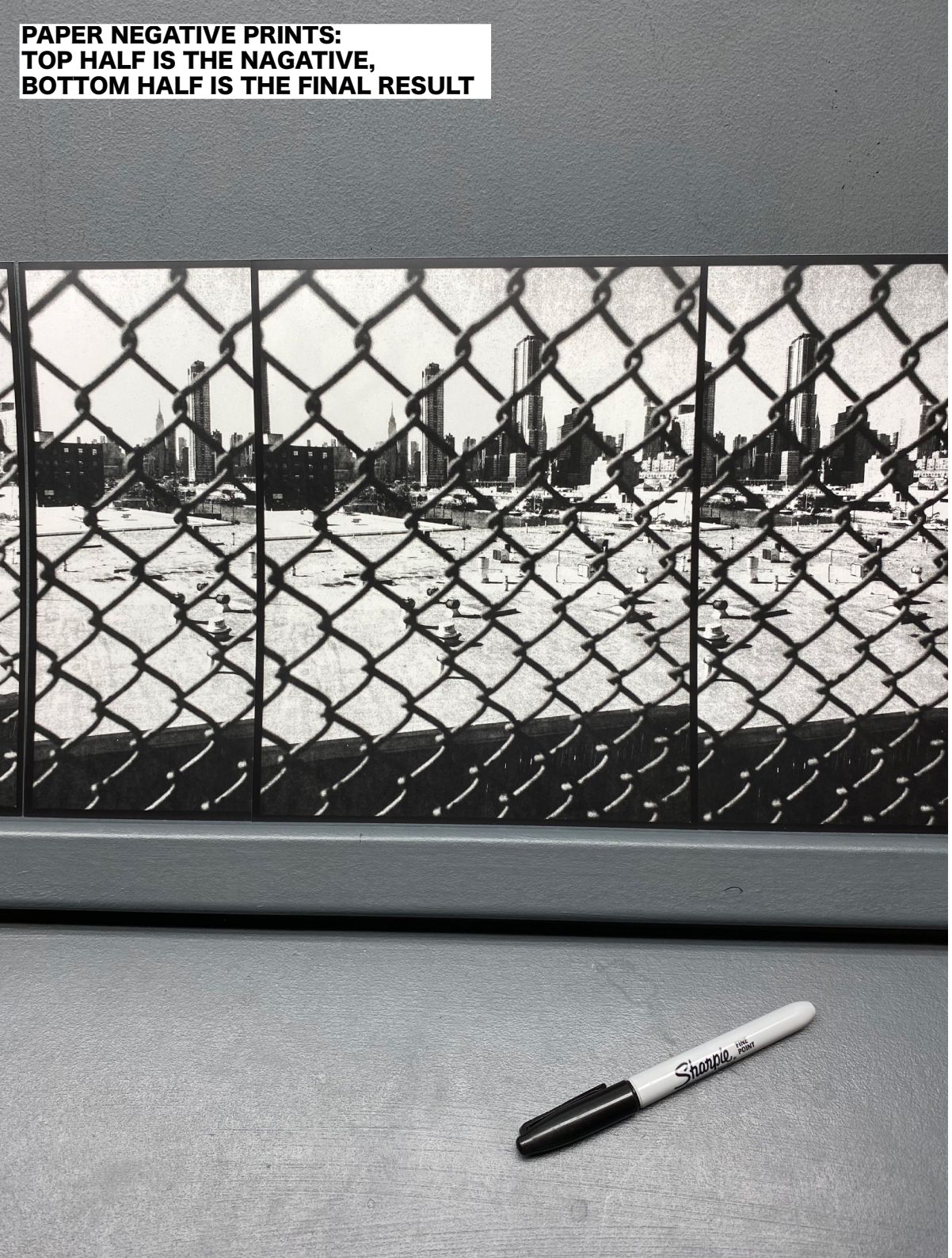


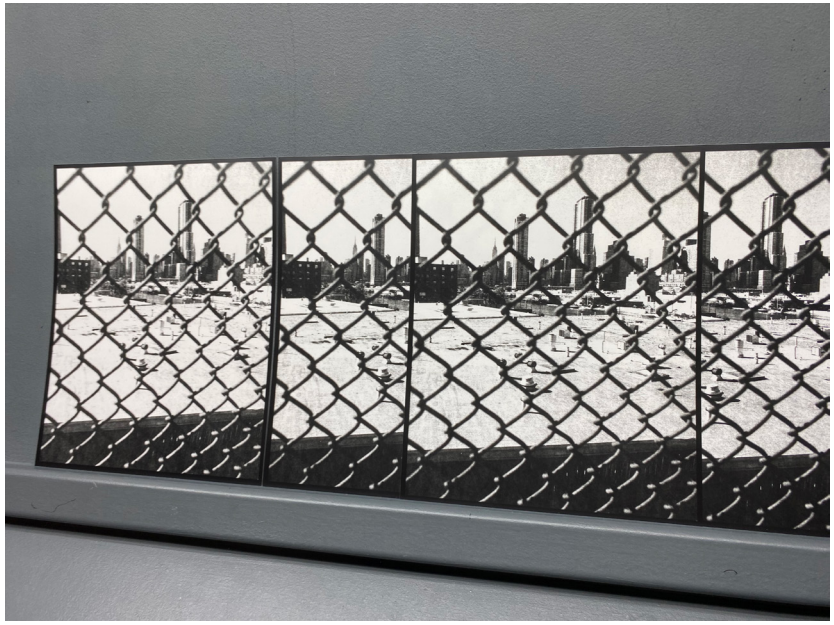


6X4 PAPER NEGATIVE PRINT

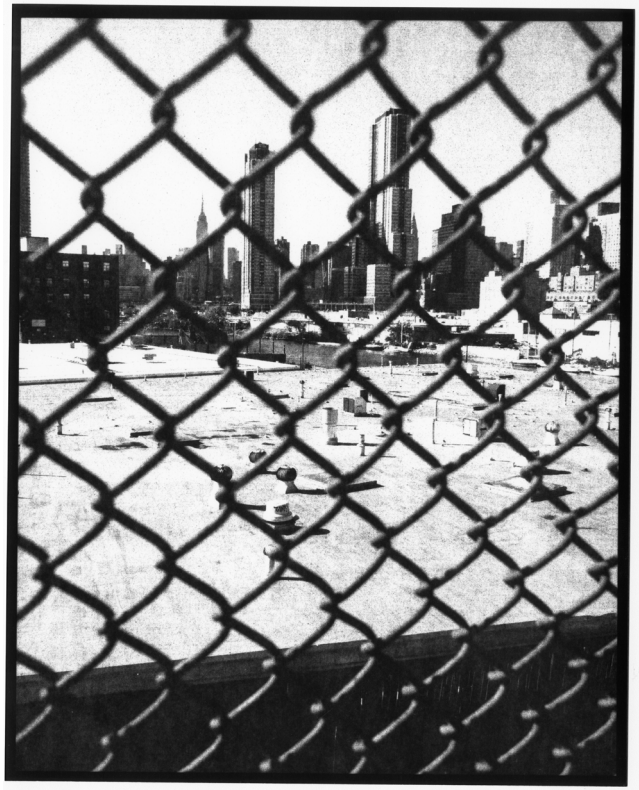


PAPER NEGATIVE PRINTS:
TOP HALF IS THE NAGATIVE,
BOTTOM HALF IS THE FINAL RESULT



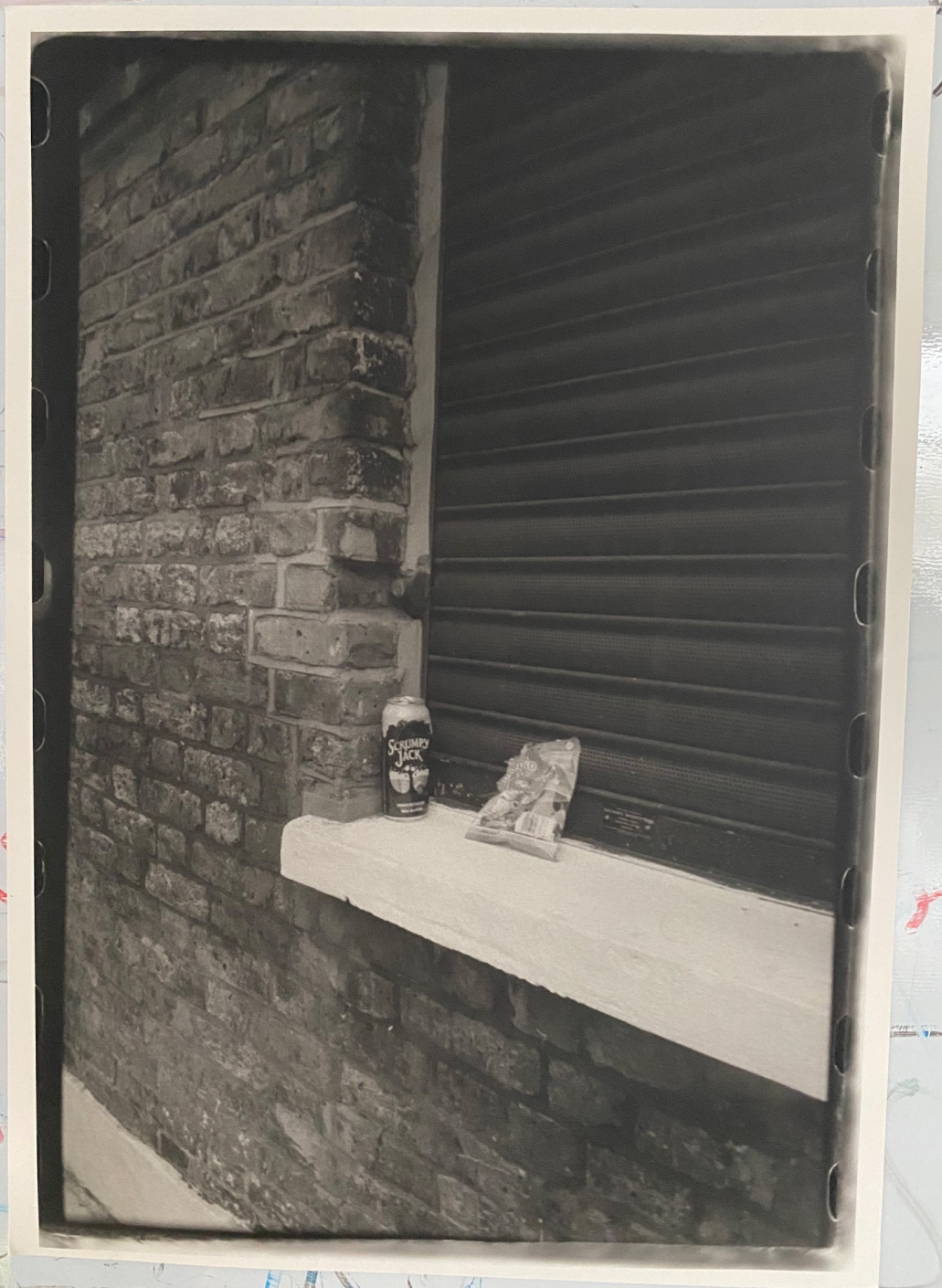


STACK OF TEST PRINTS BEFORE GETTING FINAL OUTCOME




PAPER NEGATIVE PRINT - PURPOSEFULLY STUCK IN MACHINE, RESULTING IN THE LIGHT LEAKS SEEN HERE

EXPIRED PAPER PRINT WITH CUT DOWN NEGATIVE HOLDER, FROM PHOTO SHOT ON PLASTIC TOY CAMERA



STANDARD DARKROOM PRINTS





LITH PRINT ON EXPIRED PAPER PRINT
WITH CUT DOWN NEGATIVE HOLDER



LITH PRINTS

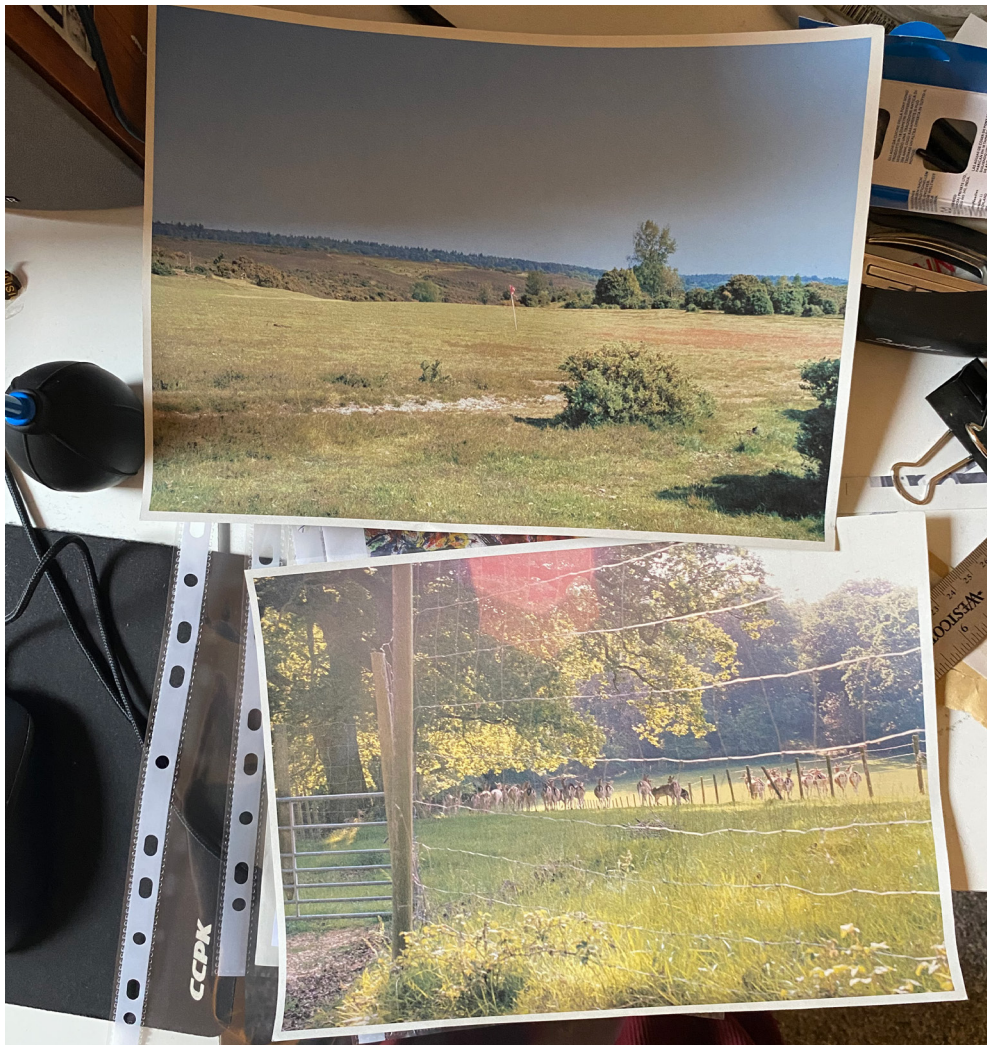


LITH PRINT



MIXED DARKROOM EXPERIMENTS, INCLUDING LITH PRINTS & EXPIRED PAPER PRINTS

INKJET PRINTS OF THE ENGLISH COUNTRY SIDE





PHOTOS SHOT DURING SUMMER AND REPRINTED FOR THIS PROJECT

BOOK MAKING:

Over summer I made a diary zine, something I often do with recent work as a way of processing it and giving me some purpose when I go out shooting. This is an important aspect of my practice, and is part of the way I am viewing this next project and it is helping me make work with focus.

I also made a fanzine of a band I like as a way of experimenting with appropriated material, both appropriating writing and imagery. The imagery has nothing to do with the band, and so I was creating juxtaposition between writing and found imagery, just as I'll have to do with my photos, writing and ephemera in my final outcome.

I also made a book of black and white film photography to experiment with hand binding & cover making. For this one, I made the cover with card and then sticking photo prints to the cover, adding a nice tactile finish. I also bound it myself with string.



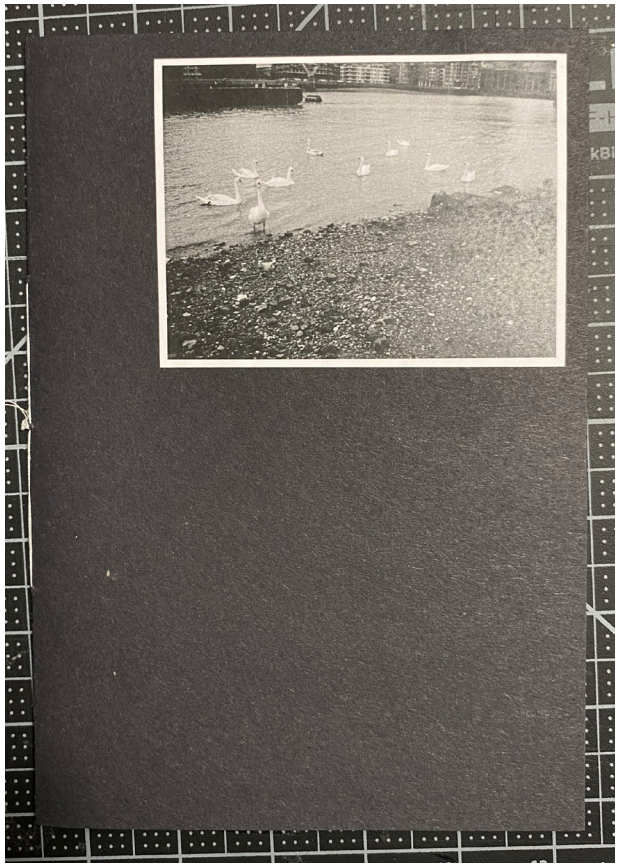
SUMMER DIARY ZINE

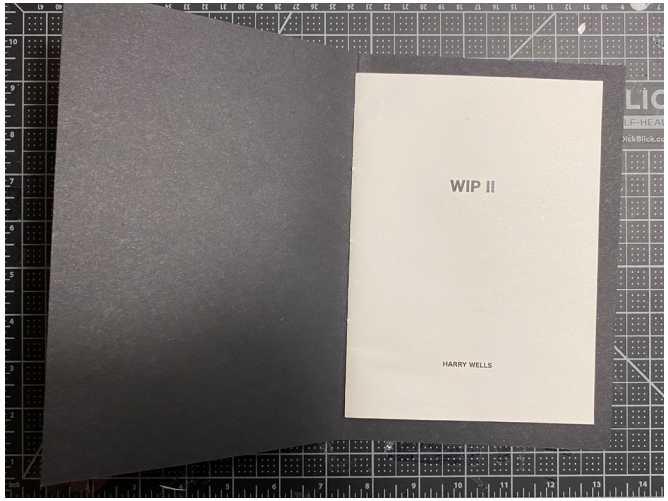


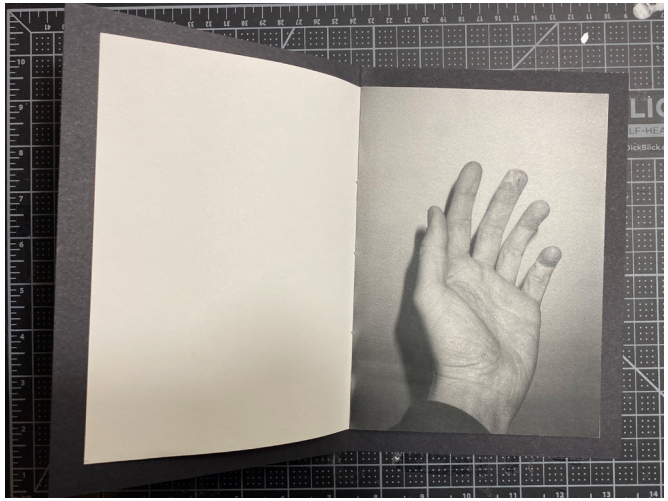


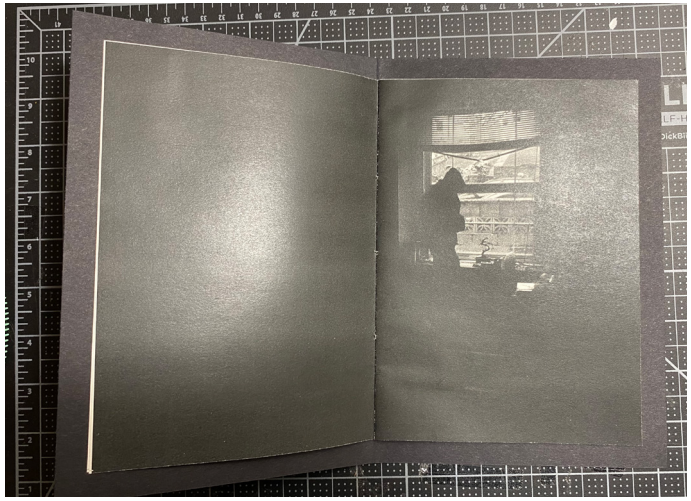


BLACK AND WHITE PHOTOS SHOT ON 35MM, SCANNED WITH A FLEXTIGHT V5 SCANNER. HANDMADE BY ME



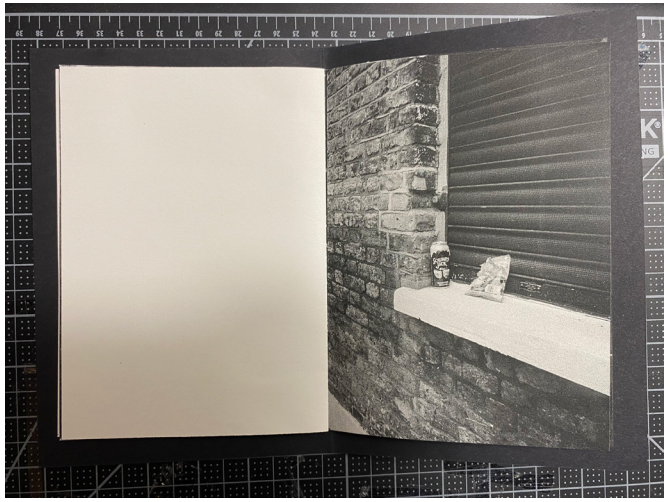




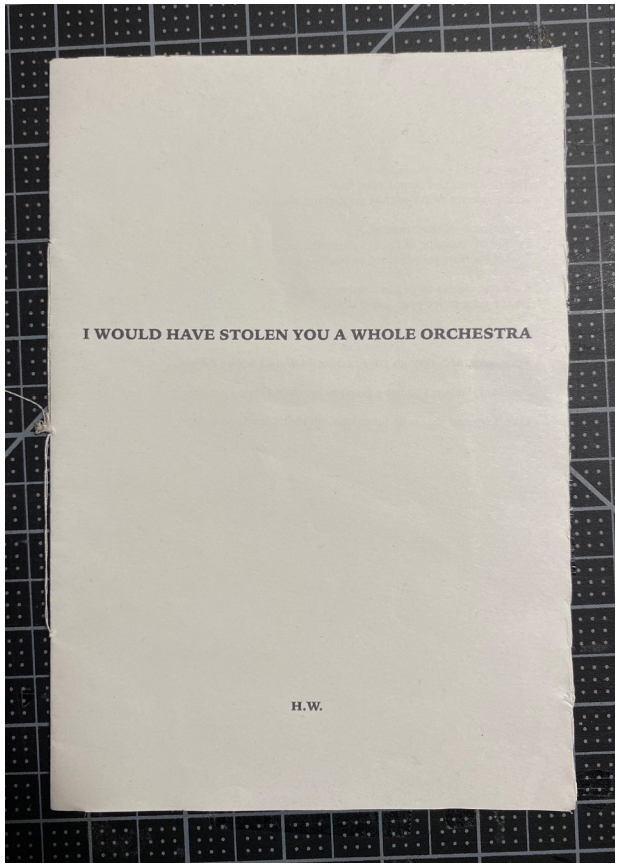


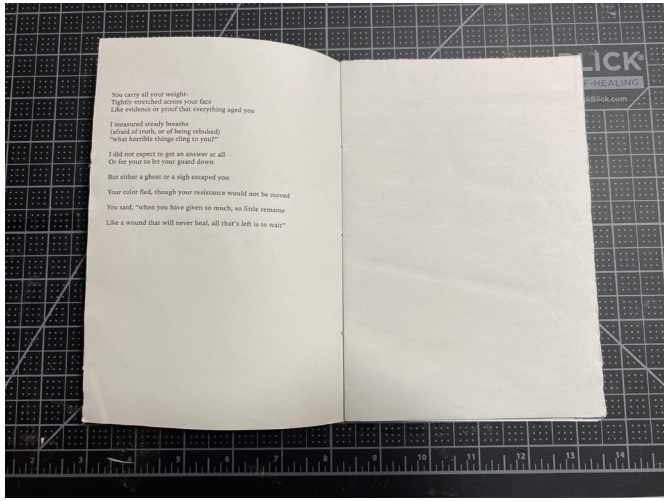






FANZINE USING LYRICS FROM THE BAND ‘EMPIRE! EMPIRE! I WAS A LONELY ESTATE’ & FOUND PRINTS I THEN SCANNED




You carry all your weight-
Tightly stretched across your face
Like evidence or proof that everything aged you

I measured steady breaths
(afraid of truth, or of being rebuked)
"what horrible things cling to you?"

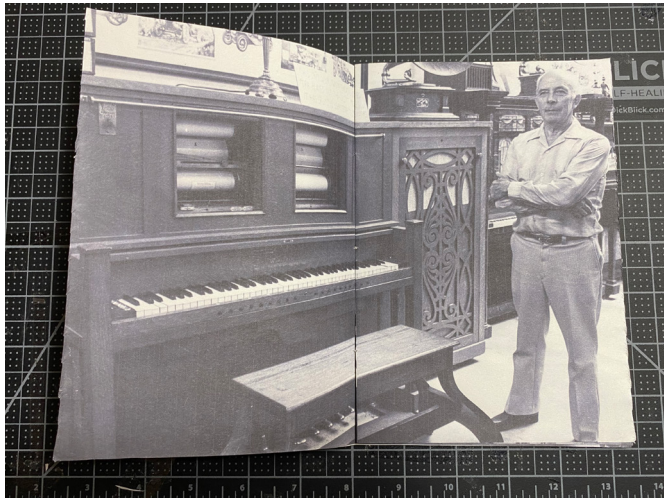
I did not expect to get an answer at all
Or for your to let your guard down

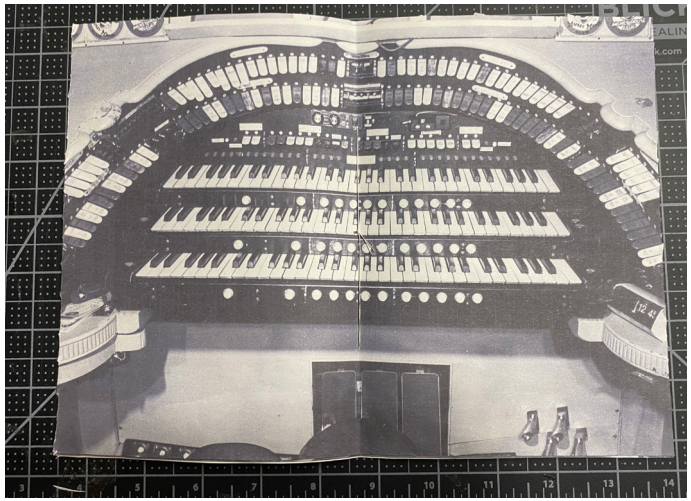
But either a ghost or a sigh escaped you

Your color fled, though your resistance would not be moved

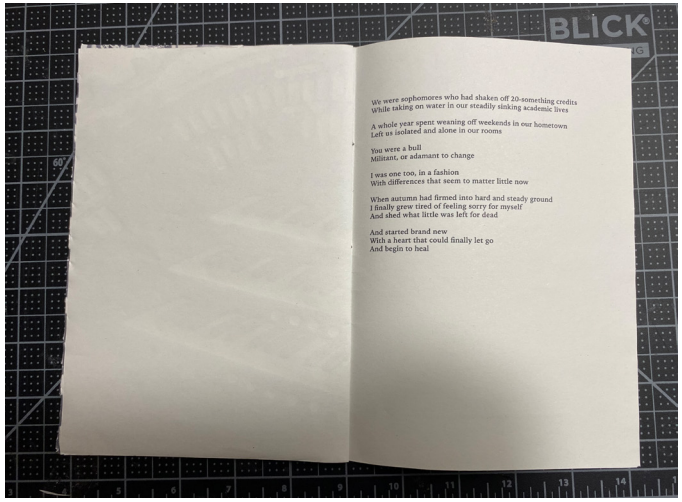
You said, "when you have given so much, so little remains

Like a wound that will never heal, all that's left is to wait"








We were sophomores who had shaken off 20-something credits
While taking on water in our steadily sinking academic lives

A whole year spent weaning off weekends in our hometown
Left us isolated and alone in our rooms

You were a bull
Militant, or adamant to change

I was one too, in a fashion
With differences that seem to matter little now

When autumn had firmed into hard and steady ground
I finally grew tired of feeling sorry for myself
And shed what little was left for dead

And started brand new
With a heart that could finally let go
And begin to heal

VIDEO WORK:

I have written extensively on **Jonas Mekas** and his diary films for my dissertation, something I am greatly interested in due to my own use of the diary film in my practice. I have been experimenting with a diary film throughout this term - it doesn't yet relate to the project as it is more personal.
A preview of this can be seen here.

I have also done a few test video shoots for a key element of the project, a video on flags. It was mainly to test how to shoot from a technical standpoint (where it is inspired by **James Benning**), and is yet to be developed further. The end goal is to have conversations about England over the top as audio and subtitles. I have included one short conversation in this experiment video to show what it could look like.

Click here to watch the first test / proof of concept



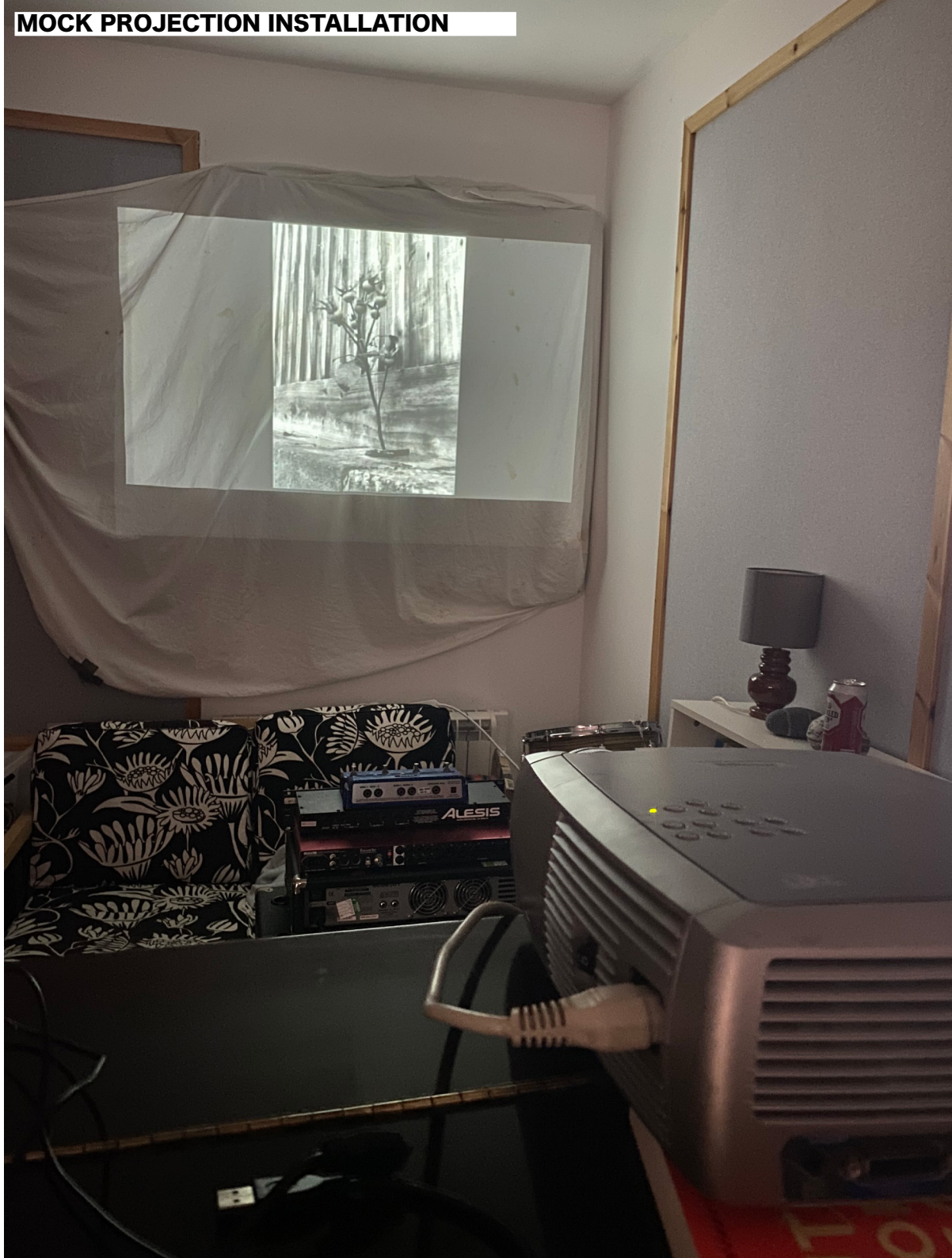
STILLS FROM THE VIDEO



SLIDESHOW:

One day in class I had no prints to show and decided to do a slideshow of my photos in the style of **Nan Goldin**. This random test ended up working rerally well for my concept, creating a flow in the photos that was not present before. We discussed the possibility of this being how I showed the project, and it may still be a part of it, but as I love working with print, I think it should go into the physical. This is extra important now I have settled on an installation, although a slideshow of some form could come into it at some point.

I would love to take this slideshow idea further, showing work in a pub, just as **Nan Goldin** did in the East Village bars.



HOME MADE EPHEMERA:

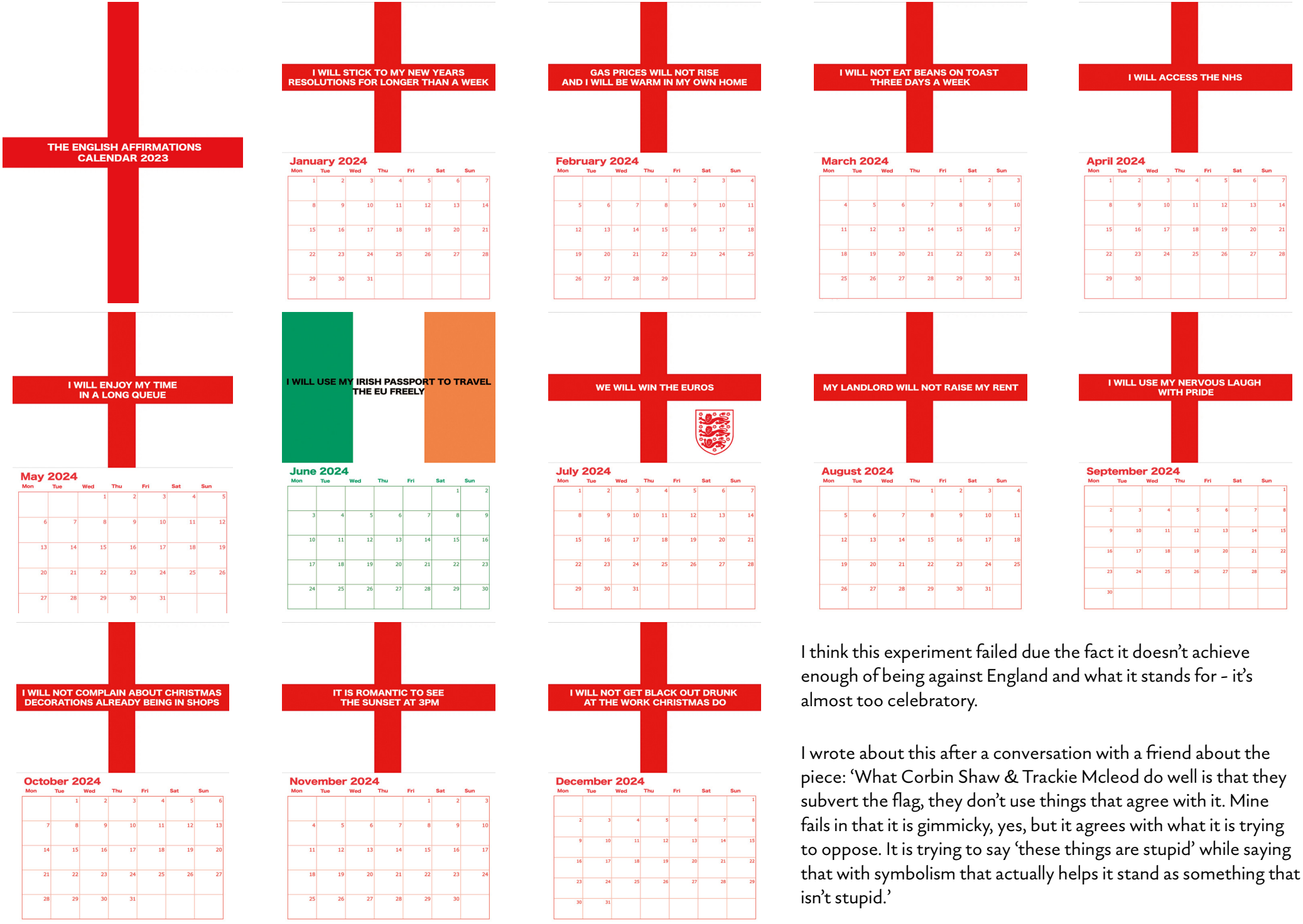
British households are full of knick knacks, and considering my final outcome aims to be an installtion that will incorporate these things, I thought it would be important to make some of my own too.

I have experimented further with the idea of flags by using the flag as a satirical symbol in the form of a calendar. It uses English phrases and common tropes for each month.

I also printed a flag with the name of the project, inspired by football flags and artists such as **Corbin Shaw** and **Trackie McLeod**.



THE ENGLISH AFFIRMATIONS CALENDAR, BOUND BY CLIP. IN MY CHILDHOOD BEDROOM.



I think this experiment failed due the fact it doesn't achieve enough of being against England and what it stands for – it's almost too celebratory.

I wrote about this after a conversation with a friend about the piece: 'What Corbin Shaw & Trackie Mcleod do well is that they subvert the flag, they don't use things that agree with it. Mine fails in that it is gimmicky, yes, but it agrees with what it is trying to oppose. It is trying to say 'these things are stupid' while saying that with symbolism that actually helps it stand as something that isn't stupid.'

FLAG DESIGN TEST 1



FLAG DESIGN TEST 1



PRINTED FLAG DESIGN



PRINTED FLAG ON DISPLAY AT FAMILY HOME





INSTALLATION IDEAS:

I have previously worked with installations, including one I made this summer for a gallery show I curated at hArtslane. I love it as a format, as it lets me use so many different forms of media, and becasuse my practice never fits neatly into one medium, its perfect for me.

I think installation will be perfect for this projec too, and my plan is to recreate a British home scene. I have a very specific vision of my Granddad sitting at his table, eating cereal and reading the newspaper. I would like to re-create something similar to this scene, putitng my photos from this project into a newspaper, and then using ephemera and other props to finish the scene.

PREVIOUS INSTALLATION WORK:





PROPOSED INSTALLATION SKETCH

