

Name: Kelsey Jones

Student Number: 2101007

Course: BA Photography in the Arts

Module Code: ADAA5004

Personal Philosophies: Evaluation

Project Rationale

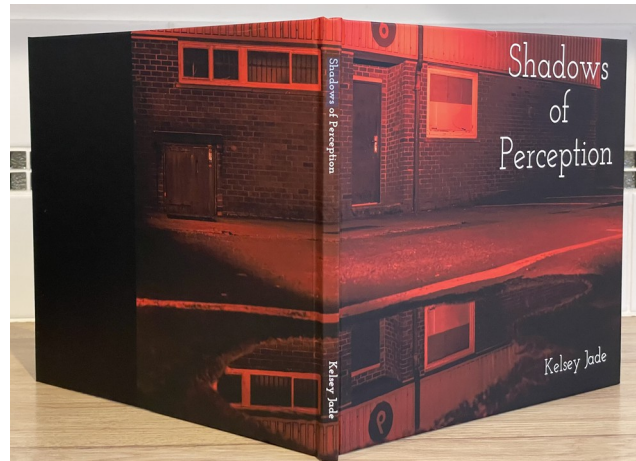
My project 'Shadows of Perception' is a collection of cinematic portraits which draw inspiration from the horror/ thriller genre. Each frame is an ambiguous hidden narrative, which transforms an ordinary scene into a visually compelling story. My work delves into the human psyche, highlighting the vulnerability and fear inherent in everyday life and experiences. Reflecting on the idea of the unknown, my imagery plays on the thin line between normalcy and chaos, and contemplates the unsettling beauty found in the moments just before something sinister unfolds.

Research Activity

My research into both relevant artists and photo books has been invaluable throughout this module. Polina Washington has been a significant influence on my work, both in terms of photographic work and my own photo book. I found myself looking to her book 'End of the Night' consistently for inspiration, especially when thinking about the physical aspects of my publication. I admire the professional quality both her work and book have, and hoped to create something to this standard myself. I researched her work in depth, looking at both the style of her work and the narrative hidden within. I studied her book in depth, paying close attention to both photographic and physical details.

In terms of researching the photo book as an object, I spent a lot of the time at the library looking through a variety of books. I felt that it was important to research photo books of all types, and not just those that relate directly to my practice. I made note of the graphic design elements, as well as the way the books were constructed. I feel that researching a wide range of books was valuable when it came to designing my own book, as I had seen many different design choices, and was able to reflect on these when making my own

decisions. For example, David Farrell's 'Innocent Landscapes' inspired my image wrap cover.



Here is the cover of David Farrell's 'Innocent Landscapes' and the cover of my own book.

Practical Skills and Methods

Creating this book has led me to develop a variety of practical skills, as well as methods employed in making a publication. Most notably, I have employed the skill of image selection and order. Selecting final images for my book, and assembling these in the most effective order, proved to be challenging due to the amount of content I had. I wanted to sequence my images in a way that the aesthetic was consistent, meaning I had to consider the colour scheme of each image and ensure that I didn't sequence them in a way that too many images with a specific colour scheme were together. Once I had a set image order, putting the book together was fairly simple. I ordered my book through Blurb using their software, BookWright, to design my book. I found this software fairly easy to navigate.

Methods of Production and Subject Matter

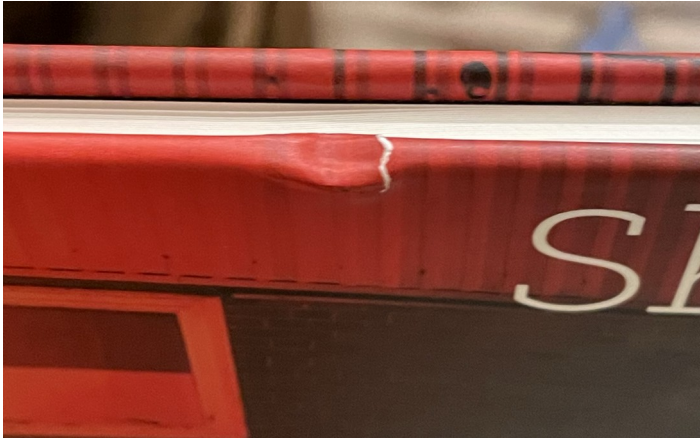
As my work has a certain commercial quality to it, I chose to order my book through Blurb rather than hand make it, since I felt that a Blurb book would have a level of commercial viability. I chose the standard landscape book option, which is 10x8 inches. To enhance this commercial viability, I chose a matte finish hardcover image wrap book due to the

durability and robust nature. I opted for the image wrap cover option, because I felt this would immediately give my book an immersive atmosphere. To match the theme of my work, I paid extra to change the paper on the inside of the cover to black paper as I felt this would suit the darker atmosphere images more than the standard white paper Blurb offered. In terms of paper, I chose the Mohawk proPhoto Pearl which is a 190gsm semi-gloss paper. I chose this paper type as I felt the subtle sheen of the semi gloss finish would compliment the mood and aesthetic of my photos. I hoped that the paper type would enhance my images by maintaining the depth and intensity of the shadows within my images, whilst still retaining the detail within the image. In addition, I thought the weight and texture of the paper would add an element of professionalism to my publication.

Looking at the content of my book, I selected 16 final images. As each photo is a single frame narrative, I chose to present one image per double page spread. This was to avoid viewers making links between my images which are meant to be individual narratives.

Evaluation

In terms of content, I am very pleased with my project. I feel that this is some of the best work I have created to date, and I feel that my outcome fits the theme I aimed to achieve well. However, there are a few minor changes I would make to my book, if given the chance to make it again. One main issue I faced throughout this project was finding people to model for my photoshoots. Ideally, each image would have had a different model, or at least have each model appear a maximum of twice. In terms of the book itself, unfortunately it came dented from shipping. I paid to have my book delivered in a gift box, to protect it when I submit it. However, this never actually arrived, and instead my book was simply inside the package with no protection. In addition, when placing my images on the pages in Blurb's software, there was a notice saying that pages may not be cut exactly, and may be cut slightly larger or smaller than the outline. This is something I had to take into account when positioning my images. Unfortunately, the pages were cut slightly larger than the outline, resulting in a white stripe down the side of the image on each page.



This is the dent in the top of the book from shipping. Fortunately, I was able to smoothen it out so it is not as noticeable.

Word Count: 984 words