

Book project
Visual diary

27/02 Week 1

History of photo books and photography

Thomas wedge-wood

Anna Akins

Photography became more accessible and portable, embedding into society, politics

Walker Evens, The Americans 83 images total

Neale Howells

Neale Howell, a welsh artist and painter, creates multi layered collage paintings. The multi media work shows blending of abstract expressionism and symbolism.

The use of an abstract way the work expresses itself to the audience is what I will take into my future works. Understanding and showing a freedom in meaning and understanding in my own work. Leaving the audience to be able to find more unique meaning within their views of what the work means to them.



Jean-Michel Basquiat

Another example of abstract art; Basquiat, a widely influential artist, shows chaotic and varied work. The works explore symbolism and imagery to show themes of identity, power, race and inequality through visually distressed works.



Personal philosophies

Ideas and notes:

Understanding ones self, contrasts of human emotions

What is a photo book? Challenge ideas

Layout

Giant book? Scraps? Falling apart, glued together. One folded work, unclear how to fold back together, changing the experience each time viewed, a puzzle itself. Separate pages held together, falling apart, how many pages is a book if it falls in separate parts. Hydras book.

Ideas of how books are used and broken in, ripped, water damage.

03/03 Week 2

Work in the book is to be exhibited. The book should not be the context of the work, unless worked into the exhibition.

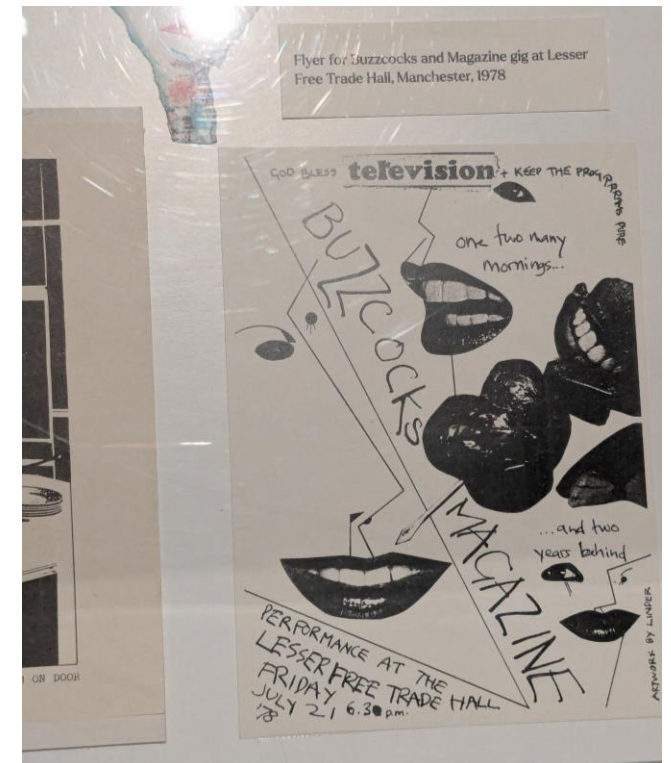
The work should stand on its own

Glynn Vivian visit

Linder: Danger Came Smiling

In the exhibit is a range of works from the artists career with influences from involvement in the punk scene.

Cutting and reshaping meaning with images, Linder created a satirical show of feminine identity for the male gaze. Cutout products from within the same magazine, stuck over the models, showing a critique and protest to the way these model women are objectified to advertise products. Her artwork shows this more literally by putting the images of the advertised products directly over the models faces, showing a strange figure void of individuality.



Creating photo-book 1

Through examples shown in lesson and online research, I have found how to make a book with using string to bind pages together efficiently.

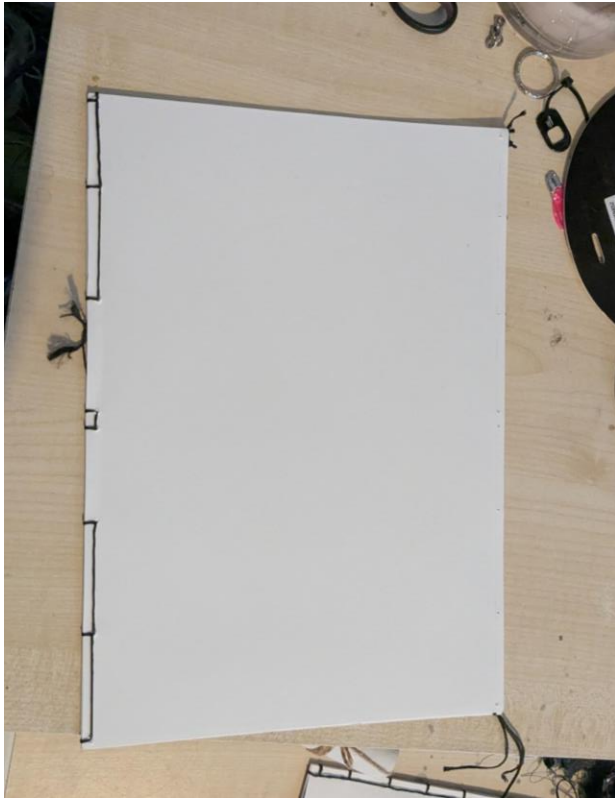
Using older prints I experimented with the notion of creating in this way and I think this hands on approach really compliments my style of work. Giving some time into physically binding the book into existence feels meaningful. This first book is putting my first year scrap prints into a viewable experience.

I have also used the same method of binding the spine of the book to hold the prints together on the ends of the page, to stop the blank pages from being visible. Although I could have glued them together, I find that the additional effort into the craft gives more life to the book itself.

The pattern I used with the string in the spine was made because of errors I had made while puncturing holes into the paper, but taking advantage of this the patterns feel more unique when incorporating and accepting the mistakes as part of it. Another mistake I made is in the selection, one of the images does not fit in with all the dark and blurry imagery and is quite a stark contrast. Showing a brighter city scape, with all the other images being more closed off and dark is definitely an oversight. The rest of the images however, were not previously as engaging, as from afar, because of the darkness of the images they were hard to see, but now in the book format, the reader is a lot closer, and is having a more personal viewing of the photographs. This helps these images, but if put back into an exhibition format they would fall short. Creating balance in how much an artwork's ability to be displayed in different formats is something that should be taken with care.

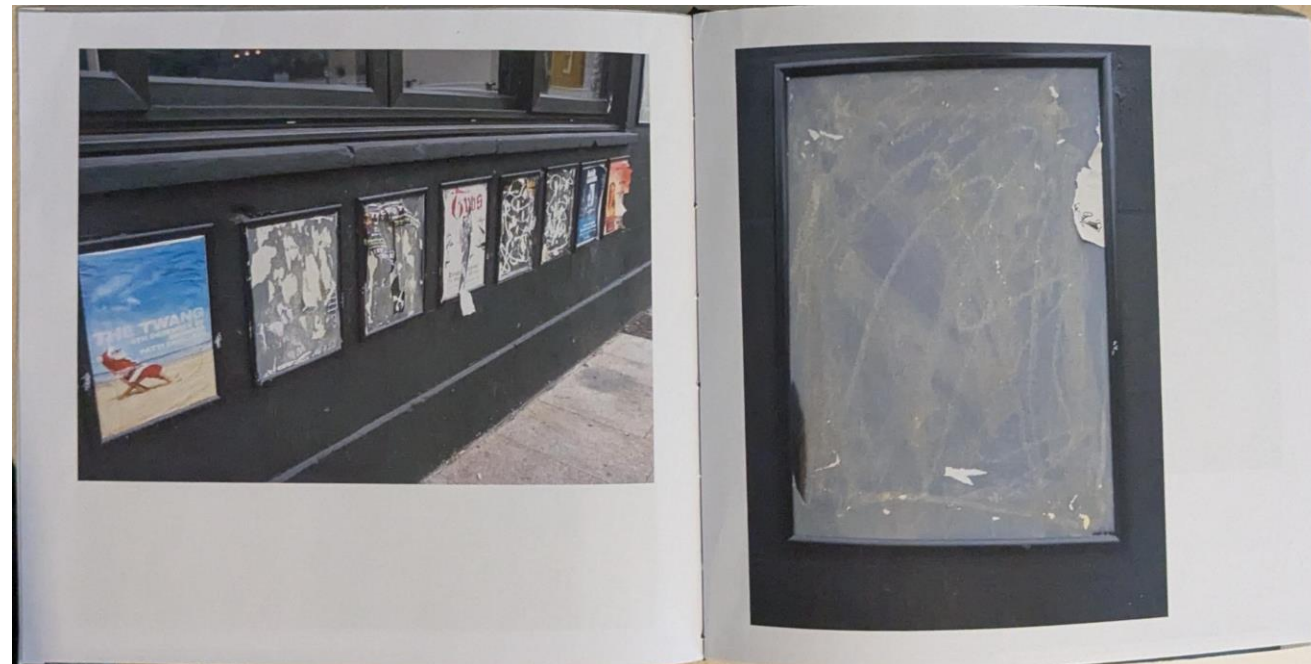
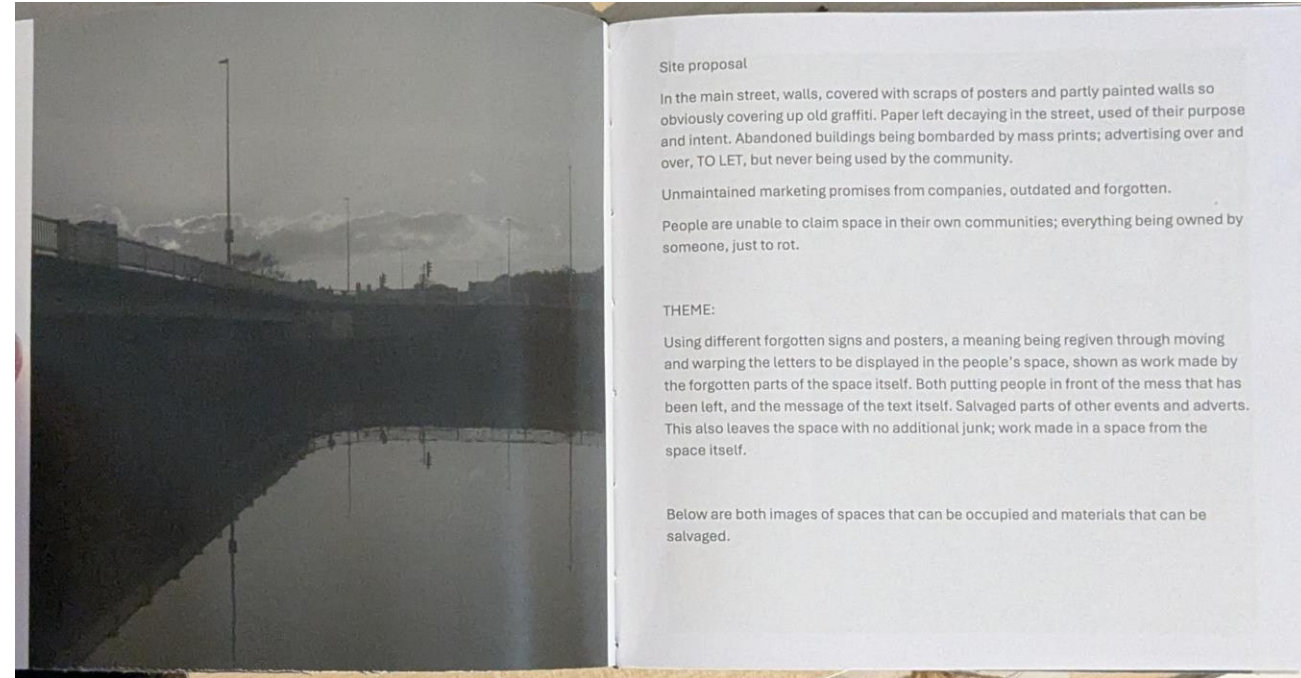
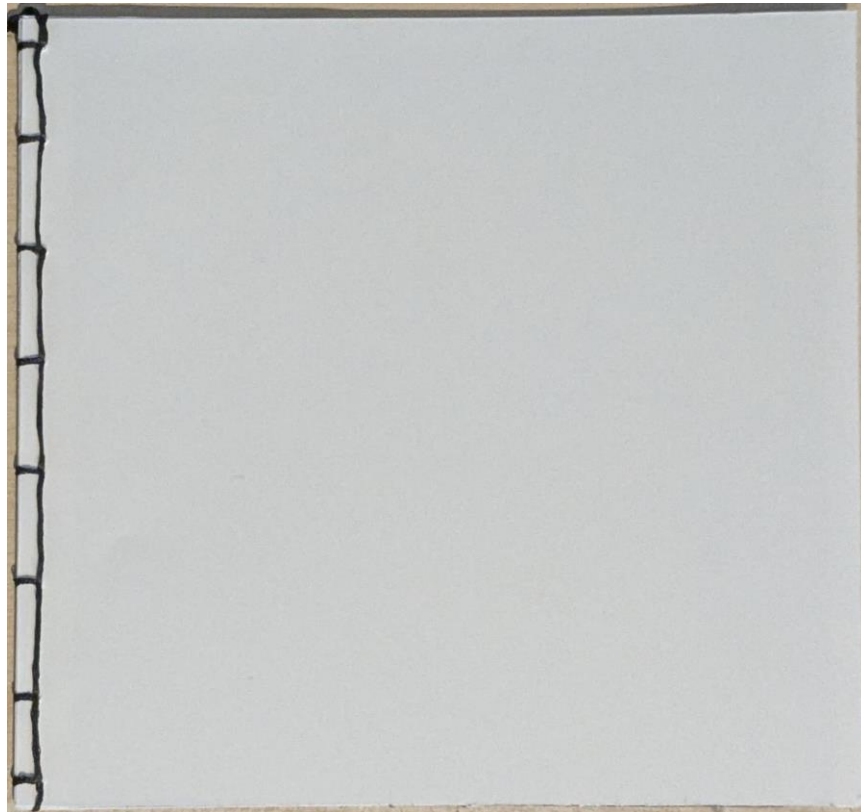
In the future I will think about not only the selections but also how they effect the viewers experience.

Photobook 1



Photobook 2

Turning my last module's proposal into a book.
Using a thicker print from film as a cover.
Book creation as documenting previous work.



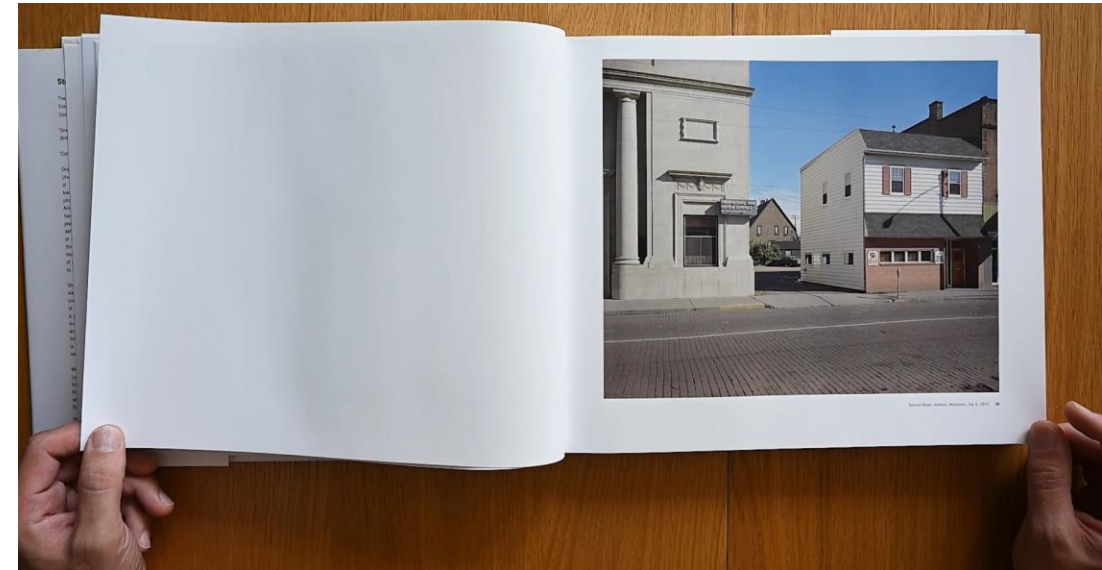
10/03 Week 3

photobooks

Stephen shore's '*Uncommon places*' displays settings and locations from 1972 America.

This photobook displays American streets from eye level, with a minimal amount of people displayed within them. The images are all shown in a 4:3 ratio with white bleed around each image.

The way the photography is presented does not change aside from a few blank pages showing either a new chapter or just emphasis on the image on the other page.

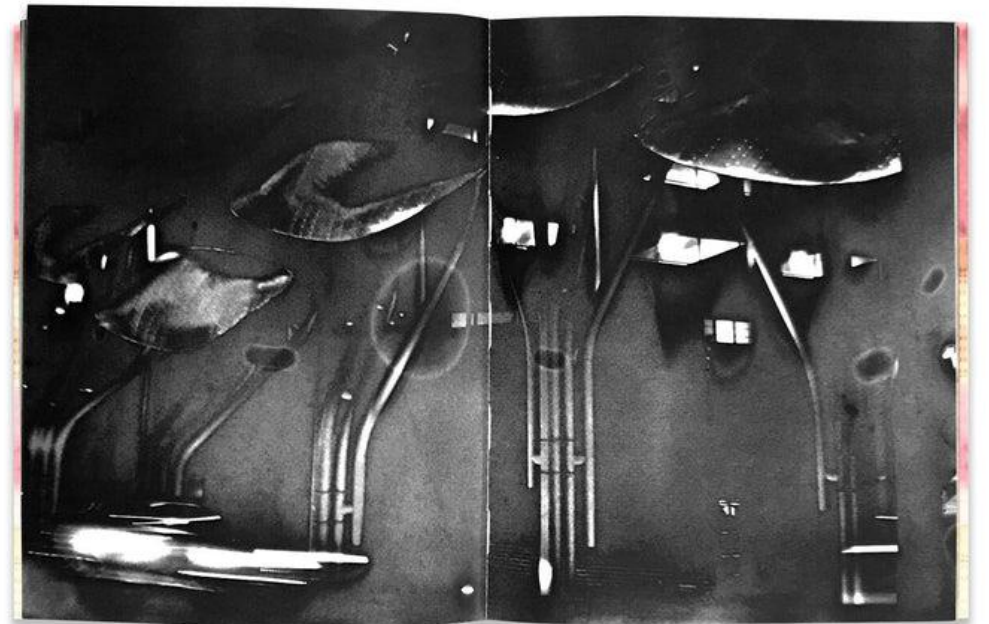
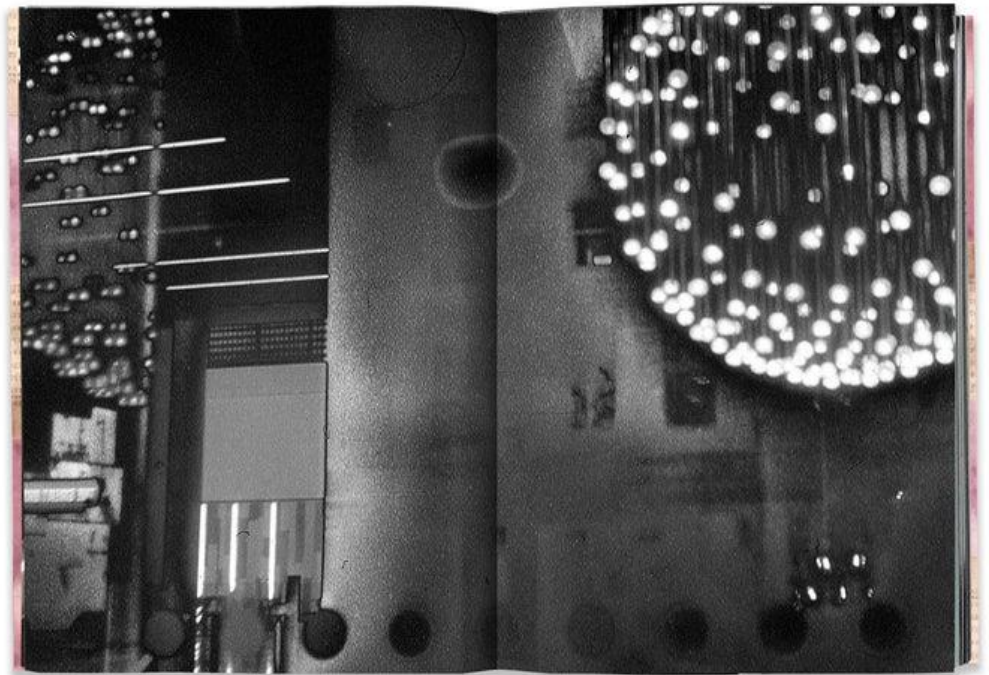


photobooks

Antony Cairns – MÖREL

This photo book explores city scapes and architecture within in a hazy, more experimental way. The works, made potentially with film chemical experimentation, fill each page with no bleed. This makes the experience fully submerged in the image, maybe even in an overwhelming way.

<https://morelbooks.com/products/antony-cairns>



CHAOS – Josef Koudelka

Chaos is a book presenting black and white images, made by Josef Koudelka. These photos show different documentation of shape and form within different found spaces and areas. The photography itself use panorama style wide frame imagery, showing landscapes, and a range in depth stretching texture from the ground into the bottom of a vertical horizontal image.

The images have a lot of white space around them when displayed on a single page, when shown across both pages, the border shrinks and the image blends between pages almost flawlessly. the book folds flat, and is sized A4 horizontally, giving the wide frame images more space to be visible. The shape of the book is natural to the images. Some of the images are shown together in threes and on the other have just one horizontal image, which can feel unbalanced, but random. This could be intentional making it feels like you have no control of what is going to be on the next page. The images vary in detail from close ups to wide shoots of hilltops, but also have some images that show both through a strange angle aligning shapes that would be hard to capture without the panoramic.



17/03 Week 4

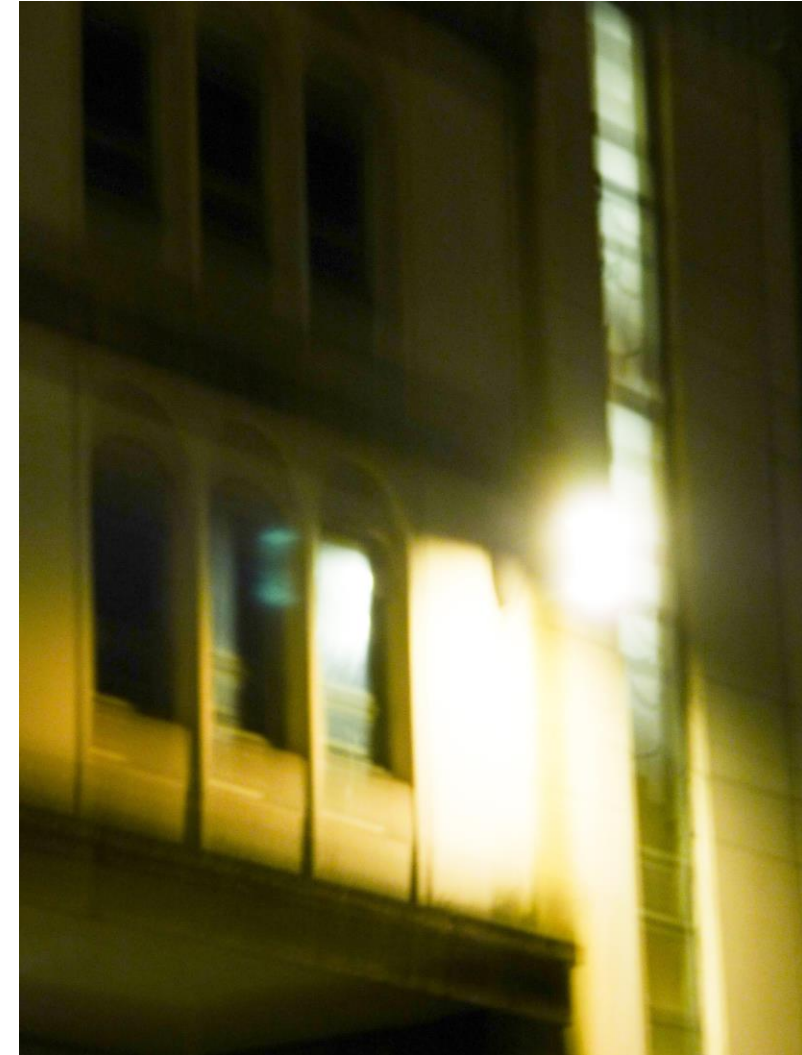
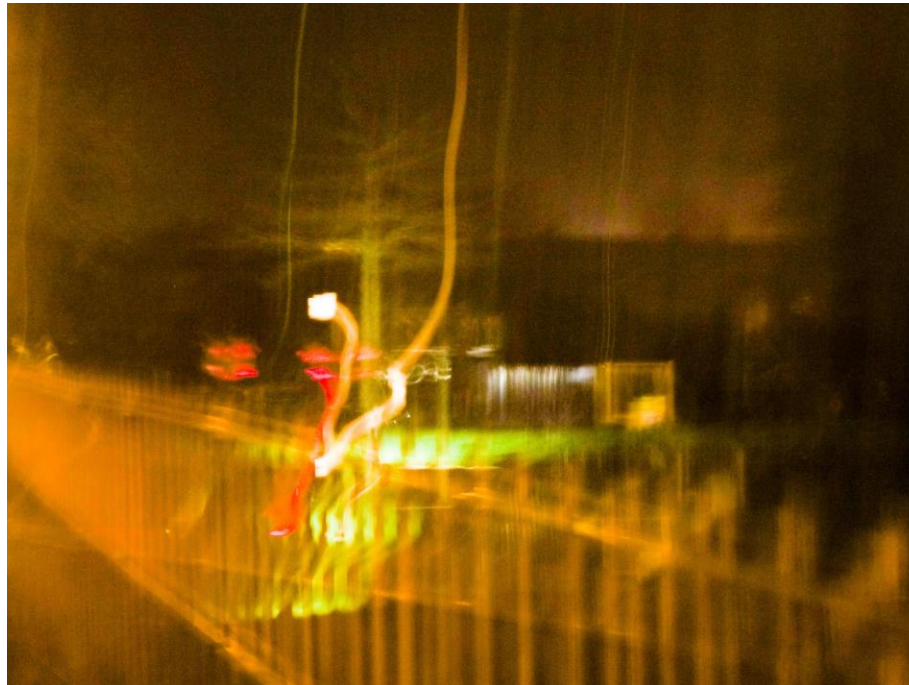
- Book binding workshop
- Selecting 3-6 images for work development

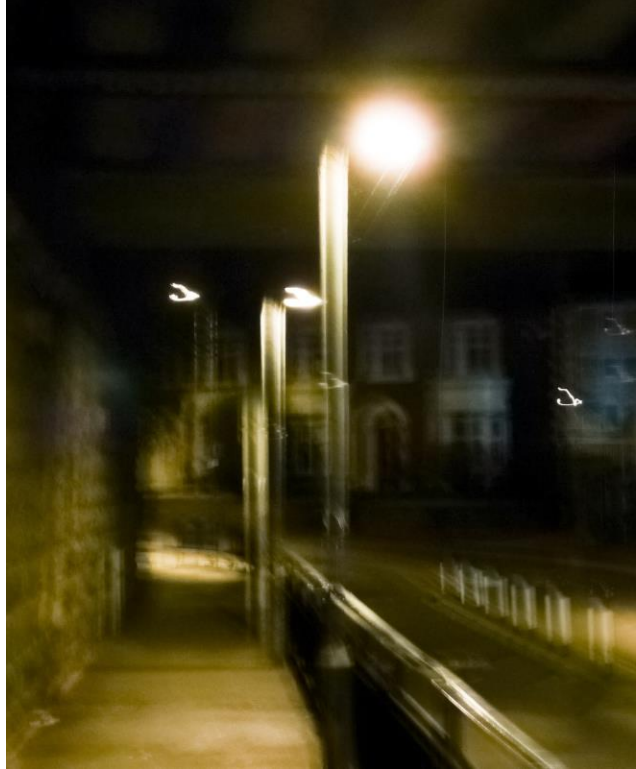
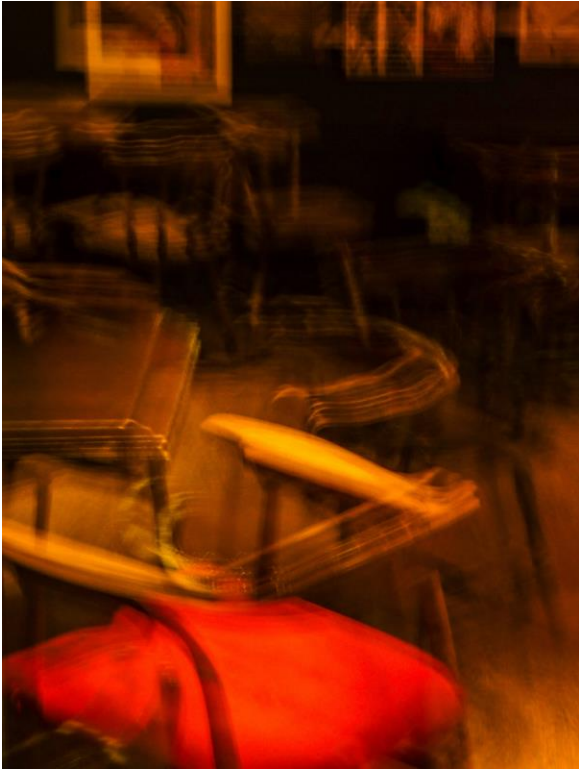
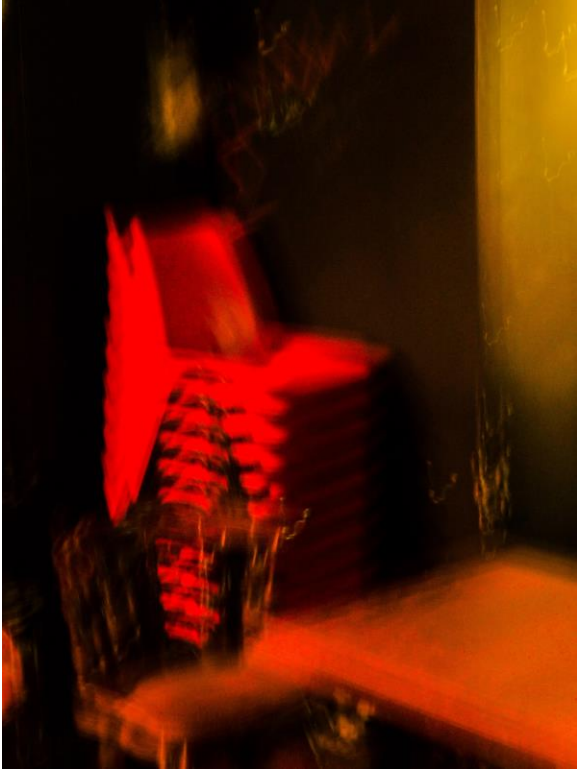
First images

For my first images I explored urban and outer city areas for different scenes that captured my eye. Focusing on longer exposures to show lights shining through each other.

The images themselves are interesting and are taken well, but the overall narrative of them as a whole is not.

To further my project, I will focus on developing pictures that coincide with each other. This will make the book feel more like a singular artwork rather than independent images with less meaning. This will also open up more potential for future experimentation.





Ideas of themes; notes

Object as deity

There is little difference between what is alive and what we perceive as an object, what makes something alive? a tree communicates with other plant life and supports it with nutrients and vibration, what is the difference between that and a building that glows in the night, solar panels to get energy to share, wind turbines as trees, replacing the ones that were there previously. sticks lay on the ground, all the same as rubbish. moss spreads across the ground the same as tarmac. what is a deity without life. a husk of what used to be. hollow, sharp, ancient. newer parts of buildings replaced like a rotting body. A clean field is not alive, it is suffocating from life. A city is alive, the same as a rotting whale creates a new eco system, life none the less. fungi and spores eat away at man made structures the same as anything dead. it's just a matter of time before the body of a building rots back to dirt and rubble. leaving behind the bones of the structure. A structure is unnatural, not because of what it's made of, but because it is a rearranged horror of mother nature. a new deity created like a false dinosaur skeleton. mutilated and disfigured to hold life.

Further book binding techniques

- There are quite a few ways to bind books, the different techniques can change and amplify the ideas and thoughts that are presented within a book's work.

24/03 Week 5

- Cardiff trip, exhibitions
- Library visit, book layout, design and work
- London trip, Tate modern, derive.

Photography method; Dérive

Finding shape and understanding in chaos and randomness, through spaces that are unknown, unseen previously from myself, looking in different places for meaning and story in city environments. The way people treat space, and how we don't see what is regular and normal, light and colours shining into each other into details that are common to us. Being able to capture a sense of this place, especially at night is a spectacle that shows light as space, rooms glow, street lights static, rain shines though the untouched plastic left on the floor. Everywhere people interact with the world around them, whether they are ignoring it or not, they are adding to how the area changes. Every action is a statement, every city filled with statements.

London trip

- Outline ideas of photographing
- I went to London to photograph places and structures unfamiliar to myself

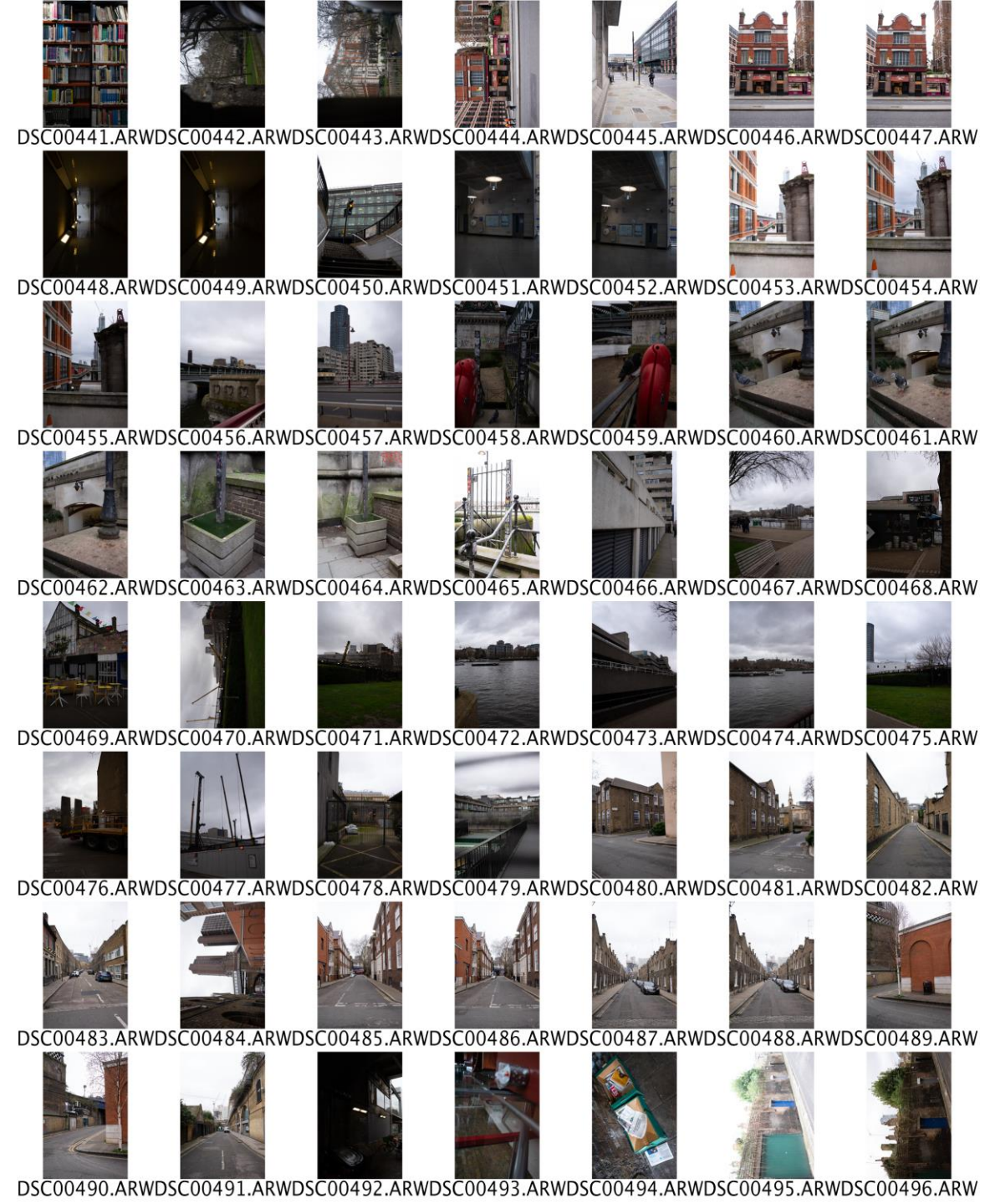
London contact sheets

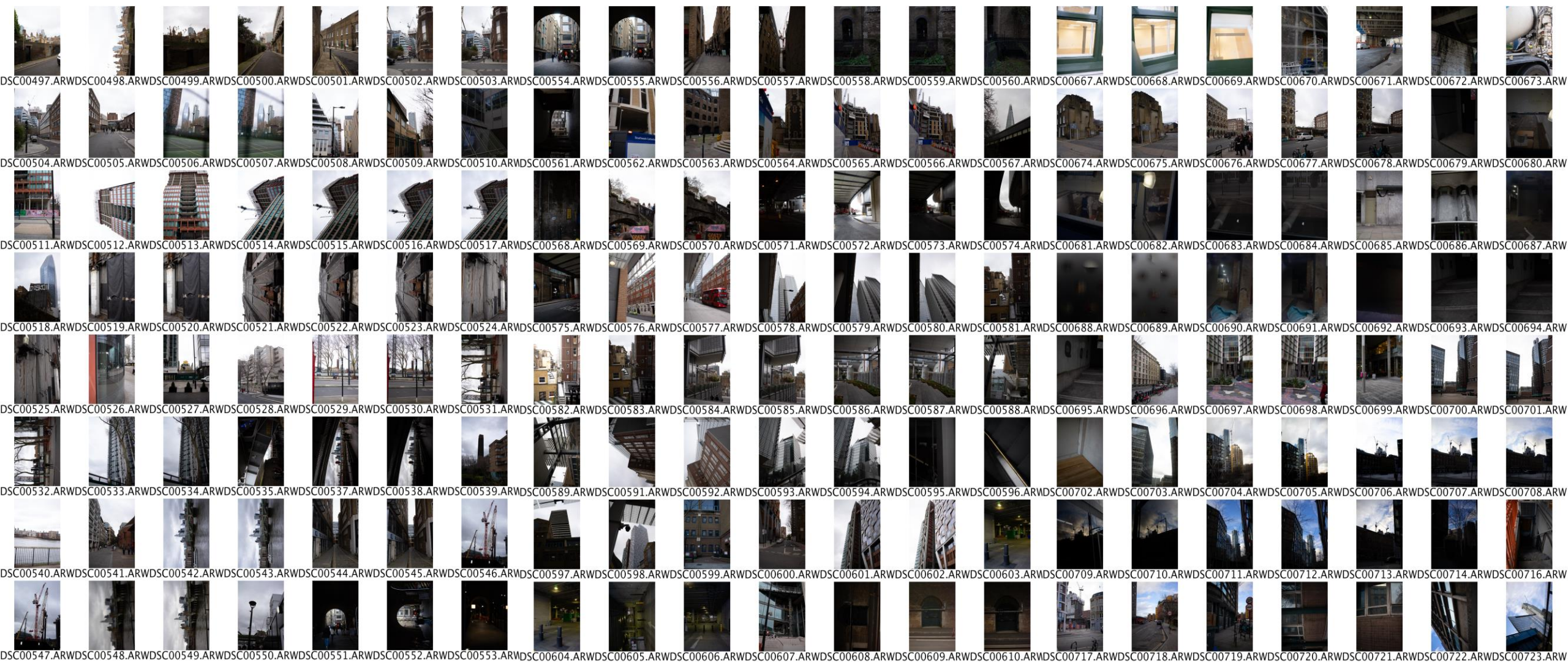
For this shoot I specifically searched out for a full frame camera that is smaller than most traditional professional cameras. I settled on the Sony alpha A7, equipped with a prime lens, this camera would allow me to be able to capture high quality images at a quick pace to be able to keep up with my photography style.

Using raw files to have full control of each image to use images however I imagine for future use in my project.

My reason for choosing to go to London for this shoot, was because, I have only been once before, and the experience was completely overwhelming in the sense of scale and gloom I felt in the city. Being able to capture this though how I explore the unknown city could be interesting in the topics that I have chosen.

During the day I was adjusting and finding what images worked better than others, using the camera the best I could being new to it, with what images I was trying to get.



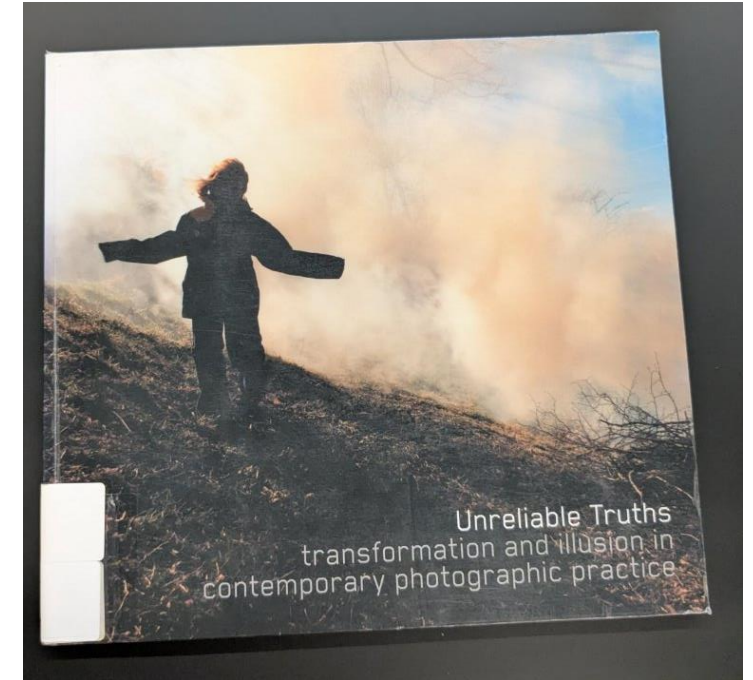




Unreliable Truths - design

A photo book that illustrates multiple artists. Throughout the different works, a digital typewriter font is shown to talk about the photography and the artists.

The design chosen highlights the importance of having a widely engaging design when showing multiple works.

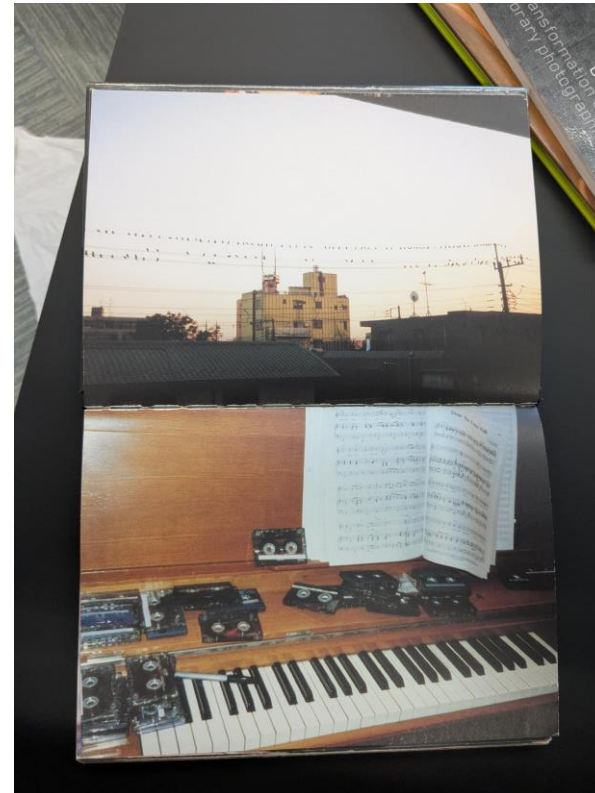
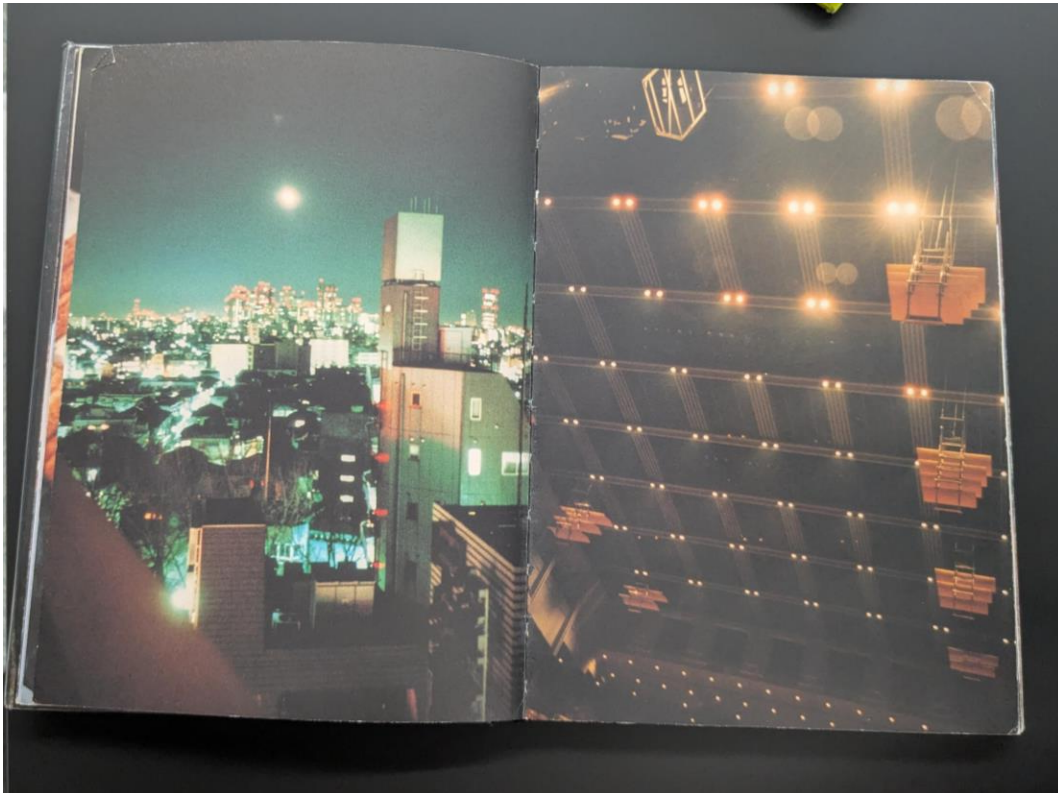
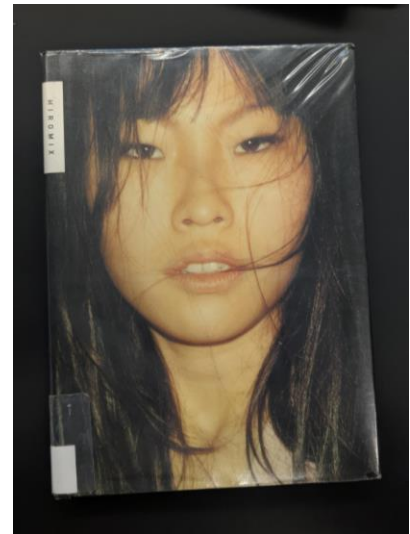


Hiromix 1998 - works

This work shows a range of everyday imagery from the artist. The work is shown full bleed in the book. The images evoke a sense of peace in some as well as more packed images.

The work shares an intimate peer into the artists displayed world.

The work differs from portrait to landscape formats



03/04 Week 6

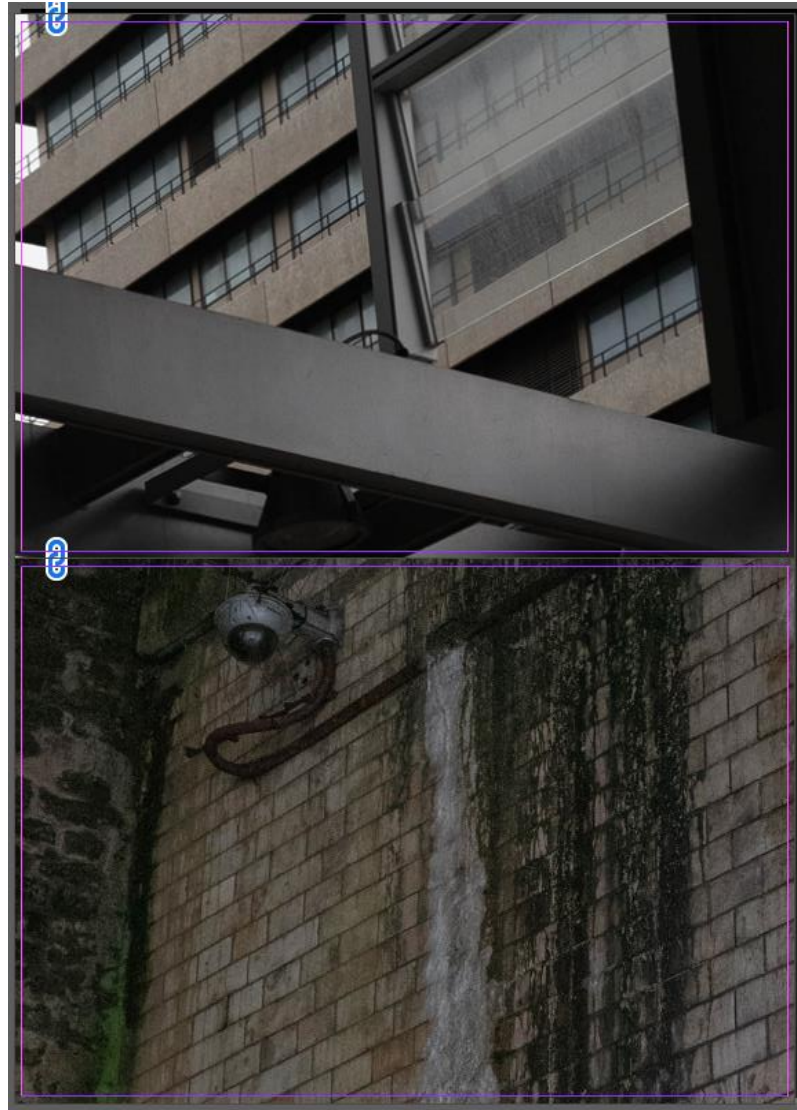
- Further book dummies, experimentation.
- Different works, presentations
- Personal philosophies tutorial

Book prototype, new shoot

After shooting in London, finding different structures and buildings. Using textures at eye level towered over by overwhelmingly large buildings. These are to show scale, absurdity and eventual rot that will consume it.

This first book was inspired by the presentation of Hiromix, using full bleed images in a smaller A5 book.

To be viewed horizontally, these are just 2 of the 5 page spreads that show images that are related in colour and space. The close up textures are not from the same buildings, but are to represent the rotting foundations that the city was built upon.



Book creating

I used the basic binding method for this book, just holding the work together.

The printed book worked visually with the parts of colour and organisation of images being top to bottom, but I feel like it was too simple for the idea that I wanted to show. I am not satisfied with this outcome.

I will build on this idea to create my next work.

10/03 Week 7

- Visual diary tutorial

Creating further books

Continuing with experimentation, in photoshop I combined different close ups of architecture, zoomed in with editing in lightroom beforehand. Because the photoshoot was made with a full frame prime lens, the high-quality images, taken on raw allow me to crop and distort the images and still have a good image to work with.

I lined up the different buildings, overlining them, using different effects to blend and merge the different images together I have made them into my own cityscape, I made them to be cropped just above the image eyeline so it seems as if the viewer is sinking into the city, being overwhelmed and towered over by the different imagery.

After making the images aligned, I added the threshold effect which gives the images more of a graphical look. Using this I overlayed some close-up newspaper images as well as some of my own work drawn onto paper, to give the work more texture.

The first piece of work shows more of the photography work itself, but I find that the more edited work is closer to how I want the viewer to understand the work. It emphasises the clutter and uncontrolling nature of a city.



Printed demo

I used a table guillotine to make a quick dummy for the visualisation, with scotch tape on the back holding the work together without covering the images. This was also to understand better how I could print this work as a book, being in an unconventional format.



'Chapter' 2, 3 of the work

Through the rest of my work I have shown highlights of colour splashed throughout the book. With this, the rest of the images look bleaker in contrast, starving the viewer from colour, and giving more just when needed. Showing the nullifying way a city can act.

I have used the cloning tool to amplify some of the buildings, to be taller or show more structures, shown subtly as well as more obvious to be metaphor for the city I have made as an abomination of creation, representing real world cities and the endless growth of them.

The work ends in more construction, showing how the work, and city are never truly ending.



Creating further developments

Using a precision knife and ruler to line up the images and carefully taping the back, up to the edges. Being precise is crucial to having a neat and believable final outcome.

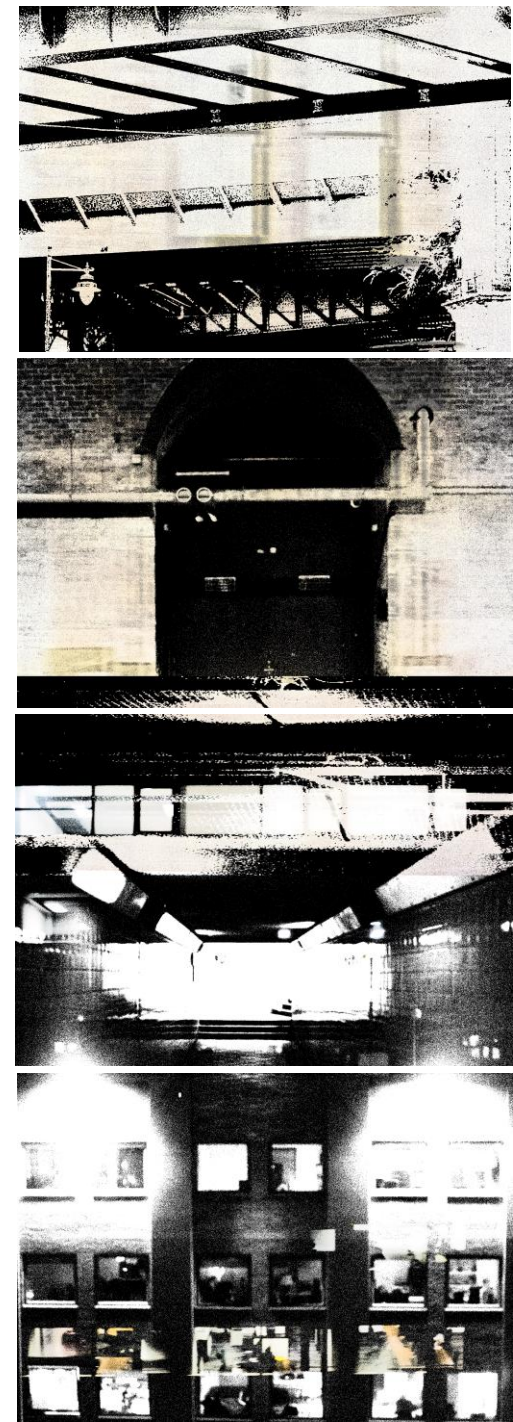
From my first printed demo I used a white border around the work. I found that the images work far better being full bleed, it lets the work be itself instead of framed within the page, making it look like the tops of the images are cropped off implying more above and below each page. This works well with the visuals and ideas that I had for the work.



Vertical additions

Like with how the first book dummy was presented, I could include parts of the book that fold downwards, showing details and textures beneath the structures. With this I could explore more depth as there is not an end to how long each piece could fold downwards.

These show under a few layers, accommodations, showing how disconnected we are from the 'top'. Forgotten and hidden away in comparison to the ideal city scape; not made for us.



Masao Yamamoto scroll

A work similarly long, showing images less frequently. The images are more scattered, making the viewer take time with each image. A contrast to how my work is denser, more overwhelming from the get go. But because of this the way the viewer experiences both are completely different from each other.



Kikuji Kawada the map

This work shows similar visuals in the textural sense, but is presented in a book that folds out from itself only once, showing a map of close up textures.

This unfolding is allowing the viewer time to look at what they have opened, and when they are done, can close it again. My work however, when unfolded, will unravel, quite uncontrollably, once again overwhelming the viewer not just visually but physically too with the amount of work that unfolds before them.



17/03 week 8

Book scanning, cover prototype.

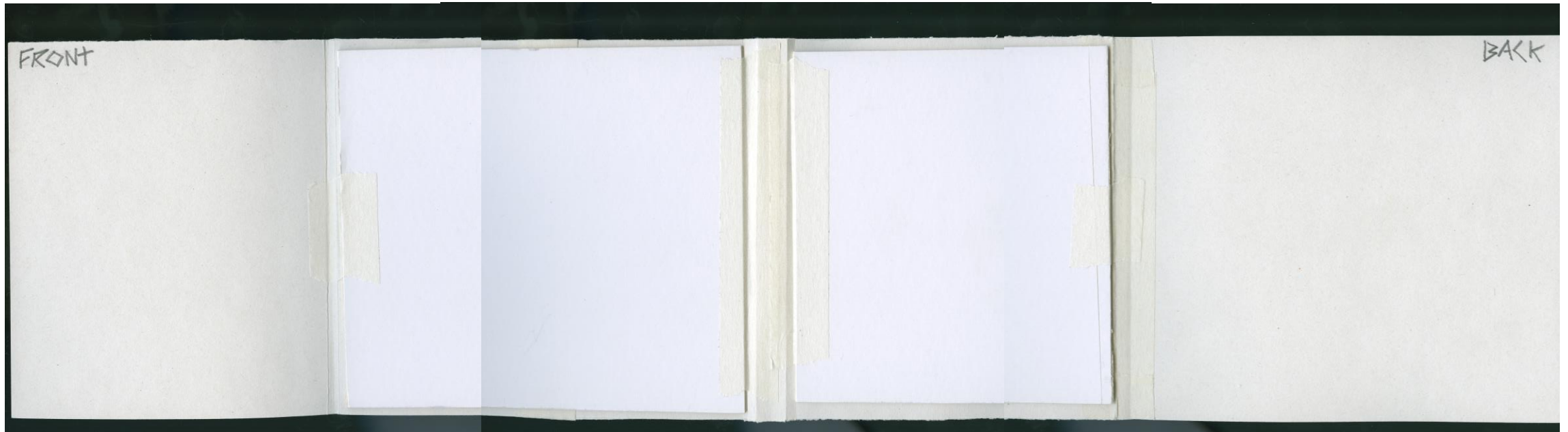
Exhibition work creation. Turning a book into a piece.

book cover prototype

As a test to be able to see if the folding cover would work with the book layout, I created a prototype cover, using scrap paper and prints not used.

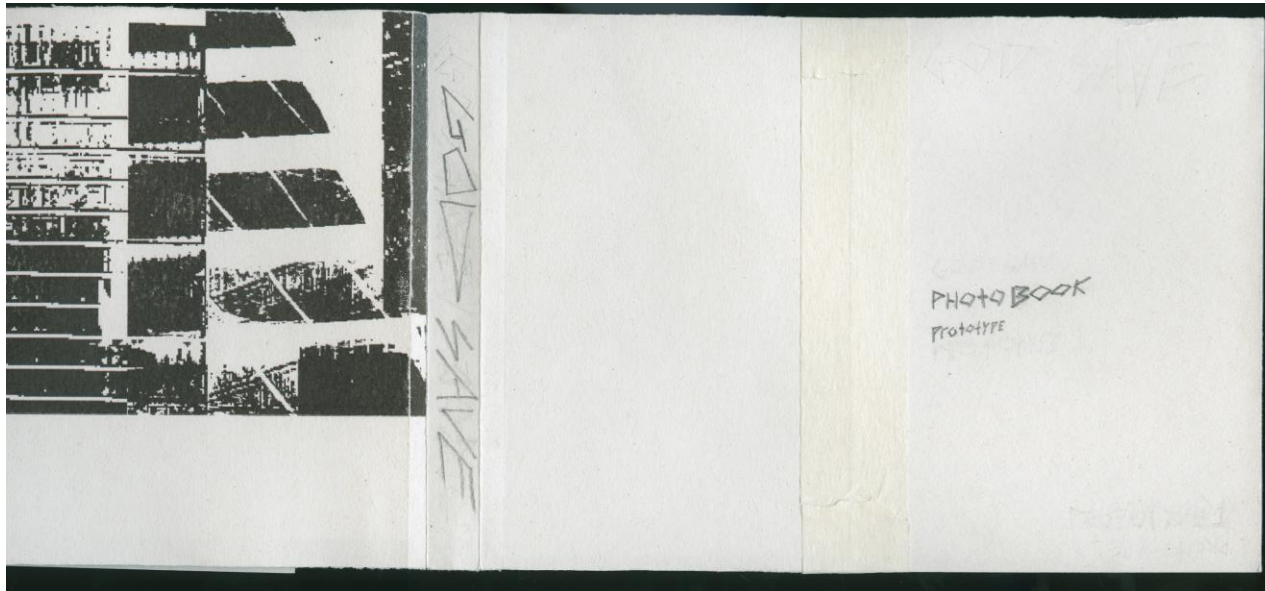
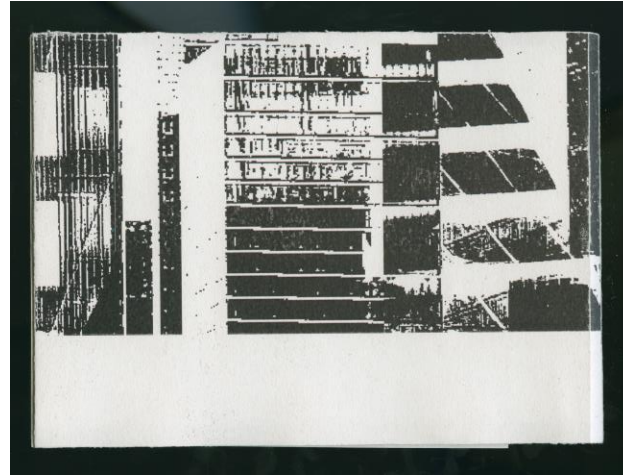
The cover, being just made from the same paper printed on for the book, was quite flimsy. I added in some harder scrap card on the insides of the parts holding the book.

This also makes the work feel sturdier and interesting. Without this the book feels as if it is falling out your hands uncontrollably. This could work as it incentivises the viewer to take the book apart, but I feel like the overall experience of the work in a book form is more important. The comfort of a sturdy book encourages and makes the viewer more comfortable to explore the work.



Book cover prototype

When making the cover, using scrap pieces, the paper was not long enough so I had to use the same tape technique to add the front fold and elongate the cover. I used a scalpel to encourage the sides to bend and crease precisely around the work.



A bottom view of the book, scanned in. Showing how the folds work into the book holding it together but still being able to fold out and let the work be freely removed.



How to know the end

- How to know the end of the book, different spaces, different book, ends when images run out, how to visualise that.
- I have decided that, because of the flexibility of the way that I created the book it can be an endless work, this book itself runs out when I have exhausted all the images that I think work. This way the book feels whole and a bigger sense of meaning within itself. Keeping the work to a specific time and area of London. If making another book, it would follow the same rules and just be a continuation of the ideas presented as a series of books rather than one whole or completely separate pieces.

Website inclusion

<https://malsmith.cargo.site>

Scanning in each print, cropping it down to make each page fit the images correctly. Putting it into the website to be viewable in the closest way to the book itself. As the website is already laid out in a certain format I also have to abide by the same looks.



Book visualisation

The work can be viewed in many different ways. The book cover I made is to help with viewing the work as a book. However, when removed from this cover, the viewer is free to explore how the work moves and folds.

This image of the work being scanned shows partly how the work can be folded and changed into a different orders of the images. The work without the folder is an object that can transform and change to be viewed with endless possible versions of the skyline that is being shown.



Book visualisation

This image shows the class holding the work (upside down, as they were at first looking at the images to themselves). However, it does still show how long the work can get when presented fully extended.

I have decided that the part of the book that folds out, while is interesting, there is only one part that does, which interferes with the flow of the work. When viewed as a book this folding out part feels like a lump and is a bit confusing to understand how to navigate.

You can see in the scan below how the different part stands out.

Apart from that, I think that this book works exactly to how I wanted it.



Hieronymus Bosch

'The garden of earthly delights' inspired my idea of how I could present my work in the exhibition. As my book presents images in a longer sequence, I think it would be a disservice to simply print out the work and put it up on the wall.

Translating my work into something that can be viewed by multiple people, talking to more than the personalised way a book is viewed.

Hieronymus Bosch's painting, 'The garden of earthly delights' shows a huge three part painting displaying a sequence of images that



Exhibition ideas and works

- How to turn work into an exhibition piece.

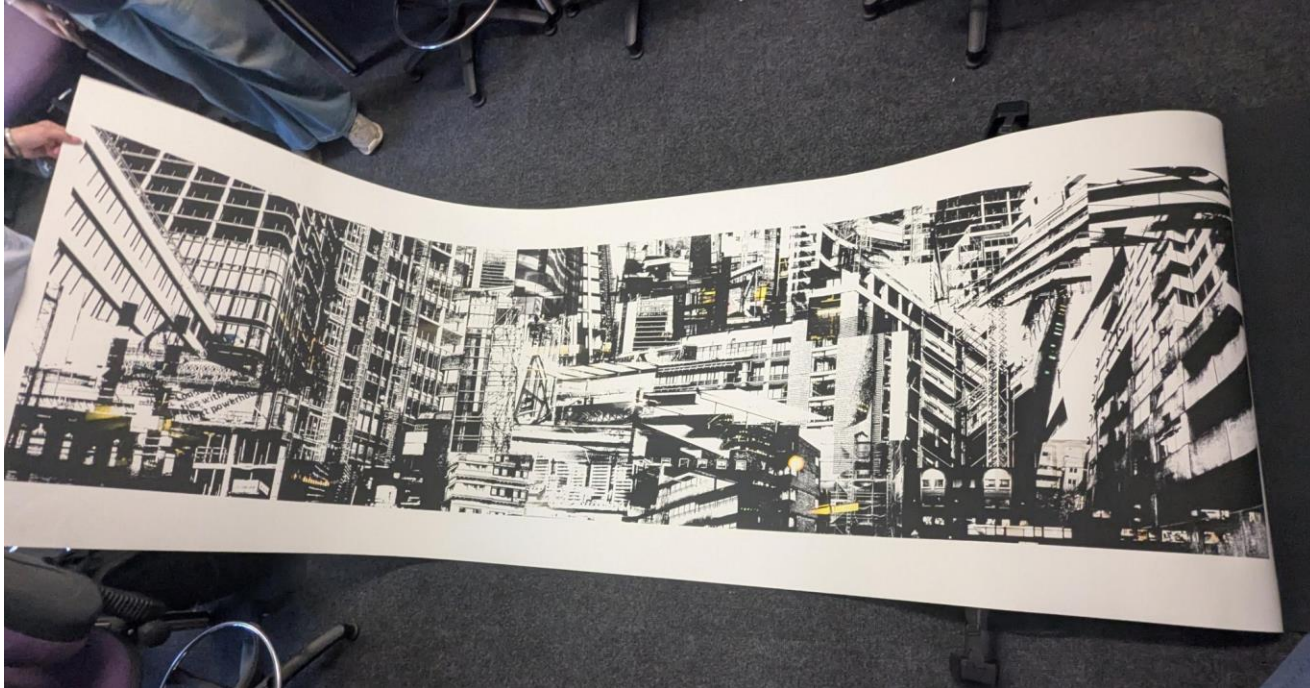
As the work focuses on having a continually overwhelming sense of sinking though long repeated structures looking over you, combining the work to be overwhelming through size and collective density over the viewer. Instead of this being over a longer sequence I will create a more vertical mosaic combining all the images from the book in a different orientation.

A book is personal to the reader, an experience unique and entirely singular.

An exhibition work is to be shared with others. It does not belong to the viewers, the work it only owned to itself. A public viewing is to speak to the masses, while a book is for the viewer to discuss with themselves while reading.

Exhibition ideas

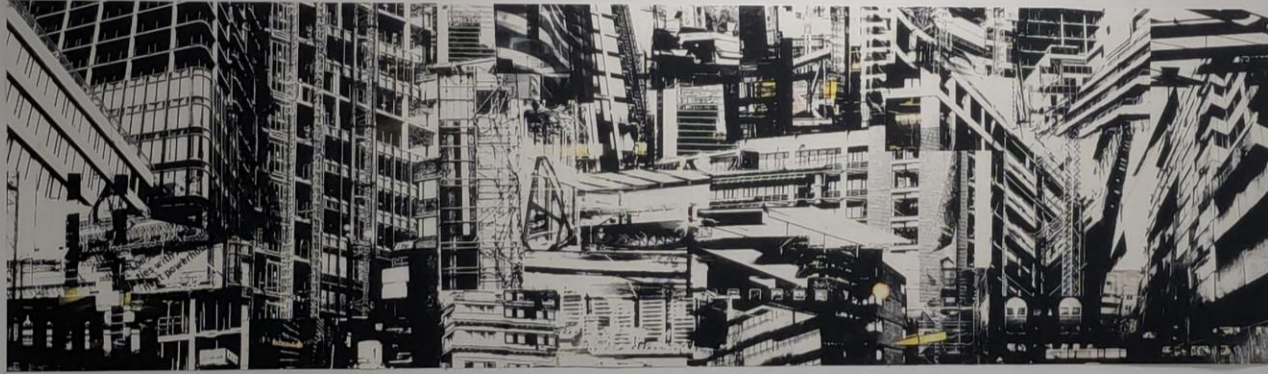
At first I had ideas of having the exhibition work being angled over the viewers to overwhelm. In the end my piece, when put up works just as well being shown simply at eye level. Looming in the exhibition room as an uncomprehendable mosaic of images from far away, and showing small details when viewed closer.



24/03 week 9

exhibition

Exhibition
displayed:



London photoshoot 2

- I have done a second photoshoot in London, exploring a different part of the city. I will continue making my photo books into the future, expanding on the current works that I have made.

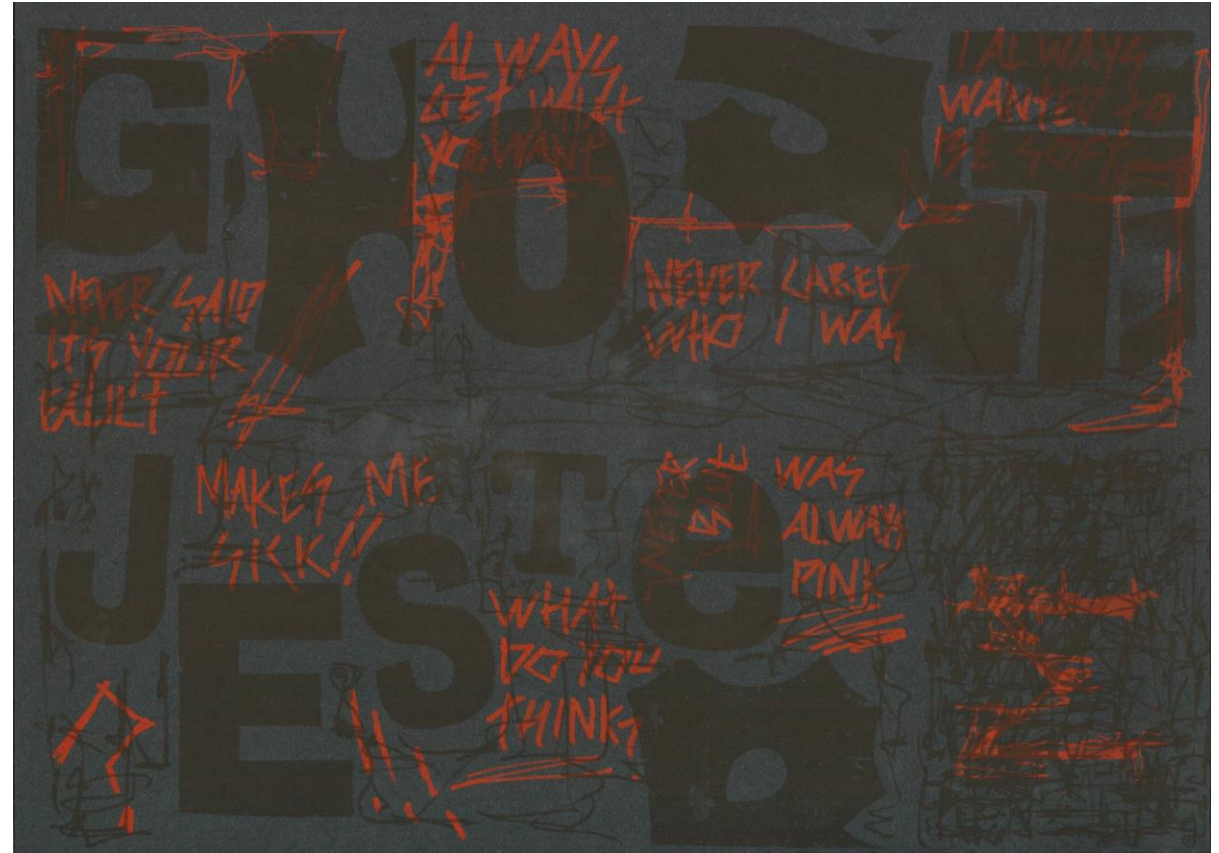
21/ 04 Week 10

- Final developments

Riso printing

- Riso printing work shop experimenting with different printing techniques.
- Typography and image illustrations.
- Could use within the photo book cover. Can use over different coloured prints.
- Gives each cover a different texture, unique to the patterns and typography used.
- Here I played with a collage approach while using a marker pen to give texture and meaning through text. The typographic text was cut out from other scrap or extra works. I overlaid more marker writing to give a different colour effect.

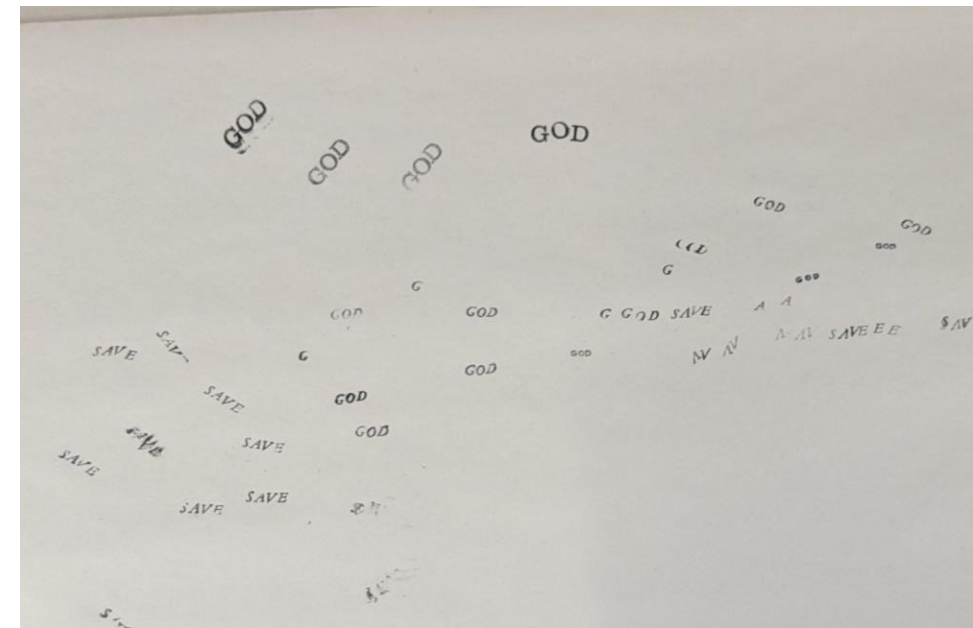
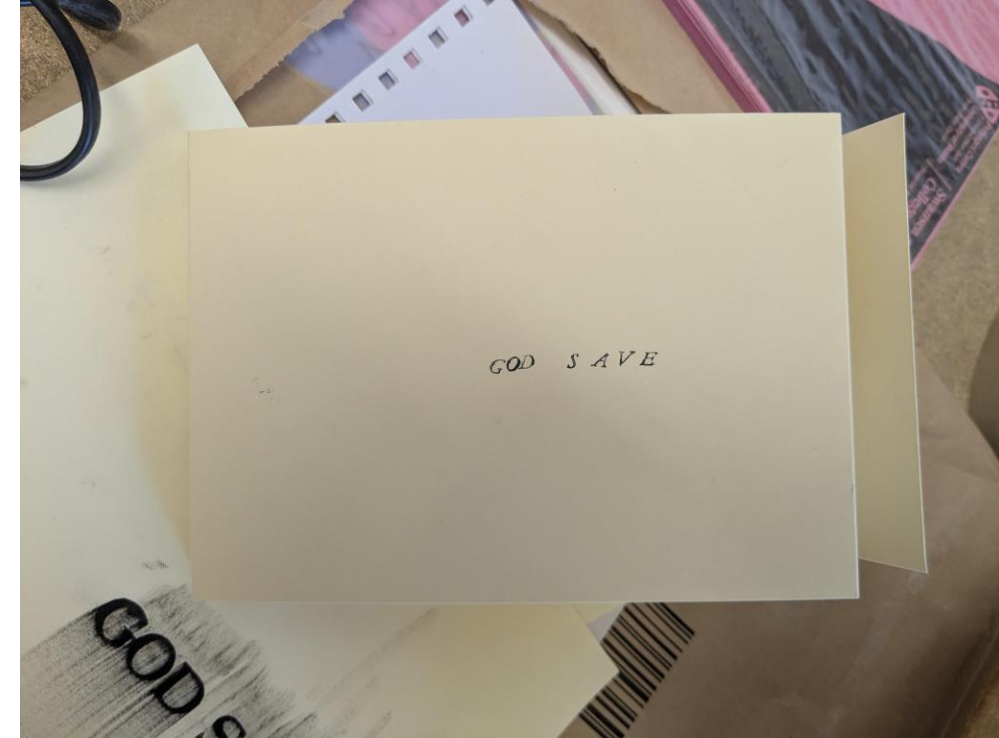
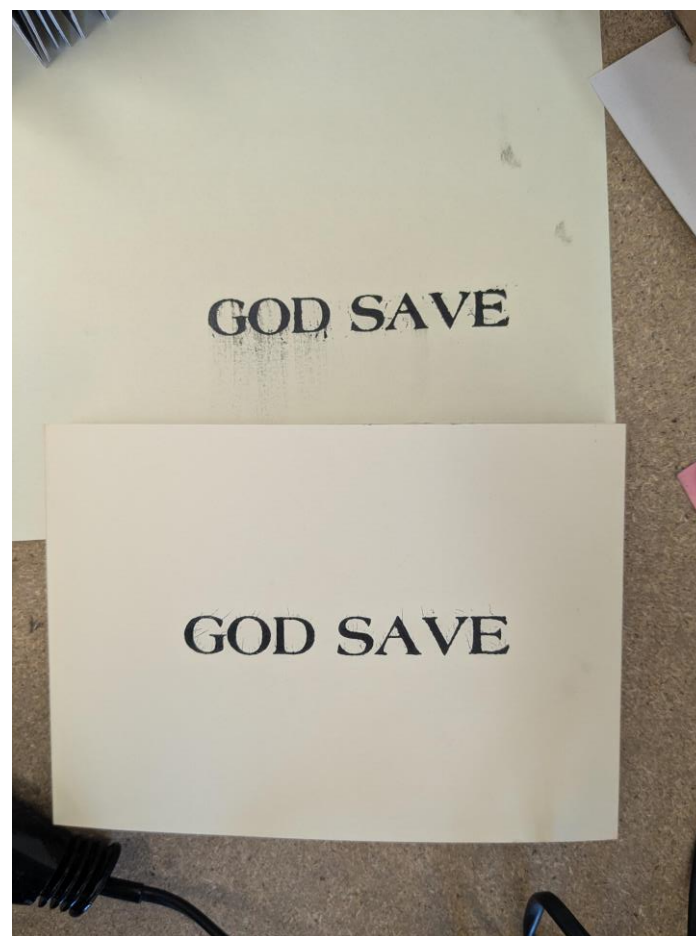
Riso printing



Cover title - Print making

I explored using different printing methods, through printing text with ink.

I tried printing the text by hand, using printing blocks to get a more punk aesthetic, showing more error and freedom within the text. I also tested printing the text uniform with a press.



Book cover.

This is the text that I felt works best with my cover. Having the title in the middle of the page with the text at the end, showing how the title is incomplete.

The font is quite grand and bold, which is more formal than the work inside, contrasting it.

Making the start of the name show as more ironic in nature, a defiance of how the phrase is normally used.

