

# Visual enquiry 2

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Jamie Sides

## Project overview

This project explores the photobook as a narrative form, rather than just a collection of images. Initially, my approach was quite observational, I was documenting a journey and responding to what I saw in a fairly direct way. However, as the project developed, it shifted towards a more constructed and performative approach.

The work sits between fiction and reality. The journey itself is real and personal to me, but the way it is represented becomes increasingly fictional through the introduction of character and performance.

Although the final outcome is a photobook, the primary focus of this module has been the development of ideas through process. A lot of the progression came from testing different approaches, recognising where things weren't working, and then refining the work accordingly. As a result, the project reflects not just a final piece, but a clear evolution in how I approach narrative within my practice.”

# Estefani books

Estefani introduced us to a wide range of photobooks, both in physical form and online. This was useful in broadening my understanding of how diverse photobook practice can be, especially in terms of structure and narrative approaches.

One book that particularly stood out to me was *First Trip to Bologna / Last Trip to Venice*. What interested me about it was the way it used a flip halfway through the book, not just as a physical device, but as part of the narrative structure itself.

The transition created a clear shift in tone and meaning, and it made me more aware of how format and sequencing can be used to actively shape the reading experience, rather than just present images in order.

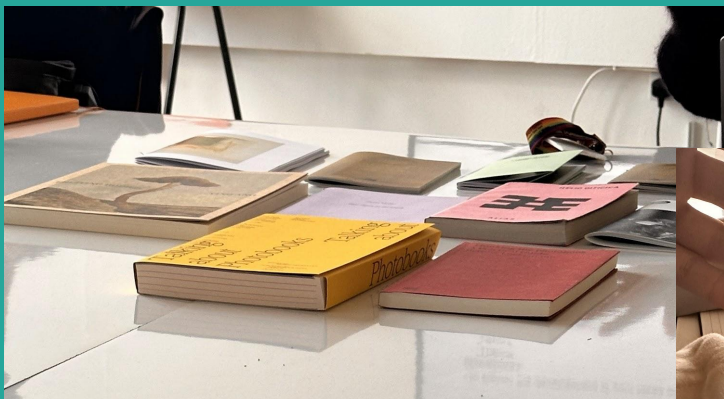
Although I didn't directly apply this idea to my own work, it was important in showing me what is possible within photobook design. It expanded my thinking about how a book can function as a constructed experience, rather than a linear sequence of images."



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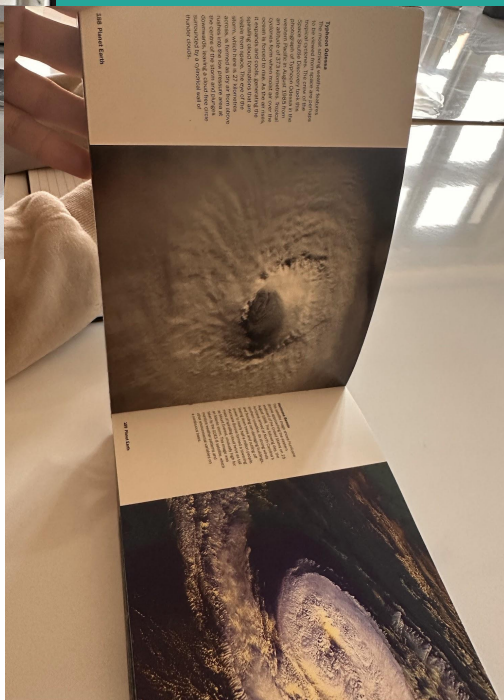
**Seiichi Furuya**

First Trip to Bologna 1978 / Last Trip to Venice 1985



**Seiichi Furuya**

First Trip to Bologna 1978 / Last Trip to Venice 1985



# Introduction to photobooks in our own research

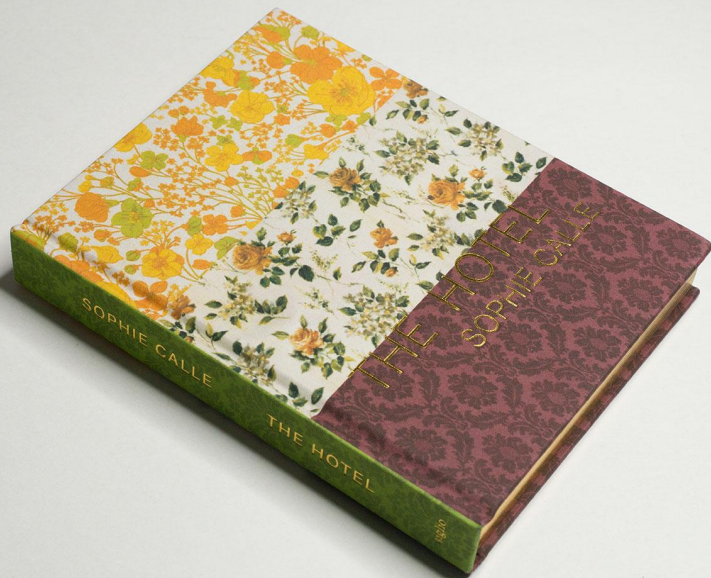
Sophie Calle was one of my earliest influences in this project, particularly in how she constructs narratives from real environments and situations. I was really drawn to the way she documents spaces, especially private or transitional ones like hotel rooms and turns them into something that feels investigative, almost like collecting evidence.

That directly influenced my first year work, where I photographed used hotel rooms in black and white. I was interested in the idea of absence and evidence, people not being present, but still being suggested through the space.

However, looking back at that stage, I think I was more imitating her work than fully understanding it. I was adopting the visual style and subject matter, but I hadn't yet developed my own voice or intention behind it.

What her work did give me, though, was a starting point for thinking about photography as more than just single images. It pushed me towards narrative, sequencing, and the idea that photographs can function as part of a larger investigation or story. That idea stayed with me and later developed into a more personal and performative approach.

# Sophie Calle



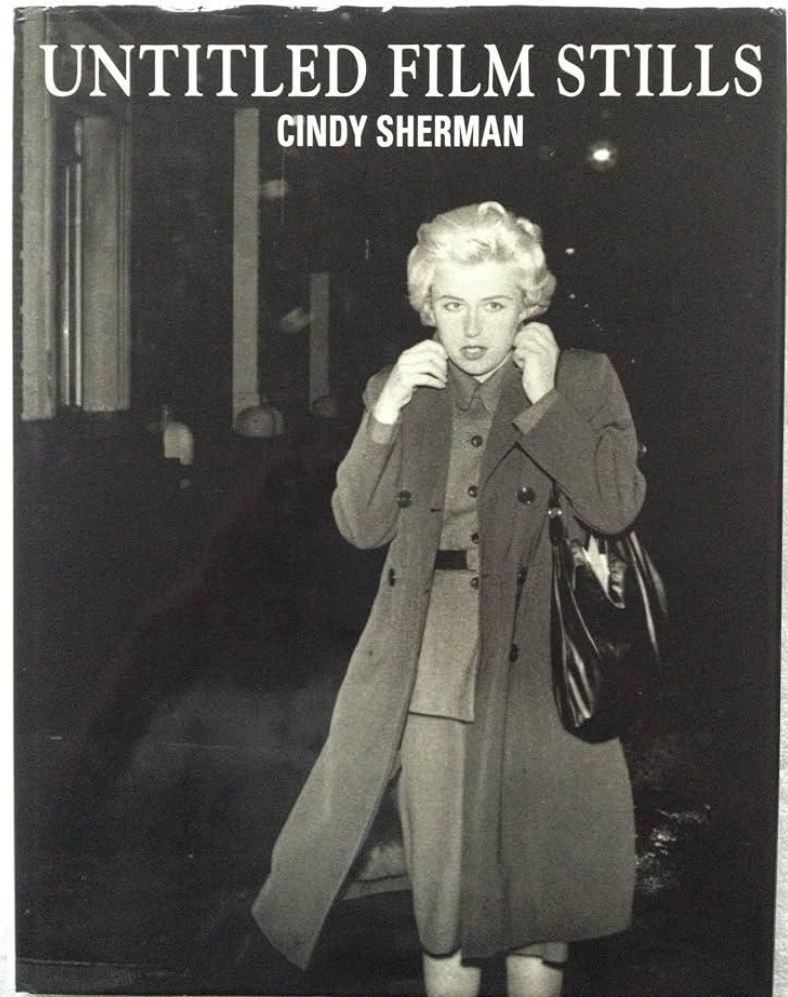
looking back now, it actually aligns very closely with how I naturally approach photography, this idea of constructing a narrative, creating a sense of mystery, and making work that feels investigative or slightly voyeuristic. At the time it was unfortunately a case of pure admiration.

So even though my early work was quite imitative, it was also unintentionally pointing me towards what I genuinely enjoy doing and what now feels like a more authentic direction in my practice.

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# Sherman

An incredible artist who I first learnt about via my girlfriend as she was painting for college A levels. Since then Sherman has become a staple inspiration of mine for nearly as long as i've practiced photography she still gives me influence now



# Cindy Sherman

I started to think about my work, especially in terms of identity and performance. What stood out to me was that she isn't documenting real situations, she's constructing them. She places herself into these scenes as different characters, and each image feels like a still from a film that doesn't actually exist.

That idea really resonated with me, especially alongside my interest in cinema. The images suggest a narrative, but they never fully explain it, which creates this sense of ambiguity and tension.

This was quite a big shift in my thinking. Up until that point, I was more focused on observing and capturing what was already there. Sherman's work made me realise that I could build the narrative myself, that I didn't have to wait for something to happen, I could create it.

Cindy Sherman's *Untitled Film Stills* was something I'd describe as quite Lynchian. The images feel familiar (they look like they belong to a film) but at the same time, there's something slightly off about them. They don't fully resolve, and that creates a kind of quiet tension.

That's something I'm really interested in within my own work, creating images that look like film stills, but where something feels slightly strange or unclear. Not in an obvious way, but enough to make you question what's actually happening.

Sherman's work does that really well. Each image feels like it's part of a larger story, but you're only given a fragment. You're left to fill in the gaps yourself, which makes the work more engaging.



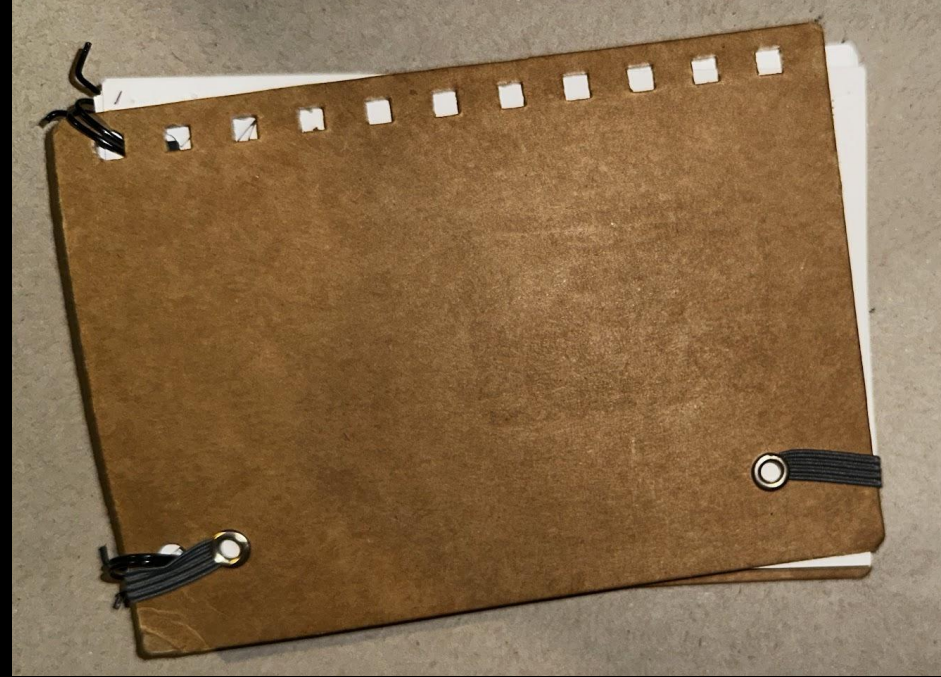
# DUMMY 1

The first book dummy I produced was completed within the two-week timeframe we were given, and in many ways, it was intentionally unsuccessful. It was loosely put together, stapled, poorly sequenced, with images sometimes upside down or out of order.

Rather than seeing that purely as failure, I started to understand it as part of the process. It demonstrated quite clearly that a photobook isn't something that can be rushed. The sequencing felt random, the narrative wasn't there, and overall it lacked any real sense of intention.

In that sense, the book almost became evidence of its own limitation. It showed that making a coherent and considered photobook requires time, time to edit, to sequence, and to reflect on how the images interact with each other.

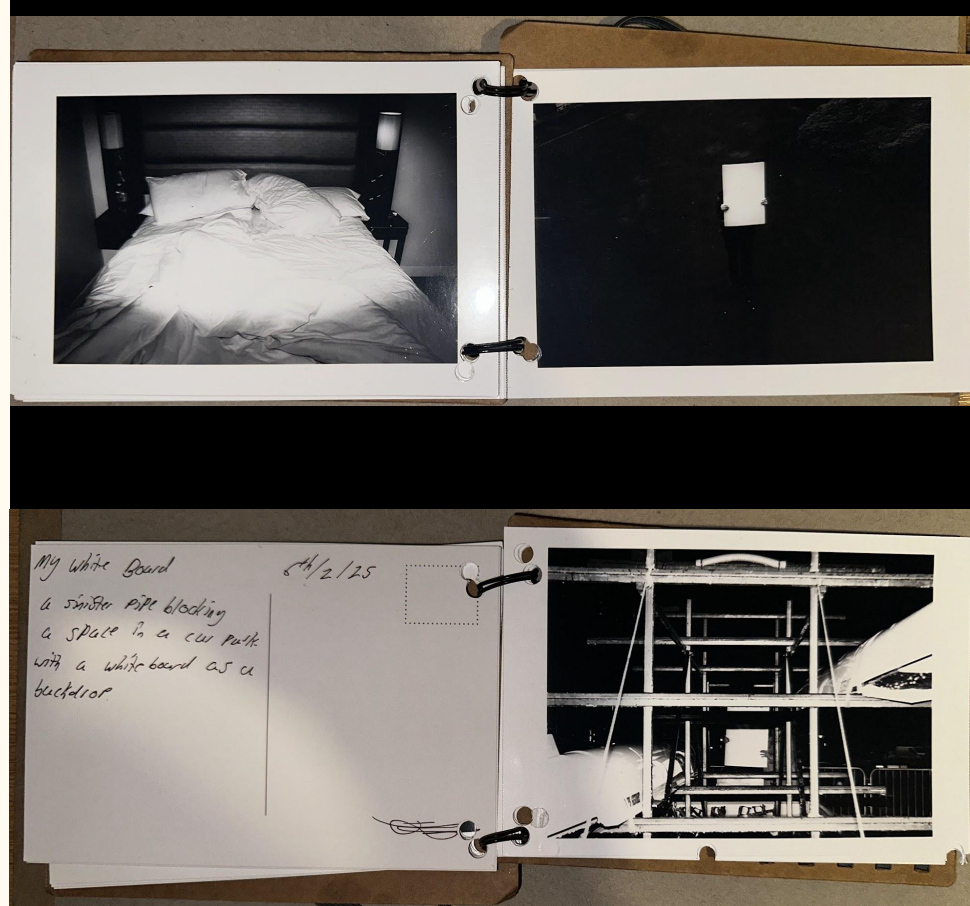
# Book dummy 1



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# Pages inside

The images were reused from my year 1 exhibition and thrown together to make the first book dummy. The hole puncher left holes in wrong places and the binding was not even so the book would open into a slant. The whole process was to show how long it takes to make a well made photobook



# MY 1st Plan for a book

At this stage in the project, I began developing the idea of using the journey between Swansea and Wrexham as the foundation for the work. It's a route I've travelled many times, so it felt like something personal and familiar that I could build from.

I started thinking about the A483 not just as a road, but as a structure for the project, something that could guide both the images and the way they're presented. From that, i got an idea of mapping the journey into a book. Make book doubled as a map.

Rather than just creating a sequence of images, I was interested in how the physical movement from one place to another could be translated into the book itself. This led me to consider a fold-out format, similar to a map, where the viewer would follow the journey as they move through my work.

it was still very much an idea in development. I was exploring how the concept of geography and movement could influence both the content and the form of the photobook, and whether that connection could create a stronger sense of narrative.

# In depth as to reason for the travel idea

I was genuinely quite excited about the map idea. It felt like an opportunity to go out and explore, travelling across Wales, finding places I wouldn't normally stop at, and documenting those in a way that felt quite raw and immediate.

I liked the idea of not just passing through these locations, but actually engaging with them, pulling over, getting into spaces that felt a bit unknown or overlooked, and trying to capture something interesting within them. There was something quite physical about the process, which I was drawn to.

# collage sheet



# Peter Cooke

I spent time speaking to local shopkeepers and people in the areas I was passing through. This was part of my attempt to understand the towns along the A483 beyond just their visual appearance.

These conversations were quite informal, but they gave me a different perspective on place, one that wasn't just about what I was photographing, but about the people who actually live and work there.

One interaction that stood out was with a shopkeeper named Peter Cooke. He was very welcoming and generous with his time, and we spoke about the local area and his experiences there. It was a small amount of time intended that became 2 hours of recorded conversation, it stayed with me.

Since then, I've actually visited him again outside of the project, which has made that initial interaction feel more meaningful and long-lasting than I expected. It was sad that the information and photos of Peter won't see the light of day but I still remember him and intend to see him again if given a chance

# The final selection.

With the map-based idea, I quickly realised there were practical limitations that directly affected how the work could function. Because of the fold-out structure, I was effectively restricted to a very small number of images, around nine in total.

The issue wasn't just about sequencing, but scale. Each additional image added significant physical size and complexity to the overall piece. The more images I included, the more difficult it became to manage the format and maintain clarity in how it would be viewed.

This created tension between concept and production. While the idea of mapping the journey felt strong in theory in my head, the physical constraints of the book meant the structure began to dominate the content.

That limitation became an important learning point, as it made me reconsider how format choices can directly shape, and sometimes restrict, how a photographic narrative can develop.

# The 9 images i chose



# Why these 9

Due to the constraint of space I tried to have a variety in preparation for my tutorial session with Peter Finnemore, I had more images but these 9 were a vast variety of different colours editing styles and more



# Camera using



For the shooting process, I used a Sony A7 camera mounted on a tripod, which gave me a stable and consistent setup when working in different locations.

I connected the camera to my phone using its Smart Remote feature, which meant I could use my phone as a wireless shutter release. This allowed me to trigger the camera from a distance, sometimes a few hundred metres away (without buildings in the way)

Practically, this gave me a lot more freedom in how I positioned myself within the environment. I could step away from the camera and still control the exact moment of capture, which was especially useful for the more performative aspects of the work.

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# Instant file sharing



Example compressed image

Using the camera's connectivity features, I could send images straight to my phone in a compressed format almost immediately after taking them. This meant I didn't have to wait until I got home to review what I had shot.

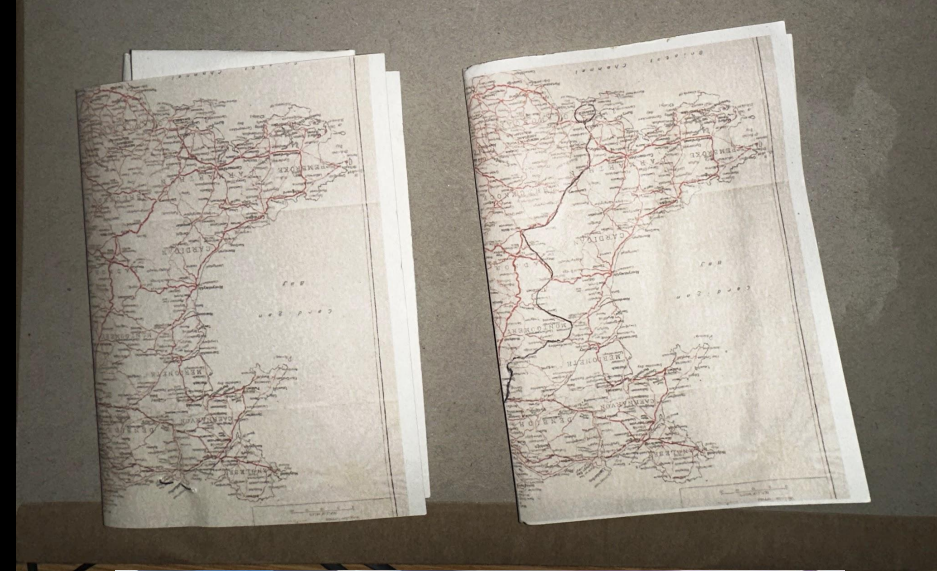
It was particularly useful in the field, as it allowed me to quickly check composition, timing, and whether the image was working within the wider sequence of the project.

Although the files were compressed, they were still detailed enough for review and initial editing decisions. This made the workflow much faster and more responsive, especially when working across multiple locations along the journey.

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# Work Dummy 1

The pages were too thick and the dummies were put together using staples and glue, in reality it was a sign the work wasn't viable, however it was the outcome I made



# Session with peter finnermore

I had a tutorial session with Peter Finnemore, which became quite an important moment in the project. He responded positively to the images themselves, he could clearly see the cinematic influence and recognised that there was something visually strong in the work.

However, the main point he didnt necessarily say but it raised a point which was that there wasn't a clear sense of narrative. The images worked individually, but they didn't fully come together to tell a story or suggest a coherent direction.

What was interesting is that he of course didn't tell me to completely change what I was doing. The feedback wasn't negative it was more about identifying what was missing. That made it quite impactful, because it left the decision to me and i had a true spark of inspiration later that day.

That interaction made me reflect more critically on the work. I realised that although the idea of the journey and the map was interesting, it wasn't enough on its own the book itself was quite shoddy and it didnt seem practical in both resources, and time. It needed something more, something that could tie the images together and give them a stronger sense of purpose. That's what ultimately led me to rethink the direction and move towards a more performative, more me. narrative-driven approach.

Exhibition

As part of our second-year photography module, we also did our exhibition the main task for the semester was to collectively plan, curate, and produce a group exhibition. This meant working collaboratively as a cohort to develop everything from the concept and title through to installation, funding, and final presentation in a shared exhibition space. It made sense if everyone in photography used the same material as our books to put in the exhibition

# Exhibition name being sonder

In one of our first group meetings, we decided that the exhibition title should come directly from a shared process rather than any single person's idea. We each wrote down a potential name and placed them into a hat. The aim was to avoid hierarchy in the decision-making and instead let chance and group response shape the outcome at the beginning.

Each name was then drawn out randomly and written onto a whiteboard so everyone could see all the suggestions together. Once all the options were visible, we began a voting process. Rather than a single vote deciding it outright, we used a bracket-style elimination system where names were gradually paired and voted down in rounds until only one remained.

Through this process, the final title chosen was “**Sonder.**”

# Meetings for ideas

we were each required to develop an individual project idea and formally submit it using a proposal form. This was the first stage in defining our work within the wider group exhibition, and it required us to clearly communicate our concept, process, and intended outcome.

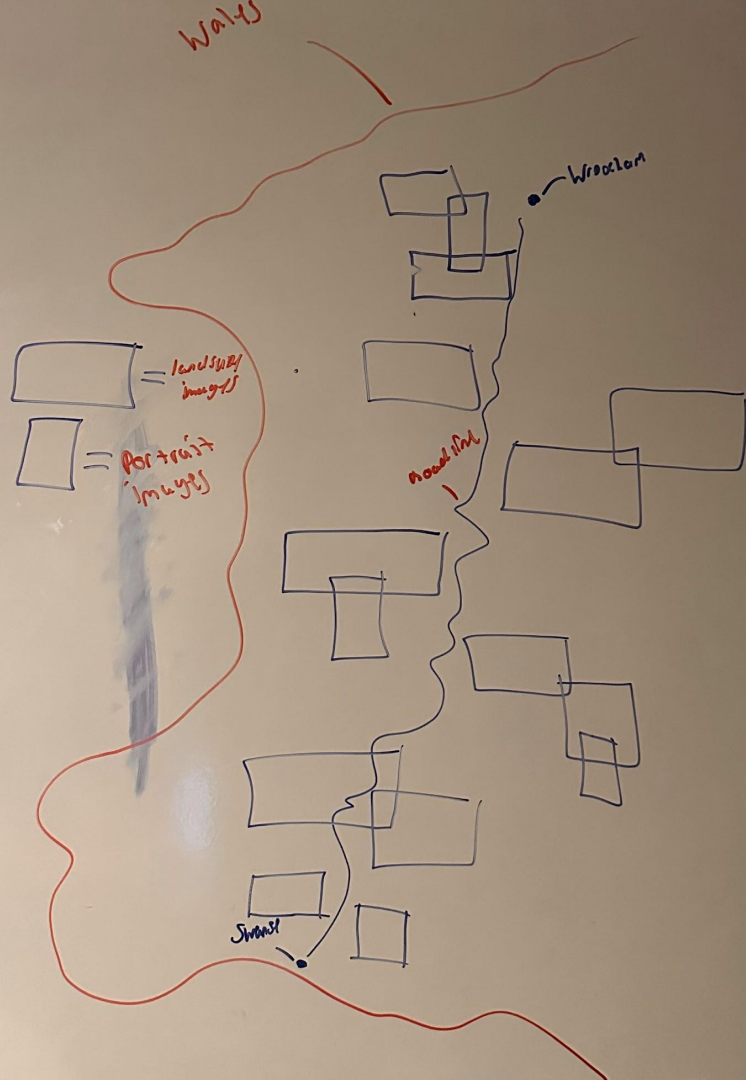
For my submission, I developed the idea further at home by sketching a rough map-based diagram on a whiteboard. This included a simple visual layout of the concept, showing how the work would relate to a mapped route and installation structure. I then photographed the whiteboard drawing and included it directly in my proposal form as a way of visually explaining the idea alongside the written description.

# Here is the diagram

To explain what was in my form I explained how each work would follow a line along the a483. To place my work along it in different sizes and different bleed types to create variety. Originally I stated 15 images but the work grew alot more to 40. I requested mostly vertical wall space utilixing upward use rather than outward. This way it mirror the landscape of wales better and flows with the work. The work would be vinyled originally but became nails.



Walledge



# Plan for second dummy work

Move into the performative

Moving forward, I will begin introducing a character into the work. Rather than photographing the journey as myself, I will construct a persona. someone separate from me, who can exist within the images and carry a sense of narrative.

This will involve using costume, such as a suit and trench coat, along with props like a briefcase. These elements will suggest a certain type of character, something quite formal and slightly mysterious, without fully explaining who they are.

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# Tom pope

More recently, I was introduced to the work of Tom Pope through my lecturer Ryan, and that had quite an immediate impact on how I was thinking about performance.

What stood out to me was how unapologetic his work is. He places himself in public spaces and does things that are quite unusual, sometimes awkward, and often deliberately draw attention. There's a level of confidence in that which I found really interesting.

It made me realise that performative work can be much more engaging when it fully commits to the idea, rather than holding back. There's a kind of honesty in being willing to look slightly ridiculous or out of place if it serves the work.

That's something I want to take forward, this idea of not being afraid to embarrass myself in the process. Especially with the character I'm developing, it's about committing to it fully in public spaces and allowing that tension, or even discomfort, to become part of the work itself.



# Library trip

As part of the process, we had a group visit to the SA1 library where we looked at a range of photobooks and discussed what makes them successful as objects and narratives.

I selected a few books that connected directly to my own interests and influences. One of them was *In Dreams by Dennis Hopper*, which I chose largely because of its strong connection to cinema and its overlap with the kind of visual language I'm interested in, particularly through my interest in David Lynch and atmospheric storytelling.

I also looked at a study of Sophie Calle, which linked back to my earlier research into performance, narrative construction, and the use of photography as a form of investigation.

Looking at these books in a group setting helped me understand more clearly how sequencing, pacing, and structure affect how a photobook is read. It reinforced the idea that a photobook isn't just a container for images, but a carefully constructed narrative experience where every decision matters.

# Contact sheet



# collage sheet 2



# Printing the work

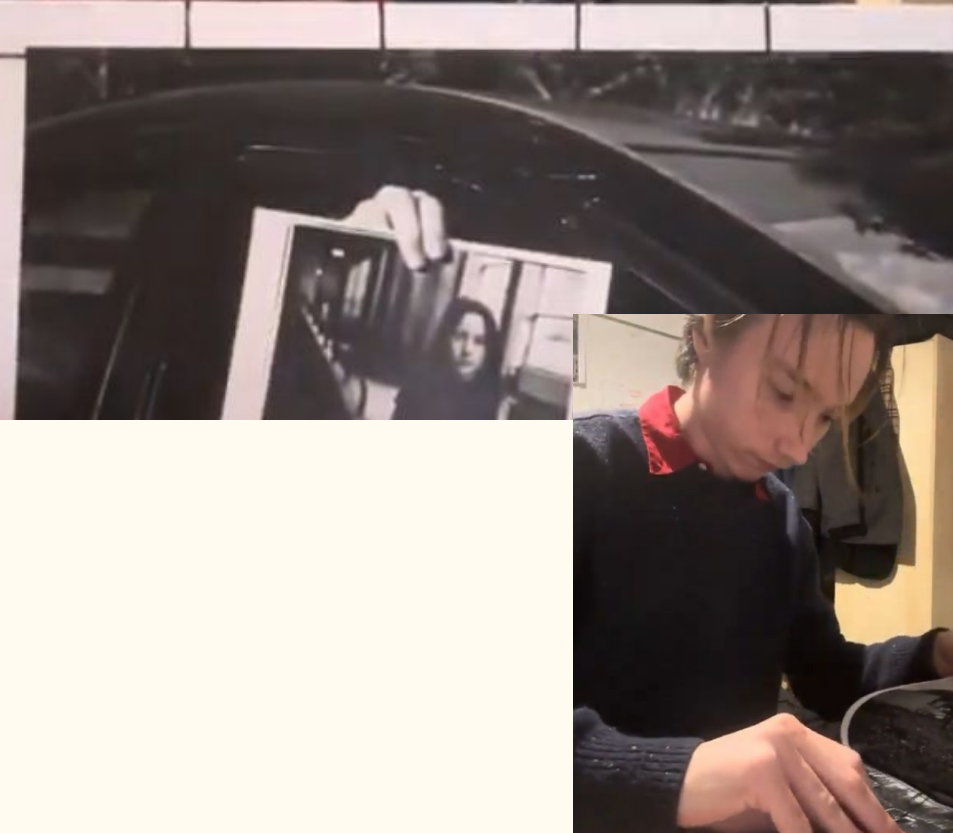
I printed out all of the pages first so I could physically work through the sequencing. I laid the images out and reordered them by hand, stacking them and building the flow of the book in a very tactile way rather than just digitally.

This process helped me understand how the images worked together in real space, and allowed me to refine the order before committing to the final binding.

However, during printing, I made a technical mistake by selecting ‘flip on long side’ incorrectly. This meant that instead of opening like a standard book, the final result turned out top to bottom rather than left-to-right.

Although it wasn’t what I intended, it became an interesting learning point about print settings and how small technical decisions can completely change the way a photobook is read and experienced.”

# Binding



it was actually my first time ever binding a book myself. I decided to use a Japanese stab binding method, which was something completely new to me.

At this stage, the materials were still quite basic, I was using standard paper and printed black and white images, but the focus was more on understanding the process of physically constructing a book rather than making something fully resolved.

The binding itself made me more aware of the photobook as an object, not just a sequence of images. It forced me to think about how the pages function together, how the viewer moves through the work, and how presentation affects the reading of the images.

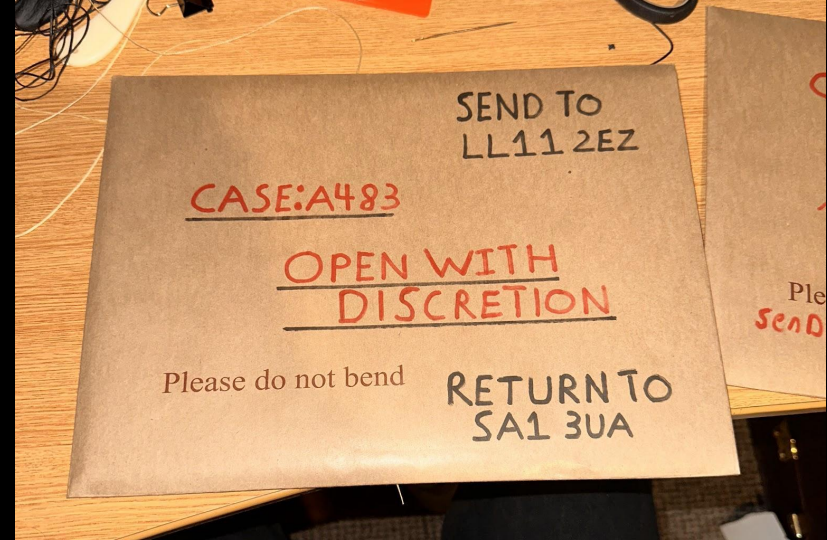
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# Envelope

For the presentation, I placed the book inside a brown envelope and labelled it with red text, writing open with discretion – Case A483,’ referencing the road the project is based on.

This was a simple addition, but it helped frame the work before it was even opened. It gave it more of an investigative feel, like a case file, which links back to the character and narrative I was developing.

It was an early attempt at thinking beyond just the images and considering how presentation can contribute to the overall concept.”



# Presentation matters

One of the key moments where I really understood the importance of presentation was during a visit to the National Museum Cardiff to see Gwen John's work.

Seeing the work in that setting made a big impact on me. The way it was presented, through spacing, framing, and the overall layout, completely changed how the work was experienced. It wasn't just about the individual pieces, but how they were positioned and allowed to exist within the space.

That made me realise that presentation isn't something secondary, it's a core part of the work itself. It can completely influence how something is read and understood.



# Using my time in cardiff to shop for paper

During my time in Cardiff, I also used the opportunity to look at paper and printing materials for the book.

I visited different shops and spent time handling various paper stocks, thinking about how different textures, weights, and finishes would affect the way the work is read. It made me more aware that the physical material isn't just a technical decision, it actually contributes to the meaning and feel of the work.

This linked quite strongly to what I saw in exhibition spaces as well, where presentation and material choices clearly influence how work is experienced.

Although it was a small part of the process, it helped me start thinking more carefully about how the final book

# Cinematic influence



# Inspiration from artists and film

After completing the most recent iteration of the work, I took a step back and spent some time re-engaging with the films and visual influences that originally shaped my interest in photography.

I rewatched *Se7en* and also started watching *Twin Peaks*, which both have a strong impact on how I think about mood, atmosphere, and narrative ambiguity. Returning to these films helped me reset mentally and reconnect with the kind of visual language I naturally respond to.

Cinema has been something I've been deeply connected to since I was younger. I've always been interested not just in watching films, but in understanding how they are constructed, how shots are composed, how lighting is used, and how tension is built visually.

# Sharpening my mind

Even when I'm not actively working, I find that engaging with film still feels like part of my creative process. Whether I'm watching something or listening to discussions about cinema, I naturally start to visualise my own ideas. I'll see a shot and think about how I could interpret that in my own way, or hear something in a film podcast and start imagining how I would construct a similar moment visually. #

Watching la jetee showed how what im doing truly is viable and not a cop-out

So for me, watching films isn't separate from my practice, it actively feeds into how I think, see, and develop ideas.

Final tutorials into easter

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# 1-1 with Joe and Ryan

In my one-to-one tutorials with both lecturers, I presented my final development of the work, including the envelope presentation and the more resolved version of the photobook.

The overall response was very positive. Across both tutorials, there was a clear sense that the work had significantly progressed compared to earlier stages. The envelope concept, in particular, was recognised as strengthening the narrative and presentation of the piece.

Both lecturers commented on my development not just in terms of the final outcome, but also in how I had approached the project as a whole. There was a clear acknowledgment that my practice had matured, that I was working with more intention, more confidence, and a more considered approach to both making and presenting work.

Overall, the feedback was supportive and encouraging, with both tutorials confirming that the direction I had taken was successful and that the final outcome was a strong resolution to the project.

# Things to improve

In the final one-to-one tutorials, both lecturers were very positive about the direction and resolution of the work, particularly the envelope presentation and how it framed the photobook as a 'case file' style object.

However, they also gave clear suggestions for refinement. One of the main points was the envelope itself, both felt it could be pushed further by replacing the handwritten marker text with real stamps, which would make it feel more authentic and grounded, and align more closely with the investigative tone of the work. There was also encouragement to allow the object to feel slightly more rugged rather than overly polished.

Ryan suggested the idea of incorporating taped-in images, similar to how a physical case file might be constructed, which would strengthen the narrative and reinforce the sense of documentation and investigation.

Joe also raised the importance of pacing within the book, recommending the introduction of blank space between certain images or sections to indicate shifts in scene and allow the work to breathe more effectively.

Additionally, Ryan suggested exploring a stronger binding method that would allow for proper full-bleed double-page spreads, which would give more impact to the imagery and improve how the sequence reads across the page.

## In short

- Positive feedback on overall direction and resolution of work
- Suggestion to refine envelope presentation using real stamps instead of marker
- Encouragement to embrace a more “rugged” / archival case-file aesthetic
- Idea of adding taped-in images to strengthen investigative feel (Ryan)
- Recommendation to introduce blank space for pacing and visual breathing room (Joe)
- Consideration of improved binding method to allow true double-page spreads

These improvements will be present for my final iteration

# Printing failures

## Print Production Problem

During the printing stage of my 40 images, some of the prints began to come out with an unexpected sepia tone rather than the intended colour. At first, Anne suggested that the issue might have been with my digital files or export settings.

However, after checking the files and testing again, it became clear that the issue was actually caused by the printer itself, specifically a clogged ink jet affecting the colour output.

## Resolution & Outcome

Once the problem was identified, it turned out to be unexpectedly useful. The incorrectly printed sepia versions effectively became “test prints” or dummies, which I could use to experiment with cutting and alignment before working on the final prints.

This meant I was able to trial the guillotine process and measure consistency without risking the final colour-accurate versions.

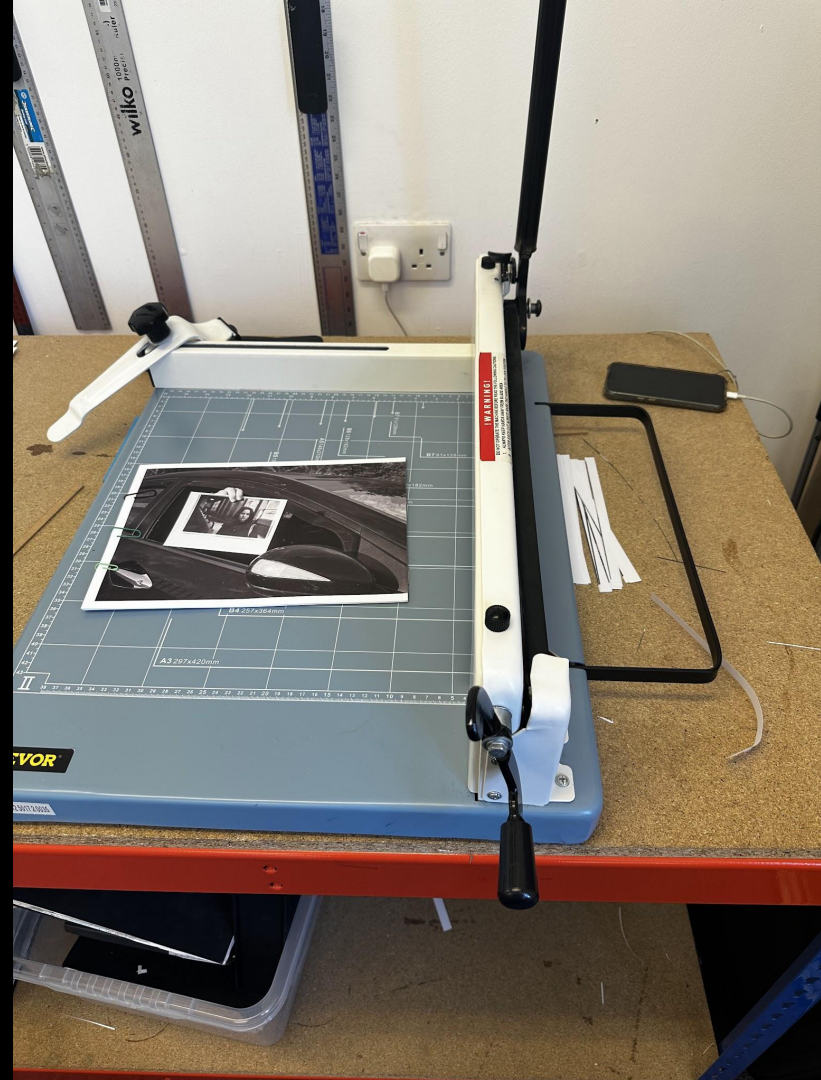
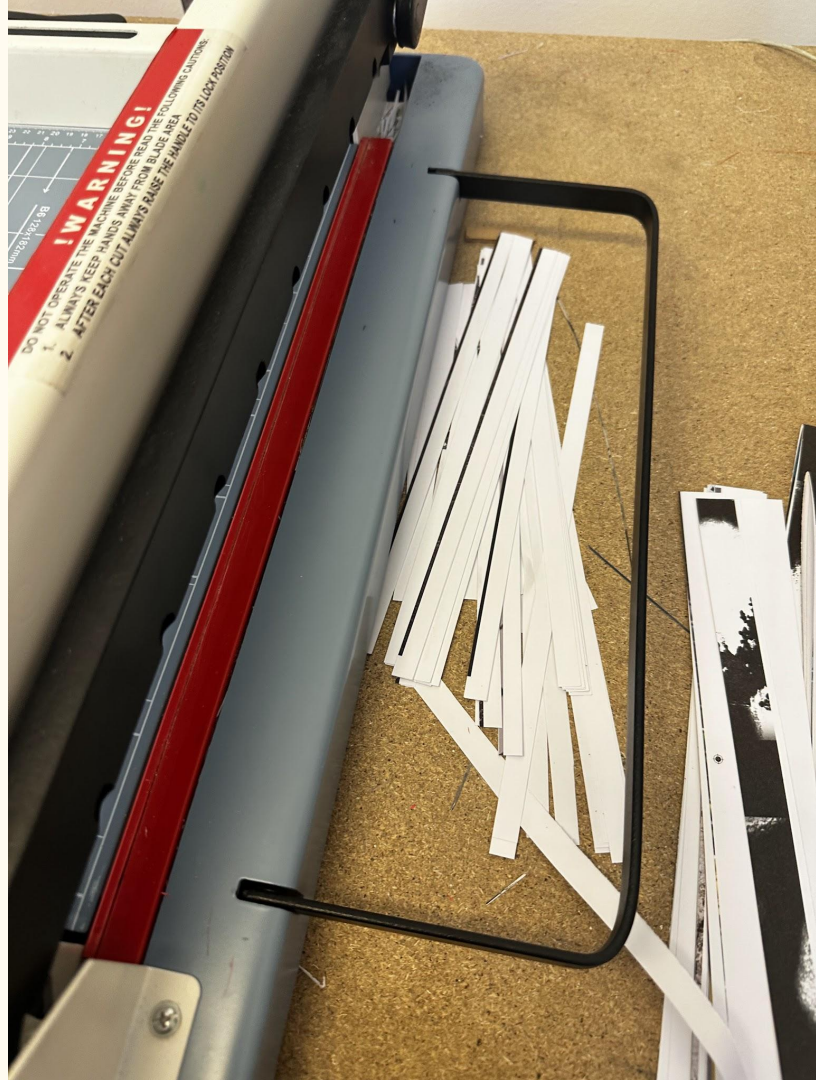
## The sepia prints



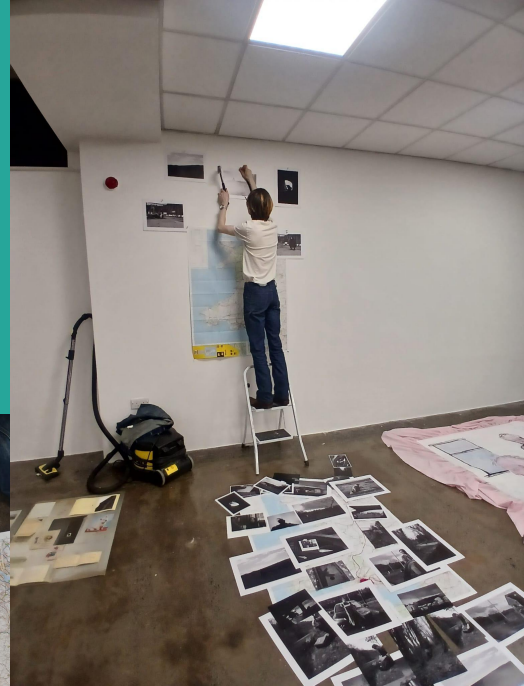
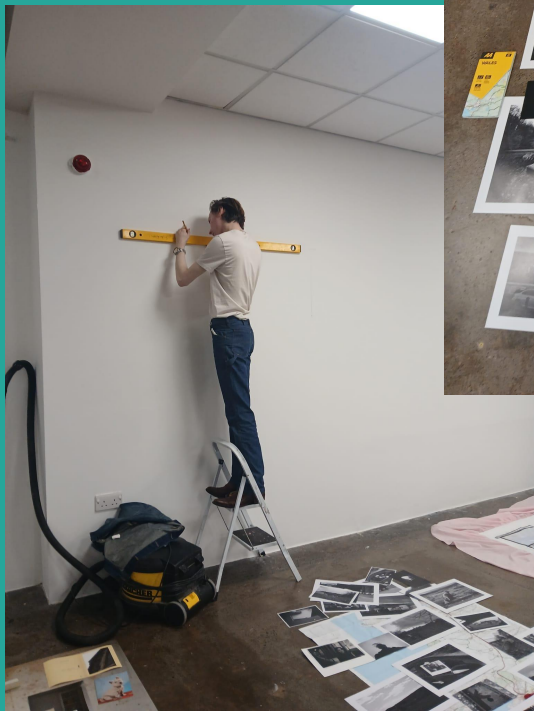
# Cutting process

During the production stage of my work, I printed a total of 40 images that formed the final installation. These prints varied slightly in size (ranging between A5 and A4), so a key part of the process was making sure they were all consistently and cleanly finished before installation.

To do this, I used a guillotine to individually trim each print. Rather than cutting them freely, I relied on the measuring marks on the guillotine to ensure accuracy and consistency across all 40 images. This meant carefully aligning each print and repeating the same measured cut for every piece, regardless of slight differences in original size. For the book I used the lever cutter



# Exhibition installation



Helping others

# Shared installation process

During the installation stage of the exhibition, there was a strong sense of collaboration across the group, especially when working alongside Libby. While I was installing my own work, I also helped her spread out and arrange her smaller prints around the room, positioning them carefully within her installation space.

In return, Libby supported me during my own installation process, particularly when positioning and securing my map. This exchange of help created a balanced and cooperative working rhythm throughout the setup of the exhibition.

## Working Environment

The installation period felt very open and friendly, with everyone moving around the space and supporting each other's work. It wasn't just individual installation happening side by side, but a shared process where people were actively involved in each other's outcomes.



# reflection

Working together in this way helped build stronger relationships within the group. The process of helping Libby with her prints while she assisted me with my installation created a sense of mutual trust and support. It also made the experience more enjoyable and less isolated, turning what could have been a stressful installation period into something collaborative and social, where bonds naturally developed through making and problem-solving together. This came easy as we collaborated strongly on last years site specific project



Installing my final exhibit

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# Development – From Floor Plan to Wall



After printing and cutting all 40 images, I initially laid everything out on the floor to test composition and sequencing. This stage helped me physically map out the work and understand how the images related to each other and to the idea of a route-based journey. While arranging them, I began forming a clearer sense of how the final installation would exist in space, not just as individual images but as a mapped structure.

From this floor layout, I developed a clearer installation plan in my head, which I then translated directly onto the wall.

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# Wall Preparation & Measurement



Before installing anything, I carefully measured the wall space I was given. A key part of this was finding the exact centre point of the wall, as this would determine the placement of the map and structure the rest of the installation around it.

Once the centre was marked, I could begin planning the spatial balance of the work, ensuring the images would radiate and relate correctly around the map.

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# Map Installation Process



The map of Wales was the central anchor of the piece, so it needed to be installed first and with precision. I measured, levelled, and marked the wall before fixing it in place.

Libby assisted me during this stage, helping to hold and align the map while I checked positioning. Once everything was level and correctly placed, we secured it to the wall, after which I went back in myself to reinforce and fully nail it into position.

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# Final Placement of Images



After the map was fixed, I began installing the printed images one by one around it. This process followed the layout I had previously developed on the floor, translating that temporary arrangement into a permanent wall installation. Each image was individually placed and nailed, building out the structure of the work around the central map and route.

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# Exhibition Night

The exhibition opening had a strong turnout, with a steady flow of people coming through the space. There was a noticeable level of engagement with the work across the room, and the atmosphere felt active and social rather than passive.

One of the most interesting moments for me was being recognised by viewers from within my own work. Because I appear in the images, people were able to connect me directly to the installation, which led to immediate conversations.

## **Audience Interaction**

Several people approached me and began talking straight away about film, the imagery, and the narrative within the work. These conversations weren't prompted—they came naturally from viewers engaging with the piece and then recognising me as the subject.

This created a direct link between the work, myself, and the audience, where the boundary between artist and subject felt slightly blurred.

# Reflection

This response made it clear to me that the work was functioning as intended. The fact that viewers not only engaged with the images but also made connections back to me and initiated discussion showed that the piece had a presence and was communicating something effectively.

Being recognised within the work and having people immediately respond to it confirmed that the idea had translated successfully into the exhibition space.

# Approaching the end

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# MI5 visit

During the process of working on this project, I had an unexpected experience where I was questioned by individuals who identified themselves as working in intelligence. They asked about my photographic activity in relation to certain locations I had been documenting. Even questioning my clothing as they suspected social compliance as a disguise.

The conversation was quite extensive and repetitive, and at points I was asked directly about my intentions and whether I was working in any kind of covert capacity as a spy for Iran. I explained clearly that this was part of an academic photography project and showed them my work as they requested. In a funny yet stranger than fiction scenario they opened my envelope that reads “open with discretion” that contains redacted text on the first page. They thankfully laughed and didn't really comment on the matter but strange nonetheless. They left shortly after laughing back to their car.

What this experience made me reflect on was how photography in public and industrial spaces can be interpreted in very different ways depending on context. My clothing, behaviour, and movement through space were being read in a way that I hadn't anticipated.

In a tutorial with Joe, this became an important discussion point about how photographic practice can carry unintended consequences. It highlighted that the act of documenting real environments is not neutral, and that the way you present yourself as a photographer can influence how your work is perceived.

# Finalising the book

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# Finalising the book

I am currently finalising the production of the work by refining both the physical and digital elements of the photobook.

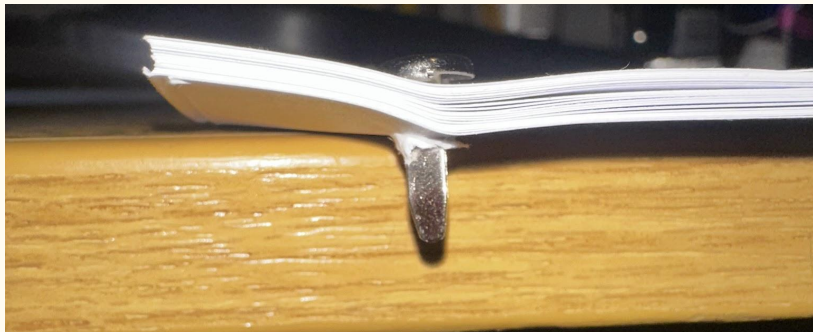
I am ordering metallic bind pins and custom stamps to further develop the envelope presentation, with the aim of making it feel more considered and authentic as an object.

At the same time, I am selecting a matte paper stock that matches the material I used in my exhibition module, so there is consistency across my practice in terms of how the work is physically presented.

Alongside this, I am using Adobe InDesign to adjust and refine the layout and sequencing of the book. This allows me to respond directly to feedback from both Joe and Ryan, particularly around pacing, structure, and how the images sit together across the pages.

At this stage, I am focusing on bringing everything together into a resolved final outcome, making sure the decisions I have made throughout the project are clearly reflected in the finished piece

# Final book



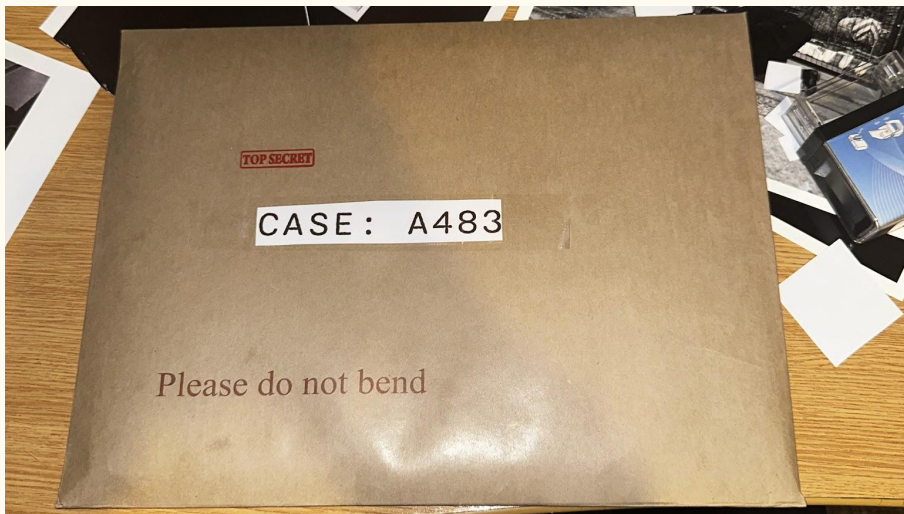
I decided to use office-style pin binders as a way of reinforcing the case file aesthetic within the work. The idea was to reference something functional and administrative, rather than overly designed, so it feels like a real document rather than just a photobook.

The pins themselves could have been bronze or silver, but I chose silver as it works better with the black and white images. It keeps the overall look consistent and avoids introducing a warmer tone that might distract from the visual language of the work.

It's a small detail, but it helps tie the concept and the physical object together more clearly.

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# Final envelope



The final version brought everything together in a straightforward way, both in terms of the idea and how it was made. Instead of presenting it as a standard photobook, I bound it using office materials and sealed it inside an envelope. This shifted it from just being a book into more of an object. The envelope became part of the work itself, with custom-made stamps added to make it feel like an official “case file.”

The way the book is opened is also part of the process. It isn't immediately accessible you have to physically open the envelope using a letter opener and tear into it. This adds a small moment before viewing, where you're actively getting into the work rather than just flipping it open.

Once sealed, the book feels finished and put away, like something that has been filed and left. Opening it again feels like going back into something that's already been closed. Overall, the physical format supports the idea of the project, but in a simple, practical way through materials, packaging, and how the viewer interacts with it.

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# Conclude

Overall, this project has marked a clear shift in my practice—from a more observational approach towards something much more performative and constructed.

Through the process, I've been able to align my work more closely with my influences, particularly cinema and artists who explore identity, narrative, and ambiguity. Introducing character and thinking more carefully about sequencing has allowed me to create a stronger sense of narrative across the work.

I've also developed a much better understanding of the photobook as both a visual and physical object. Decisions around layout, pacing, materials, and presentation have all become central to how the work is read.

Most importantly, I think this project shows a growth in confidence—not just in the images themselves, but in how I approach making work. I'm making more deliberate decisions, taking more risks, and pushing ideas further rather than settling early.

Overall, the project reflects both a resolved outcome and a clear progression in how I think and work as a photographer