

**ESME LITTLECHILD
2103253**

VISUAL ENQUIRY 2

(ADAA5009/C)



Generic Assessment Criteria	Marks available	Marks awarded
1. Engagement with Literature Skills	20	19
exemplary range of research points utilised throughout to form and challenge ideas/opinions and understanding of topic. Research report explores bias from Western Artist's as well as function of site specificity. These are high-level referencing skills which you should continue to practice. This level of reading and analysis is clearly impacting your understanding of module content and therefore your References from and about artists impact your working practices throughout. The opening quote about Jenkins' work for example helps show your appreciation for material (as well as the metaphorical contexts). Please ensure you have a full bibliography at the end of your presentation which catalogues your references.		
2. Knowledge and Understanding Skills	20	19
Your research has developed a keen sense of understanding around the module content. There is an exceptional level of attention paid to all aspects of your work – material, location, social contexts are explored thoroughly. Your early ideas about the space are challenged and informed by the process. This shows a growing appreciation for the nuances of site. Later, the enforced changes to your project are met with a re-evaluation of site – considering the online/digital space. An excellent synthesis of information shown. Your practical considerations respond similarly: Your sculptural responses consider the physical, projection considers the ephemeral digital – reflected on well. Then, when moving online, the QR codes and links on the website complete similar aims in new and inventive ways.] At times, contact sheets are quite briefly worked on – this is possibly reflective of the nature of the project, however in future, please spend more time selecting and analysing them.		
3. Cognitive and Intellectual Skills	20	19
Critical analysis of chosen sources in your seminar report recognises bias and shows original, perceptive interpretation. This highlights a recognition of the changing nature of site-specificity from it's conception to modern day. Your ongoing work is analysed in the same way. Recognition of the digital/physical paradigm in site-specificity is analysed with care and attention which leads to a sophisticated and challenging final outcome. In future, continue to discuss module content throughout as site-specificity gets lost in description rather than analysis of activity by the end of project.		
4. Practical Application Skills	20	18
Well done Esme, this is the point of greatest improvement from last time. It's clear you have explored an excellent range of practical skills, utilising photography as a starting point to then engage with projection, sculpture, installation, performance and interactive art experiences. This work is made with clear aims and evaluated accordingly. It's clear that your research and theoretical study has underpinned practical work which feels logical in its response. For example, looking at the architectural work of Jean Claude and Christo clearly impacted the way you interacted with the Debenhams space, considering the interior and exterior viewpoints. Contact sheets show development of your ideas and are analysed visually. In future projects with fewer necessary project changes, try to advance your work by evaluating contact sheets and repeating experiments, making changes to address problems/improve links with aims.		
5. Transferable Skills for Life and Professional Practice	20	19
Well done Esme, this is an exemplary visual diary which supports your professional practice. You are articulating your ideas very well, using professional language confidently. There are a few slides missing at the end which reflects the volume of effort and work that has gone into this project- particularly without the necessary IT equipment. Hopefully, with this situation resolved this will be less difficult in the future and is in itself a point for praise. Well done.		

Visual Enquiry 1 feedback evaluation

Overall, my feedback from last semester shows a strong improvement and progression within my practice and visual diary. For this semester I hope to continue to allow my reading and research to support my analysis and further understanding of the module and my topic. As well as this I want to experiment with new methodologies and materiality to better understand myself as an artist and prepare myself for third year.

Engagement with literature skills:

By engaging with more theorists and academics within photography such as Susan Sontag I was further able to contextualise my work and expand on biases and opinions with artists, I also reflected on my position as a photographer within this. Continuing to theorize my work through a range of authors will develop my knowledge in photography and support my work which I aim to be present throughout this visual diary.

Knowledge and understanding:

My deep interest in both primary and secondary research really helps support my projects, in this project I will continue to use a wide range of sources and conduct my own primary research through psychogeography, questionnaires, visits to the archive and many other ways as this allows my project to evolve and have deeper contextualised understanding. However, this project I will ensure that my contact sheets are all analysed to a high quality as this was something I didn't have time to finish last time.

Cognitive and intellectual skills:

Contextually evaluating processes and self-reflecting throughout the visual enquiry allows the project to evolve through errors and understanding of why I am choosing certain materials for example. From the feedback given I do need to also pay attention to the discussion of module content throughout and not allow it to get lost within my work.

Practical application skills:

Last semester I evolved my practical skills greatly by experimenting with different processes and expanding from photography. My confidence with using a camera has strengthened as the settings have become a lot more familiar, in this next project I would like to extend this and try develop my camera knowledge. Also, I am keen to experiment with materiality and how it impacts my work.

Professional practice:

In the site-specific project, I played a leadership role which I found to be a strong skill of mine, here I organised the group to make sure roles were equal and the project was excelling. In this semester I aim to develop these skills further as I feel my contribution with organising helps the group. Additionally, I aim too fully complete my visual diary this semester.

Assessment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		90%
	Up to 1 week late (40% Max)		
	Over 1 week late (0%)		

Exhibition 2.0 introduction

Considerations:

Space- availability, practicality.

Lighting, power supply, interaction with footfall.

Curation- what work goes with what.

Group tasks- fundraising, hospitality, curation, publicity, design, leadership

Posters, flyers, social media (Instagram/ Tik Tok), committee (chair, secretary and Treasurer), risk assessment.

Who is doing what- Individuals skills, negotiation, organisation on equal workload between roles, communication through fine art and photography.

Liaison between all- students, academic staff and tech dems.

Using Teams, regular group meetings, and smaller groups with representatives.

Equipment- due to limited numbers of projectors etc there needs be discussions from early on about what is needed.

Possible media options- print, wall, projection, sound, installation, performance.

My Goals for the exhibition:

My focus for this project and exhibition is to be experimental and take risks to further find my passions as an artist and to try new processes and push myself in ways that I can later evolve from in either year three or professional practice. I have discovered already that my practice drifts between photography and fine art where my work is highly reliant on the contextualisation of the work, I aim to develop my camera skills further as well as this is something I struggle with. Within the exhibition planning I will try and get a high role as I believe I can lead a group well through organisation and my ability to manage and help individuals in their roles as well as mine. As well as this I hope this exhibition opens avenues for me to develop into certain themes and subjects for third year, I really want to determine if I am an artist or photographer as I find it hard to stick to a certain style and by finding a technique or process that I become reliant on I can start to brand myself and my work better and more collectively. As well as this the process of making this exhibition happen is a learning curve and practice for next year where we can examine each other's strengths and weaknesses to better assign ourselves to roles more well suited for a more intense exhibition on a higher scale.

What is a photobook:

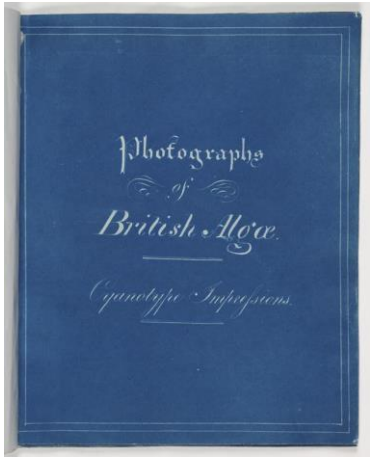
- ‘(The Photobook) firstly should contain great work. Secondly, it should make that work as a concise world within the book itself. Thirdly, it should have a design that complements what is being dealt with. And finally, it should deal with content that sustains an ongoing interest.’ - John Gossage, The Photobook: A History volume II (Phaidon 2006)
- ‘The photobook is a book of photographs by a photographer that has an overarching theme or follows a storyline – a convenient and reasonably cheap way of disseminating the work of a photographer to a mass audience.- Tate

Through gaining knowledge on what a photobook is I can now develop ideas to either follow these conformities of a photobook or challenge them and create a book that for example isn't targeted for a mass audience.

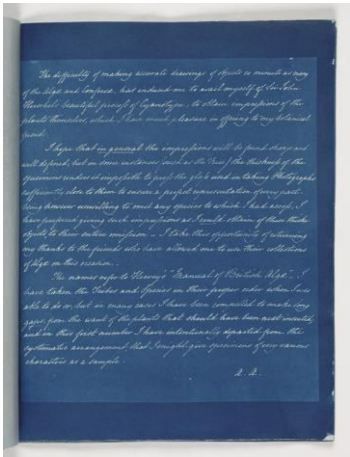
Photobook Research

'The Woman Who Made the World's First Photobook' (Pollack, M. 2019)

Anna Atkins an English Botanist and photographer published her first book ‘Photographs of British Algae: Cyanotype Impressions’ which was self-published in 1843 With a limited number of copies, it was the first book ever to be printed and illustrated for photography. This started the transition of photography as an object as well as this she became prolific for being the first women to take a photograph after her friend John Herschel invented Cyanotypes in 1842. Her work was based around botanical life where she printed the outlines of these natural forms using a process called cyanotype to leave impressions on the paper. Cyanotype works by placing an object on paper then coating it in a solution of iron salts before exposing it to UV light and washing with water leaving intricate designs. Here the book acts as a documentation which involves both scientific and objective photography, although its structure feels repetitive as the images do not change in position or scale on the page there is an archival routine. Acknowledging this, the layout shows the evolution of the photobook compared to the contemporary examples I later analyse and how the emphasis was placed more on the content then the composition, scale and spacing of the images. Additionally, in this way the book acts as a form of preservation as the environment is forever changing and this book documents these organic natural forms in their current state and structure which may look very different today or no longer exist with climate change. Here global warming is the driving force of marine biodiversity change, where a study showed how the image bellow of the 'Cystoseira foeniculacea ' has been impacted, here **'the interactive effects of climate change and the presence of crustose coralline algae can have a negative impact on the recruitment of *Cystoseira s.l. Species.*'**(Monserrat et al.,2022). This suggests her book holds a high level of importance in science and botany not just photography in the modern day.



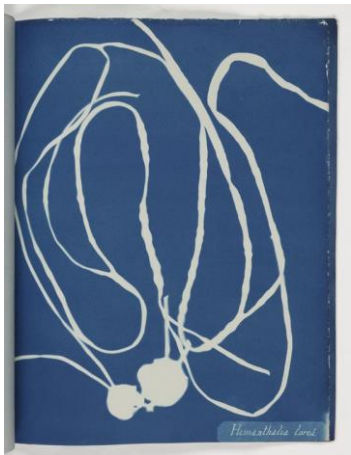
'Title page', 1843 A cyanotype of 'Cystoseira foeniculacea' from 'Photographs of British Algae: Cyanotype Impressions



'Introduction', 1843 A cyanotype of 'Cystoseira foeniculacea' from 'Photographs of British Algae: Cyanotype Impressions



'Cystoseira foeniculacea', 1843 A cyanotype of 'Cystoseira foeniculacea' from 'Photographs of British Algae: Cyanotype Impressions'



'Himanthalia lorea', 1843 A cyanotype of 'Himanthalia lorea' from 'Photographs of British Algae: Cyanotype Impressions'

Furthermore, the personalisation of the calligraphy handwriting not only brings character into the book and makes it feel more personal by the style of writing resembles the fluidness of the forms and structures of the algae, Atkins may have done this not by choice but due to the lack of illustrative options at the time . This combination of professionalism and personalisation within the book I feel allows the readers to feel more connected to her when she writes about her passion and objective for the book at the start, compared to if it was typed. Continuing from this the consistent theme and use of cyanotypes on the title page and opening information as well as in her illustrative work makes her photobook unique to her and presents her practice and shows why she is now an iconography for cyanotypes. However, a big consideration I have learnt from this photobook is how I will make it in order to preserve it, due to the era this book was published there are very few originals left as seen in this video (<https://www.youtube.com/watch?v=ekUUuU7whe0>) where it's clear that the overtime photobooks do become easily damaged and deteriorate. For example, her book was stitched together, in which when binded over time these materials can decay and no longer support the structure of the book. Luckily due to the evolution of technology I can digitally save copies on my book and reproduce more copies easily as well as experiment with more variation of binding techniques. Additionally, due to patriarchy and womans social positions in the eighteenth hundreds she probably wasn't as recognised as she is today for the work she has done and the development of botany this could be a reason as to why she didn't produce as many publications, also the ability to duplicate work most likely wasn't an option as the repetitive nature would've been very time consuming. In terms of preservation though the book has been altered and made into different forms such as the one bellow from Taschen which has a hardback. By reproducing the book almost 200 years later using different forms and structure it allows it to be more accessible and live on, arguably it could be said that creating new forms of the photo book could alter the artists meaning and original work such as the texture and quality of paper.

Although Taschen's book is multilingual offering a wider audience to Atkins, this is a consideration in establishing my book globally if it were to become prolific.

Overall, I have found the analysis of Anna Atkins photobook through context, theme and layout a fundamental starting point. Due to my research being heavily focused on contemporary photobooks it's important that I understand where the photobook started and how it relays to modern day. Many limitations when making my own photobook I have learnt from Atkins in terms of preservation. Although contextually she explores themes very different to my practice it has led me to think about processes such a cyanotypes to experiment with and how organic materials in my book making can link into my work.



<https://www.taschen.com/en/books/classics/08133/anna-atkins-cyanotypes#reviews>

Womens rights

Following my research into Anna Atkins I became heavily inspired with the links between the evolution of female rights and how the environment has changed through climate change. Finding out that some of the documented algae in her books have been harmed over time due to how we treat our environment is very eye opening, as an artist myself it inspires me to think of how to be environmentally friendly in my projects. Additionally, patriarchy and societal pressures have meant historically women are undermined for their achievements, by hearing that Atkins work was published and she was able to have recognition at the time is very prolific for the feminist movement.

Climate change:

My position as a photographer:

After researching this and attending climate protests myself, I have a key aim for this book and exhibition project to be environmentally friendly. This can be done through consideration of sourcing my materials and what they are made off, here I will aim for them to be both reuseable and recyclable. Additionally, purchasing items from large companies rather than smaller business contributes to large scale pollution and greenhouse gasses as well as this they produce lots of waste and are deemed not environmentally friendly. So, when sourcing my materials I will either find environmentally friendly businesses to buy off or source scrap material myself, this may create more contextual relations with the community also. Moreover, when the exhibition is finished all spare material will be recycled and I will ensure that I am consistently thinking about my carbon footprint.

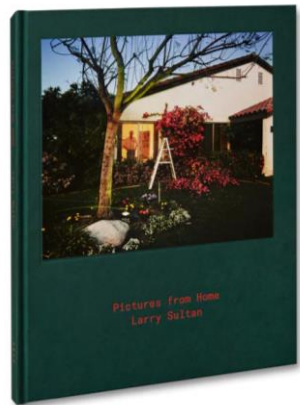
My position as a photographer:

Being a female artist I am aware that patriarchy still exists but am confident that with the help from this project we will be a step closer to bridging the gap of inequality.

Larry Sultan- Pictures from home

“A mechanical device, the camera has been used as an instrument to contribute to a living memory. The photograph is a memento from a life being lived.” - (Berger, 1980,pg.55-56).

Pictures from home is a visual memoir of Sultans family life from the 1950s and 1960s with a strong narrative that links both to American culture (Regans years), childhood, parents' relationship to one another, ageing, obsolescence, nostalgia and existing in more ways than just physical. Overall, I was most drawn to this book through both its use of text and imagery, its form and its ability to be incredibly personal but also relatable to such a large amount of people. Firstly, the use of text and chapters within the book acts like journal where Sultan writes in a very casual manner giving the book another level of depth to the context, here you can truly understand the perspectives of all family members and gain an idea behind their family structures foundations. Additionally, the typewriter type face is very fitting as it is nostalgic of this era and on some pages gives the format of a newspaper with columns, this could be to perhaps use the book as a metaphor for life and documentation of the key events and relationships throughout. Furthermore, the form of the book personally resembles a photo album to me, its shape and hardback cover speaks to that of also the preservation of the book, also, the two different types of paper in the book contextually explore materiality in which the childhood snapshots are on a matte, thin, texture paper, whereas the more recent images are on thick high quality glossy paper. There are many reasons he could've done this, either to show the dissolvment of memory through time and his childhood being a 'blur', or to show the reality of the mythology of the family created by Ronald Reagan where the image of the family was being used as an inspiration symbol by conservatives. By having this divide of past and present equally distributed throughout the book it serves as a constant reminder of ageing and how family isn't always as positive as political structures made them out to be. Additionally, having childhood images of his parents shows a new identity to them compared to that of the more recent images, shows how he himself feels a sense of melancholy to the change in happiness and relationship through his parents ageing, where perhaps Sultan reminiscent of his childhood yet possibly fears this future for himself. Moreover, the change in materiality to portray a further level of context is something I will consider adding to my book, I really like how these materials are used to show the change in time and how the texture and quality embodies this. Finally, the exploration used in this book of the positioning, sizing and placement of images is something I am looking to experiment with when making my own book, the composition used to cover the pages is highly important in expanding the images surface, for example the two examples shown below. The first image covers one and a half pages to expand the idea of emptiness of the room and how small his parents are in comparison; the second image covers half of one page this is to present his mother's subordination as she is metaphorically and physically being pushed to the side, having another image on this double page spread would take away from the feeling of loneliness and obsolescence she is feeling. In conclusion through evaluation there is a handful of inspiration I will take from this book.



Alec Soth

Soth's work is focused around travelling around suburban areas of America and documenting the communities. Where song book is a lyrical depiction of the tension between American individualism and the desire to be united during 2012-2014, sleeping by the Mississippi captures America's iconic yet oft-neglected 'third coast' where loneliness and longing as well as religion, crime, race, music, politics and redemption are seen in 2004. Arguably both books follow a similar format but touch on different systemic issues in America and use different photographic techniques to do so. By comparing these books against each other and analysing how the same photographer uses certain choices in the making and format of both books shows both his individual style and how he alters certain aspects to enhance his book.

Sleeping by the Mississippi

This was one of the most defining photobooks of contemporary photographic practice. Here using large format-coloured images of both people, objects and landscapes along his journey down the river. Interestingly the layout of the book consists of an image covering the right page of the spread and small text centred in the middle of the other page, this has an exhibition feel to the book where the text is placed next to the image on a white wall. This book using only the right page could signify loneliness the individuals feel or the breaks between each location and to separate his subjects to better to represent the issues with American individualism. Furthermore, it would be interesting if her played on the concept of the river itself in the format as it would create a geographical link back to the location. He could've done this through the format of his images or the book resembling a map etc. Alternatively, the aim of his book could be to perhaps take these often-marginalised groups of people that aren't socially constructed and place them in a well-structured and formatted book to play on the ideas of longing where these individuals wish for the structured organised and profession life.



<https://mackbooks.co.uk/products/sleeping-by-the-mississippi-br-alec-soth>

Songbook

Compared to sleeping by the Mississippi Soth has turned his attention to the community life in the country. Interestingly with this project being more recent the black and white imagery compared to the other book suggests a more archival theme or perhaps the community's lifestyle is outdated. Here he attended festivals, meetings, dances and communal gatherings and documented the interactions in an era of social networking. This could be another reason as to why the images are in black and white to portray the life before technology took over our communities and how he relates these country communities as carrying on this non technological community. A similarity between the books is having a singular image on a double spread, this allows space between each image which breaks up the narrative throughout showing the individuals themselves rather than them sharing a narrative with others that may not represent them In the way they wish. This book reminds me of the 80s and 70s where the images show very distant community to what there is now.



<https://mackbooks.co.uk/products/songbook-first-edition-fourth-printing-br-alec-soth>

Gareth Phillips

Gareth Phillips has been a large inspiration to be for several years since I visited his exhibition Abysm in Elysium gallery, the way he has experimented with photobooks and text by cutting out the pages allows a narrative to flow through the book into the next page. In the exhibition he showed a collection of different books. The personal aspect of the work being about his father's deterioration in health makes the book feel like a journal, where the cut-out sections of the book are torn in a distress way reflecting perhaps his emotions and the rough transitions through life into the next page. He also uses a zine style as well, here I am inspired by the amount of experimentation which he displays in each book as they all are formatted so uniquely. They all however are A5 or A4 making them feel more personal. His relationship with photobooks show an experimental format where he also places them alongside his exhibition. This ability to make both a photobook and exhibition from the same body of work is exactly what this module is all about, here he used a mixed media installation as I remember his dad's clock on the wall representing the passing of time. Combining this with the book element in which books are known for their consumption of time it creates an interesting analysis on self-reflection and when reading his book, you feel conscious of the time spent looking.



<https://www.garethphillipsphotography.com/en/books/The%20Abysm>

21st March talk revisited



Having Gareth in the university over a week while installing his work was inspiring, here in the workshop I explained to him my project and showed him my developing of anthrotypes, in which he commented on as a unique experimental process and showed a lot of interest in. Through discussing each other's work, I began to draw connections to his current body of work being shown, here I found the significance of evolving a narrative outside of a printed page and the dominance of human and nature present in my own work. Here the find his narratives through physical adventures such as spending four years in the Himalayas where he talks about the process of entropy where life gets more difficult as it goes on and with this the Himalayas environment over the four years was in a battle against both climate change and mankind. He talks about the fight between natural and artificial materials and how the environment reacts to manmade infrastructures through climate change and natural disasters. Here my work being focused on sustainability ties into this as the relationship between nature and humans is now very negative due to the harm we have caused, my gardening group however form a relationship with nature that is positive, this could speak on both genders impact on the connection with the environment and also the balancing of society's resources. Furthermore, Gareth was asked if his work is sustainable in which he says that all the concrete block are recycled and crushed down after this exhibitions, which I believe carries his narrative on as it goes on to live in other forms and become foundations to buildings and relates back into the taking over of urbanisation and industrialisation. Finally, we discussed what to call my project and discussed the meaning behind flowers, where he asked me what flower a member of the class most resembles and why. By describing why, I started to research into floriography and find what best symbolises the gardening group

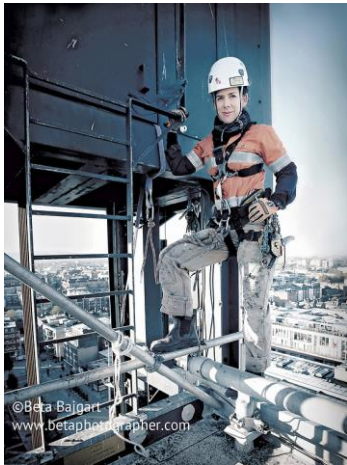
A woman's work Ffotogallery

Ffotogallery is a more local based organisation where in Wales they have influenced new developments in photography and lens- based media in Wales and beyond encouraging public understanding and photography’s impact to society. With this book being sourced in Wales I feel more closely related to it as it represents photobooks from this area and them doing one to empower women is inspiring to see, with a range of female artists withing the book sharing their work it is a beautiful collaboration of the vast ways female empowerment can be composed. Firstly, the book starts with a quote **'A man may work from sun to sun, but a women's work is never done'** (traditional saying) suggesting this book will unravel to show how women are often undermined for their roles and lifestyle where motherhood, careers and societal expectations. Here the collating of lots of artists in one book format creates a catalogue where I like how the range of cultures throughout the book offer new perspectives and conversations, with equal paging for each artist and different sizes and layout of the images throughout, it gives control back to the artists as it is clear how the sizes of the images impact the work. This is a consideration I will take as seeing how a collaborative book is made has made me realise that making my work unique and impactful means more than just what's in the image but how the images relate from one another. Moreover, this book is very beneficial for my research as I can be influenced by lots of photographers and ideas in one book, this is what makes it highly successful as it targets different audiences around the broad approaches to feminism.

Firstly, the first photographer of the book Beta Bajgart creates cinematic images of women in their workspace, here she captures the stories of 60 women who have a career path in an unusual or predominantly male profession. Her aim is to combat gender stereotypes and strengthen conversations about the way women are choosing their professional careers and their roles in the community. Curatorially Fotogallery has laid her work out as one image on each page that are all evenly sized, I feel this works contextually ass the images are powerful and by having multiple images on a page it would take away the emphasis on giving light to these women. For my project I am certain from my research so far that there will be a focus on women and with this comes representation. John Tagg a theorist who speaks on representation in photography says, **'the portrait is therefore a sign whose purpose is both the description of an individual and the inscription of social identity'** (Tagg, 1988, pg 37). This poses an important question ethically about how photographing someone in a certain way can change the narrative on the image and represent them in a certain way to the world. Here he mentions social identity which links in well to this body of work as the women are symbolic of female social identity in male dominated workspaces. Bajgart responds to this as she uses shoots from lower angles and uses heavy lighting to glorify these women in the images. Also having dialogue and primary research into these women's stories would help in better representing them which I aim to do in my project.



Rosemary Smith - Rally Driver, Beta Bajgart



Jen Kelly - Abseiler, WITNI, Beta Bajgart

Secondly Olivia Gay explores a social house residence in Paris who house women on social benefits, unemployed or part time. Here it accommodates 50 women of all nationalities, the images often show a bright-coloured wall behind a women in bed who often look unhappy, this contrast of colour to the emotion plays on the reality of social housing that can't be painted over in a bright colour. Each page in her section of the Fotogallery book show two equally sized images above knee another, to me this relates to how they are living in tower blocks on top of each other. Additionally, the four images on the double page spread act as an insight to each room which structurally links into the building and suggests limited room size. John Taggs comment on representation here is fundamental to the work as all her images show multicultural Women, Olivia Gay being white and middle class has a sense of privilege in this position societally and in the fact, she doesn't experience what these women go through. Also, this project could reinforce negative stereotypes for this race and culture of women being subjected to social housing isn't glorifying them. Bell hooks a feminist theorist who looks into the marginalisation of black women in society says **“As long as women are using class or race power to dominate other women, feminist sisterhood cannot be fully realised.”**(Hooks, 2001).

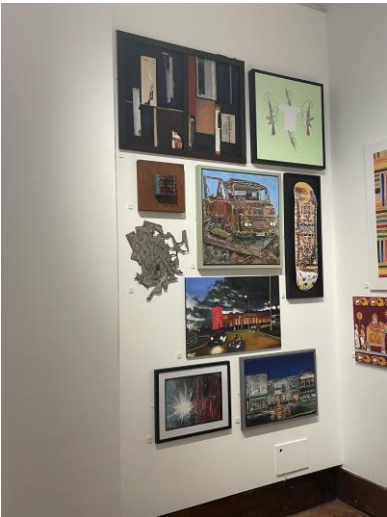
This suggests that Gay's Position as a photographer further subjecting black Women to social housing Could be seen as problematic And representing them in a Unethical way. If there was a Mixture of races in these Images it would be better.



<https://www.oliviagay.com/image/10000ePxmFDzagYo>

Glyn Vivian: Swansea open 2024 exhibition:

Glyn Vivian open is a chance for local artists and makers throughout the city to submit their work, there is no limitation to subject matter, and they encourage diversity. This is a really good way to broaden your networking and develop profession practice. Although interestingly with this exhibition you have no choice in curation as they create all the works, this has both positive has negatives. As shown below they group the work by themes which worked well for the ground floor, however as you go upstairs many of the images are placed low down, in an exhibition where the public judge choose the best work, you are at a disadvantage if the height of the image isn't easily viewable it can also alter the perspective of your work as well as have an impact on the lighting. Although I enjoyed the work there, I did feel as though there was too many artworks fitted into a small building and it often felt cramped and hard to fully understand a body of work when it's surrounded by others with different narratives. In different rooms there was also a big contract in natural and artificial lighting, with may images being framed the reflection of the light could drastically affect the image. To combat these issues, they should reserve their other rooms that artists reside in and create more room for the work to have equal opportunities. An aspect of the exhibition I did enjoy was the ability to see downstairs work from upstairs as it created a new way too look at the image. Furthermore, I believe this is a big consideration for our exhibition as curating the work to fit alongside each other in themes supports the work but having them too close together or at an angle that is hard to see can have a negative impact on both the individuals work and the exhibition as a whole.



Metal work



Nature themed



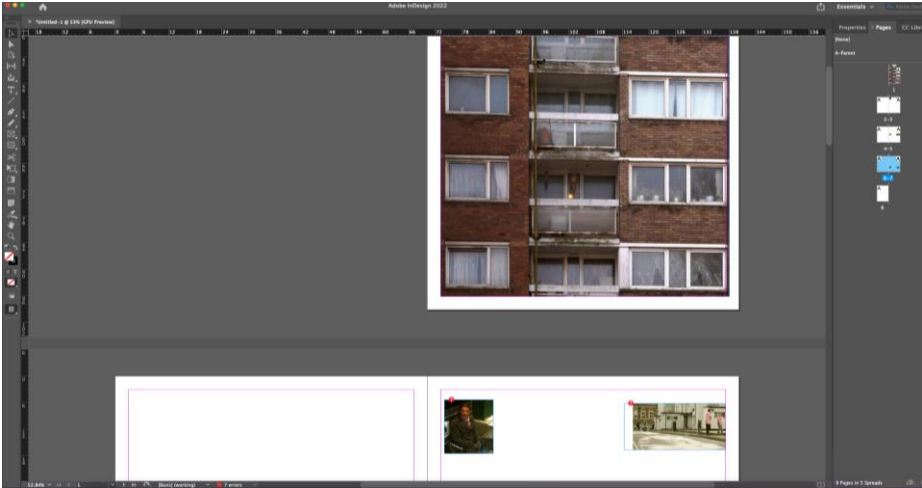
Landscapes



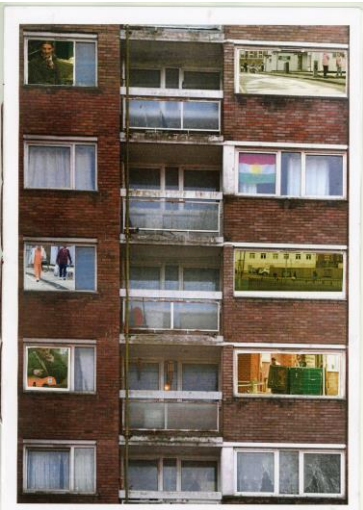
people's perspectives on the body

Making my own photobook

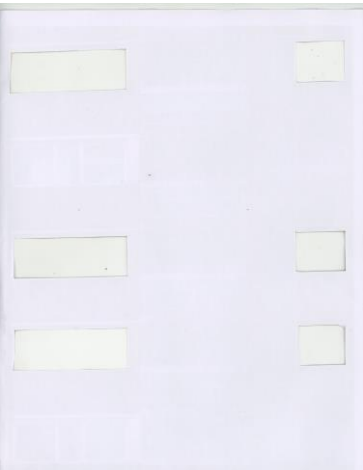
When deciding on which previous project to use for his prototype photobook I found my exhibition work on Dyfatty flats was an interesting way to experiment with context and form. Also inspired by Olivia Gay and her body of work with social housing and how she laid her images out in the book to resemble the structure of living on top of each other. As well as Alec Soth who goes to suburban areas that often face stereotyping and documents photographically the reality. With this body of work architecturally analysing and documenting the lives of those inside I took further inspiration from Michael Wolf a photographer who uses large format to capture all the lives in the windows of industrial buildings. Following this I then started thinking of ways to transfer this into the design and format of the book, I decided by cutting out the windows and having the images come through them it reflects the meaning of the work in a uniform way. Firstly, I used Photoshop to add a yellow tint to the images this was to represent the artificial lighting inside the building that better plays into the narrative. Then using in design, I made my book A3 to better see the images and play on the scale of the building. Furthermore, I then measured out the distance between all the images and converted it online to print.



My photobook dummy



Once I had successfully managed to cut the windows out of the images and map out the rectangles on each page it began to come together. Although next time I would measure and cut more accurately as they didn't fit perfectly. Additionally, doing it on A3 was the best option as the sizing of the images makes it hard for the viewer to see the detail, also it represents the size of the building.



I decided to do a saddle stitch with a dark brown thread as it matched the brickwork in the image. I enjoyed this technique as it held the book together strongly and this method of binding relates into the subject matter as I could've stapled down the edge to show more of a rough and harsh finish where they are bound by metal, it give connotations of imprisonment. Whereas sewing fitted in with my aims for the project in knocking down the negative stereotypes and reminding people it is someone's home. Sewing resembles calmness and feminism bringing a new perspective to this area, whereas if I were to staple the book it could feed more into the narrative of the stereotypes the place has been labelled as. The stitching combats this well as it adds a domestic home feel to the book.

Collaborative photobook feedback

8th of February

During this lecture we reflected and received feedback on the photobooks we had made through one-to-one conversations that would last ten minutes before moving onto another member of the class. This process was very beneficial in both gathering opinions and criticism for my photobook and collecting new ideas from other people in how they curated their book and the meanings as to why. My main point of evaluation was to experiment with size of my book for example make a big one to represent the building itself, also to go back to the flats and interview the people who live there to add their perspectives into the book and create text throughout it, this will reduce ethical issues also. Additionally, someone suggested to make a series of books looking at different buildings that face the same stereotypes in Swansea, but this time take pictures from inside the building in people's houses and show the reality. These suggestions are beneficial moving forward as I can implement them into my new project.



Initial Proposals

Exhibition proposal

Photography project:

My project will take a documentary approach in exploring female relationships and community within Swansea through social groups. Some of my current ideas which I am currently getting in contact with are

<https://www.bbc.co.uk/news/uk-wales-65633421> which has been created to generate friendships through a range of ages and situations such as women who have become widows, recently moved to Wales or are seeking companionship. Here they garden flowers and use natural resources to bond with one another and allows a wide range of documentary photography routes to take once I've explored.

Secondly, <https://www.facebook.com/groups/276921706796361/> is a group of women in Swansea who knit toys for poorly or disadvantaged children in Swansea that cover a wide range of illnesses. My interest in the knitting stems originally from the binding of our photobooks and femininity approach, this had created nostalgia for me as knitting and sewing is a prevalent memory I share with my grandma and nana and is something many other women generationally relate too. I have also researched into other local knitting groups which I will also explore such as Swansea knitters, the knitting cwth and knit and knatter. Through this project I hope to touch on individuals' stories and the importance of community in womanhood and also how women connect with material such as knitting or gardening and the gender roles this stems from.

Curatorial information:

In this exhibition I have a strong desire to explore processes and materials where I may utilise photography to then explore textiles, Riso printing, screen printing and oil painting. My previous background in fine art is something I would like to explore in relation to my documentary photography before third year to define if I am an artist or a photographer. Depending on the narrative of my project I will explore materials and processes that add contextual meaning into the work. From my previous work I usually work in a larger scale and this will likely follow through into this exhibition, I also don't intend to use sound or projection.

Feedback from Paul

Your proposal is very good and precise on what you are not intending to use (sound, projection etc.).

As you are suggesting a mixed media outcome, the question of space availability is a consideration. Your work might work well with some of the fine art students in terms of materiality and fitting in an appropriate space. Consider the scale as you update and revise your proposal; how can it be scaled down or up, as appropriate.

Your project ideas are quite documentary-based: how do you see this in relation to the mixed-media outcomes you are considering – will photographic representation be involved in the outcome? How do you square that circle?

Does the concept of knitting come into this? You mention textiles as part of the potential outcome; is this where the link with your subject emerges?

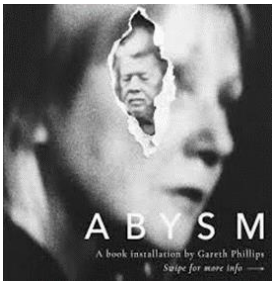
Consider this relationship between subject and object more as you develop your project and thinking about the exhibition.

Photobook proposal

My project will take a documentary approach in exploring female relationships and community within Swansea through social groups that bond over organic processes such as knitting and gardening. Preliminarily when making my practice photobook the binding of the book using a saddle stitch was nostalgic to me of sewing and knitting with my Grandma and Nana throughout my childhood, generationally this is a collective experience of womanhood. Gathering these thoughts, I also began to contextualize the ideas for the photobook itself by having the subject intertwined with the materials used to bind the book together. Additionally, these community female groups are traditional in the activities chosen to form friendships over, perhaps this question gender roles and feminisms position and progress in society today. I would like my work to have an impact on women whether it be nostalgic through both the context and materials used or act as a symbolism collectiveness between women and the opportunities Swansea has to offer for this. Although my project will change in narrative throughout the process, I will take on board individuals' stories in how I navigate creating my photobook. Materiality wise, I am taking an experimental approach this semester to identify if I see myself as a photographer or an artist. I want to try processes such as textiles, Riso, screen printing and possibly painting but I would only use if it fitted my narrative. Starting my research, I began seeking local knitting groups in the Swansea area, here I had the vision of a stereotypical elderly female group however was surprised to find the wide range of ages and abilities. Swansea Knitters, the knitting Cwtch and knit and knatter were all groups I had researched as well as Whizzknits which is a group of women in Swansea who knit toys for poorly or disadvantaged children in Swansea that cover a wide range of illnesses. Depending on the route my project takes these are all considerations for narratives. Although after finding I have connections to the Women's shed in Swansea, I began to read about them through a BBC article. I have been inspired after hearing the stories of how this organization has helped women who some have **'found a sense of purpose in the Women's Shed group after her husband died' or 'found new friends at the group after moving to Wales'** (Vladev, 2023). Here these women of all ages garden together every week planting flowers and creating a community in doing so.



‘A Womans work’ by Ffotogallery.
(<https://ffotogallery.myshopify.com/products/a-womans-work-various-artists>)



‘Abysm’ by Gareth Phillips.
(<https://twitter.com/espypphotoaward/status/1462421344923131906>)



‘Pictures From Home’ by Larry Sultan.
(<https://villagebooks.co/products/pictures-from-home>)

Some photography work that has inspired my work contextually is ‘A Womans work’ by Ffotogallery, here the feminist undertones and empowerment of woman relates to my topic in collecting a sense of community for women. I also enjoy the illustrative element in the documentary approach in how the format allows a narrative and name to go alongside the image, it is also a continuous format throughout the book allowing a sense of equality in the positions of these women’s careers. Since seeing Gareth Phillips exhibition Abysm two years ago I was infatuated with how he explores the relationship with his father through photobooks where parts of the page were cut out and text was included through these holes on the next page, I liked this experimental approach as I feel it shows how interlinked each image is as well as relationships but also explores a more destructive method. Larry Sultan’s pictures from home also touches on these relationships in a nostalgic way (like the knitting with my Grandma idea) but the use of grainy images from film on thin poor-quality paper of his childhood compared to the high-quality images of his parents now on photographic paper is really interesting use of material and context. From all these photographers I have found a common theme and interest in how personal relationships between people is photographed and my topic being on woman is linked to this in the way women value their social life and relationships with others. I haven’t found a specific image that I feel inspires my project in terms of aesthetics, composition, scale etc as with being experimental I want by project to be unique and worked into through a process.

Some research methods I have considered are initially visiting Swansea archive next week and investigate any Historic photobooks they may own, also to see if there are any influential women in Swansea’s history that have been documented. Then also next week I will have arranged contact and will do a psychogeography activity to get some idea generating then hopefully some interviews, from here I will explore with processes ways to progress my work.

References

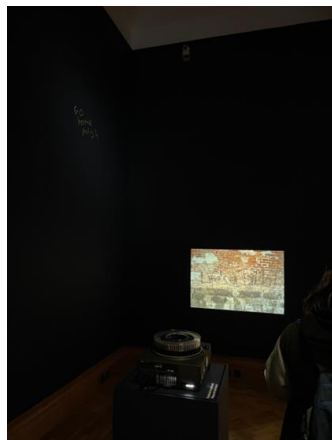
Vladev, L. (2023). Women’s Shed: Swansea farm offers friendship and purpose. BBC News. (online). Available at: <https://www.bbc.co.uk/news/uk-wales-65633421> (Accessed 12 Feb. 2024).

Michal Iwanowski, Cardiff National Museum.

Go home Polish.

Michal Iwanowski is a documentary photographer based in Wales who explores the ideologies of belonging and meaning of home. Similar to Alec Soth sleeping along the Mississippi he geographically transcends on a physical journey and documents the people and interactions along the way. However, while Soth creates images that

15th February



G39

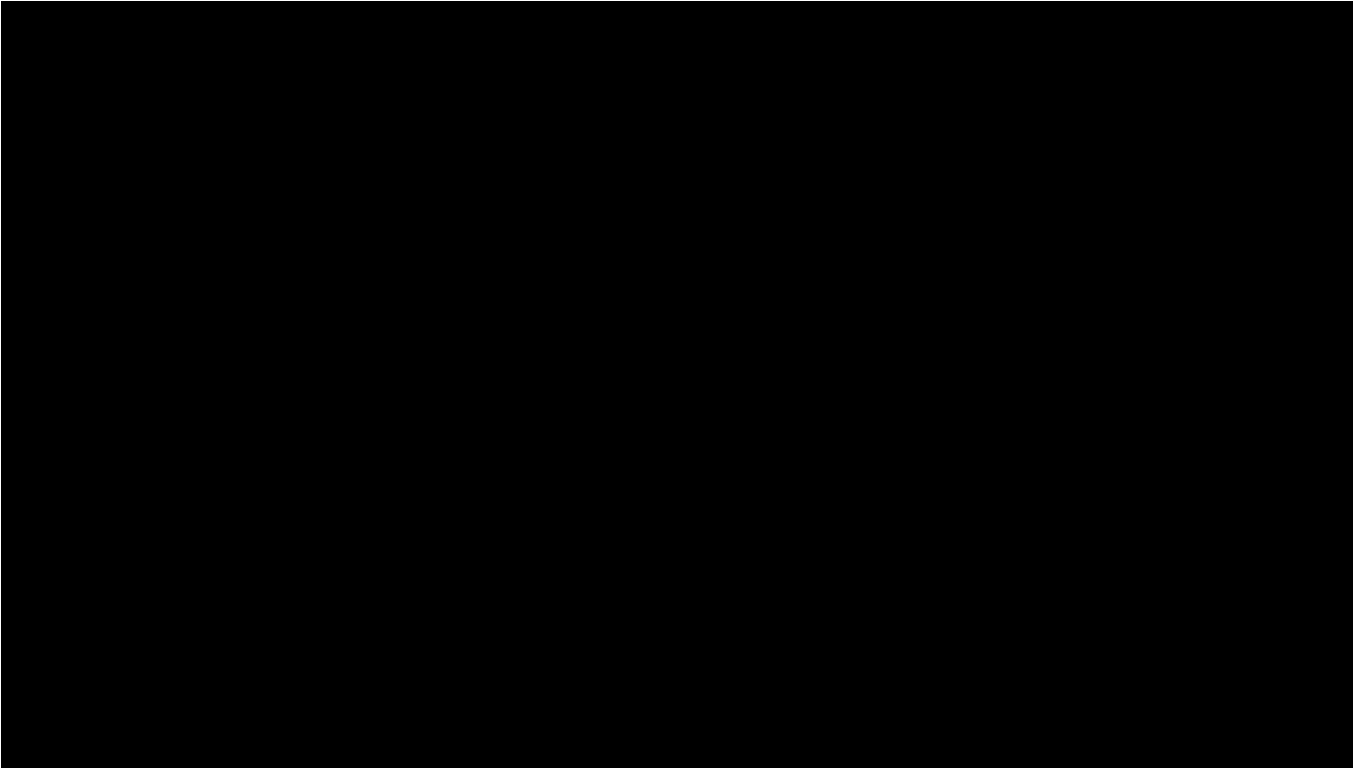
G39 as an exhibition was a big contrast to Cardiff national museum, although they share a multimedia approach in displaying it's interesting to see how a solo exhibition contrasts to a group exhibition in curation and contextualisation. By having Iwanowski's work in G39 as well it shows how as an artist, he can both be expansive with his work but also limit it to spaces and briefs, this is a key consideration when curating our exhibition and creating our own work to fit and contextualise it into a specific space and sizing down. Personally, I find the solo exhibition allowed viewers to feel more connected with the work as G39 seemed to have a lot of artists with a wide range of work that at points curatorially clashed with each other. With the task for Artist's to respond to Fishtank, a film by Richard Billingham made in 1998 which explored the landscape of family dynamic where affection bridges alienation and altercation. I found the wide range of materials and use of digital work an interesting mix, with the building itself being a warehouse there was an ecological feel to the exhibition as the sound of the rain and natural skylights gave a very prominent reminder and connection to the outside world. Perhaps this is to place the viewer into a fishtank themselves or there is a deeper meaning in the relation to artificial light of the work and natural light. Arguably I found images to be stuck in on the walls in an unprofessional manner with air bubbles and the consideration of the natural lighting enhancing this I feel it wasn't well considered. Furthermore, I am now largely considering how I will mount my work and the location of it for my exhibition to avoid this. Also, in the centre of the room there was a piece of work in which encapsulates the audio to that space which I found was really effective. Most exhibitions use headphones, but this body of work allowed a collective of people to experience the sound together, in this way it links back to the theme of family dynamics and unity. Finding new ways to use audio in a collaborative exhibition is really beneficial in moving forward with our own as it needs to be carefully curated to not affect others work.



Attending the West Glamorgan Archive allowed me to conduct some primary research into Swansea's history surrounding female communities and groups as well as influential women of the time. An apparent observation was that universally throughout history men have dominated the archives and there is very little recordings on women's lives, achievements and contributions to society this is a produce of the capitalistic patriarchy of this era. Reflecting on this it has made me appreciate Anna Atkins position as an artist further as in this time women often were subjected to domestic activities which were uninteresting and therefore not documented. However, Atkins is recognised as one of the first career women ahead of her time and her botanical scientific involvement was profound to both men and women, she proved how women can be innovators and successful in a male dominated world.

During the 1920s women were still subjected to their domestic duties and a sense of community between Women was most visible in Nursing. Here in the Victorian era diseases, poor hygiene, workhouses and the compact living spaces amongst the poor meant that Swansea General Hospital (now Homegower House, an old people’s home at the western end of St Helen’s Road) was fundamental in the health of the population of Swansea. Here the Matrons worked together in a systematic, organised and hygienic way to combat the spread of disease such as the perfectionism of all wheels on bed being turned inwards to avoid tripping over as seen in the video.

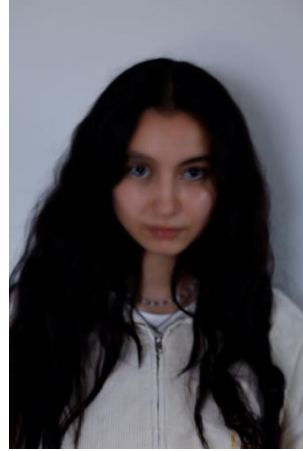
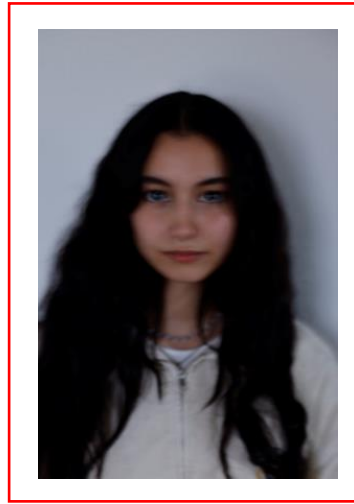
Furthermore, the privatisation of health care before ‘1948 NHS is born, providing healthcare services that are free for all at the point of delivery.’ (NHS) Meant systemically there was still a class divide in society between women in both the ability to access health care and to become a Nurse. Often these nurses would be working in poor health conditions or for free, I feel that the reasoning as to why Swansea General Hospital was so successful is due to the friendships and community these women built at a time that women were subordinated to domestic roles. However, Nursing did develop alongside the fight for Women's suffrage as it allowed women with different social and racial constraints to follow their ambitions. Nurses in the suffrage movement were powerful as the exposure at war and locally to social, economic and political issues allowed them to gain knowledge creating agency and prosperity for women. Here **'Feminist historians have shown that it was the separation of public and private space in the nineteenth century, with the consequent exclusion of women from the public world of work, politics and the city, that marginalised women's cultural production.'** (Betterton, 1998, pg19). This shows the importance that nursing brought to women's social positions at this time and their breakthrough into moving from domestic roles to qualified roles of importance.



‘Nursing in Swansea in the 1920s’ by Andrew Dulley, courtesy of West Glamorgan Archive Service.

Making my first Cyanotype process

21st of February

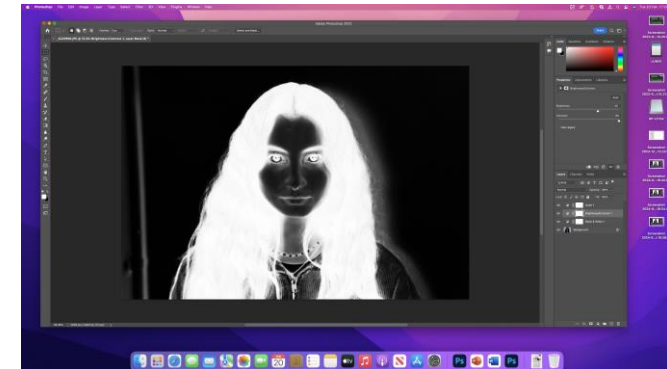
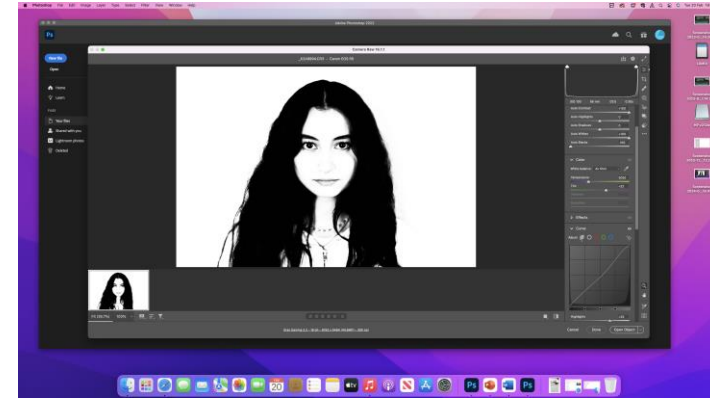
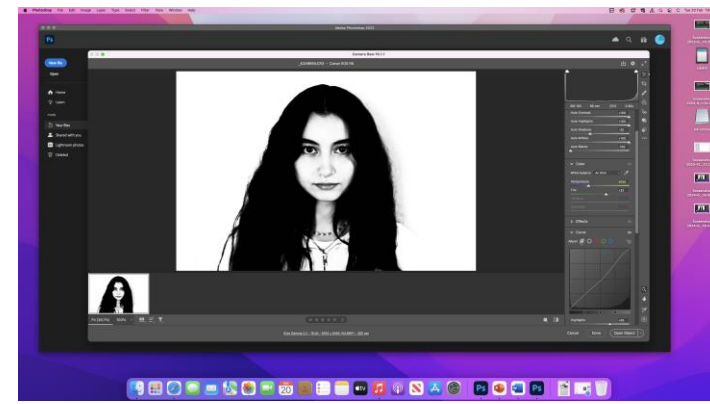


Camera: Canon EOS R5
F stop: F 3.5
Exposure time- 1/3 sec
ISO: 100

Anna Atkins has influenced me largely to experiment with Cyanotypes as her exploration with the process relays back into the contextualisation of the algae. For example, cyanotypes use light, time and water to create an image in the same way flowers and algae use it to survive and grow. While I'm currently exploring joining a gardening group for my project this relationship between the process and the objects themselves within the work creates further conversation and narrative. This photoshoot is not professional at all it was just to get an image to us and experiment the process of generating the image into a cyanotype, I was intrigued how portraiture would compare to the flowers.



Making my first Cyanotype



Making Process

21st February

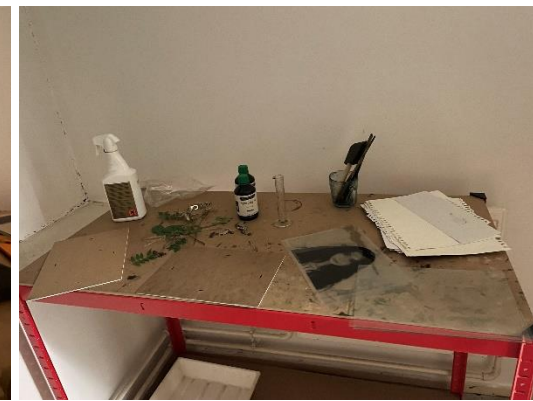
This being my first-time making cyanotypes I feel the documentation of the process is important for my future experimentation. Developing this further I began also experimenting with cyanolumen which gave a more abstract effect and introduced new colours however I felt that it compromised the contextualisation of my work.

What's needed:

- Cartridge paper/ dark room paper (cyanolumen).
- Cyanotype solution (made up of potassium ferricyanide and Ferric ammonium citrate).
- Brushes or sponge (depends on texture of brush strokes wanted).
- Acetate, flowers or shrubs
- Measuring jug.
- Container for mixed solution.
- Clip frame.
- Hair dryer.
- UV lights.
- Water from sink or in a tub.
- Chemicals of choice (cyanolumen)
- Gloves and apron is advised as it strains clothing and skin.

Directions:

1. Before starting either print your chosen negative images on acetate or collect flowers and shrubs for example.
2. Then, mix and measure an equal amount of both cyanotype solutions depending on how many prints are desired, the solution after 30 minuets tends to work less effectively so only pour what you will need.
3. Once mixed you can use a bush or sponge to paint the solution on a thin layer over the paper, I found when painting on dark room paper the chemicals reacted and created a strong smell so this is something to be aware of and a mask could be used to solve this. For cyanolumen you can add chemicals to the image now for a more abstract effect before drying, or alternatively I didn't it later in the process but didn't get as good results.
4. Put your paper in a dark room to dry for around 40 minutes or alternatively use a hair dryer to speed up the process.
5. Once dried place the paper on the board of the clip frame and create the composition whether it be with acetate or objects,
6. Clip the frame to keep everything in place and place over a UV light evenly for 10-15 minutes the longer you leave the image the deeper and darker the cyan will be, alternatively you can place it on a window and let it naturally process however this takes longer.
7. Once finished you then place the prints under running water or a tub and wash off all excess dye, ensure all dye has been washed off before hanging to dry.
8. After leaving to dry for around 24 hours your print will be finished.



Results

For my first experimentation I wanted to use a range of flowers and portraits to compare them and develop ideas for my photobook further. My biggest improvement for when I next do cyanotypes is to ensure my acetate images of portraits are turned into negatives first and to experiment on different materials as watercolour paper is meant to create more depth and texture into the image where further details can be explored.

In this first image I created a composition of a range of different leaves, flowers and dry grain I did this to preliminary see what results each gave me. I also was experimenting with the duration of the UV light and with this being exposed for 15 minutes I found areas are too dark and take away from the detail of the plants, from this I learnt that 10 minutes was an ideal time. Also, the diversity of shapes and structures from each plant work together when layered to create a landscape feel to the image as nature is constantly over growing each other in different forms. I specifically enjoyed the texture of the dry grain as well as this they are well preserved, and I will be able to use them for future experimentation as they don't rot like the other flowers and leaves. I also found the flowers especially the Limonium (on the left) to have a detailed relation with the cyanotypes which worked well.

For my second image I went portrait to show more of the stem and resemblance of growth, it also meant I was more limited with space, so I was more intricate when placing the plants. Also, by using a brush to spread my cyanotype a more textured and expressive image came out where I feel it fits the nature of the work better than it being intricate and well thought out as nature is uncontrollable and grows in all directions. Learning from the last image I found using 10 minutes has allowed for more gradients in the colour to come out and creates more depth in the image.



Thirdly, I was intrigued with how the duration of the light effected the image, so making a similar composition to the first image by having one side exposed to the UV light for 10 minutes and the other side for 5 minutes showed an interesting contrast. Through this it was clear to see how by not exposing it enough a lot of detail is lost and the contrast in the white and blue is less intense. From experimenting with both 5 and 15 minutes I am now confident that 10 minutes is the perfect amount of time for the images. During my future experimentations I now understand how the image is affected and what to do if I want to get deeper or lighter contests within the image. For example, the larger leaves in this image are completely blocked out now allowing any detail to show through, this could be good if I choose to do something more abstract or bad if I am aiming for detail.



With my first acetate image I was aware that I hadn't converted it into a negative which meant my image was highly blocked out and didn't hold any detail within the image. Although I don't regret not instantly using negatives as it's an experimental process and I find that by trying the opposite I have found I dislike the harsh and intense contrast in colours and the loss of detail in the hair and face makes it become less humanistic.



Cyanolumin



Joe Stephen

Experimenting with cyanolumin created some abstract and fascinating marks where texture, colour and contrast in the image's composition created an aesthetically pleasing response. By using some degreaser in the final stages of the development when washing off the cyanotype solution I found the reaction created with the dark room paper aesthetically interesting as it created levels of dimension and gradient within the images. Inspired by Joe Stephen

Feedback from lecture:

After presenting my images to the class and discussing my current ideas of using cyanotypes and environmental



Women's shed first trip

When attending the women's shed for the first time I decided to not take any images and focus on becoming part of the community and starting friendships, this would further better my images as it will allow the gardeners to feel more comfortable around me and it also will ethically support me as it shows I want to be part of the group not exploit them for a project and then leave. Additionally, the weather was wet this day so taking a camera into a wet and muddy environment was a consideration I had to factor in for future visits. Alternatively, I took a different approach which involved psychogeography, where on my first trip I got on the bus and was dropped off 45 minuets away, I then walked through wooded area and through the small town before arriving. This was beneficial in connecting further with my environment and where these women from the Women's shed live and their own communities, I also have not explored this far out of Swansea, so it was beneficial to me to see new areas and familiarise myself.

Women artists lecture

Lead by Chelsea Summers a mother, artist and lecturer in training who focuses her own work around motherhood and the essence of being a female artist. Through also talking to Summers about my own project we made many links in between our works and our strong passions for female artists as well as her experimental processing opened many new avenues for my project. Here she suggested Anthrotypes in which I use natural dyes such as berries, spinach, flower petals and beetroot to dye the material before placing an object on and leaving it in the sun to produce a print.

Starting off the lecture we spoke about female photographers that inspired us here I spoke about the Guerilla girls, this has Impacted my practice a lot as a female photographer and within this project I aim to tackle this issue and with my project being on Women there is a strong incentive that there will be feminist undertones.

As well as this I spoke to Chelsea about my own work and she introduced me to the process of Anthrotypes which gave me an Environmentally friendly alternative as cyanotype solution isn't food for the environment. She suggested using a range of different natural dyes and explained to me how Mary Sommerville in 1842 discovered the process of Anthrotypes but wasn't allowed to publish her findings as she was a women. This inspired me further to explore the process as the history behind it needs to be Rewritten.



Representing community

Editorial- Huck

This project I have realised has become related to editorial work with a journalist undertone as I am joining the community myself and spreading light on a minority of people. Magazines such as Huck is a good example of this where they publish stories on subjected groups in society's doing unexpected things use expressive opinions that talk about the institutionalised societal rules we live in. Huck has a strong atavism undertone and seeks stories about groups of people who often don't feel they are spoken for, here huck acts as a news outlet giving social news around political activism that isn't spoken about mainstream. The outsiders project focuses on outdoor activities where there are publications such as 'The Black seaweed farmer growing a new life on the Scottish Isles' that combat stereotypes around race, religion, gender and disabilities and celebrates diversity, similar to Beta Bajgart's work in changing the narrative around social assumption and labels. Furthermore, one editorial piece that most has my attention is 'Marginalised explorers' are finding more allies in the outdoor community', written by Phil young it shares how the need for diversity outdoors is a hot topic and with the wake movement of Black lives matter, here North Face has created a seven million fund towards encouraging marginalised groups to join outdoor activities. By having large companies fund editorial work it makes me reflect on my position as a photographer and how I write the narrative of my own project in a way that sheds light on the group and potentially access funding to help support it from larger companies through representation. Here North Face wants to make an impactful change, but Young here mentions how North face themselves can be partly responsible for the lack of diversity outdoors as they avoided multicultural individuals from their advertising in outdoor spaces. This makes me think about how I present individuals in my work and photograph them in a way that empowers any minorities, North face go on to create a course called OUTO which is used to educate and coaches and organisations to provide a safe and welcoming place for ethnic minorities to better encourage them to take part. This is really inspirational, and I hope my photobook and exhibition have the same effect in inspiring women of all ages to get outdoors and join a community as in my generation we spend too much time on technology, and we don't appreciate our relationship with nature. Moving forward, my book will have an editorial feel as I want it to share a narrative that inspires individuals to try something out of their comfort zone, hopefully more people will join Women's shed from my project.



Sam Pratt, MARGINALISED EXPLORERS ARE FINDING MORE ALLIES IN THE OUTDOOR COMMUNITY, Huck.



<https://ossioffi.com/manorhouse/>

Manor house-Ossi Piispanen

Piispanen documents a creative community living in a London warehouse also known as the manor house where 'misfits' live among each other. Moving to London from Finland Piispanen found himself moving into a shared living space where he started to photograph the people and space around him from all walks of life as he lived with architects, sound engineers, teachers, bankers, satellite engineers, artists, puppeteers, nurses etc. Photographing such a wide range of people and collating a community aspect is something I will aim to do in my project through composition and becoming closer with the group. It wasn't long before he fell for the grassroots community that has flourished in the area since the turn of the millennium, this suggests how much connecting with nature evokes community which I hope to transfer into my own project. He describes the body of work as a community effort and its importance lies in the ability to see into someone else's life. This shows that by joining the community and becoming one of them and making relationships there is a more authentic feel as individuals open up more. Here he says "Some of these photos were taken 12 years ago. A lot of the people in them are not here [living in the warehouses] anymore. Some people might not even be the same people that they were in the photos. People go forward in their life, you know? In some ways, warehouses themselves are like a pitstop for some people. People often come into warehouses because they've gone through some changes in their life. This project is like a weird portrayal of that pitstop." (Doherty, 2023). Here he mentions how when documenting a community, it is forever changing and you are representing an individual on a certain stage of their life. Here his way of documenting the community by becoming part of it is something I am interested in, although with being on a short time frame I would to be organised with how I do this. Furthermore, Piispanen was able to get some intimate images through forming relationships and living with the individuals, this suggests the importance of being able to interact and create a safe environment around my project for people to open up.

Contact sheet 1 analysis

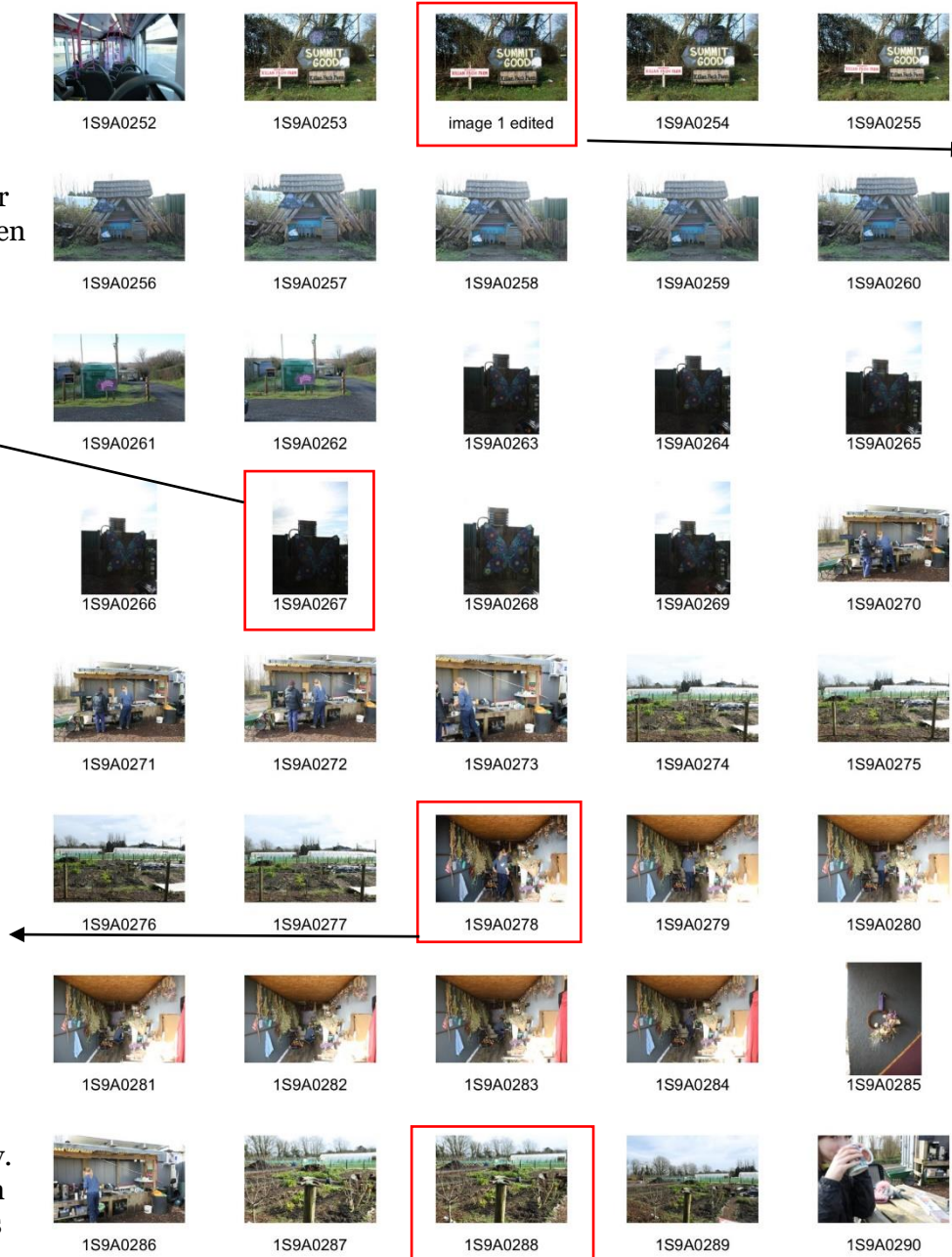
2nd of March

This being my second time attending women's shed I felt much more ethically comfortable following the recent emails and previous session. By also not taking a camera last time I already had a list of ideas and compositions to work with from the first time attending. Due to it being a Saturday it seemed there was not a large turn out, however this allowed me to have a deeper conversation to the women who helps run it. To create this contact sheet, I tried lightroom which I found a much better alternative to photoshop.

For these images I was experimenting with my shutter speed and seeing how it effects my images by lowering it to 1/20 sec my aperture changed to f 18, this had made it very under exposed. By adjusting the settings to see their effects on the image it helped me familiarise myself with how to adjust when needed.

These images were taken inside their shop container where I brought some of their dry flowers to experiment printing with. I really enjoy the composition of these images as the dry flowers hung up on the walls the exposure in this adds texture to the image. Furthermore, Bea at the end of the container creates a focal point where the dry flowers engulf her each side. Buying these flowers was inspired by **Anna Atkins** as this is my own botanist exploration, where the flowers grown by the community adds another layer of context into my work.

This image I composed myself, I used my gloves on a post to try show both the landscape and the sense of community. Although I found due to shutter priority I lost a lot of depth in the background, this could not be an issue as cyanotypes when printed can make this more clear.



This image of the entrance creates a location for the group. The handmade signs out of wood also set the tone for the environment. Compositionally I like how the signs are layered and bold it gives the idea that this place holds a lot of activity and importance. This could thematically be the start of my book, additionally a tripod could make this image even better.

Shutter priority (TV)- For this shoot I shot in shutter priority as I am familiar with auto and manual and wanted to experiment and develop my understanding of the camera's functions. Choosing between this and aperture priority (AV) meant I had to compromise the importance of depth of field, exposure and blur/movement in the images. I felt that using AV in this environment would cause blur and which when doing Cyanotypes would cause many issues, shutter priority was perfect for capturing the Women in the moment while gardening giving more crisp images. Also due to being outdoors and the changing weather, this setting meant I didn't have to constantly change the cameras brightness and exposure with the Aperture and Iso working around my shutter speed. Although at times I did take manual control and adjust the shutter speed, I also tried to make sure my ISO was at 100 as this gave the best quality images. Arguably, Tv does have its negatives as I found I lost a lot of depth of field which is something AV would combat.

Camera: Canon EOS 5D Mark III
F stop: F (7.1- 9)
Exposure time- 1/100 sec
ISO: 100

For this image I was just capturing Bea gardening, here I really like the composition with the wheelbarrow and scenery of the Polly tunnels in the background. Aesthetically it makes a beautiful image but on reflection it doesn't resemble community, her walking on her own with her back to me talks more about individuality. I believe that my confidence may be the issue to this as there is a disconnection between me the subject. To combat this, I need to shoot head on and just take images during conversations I am having.

This image really embodies a community feel as they follow one another carrying wheelbarrows, it also changes the narrative on gardening flowers being feminine and easy work, this represents the hard labour that goes into it, perhaps I could use this to talk about gender roles and stereotypes, such as the themes shown in the book a Womans work by **Fotogallery**. Also, In relation to the last image and my positioning this image would be elevated if I took it with them coming towards me.

Similar to the welly boots this table and chairs in a Polly tunnel with a mug on the side shows the balance of gardening and community. Although no one is in the image there is a clear sign that this is a communal area with multiple chairs for a group to sit at. The mug as well plays on the concept of artificial and natural as it doesn't belong there but, in a kitchen, next to lots of other mugs,



This image here I feel shows the practical side of the gardening group where weeding and planting often involve getting muddy. I really enjoy how the composition separates the background mud to the hand full of bulbs and weeds. In this way the textures against each other emphasise the community's hard work. I would like to develop this further and try to gather images of women working without gloves as the intimate relationship with hands and dirt as well as pulling the weeds creates a more personal connection between them and this environment.

As well as collating images of the community through the people I found that the objects around the area also showed this is a symbolic way. This collection of welly boots with an inside out glove on top shows the organic candid representation of the group. Welly boots and gardening gloves are iconic to gardening and them being all left in a pile shows the messy nature of gardening but also that the activity they wore these boots in was a community activity.

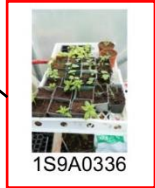
Following my first contact sheet of images and my experimentation at where I should set my shutter speed. I found that between 1/100 and 1/125 seconds was perfect in both avoiding blur and exposing my images to a high quality. With the changing brightness outdoors, my aperture kept adapting and my iso stayed at 100 as it gives a higher quality image, especially when shooting outdoors.

Camera: Canon EOS 5D Mark III
F stop: F (4.5-8)
Exposure time- 1/125 sec
ISO: 100

A main activity during the Womens shed sessions is sowing seeds in to trays and pots. This often allows those who are older to join in as it is not too physical. I photographed this to show the growth of these as it resembles the growing of the community itself. Although upon analysis of the image I am now aware that the depth of field in the image creates an unequal balance where the focus is all directed to one area of the image. I don't think I will use this image in my book or exhibition, but it is a good source of documentation.

For this portrait I moved myself closer to the subject as I felt some of the images beforehand looked awkward and by changing my position after every few images it meant I had more choice and variety to analyse and choose from.

Evaluation:
This being my first shoot for the projects has allowed me to see the potential to come. I have also started to find connections and subtle signs of community in objects as well as people. As well as this shutter priority seems to work well in this environment and my biggest improvement to make is to interact more with the subject and aim to position myself facing them and interacting.



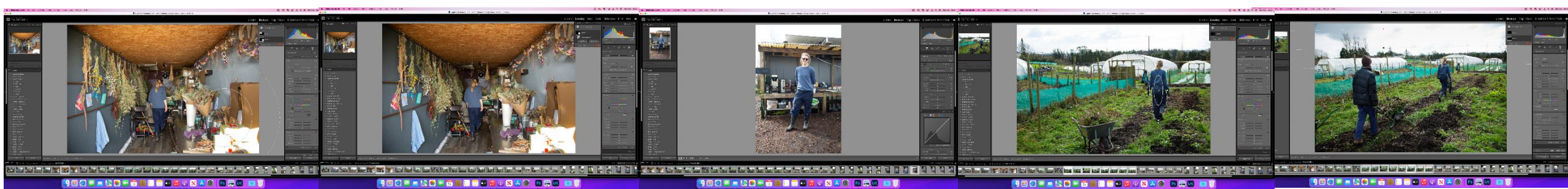
This image I dislike as the aim was to show the whiteboard with the list of things needed doing for Womens shed. However, this isn't very clear on the image, and I don't think it shows community, it creates the idea that there is a structure when there isn't really. Also, visually a tripod would help this image.

Adjusting my position, I crouched to the ground in this image and gave the viewpoint that I was looking up to Bea. This was inspired by **Beta Bajgart** where this position gives power to the subject and a sense of importance. Out of the portraits I believe this is the best image as the background relates well to the portrait, it shows community still even though it's a singular person.

Camera: Canon EOS 5D Mark III
F stop: F (4-7)
Exposure time- 1/100 sec
ISO: 100

Editing

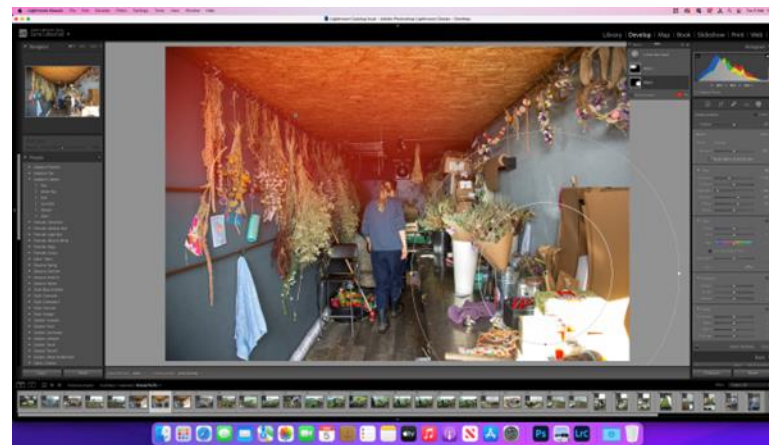
Once I selected my best images from my first shoot, I used lightroom to start editing my images as I often only use photoshop, so it was a new way to progress my editing skills. In conclusion with the process, I'm doing being cyanotypes it is not needed to edit the images as it often doesn't affect the print too drastically. As well as this I wanted to reflect on environmental aims contextually and decided that over editing the images takes away its organic natural authentic reality, as well as this many of my images weren't in need of drastic editing so it wasn't needed as the saturation etc of the image wouldn't relate into the cyanotypes. By not editing my images it also gives me time to experiment more through processes which would better develop my work, although learning these new editing skills taught me future ways to edit my images in which lightroom has a feature where you can select multiple images to edit at once saving time and creating images that are edited proportionally to one another.



Here I started to learn how to use radial gradient which let me edit my pictures in a more specific and detailed way by selecting certain areas that are over exposed or under exposed and being able to alter the selected area without impacting the rest of the image. I found in a lot of my images this helped over exposed areas and was able to bring a lot of detail back into parts of the image that was lost by depth of field from using shutter priority. Also, light room can put a filter over all the images selected making the process a lot faster whereas photoshop can be difficult to keep similarity between all the images when edited.



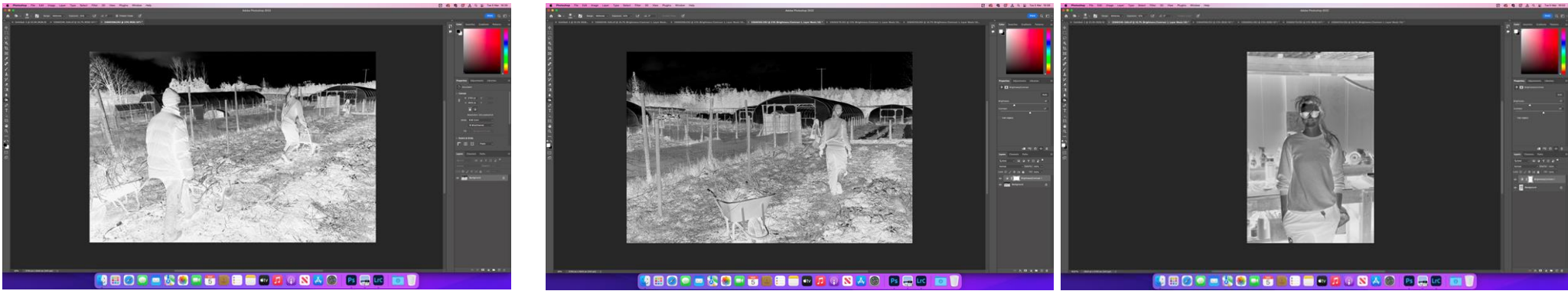
Raw image



After editing

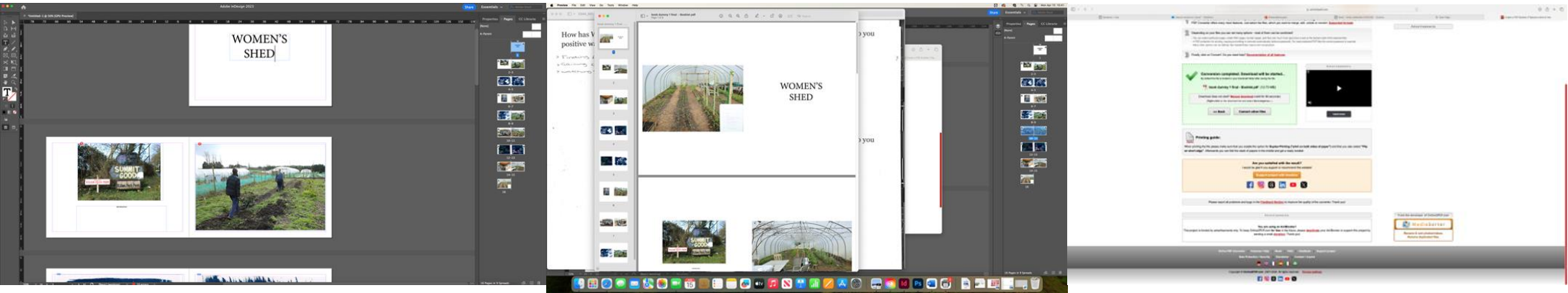
In this process you can see how much more balanced the lighting of the image's composition is.

Progression of image editing through light room



Once edited in lightroom I had realised that to invert it will have to move the image into photoshop here I transferred them all onto an A4 canvas and printed them out on acetate to start experimenting on. In future I will most likely use A5 as not only does it save the amount of Acetate being used and reduces the amount being printed by half which better the environment, but I like the idea of it being handheld not too big.

Book dummy 1



Following my ambition to reduce the printing of my acetate I also aim to reduce the printing of my book dummies as I believe the digital version allows me to experiment with the format well enough for me to develop my ideas further. At this point in my project as well I am set on printing in cyanotype so the book dummies will mainly only be useful for structure and format.

Exhibition 2.0 Presentation

As the Director for photography, it was clear to me that there was a barrier in communication with Fine art through teams. With photography not using teams I decided to go around and ask individually each member of the class what role they would like to be in and their photography Instagram account. By doing this I was able to have an organised list of everything needed to then show to Athena (director of Fine art). Additionally, it gave me a chance to discuss with individuals their plans for the exhibition and any questions they had about the roles or the progression of the exhibition. I'm hoping this has also helped those who are less confident in talking in class to feel comfortable to talk to me about any queries and to establish myself in a leadership role. Once Athena and I collected everyone's roles I made a PowerPoint to present in a lecture this addressed our next steps and will allow people to have more of an understanding of what is happening and how to take part. We also decided that having a representative of each role that we could meet with for half an hour each week would keep us on track and allow any issues that occur to be solved more promptly.

Roles	
Esme + Josh - Directors	
Karsten - Design	
Rhys - hospitality	
Saskia - advertising	
Harvey - advertising	
Kai - advertising	
Eszti - hospitality	
Nia Williams - hospitality	
Cerian - Hospitality	
Kelsey - Hospitality	
Saba - advertising	
Serena - finance	
Karol - design	
Cristina - finance	
Molly - hospitality	
Will - hospitality advertising	
Evie - Editor	
Nia Elliot - hospitality	
Roles available:	
risk assessment, beverages, cleaning	→ Hospitality
critical, poster, catalogue	→ Design
hospitality expenses, fundraising	→ Finance
social media, poster handouts	→ advertising
text editors	→ Editors

Name	instagram @
Kai Samuel	kaisamuel1
Karsten Obrien	Karsten
Josh Williams	- jephography1 -
Saskia Bartlett	Saskia Bartlett
Eszti Fudai	eszti.photography
Nia Williams	photographybynai
Kelsey Jones	@kelseyjones13
Cerian Lloyd	@cerianhphotography-
Saba Umer	lws.photography.official
Karol Bierzuk	@neofuturizm
Cristina Castro	@Xristinacastro
Serena Kullen	@serena.killen
Molly Pearce	mollypearce-photography
Nia Elliot	niaewithcamera
Evie Holden	ffotoevi
Will Steadman	willsteadman.photography
Esme Littlechild	ezme.photography-

5th March

Exhibition 2.0

5TH OF MARCH

AGENDA

- Name for the Exhibition
- Roles
- Representatives of each role
- Clear understanding of what each of the roles entail
- Schedule

Title names for the Exhibition?

GROUPS

Hospitality	Design	Advertising	Editors	Finance
Rhys	Luke	Josh	Hollie	David
Eszti	Ian	Saskia	Evie	Cristina
Molly	Amelie	Harvey	Sam	Serena
Kelsey	Karsten	Kai	Sez	
Nia Williams	Meg Jenkins	Saba	Ciara	
Nia Elliot	Meg Barny	Will	David	
Cerian	Karol	Alicia		
Servi	Ciara			
Chloe	Robyn			

If your name is not listed or you wish to change please specify which group you'd like to join, additionally ensure your professional Instagram has been sent in. Now please move to sit in your groups...

WHAT EACH ROLE ENTAILS

Hospitality	Design	Advertising	Finance	Editors
• Collecting and storing beverages with Finance group. • Setting up the bar. • Bartending throughout the opening night. • Tidying up after opening night.	• Design a Poster. • Design a catalogue and map layout. • Curate the exhibition space (Everyone involved).	• Distribute posters around university, art galleries and the public. • Create a digital platform (Instagram/ Tik Tok) and consistently share work. • Print out catalogues.	• Hospitality expenses • collecting money (discussed that if everyone sends in £1- £2 we can cover beverages). • Comparing and listing beverages prices. • Collecting the beverages with Hospitality.	• Create a exhibition statement for the catalogue. • Check spelling, punctuation and grammar of the classes statements, and plaques.

Discuss in your groups who you would like to appoint as a representative.

NEXT STEPS

Every Tuesday from 12:30-13:00 representatives from each group and directors stay behind to review the weeks progress and what is needed for the next week.

12th March	19th March	Over Easter Break	16th April	23rd April	25th April
• Design bring in poster designs to share. • Advertising Print posters out • Finance look into range of prices and selection of beverages.	• Advertising start distributing posters around Uni as well as art galleries, public areas and social media. • Finance set a price and a collection system from students.	• Advertising focus on social media. • Design start designing the layout of the catalogue. • Editors create statement for the exhibition.	• Hospitality buy the beverages, Finance go with them. • Everyone send in your statements and images of work to design team for catalogue. • Design start curating the exhibition (everyone). • Editors check spelling, punctuation and grammar of students statements.	• Advertisement print out the catalogues and potential plaques. • Everyone prep the exhibition space (painting and filling) and install work.	• Hospitality run the bar and organise a schedule for shifts and then clean up after the evening.

Thank you!

IF YOU HAVE ANY QUESTIONS FEEL FREE TO ASK. ALTERNATIVELY WE WILL BE QUICK TO RESPOND ON TEAMS AND EMAILS.

Esme and Athena's Emails:
Esme: 2103253@student.uwtsd.ac.uk
Athena: 2104247@student.uwtsd.ac.uk



Notes taken

To do list

Exhibition 2.0

Notes

4/3/2024

Meeting with Holly, Paul, Esme and myself.

Projection is high in demand, possible solutions → reels and monitors (TV)

Follow up about corner room (mouldy and leak)

Possibly start installing on the 15th April, mostly for my installation ~~art~~ pieces.

Sound

headphones

 or in different corners of the studio (dominant sound when approached)

Floor plan

Studio Griffen

Top

Bottom

Hayes

Photographs taken by Ann (to be booked)

maximusuk.co.uk

To do list

Donation pot at exhibition, stating it'll be for our final degree show.

'Exercise' printing off everyone's work and seeing potential ~~relating~~ themes --- to allow a flow in exhibition.

OPENING TIMES!
Take down 1st May

opening night show can be from 5pm - 7pm

~~People~~ students to volunteer to keep an eye out for following week.

maximusuk.co.uk

Following my first contact sheet and first attempt and Cyanotypes I felt it was time to experiment with both in different ways. Firstly, following the large environmental theme around my work I wanted to experiment printing on scrap materials as it would contextually elevate my work as it reinforces sustainability, and it also lets me explore with materiality and how the cyanotyping process works on a range of materials. Using my first contact sheet I selected the best images in acetate and used the same image on different material to see how the images themselves compare, for example the mountboard gave a more washed-out effect compared to the bold contrasts of the carboard. Additionally, in this process I also experimented with different applications for the cyanotype such as using a sponge to paint the solution or a brush.

Mount board:



In this image I used a sponge to apply the solution, I found it gave a more equally distributed effect where I felt more in control of how the image will turn out. Although due to the mountboards reaction with the water I noticed that the image is more washed out, contextually this has a nice effect as it gives texture to the image and relates back into the outdoor environment and gardening compared to if the image was perfectly equal. Although I don't like the harsh lines from the acetate on the top and bottom, to solve this I could make a frame around the image before exposing it.



This image I used a sponge and was interested to see how portraits would pick up on a material that washes out the colour. I found that while it held the colour well compared to other materials it loses depth of field in areas and due to the image's composition of lots of objects in the background it can make the image quite flat. I also dislike the way left of the cyanotype has an uneven harsh dark stripe, it makes the image look uneven.



For this image I used a bristled brush to apply the solution, I really enjoyed the effect this gave at the top, as it mimics the texture of wood. Ideally, I would ensure this image is more central but again the washed-out effect coming from the right softens the image and it creates a fluidness between these images. where it feels nostalgic and resembles archival imagery with time having its effect on the prints, this could speak of the time flowers need to grow and the time over the years that Women's shed.



I also used a sponge on this image and found that this material suited this image the best. With the flowers hung on the side and the high levels of exposure to the image the washed-out effect compliments these well as it evens out the harsh contrasts. Again, making the image level is something I will have to work on.

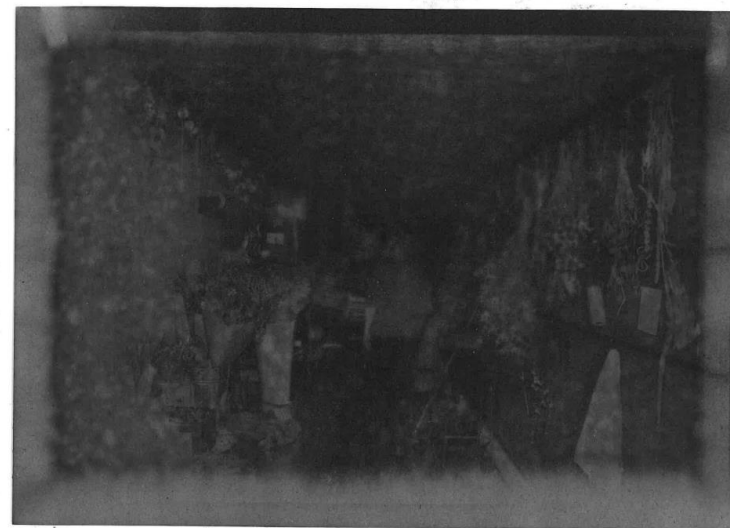
Cardboard:



Cardboard worked a lot better than I expected, The blue was a lot darker and contrasted harsher, this could be because of the absorbency or the material being brown, if so, this would be interesting to see how different coloured materials react. Although when making these prints the thickness of the cardboard did cause the glass to shatter on the board, this is something to be careful of for the future.



This image responds well to the texture of the ripped cardboard as the roof of the outdoor kitchen space mimics the same ridges in the cardboard layers. Exploring the images relationships to different materials compositionally creates a playful experimental process. I found



Blue thick card/ cartridge paper



Using different coloured material was something I wanted to experiment with as I had some ideas around symbolisms of celebration and community being colourful. By also printing the cyanotype on blue I was hoping to see the range in contrast in tones. Here I was pleasantly surprised to see the high-quality finish and that none of it is lost in the colour of the paper.

Watercolour paper



When researching into cyanotypes there was often a lot of encouragement to use water colour. This is because of its high absorbency and thickness, here you can tell by the vivid quality of the cyanotype that this paper is well suited for this process. Also, while using A3 on top of the uv light I had not realised the effect it would have on uv distribution, here the two images become one. This is a consideration for when making my work to perhaps work in A4 or A5 or to have a different set up.



In this image you can see each material and its effect on the image's qualities. Viewing the prints together in one image I can see each materials properties and how they differ from each other

Seed paper

Through researching sustainable materials, I found seed paper was a new development used in making cards, confetti, invitations and letters that after can be planted and grow flowers from them. I felt this would work perfectly for experimenting with anthrotypes so that I can make digital prints that aren't harmful and can be planted as part of the exhibition and book. Through research I decided to buy both A4 lux seed paper (130gsm) and then a A5 mixed packet of different thicknesses and textured paper as well as different seeds. Buying from Little Green paper shop reduces my carbon footprint as it's a small business who are based around sustainability. Although this costed me more it was more ethically than buying from amazon for example. Once arrived I placed the paper over a light box to see all the different seeds and textures of the paper, I was surprised to see the differentiation of seeds such as carrot, basil, chilli, marigold, poppy, lavender etc but the most popular was wildflowers. I also started to think about how the gsm will affect the anthrotypes and if the thicker paper would work better. This I will find out through experimenting with them all and comparing them



Printing on seed paper



After purchasing a range of sizes and types of seed paper I decided on using a A4 piece of Lux seed paper (130gsm) to experiment with printing my images on the paper and what texture and effect this would bring to the image. Only trialling this once made sure I wasn't harming the environment more than needed, I found that the image quality was good but doing this for my book project will contextually go against all my efforts to stay sustainable and environmentally friendly.

Emails sent for exhibition to year group:

Being the director of the group for photography my main role was to make sure all members were updated and reminded of hand in dates and to be up to date with any other progressions. I am aware that not all members attend the lectures, so this ensured everyone was kept in the loop. Additionally, I was actively talking to all students to keep up to date with each group and if they needed any emails sent, such as finance here who I sent an email to remind the group to bring in their £5 contribution. I then resent all these emails out onto teams to reach the fine art group, throughout this I had regular conversations with the lecturers about considerations and what needs doing.

EL

Esme Littlechild (2103253)

To: Y2 Photography 2324_GRP

👤 ⌨️ ↩️ Reply ↩️ Reply all ➡️ Forward 📎 ⋮

Tue 12/03/2024 17:09

Hi All,

Following today's lecture, I have been made aware on some new ideas around the catalogue, therefore we are having a meeting after the lecture on Thursday morning from 12:30-13:00 to gain a better understanding moving forward. Please attend if you have any queries or wish to understand the catalogue better. Through further discussion we are trying our best to limit the cost of the catalogues and find alternative ways to also digitally present it in different forms. We would appreciate attendance and being open to understand new perspectives.

Many thanks,

Esme Littlechild

↩️ Reply

↩️ Reply all

➡️ Forward

EL

Esme Littlechild (2103253)

To: Y2 Photography 2324_GRP

👤 ⌨️ ↩️ Reply ↩️ Reply all ➡️ Forward 📎 ⋮

Thu 14/03/2024 15:18

Hi All,

Thank you for those that attended today's meeting there is now a clear understanding and solidarity in moving forward with the catalogue. Furthermore, by **Friday 22nd March** the statement is due, please write a maximum of 200 words around your exhibition piece/ practice. If you have any issues handing it in contact me, Athena or speak to Hollie. The statement needs to be written in third person in a formal format on the google docs link bellow. The top of the document shows a clear template of how the layout of the statement and citation should look.

Additionally, by the **16th April** we are hoping to have everyone's images in for the catalogue, we will discuss sooner to the date the image format needed.

<https://docs.google.com/document/d/12U3Ks-kOt5Z2U6T-G1QXsSaw5Q7LnQGx-gZCo3y0kUQ/edit>

Many thanks,
Esme and Athena

EL

Esme Littlechild (2103253)

To: Y2 Photography 2324_GRP; hollie <holliewilkinsart@gmail.com>

👤 ⌨️ ↩️ Reply ↩️ Reply all ➡️ Forward 📎 ⋮

Tue 19/03/2024 14:15

Hi All,

Following today's lecture there are some important updates on the catalogue, the statement should be 100 words maximum, and your statement should also have a finalised name with it. A reminder that this is due on **Friday the 22nd of March** as it needs to be translated into Welsh, if possible, send it in as soon as you can to allow time for this.

Additionally, the editing group have made a really good start on the exhibitions opening statement, Hollie's asked me to share it and see if anyone has any thoughts, if so, contact Hollie (holliewilkinsart@gmail.com) if you wish to share any feedback or ideas.

'Express division yet relation... exclusion and inclusion in one stroke. It slashes/tears but it also strokes/heals.'- 'Art Monsters: Unruly Bodies in Feminist Art'

The collection of work presented from Second Year Fine Art and Photography BA aims to display the variety of visual possibilities across both practices. Aiming to display the connections, and differences, in concept, materials and the research found within both courses.

The title 'comma' comes from the ability to express the place between two points. Second year is a space in which exploration and the journey of art making, exists within a period of transition. In presenting each work's differing methodologies, we observe a pause within the metamorphic nature of the artistic process.'

Many thanks,
Esme Littlechild

EL

Esme Littlechild (2103253)

To: Y2 Photography 2324_GRP

👤 ⌨️ ↩️ Reply ↩️ Reply all ➡️ Forward 📎 ⋮

Mon 15/04/2024 16:31

Hi all,

I hope you had a lovely Easter, as the Exhibition is fast approaching the fundraising team have asked if everyone can bring in a contribution of £5 in cash. If possible, bring this in tomorrow morning to the session where Serena and Cristina will collect and tick you off the list. By the end of the week, we are aiming to purchase the beverages, any left-over money will go into next year's degree show. Any issues please contact the finance team.

Many thanks,
Esme Littlechild

↩️ Reply

↩️ Reply all

➡️ Forward

EL

Esme Littlechild (2103253)

To: Y2 Photography 2324_GRP

👤 ⌨️ ↩️ Reply ↩️ Reply all ➡️ Forward 📎 ⋮

Thu 18/04/2024 08:31

Hi all,

After discussion with the lecturers, it has been decided that we can have our photobooks on a group table in the exhibition (top floor Stiwdio Griffith). After the exhibition ends the books will be collected in to be marked. Around the table we will ensure there is signage to limit the risks of any accident's and remind people to be careful when handling.

If possible, could a few members of the hospitality group have a discussion and decide on a few people to check up on the table throughout the night.

Many thanks,
Esme

Email to Women's shed

After taking part in a session at the Women’s shed I decided to contact them to breach my ethical concerns about some women not wanting to be in the images as this community is a safe place for the members to escape stress and relax. The last thing I wish to do is make anyone feel uncomfortable or not wish to attend because of me. I found the response to the emails to be very positive and I tried to explain how I wanted a relaxed approach to it all where I would just shoot around them doing their normal activities. Also, I offered to share these images with them after so they can use it on their social medias to promote the group, this gives them other reasons to say yes, ultimately, I am happy to offer my photography skills wherever its needed and in future events etc as this is a way I can contribute back to the community.

EL

Esme Littlechild
To: hello@petallica.org

Reply

Reply all

Forward

...

Thu 29/02/2024 10:02

Hi Lizzie,
I really enjoyed attending the Women's Shed session on Friday and thought that the amazing community you have built between women is inspirational as well as the gardening itself. As a documentary photography student at Swansea College of Art I am currently exploring female communities with a botanical theme, currently I have been experimenting with cyanotype floral printing and am looking at a more sustainable and environmental approach such as Anthotypes which uses vegetable dyes.

I am hoping to bring along a camera on Saturday and take images, how do you think the members would interact with this?

If you agree to these photographs, they will become part of a photobook and group exhibition, where I hope to inspire other women to join female communities. I will also share the images with you for your social media accounts.

Many thanks,
Esme Littlechild

UWTSD Student Documentary Photography and Visual Activism

From: Petallica Flower Farm <hello@petallica.org>
Sent: Thursday, February 29, 2024 6:52:52 PM
To: Esme Littlechild <esmelittlechild@hotmail.co.uk>
Subject: Re: photography proposal for Women's Shed

Hi Esme,

It's Bea here, I work with Lizzie. Thanks for your email, the project sounds so interesting!

Our Saturday sessions are still quite quiet, so it might be worth coming along next Friday instead if that works for you. We can then give the group a bit of a heads up that you'll be there. In terms of participation, it'll be up to the individuals as to whether they would be happy to take part, but I imagine there will be a few people who might be up for it. How long would you ideally like with each person / what else would be involved? If you let me know I can perhaps run it by a few people tomorrow to see what the appetite is like.

Let me know what you think.

Best wishes
Bea

Petallica Flower Farm CIC
petallica.org

EL

Esme Littlechild
To: Petallica Flower Farm

Reply

Reply all

Forward

...

Fri 01/03/2024 08:13

Hi Bea,
Thank you for your kind words and enthusiasm about my project, it's much appreciated.

I am hoping to attend anyway on Saturday to help with the gardening and if there's opportunities for images then I can see but there's no pressure, the same for Wednesday. This also gives me an opportunity to explain my ideas to you in person. My approach to the project is relaxed where I am hoping to take candid images of the women planting and the community aspects. There's no formal structure, I will just take quick images while everyone is gardening, so no time is needed to be given to individuals. I am very respectful of those who don't wish to take part, I will also ask alternatives such as images of just people's hands or the backs of them for example and will ensure no one is uncomfortable. Throughout the sessions I'm hoping to connect further with the women and understand the importance that this group offers them.

If possible, in today's session when informing the group could you express my intentions of the project in shining light, celebrating female groups, and inspiring other women to take part. Additionally, I will ask in the moment but if any women are comfortable with having possible portraits done that is another aspect, but I feel approaching that bridge in person is the most natural way to ask. I would greatly appreciate if you could get back to me with the general consensus on the involvement and I'll adapt my project to the preferences of the group.

Many thanks,
Esme

UWTSD Student Documentary Photography and Visual Activism

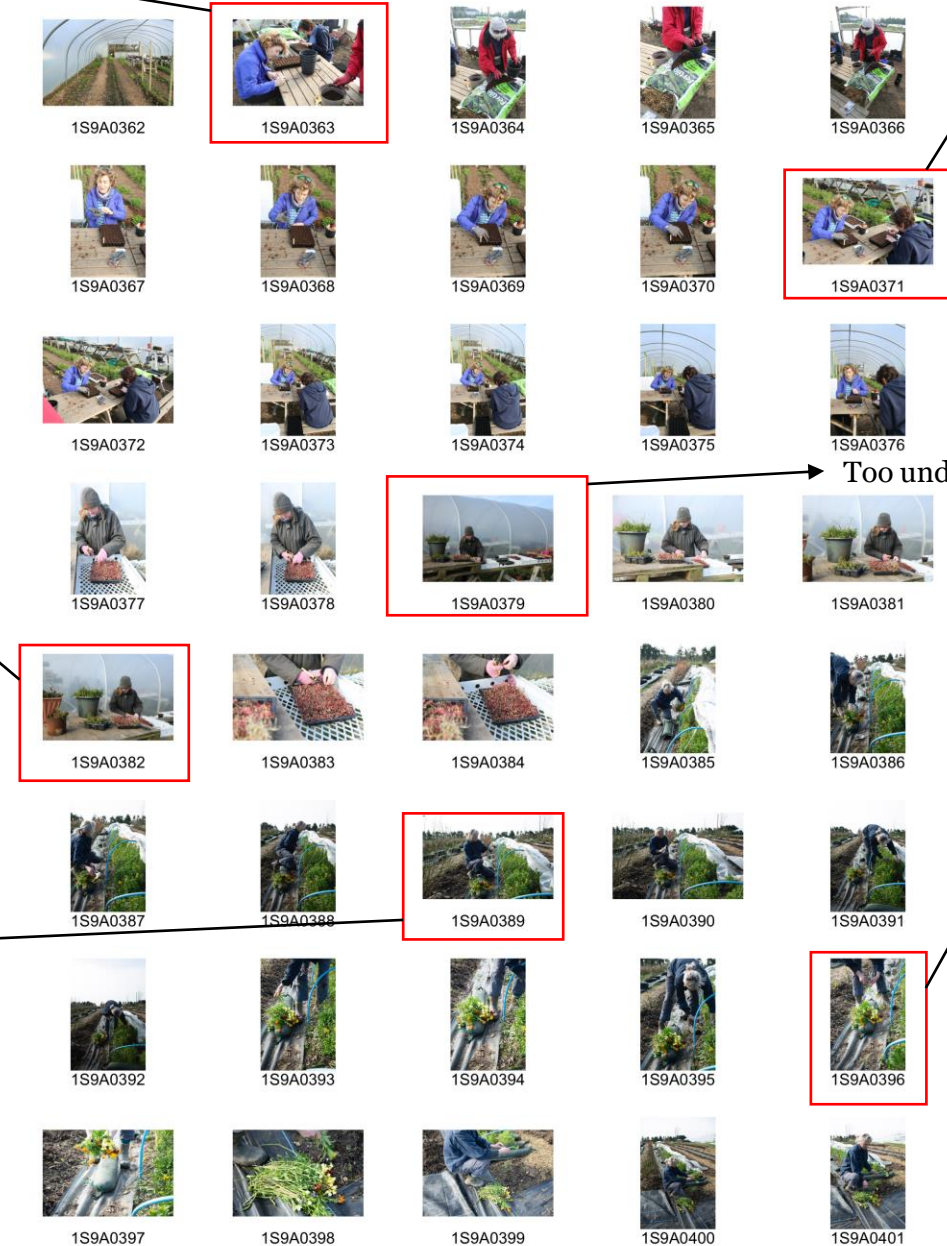
Contact sheet 2

This shoot was my most crucial as it had been announced to the group that this session, I would be taking images and those who weren't comfortable with this were shared to me. I found that everyone interacted well to me taking images and there was very few individuals who said they didn't like to be photographed. This made group images difficult, but I worked around this. Additionally, this session I gave a speech in front of all the women about my project in which they all seemed supportive of, and some even became more confident to interact with me after. Furthermore, through conversations I found that some of the members are artists themselves in which one specialises in cyanotype where she gave me helpful advice and inspiration. Another lady commissions artists in hospitals and suggested that I could move this project there after the exhibition.

This image is symbolic of community and a good action shot. I think having multiple women in the image focused on the sowing of seeds creates a busy environment. In future I would've changed my angle to be sat on the bench with them, making it more personal.

Compositionally I really enjoy the large plant pots next to her it creates a community feel between her and the plants. Also, the polytunnel in the background shows shadows of people behind it, I'm unsure if this would pick up in cyanotypes but the layering of this works really well.

While in conversation with Jazz I took my camera out and started shooting while talking to her. This created some beautifully composed images. This image of her picking the flowers in her element shows the passion she has for this volunteering.



This is a perfect example of where shutter priority has caused an issue with the depth of field. In this image the camera has placed its focus on the plants on the floor behind the women. This then made the women out of focus. Also, this image could be improved by moving closer and doing an over the shoulder shot, this would also give the idea of their perspectives which would better resemble a theme of community.

Too underexposed

The use of gardening tools and cutters with the textures ground works well and her bending down to the flowers shows her relationship between her and nature as she handles the flowers with such care.

Due to the success of using shutter priority in my last shoot I kept the camera and the settings the same for this shoot. This meant there was continuity in my work as changing the camera and its settings could cause my images to look drastically different from each other. The only issue that became more prevalent in this shoot was my depth of field, some images are compositionally good but due to different levels of focus and separation in the image this ruins the image.

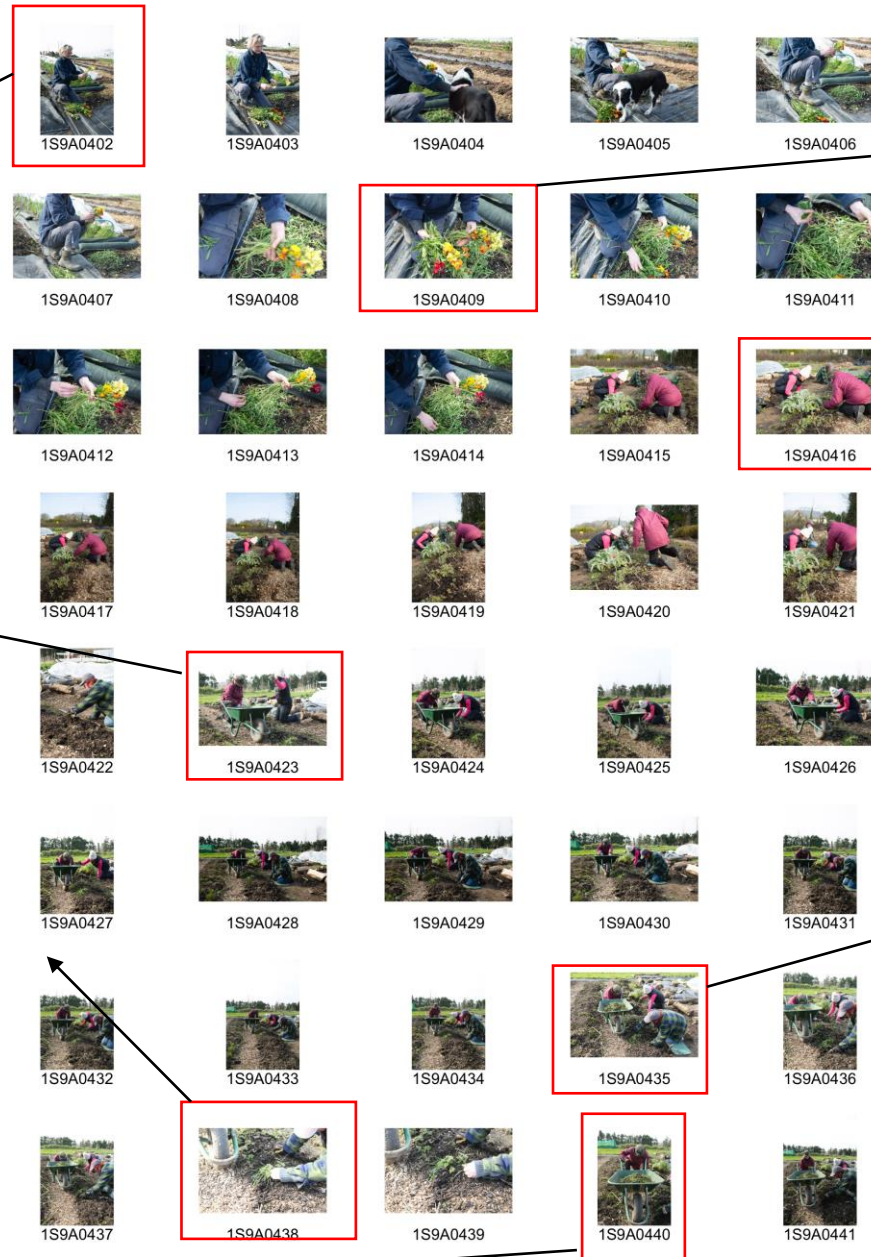
Camera: Canon EOS 5D Mark III
F stop: F (4-6.3)
Exposure time- 1/125sec
ISO: 100

This portrait is definitely a favourite of mine, After taking Beas in the last shoot I have decided to take on of each of the women who run the business (Bea, Jazz and Lizzy) having these in my book and on the wall is a sign of acknowledgement for creating this amazing community. This image of Jazz picking at the flowers knelt of the floor captures her in her element while also laughing and having a conversation to me. The way she is positioned, her hair and clothes as well all really tie in well to the breaking of gender stereotypes and how women can get their hands dirty too.

Once id moved to the other side of the women the images instantly held a lot more narrative and the feeling of friendship can be seen between them. The wheelbarrow in the middle as well is positioned at a good angle where it also reinforced the activity but shows how the conversations when doing the activity are equally as important.

Slightly over exposed but this image of a woman pulling out weed roots without gloves on is powerful. The detail of her silver ring on her hand is very prominent against the soil, this plays of **Gareth Phillips** ideas of natural vs nature. Additionally wedding rings are very sacred and seeing her hand submerged in the soil suggests she shares a relationship with gardening that is very personal.

Inspired by this elderly Canadian women Margo who is a big activist in Swansea where every week she is out weeding on her hands and knees in all weathers. This shows how impactful this community is as it is motivating her to stay fit and healthy. This image I feel symbolises her in that way with a trowel in her hand clutching onto the wheelbarrow full of weeds it shows her strength and the image itself celebrates her determination. Also, the way the portrait wraps around the wheelbarrow creates really nice effect.



As previously noted in my first contact sheet I like the exposed nature of the hands getting dirty and physically handling the flowers. These bright flowers are eye catching and her collecting them and stripping parts off with muddy hands creates a feminine image with empowering undertone as she gathers them in bunches resembling a bouquet and handles them back and forth.

When approaching a new group to photograph I recognise a pattern where I first choose to photograph the back of the women out of lack of confidence. However, as this shoots progresses as I become more comfortable, I start taking more up-close shots. Issues with this angle is you can't see them communicating and their expressions which add lots to an image.

Adjusting my positioning around this group of women weeding I found the best angle was for me to be level with them, this image I dislike as it looks down upon them. Instantly this creates a divide between me and them and could create the idea of privilege and question my position as a photographer as this viewpoint often relates to power hierarchy and disconnection.

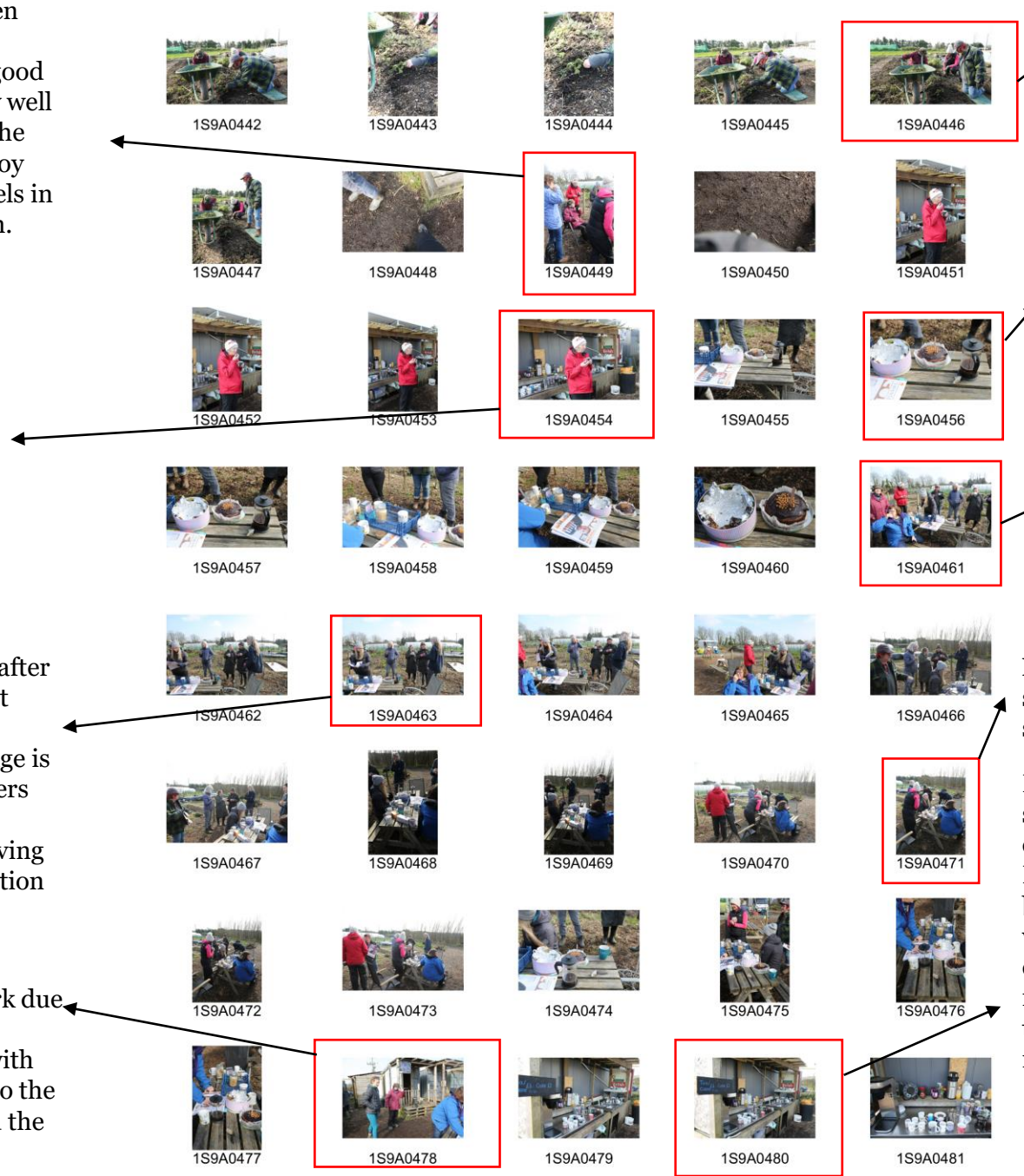
Camera: Canon EOS 5D Mark III
F stop: F-(4.5-6.3)
Exposure time- 1/125sec
ISO: 200

Taking images discreetly was something I often struggled with, throughout this project I have really worked on these skills. This image is a good example where the portrait is compositionally well angled with multiple Women circled around the subject it creates the look of community. I enjoy the different heights as it creates different levels in the image with the focus on the Lady sat down.

While in conversation with another member I asked is paired would like to be in the image, which one said no so I ethically responded to this by just photographing one lady. Although in these images you can tell she is talking to someone next to her which gives a natural feel to the image as well as her eating her cake. I choose to photograph her as the background related well back into her image and there was no issue with depth of field making it a good quality image.

Positioning myself at the front of the group after giving my speech about my project I found it was the perfect opportunity to start taking images as everyone was facing me. This image is effective through how expressive the members are being in conversation with each other. Alternatively, an improvement could be moving closer as then it places me into the conversation as well rather than just observing.

Although I wouldn't use this image in my work due to the quality and angle, I feel it is a good documentation of the women's interactions with one another. Here Margo is waving goodbye to the group, this shows how valued everyone is and the friendships.



This image is by favourite from this series as the women are positioned down low getting stuck in with the weeding while chatting.

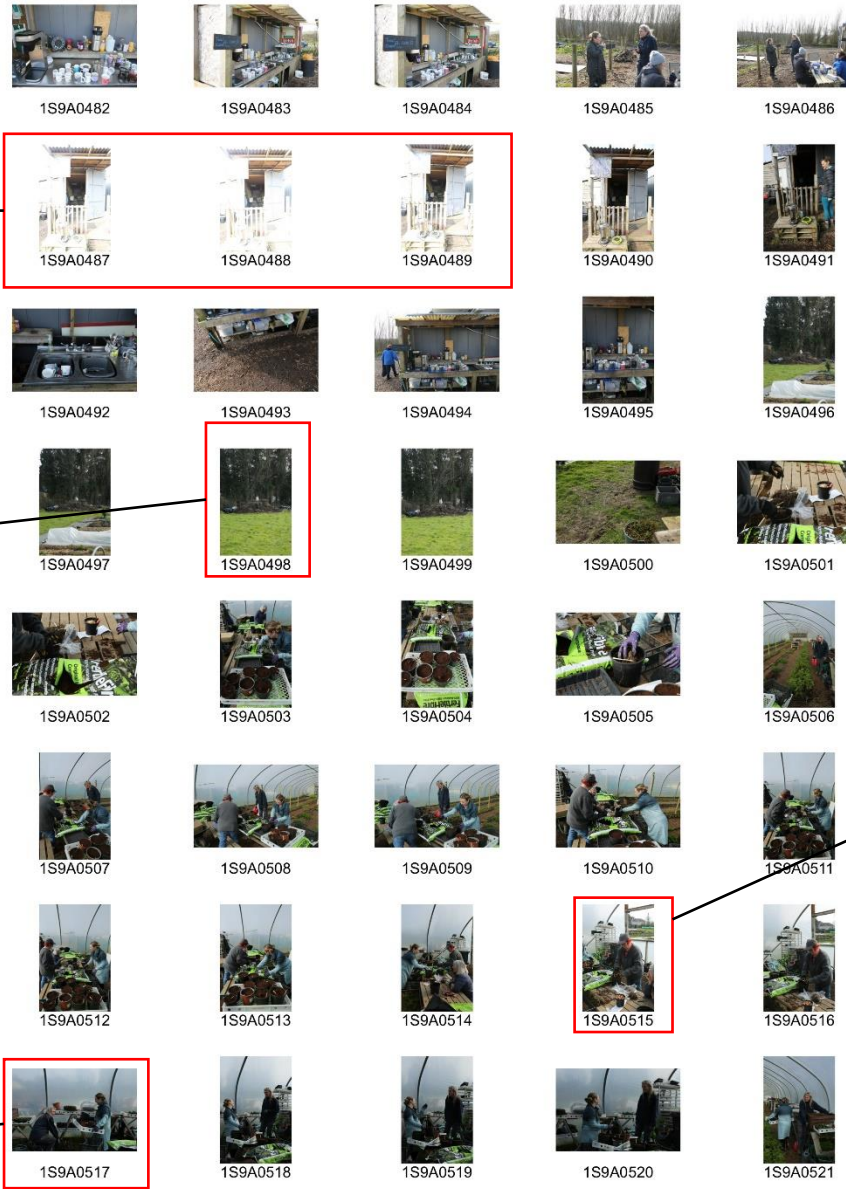
A big part of the session is the tea and homemade cake, this image is meant to symbolise this. I especially like the effect of the wet tea bag on the table and the magazine title that says Swansea. This shows a correlation to the location through the image itself and how this community is part of a wider one. Also, the feet behind the picnic table create a nice composition and communal feel. Here I am especially interested to see how the foil tin works in cyanotype and if any of the detail will be carried through.

This image's composition works well, it shows lots of the members in conversation, drinking their tea etc although I am at the front of the group taking this image. There seems to be a much more relaxed atmosphere after giving my speech about my work, less people are fearing being in the image.

Not successful their backs are all facing towards me, separating the photographer's relationship to the subject.

Due to the kitchen space being the area with lots of symbolism to community I have tried to document it in different ways such as capturing the number of mugs. However, such as the image above it features as a background in a lot of the images as well as this, I don't want to persistently relate women to this kitchen area as it can speak of gender roles and women patriarchal relationship with domestic chores. This project is more their relationship with gardening and one another and rejecting gender roles.

Camera: Canon EOS 5D Mark III
F stop: F (4.5-8)
Exposure time- 1/125sec
ISO: 100-125



Too over exposed
when adjusting
camera settings.

Here I was taking a picture of the dog sat on the mount of compost, I have no intention of using this image, but it was a beautiful moment I share between the women. Here we all laughed and found it very amusing.

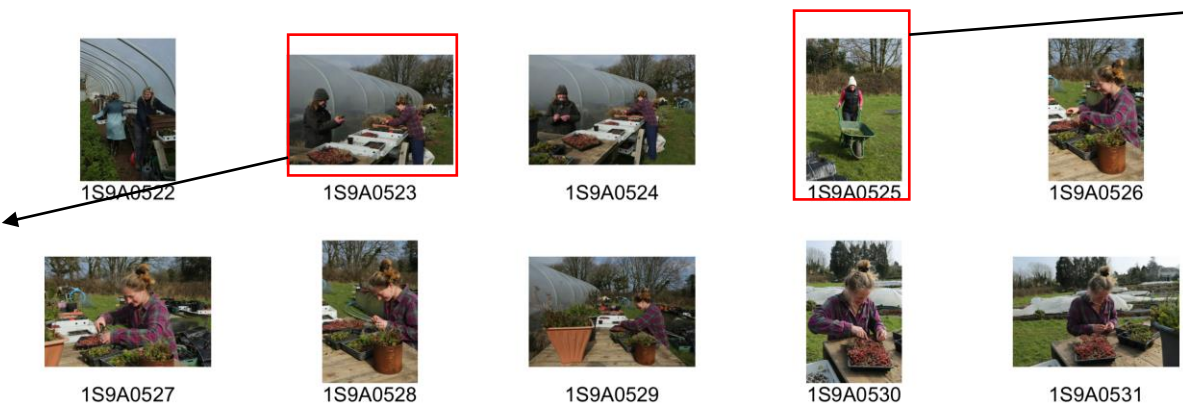
While planting seeds I took this interesting portrait of a women standing over the table to do so, I think this was a powerful image as she seems so focused in her activity. Her friend also sat next to her leaning into the frame shows interest and makes for a high-quality image showing both supportiveness the passion these women have for the gardening. Sowing these seeds are a job often given to those who prefer not to do weeding or high level of work, this alternative creates a very calming atmosphere of women who every week plant these seeds in small pots.

This is a good example as to why shutter priority works so well. Here the aperture has gone up to 18 due to the change in the weather and going inside the polytunnel.

Camera: Canon EOS 5D Mark III
F stop: F (7.1-18)
Exposure time- 1/125sec
ISO: 100

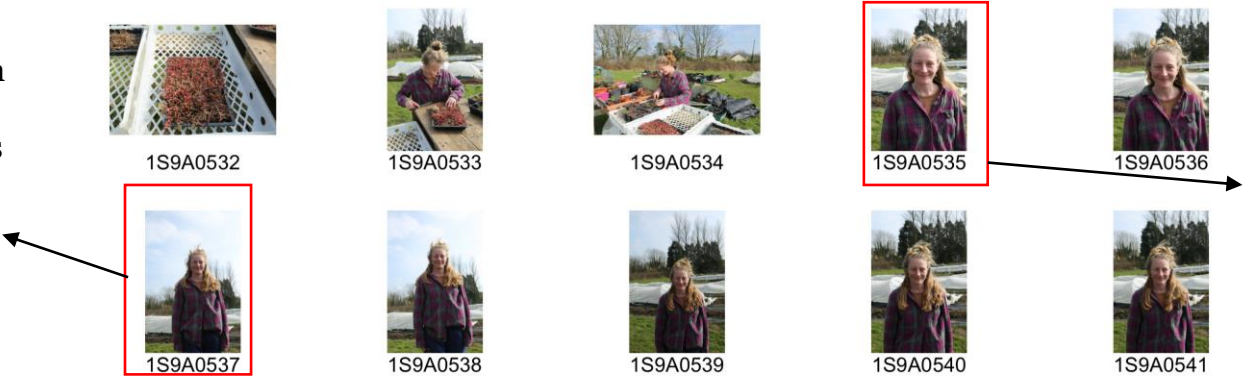
Capturing friendships between the women was one of my priorities as I am a new member her and already am aware of how tight the relationships between one another are. In this image I like how Jazz is looking up at Carly while talking and laughing and holding crates of plant's, it combined the interpersonal relationship to gardening well. I feel this image is very representative to the group.

Capturing Ffiona and Lizzy in their element cutting shrubs ready for a women's workshop in wreath making. This action of making the resources for another female group is what this community is all about, supporting one another. Compositionally, I enjoy how you can see the shadows of other members in the polytunnel and



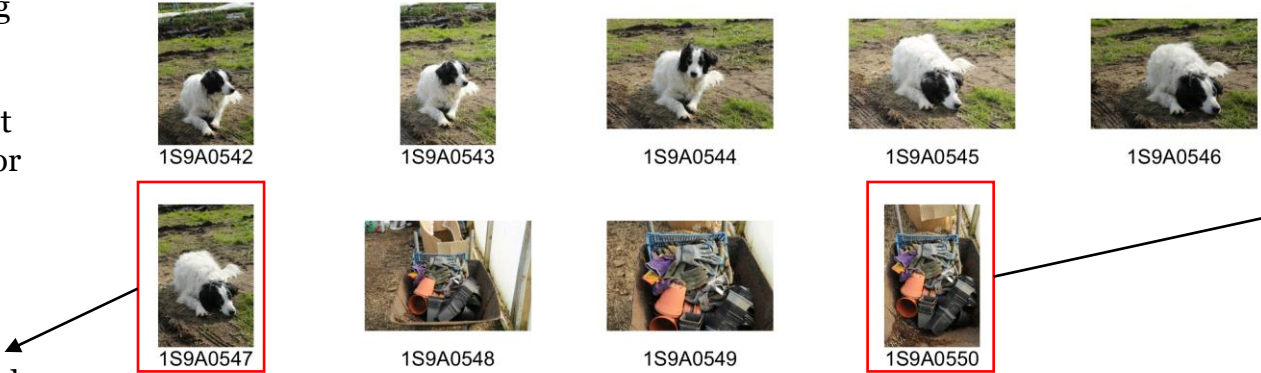
Capturing the women gardening explored all their individual personalities. This women and her wheelbarrow of weeds running and laughing past us made for a great image. It shows how positive the impact is having on coming along to these sessions. Shutter priority allowed me here to capture this and reduce the blur within the movement making it perfect for action shots.

This next portrait I feel is a lot more unique as I followed the same approach as I did with Bea and Lizzy and shot from a lower angle. This worked well as it glorifies them through the positioning of my camera and differentiates from a head on portrait which feels too structured in this environment. Although the image isn't quite centred in the middle, I like the naturalness of it with the wind blowing her hair and the polytunnels in the background. These portraits aren't aimed to be perfect as the environment and community itself isn't structured or based on aesthetics.



Lizzy being the owner of Petallica and Women's shed I felt should definitely have her portraits done. I had done Bea and Jazz's who also help run the group. By having those three as the main images of portraiture in the book and exhibition, it celebrates their hard work. This first portrait is slightly over exposed and there is a sense of awkwardness which I tried to break with starting a conversation while taking the images.

Here I photographed Lizzys dog as they he is also a member of women's shed. I definitely won't be using these images, however I felt it would be a nice gesture to send to Lizzy.



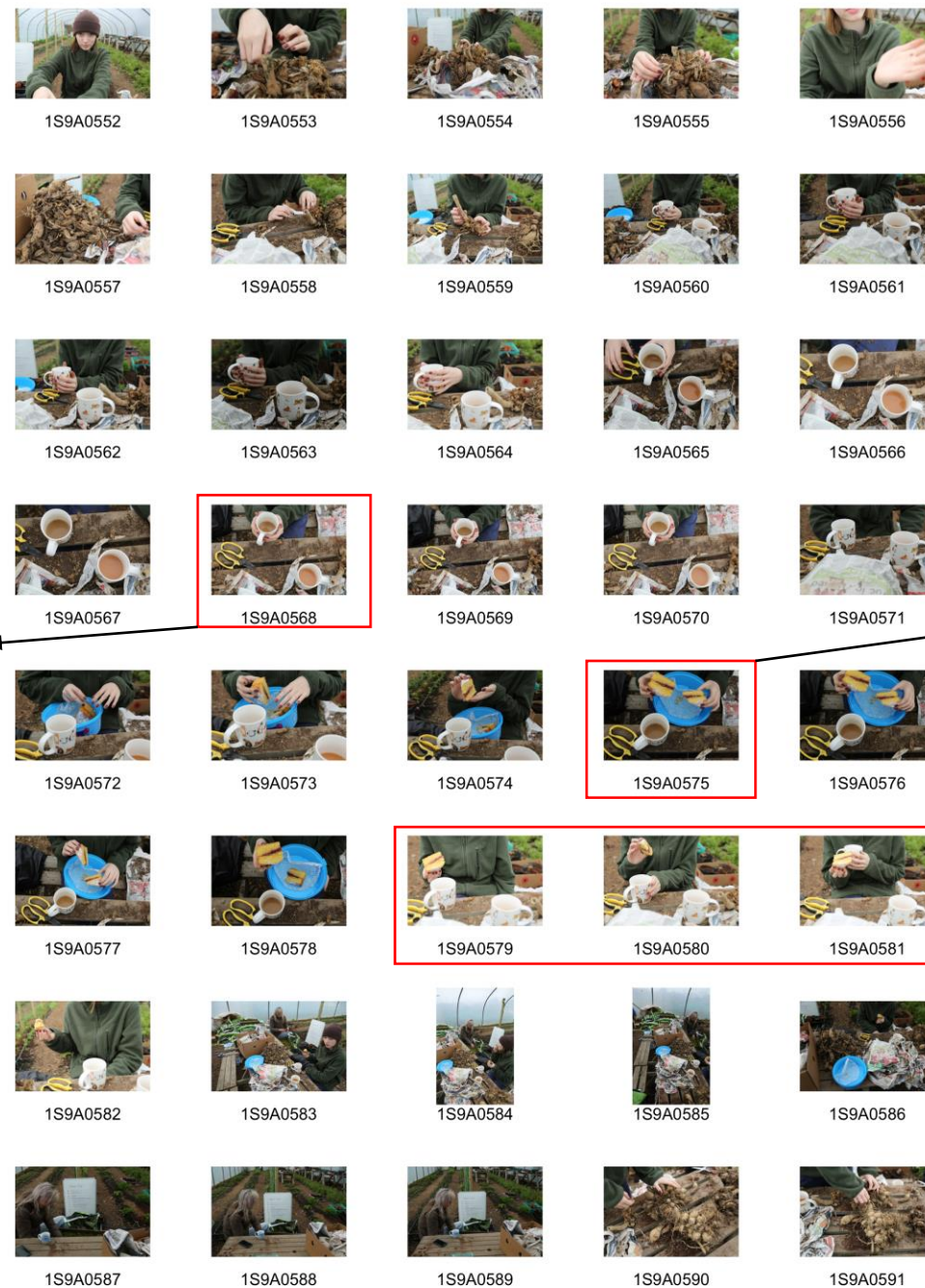
Similar to previous objects I have photographed where the gardening equipment left after being used, this wheelbarrow shows pots and basket of gloves, both in which has just been used in the session. Showing the scale of the amount of the items and their positioning after being used shows there is a community here.

Camera: Canon EOS 5D Mark III
F stop: F (10-18)
Exposure time- 1/100sec
ISO: 100

Contact sheet 3

Following yesterday's shoot, I felt I wanted to have one more opportunity at taking some images. It was known that Saturdays were quiet, so I have hoping to get try and get some more abstract images of community through objects and natural occurrences rather than focusing on the people. As well as this with yesterday being so successful I felt a new level of confidence in the group as my anxieties around ethical considerations and how people would react has been put to ease. I have gained further friendships as well and had the ability to share the progression of my project to member who have been giving me new ideas within my work such as the use of petals for anthrotypes to connect back to the flowers better. With some of the members having experience with Cyanotypes as well I have showed them my experimentation on materials and received good feedback on what materials will work best. Also, now I am aware that I won't be doing any editing etc to the images I place a lot more importance and accuracy in how it take the image. In this way it reinforces me to develop my camera skills to produce the best quality to the raw image.

Cups of tea often symbolise comfort and are used to welcome people. While de rotting these plants we found ourselves getting mud in our drinks, which made for an interesting narrative about tea being made from a plant itself is now artificial compared to the mud in our drinks. The mug being held as well shows the appreciation.



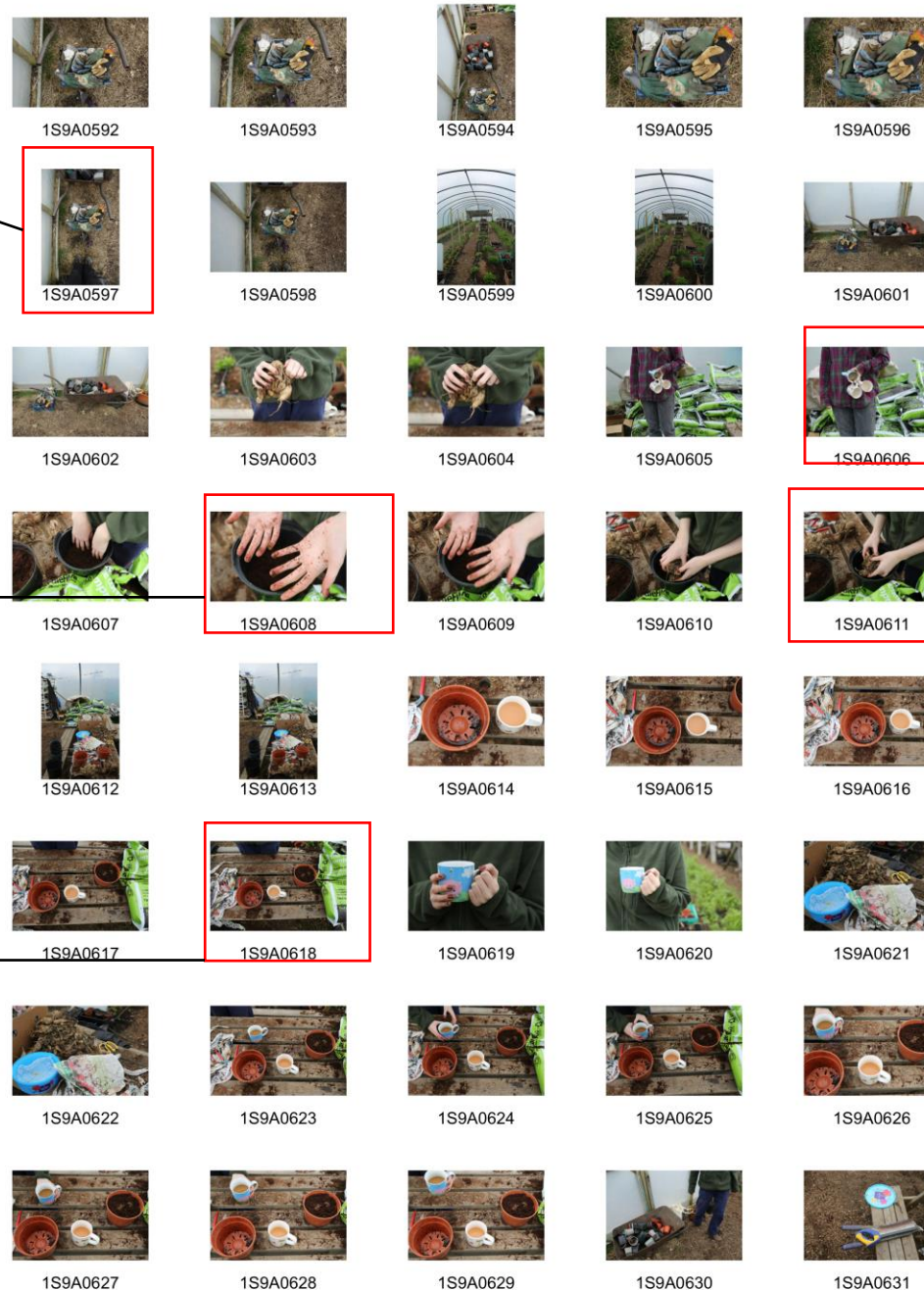
The artificial contrast here with nature is a unique composition, where the bright quality street box of cake and a mug of tea contrasts to the texture of mud on the table suggesting this environments relationship between nature and women is interlinked. As well as this the muddy hands over the homemade cake echo's the importance of handling and making in this community. As well as this it breaks down stereotypes about women and their relationship with the outdoors and getting muddy.

Over exposed.

For the last shoot I remained at shutter priority as it allows me to take images in action without having to stop and adjust settings, especially in the outdoors.

Camera: Canon EOS 5D Mark III
F stop: F (4-6.3)
Exposure time- 1/100sec
ISO: 100

Having my feet at the bottom of my image was an experimental way of including myself into the group. As well as this the muddy walking boots tie in well to composition of gardening gloves and the wheelbarrow, however I feel that by adding my feet it looks too gimmicky and reminds me of social media posts.



My aim to photograph muddy hands worked better in the less staged images, I feel that this feels unnatural and forced.

Here Lizzy collected our mugs of tea, I decide to take this images the three cups in her hand creates a community aspect with her hand being full. Also, with the tea dripping out of the mugs still it shows how Lizzy cares for the members of the group as she makes sure everyone has their tea or if it needs topping up. The large compost bags in the background also work well in conveying the gardening.

Close up images of hands and their grasp over the plants without gloves shows the women's keenness to get stuck in and also the relationship with hands nurturing plants can relate back to women's natural intuitions or it could suggest the idea of human's touch on nature now being negative due to climate change.

I began to play around with the geometry of the mug compared to the plant pot and its meaning. Here the pots are used to grow plants and keep them structured in the same way mugs of tea are used to often provide comfort and security. The contrast of the full mug and the empty pot could show how the community is richer than the gardening itself.

Camera: Canon EOS 5D Mark III
F stop: F (4-6.3)
Exposure time- 1/100 sec
ISO: 100



1S9A0632



1S9A0633



1S9A0634



1S9A0635



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1S9A0658

We found this shed converted into a toilet, it's interesting architectural structure with the sink outside feels very connected to the outdoors. Although I won't include this image in my work as it doesn't necessary fit, I think it is an interesting build that feeds back into the narratives of community such as having women's products inside.

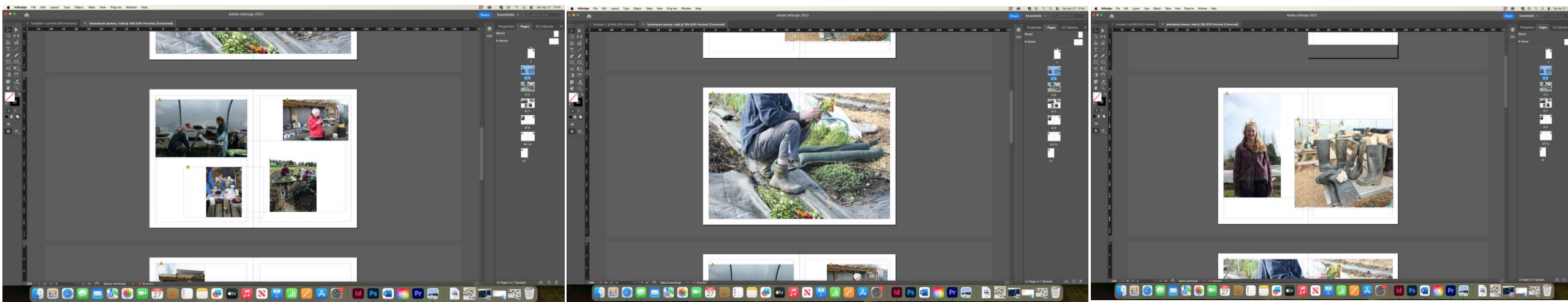
As previously stated, by adding feminine hygiene products into the toilet it further supports women outside of just gardening.

Camera: Canon EOS 5D Mark III
F stop: F 5
Exposure time- 1/100sec
ISO: 100

Selecting final images

Choosing my final image wasn't hard I have made multiple folders that I

Book dummy 2



Experimenting with different layouts for my images in my book in In design was helpful in both creating groups for my images that interact well with one another. I found this layout was too much as I feel the detail is lost when there are too many images on the page. Additionally having images at different sizes could suggest a higher importance to some than others which I was hoping to avoid as in the community everyone is seen as equal.

After covering this image over a double spread, I began to think about the format and binding of a book as having it lose my contextually relate better. When I think of binding my book it adds an order and structure which I was hoping to avoid.

Anthrotype 1st experimentation: UV vs natural

13th of March



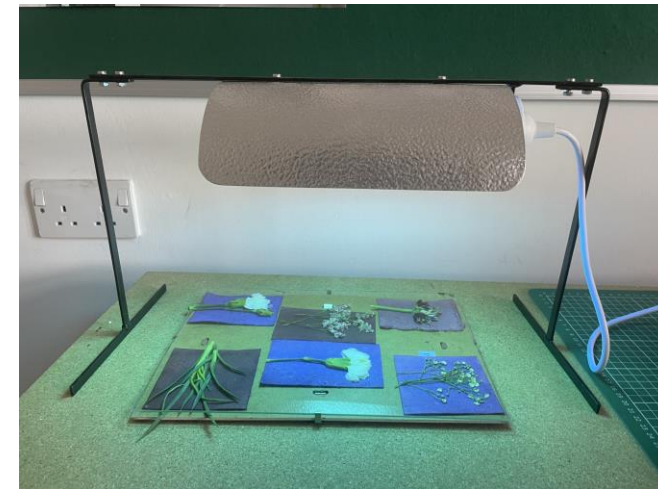
Making process:

What's needed :

- Petals from a colorful flower, berries, or other plants.
- electric food blender.
- Glass container or ceramic bowl for mixing ingredients.
- Water (distilled if possible) or alcohol
- Cheesecloth, coffee filter, cotton cloth or very fine masked strainer.
- Brush.
- Material/ paper to print on.
- Glass clip frame or a contact print frame.
- A large size positive (not negative) or items to make photograms.
- Sunshine or UV lamp.

Directions:

- 1) chop, mix and mash the plant, in a dark lit room, here I used beetroot from the local market to ensure I was supporting smaller businesses in my community. In future though I would like to use beetroot from the flower farm however this wasn't accessible. Once I peeled and chopped my beetroot, I decided to heat it up with a lid on the sauce pan to extract the juices and soften the vegetable.
- 2) Now add a diluter, they recommend any of these: tap water, Purified water, denatured alcohol, cheap vodka, lighter fuel, paraffin oil, olive oil or rapeseed oil. As suggested, I added some vodka into my mix. I did research whether this would have a negative impact on my seeds and effect their growth and have found that there is no research to suggest this if anything they use vodka in flower fields to kill off germs, bugs and diseases.
- 3) Using a pestle and mortar or blender ensure that the mixture has been emulsified, I suggest a blender is best however for this batch I didn't have one so just drained the beetroot in my saucepan.
- 4) Use a cheese cloth to strain the mixture, from the pulp. For this first attempt I failed to do this, but it works well in getting maximum liquid extracted. Also, I put all my pulp into the compost to better help the environment.
- 5) Store your solution in a Jar also keeping it away from light, then when ready dip your paper in then dry and dip again before placing your flowers onto and clipping it into the frame. Depending on the weather you then wait roughly two weeks this time of year for your print to work.



Second exhibition proposal

Following the feedback from my last proposal I found that I needed to become more concise with my ideas, to do this I began drawing sketches of how I wanted my work to look. I then printed small images of examples of these and moved them around the paper to see curatorially what works best. For example, the amount of planter's location and was something I experimented with. Now I've experimented with this I think making only one planter is the best idea as it shows unity and more than one is just excessive.

Exhibition 2.0 proposal- Esme Littlechild

Location:



Top room of studio Griffiths in the corner of the window

Paper, printing and framing: My images will be cyanotypes where I will fund my own paper, sizing I am still experimenting with. I am not framing my work they will either be mounted or nailed. I am making my own planter out of wood either at uni or at home

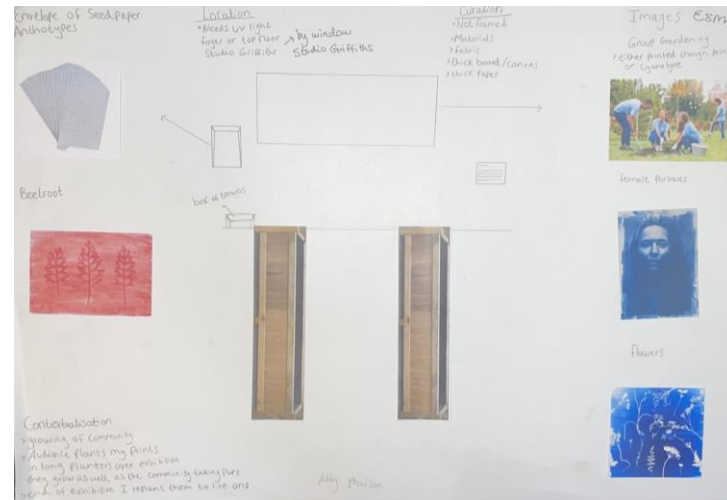
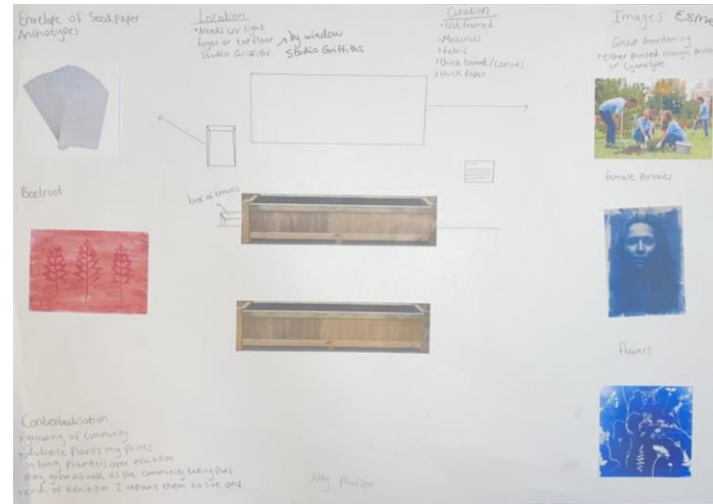
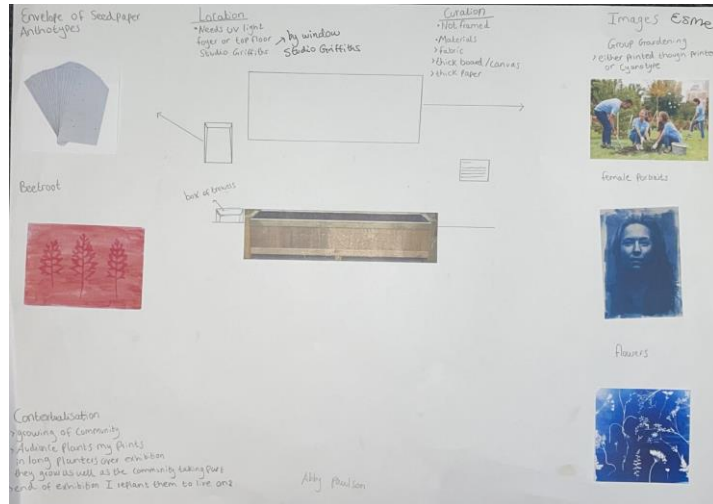


Images

Instructions

Wooden long planter

Dimensions estimate
5/6 ft?? possibly can go on window ledge



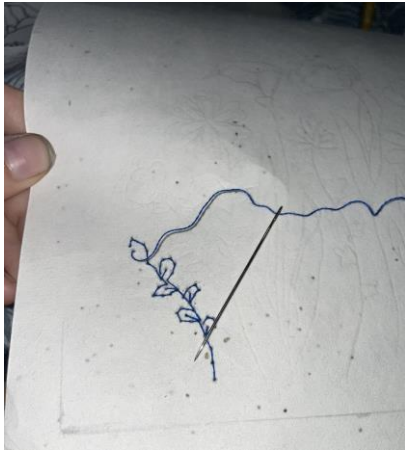
Anthotypes on seed paper



While back home in Bristol I decided to visit this exhibition as it relates to my work and

Practicing binding:

After I had decided to limit my carbon footprint, I began to think of new ways to experiment with book dummy and binding that wasn't harmful to the environment, such as finding alternatives to printing lots of paper. I found that using scrap materials to practice binging was an efficient way to do this I also tried this on some of my finished anthrotypes as seen below for example. Here I looked into how I can represent symbolic themes of gardening both in my book and exhibition. I decided that seed packets would work really well where my book will resemble the loose unbinded seeds used to grow a community. Here I stated to embroider my seed paper with blue thread to match the cyanotypes and challenge gender roles as well. Furthermore, I used jute instead of garden twine in both projects as it was more biodegradable and better for the environment.



Photogram experimentation

Joining a workshop hosted by Chelsea Summers on photograms was beneficial in developing my skills in new photographic practices. As well as this photograms use a similar metaphorical essence to my work in comparison to Cyanotypes as the symbolism of the UV lights impact on my images is a resemblance to that of a plant and flowers use of light to grow and develop. In this workshop Chelsea brought in a range of flowers to use as well as this I brought my own previous images on acetate, I found that if this was successful both contextually and aesthetically it could lead to further developments in my project within this practice. Overall, I found this was a very similar process to my Anthotypes as well where exposing the object to light leaves a print onto the paper, although similar to the Cyanolumin the contextualisation of chemicals being cast over the prints doesn't relate well into my work and creates environmental questioning. Although I found this process interesting in the way of layering the flowers over the images and experimenting with exposure times and controlling the outcome of the image myself. Interestingly photograms rely on the material (darkroom paper) and a small amount of artificial light to create a image, cyanotypes however use natural lighting and have a lot more room for experimentation especially with materiality. Also with photograms you expose the image for seconds, whereas cyanotypes and anthrotypes reflect the time taken by nature to grow plants.



18th March

Firstly, I started by compositing a flower named Gypsophila where I found its structure was delicate and dainty which gave a more intricate level of detail to the print. This delicateness and structure of the flower made me reflect on how followers themselves are symbolised to reflect and compare to women. William Fox Talbot created the photogram which has evolved into a popular photography technique. This image I exposed and left in the solution for a long amount of time I found the longer it's felt the darker the image will become.

Following on from the last image I started to layer flowers on top of each other, to create different forms and explore how they interact with one another. The second flower created a lot more coverage and thus a more prominent image. This could be an idea for making my Anthrotypes more successful as it could be that the flowers, I am choosing aren't big and full enough to leave a print. In relation to cyanotypes these images pick up negative and positing space more accurately as in cyanotypes it is not this prominent.



For this print I just used my acetate from my previous cyanotype experimentations and experimented using it in photogram. In comparison I feel the black and white image doesn't reflect nature and life but instead it creates an archival feel of an image from the past. Compared to the bright blue of cyanotypes it doesn't reflect my projects aspirations of celebrating women, friendships and nature instead it feels nostalgic and like a documentation from decades ago. As a contemporary artist I often refrain from using black and white images for this reason as it takes life out of images and can make them have a more depressive and negative undertone. Although I do like the contrast and brightness that it enhances in the texture on images, but in a project about celebrating women and nature black and white doesn't fit in.



I now collaborated the two materials and layered them over each other. This creates a more abstract image and contextually links well to the gardening all being down for the flowers to grow and bloom. I like how dainty this flower is as its thin structure adds a delicate touch to the image.



Experimented with scale and creating new compositions



Experimented with how less light exposure impacts the image

Conducting my own primary research during the Womans shed session adds their own perspective into the book. This is fundamentally an illustrative example of community and adds further depth into my book. Influenced by Anna Atkins book '*Photographs of British Algae: Cyanotype Impressions*' the handwritten labels, introduction and title all give a much more personal feel and having each of these women write in their own different styles of handwriting shows the collaboration of lots of women and their own personal views that make the book now a product of their community rather than a depiction of what I capture on my camera and my view. Additionally, I am new to this group and these women have been going for years so my interpretation and making of the book isn't an accurate representation of the time, connections, experiences and personal impacts this group has had on everyone, so by adding their voice in their own words and handwriting allows this book to represent them. Also, I choose to give this questionnaire out towards the end of my project as I felt the responses to these questions will be stronger and hold a level of depth as over the week's friendships and conversations about my work have taken place allowing them to feel more open in what they write and to what level of depth they answer.

List of potential questions:

How does being part of a women's only group make you feel?

How does being part of a women's only group impact you in a positive way?

How has Women's shed impacted you in a positive way?

Does Women's shed provide you with a sense of community and womanhood and how?

since joining Women's shed how has it impacted you in a positive way?

What aspect of Women's shed do you find most celebratory?

After creating these questions, I decided to produce two different questions to take to the Friday morning session:

How has Women's Shed impacted you in a positive way?

What aspect of the Womens Shed do you find the most celebratory?

What I could do to expand this:

In future I would love to do this questionnaire on a bigger scale such as doing an online version and asking more open questions about female only groups and how they impact individuals. I have found through my own experiences that female only group have become very popular today, this could both be to do with a shared experience of how a female only community can be and how women feel more comfortable and supported around one another, it also speaks of the society we live in today where there is a lot of women who feel unsafe around men. Although, if I were to do this questionnaire now it would take a lot of focus off the Womens shed and it would take away the personalisation of my project in giving this group a voice. In consideration this maybe a good start to my third-year project and it would provide me with a large amount of research where I can build upon, It would also broaden my opinions collated from this project as the women at the Womens shed are mainly older, by posting a questionnaire on social media I may have generational differences and also geographical in what female only groups means to them.

What aspect of the Women's shed do you find most celebratory?

bringing women together
contributing to a good project
learning about flowers and
nature
something
being outside in nature

What aspect of the Women's shed do you find most celebratory?

Good company
gaining knowledge
Being outside

How has Women's shed impacted you in a positive way?

> Finding Friends (like-minded)
> Gaining knowledge
> watching the flowers grow!

What aspect of the Women's shed do you find most celebratory?

Companionship
Non-judgemental people
Visited
People from all walks of life

How has Women's shed impacted you in a positive way?

I've gained confidence talking to new people
and trying something out of my everyday life.
It is a time I can clear my head and meet
some amazing women.

What aspect of the Women's shed do you find most celebratory?

Celebrating women and their achievements
every week, making new friends of all
ages and connecting with nature
deeper.

What aspect of the Women's shed do you find most celebratory?

The like-minded company and the
opportunity to be involved in sowing
and growing beautiful flowers close to
home.

How has Women's shed impacted you in a positive way?

Most looked forward to activity of the
week.
It's great having something to go to every week
regardless of what's happening elsewhere &
seeing all the flowers bloom xx

What aspect of the Women's shed do you find most celebratory?

Warm hugs for support

How has Women's shed impacted you in a positive way?

It has really helped my confidence
Everyone is very supportive
and celebrate each other's unique
skills

How has Women's shed impacted you in a positive way?

- feeling of contributing
- companionship + friendship
- enjoy the chats
- learn new skills

After returning from the session at the Women's Shed, I had realised once scanned in that the writing wouldn't be eligible when transferred into cyanotype due to the thinness of the pen. I decided that I would print them all off after being scanned in and go over the handwriting in a sharpie, I ensured I was accurate in keeping their handwriting authentic. Once I had completed this I scanned them all back in ready to be transferred into acetate.

What aspect of the Women's shed do you find most celebratory?

The like-minded company and the
opportunity to be involved in sowing
and growing beautiful flowers close to
home.

How has Women's shed impacted you in a positive way?

I've gained confidence talking to new people
and trying something out of my everyday life
It is a time I can clear my head and meet
some amazing women.

What aspect of the Women's shed do you find most celebratory?

Good company
gaining knowledge
Being outside

How has Women's shed impacted you in a positive way?

Most looked forward to activity of the
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It's great having something to go to every week
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seeing all the flowers bloom xx

How has Women's shed impacted you in a positive way?

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Everyone is very supportive
and celebrate each other's unique
skills.

What aspect of the Women's shed do you find most celebratory?

Celebrating women and their achievements
every week, making new friends of all
ages and connecting with nature
deeper.

What aspect of the Women's shed do you find most celebratory?

Bringing women together
contributing to a good project
learning about flowers and
nature
networking
being outside in nature

How has Women's shed impacted you in a positive way?

> Finding friends (like-minded)
> Gaining knowledge
> watching the flowers grow!

How has Women's shed impacted you in a positive way?

- feeling of contributing
- companionship + friendship
- enjoy the chats
- learn new skills
-

What aspect of the Women's shed do you find most celebratory?

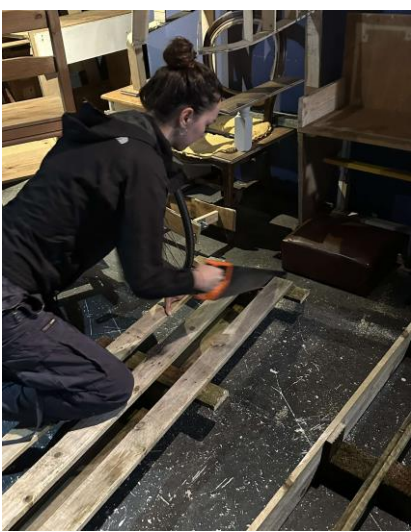
Companionship
Non-judgemental people
Visited
People from all walks of life

What aspect of the Women's shed do you find most celebratory?

Warm hugs for support

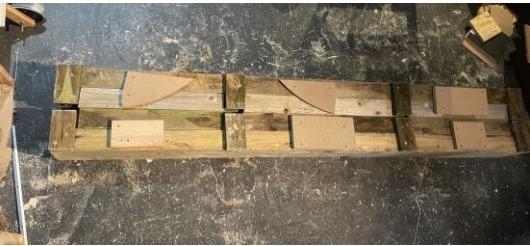
Making my Planter

For my exhibition I found that it was essential to make a planter myself, throughout this process where i can I have avoided buying from large manufacturers as it contextually goes against the organic essence of my work. Through researching wooden planters, they were also expensive and gave a finished look to the wood that was too artificial and not rough, messy and distressed as gardening is. Following this I decided to covert an abandoned pallet located in Swansea into my wooden planter. The importance of this wood being locally sourced plays a large role in further connecting the material to the Womens shed. This Geographical connection creates a deeper feel of community and also reinforces the values behind Gardening which is to reuse and regrow into new forms. With the help of Luke Cotter, a fine art student who specialises in woodwork I was able to learn new skills and ways of working as wood is a material that is often not associated in photography. Additionally, by working with Luke I felt that it reinforced the exhibitions connotation and collaborative involvement between fine art and photography. Just like Anna Atkins and William Fox Talbot it was a collaborative approach that created and published cyanotypes and photograms. **“My daughter and I,” Atkins’s father wrote to Talbot, “shall set to work in good earnest ’till we completely succeed in practicing your invaluable process.”**(Children, 1841) I hope to further develop my woodwork practice and perhaps integrate it into photography and make use of the new skills taught to me.



20th March

Firstly, I carried the wood into university where me and Luke began figuring out how we wanted to assemble the planter. Due to there being two larger planks of wood on each end we began to saw these off and screw them together. Once this was done, I measured the length (79.5 inches) and the height (7.5 inches) as this gave is the exterior of the planter.



We then used the thinner planks to screw into the base, with the middle section having a longer length than the sides we had to be accurate with which pieces goes where. Once the base was screwed on, we also screwed the middle of the planter together and then turned it over to make some footers out of wood to attach to the base making it more stable and adding some height.

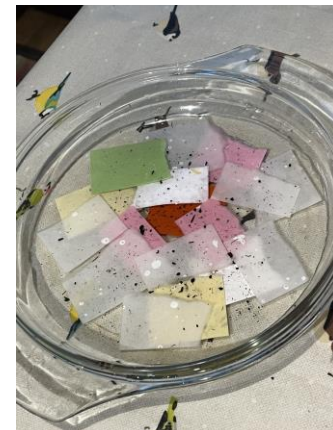
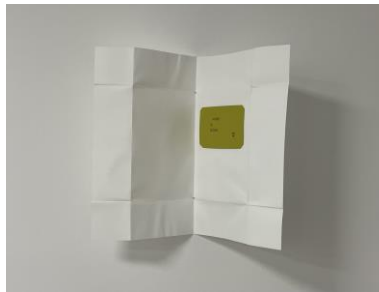
Tamzin green

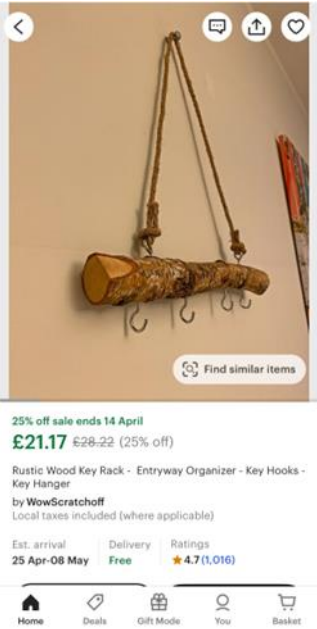
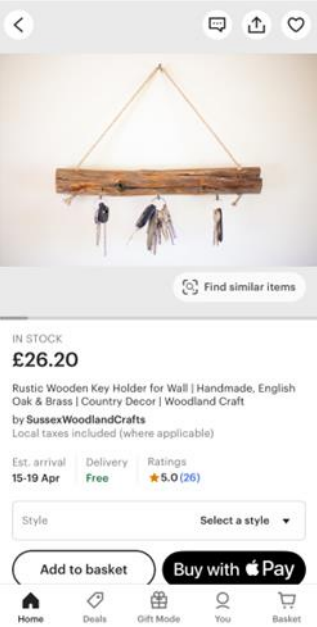
Tamzin green also being in the exhibition alongside Gareth Phillips at the university allowed me to interact with her work, and during artist talks I was able to ask her questions which influenced decisions in my own project. Interestingly we share many similarities in our work the main one being the use of materiality and sustainability, here her project involves a book made of lichen and her two-year long journey around the UK where she walked and slept amongst it in challenging terrains. Reflecting on my own project the primary relationship of the journey reflects in Women's shed sessions and the sensitising to the environment with flowers and seeds feeds into my anthrotypes process, overall, the making of the book out of the natural Lichen relates highly to my work and speaks of geographical relations as well. Additionally, the process of a women forming personal relationships with the environment that often is a more masculine activity is a shared experience with Women's sheds members, Green here talks about unlearning these female societal fears of walking alone, here she develops her practice by conditioning rather than academically researching. This project I feel I have been influenced by this as where I would often conduct large amounts of research, I have been more practical in my understandings by joining a community myself.

Lichen being a fungal and algae creates a connection to me of Anna Atkins work as this contemporary use of materiality shows the progression of photobooks once containing the prints of the object to the book being made of the object, Green being a women herself shows how far female photographers and artists have also come in botanist/ photographic practices. Within her talk she mentions how the natural elements allow her to consider the experiences of walking and being with the land making her more conscious about the material and process, here she strives to create a further connection with the Lichen by experiencing the environment in which it survives in. Familiarly during my gardening sessions, I learnt new skills and understood the development of seeds and experiences the different weather conditions it uses to survive, this benefited me in making my planter as well as my anthrotypes as I know how to most effectively make it to give the best chance of my seeds blooming through understanding the environment and space needed. Moreover, she goes on to describe the making of the book as an extractive process where the materiality is generated through waste where excess material feeds into new work for her. Inspired by this my next step in the process of my exhibition project is to plant my seed paper and start growing the flowers this is to further connect to the materiality my nurturing it to grow as well as experimenting with how long the seeds take to sprout, ensuring some will be grown in time for the exhibition. Watching my seeds grow placed me in a nurturing role where every day I was enthusiastic to see new growth and ironically bringing my work to life. Inspired by Greens conversation with Estefani I decided to ask my own question: 'when taking down this work how do you sustainably plan on regenerating/ reusing the material Lichen into a new project, if not does the use of lichen effect the preservation of the book?' Here Green responded saying that she brings work together from different projects in new combinations that ecologically allow her to reuse her work in new ways, considering this I have reflected on my exhibition project and photobook in evaluating ways that the material crosses over. Here my anthrotypes are a good example as they contextually tie together both projects and synthesise in new ways they can continue to regenerate in new forms. Furthermore, she also mentions how she uses pins and avoids any adhesive, this is something I will consider in installing my exhibition and binding my book, here she uses saddle stitch binding in her book bellow as its less destructive to the material itself and avoids harsh chemicals.

A piece of writing in Tamzins work that inspired me:
 'Lichens absorb everything through their cortex
 Beneficial nutrients and water
 Harmful toxins
 Lichens need clean fresh air to survive.'

This is a reminder in the book that the very paper that is held in your hands is being harmed by individuals lack care for the environment. I hope by using organic materials myself this will relay the message.





Inspired by my collaboration with Luke Cotter in making my planter out of an abandoned wooden planter in Swansea I began thinking of alternative ways I can place my anthrotypes for people to take off and plant. I originally was going to make an envelope however I found the aesthetic of the wood more related to my project. Sourcing organic materials in my area as well added a geographical relationship into my work where the materials history relays back into the community. Through research on Etsy I found these wooden log shelves that I really liked the natural sentiment of, it resembled a tool rack used for gardening where you would put your trowel on for example. With this I went to Swansea beach and found a log to use, after comparing sizes and weight as this is a big consideration as too heavy and the walls may not be able to hold it up. Once I had sourced the wood I went back to university and started measuring it as this allowed me to equally place screws in as hooks. With the images from Etsy using hooks and ropes I feel it gives too much of a neat and perfected finish whereas I left my log full of sand and cobwebs as sanding it down would take away all its character and history. As well as this the silver hooks looked too commercial whereas screws make it look natural and handmade. I decided also against using a rope and created a backboard which I attached to crew it into the wall. I was thoroughly pleased with how it all turned out and furthering my skills in woodwork and working with a range of material.



Results- Natural UV board

Here I left the anthrotypes in the sun for 2 weeks, however due to the time of year this isn't as successful as if it were to be done in summer.

This image isn't the best it maybe the bloom paper as neither did the other one. I can faintly see the print but with bloom the paper seems to create texture on the surface.

Wildflower, Bloom seed paper, (200gsm)



Wildflower, Lux seed paper (200gsm)



I really like this print as the paper has dried to create an equal colour over the base layer, this had made the flowers more prominent. With more time in the window this could have the potential to stand out even more.

Wildflower, Lux seed paper (150gsm)



In comparison to the thicker paper, it seems anything below 200gsm will not work effectively. I do prefer the colour of the paper as its brighter than the thicker papers, but this is of no use if the prints doesn't work on it.



Recycled cotton paper



Here the recycled cotton paper which I brought to use for my book didn't work, although the colour of the paper it has turned is very different to the others and has more rich red undertones. Due to the material being made from recycled material this could've had an impact on its absorbability and reaction to the uv light.

Wildflower, Royal seed paper, white (280gsm)



This print was one of the most successful, suggesting the thickness of the paper is a large contribution to its successfulness. Alternatively, a bigger flower could give a more distinguished print.

Wildflower, Bloom seed paper, Blue (200gsm)



This print wasn't very prominent either, it seems the paper itself started to disintegrate in the process. This could've meant that the texture has created some discolouration and made it hard for the print to appear.

UV

Instead of leaving these in the window I wanted to experiment to see if a UV light would quicken up the process. Arguably, upon evaluation if I had more time and the weather had a higher uv index I would choose not to do this as it uses a lot of electricity which isn't environmentally friendly. As well as this there is contextually a more organic relationship between natural light and flowers growing in relation to the prints. Also, from evaluation on the anthrotypes that used natural light I decided bigger flowers would give a better chance of working. Overall, I left these prints under a lamp for three days as this relates to the intensity of the uv that the natural board got, this allowed an equal judgement of the processes. Here I found the colour of the paper had a distinctive more washed out tone to them.

This cotton paper didn't work again suggesting it isn't good for anthrotypes so I will now avoid using it.

Recycled cotton paper



Wildflower, Lux seed, paper (200gsm)

This print wasn't very clear however the flowers I used were very dainty. Using a bigger flower may give a better print,



Wildflower, Bloom seed paper, Blue (200gsm)

This blue boom paper was an interesting alternative. The blue has made the print more successful than the white paper. It also shows that bigger flowers work a lot better.



Wildflower, Bloom seed paper, (200gsm)



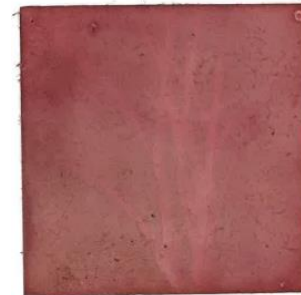
The anthrotypes from the natural board also didn't work on the bloom paper, on my next attempt I will avoid this paper as it is clearly less successful.

Wildflower, Royal seed paper, white (280gsm)



Royal seed paper seems to be the best so far as the thickness allows it to create really vivid prints. Interestingly though the colour of the paper has turned lighter and greyer, this could be due to the different intensity of light that UV lamps have to the sun.

Wildflower, Lux seed paper (150gsm)



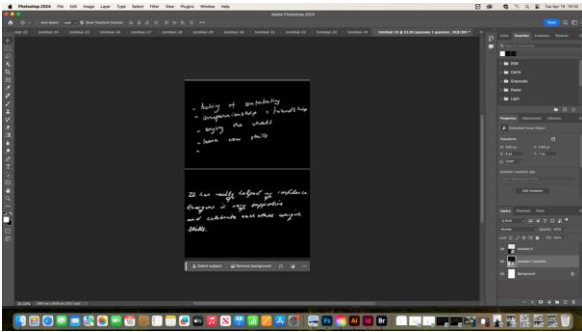
In the natural prints analysis, I mentioned the thickness of the papers effect on the print. However, this seemed to have worked and creates a visible print, although it isn't quite to the level of the others.

Following the anomaly of the lux 150gsm working once but not twice I decided to use a A4 sheet of it and make a composition using the flowers and see how successful it is to know if it's worth using in my next attempt, I left the prints again for three days and there was no result. This could however be due to me leaving the solution in a glass jar exposed to the light. In my next attempt I will ensure I am stricter with the making process as involves a lot of time if the prints don't work. I also wanted to experiment if after the paper is dried how it reacts to water, this is beneficial for me to see how when planted in the exhibition the beetroot prints will react with the seed paper when watered. I found that all the beetroot came off the paper when I added water and the paper itself started to fall apart this could be due to its thickness being thin and this sample not being left in the sun for the longest amount of time. To expand on this, I will need to see what happens with a thicker piece of seed paper which has been left in the sun for weeks to ensure the material has fully absorbed the beetroot.



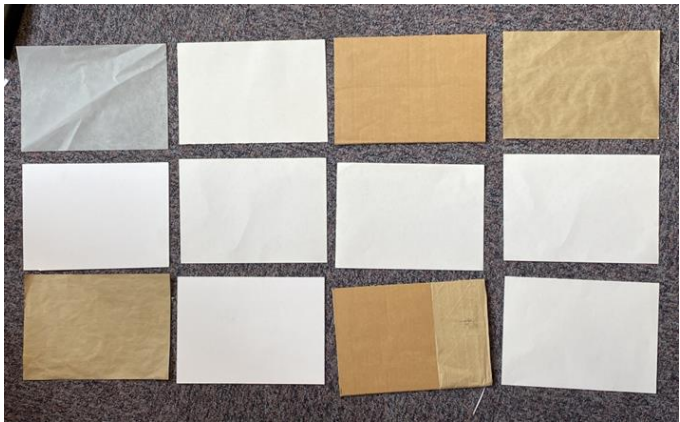
Printing on recycled materials experimentation

For my exhibition I had an idea on one of the hooks to hang the responses to the questionnaire on recycled paper. And then bind it like I have previously looked at in the corner to create the idea of a gardening tool. However, I decided against this as it looked too confusing, and I felt just my anthrotypes hanging off would be easier to understand and makes more curatorial sense. So, once I had converted the handwritten text into A5 I then imported it so that two would fit on a A4 saving any waste, then I inverted and printed on acetate.



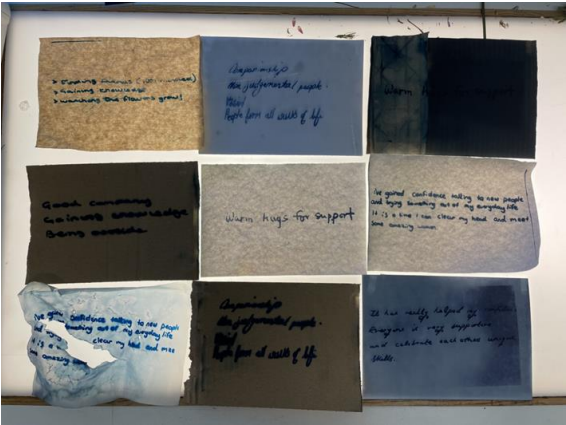
I then went to different facilities and explored what different crap material they had for me to use. As well as this some I have used from scraps in this project, such as the paper used to wrap the flowers in, I was however most connected to the recyclable coffee cup paper from print as it worked really well in cyanotype.

Cartridge paper Material flowers
Parchment paper Cardboard were wrapped in



Recycled coffee cup paper.

Mountboard



Results: a lot of the materials disintegrated when washing them with water. However, I was really fascinated by the recycled coffee cup paper that I decided to get some A1 sheets and make my prints for the exhibition out of it as it works well with cyanotype and is sustainable.

Second attempt at Anthrotypes

25th of March

Following my first attempt at making Anthrotypes I found that I made many errors in the making process such as leaving my Anthrotypes solution in sunlight as well as when soaking the paper and drying them . Through research I looked at how others achieved a more enhanced effect and I found that using a blender instead of boiling my beetroot not only allowed me to have more juice to use but was more time efficient and didn't compromise the mixture to high temperatures which could've affected the development of my prints. Also, through analysis of my last prints I have analysed which paper works the best, I found for example the cotton paper and bloom paper doesn't work at all and the Royal seed paper worked well. Knowing this I was selective with which paper I used. I found the wildflower paper with the pink and yellow petals is unique and gave an extra texture and print to the paper. Contextually I felt the petals in the paper create further depth to the women's shed as although the seeds are textually engaging the petals were aesthetically eye catching and it relates furthermore back into flowers and the floral nature of the group's activities.

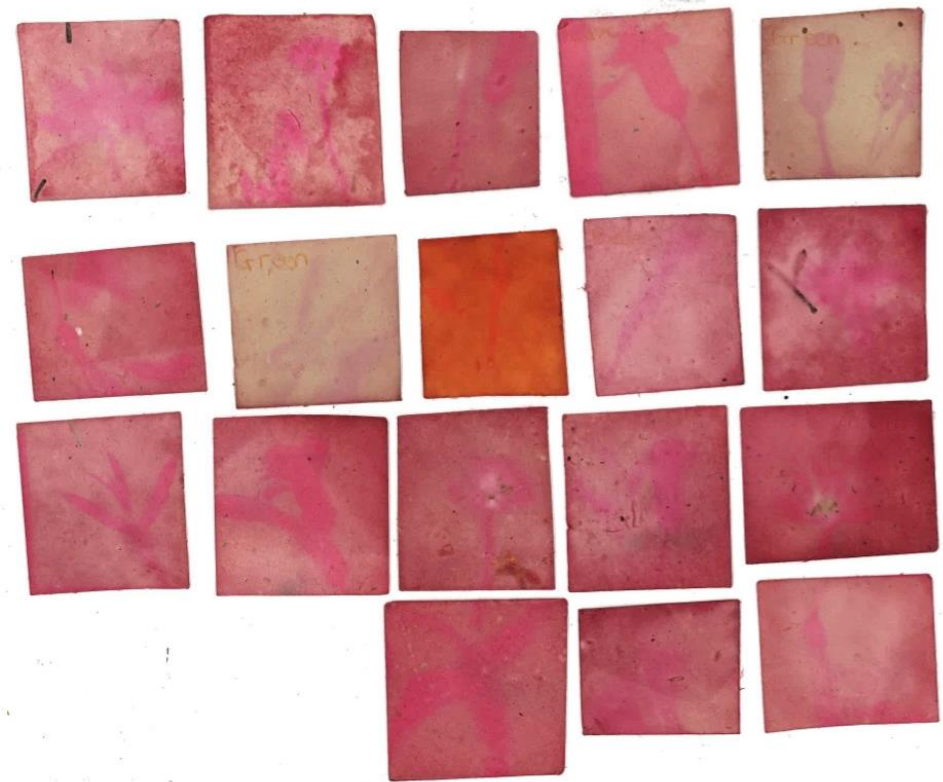
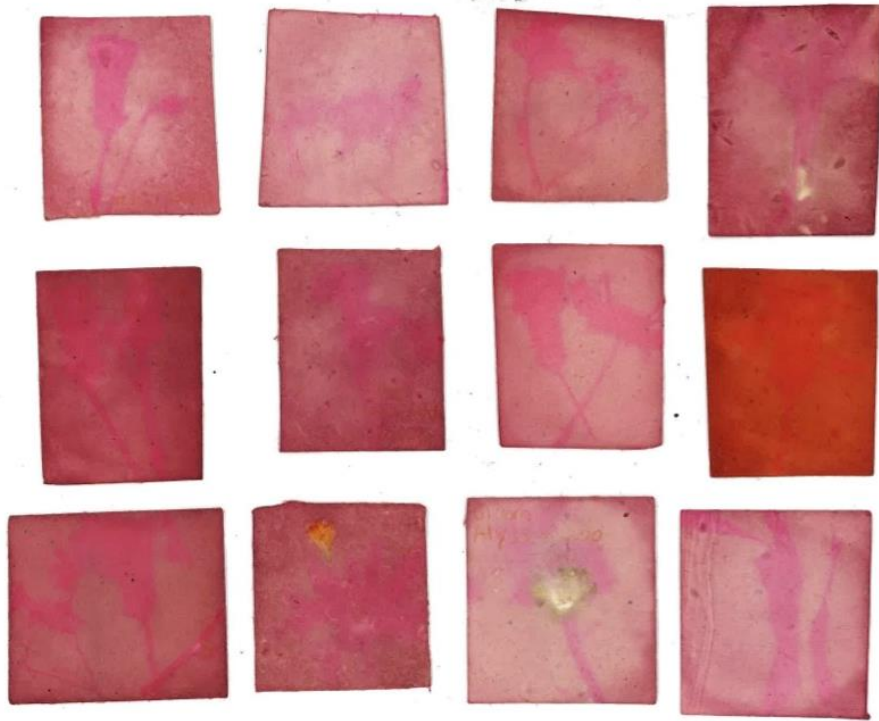


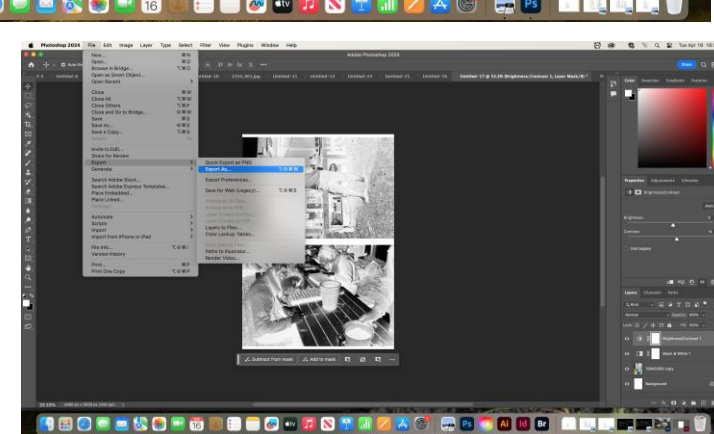
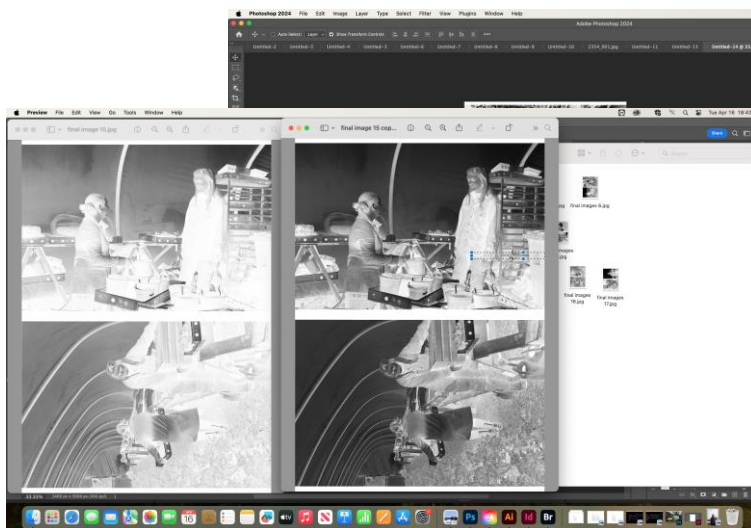
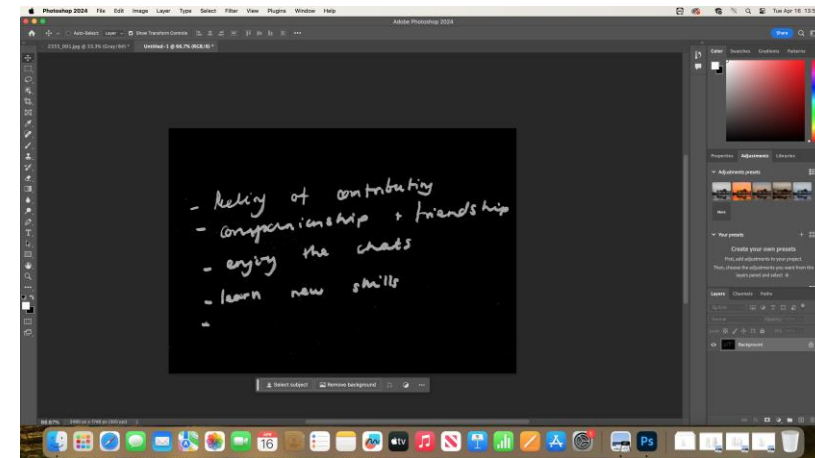
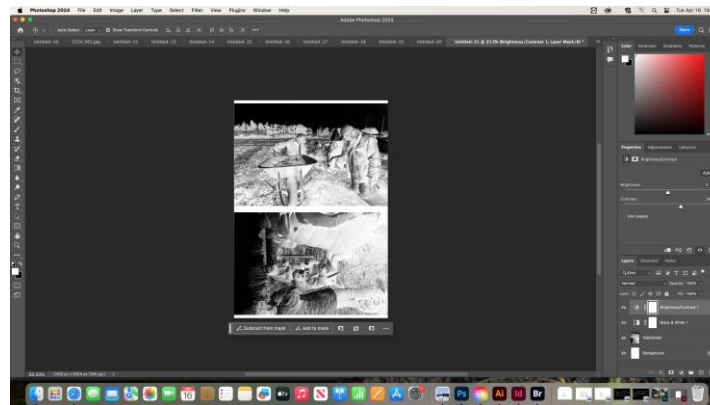
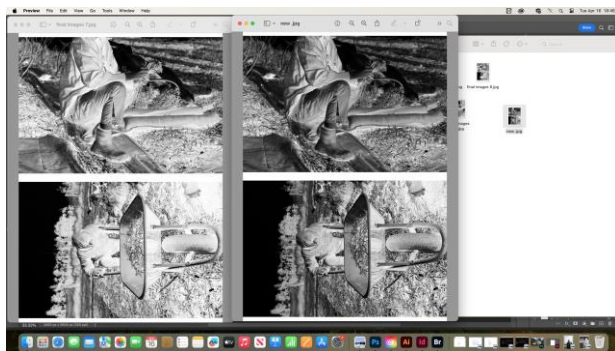
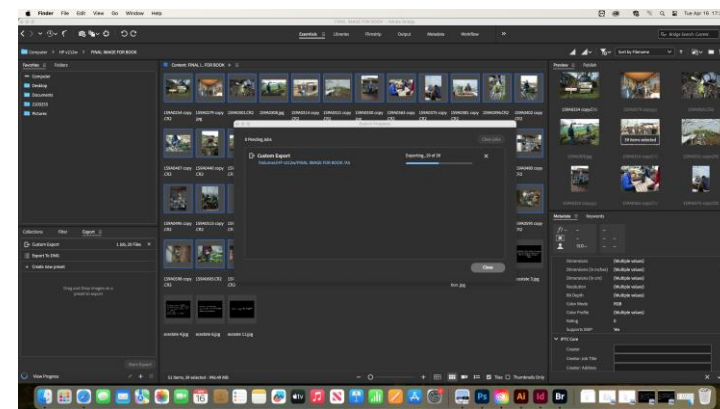
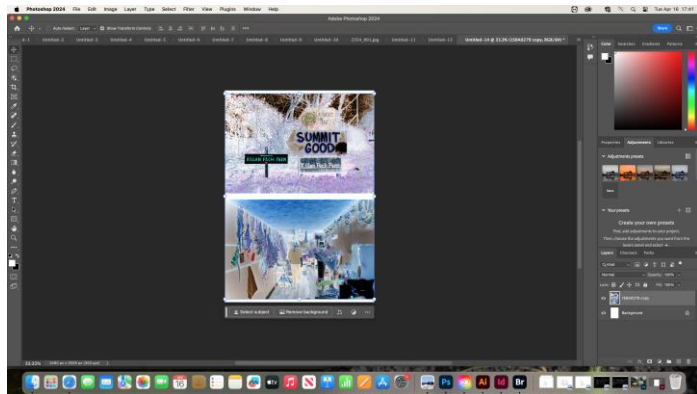
Moreover, I left these for more time as well as using a UV lamp occasionally throughout, I found that over Easter for three weeks was a perfect amount of time. Although most of my flowers did dry out changing the form and prints, but the colour contrast on the prints was a lot better. Now that I have found my errors from my first attempt, I am now confident to include them into my work and make more to a high standard.



Results

These prints turned out significantly better than my first attempt, this could be to do with both the adjustments I have made in the process such as creating the solution in the dark and the different method used to extract the beetroot juice, I also left it in the sun for three weeks over Easter and often placed it in front of a UV lamp for long periods of times to ensure that I give the prints the best possible outcome of working. Here every print worked with some exceeding others in bold contrasts and form, however this has given more a lot more confidence in the process compared to my first attempt. Reflecting on this I have also made a successful decision in limiting the different types of paper to only those that worked best last time, this paper was often thicker and either consisted of the Royal seed paper and lux paper over 200 gsm. I especially enjoyed the aesthetic of the wildflower paper that consisted of petals as it adds an aesthetic touch and relates back to the flowers even further in my project.





Creating the book process and exhibition prints

When looking for the material of my paper I was certain I was going to have a recycled, handmade paper as it tied well into the theme of the constant use of handling and making which gardening is based around. If I and more time I would've taken Tamzin Greens approach and made the paper myself however this wasn't achievable in the time frame I had. While attending the university's art fair I saw some recycled cotton paper



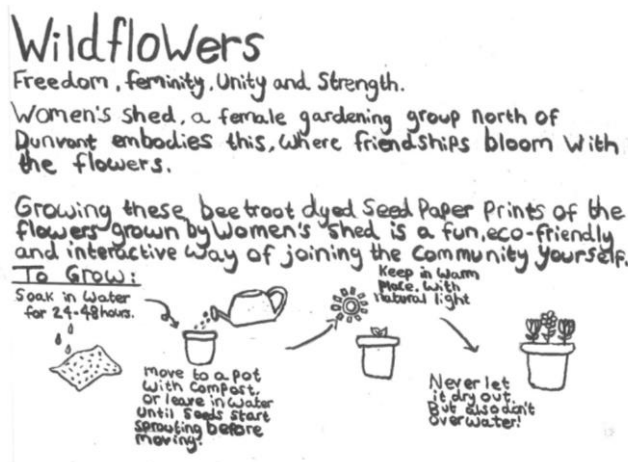
floriography

Wildflower (2024)
Esme Littlechild
Mixed media installation

Wildflowers - freedom, femininity, unity and strength.
‘Women’s shed’, a female gardening group north of Dunvant is the embodiment of this, here they provide an environmental and interpersonal relationship. In response to this Littlechild has immersed herself into the project, building connections and documenting the rich identity through friendship and the product of the flowers grown by the women themselves.
This installation invites you to both celebrate and become part of the community by planting the seed paper prints which will be replanted back into the landscape.

Making the title page and instructions

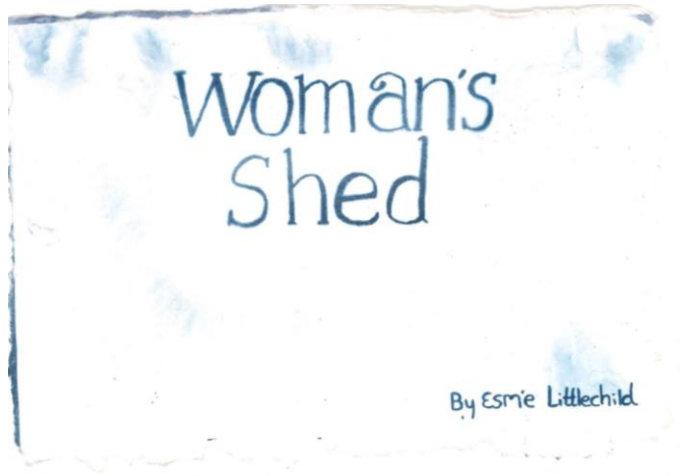
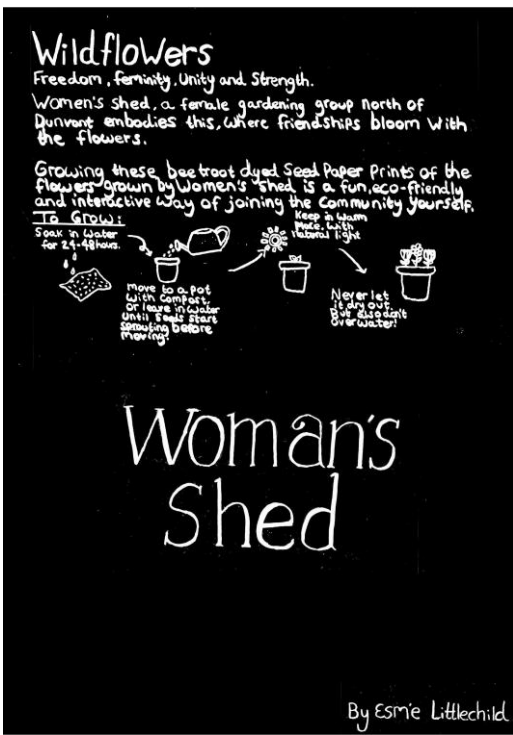
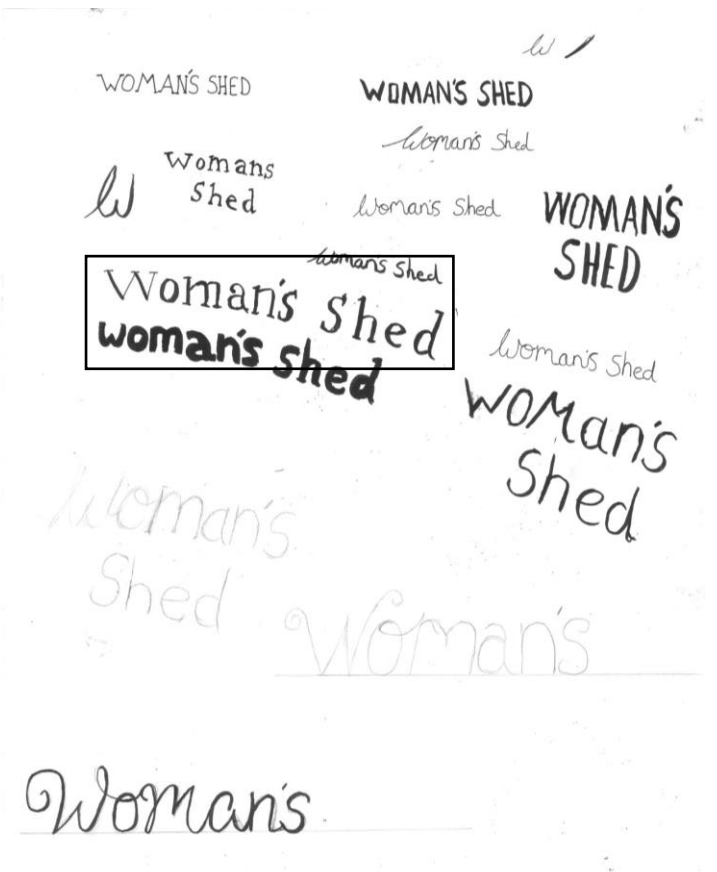
Following the handwritten element of my book I decided I wanted to follow this theme and handwrite the title as well as the instructions. Firstly, I experimented with different fonts on a large piece of paper, here I looked through different type faces and took inspiration, originally, I was sent on a calligraphy style where everything was fluid and feminine. However, when I asked others' opinions, they said the one circled below was the best to use. Contextually I began to understand this as the Women's shed is bold and powerful and subjecting it to a feminine font undermines it whereas a more masculine bold font speaks louder about the community of women.



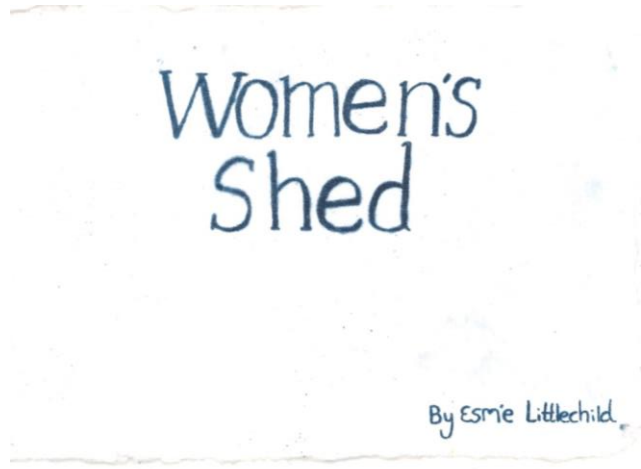
Woman's
Shed

By Esmie Littlechild

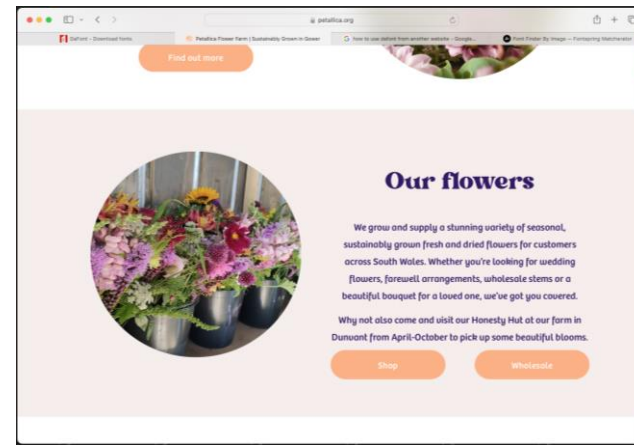
Once I selected that font, I design the front page and instructions page in sharpie, and I know from the questionnaires that the thickness of the pen works on cyanotypes. I then scanned them in and converted them into A5 images on photoshop as well as inverting them before placing them onto A4 to be printed in acetate.



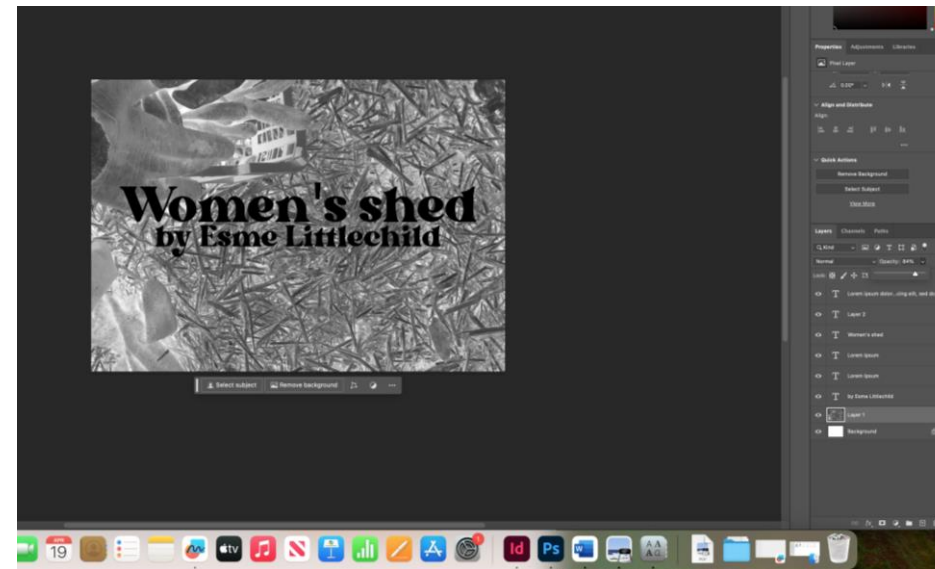
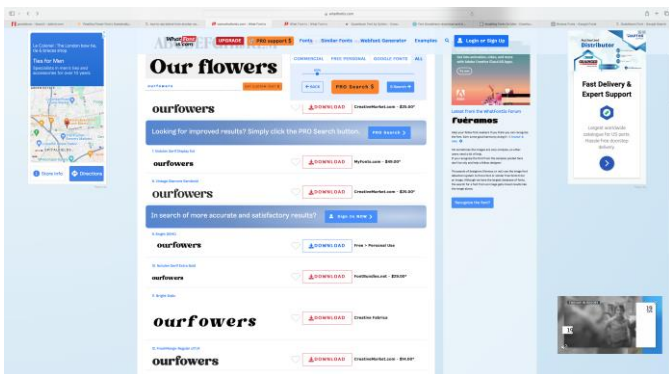
Here I had realised I had spelt the name wrong and needed to change the a for an e. Although this was time consuming it was a common process I found with cyanotypes where I constantly find new ways to develop the images to get the best finish possible, but where there were marks and anomalies in my image from the texture of the recycled cotton paper I would often lean into this aspect.



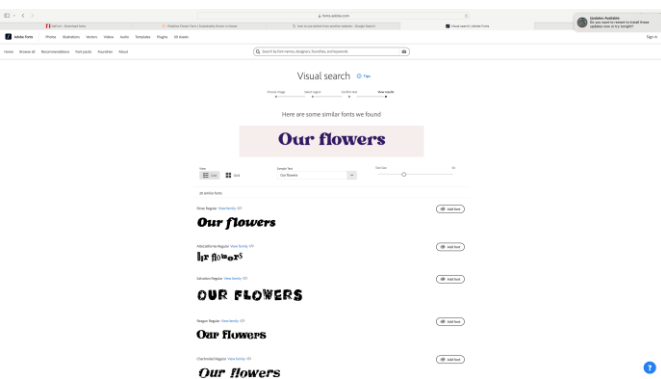
Using photoshop I cut out the letter e in shed and placed it over the a. I Then went through the process again and now it was spelt right I started to think about cyanotyping flowers around the title as it felt bare and unconnected to my book. Through discussion in a tutorial with Ryan my lecturer we came up with options to elevate the title and make it stand out. Firstly, he mentioned the handwriting doesn't have as impactful of an effect and the typeface has no link into the work. Following this I began to research and design a new title page.

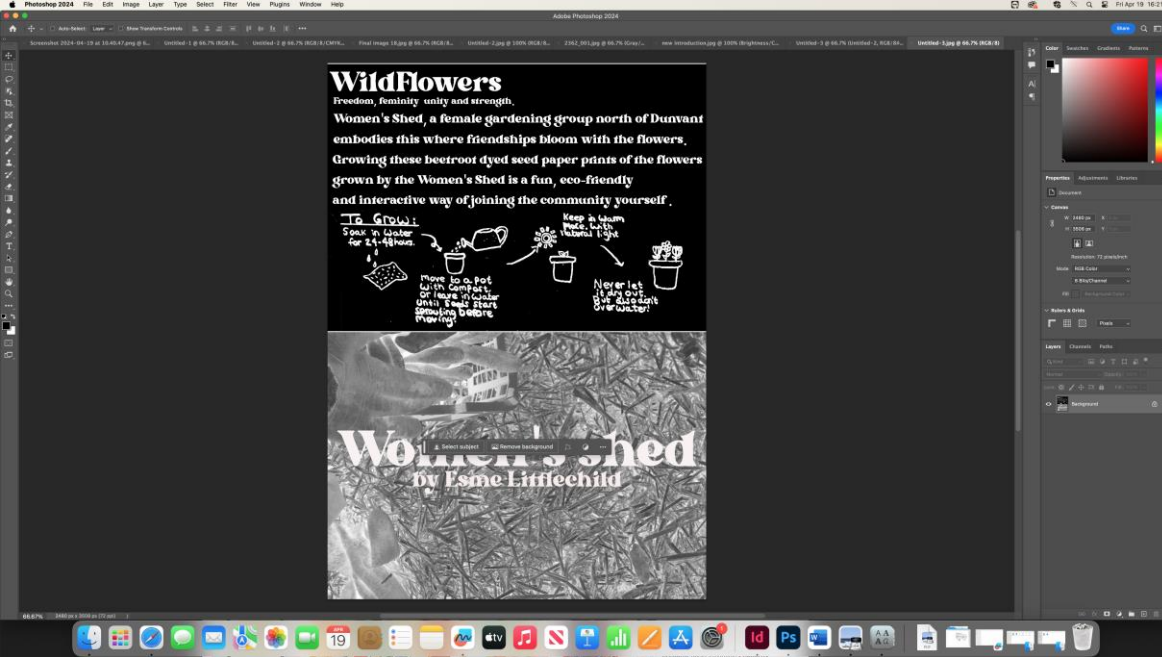


I then went onto petallicas business page (<https://petallica.org/>) and found that they use a unique type face that works really well with the floral theme as well as being bold. From here I began to develop how this like of the typeface connects my work with Womens shed even further through new processes. From here I used Da font and other type face readers to scan the font used and try and find the name of it. After using multiple websites to ensure the result I was given was accurate I found the name of the font was called Bright Demo. I then downloaded it from Da font for free and started using it in photoshop to design a new front cover.



Using photoshop, I exported in an image that had a lot of texture as i felt this would sit nicely behind the image. I couldn't have anything too bold as it would block out the title, I used this image of a basket on gloves on the floor and zoomed in to a corner of the image where the gloves were merging into the image, but the grass texture was the main focal point. This allows my title page to become more abstract and relates back to the environment and gardening. Moreover, I turned down the opacity of the image in the background to try and prevent the font becoming lost in the grass.





After I inverted the image, I converted it into a A4 and started to edit the instructions page to match the new title page. I re wrote all the previous writing in Bright demo and cut out the previous diagram that I drew and added it beneath, I liked this relation between the type face and my own handwriting as it still feels very handmade but now it is clearer and there is a more professional look.



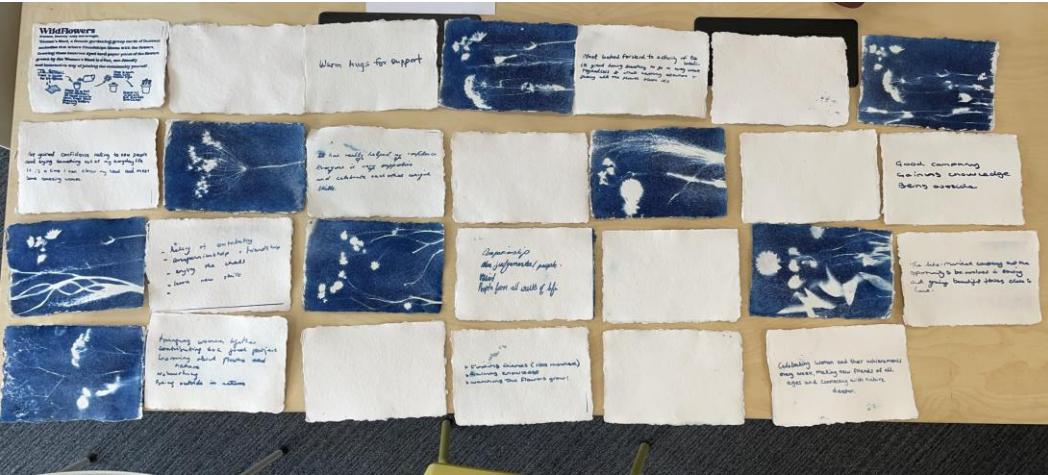
I also attempted to use illustrator to write the title

Third anthrotype

<https://youtube.com/shorts/GF0RCQ1aPB4>



Curation of my book



Curation of exhibition



Preparing the exhibition space meant filling the holes, sanding the filler and painting the walls as well as removing screws and pins from the wall. I also applied the vinyl names to majority of the work which took a lot of curatorial consideration as the names aren't meant to interfere or be too close to the work as this can alter its appearance and meaning. Furthermore, I also took a lot of time cleaning the floors and ensuring that all the paint is cleaned up.

Masao Yamamoto

Japanese contemporary photographer Yamamoto uses small images in exhibition spaces in aim to individualise the photographic prints as images. Here like my work he captures the natural world and human experiences, here he handcrafts his small prints which also is a similar process I have taken. The way her curates his work has inspired me a lot as the format links images together that follow a similar narrative or expand the meaning of his work to interact with the small prints as objects. Moreover, if I were to do my exhibition again, I would like to print of different sizes of paper to experiment how this could impact the meaning of my work.



installation view at the jackson fine art gallery, 2003



<https://www.gallery51.com/exhibition/yamamoto-masao-arpais-du-bois/>

Once I printed all my image, I laid them out on the floor in front of the wall I have been given. I asked for this area due to the natural light from the window and also as it publicises me well as when walking past the university my work can be seen. Here I used a small plastic stick to resemble the log and found that having images bellow it didn't work well if I were to have things dangling off.

I then used masking tape to temporarily map out where I want my images to go on the wall, I created a composition on the wall that signified community in the fact that it is all mixed and not spread-out showing unity. However, I realised the images get lost between one another when I was influenced by Yamamoto to start finding connections between the images in my work. I began placing groups together and experimenting with spacing and how it effects its relationship to the images around it. I then also reflected on the work around me and its links curatorially to mine, here Molly was placed next to me where she has taken floral images and looked into the imperfect side of images. This reflects well onto my work as my process and work itself has many errors which helps make it more authentic.

Finally, when set on the curation of my images I used pins as Tamsin Green described it avoids any unnecessary adhesive and leaves no waste in the taking down of the exhibition. Using a levelling ruler, a hammer and pins I began to assemble the work.



Final exhibition documentation



Interactions with my work

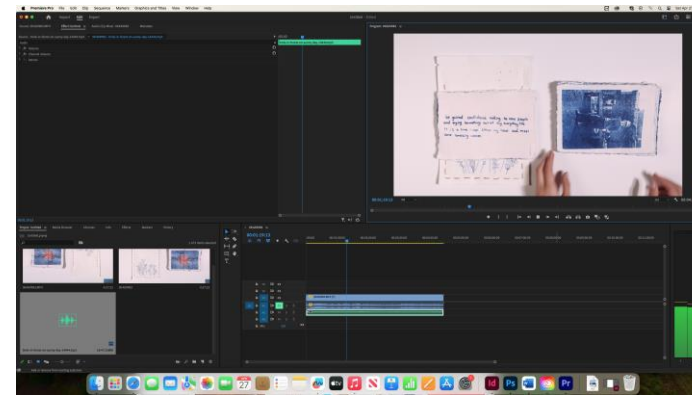
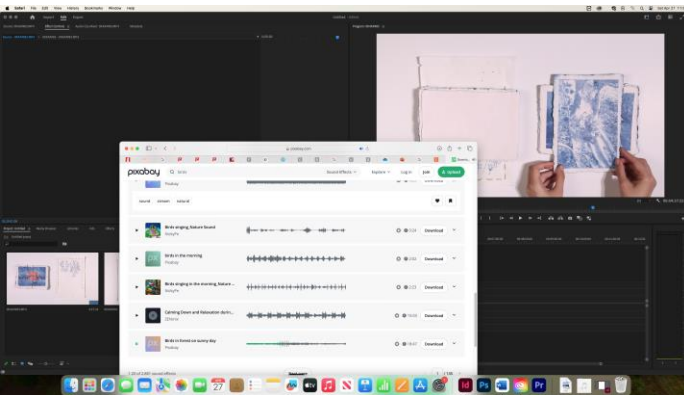


Bea and Lizzy came to my exhibition and planted some of my prints. As well as other members from the Womens shed.



Final book

Using premier pro I decided to edit my book video and import a soundtrack of birds and the outdoors. This added to the feel of gardening rather than silence I feel it allows the viewers to imagine they are there. Furthermore, I have entered this book into a sustainable book fair before I give it to the women's shed to keep.



<https://youtu.be/TJ5rA8tUMMw>



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