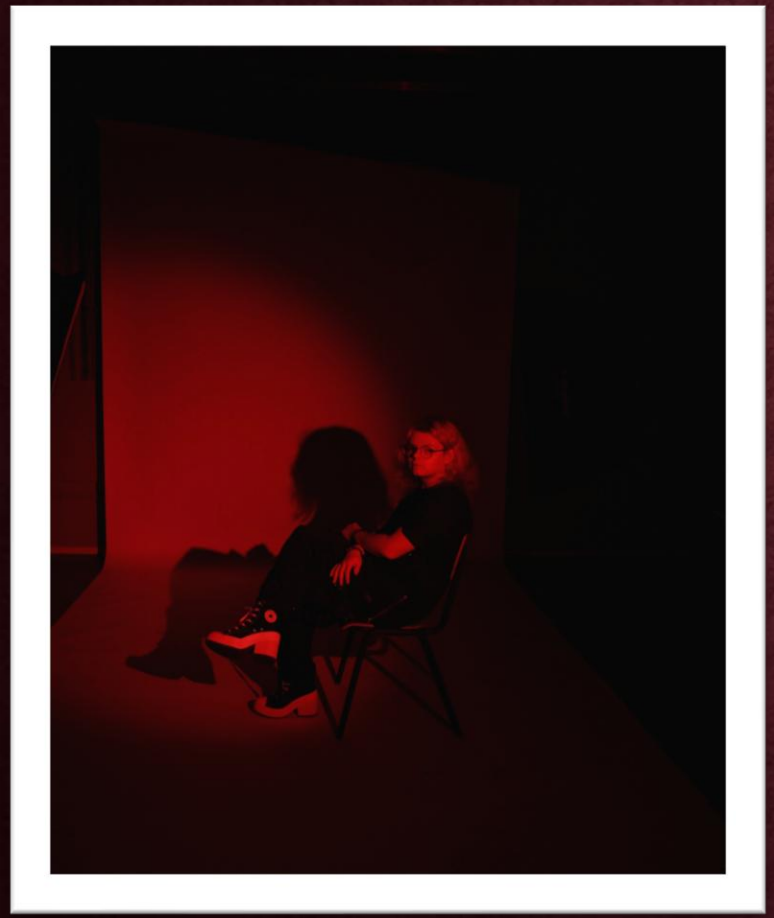


VISUAL DIARY

Name: Teleri Cook

Student Number: 2305752

FEEDBACK RESPONSE

1. Engagement with Literature Skills

There is a very good use of a select set of sources informing your site report. You utilise the Tate definition to orientate your thinking on site-specificity. Various quotes are used to identify the artist's intentions with their work. These are responded to well and relate to your theme.

In your visual diary, referencing is used similarly well in your further artists studies (eg Kapoor). These broaden your ideas about site-specificity and provide location relevant to your chosen theme. Some information is sourced as well and reflected on in relation to the church. Consider more in-depth commentary when referencing sources, looking for commentators' viewpoints which may contrast with the artist intentions. Well done, Ollie, you continue to make progress here.

2. Knowledge and Understanding Skills

There is a very good understanding of the role in which location plays in site-specific work. You recognise the physical, metaphorical and symbolic relationship art can have with a space. Alongside this, you discuss material and symbolism confidently and in depth. You have developed a very good connection with a range of contexts and used them to good effect in discussing the role of location in developing meaning.

In your visual diary you have continued to explore a very good range of artworks which relate to your site/theme and utilise a range of contexts. In your own work there is a less clear link made between your chosen practical developments and their site-specific qualities. Some are implicit in the positioning of your work, however clear comparison with artworks studied against a range of factors would be useful in future. For example, how do yours and Ascension work to transform the church?

3. Cognitive and Intellectual Skills

There is very excellent critical analysis of a range of site-specific contexts explored in depth and with excellent comparison in your site-specific report Ollie, well done. This work has been revised and reorganised to very good effect, considering different viewpoints and potentials for the work studied.

In your own work however, there is a distinct lack of critical analysis. You tend to describe at length with little insight or observation made to justify or discuss decisions made or communicate key ideas. This is surprising given the level of understanding developed in your report. In future, when documenting your activities, try to focus less on what happened and more on why you made these decisions. This will encourage you to further evaluate your performance, make changes in the next part and in turn show significant progression because of your reflection.

You have practiced all the skills when comparing artist's work; maybe it would be beneficial to compare your work with artists' to encourage you to think of it in the same way, analysing its message as if it wasn't your own. This is a useful strategy to encourage this critical thinking.

4. Practical Application Skills

You explore a very good range of skills here Ollie, experimenting with digital editing and creating a purposeful installation in the Church which puts into practice ideas related to your research. I would encourage you to reflect on two points for progression – over and above further evaluation as mentioned in point 3:

Experimentation: plan and execute more experiments. Consider using a variety of tools/methods and creating outcomes in response to ideas earlier. This will develop a range of conclusions in your evaluation and show dedication to practical development. Later, experimentation in your more refined ideas will continue to develop your skills.

Documentation: using the project cycle for all development of work (not just photographic) will encourage you to fully document and analyse your work systematically. This relationship with aims and evaluation will demonstrate practical progress more clearly and will make it clear how you have practiced and developed your skills.

5. Transferable Skills for Life and Professional Practice

Well done, Ollie, this is a dedicated and professional project in which you have gone to great lengths to learn new contexts and concepts within the module. You have completed all work, and both your report and PowerPoint are presented professionally with very good attention to detail.

As mentioned above, I'd like you to focus on: less description with more analysis/evaluation, more experimentation and development of practical skills, use of the project cycle numerous times to fully document your practical experimentation.

I need to ensure that I continue using quotes and responding to them throughout my visual diary. Still, I also need to begin using viewpoints that contrast either my own or the artist's viewpoints so that I can explore more surrounding the work.

I will continue to look in-depth into various other artworks that relate to my work, but I need to be clear on how they relate to my work or plans for my work. I will also begin comparing my final works to the artworks I have researched and analysed.

I will proceed with drafting work to go back and rework it as well as discussing topics in depth. I also need to begin using these techniques in my own work, critically analysing my work and describing my work less. I could do this by comparing my work to other artists as well as discussing my work as if it is not my own but another artist's work.

I need to plan and execute more experiments throughout the term which will allow me more time to improve my ideas and work as well as giving me more time to develop conclusions regarding my work.

Throughout this term and visual diary, I will make sure to describe my work less and analyse it more (in-depth), experiment more with my work and use the project cycle to ensure that I fully document my process and give myself the opportunity to develop my ideas over time to improve my work.,

PHOTOBOOK

“A published book of photographs”

“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”





A photobook is a book that contains images, typically by a photographer, that have been printed and bound to display the images. Photobooks can be used as a way to keep memories like weddings, trips or birthdays, but in photography, photobooks are used by photographers as a means to display a set of images, a project and/or a narrative. By choosing different layouts, designs, covers and even the style of binding, a photographer can display their works uniquely and individually. One of the first photobooks was *Photographs of British Algae: Cyanotype Impressions*' (1843–1853), by Anna Atkins, created to aid scientists in identifying marine specimens. Atkins used the cyanotype printing process to make impressions of samples.

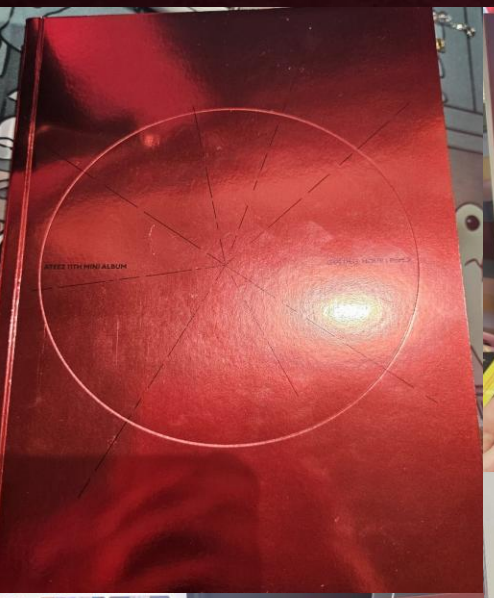
PHOTOBOOK

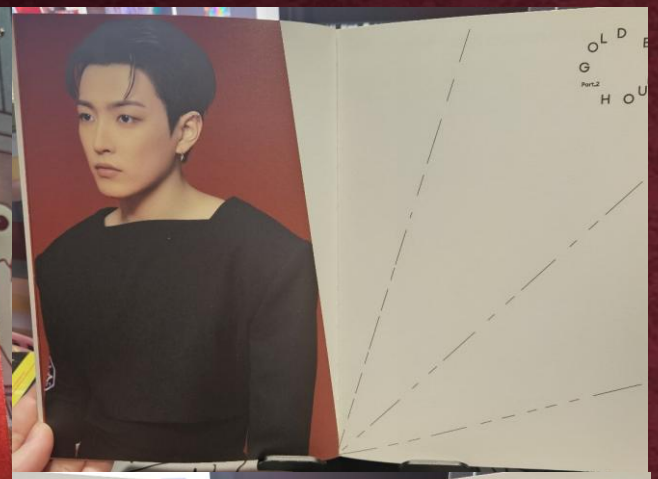
Throughout the 20th century, Japan's use of the photobook was to capture the era as well as important historical moments along with the country's cultural development. The photobook became a popular art form in Japan during the 1960s and 70s, combining design, printing and materials. Paris photobooks also captured the era as well as the city. During the 20th century, photobooks were often used as a form of artist expression and documentary purposes, photobooks in the case of expression was a way to display cohesive bodies of work in a more accessible manner while photobooks were used for documentary purposes because photography had/ has a powerful impact on public opinion and with the accessibility of photobooks, documentary artists often used photobooks.

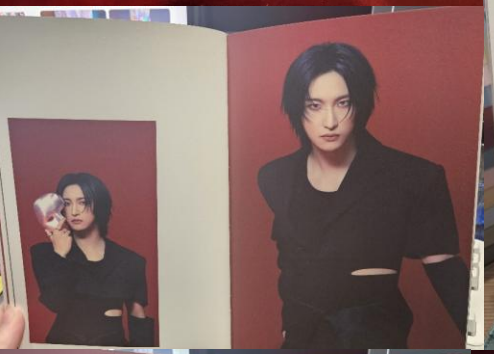
The photobooks I will be looking at as a part of my research will be from K-pop albums. Each album includes a photobook that conveys the theme and narrative of the music in the album, so I want to look into these books to understand how they create a narrative surrounding the images and the book while photographing in a studio setting as well as photographing different individuals.

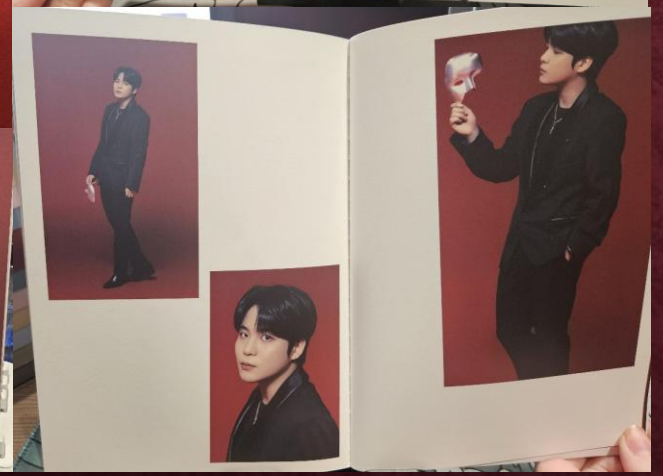
RESEARCH

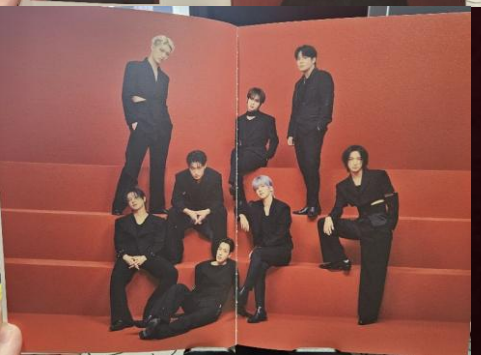
PHOTOBOOK 1 – GOLDEN HOUR PT, 2











This photo book takes a more traditional approach to the way it is put together and bound. The book is broken up into smaller chapters in which they are sewn together to create a flatter edge, then they are stacked on top of each other and then glued onto the spine of the cover. This creates a sleeker design to the book, but the book is also stiffer and harder to open which means the images are harder to look at, when looking through the book, I am unable to open the pages completely which makes looking through the book awkward.

The arrangement of the images varies from page to page which eliminates any feeling of repetitiveness when flipping through the book. As each member is introduced, there is one page left blank, coloured a deep red almost brown, containing only their name and the name of the album and the page next to it contains a full-page image of the member. Each member also has another full-page image of the member and a page blank, white, with the same lines as the cover and the name of the album. Throughout their sections, the aligning of the images varies and changes, some taking the space of a full page, and some having multiple images on one page. By using one colour scheme of red and white for the images and black and white for the pages, it creates a continuous theme throughout the photo book and connects each of the members through the images.

RESEARCH

PHOTOBOOK 2 – SIS (SOFT IS STRONG)



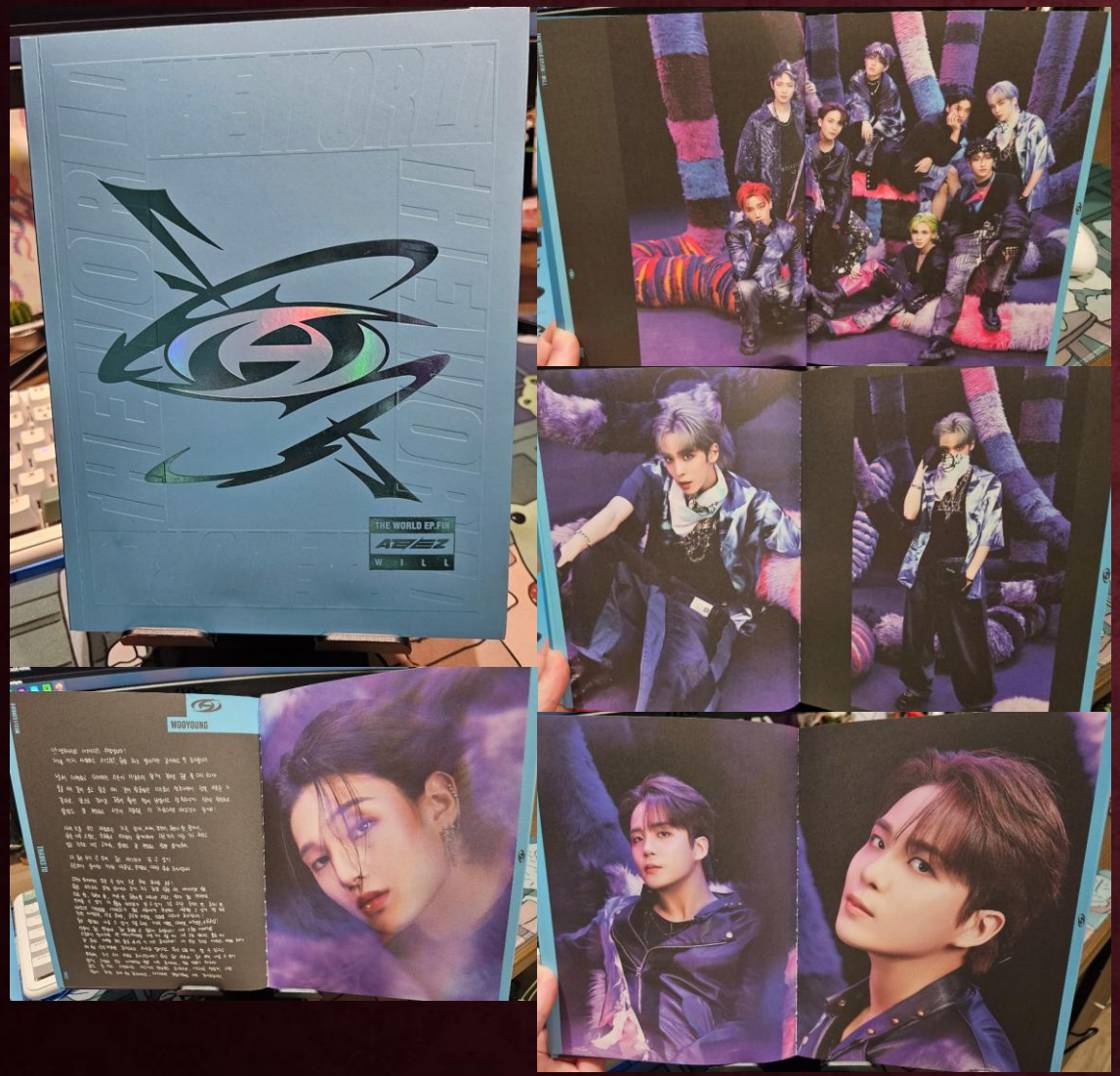
This photo book has a similar yet different style of binding to the previous book. It has been sewn in separate chapters and then stacked before being glued into the spine but there is a second cover that the book isn't fully attached to, only the back page of the photo book is glued down. The logo in the centre of the cover is removable and contains another concept image on the back of it. This style creates a harder cover for the book, almost protecting it, which is more decorated with the theme and concept of the book while the book itself has a simple design and look to it which reflects the simple style of images taken of the girls wearing more decorative clothing.

Images of the full group take up the full 2 pages and the first chapter of the book contains images that all take up the 2 pages including images of only one member but as we move onto the other chapters, images of the girl take up one page instead of 2 regardless of how many are in the image but images of the full group remain spread across 2 pages.

The simple style of binding once again gives the book a more sleek and polished design which reflects not only the images in the photobook but also the covers. The images throughout the book take a simpler style, containing few props with a focus on displaying the girls individually and collectively. As stated previously, the busy cover with a simpler inner cover reflects the simplicity of the photoshoot while also reflecting the more colourful and outgoing clothing.

RESEARCH

PHOTOBOOK 3 – THE WORLD EP.FIN : WILL



This photobook uses the same binding as the previous 2 books and uses a slightly similar image layout. On the edge of every page is the group's logo within a blue stripe which continues the use of the blue across the album. The images swap between filling 2 pages, 1 or being slightly smaller than a page. Some images leave a black border around the image to make the book less overwhelming to look through and add more dimension to the book. At the end of the book, each member has their image fill a page and the other page has text from the member. The layout throughout this book is consistent and helps convey the theme to the audience without having to explicitly say anything.

RESEARCH

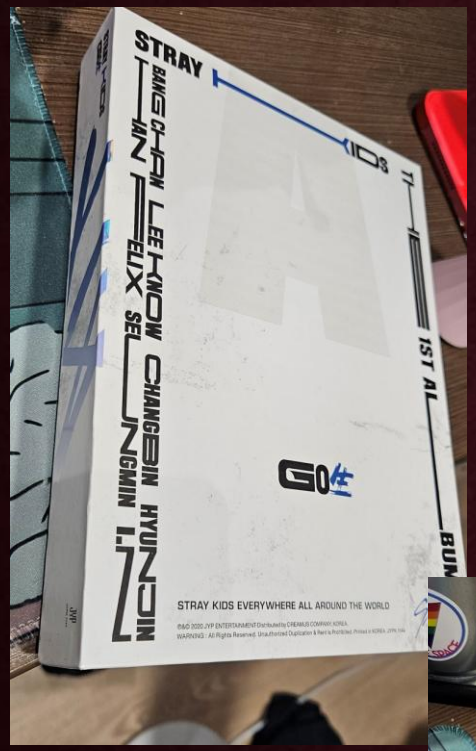
PHOTOBOOK 4 – ROCKSTAR

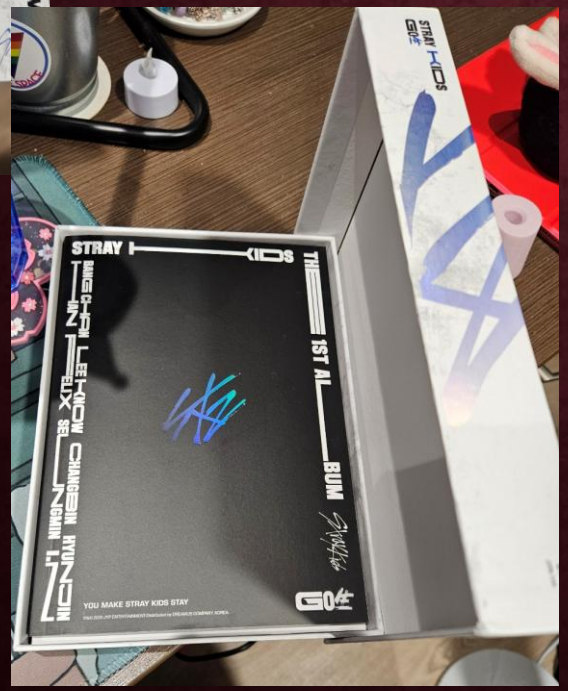


This photobook's overall feel is very similar to a scarp book, and this is also conveyed through the binding being just the pages stapled together. Throughout the book, the images are overlayed on top of each other, repeated, and inverted into different colours, while still sticking to a colour scheme, there is tape and staples edited onto the pages to make the book look rougher, and there is random pen markings, writing and doodles, throughout the book. busier these details combined make the photobook look and feel like a scrapbook rather than a professional photobook. This scrapbook theme reflects not only the music from this album but also the images contained in the book. The images are busier than most studio images, with lots of props, wires, flashy clothing and accessories, which feel more edgy and rebellious rather than a typical studio shoot.

RESEARCH

PHOTOBOOK 5 – GO LIVE



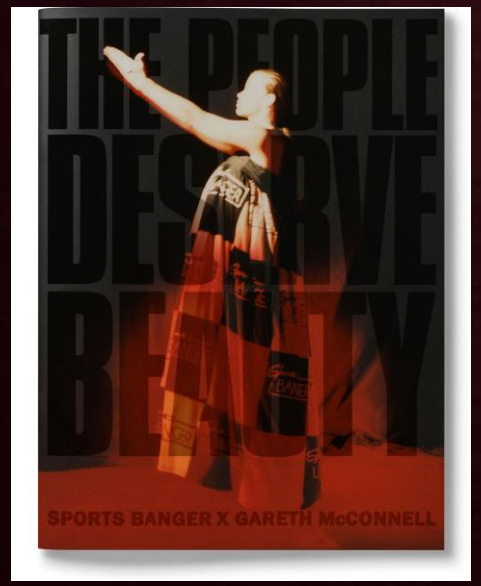


For this photo book, I want to focus more on how it is presented rather than the book itself. The book arrives in a white, black and blue box, the box contains the name of the group, the members' names, the name of the album and that's its their 1st album, and the group's slogan "Stray Kids Everywhere all around the world". The side of the box has a part of their logo on it, and if all versions of the album are bought, the slogan is complete. The back of the box has the group's name and the track list for the album. When opening the box, the cover of the book has the same colour scheme but is inverted and the placement of the group name and the album name have been swapped. Throughout the photobook, the same style of text is used consistently which connects everything from the theme to the images. The box this photobook arrives in is common in K-pop but less common outside of it, the use of the box makes the book more exciting to open and handle, and the way the box slowly opens makes the book inside feel more important than it is.

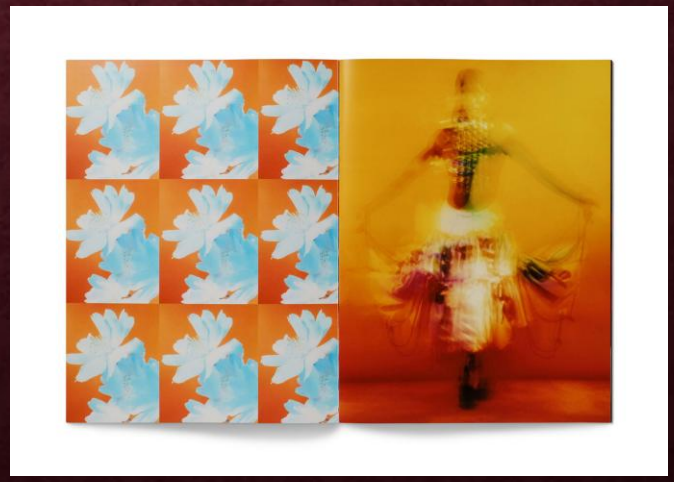
RESEARCH

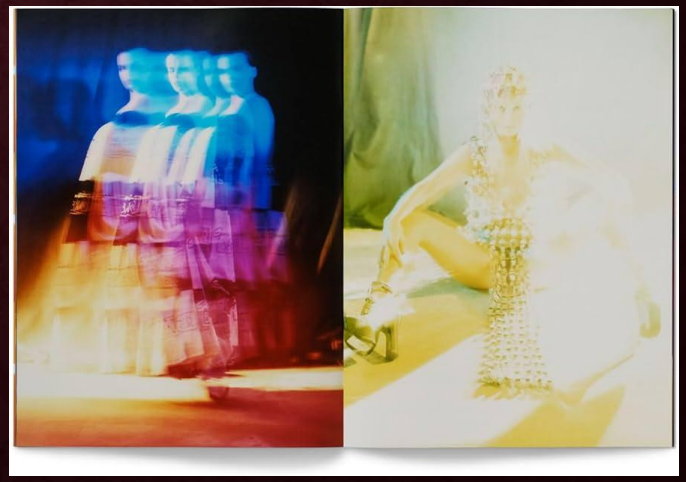
THE PEOPLE DESERVE BEAUTY – GARETH MCCONNELL X SPORTS BANGER

While looking at this photobook, its clear that it takes a different approach to the layout than the other photobooks I've looked at. It follows the same exact layout for each page, using one image to fill a page. The photographer's style is very clear throughout the book, whether he is photographing bust portraits, full-body portraits or plants, the style remains the same. He uses bright unnatural lighting to highlight the features while also distorting the figure with camera tricks and techniques. The book itself is a simple A3 print, stapled together at the spine, the size of the book as well as the images allows the viewers to immerse themselves in the book and feel the expression, feel the beauty of the images. In the middle of the photo book is a loose booklet printed on pink paper, the cover is an image of a girl in a low squat, but the image is very grainy, making it difficult to know what is there. Inside the book is information about the photobook and context of what the images are of. The information explains the timeline of events that led up to these images and that he had been invited to a *Sports Banger* fashion show and then goes on to discuss the context of the fashion, how he attended the show, the fashion show itself, the context behind the show, before crediting each model in the photobook.







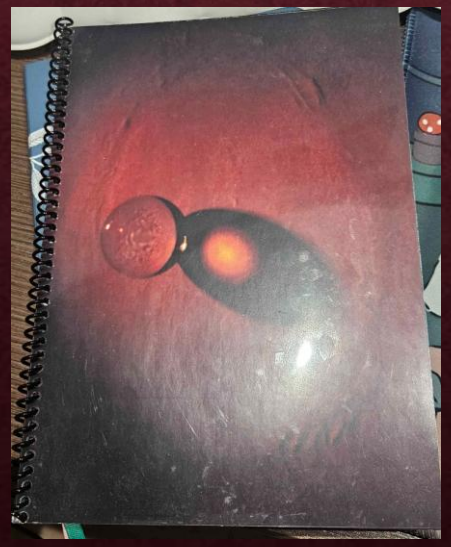


RESEARCH

ORBIT - LORE GRIMON

This photobook is a printed version/copy of a video project by Lore Grimon in 2023. "*Orbit*, a film blending poetic text with visuals, tells a story about a planet, a god and ourselves. Through playful interactions with words and phrases, I uncover metaphors and interpretations that speak to the endless cycle of greed. Myths often play a role in my work because it's a projection of people's own fears as well as my own. Myths, a recurring motif in my work, serve as projections of both collective fears and my own introspections, connecting the past to the present in meaningful ways." (Lore Grimon, 2024) The images are screenshots/ stills of the video, and each takes up a page with most of the images being stills that include the text from the video to recite the poem that sits along with the video. The book form itself is flimsy, the cover and back are thin, clear plastic sheets with no text except for the back, there's a small section containing the title, artist and other relevant information. The images are printed back-to-back on thin flimsy paper and the book is all held together with a cheap plastic spiral, which I have personally already broken. The flimsiness of the photobook reflects the story that Grimon is trying to tell, as she states in the quote above, this work plays on the ideas of fears and introspections and with the use of thin materials and creating a frail booklet, Grimon manages to reflect the story that is being told while she rolls the ball.







RESEARCH

SYMPHONY – NOBUO LIDA

The layout of this book has a similar design to *The People Deserve Beauty* photobook but instead of each image taking up a full page, each image takes up 2 pages except for the first and last page. This means that with each turn of the page, the is a single image spread out across the next pages. This makes the photobook more immersive, allowing the colours and distorted imagery to jump out at the viewer as soon as the book is opened. The paper that the images are printed on seems to be a mix of matt and glossy paper, feeling thick and sturdy but also soft enough to glide your hands across. This not only adds to the immersiveness of the book but also helps the colours within the images stand out more. The cover is a somewhat thin yellow card and when opened, the cover is bent over as if it's a dust jacket, but it isn't folded onto anything, when unfolded, the front opens to show paragraphs written in Japanese and the back opens to show the show paragraphs but written in English. After having this book for a year, I realised how easy the cover is to damage which reflects the contents of the work. The paragraph in the folds of the book starts by discussing the events leading up to these images. Nobuo Lida explains that on the 11th of March 2011, Japan was hit by a large earthquake, followed by tsunamis and then nuclear plants, which had been deemed safe, exploded which caused radioactive fallout to spread across animals and plants. These events caused Lida, amongst many others, to feel anxious, desperate and gloomy so after a few days, he adventured out to a park and was surprised by the sun hitting his face and noticed the reflection of the sun on the grass, trees, and leaves, it looked almost as if it was a mirror reflection, the flowers appearing as fireworks or chandeliers. But when photographing these plants, very few of these things can be transferred into the images, conventional use of lenses cannot display the colours and reflection. So, Lida used the technique of incorrectly using a particular lens that he had learnt 30 years earlier in his student days. This incorrect use of the lens made the colours even brighter than they were in person which created imagery that is nostalgic, and full of enjoyment and joy. Lida doesn't edit any of his images, everything seen on the page was created with a camera and a lens. This project began from a series of multiple disasters affecting not only the people but also the wildlife and landscape and by having such a fragile cover, easily being marked or dented, reflects the fragility of landscapes and wildlife. Each aspect of how this photobook was created has clearly been thought about and deliberately done to reflect the work and immerse the reader into the imagery,









RESEARCH

ECHO OF PHOTONS – SUSANN CARMEN JAGODZIŃSKA

The cover of this photobook makes it look a lot more traditional than the other photobooks I've looked at. The cover is a black and white image of a forest and a lake/ pond, and the cover has a sparkle to it as if it's glittery but the texture is soft so there isn't any real glitter on the cover. The book is a hardback which means it is much sturdier than the other photobooks I've looked at. The layout of the images varies throughout the book, a few images are spread across 2 pages, filling them to erase any white from the page, while other images are cropped to take up a small fraction of the page, the rest being filled with the white from the paper. Throughout the book, there are pages with only text, some have a sentence or two, some have one or two paragraphs and others are full of text. Each page of text appears to be its own poem, therefore filling this book with different poems. Through the 82 images and accompanying text, Jagodzińska takes the viewers on a journey through her childhood memories in Poland and Germany as well as a journey through her life. She invites us to reflect on concepts of ''true self'' as she creates a narrative that moves from the city to the sea, passing through the forest. Both the imagery and text intertwine, upgrading her story and adding more depth to her exploration. "Echo of Photons is an intuitive and intimate work that documents the process in which I am getting awareness on the experience of the heart fragmentation and on nature leading it. Photography is a way to ground myself, stabilizing the present moment and giving validation to my experience, it is a dialog with what is. The written form is for me a puzzle, the larger picture is formed out of the fragmented self, and gives space for memory to surface. " – Susann Carmen Jagodzińska



RESEARCH

BOOBAGRAPHY

There isn't much information available regarding Boobagraphy outside of his social media but Booba is a prominent Korean hip-hop photographer, known for his dynamic and expressive photography within the music industry. Booba works with a range of K-pop artists, typically from the company KQ Entertainment, including Ateez, Xikers, Stray Kids and more. Booba has worked closely with the group Ateez over the years, photographing not only their concept images for their new releases, but also their tour promotions and following them throughout their tour to take images of the group exploring different countries, on stage performances and behind the scenes



Each member in the image has a distinct space that they occupy, giving them each enough space to display their outfits as well as their characters through posing and facial expressions but they still form a cohesive arrangement, making it clear that they are a team. The way that they are posed and using their facial expressions suggest their confidence as well as their mystery which reinforces the dramatic tone within the image. The furry structures seen throughout the image create diagonal lines which adds more depth to the image, this is furthered by the lighting. The lighting fades the further back in the image you look which creates and adds to the depth already created by the furry structures. To emphasise their outfits, textures, and faces, the lighting is more dramatic and high-contrast, this means that the shadows in the image are darker while the highlights are lighter which aid in emphasising different features of the image depending on how the lighting is set up. This image comes from a specific project and to convey the theme as well as keep the imagery consistent, the colour pallet, consisting of blues, purples, blacks, neon highlights, with subtitle pops of reds and pinks to compliment the red hair, stays the same throughout the whole project, these bold yet complimenting colours also add to the dramatic yet mysterious theme within the image. The way that they are styled, and their environment also portray an almost cyberpunk/ sci-fi effect which creates a narrative around the project that fits well with their story surrounding their music.

PHOTOBOOK PROPOSAL

THEME/ CONTEXT

For my book project, I want to focus on editorial photography, drawing inspiration from queer culture. The aim is to highlight the unique ways in which people express their identities and engage with fashion, showcasing how they present themselves and pose. Through this, I hope to celebrate the creativity and boldness that queer culture offers, emphasizing how it influences the world of media and pop culture. Pop culture has long been influenced by queer culture, often drawing on aesthetics and expressions without always acknowledging the roots of these trends. My project intends to go further than mere appropriation and instead focus on representing queer people. This will involve showcasing their stories and styles in a way that empowers them, allowing them to represent their community. Focusing on queer individuals, my work aims to continue the use of queer culture in pop culture without appropriating it and including the people whose culture we are inspired by, contributing a more accurate and inclusive representation of queer culture in mainstream media. I plan to use modern bookbinding for this project, incorporating a more durable and visually pleasing method that will improve the overall quality of the final product. I'm also considering the use of an online printing service, which will allow for professional printing and binding. The pages will be bound by sewing, which will ensure the pages are securely fastened together. Once sewn, they will be glued down onto a sturdy cover, providing an artistic yet sleek design. For the format of this book, I will be experimenting with different image placements on each page to create a versatile layout. Some images will occupy the full page, creating a bold impact, while others will be placed more strategically, allowing for more white space and possibly text. This will give the book a varied, yet cohesive feel throughout

PHOTOBOOK PROPOSAL

INFLUENCE



Boobagraphy on Instagram is a photographer whose work focuses on K-pop, each K-pop album has a concept photobook included that follows the theme of the music on the album and Boobagraphy often works with a group called Ateez both in the studio and while traveling. This image is a conceptual image for the Ateez album THE WORLD EP.FIN:WILL. The image conveys the concept of the album by photographing the group in relevant fashion and props as well as setting the scene through the background. The music and story that surrounds Ateez music is focused on the groups journey through dimensions and realities as pirates, this is conveyed through their outfits and props.

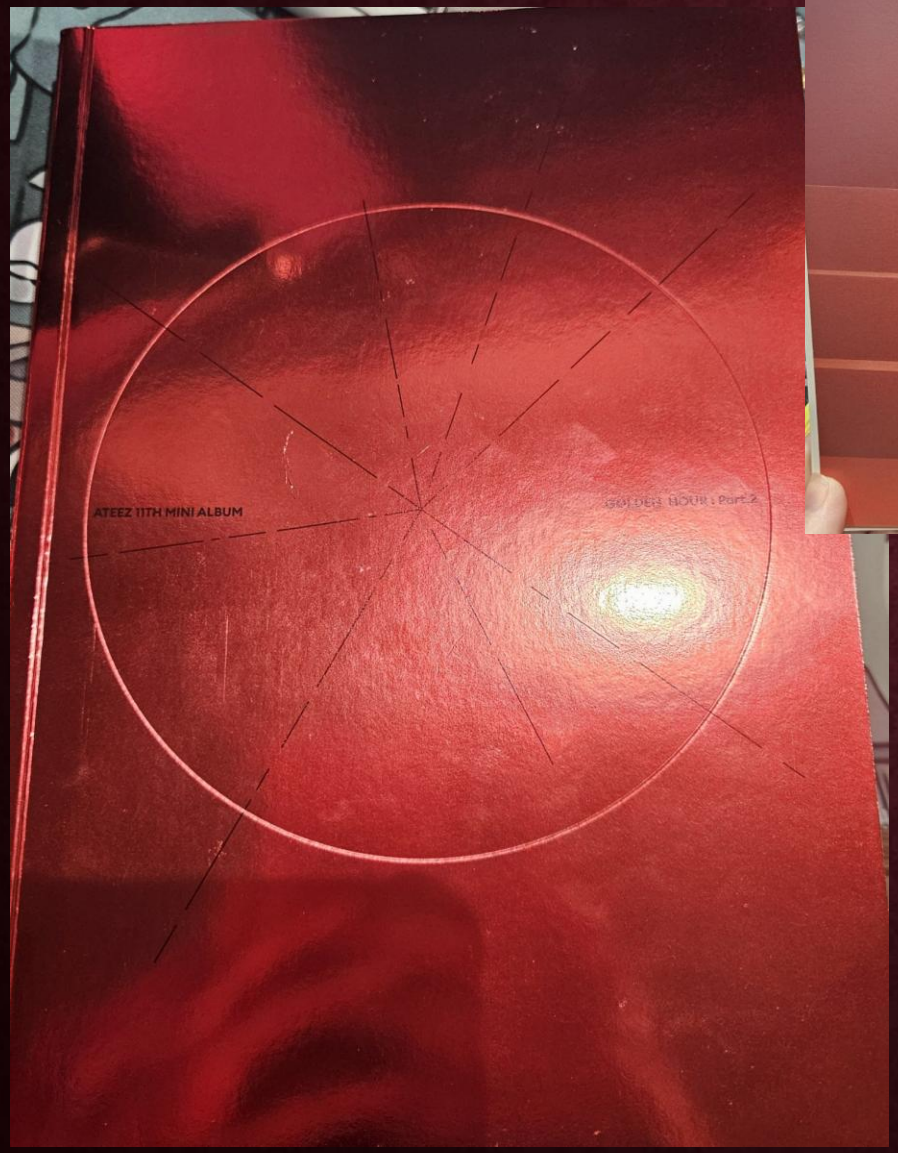
PHOTOBOOK PROPOSAL

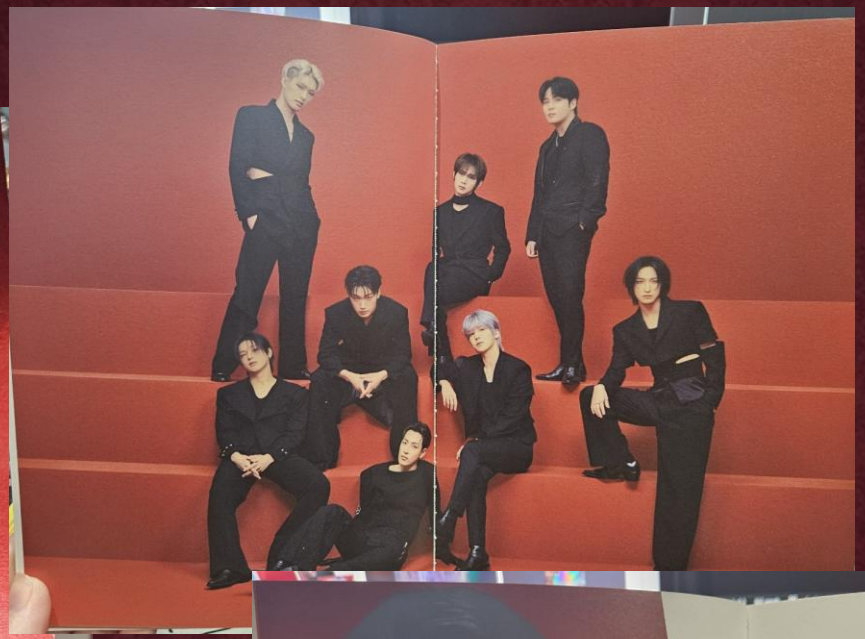
INFLUENCE

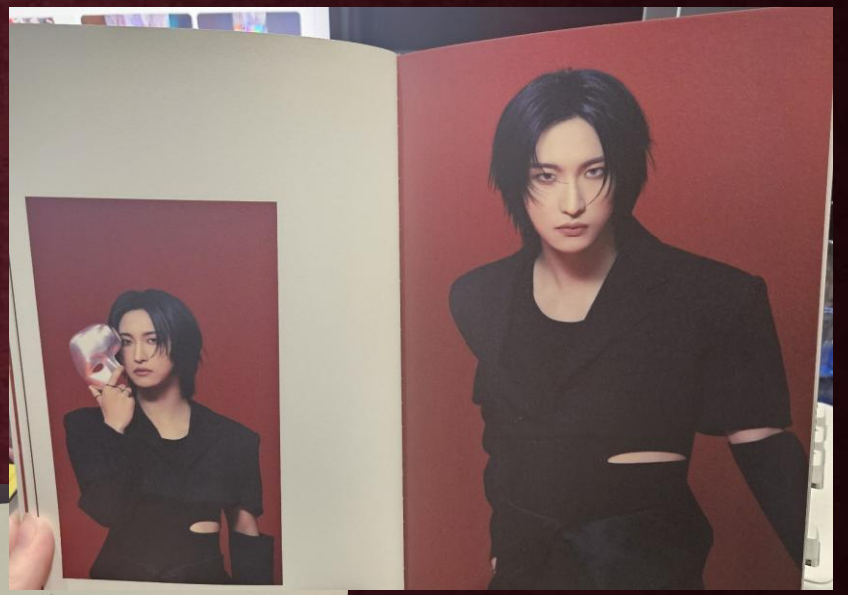
The group has been styled in cyberpunk clothing which portrays the idea of interdimensional travel, and the similar styling tells the viewer that they are a team. The background tells the story of struggle and/ or adventure due the barren and unearthly setting while the props and flags suggest unity and leadership. The sunset lighting casts a low glow over the scene, highlighting the darker silhouettes against the background, the shadows along with the clothing create more dimension and depth within the image. The lighting is also soft but directional which defines the shape of their faces and clothing. The positioning of the group follows a symmetrical pattern which leads the viewer to the centre, which is the person holding the flag that is coloured differently to the other flags and is positioned slightly closer to the camera. All of these features create a focal point in the centre on the man who seems to be leading the group. To add tension to the image the group is aligned height wise in the centre of the frame and the man whose stood closer to the camera with the differently coloured flag is aligned with the centre of the frame. With the depth of the background against the group, the props add another layer to the image which subtly frames the subjects. Each aspect of the image creates a story of unity and strength and tells us part of the story of the album.

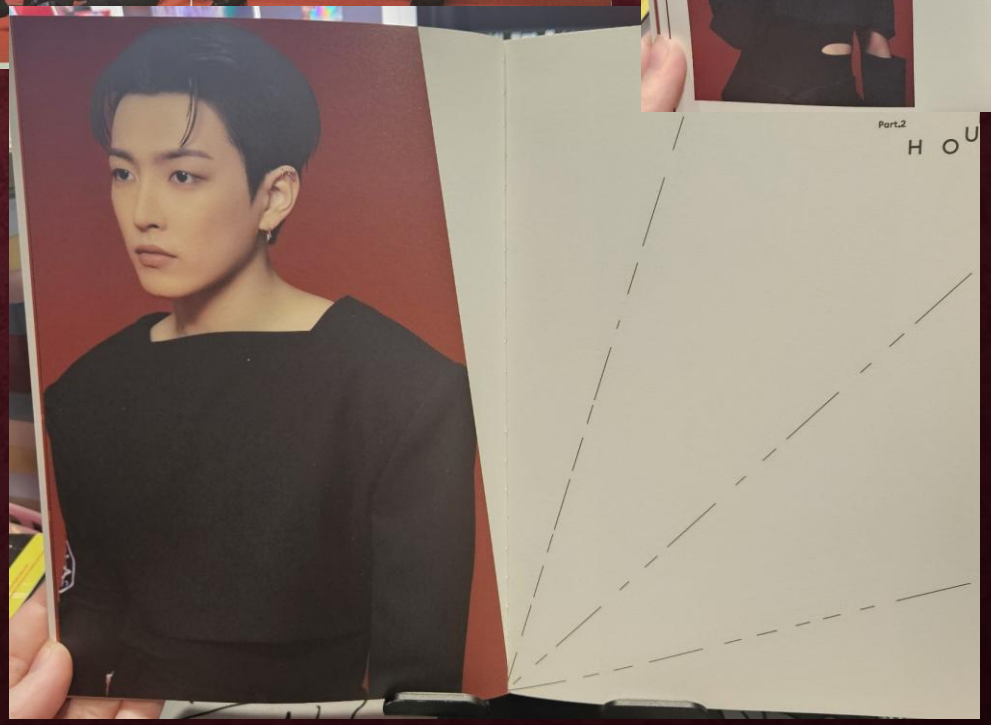
PHOTOBOOK PROPOSAL

BOOK FORM









PHOTOBOOK PROPOSAL

BOOK FORM

The photobook that inspired me is Golden Hour pt. 2, which is a conceptual photobook that is included in an album purchase. This photobook was photographed by Narang Choi. This book is put together in the same way that I want my booklet to be created. Very few of the images take up the full page, leaving borders or spacing that draws the viewers' attention to the image, the spacing of the images allows the photobook to not overwhelm the viewer while also grabbing their attention and highlighting each individual image. The layout of the images allows each page to contain more images and connect with the theme more than having one image fill each page, the layout also helps connect the viewer with the concept of the photobook. The red colour of each page along with the black suits and the mask ties each person together to create a cohesive set of images. The book begins with photos of them as a group before splitting into individual images and then finishing with group images again, this allows the viewer to explore the concept of each person individually as well as how they fit together as a group. The way the book is presented, with a more modern book binding, keeps the feel of the photobook simple which connects with the simplistic imagery within the photobook while also allowing for easy navigation through the photobook. The cover of the photobook is simple, once again connecting to the simplistic imagery, it has a clock like circle with each section representing a member of the group while also fitting in the name of the group as well as the name of the album. The cover conveys the concept and simple theme of the photos while still having relevant information available without cluttering the cover

TUTORIAL WITH RYAN/ STUDIO

This week we had tutorials with Joe and Ryan to discuss our proposal and the work we want to create for the photo books. We first discussed my idea and what exactly I wanted to do with my photobook, afterwards Ryan asked me what I needed to do next to make sure I was on the right track and knew what I was doing. I mentioned attending the lighting workshop that's taking place on the 18th, next week, and Ryan suggested emailing Ann straight after our tutorial and getting a one-on-one with Ann in the studio so I can have a more direct workshop and learn exactly what I want to do with lighting instead of overall knowledge of the studio. Ryan also suggested I research Collier Schorr and her work to gain some influence and add more direction to my work.

As soon as I left my tutorial with Ryan, I emailed Ann and booked in to have a one-on-one session with her in the lighting studio. Ann showed me how to turn on and off all the lights in the studio as well as how to control each individual light using the controller that connects to the camera's hot shoe. Ann also showed me how to move the lights and use the reflectors, Ann taught me a few different lighting techniques I could use for portraits including feathering the light on the subject as well as how to change the colour of the backdrop by using different angles of lighting. Once I understood the basics, Ann booked me in for next week, on the 25th, so I could get some practice in and test some shots to find my limitations in the studio, but Ann informed me there's more to learn and over time she can help me more.

RESEARCH
COLLIER SCHORR

Work:

Collier Schorr is recognised for her adolescent portraits that blend realism and elements of youthful and fictional fantasy. Schorr's work delves into themes that include history, war, and nationality with a strong focus on gender and identity. Collier Schorr has used photography to explore and examine contemporary subjectivity and complexities of representing both the body and self visually for over 4 decades. Guided by a search for alternatives to the traditional heterosexual gaze, Schorr's work engages consistently with themes of desire, identity, beauty and tensions within masculinity. During the 1980s to the 1990s, Schorr's work dissected the interplay between fiction and documentary, engaging with photography's ability to unveil both repression and desire, examining taboo identities and showcasing the contradictions in subjectivity, specifical relating to gender norms.

Influences:

Schorr's work takes inspiration from artists such as Barbara Kruger, Cindy Sherman, Laurie Simmons, painter Andrew Wyeth and German Photographer August Snader. She also takes influence from German and Jewish social history, World War 2 and wrestling. (Collier Schorr, 2025

RESEARCH

COLLIER SCHORR'S WORK



Content:

This image contains a black man sitting on a wooden block wearing loose-fitting black trousers and a yellow knitted tank top. He is leaning on his balled-up hand/ fist with a look as if lost in thought. The way the subject is posed is similar to the thinker statue by Auguste Rodin. By replicating this pose with a more modern and inclusive formation, it explores themes of identity and gender norms. This piece also challenges the traditional heterosexual gaze often seen within art and media.

Meaning:

"I always had a sense that clothes, be it uniform or vintage, could help to create a character." "I can only approach it as a woman. Masculinity has been depicted in very black-and-white terms. There never seems to be a wide range of emotional definitions of men."-Collier Schorr

As someone who isn't a man, masculinity can be hard to define since men stereotypically should be "alpha males", emotionless, hard-working and providers. So, from the perspective of other genders, defining masculinity comes with its difficulties. But Schorr plays with this idea as well as using clothing to create characters and challenge the status quo.

BOOK FORM

After going through some research and talking with classmates, I have decided to approach my photobook from a different angle. Before writing my proposal, I was in between 2 different ideas. My first idea was to have a more scrapbook-like photobook and use the narrative of my family, focusing on my mother and sister, my second idea was to do studio shoots in a more polished photobook. I originally went with the second idea because while I liked the first idea, I wanted to do work in the studio but after speaking with friends and classmates I want to combine the ideas. I want to take the studio shoot less seriously and have more fun with it, using unserious poses and props. By doing this the more polished book design still works but I can instead use the scrapbook design and be more creative with it but still fit the theme of the images. To feel like a more polished book design is complete, I felt that I'd need a lot more images but by doing a scrapbook I can use fewer images and keep the same impact. I want to take inspiration for this from the rockstar photo book I looked into as well as the show arcane. One of the characters, Jinx, has hallucinations and I believe the way that they are drawn could fit well into this photo book.







TUTORIAL WITH JOE

This week we swapped who we had a tutorial with, so I had Joe this week. He first told me to focus on the work that will be in the book rather than the style of the book right now since that was one of the first things I brought up in our tutorial. Joe also told me that I need to define what exactly is considered queer culture before proceeding but he also suggested that I could do the exact opposite as an experiment in the studio, and too "steal" straight culture, making clearly queer people act straight. While discussing my use of the studio space, he mentioned that I should have more fun in the studio, since my theme was queer culture, he suggested that I take it less seriously and enjoy the process more. Throughout the tutorial Joe gave me multiple collectives and artists to research that could influence my work since they had similar themes or styles of work. Moving forward from this tutorial I need to do more practical research, create a book dummy, use the studio to get an understanding of what direction this photobook is going.

RESEARCH

ON YOUR FACE COLLECTIVE

“Bringing the queer creatives of Wales to your face, through the creation of queer spaces to showcase the LGBTQ+ talents of the area” – (On Your Face Collective, 2023)

Based in Wales, *On Your Face Collective* is an LGBTQ+ artist group decided to raising the voices and talents of queer artist throughout the area. They aim to create more inclusive spaces and gain more opportunities for LGBTQ+ artists, including musicians, designers, writers and performers. The group was created after a LGBTQ+ bar in Swansea was closed and originally, it was planned for LBGTQ+ artists to meet up in person and discuss art but with covid closing down the country, they moved it online and made the area wider, focusing on Wales as a whole rather than just Swansea. The *On Your Face Collective* also aims to aid LGBTQ+ artists in getting paid jobs. The members of the collective work both individually and together but they also take old contemporary work and frame it with a queer narrative, changing how the work is viewed.

RESEARCH

VIVIAN ROSS-SMITH

Working between Shetland and Swansea, Vivian Ross-Smith creates materiality-focused, site-specific, paintings, performances and textiles. Offering inclusive routes to engage with art and media. Smith explores geographical, digital and bodily places/ sites and her works purpose is to be active through touch movement and function. By pulling from her perspective as a queer island artist and her background working in artist-led art spaces as well as her background working in social care, Ross' work considers themes of community, care, place, communication, accessibility and comfort. By looking through Ross' website and looking at her work, it becomes clear that her work is created to be touched and physically interacted with as well as being viewed from a distance.







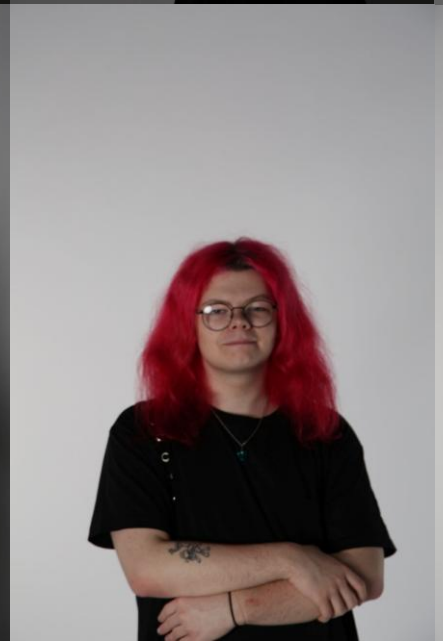
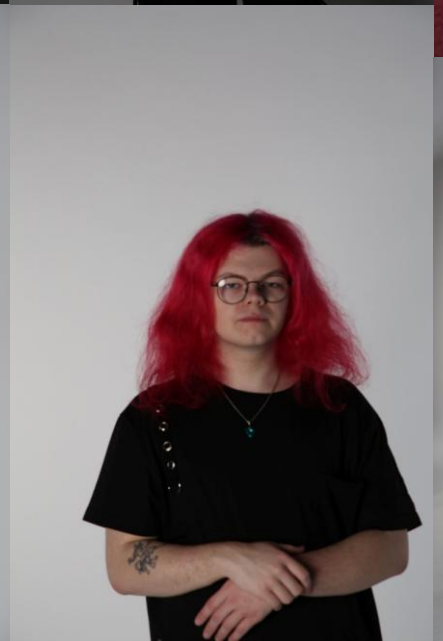
PLANNING

For my images, I want to have more fun and be less serious in the studio, but I feel awkward posing someone whom I'm not close with, so I am bringing my friends in to help me out as well as asking a few classmates to be a part of it. I want this to focus on queer culture so I will only be photographing queer people which narrows down who I can photograph a lot. Since this first session in the studio is for experimenting, I have few people coming in, I have 2 friends coming to pose and Corey will also be helping me out with the lighting. For props, I want to take a few pieces in from a concert outfit from January which includes a cowboy hat, heart sunglasses and more. For this shoot, I have 2 main points of influence, one being a music video titled *Maknae on top* and the other being a show titled *arcane*. *Maknae on Top* is a music video by 3 people from the group Stray Kids, in Korea Maknae is the youngest member/ person and Korea holds age very high, always needing to respect their elders regardless of the age difference. "In Korean-speaking contexts: the youngest person in a family or group; (now) *spec.* the youngest member of a K-pop group." (Oxford University Press. (n.d.). So, this song plays on that by saying that the Maknae is the better member of the group. This song wasn't an official release for a while, so it is less serious and more playful which I want to take inspiration from, I want the shoot to be more playful and not serious because a part of queerness is the joy that comes from living as yourself and being free to be whoever you chose to be instead of serious all the time. After the shoot I want to create a quick mood board, which I will most likely change over time, to get an idea of themes, poses, colour schemes and lighting.

SHOOTING





The first half of the shoot focused more on different lighting, using the lighting control on the camera hot shoe, I took a few test shots and adjusted the lighting accordingly while also changing how the lights were angled and which direction they were facing. But then I noticed that the shadows were too harsh which made a harsher transition between the background and the floor, so I angled one of the backlights to face directly at the backdrop which made the shadows softer.



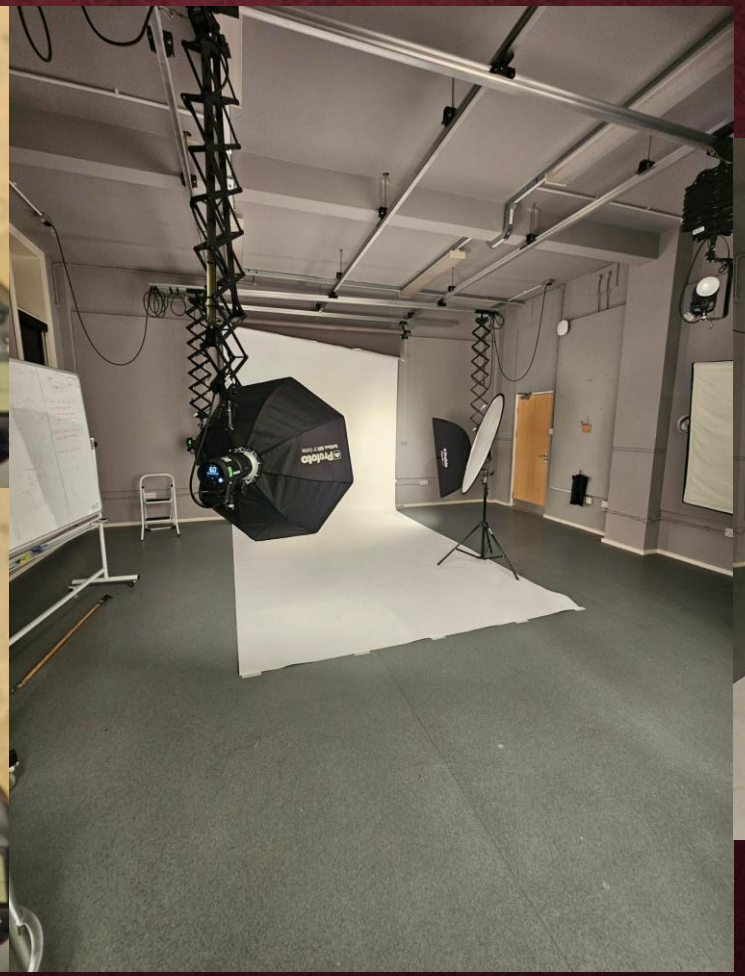


SHOOTING











SHOOTING

We also tested a few different poses, focusing on a more unserious shoot with unconventional poses and testing the limits of poses and energy of the shoot. Halfway into the shoot, we took a quick break since the lights were overheating the studio and looked through the images I had taken so far, and we noticed how awkward they felt. Kai, the person posing, felt/looked too stiff and not fluid enough as well as being able to feel the awkwardness from Kai just by looking at the images. So, I decided to do some quick research into more serious posing and the rest of the shoot took a more serious route. The more serious posing looked a lot better and felt a lot more natural, so I've decided to change the energy and narrative of the images /photobook to be more serious.







SHOOTING

25/02

I kept the settings of the camera to the suggestions that Ann gave me during our one-on-one session in the studio and to get some of the shots I had to change the angle I was taking them or move myself rather than the subject. This made for some awkward positions for me to hold but resulted in better images with good angles. Posing, angles and lighting all seem to be good, moving forward I will continue to use the same setup, I've rebooked the studio and want to test more lighting and different colours. I emailed Daf and he has offered to help show me how to use gels on the studio lighting. I also need to focus on framing, I wasn't too concerned with framing since this session was more focused on posing and lighting but next week, I need to make sure I am framing the images correctly and avoiding the background or lights getting in frame.















Ollie Cook (2305752)

To: Dafydd Williams

Reply | Reply all | Forward

Wed 2/26/2025 2:21 PM

Hi Daf,
I was wondering if I would be able to use gels or something similar to change the colour of the lighting in the studio. Would something like this be an option in the studio and how would I go about doing it?
Thanks,
Teleri

Dafydd Williams

To: Ollie Cook (2305752)

Reply | Reply all | Forward

Wed 2/26/2025 4:17 PM

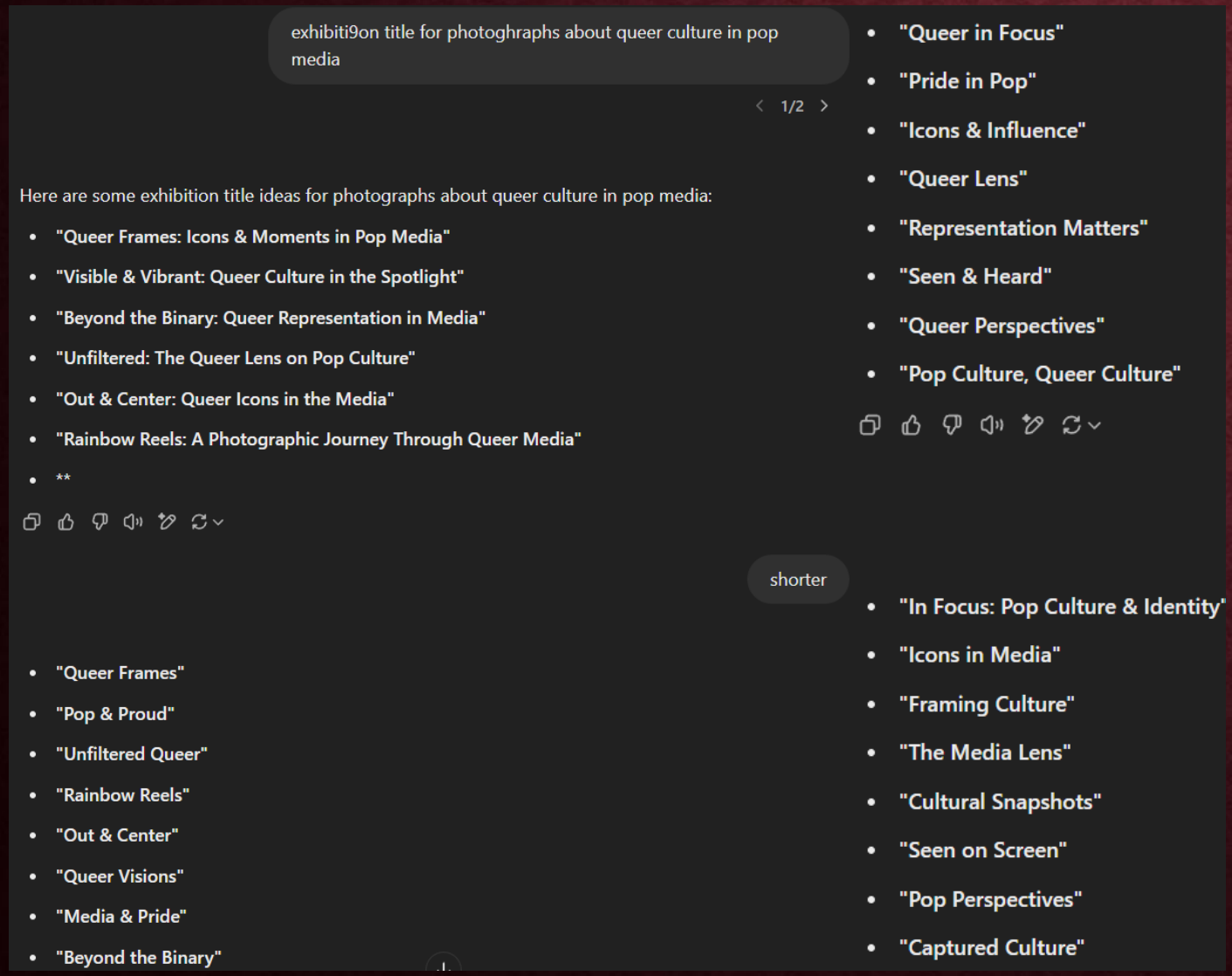
Hi Teleri,

Sure, this is doable. We have a light head which you can use for gels. When you book in next, I'll introduce it to you for you to use.

Best wishes,
Daf.

TITLES & COPYRIGHT

When going through the images once we had finished the shoot, I was trying to think of a name for the photobook and I decided to use ChatGPT to get ideas flowing.



When getting suggestions, a lot of them didn't fit the project but as I was going through the last suggestion I read *Seen on Screen,* and I had the idea of *As Seen on TV* since this work is about reclaiming queer culture which has already been seen on tv but not through real queer people. Then my friend suggested *As Not Seen on Tv* since queer people aren't seen/ represented as often and while there is progress, there's a long way to go. Then I had the idea to use the *As Seen on TV* logo for the cover of the book but then I worried about copyright and found out that *As Seen on TV* is copyrighted/ trademarked but after further research, I found that since I'm put the word *Not* into it, it's classes as a parody and it's for non-commercial research which are both protected under the fair use law.

CONTACT SHEET

The framing of this image needs to be fixed slightly. The grey backdrop on top of the white backdrop is slightly visible at the top of the screen and the shadow of one of the lights can be seen on the left so with a few adjustments, either better framing while shooting or cropping during post, these framing issues can be fixed.

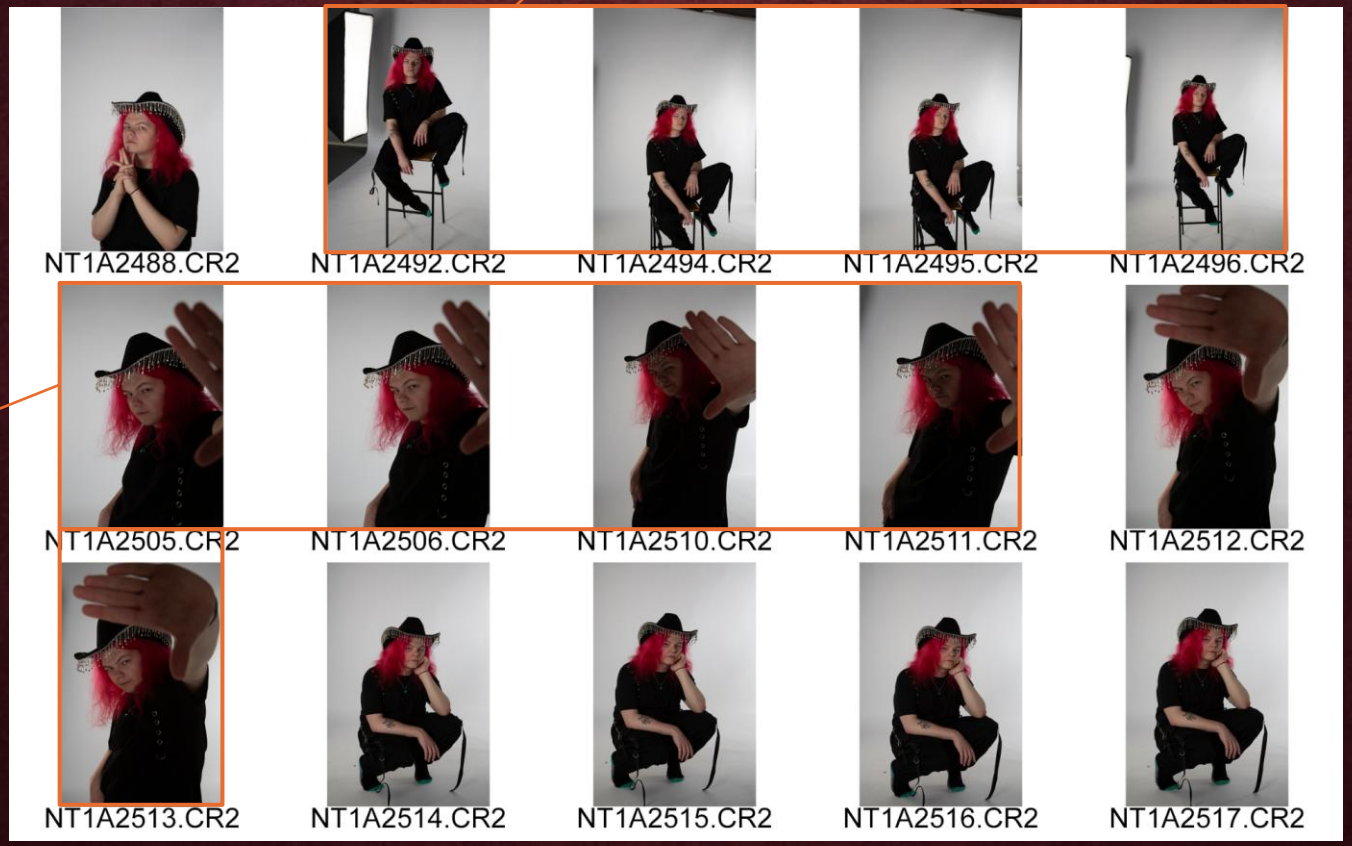


The prop in these images, the fan, looks awkward and out of place. It could be down to the subject being uncomfortable holding it, being in front of the camera, the placement being odd or that it simply doesn't fit in the images.

The prop in this image looks a lot more natural; by changing the placement and the way the subject is holding it as well as the pose, the prop is no longer the central focus, but the hand and the entire image feels less awkward.

CONTACT SHEET

Each of these images have bad framing, since this session was focused on testing lighting set-ups and posing, I didn't focus too much on the framing so extra backdrops, shadows, lights and the studio itself can be seen in the background of a few images. With better framing during the shoot, these images could be fixed and a few could be used with simple cropping.



The lighting in these images needs to be moved. As I shot this set of images, I moved closer and further away from the subject and when I was closer to the subject, I ended up blocking one of the lights which created a darker image which can be fixed/ corrected in photoshop, but that can make the image grainier in the next shoot I'll either move the subject closer to me or move the lighting itself.

FEEDBACK

For our afternoon session this week, we discussed 3 various photobooks that Joe had brought in and then we each showed some images we had created, and Joe and Ryan gave us feedback and helped us decide what our next step was going forward. The feedback that I received helped me understand how to go back and improve my images, I was informed that I had good images, and they fit the theme/ shot, but I need to find a specific style going forward. The framing and angles vary through each shot so Ryan recommended that I do a subject study, try to find a photographer whose work I like and try to recreate it, then Joe suggested trying to recreate old artwork which I could take inspiration from the *On Your Face Collective.* Ryan also mentioned his talk from the morning lecture in which he discussed his work and process and spoke about reconstructing as well as deconstructing the past, so he suggested that I take inspiration from his work and reconstruct and deconstruct queer history in media. I also mentioned that originally I wanted the shoot to be more unserious, but the images turned out awkward and tense, so it naturally become a more serious shoot. But Joe proposed that I bring the awkwardness to the shoot, bring in random objects that aren't supposed to be in the studio and make the subjects interact with it and capture the awkwardness of it e.g. bring in a rocking horse and make them sit on it in the middle of the studio.

IDEAS & MOVING FORWARD

Throughout the shoot and during feedback with Joe and Ryan a few ideas came to mind that I want to try out during my next shoot. One of the things I want to experiment with next shoot is colour, I want to try different coloured gels on the lights and see how I can use them to manipulate the images. If possible, I'd like to have multiple-coloured lights to represent the LGBTQ+ flags. E.g. using blue, pink, and purple to replicate the bisexual flag and pink, blue, and white to replicate the transgender flag etc. For the first half of the shoot, I want to take Joe's suggestion and take inspiration from the *On Your Face Collective* by recreating old art in the studio e.g. recreating the *Mona Lisa* or *Girl with a Pearl Earring*. Since the book itself will be scrapbook-themed, I want to add scribbles and drawings across random pages and Joe gave a suggestion to someone else and I want to avoid copying someone else so I may not use this idea, but I want to get a list of safe spaces from the people in my shoots and use what 3 words to get the words relating to that place and use those words as scribbles in the book. I also want to get queer people to write letters to people in power who are anti-LGBTQ+ and put them into the photobook.

I also want to slightly change the theme/ narrative of my photobook, instead of focusing on queer culture in pop culture/ media and reclaiming the culture I want to use the photobook as a protest. I want to remind people in power that queer people are here, and we always have been and always will be regardless of their erasure and the laws created. The title I decided on also still works with this new theme/ narrative since it is all about existing regardless of erasure and laws and the title reflects that since Queer people aren't being seen in media and pop culture.

Moving forward I'd like to start getting ideas for a colour scheme, as much as I like the idea of flag lighting, it may be too many colours for a singular photobook, so I want to start narrowing down a colour scheme. I also want to take inspiration from Nubuo Lida's *Symphony* and not edit my images. Since my photobook is now surrounding the narrative of the queer community persisting after everything, not editing the images, and using the raw file will truly reflect how real queer individuals are.

RESEARCH

QUEER CULTURE IN POP CULTURE

When referring to pop culture, or popular culture, we are discussing the dominant trends, ideas, attitudes, and practise shaping out society at any given time. It is a wide range of accessible influences which include fashion, film, sports, technology, television, music and entertainment, among others. Pop culture is defined by its broad appeal and rapid spread via media channels, and reflection of attitudes, and perspectives of society or specific subcultures.

In today's digital era, where the internet is easily accessible, pop and internet culture are deeply intertwined. As culture encompasses diverse experiences, elements, and expressions modern pop culture is a dynamic and versatile force that both influences and shapes the digital world. A significant component of this force is queer culture – a spectrum of identities as well as experiences and expressions that challenge societal norms, celebrate diversity and ignites revolutions in the mainstream. whether it is in music, language, fashion or social media, queer culture undeniable leaves a heavy and lasting impact on our collective imagination.

At its heart, queer culture is a celebration of authenticity – an appreciation of individuality and a rejection of conformity. This celebration is manifested in various ways, woven into pop culture through rewriting narratives, challenging stereotypes and the amplification of voices that have long been silenced and marginalized. The impact of queer culture is so impactful because of its ability to challenge the norms, question conventions, and champion diversity. Queer culture is rooted in resilience, struggles and a relentless pursuit of self-expression, it thrives in a world that seeks to confine and categorize. Through its representation across different media forms, queer culture brings visibility to LGBTQ+ individuals as well as providing a platform of their stories to be told with depth, authenticity, and empathy.

RESEARCH

QUEER CULTURE IN POP CULTURE

The transformative impact of queer culture on pop culture is evident with just a quick scroll through the internet. Today, the internet is undeniably shaped by queer influence, from internet slang that redefined the linguistic landscape of younger generations to viral video trends and memes inspired by the queer community. The influence of queer culture on the online world is unmistakable. The internet has played a crucial role in normalising many aspects of queer culture, making slang that once belonged specifically to the queer community a common part of everyday conversations, but it is also essential to recognise that much of this language originated from the queer BIPOC (Black, Indigenous, and People of Colour) community who developed the language as a means of connecting with others in their community and as a form of escapism from societal challenges.

Queer people have existed in the arts throughout history, challenging societal norms and escaping censorship through the use of colours, symbols, and imagery to express their identities and experiences. This way of expression within the queer community has deep roots in the past and continues to thrive and evolve today, remaining as a powerful and popular means of representation in the arts.

The influence of queer culture on fashion is undeniable, leaving a permanent mark on the fashion world, largely shaped by queer creatives. Iconic names like Versace, Calvin Klein, Yves Saint Laurent, Tom Ford, and Valentino have built empires that define modern fashion. Designers such as Alexander McQueen, Vivienne Westwood, and Jean Paul Gaultier consistently pushed boundaries and challenged norms with their innovative designs, empowering others to express themselves freely through clothing and personal style.

RESEARCH

QUEER CULTURE IN POP CULTURE

Queer fashion has always been at the forefront of breaking down boundaries and redefining beauty standards with queer designers constantly breaking new grounds and continuing to pave the way by infusing runways with vibrant colours, textures, and identities that challenge categorization, shaping public perceptions of fashion and beauty.

The influence of queer cultures reaches far beyond fashion and beauty, making a significant impact in the world of music, where queer artists have established themselves at the forefront of the industry. From the bold anthems of icons like Lady Gaga and Madonna to the heartfelt ballads of Elton John and Freddie Mercury, queer musicians have shattered boundaries and redefined the essence of pop music. Contemporary artists such as Miley Cyrus, Troye Sivan, Conan Gray, Kim Petras, and Janelle Monáe openly embrace their identities, crafting songs that explore themes of queer love, empowerment, experience, and resilience. Their music has resonated with many generations, inspiring countless individuals to embrace their authentic selves and live unapologetically.

BOOK DUMMY

During the first week, Joe and Ryan set us a task to create a book dummy which will help us learn to use InDesign as well as prove to us that this isn't something that can be made a week before the deadline but I was ill and never made a book dummy but I still want to create one to experiment with since I haven't used InDesign yet and I also want to test out scribbling on the page and using tape etc. I used InDesign and took heavy influence from the rockstar photo book to create a quick draft, I inverted some of the image's colours, turned a few black and white, repeated a few and layered them over each other to recreate the feel of a scarp book. Next, I want to bring this off and experiment with tape, writing/ scribbling, and staples.



PLANNING

The last time I was in the studio, I was focused on posing and lighting angles more than anything else, so I want to continue with that but add more things to do. I want to change my lighting focus to the colour, since Daf is helping me with using gels on the studio lights I want to try different colours throughout the shoot. I want to split the shoot into 2 halves, so we can focus on 2 different styles and have a break for the lights to cool down, in the first half I want to focus on Joe's suggestion and recreate famous paintings like the *Mona Lisa* or *Girl with a Pearl Earring,* then in the second half I want to continue photographing my friend and testing new poses and also try and pose more than one person at a time while also focusing on framing and angles, making sure I don't have the lights (shadows) or the studio in frame and making sure I am not stood in front of any of the lighting. For this shoot, I do want to take a more serious approach to it and get a variety of different poses, angles, and lighting. I used Pinterest and searched for different poses for both one person and two people, I found quite a few poses I'd like to try out testing different angles, heights and balance. I also found an image that I really like the energy and creativity of and now that this book is a protest I felt that this image was a good way to represent the anger towards media for not representing queer sexualities and identities.

PLANNING



This photo book has slowly turned into a protest against governments, people in power and the media for the erasure of queer identities as well as the laws being created with the intention to erase queer individually. With this in mind, seeing this image prompted me to wanting to criticize media and to represent this visually I could use DVD's, record's and cassettes that were possibly created by white men, so I want to go to charity shops and buy old records, DVD's and cassettes, possibly music that's created by white men specifically so I can use these items and destroy them to criticize the patriarchy, I also have a bright pink record I want to use as a main prop amongst the old black records to reflect the elements of protesting media erasure as well as lows being created by people in power with the intentions of removing queer people from existence.

SHOOTING

This studio session didn't go to plan, and I wasn't able to execute most of what I had planned. I had booked out the studio on Tuesday from 1-5 for 2 weeks in a row as well as having a one-on-one with Ann the previous weeks and while talking to Ren it was clear that she was frustrated by this, so I offered her to use the studio after me since I haven't used all the time in the studio, typically using only around half of the time I had booked. This meant that I had less time to work with and I rushed a lot of what I was doing. I started the session by trying different lighting since Daf had helped me with the lights and a piece of equipment I could use that fit on top of the lights similar to a softbox that has a bit at the front that can be screwed on and off to add in a round, coloured piece of plastic that changes the colour of the lights. Since this doesn't work quite the same way as a softbox so I spent around 30-40 minutes playing around with different colours and different strengths of light.







SHOOTING

I found it difficult working with the coloured light since when I used just the coloured light, it was very harsh but then when I used any other of the lights to try and cancel out the harshness of the colour, it would erase all the colour from showing up in the image. I tried closing the curtains to cut off excess light from other angles, but nothing seemed to work, and I realised I was using up a lot of time on just the lighting, I hadn't even started posing my subjects yet. When reviewing the images on the camera, the lighting was either too harsh or too soft, I couldn't find a balance between the two but when I reviewed the images on my computer, the lighting looked very different and I had found a balance between the two, but I also realised that while the harsh lighting was harsh, it fit the imagery for certain images. I was overly aware that Ren needed the studio after me, so I was panicking and didn't use the studio to its fullest potential. I think that knowing Ren was going to use the studio after me made me panic and rush everything but I had booked the studio for 1-5 for this exact purpose, so I had extra time should something go wrong so the next studio session will be just me.






SHOOTING

For the remainder of my time in the studio, I tested out different posing with both 1 and 2 people but I had forgotten that all my posing and inspiration was on my hard drive at my flat and I hadn't transferred the images onto my phone, so I had to try and pose my friends from memory which proved to be difficult. I then adjusted the lighting to try and shoot from above the subjects. I want the cover of the photobook to look like an album cover so I used cassettes and records to fill the floor and shot looking down at the subjects, so they were lying on the floor, and they didn't come out the way I expected them to and there wasn't much time left before we needed to leave so I wrapped up for Ren to begin her shoot. Next time that I have the studio, I will make sure to book it for myself and should Ren need the studio, she can book the studio herself since most days, it's free.





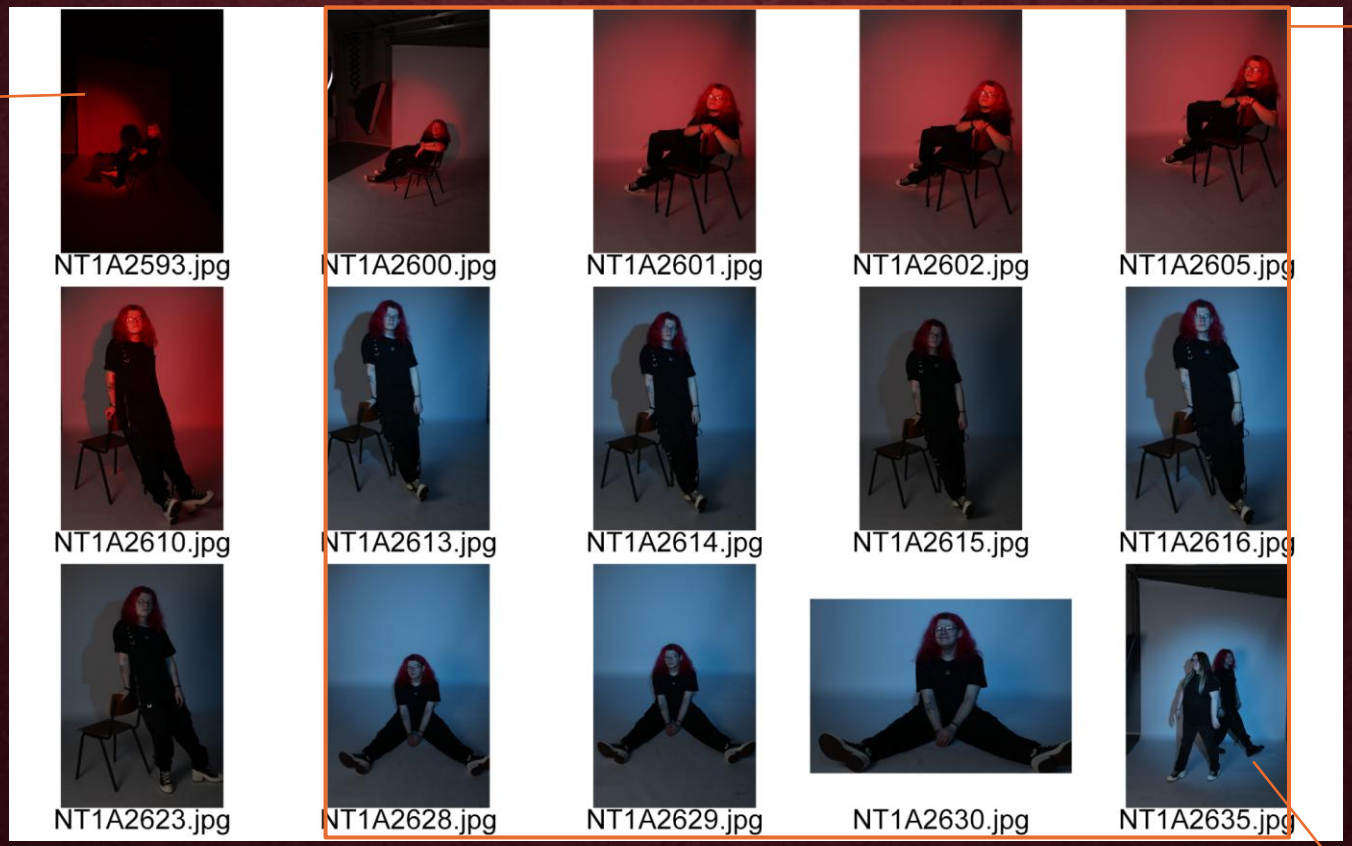







CONTACT SHEET

The framing in this image is really bad, I took it as a test shot to see what the coloured lighting would look like on its own without any other of the lights, so I wasn't worried or focused on the framing but after going through the images, post-shoot, I like this image, and I feel like it can reflect the fakeness of media and the stare on the subject's face feels like judgement or criticism. So, the look of criticism and the bad framing exposing the studio makes it feel like it's reflecting the narrative/ theme of the shoot/photobook. I'd like to maybe end the photobook with an image like this.



The lighting in these is good, there is a nice balance between the white soft light and the harsh red/ blue light. Next studio session, I'd like to focus on these lighting set ups.

This image is also framed badly, the sides of the studio as well as the grey backdrop are in frame. When shooting, I need to remember how narrow the backdrop is, while the room is quite wide, the backdrop is not. With some simple cropping this framing could be fixed but that may lower the quality of the images, so I'd like to try and frame better in the studio.

CONTACT SHEET

This pose doesn't quite work for 2 people, Rin, the person on the left, looks awkward and tense so maybe it would work better with just Kai, the person on the left.



The pose in this image also doesn't work, again it feels tense and awkward, maybe I could try and help or find ways to make Rin less stressed and awkward about the shoot so they can relax which becomes visible through the images. Aside from that, the lighting and framing work really well for the image.

This is the beginning of trying to shoot a cover for the photobook. As I've stated before, I want the cover to look like an album cover but I also want to criticise the media's lack of queer representation and erasure, so I used destroyed cassettes across the floor. With a few adjustments, I think this image concept could work well.

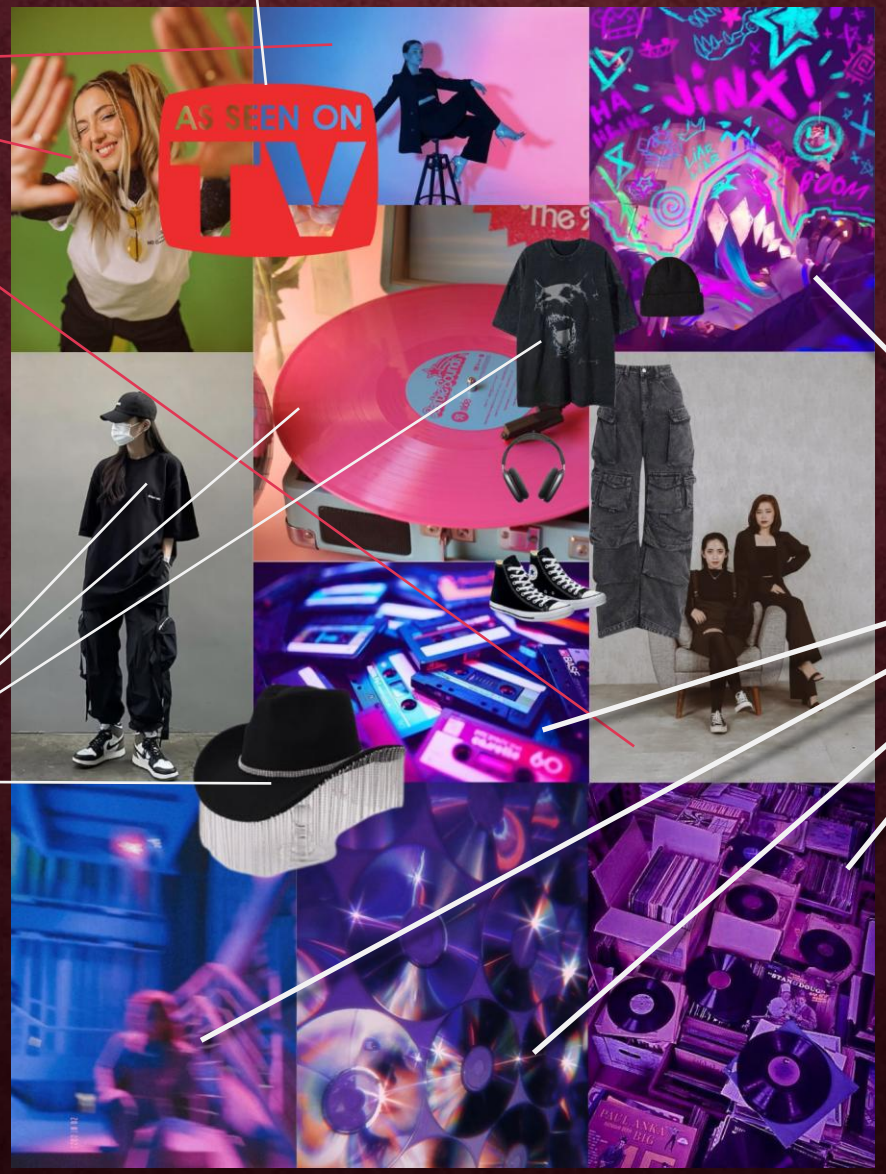
PLANNING

Going forward, I want to start planning and working towards my final images. The exhibition is coming up in the next 3 and a half weeks and that will be using the same images as my photobook, so I want to work towards the final images and begin during my next studio session. For my next studio session, I want to focus on finalising how I want the shoot/ images to look, so I want to work on framing, lighting and posing. The last 3 weeks have been focused on figuring out how to use the studio space and testing what I can/ can't do, testing the limits. Now that I know the limits, I can work with what I've learnt to begin imagining how I want my images to look, I have an idea of what lighting I want to use and what poses. I want to use the coloured lights again, maybe focusing on a colour scheme, using it in a harsh and soft way, mixing between the two for different shots. I also want more people in the studio to shoot, previously, I have been focusing on shooting just Kai and bringing in Rin to practise posing and shooting 2 people but moving forward I want to ask different and more people to be a part of the shoot. Before the next shoot, I also want to create a mood board. I didn't make one before this week because I didn't have an exact plan or vision for the shoot but now that I've progressed with my plans and ideas, I have a somewhat clear plan for my shoot.

MOOD BOARD

This logo is what I want to edit and use for the cover of the photobook as the title.

These images represent the type of posing that I want to do in the studio. The images I want to take have become more serious in regard to posing and facial expressions and I did some research on posing so I can have an idea of how to pose my subjects and also learn how to pose someone without a reference image. These images are some of the references I chose.



All of these are different forms of props/ outfits for the shoot. I have stated previously that I want/ will use records in the shoot but I haven't discussed any plans for outfits or other props. I currently have 4 people to shoot, and I want a mixture of casual outfits that they wear every day and black outfits that will stand out a bit more in the coloured lighting. I also liked how the lights bounced of the sparkly cowboy hat and how it added slight depth to the image, so I want to continue to use it in the shoot.

These images fit the tone of the shoot as well as the photobook. The overall colouring of the images fit the same colour scheme I want to work with, the image in the top right is more of a representation of the photobook than the shoot, representing how I want to write over the photo book and the images on the bottom right also include some of the props I want to use, so these images represent the overall theme and tone of the shoot and photobook.

TITLE

As I'm working on my artist statement for the exhibition, I've realised the title I've chosen for my work lacks refinement. The title makes sense and works but I think it's too long and too literal for it to work well as a title for the exhibition, maybe I could title the photo book *As not Seen on TV,* but the exhibition piece needs a different name. I again used ChatGPT to get some ideas on titles. I made a list of all the titles that sounded good and made sense while also adding any ideas I had while reading the suggestions. Following what I did last year, I want my title to be in Welsh to reflect a part of myself in my work, so the majority of the titles are in Welsh.

Framing Dissent, Cysgodion Cyfryngau (Shadows of Media), Swn y Pobl (Sound of the People), Adlais Gwrthsafiad (Echo of Resistance), Ail Focysu (Re-Focusing), Cwestiyunu'r Delwedd (Questioning the Image), Swn Gwyn (White Noise).

I decided on the title *Swn Gwyn (White Noise)* because it reflects the fact that white men dominate our screens, creating "white noise" throughout media.

SHOOTING

This shoot is one of the final shoots, so I wanted to use this time to finalise what posing, lighting shapes, and colours I will use next week in the final shoot. Throughout this shoot, I was using different poses and trying to come up with my own poses instead of using references so much while also testing the different shape panels I could insert into the coloured lighting extension. I began by shooting some solo shots of Ren, finding out what type of poses worked for her and how she held herself, and then I moved on to shooting Ren and Corey together to see how they fit together without feeling awkward and forced. Since Ren and Kai hadn't met yet, I also wanted to see how the 3 of them would fit together as a trio in one frame. Ren had to leave early so I moved on to shooting Kai and Corey together and testing how they looked and felt on screen together without feeling or looking awkward. I spent the rest of the shoot posing Kai and Corey together before 5 o'clock came around and we had to leave.









CONTACT SHEET

Next shoot I need to work on framing even more. Instead of focusing on not getting the room in the frame, I need to focus on the placement of the subject, making them central or using the rule of thirds. In this image the subjects placements moves around a lot and that wasn't on purpose.



This pose looks awkward and tense. Maybe moving the arms to a different position, playing with her hair, or something similar would fix it.

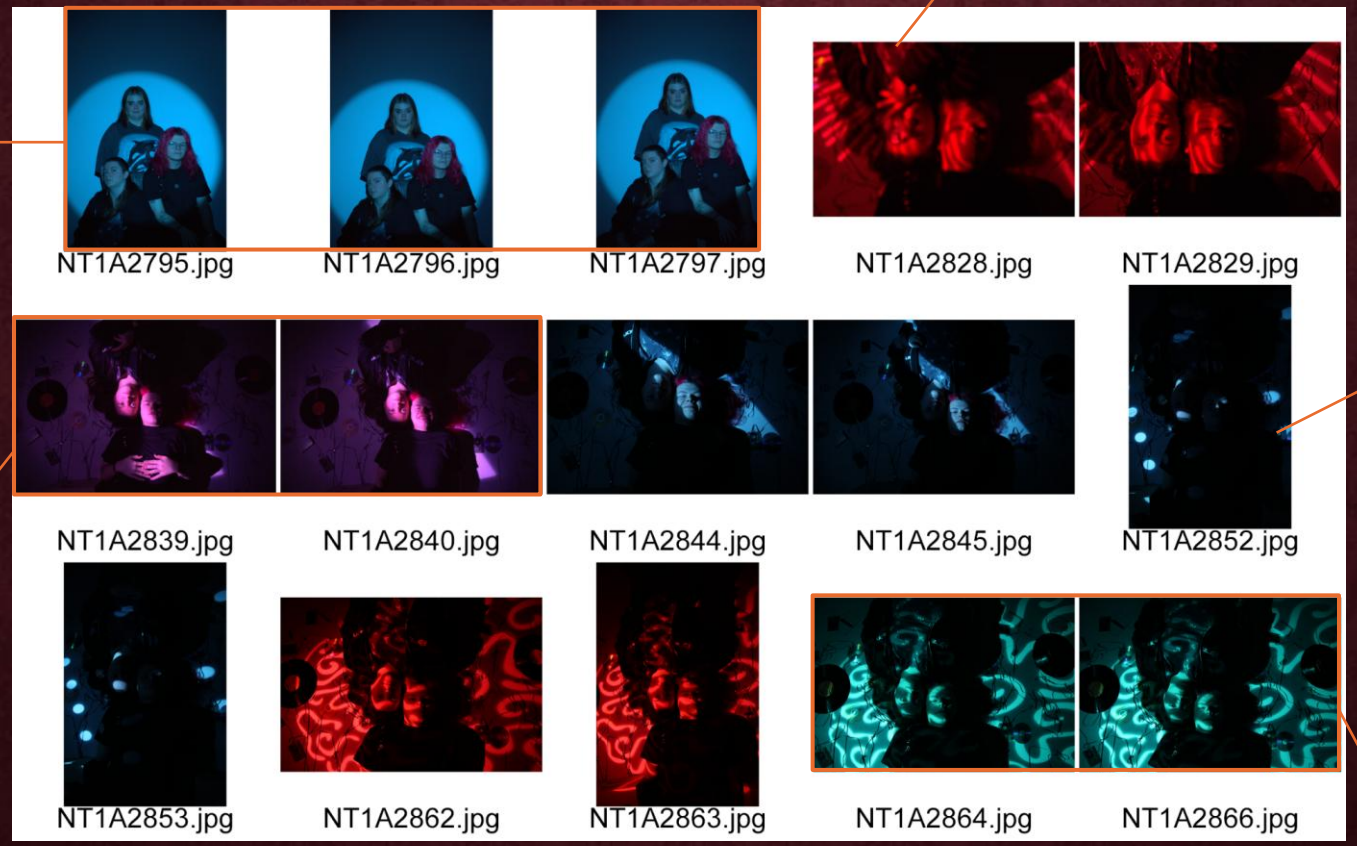
These, and quite a few other images from this shoot, are blurry so I need to try and focus the camera more or look back on the images through my phone to check the focus before moving on.

The red lighting in these images needs to be harsher, the coloured light was already on full power so lowering the power of the other light would create a harsher red colour.

CONTACT SHEET

I didn't give much direction on posing for this image but Corey, the person upside down So,left, had a cassette that I had given them and held it up to their eye. I like this pose, but they didn't do it again and this image is incredibly blurry, and I didn't see the pose until looking back on the images after leaving the shoot. So in the next shoot, I want to recreate the pose.

Since the blue circle is so small, I spent around half an hour trying to fit all three of them into the light but once they all fit, I didn't spend much time focusing my camera so all the images where they are all in the light are blurry, but the focused images don't have all 3 of them in the light.



These images need to be entirely reshot. The images are strangely grainy, and the subjects aren't posed the way I want them to be. I also want to reshoot this image in portraits rather than landscape, so it fits a cover. Off all the images, this is my favourite because of the way the line of purple lights up both of their faces as well as some of the background without being too distracting.

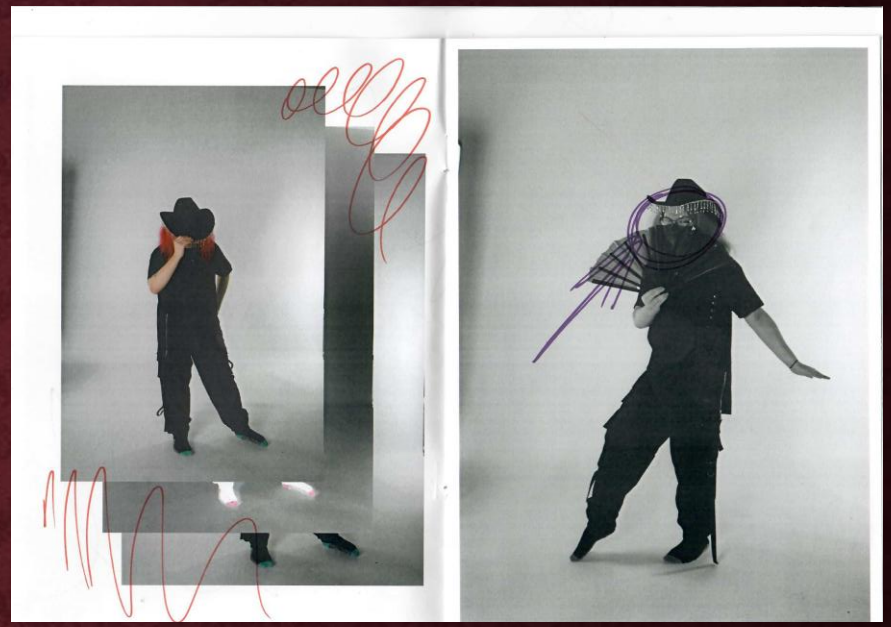
This pattern on the light didn't quite work, it was too dark, and not enough light came through, so I won't use this again in the final shoot.

I like the way that these images came out, with the fun shapes on the floor/ background and the cassette tape looking like confetti and it creates an almost party-like atmosphere, almost like a celebration of identity while still criticising media.

BOOK DUMMY











BOOK DUMMY



BOOK DUMMY - FEEDBACK

For our lesson with Joe and Ryan today, we had a session for us to all show the class our current book dummies and get feedback. The Book Dummy I created is good for where we are in the semester but there are obviously improvements to be made, beginning with the tape. All of the images are digitally overlapped but I put the tape physically on the page since I didn't have any digital tape textures and Joe said that either I digitise the tape textures or I print off the small images and use the tape to actually stick them on, I shouldn't do both (digital overlapping, physical tape). Joe also suggested that I change real names to code names, e.g call trump, tango, this makes the book less literal and continues the scrapbook feel, using insults instead of real names makes the photobook feel more personal and therefore meaningful. As well as this, Joe suggested I keep the messy drawings, so it doesn't feel too graphically designed. Instead of making a load of different circles and picking the best one, I should make 1 or 2 at most and use those so it feels sloppier and messier therefore looking more like a real scrapbook.

BOOK DUMMY

After the shoot on Tuesday, I went over the images and spoke to Kai about the plans for next week and I came up with the idea of creating a magazine-styled photobook. The images are the type of images one may find in a fashion magazine or something similar, so I want to try creating a magazine-styled photobook. I used Procreate on my iPad to create a quick cover that replicated the feel of a magazine cover and then used InDesign to create the book itself before printing it in the university and next week before the next shoot I want to try actually binding it instead of stapling it together.





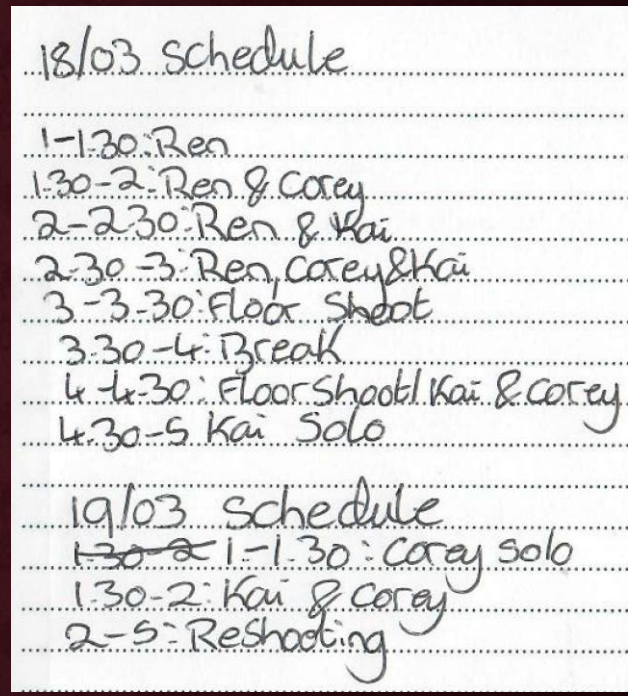






PLANNING

The next shoot will be the final shoot for this project, so I need to make sure I get everything I need and have plenty of different images, so I booked out the studio for 2 days and created schedules to ensure that I would get everything I need and have time for reshooting any shots that I mess up. Throughout the session, I want to shoot individual shots of each person and have a variety of different angles and poses. I also want to shoot them in duos and in a trio to get a variety of different people, so the photobook isn't repetitive. I will also take an SD card reader and laptop so I can look through the images during our break to make sure everything is going according to plan and looks all right. Each week has been focused on improving something, weather it be lighting, framing, angles or poses but I will take what I've learnt over the last few studio sessions and apply them all in this final shoot to display the best of my work and showcase my knowledge that I have gained in the studio over time and with practise.



SHOOTING

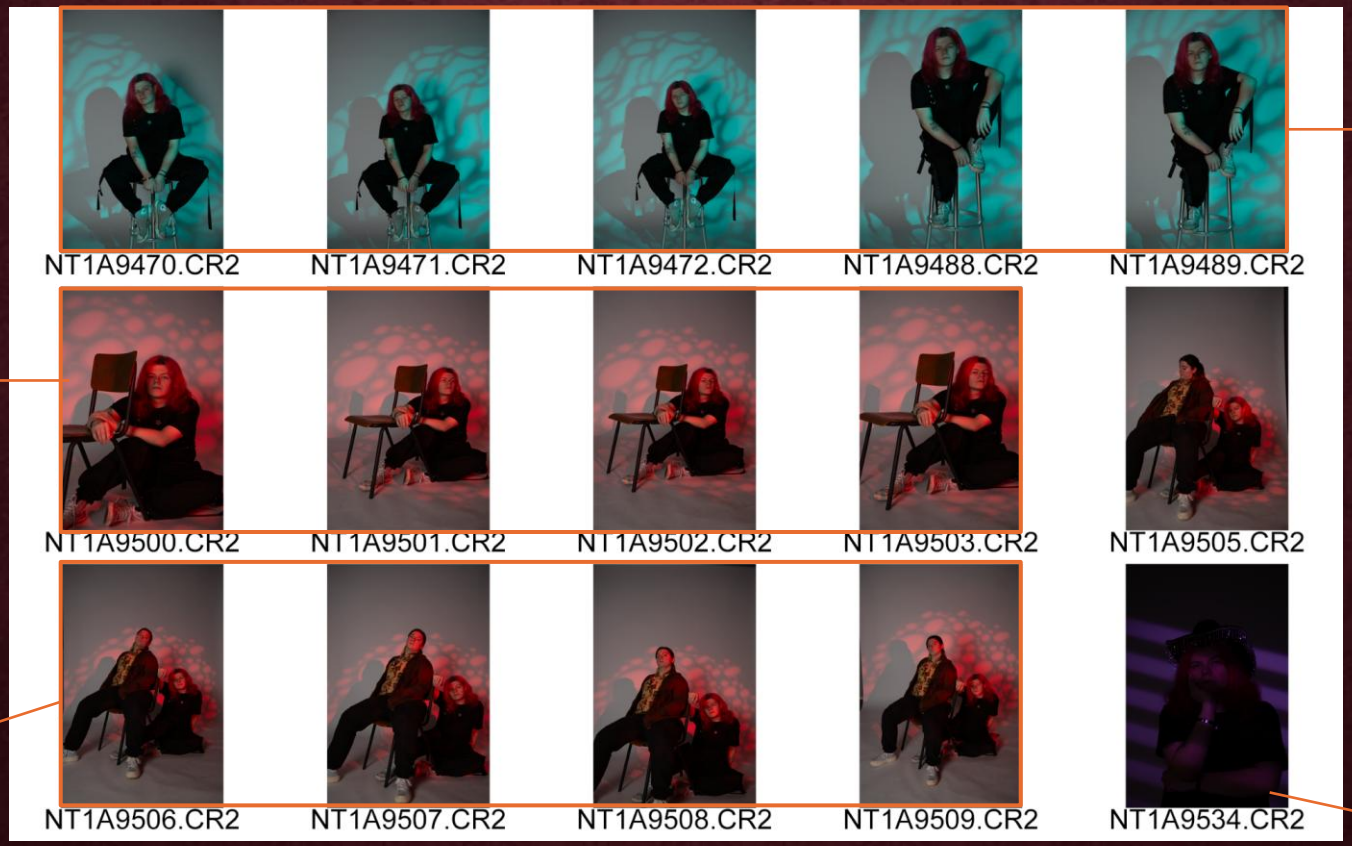
As usual, we didn't stick to the plan/ schedule I had created due to a multitude of reasons. The first was that Ren wasn't in; she had an appointment elsewhere and I wasn't aware, so this threw off a majority of the schedule, but I was still able to get an idea of what we could shoot. I started with solo shots of just Kai or Corey, often swapping them in and out and getting them to do the same poses to see who looked most natural doing them so I could choose the better of the two since they both looked more natural doing opposite posing so this ensured that I had an equal amount of images of them both while keeping the feel of the images more natural and comfortable rather than stiff and tense. I mainly shot solo images rather than duo images since I had taken a lot of images of two people last week and they had turned out good so I can use them in the photo book, so I focused on solo images of the two during this shoot and we finished earlier than expected. Throughout this shoot, I was changing the light's colour and shape to create a more diverse set of images so it would feel less repetitive in a book format. I was also using inspiration from the previous shoots to try and pose the two subjects in a way that would look natural and comfortable, giving slight adjustments while shooting, correcting a hand placement or moving a limb slightly. We ended the shoot planning to do more reshoots than anything else.






CONTACT SHEET

The framing in each of these is slightly different meaning I could use 2 overlapping or sat next to each other on a page but if I separated them, the book would turn repetitive and boring, so I need to make sure that if I do use 2 of these images, they need to be sat next to each other



While there are 2 different poses here, I think they both fit nicely together but the 3 on the right look the best since in the 2 on the left the light is slightly off-centred which creates a bad frame around the subject. By using the other 3, the framing is more even and focused.

Either these images need to sit next the images above or be on the opposite end of the book, sitting next to other duo images. Separating them with one image wouldn't make sense or look right so they either sit as a pair or two completely different shots.

This image has a very different tone compared to the rest of the images due to the lighting, it's a lot darker and only lit up by stripes of dark purple. But the overall composition of the image is good, it could possibly fit nicely into a second volume/ chapter.

CONTACT SHEET

Each image works in its own way, but the first images are angled weirdly making them look awkward and tense but image on the end works really well since I made sure to test different angles and framing as well as adjusting their poses slightly throughout.

At a glance, these images are good and well-composed but there is too much negative space at the top and the lines highlighting the face fall on awkward spaces on the subject's face, so the previous image works better.



I like the overall look of these images but Kai's hand on the bottom left is too stiff, it needs to relax more to both look and feel more natural, so I'll reshoot this in the next shoot.

Again, the hand looks too stiff and almost stuck so this will need to be reshot. But as well as this, the white lighting takes away from the image, normally it would add clarity to the image but in this it doesn't and removes any depth.

The use of negative space in this image is what makes it more than just a headshot. This space allows me to use more overlapping in the book, but it also draws our eyes to the subject of the image due to all the shapes against a blank backdrop that slightly lead towards the subject.

SHOOTING

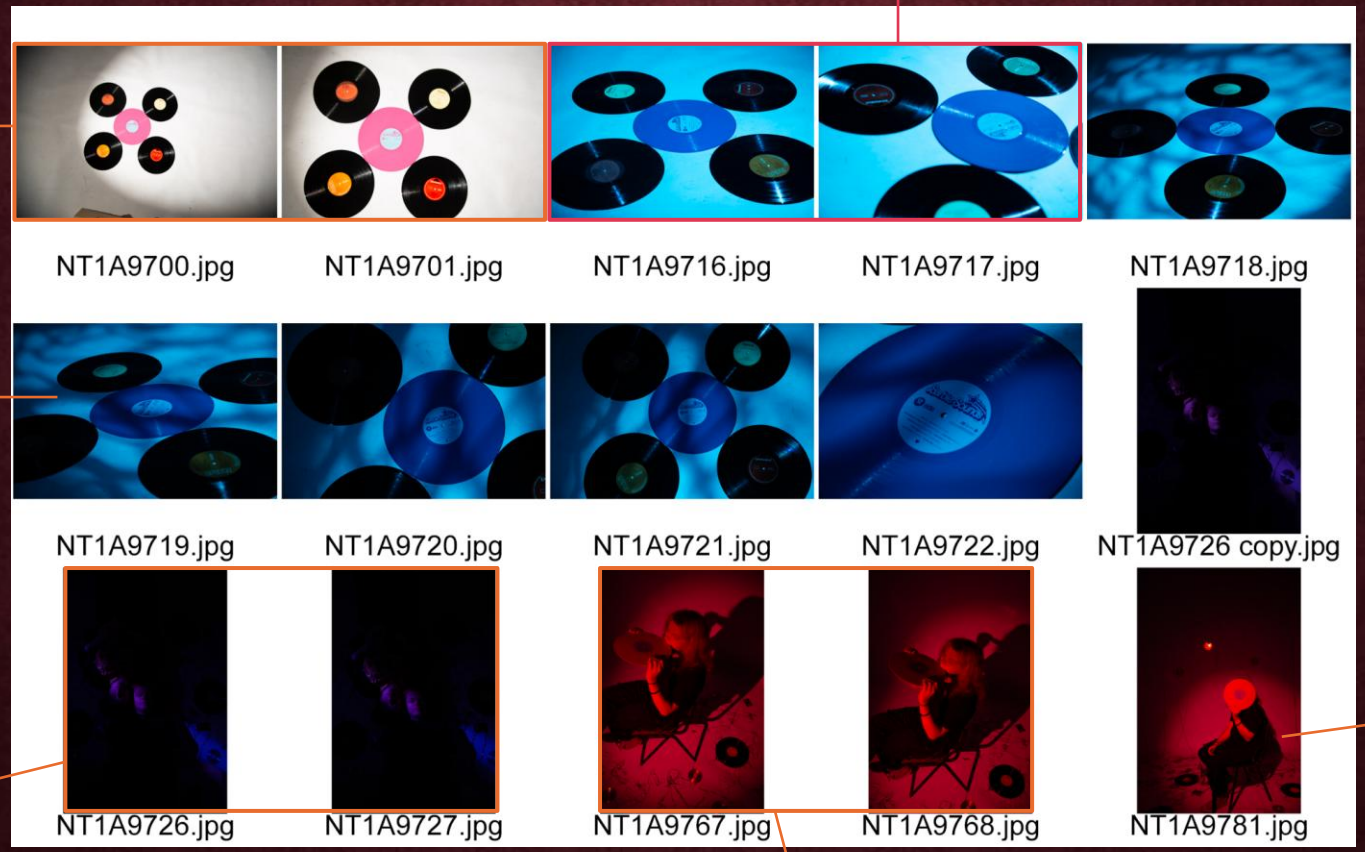
Compared to the other shoots, this one was extremely short, only needing to do reshoots and very few images needing to be reshot. I reshot anything where Kai's hand looked stiff and then I reshot some of the images I took on the floor the previous week but after reshooting 1 or 2 images, the shapes on the lighting, stopped working so I moved to shoot some filler images as well as utilising the lack of shaped lighting to shoot some darker images. Throughout this shoot, I found myself wanting higher angles than I could achieve so I used a step ladder that was in the studio, but it felt hazardous and not sturdy, so Corey stood in front of it to support me and the step ladder. After a short 2 hours I had reshot everything and couldn't think of anything extra we could shoot so we called wraps and ended the shoot early, cleaning up the studio and returning it to its original state.



CONTACT SHEET

I took these first images to use as backgrounds and filler images. There are some inconsistencies and framing issues, but these can be fixed with some cropping.

The lack of shapes on the lighting in this image creates more variation between all of the filler images while still retaining the theme.



The lighting and shadows complete this image. Rather than just focusing on the records, the shapes add more depth to the image while the lighting frames the shapes.

These images are from the few that I reshot. I replicated the lighting, posing, and props to recreate the image with better framing, angles, and posing. The image is darker than I'd like it to be, but I was thinking of creating chapters in the photobook for darker images.

These are unlikely to be used because both the angle and posing are awkward and tense, but they could be used as background or fillers.

This image turned out really well. The overall composition of the image, from the aperture to the framing, is done well, and the image doesn't feel awkward.

CONTACT SHEET

For fillers, these images work well, depending on how I use them. The image on the left has visible fingerprints on the pink record, so I'll have to be careful how I use it. Both images are also blurry, so I'll overlap images over them to make it look better rather than having a singular blurry image fill a page.



Both images of just one record are blurry, which from afar isn't noticeable but if I blow up the image, it becomes obvious and noticeable, so I'll have to use them as more fillers and backgrounds.

These images all vary from different poises, lighting, props, framing, angles, etc. But they all work within the context of the photobook and fit together.

By using the sunglasses as a prop, it creates less repetitive imagery and add more depth to the images and photobook. The glasses also allow me to use new poses and let the model do something with their hands, I have found that hands are the hardest to pose and the models often feel awkward and don't know what to do with their hands so adding a prop like sunglasses gives them something to do with their hands and the awkwardness and tension leaves their body, creating better images.

FINAL IMAGES





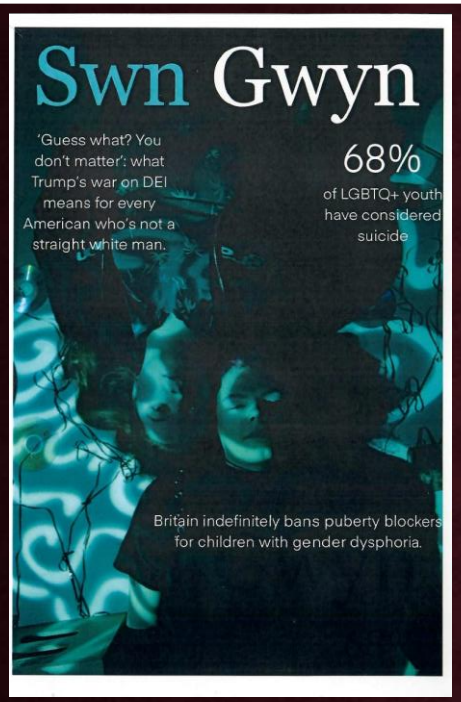





FINAL IMAGES

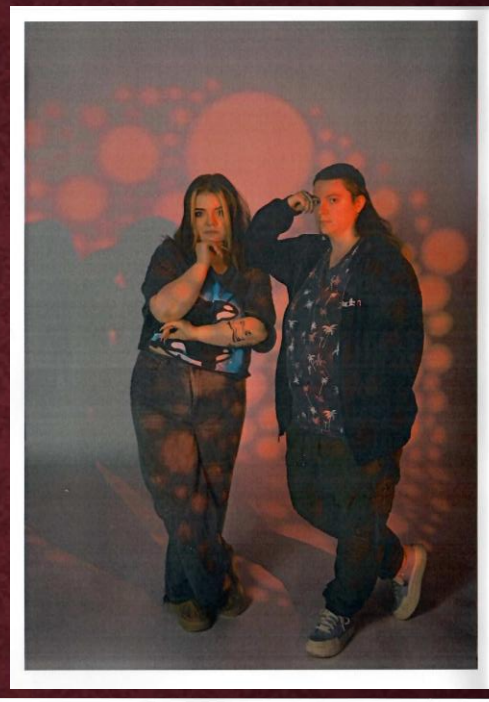
After going through all the images from each photoshoot, I narrowed down 871 images to 127 images for the photobook. Since this photobook is being styled like a scrapbook, I need a lot of images, so I chose any image that was focused or framed correctly. But I also wanted to make sure the images were good and not just bad images being used to take up space, so I sorted through the images to find the ones that best represented my work and the theme/ narrative of the photobook. The last 127 images are, what I feel, the ones that best represent the theme and fit well together. Early on, I decided not to edit any of the images because I want this project to be natural and honest, editing the images would distort the subjects/ people and make them look different, even if it's just slightly, so by not editing them, it keeps the subjects natural and depicts natural expressions, body types, skin etc. The only editing I want to do is cleaning up the backdrop. When shooting, the white backdrop was dirty from use, so these marks showed up in a lot of the images, so I want to edit the images to remove these marks. Some of the images were framed badly, and the studio space can be seen, but I decided to lean into it since this piece is a piece criticizing media.

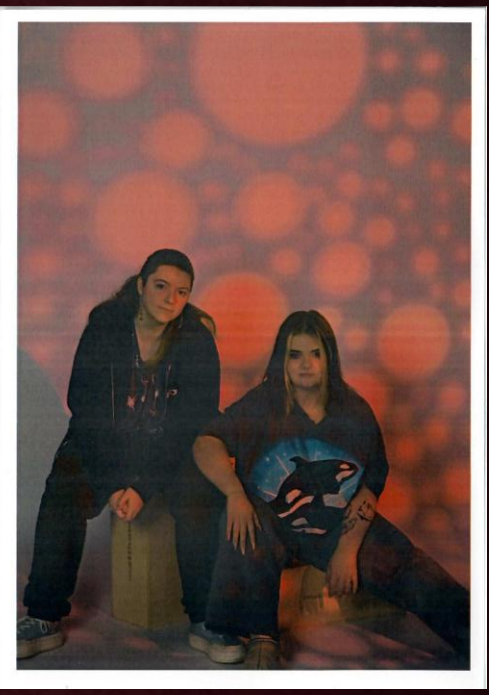
BOOK DUMMY


Swn Gwyn
'Guess what? You don't matter': what Trump's war on DEI means for every American who's not a straight white man.
68%
of LGBTQ+ youth have considered suicide
Britain indefinitely bans puberty blockers for children with gender dysphoria.





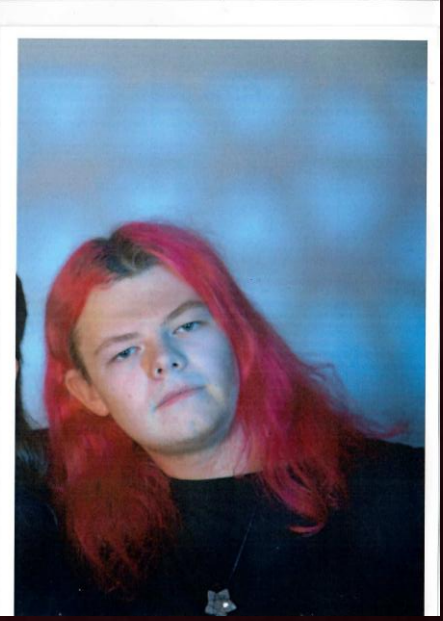




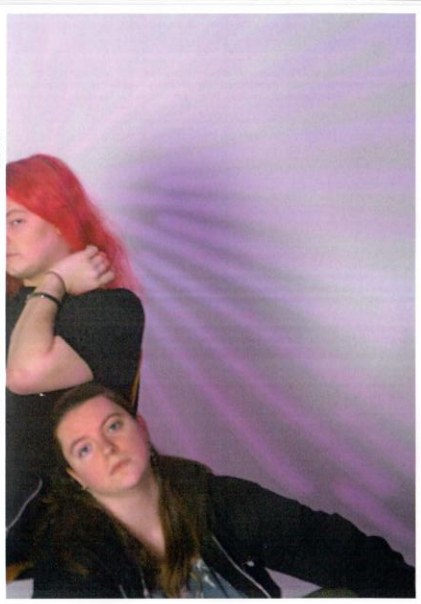


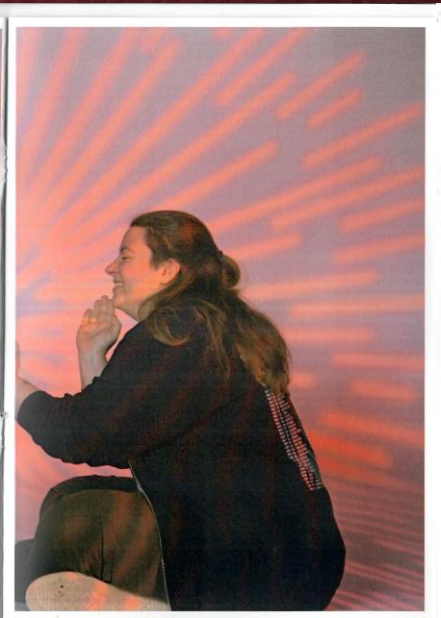
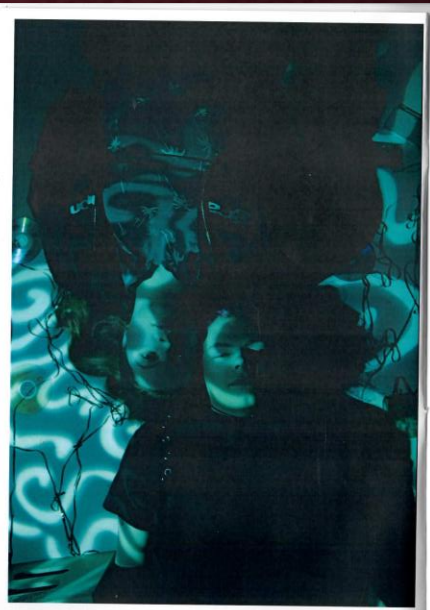


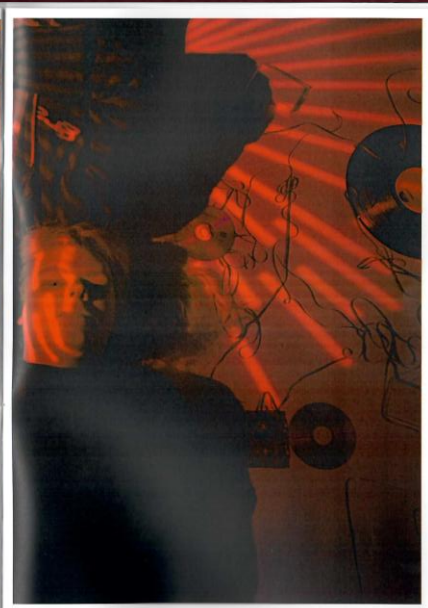
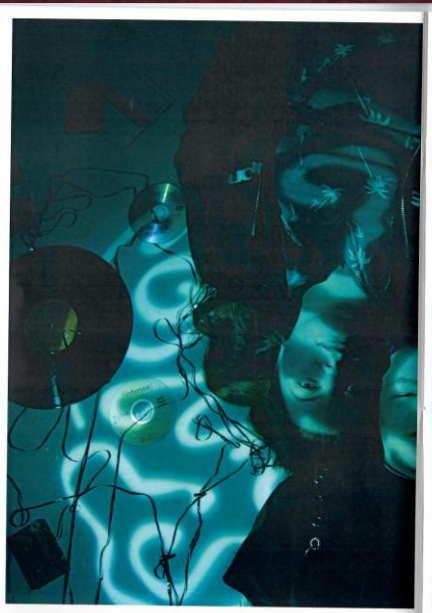
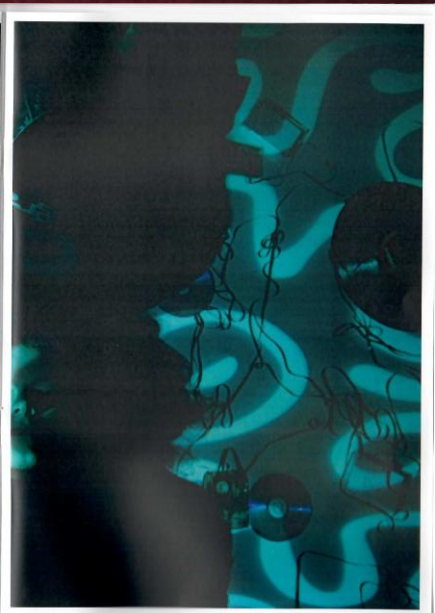
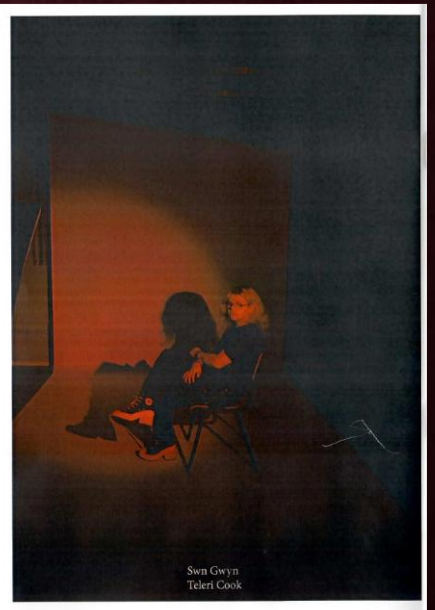




BOOK DUMMY

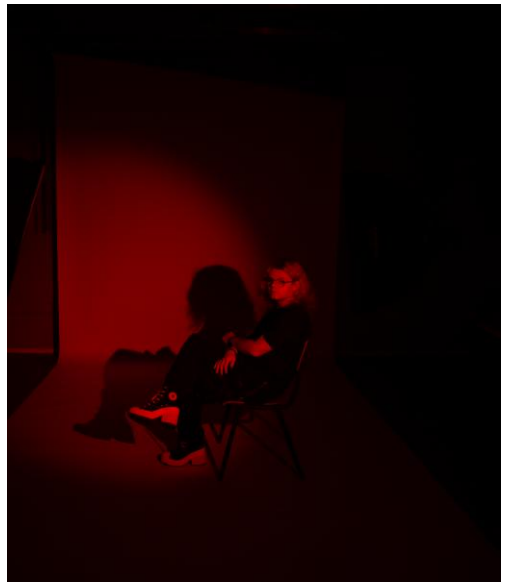



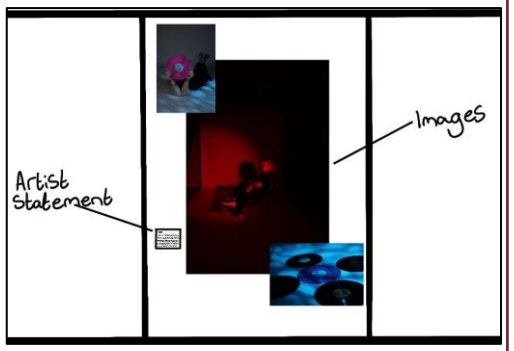






BOOK DUMMY - FEEDBACK

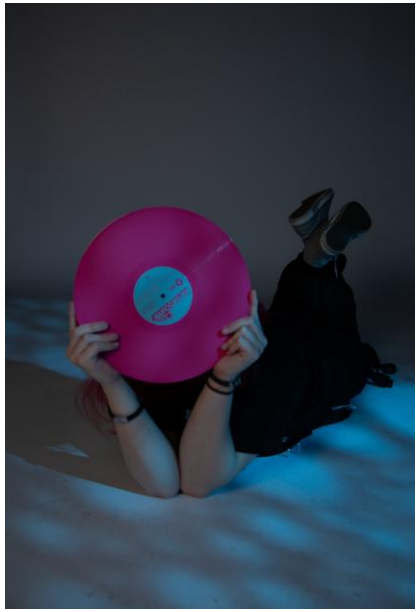
The overall feedback this week was that this photobook didn't work. This week, we had group tutorials with Joe and Ryan to receive feedback regarding our book dummies. Since I had entirely changed the style of the book for this dummy, I had drastically different feedback than the feedback from my previous dummy. Joe didn't fully understand why I had changed the style of the book, and both Joe and Ryan didn't like the layout I had gone with inside the book. They suggested I go to WHSmith and spend a while in the magazine section looking through magazines, Joe also suggested I try collages, cutting out pages from vogue and overlaying different faces or bodies from my images but I really want to do everything I can to avoid collages, so I want to go back to my original idea of a scrapbook theme for the book. I also want to keep the magazine cover so when someone picks it up, they expect a magazine but when they open it, it's a scrapbook, making them think and reflect on the imagery. Joe also suggested researching Nobuyoshi Araki.

EXHIBITION IMAGES









I knew from the beginning of this project that I wanted to print out one image onto a large piece of vinyl. While the photo book is going to be busy and overlapping, I think that to translate this work onto a wall, it would be best to keep it simple. Originally, it was going to be 1 image, but I decided to use 3, with 1 large image (150cm x 100cm) and 2 smaller images (A2). The large image will be an image I took using red lighting, and the 2 smaller images will be images I took using blue lighting; to contrast, the 2 smaller images will sit on top of the larger image, overlapping. I feel that these 3 images best represent the project and the theme I followed, as well as being well-composed, which is why I chose them.

ARTIST STATEMENT

Draft –

Teleri Cook

Swn Gwyn (White Noise)

The purpose of this work is to criticize both traditional and modern media. As media exploits queer culture and white men dominate screens, this piece centres women and queer individuals. *Swn Gwyn* reclaims a white male-dominated space, using modern studio photoshoots to centre queer individuals as well as women. Using broken records, DVD's and cassettes, this work criticizes both old and new form media while also providing representation in the same space that these people are often excluded from. Media is evolving, but more change is needed—this piece is a call to action.

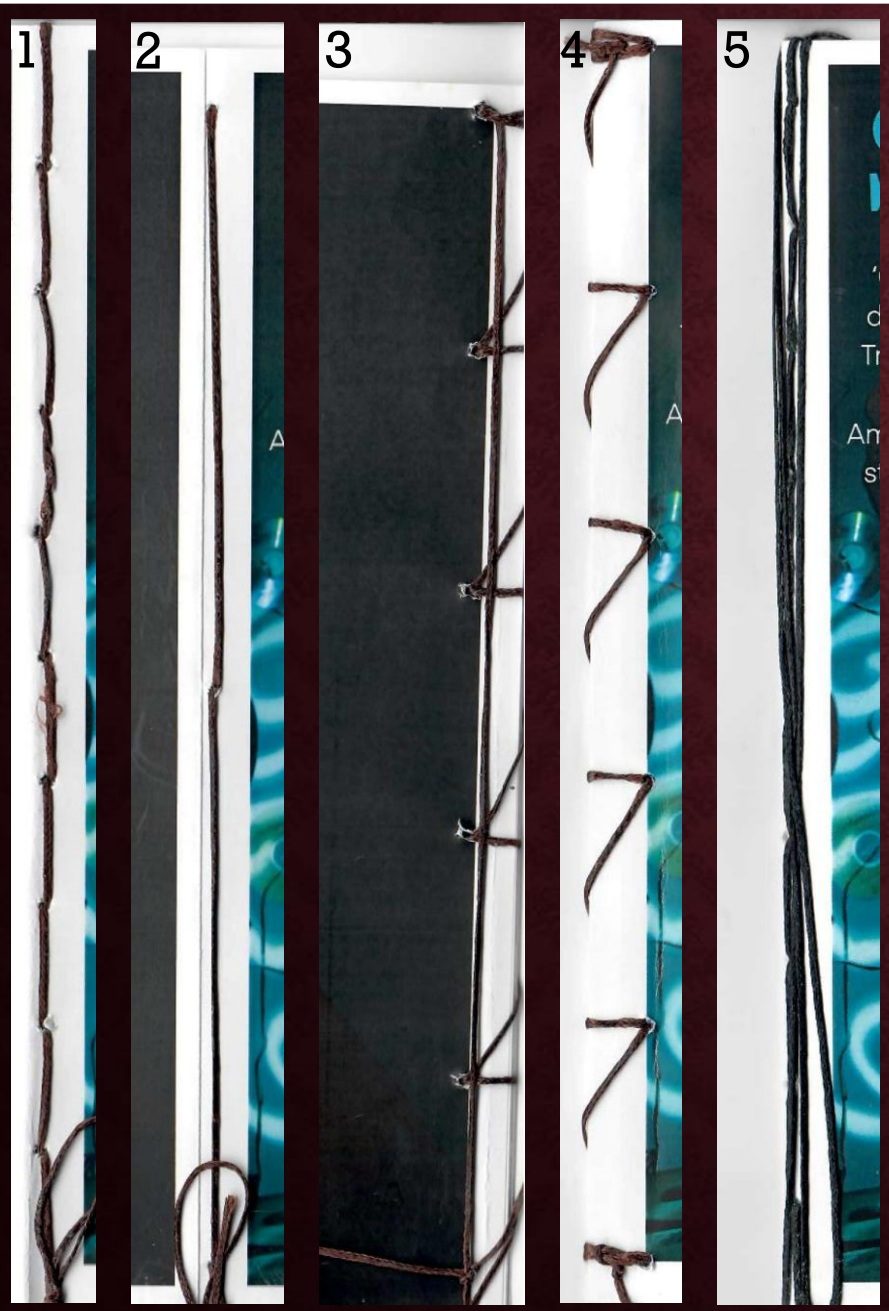
Final –

Teleri Cook

Swn Gwyn (White Noise)

The purpose of this work is to criticize both traditional and modern media. As media exploits queer culture and white men dominate screens, this piece centres women and queer individuals. *Swn Gwyn* reclaims a white male-dominated space, using modern studio photoshoots to centre queer individuals as well as women. Media is evolving, but more change is needed—this piece is a call to action.

BOOK DUMMY - BINDING



Before deciding how I will bind the book, I need to test out different bindings, so I spent the day trying different binding methods. This is when I decided to completely scrap the magazine theme/ cover and lean into the scrapbook theme, possibly using plain, hard card for the cover to replicate the scrapbook feel of the book. I did some quick research on binding methods that would replicate the scrapbook feeling of the photobook and found a website with a step-by-step guide for a unique type of binding that I tried, the fourth, and really like the look of. So, I personally really want to use the fourth binding technique, but with the use of a card cover, it wouldn't work, so I want to talk to Joe during my tutorial on Thursday about possibilities and possibly talk to Daf or Ann.

NOBUYOSHI ARAKI

Being one of the most renowned yet controversial Japanese photographers of today, Nobuyoshi Araki was born in Tokyo, where he still lives and works. Araki quickly rose to fame with prolific and provocative work, using photobooks, films, exhibitions, and publications. In many of Araki's signature compositions, he sets ikebana flower arrangements with kinbaku bondage performances. Araki uses Japan's aesthetic traditions, creating strikingly sensational effects. His mastery of dramatic and erotic tension results in bold, confrontational contrasts that challenge conventional boundaries. Araki was one of the first artists to defy Japan's obscenity laws that prohibit the depiction of pubic hair, and he has remained unwavering in his artistic vision, unfazed by public controversy or even police intervention.



This image uses a woman dressed in what seems to be traditional Japanese clothing while being suspended from the ceiling with the use of rope in what can be assumed as bondage knots. Araki plays with the use of bondage mixed with traditional Japanese clothing and (somewhat) nude models to criticise laws in Japan that prohibit the depiction of pubic hair. I can use this to influence my work by suggesting or showing certain topics that are considered "taboo" in my culture, challenging the norms and questioning beliefs.

TUTORIAL

This week, we had optional tutorials with Joe and/ or Ryan, so I signed up for a tutorial with Joe and received feedback on my book and any current ideas I had/ have. I mentioned that I want to go back to the scrapbook theme for the book, and Joe spoke about how while experimenting is good, I started too late and so I need to make sure to experiment sooner. We discussed the ideas I had for binding and the technique I would prefer to use for my photo book, but I also mentioned that I'd like to use stiff card for the cover and lean into the scrapbook theme but with the use of card, the binding method I like wouldn't be usable since the card isn't flexible enough to open. Joe suggested a few fixes for this as well as asked ChatGPT for suggestions. The first thing Joe brought up was using a card box instead, creating a book to fit inside a card sleeve so it keeps the scrapbook theme but also allows me to use the binding method I prefer. Joe also said I could use one of the methods that bind along the spine instead if nothing else works out. Another suggestion was to use a stiff card for the back half of the cover and then use a more flexible card for the front, or I could score the front card to make it bendable. Something that ChatGPT suggested was to use book hinges for the cover, but I'd like to keep the binding simple. Before the tutorial ended, Joe looked through the most recent scrapbook book dummy and gave some feedback, telling me to play around with the orientation of the images more and to consider editing the images slightly to correct any imperfections in the background and not the people. I also asked what type of paper I should use for the book, and he suggested using matte paper that the university has and then for the inserts (I want to create small images and physically stick them into the photobook, overlapping other pages.) I should use glossy paper.

FINAL PHOTOBOOK IDEA

For the final version of the photobook, I want to print the pages onto a matt paper and then print out smaller images onto glossy paper and use washi tape to stick the loose images (glossy paper) onto the matt paper to replicate the scrap book feeling. I also want to use procreate to create transparent doodles and scribbles to lay over the images and add text to create a more scrapbook looking photobook, when doing this, I don't want to overthink the doodles, I want to create one or two versions of each doodle to create a more authentic scrapbook look, overthinking and doing too many doodle drafts would remove any authenticity from the scrapbook. For binding, I want to use the 4th binding technique from slide 68, I knew I wanted to use exposed, decorative binding to further create and push the scrapbook feeling of the photobook and I feel that this binding best represents that. After my tutorial with Joe, I wanted to use card to create a small box for the photobook to sit in, but I've decided to use a paper bag sleeve for the photo book to sit inside, the colour of the paper will also further the feel of a scrapbook and using a sleeve instead of a card cover will allow me to still use decorative binding but allow the book to open properly.

IMAGE ANALYSIS



In this image, a person sits/ leans on a stool, holding a fan and looking off to the side. The subject is wearing a full black outfit that contains cargo trousers and top, as well as a cowboy hat with diamonds on the rim of the hat. This image makes use of a lot of negative space around the subject to draw more attention to them, while there is use of props and accessories, they don't pull away from the subject but rather draw more attention to the subject. By using a plain, white background and dressing the subject up in busy accessories, it creates a dramatic contrast between them and draws the viewer's eyes towards the focal point of the image, the subject. To ensure that the negative space surrounds the subject and emphasises the focal point, the framing of the image is centred and spacious which allows room around the subject. The use of negative space in this image also creates a sense of calm and focus due to compositional choices such as balance, negative space, colour contrast, minimalism and stillness that work together. Another one of these choices is colour, each colour used in this image contrasts.

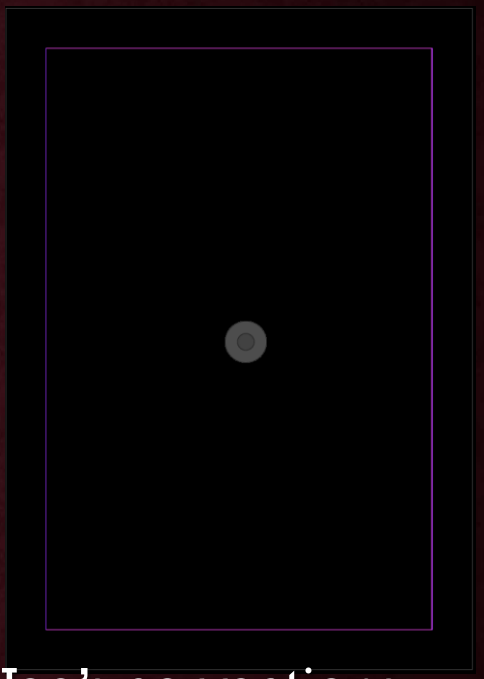
IMAGE ANALYSIS



The red and green sit opposite each other on the colour wheel, and the black and white sit on opposites sides of the colour wheel, white in the middle and black on the outside. These positions on the colour wheel mean that they contrast each other, but this also means that they compliment each other and sit well together, which creates a soft contrast within the image, suggesting that the subject is more at peace in thoughts than stressed. It is suggested that they are in thought based on their pose and gaze. The subject is sat halfway onto the stool, legs crossed and leaning onto both their leg and their arm in a natural way rather than forced, making the subject look comfortable. Their head is posed looking to the side, and their gaze is looking into the same direction with a soft expression on their face. Due to the pose, their body language suggests that they are comfortably sat and in thought but not in distress. The top half of their body is leaning towards the left while the bottom half is leaning towards the right which creates a balance and symmetry between the two halves of the image.

FINAL PHOTOBOOK DESIGN

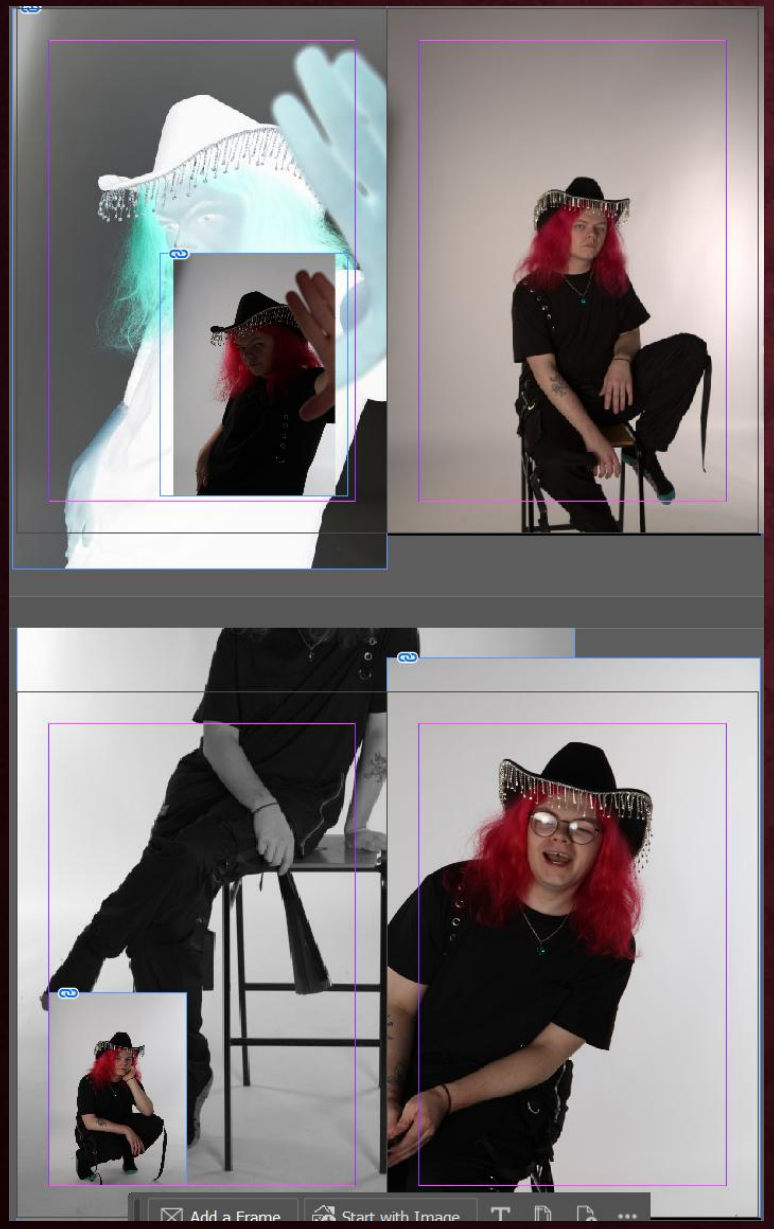




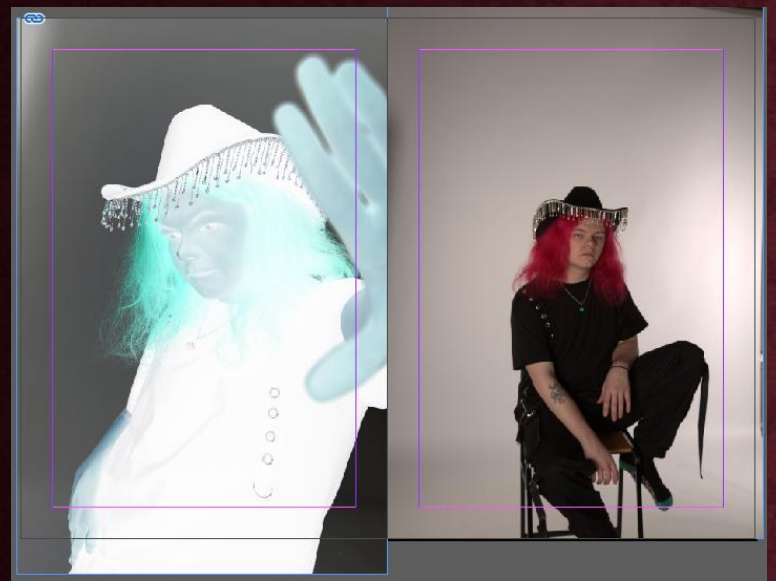
I used my first photobook dummy as a reference when creating the final design since that's the style I want to use for the final book. For the cover I wanted to replicate the cover of scrapbooks and family albums, so I added a polaroid to a blank page to recreate the look of putting a photo on the front of a family album and used the same colour for the back page and front back to create a cohesive cover. I wrote the title *Swn Gwyn* in my handwriting on the bottom of the polaroid to include the title but keep a scrapbook feel as Joe suggested in one of our feedback sessions.

I then followed the same style and theme of my first book dummy, applying some of Joe's corrections and suggestions to improve the book and add more images/pages. I used Procreate to create transparent doodles and drawings to import them into InDesign and layer them on top of images. After I finished the photobook design, I duplicated it twice and made a matte version and a glossy version. The matte version had all the smaller images removed and the glossy version only had the smaller images, all put closer together so they could be printed separately and the glossy images could be taped into the matte photobook.

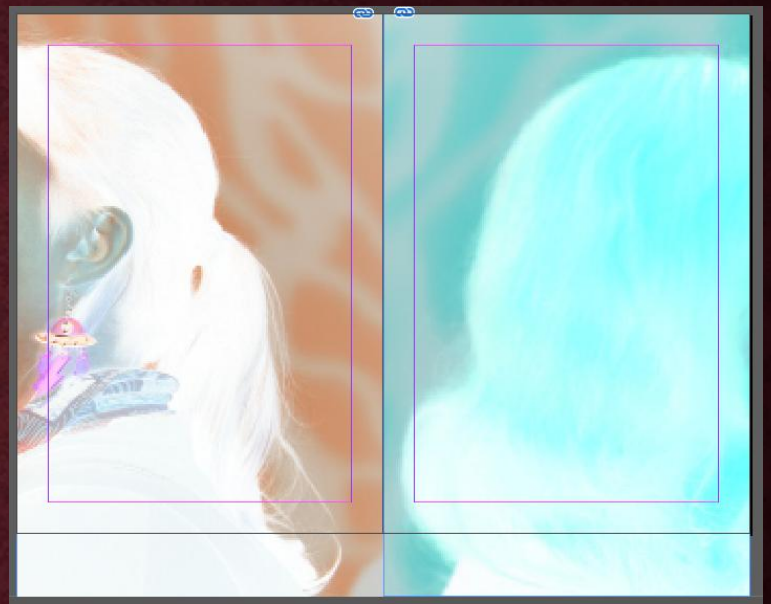
FINAL PHOTOBOOK DESIGN EXAMPLE

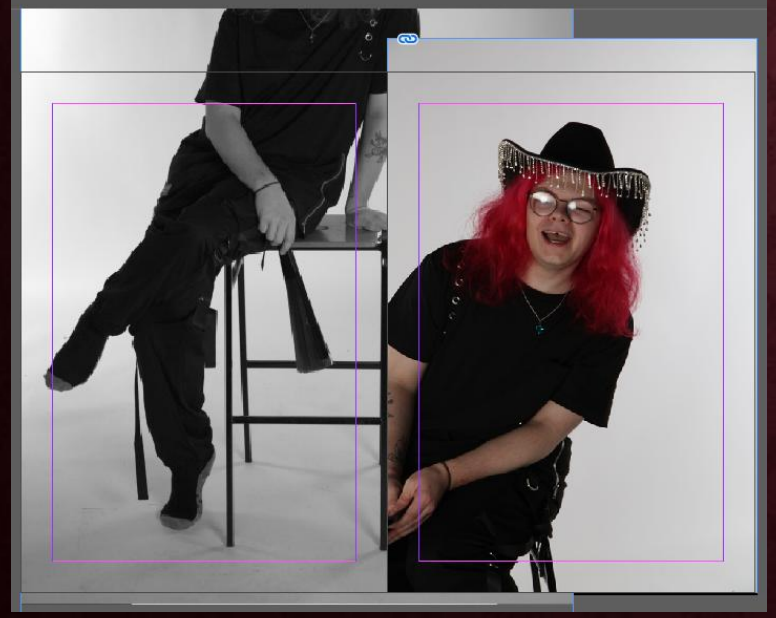


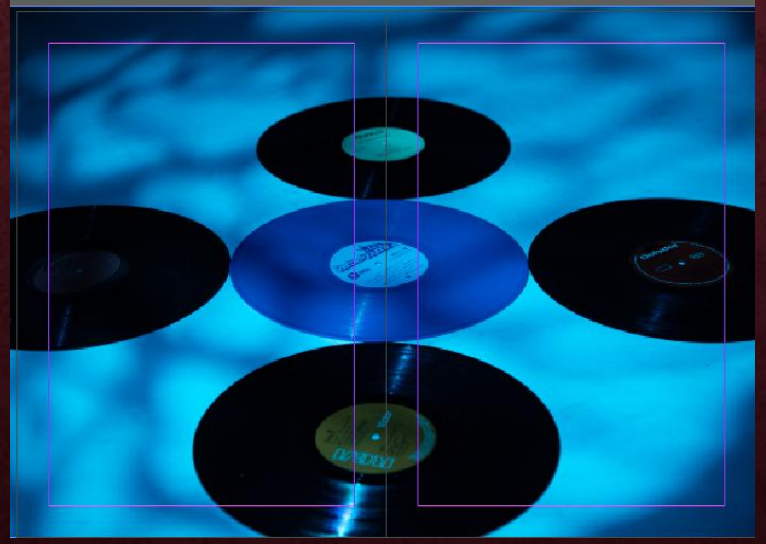
FINAL MATTE PHOTOBOOK DESIGN EXAMPLE





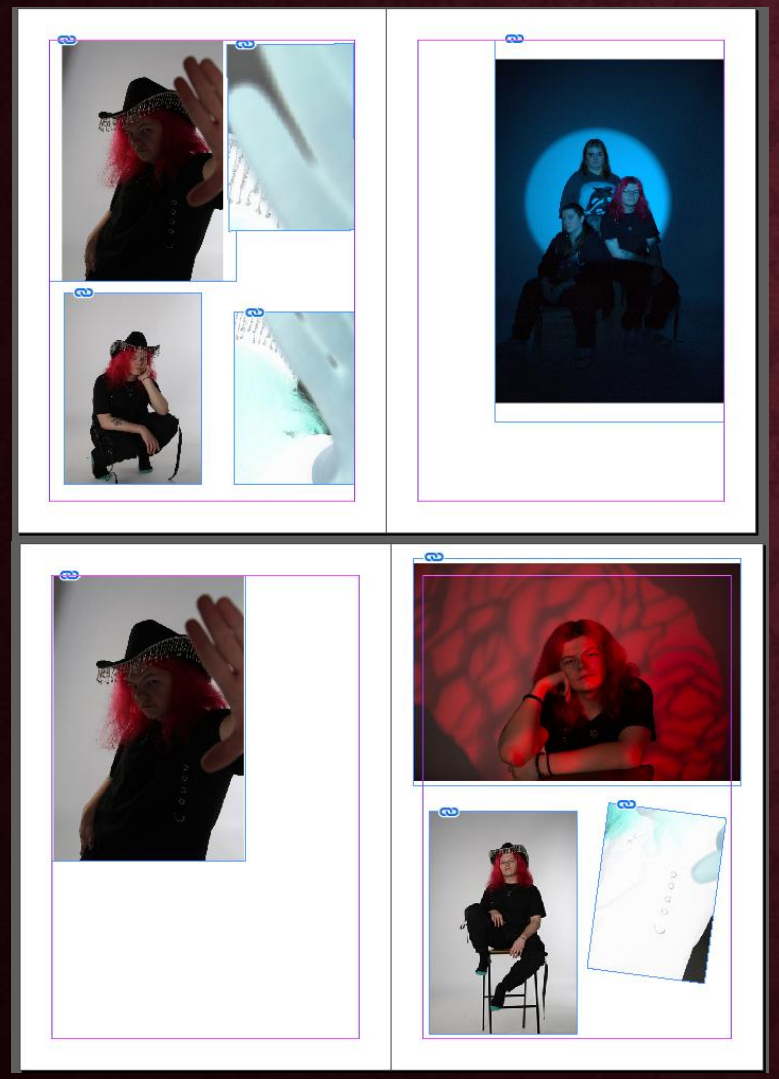


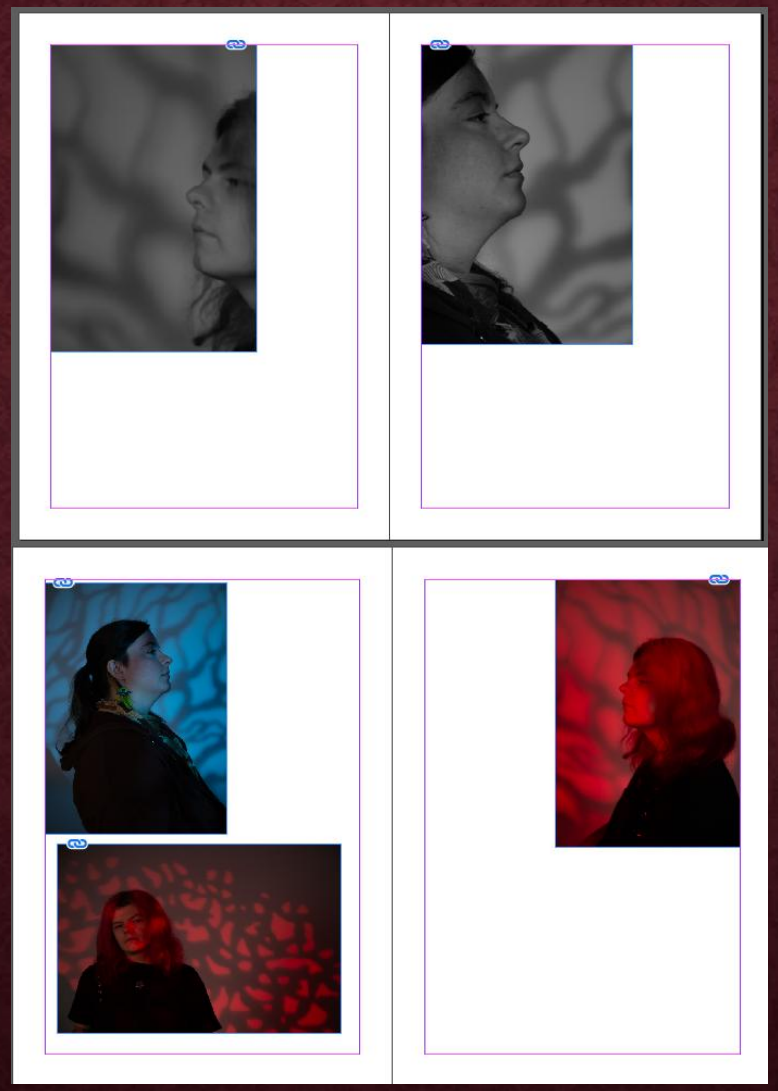






FINAL GLOSSY PHOTOBOOK DESIGN EXAMPLE





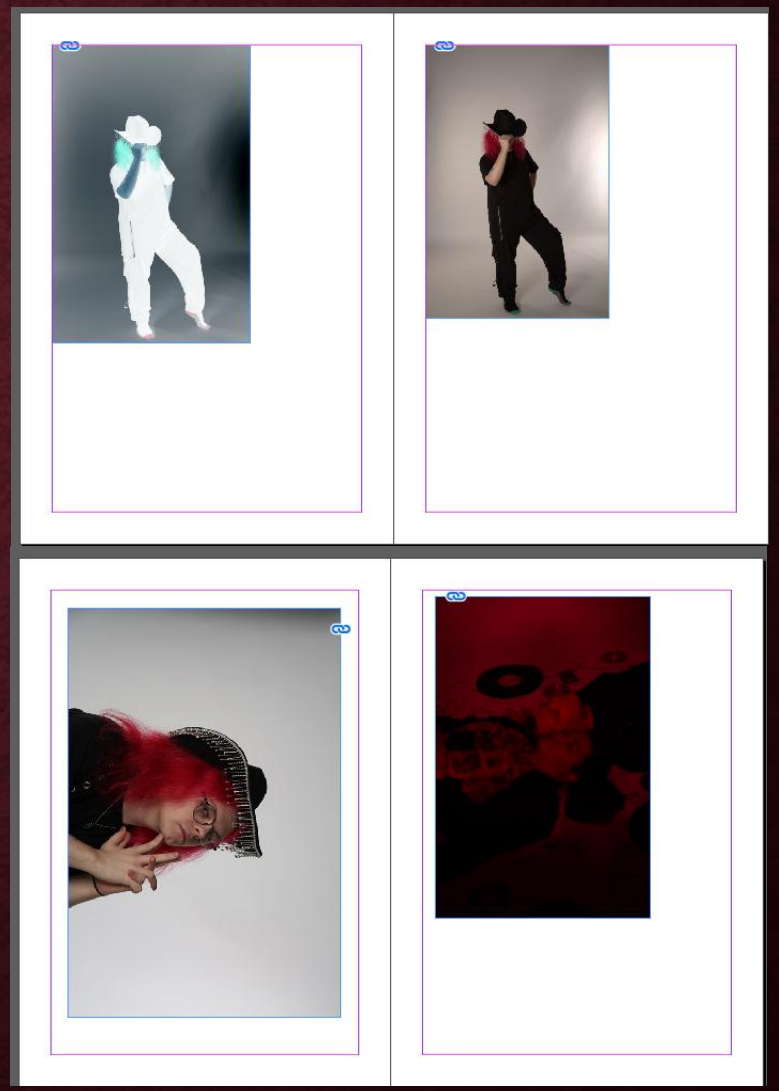


IMAGE ANALYSIS



Within this image, a person is sitting on a chair in the middle of a studio backdrop. On the side of the image, the edge of a soft box can be seen, as well as the end of the backdrop. At the top of the image, part of the lighting track and the backdrop roll is visible ever so slightly, being slightly concealed by the dark lighting. There is a ring of red lighting, illuminating the image, making the left side and the subject of the image visible. The subject of this image is surrounded by negative space, drawing the viewer's attention to the subject and creating a moody and mysterious atmosphere. But as our eyes focus on the image, other details such as the soft box, edge of backdrops, tracks, etc, become visible. This creates the impression that this piece touches on topics regarding media and reality, either blending them or critiquing media. The framing of this image is used to ensure the subject is surrounded by negative space to create a dramatic and stylized image. A focused red spotlight creates a pool of light around the subject, which highlights the person's face and upper body while creating a bold, exaggerated shadow on the backdrop and

IMAGE ANALYSIS



The subject is positioned in the lower right area of the image, slightly off-centred, which adds tension as well as visual interest. The subject's shadow is a compositional element itself, echoing the shape and posture of the subject and adding depth to the image. The subject is sitting on the chair with their legs and arms crossed, almost a formal way of sitting, but they are slouched slightly, which blends formality and informality in the image, furthering the impression that this image either blends reality and media or critiques media. The subject is looking directly down the camera lens, almost staring at the viewer. The mix of the subject's long hair, high heels and masculine features adds confusion regarding their gender, which, combined with the other aspects and compositional elements of the image, implies that this image touches on the topic of media and critiques it regarding gender and representation.

IMAGE ANALYSIS



This image contains 2 people lying on the ground surrounded by DVDs, records, and (broken) cassettes; one person is upside down, and the 2 people's heads are side by side, with no distance between them. The overall dark and moody lighting, as well as compositional elements such as framing, lighting, distance, and balance, make this image convey a surreal and/ or introspective atmosphere. Similar to previous images in this project, this image contains a lot of negative space that envelops the subjects and creates a moody and mysterious atmosphere within the image. The image is taken from an angle above, both subjects lying down and looking up, straight into the camera lens, “at the viewer”, which makes a more intimate image. The two people are positioned vertically and centred in the frame; this positioning adds balance and symmetry, which creates a sense of calm and/ or stillness as well as a slight psychological tension. The background, consisting of DVDs, records, and (broken) cassettes, leads the viewer to believe the image relates to music and/ or media.

IMAGE ANALYSIS



The lighting, consisting of deep purples and subtle blue highlights, creates harsh shadows and dramatic contrasts, with the lighting slashing across the subjects' faces and lighting up minimal areas of the image, parts of their faces and background (DVDs and cassette tape). This lighting gives a dreamlike, mysterious, and/ or slightly eerie mood, which emphasises reflection and emotional depth. The position/ posing of the subjects symbolises duality, connection, or mirrored selves, and the darkness surrounding them isolates them from their environment, suggesting self-observation, unity in isolation or shared mental/ emotional space. The DVDs, records, and (broken) cassettes add contextual texture, hinting at themes of media (influence), nostalgia, or creative expression. Using the different compositional elements present in the image, this work could be interpreted as a commentary on emotional closeness and/ or a media-related theme, and the dreamlike atmosphere suggests that it could be a portrayal of inner worlds, shared memories and state of mind or a metaphor for escapism in a world of media.

PRINTING TEMPLATE

After a discussion with Ann regarding printing my booklet, I decided to print the cutouts onto regular photopaper, which will make the printing easier for both Ann and me. Rather than printing the cutouts in a booklet format and then cutting them out, I will create an A3 template in Photoshop and then import the images onto the template, sizing them correctly, and printing the templates to cut out. This will lower the paper usage for the cutouts since I will be able to fit more onto one page without the worry of a cut off in the centre of the page and will make formatting the page as well as cutting out the images easier.

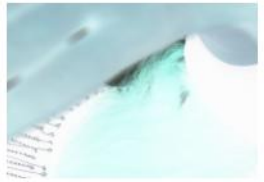
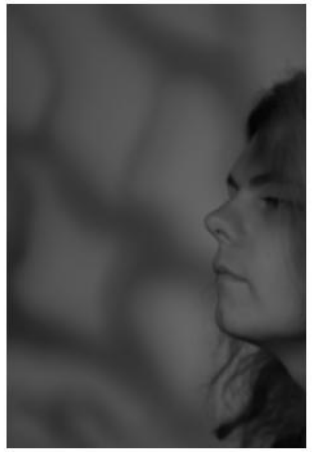
I changed the orientation of some of the images to slot as many images as possible onto one page to lessen the paper usage even more. I got 20 pages down to 7, and all of the images remained the same size.



PRINTING TEMPLATE

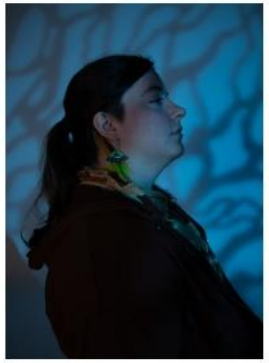














PRINTING TEMPLATE

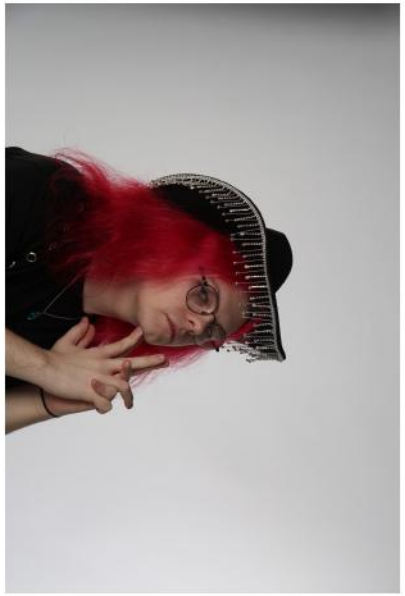


















IMAGE ANALYSIS - COMPARISON





In the first image, the subject is slightly off-centred and turned to the side, breaking the symmetry and balance. Negative space fills the space around them, but the subject occupies the bottom of the frame, cutting the negative space, and the stool adds more depth to the image. The second image is similar; the subject is centred and also turned slightly to the side, breaking perfect symmetry. Negative space evenly surrounds them, and the stool adds height, creating vertical dynamism. Both subjects have their legs crossed and lean onto their arm but in different directions, and they are framed/ cropped differently, the first image is framed close to the subject, which creates a sense of containment and emotional closeness, whereas the second image is framed further from the subject, allowing the viewer to see the subject's full body, which blends a sense of containment within the negative space with freedom in the negative space. Both images direct the viewer's eyes with the usage of lines created by the subjects' bodies and stools. These lines direct the viewer's eyes downwards, but in the first image, the director is a gentler spiral, whereas the second image directs the viewer's eyes in a harsh, jagged line.

IMAGE ANALYSIS - COMPARISON





The first image has a warmer, more cohesive palette than the second image, with beiges, browns, yellow, etc, and the shadows are softer, deepening the depth without any sharp tones. The colour palette within the second image is harsher and full of contrast, the black outfit against the white backdrop being visually striking while the red and greens add more visual dimensions and naturally draw the eyes' attention, this image is more monochrome with accents. Overall, it is clear from the posing and angle of the second image that the first image was used as a point of inspiration and influence, but while the images do share similarities with each other, there are more compositional differences. Image one has a more contemplative, emotional and inward pose, whereas image two has a more casual, open and upright pose, two opposite takes on the same pose. There is more open space in the second image, while the first is tighter and more intimate, and for the colour palettes, the two images took different routes. The first is more harmonious and warmer, and the second is more contrast-driven with highlights. The first image is focused on expression and posture and styled as editorial and emotive, while the second image is focused on accessories and hair, styled as edgy and stylized.

IMAGE ANALYSIS - COMPARISON



Within the video, a glass sphere casts a long shadow on a red-lit surface, this lighting is dramatic and focused which creates a sense of tension and mystery. This overall composition of the video creates an abstract, and minimal yet symbolic piece. In the image, a person sits alone in a darkly lit room, framed by a circular red spotlight, the subject's posture and expression suggest resistance or introspection. There is a deep contrast between the subject and the background which conveys emotional depth. Both the video and the image make use of red lighting to evoke a sense of mystery as well as tension to the pieces but for different reasons. The use of light and shadow in the video is theatrical and controlled which suggests themes such as distortion, subjectivity, and mysticism while the ball symbolizes perception, truth and fragility, indicating themes specifically as its form bends and reflects light. The shadow cast by the ball introduces a duality of what we see vs what is real.

IMAGE ANALYSIS - COMPARISON



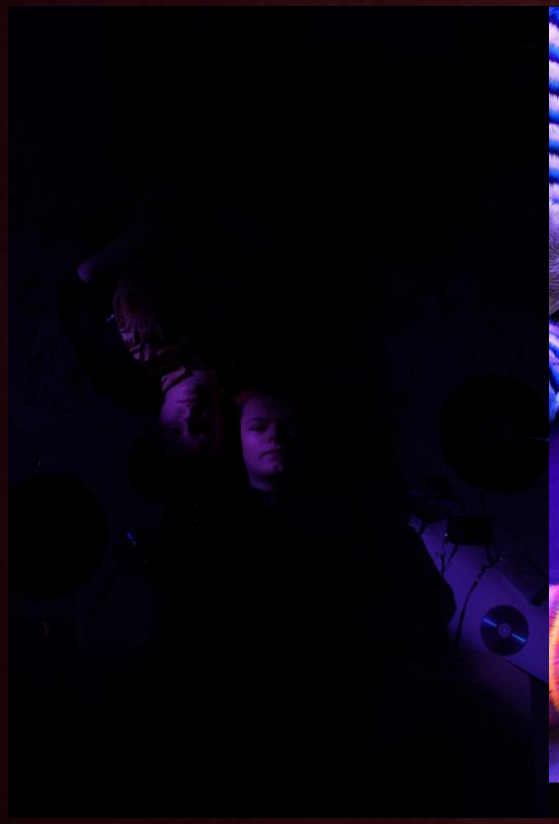
The red spotlight in the image places the subject in a performative limbo, isolated and under scrutiny, it explores themes of not only identity but also exposure and observation, being looked at vs looking. The use of a person within the image adds a narrative weight, drawing the viewer into a personal, or psychological, space. The video, by Lore Grimon, uses red light to convey a story of myths, touching on topics such as ourselves, God, and our planet, with the use of metaphors and interpretations while the use of red light in the image aids in conveying the sense of mystery around identity and the tension surrounding media and representation. Both pieces represent unrelated topics as well as the same topics, while the focus of the topics are unrelated, they both discuss identity on a deeper understanding. The video discusses our identity through our planet and beliefs, the fundamentals that make us human, while the image discusses our identity directly through topics of gender.

IMAGE ANALYSIS - COMPARISON



Both works use different subjects, the video opts to use an inanimate object which is symbolic and abstract whereas the image uses a person which is more emotive and carries more narrative. The lighting used in the video is harsh and one light is used, angled from above but the image uses a central spotlight which is isolating, both lighting set ups convey the intended message through different routes. The mood of both works is mysterious, but the video conveys a more surreal and reflective message/ tone, in contrast to this, the image conveys a tone and message that is more dramatic, confrontational and psychological. The image effectively communicates themes of identity, isolation and performativity whilst the video communicates themes of distortion, duality and perception. Throughout the video, a tone of cold, minimal and symbolic is evident and the image adopts a tone that is more emotional, human, and theatrical. When discussing style, the video is more experimental and follows visual poetry whilst the image is more cinematic due to the lighting and studio space.

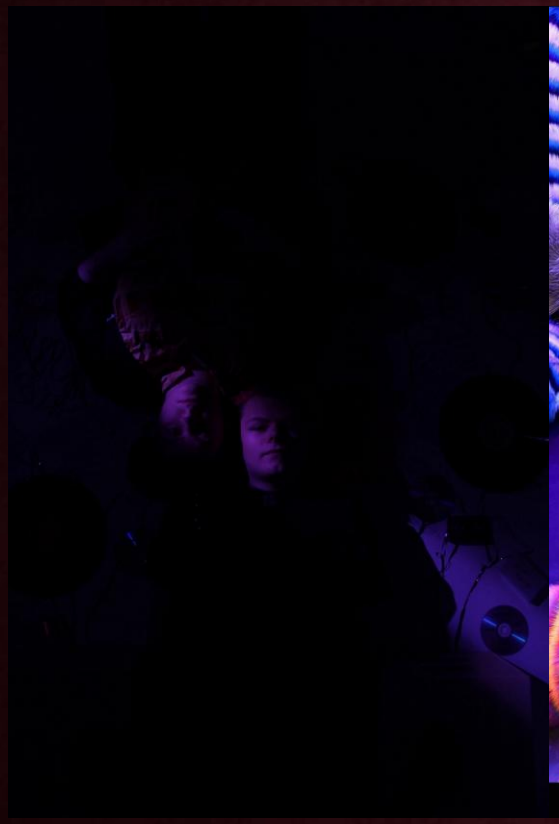
IMAGE ANALYSIS - COMPARISON





In my image, the lighting and mood are very dark due to the low light, creating a moody and mysterious atmosphere, similarly to my previous images. Theres a soft purple hue casting a partial illumination across the subjects faces and background/ floor. The centre of the images contains two individuals lying on the floor, heads close together, this forms a mirrored and symmetrical/ balanced composition. The background of the images contains vinyl records, DVDs, and cassette tapes scattered across the floor which suggests a retro or musical theme for the image. overall tone of this image could be described as artistic, introspective and intimate, leaning towards a conceptual and/ or editorial style. The second image, taken by Boobagraphy, is also vertically framed but packed with elements, using less negative space. The subjects are layered in depth and height, forming a dynamic structure. Bright colours and fluffy textured props throughout the second image create visual depth as well as visual rhythm, leading the eye in a zigzag across the frame.

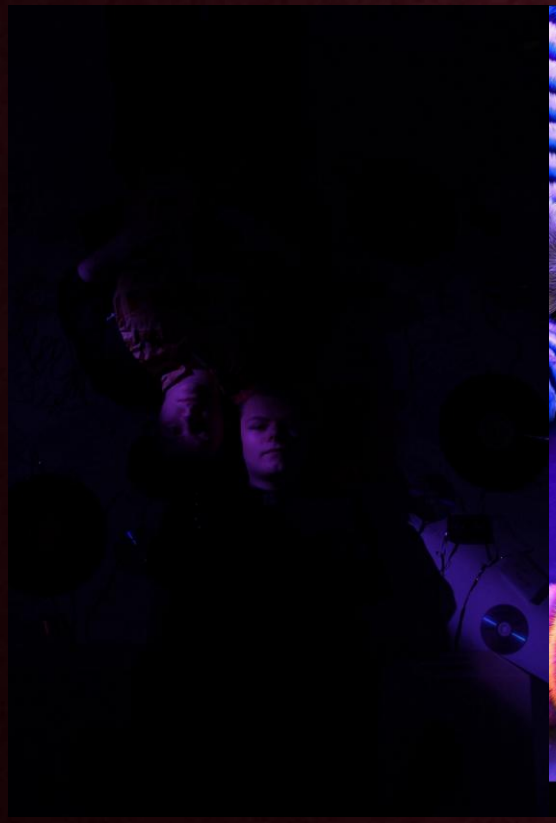
IMAGE ANALYSIS - COMPARISON





Both images use props within the background in different ways, the first image utilises props to convey a message while the second image utilises props to fill negative space and allow the people to be positioned on something. The lighting is bright and uniform across the entire image, faces and outfits clearly visible. This balances the attention between all members. This use of lighting is very different to the lighting from the first image, the first images uses dark, moody lighting to create negative space and convey a theme while the second image uses a more natural lighting, focusing on ensuring each member can be seen equally, creating a flatter look to an image with depth due to the props/ structure. As discussed previously, the lighting within the first image is dimmer, softer and moodier, while the second image is more neon, dynamic and overall brighter. This changes the overall feel of both images, creating two very differently charged images. The colour palettes of both images are slightly similar to each other, the image created by myself being dark purples and slight hints of blue and the image created by Boobagraphy makes use of…

IMAGE ANALYSIS - COMPARISON

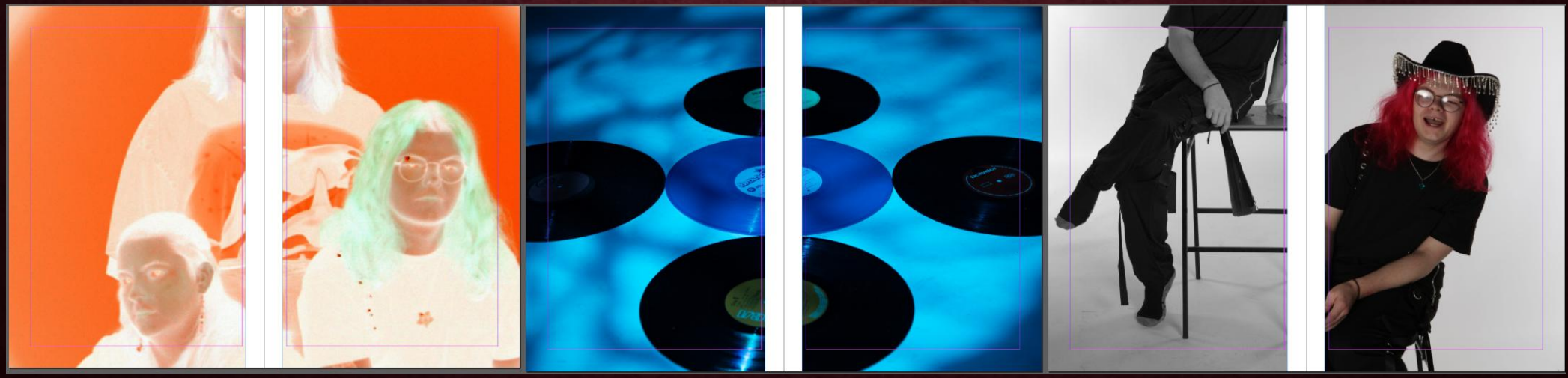




…bright blues, purples, and reds. The second image is significantly fuller, with double the subjects and filling the background with fluffy, textured structures rather than negative space. The first image is more minimalistic and casual whereas the second image is more maximalist and fashion-forward. These elements combined result in the first image being more conceptual and themed with artistic expression whilst the second image is more promotional, music or fashion.

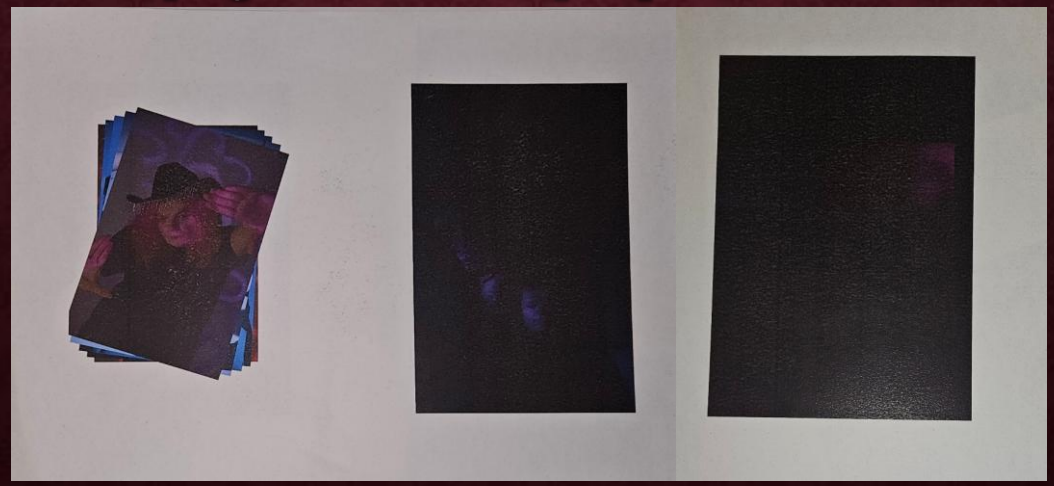
FINAL PHOTOBOOK DESIGN

When deciding how I will bind the final photobook, I was informed that I wouldn't be able to print via USB at the university due to the new printers. The reason I wanted to print this way was because it creates a white strip down the centre of the pages, which split up the images on either side, which made the images full when binding, so no side of the image was lost to being stuck in the binding and the images would line up. But by printing directly from the computers, the white line is removed which sticks the images into the binding, so I have to go back and manually put this line in. I used the pdf copy of the book to copy and paste the pages in, which would allow me to manually separate the images on the page, I used the ruler on the top of the page within InDesign and measured the width of the white strip on previous book dummies to ensure the width was not only wide enough but also not too wide. Doing this allowed me to print with the white line and make sure the images line up correctly.



FINAL PRINTING

I emailed my work to Ann, and we had a quick chat discussing what would be printed onto what paper, and she printed it all for me. I tried to cut the first print using the large guillotine to cut the book in a few cuts rather than cutting the pages individually, but it marked my work and crumpled it, so I needed to reprint my photo book and cut the pages individually. But the paper was in A3, so I had to size my book to A4, but I didn't change the file's size, so it printed incorrectly onto the page, and the cuts on each page didn't align at all, and the paper flattened any depth or contrast in the images making them difficult to see, so, I decided not to use that paper. I was going to use glossy for the photobook pages as well as the loose images but sticking glossy onto glossy paper didn't feel right for this book, so I printed onto regular paper because it keeps the colour, depth and contrast while keeping the scrapbook feel and this would mean that I can print my book the correct size and wouldn't need to buy paper and wait for it. I cut all the pages down to size and ensured they all aligned correctly and then I made markings in the centre of each page and cut to prepare for the binding.



FINAL BINDING



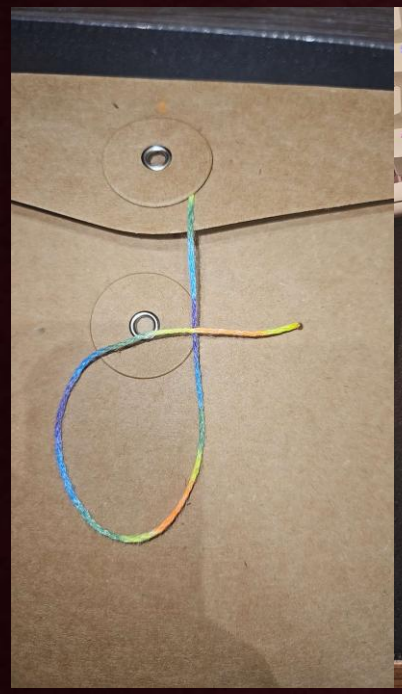
The book was way too thick for me to poke the hole puncher straight through, so I marked the locations of the holes onto the front page and made the holes, and then I lined up the next 5 pages with the front cover and used the cover as a guide. Once those holes were done, I removed those 5 pages, putting them to one side, and did the next 5 pages. I repeated until all the pages had the correct holes. Once I started binding, I realised a chunk had the holes in the wrong place, so I realigned them and created new holes, the old ones being covered but the paper and binding. I used a white thread to contrast the black cover and stand out, and I used technique number 4 on slide 72. This binding worked the best and felt more scrapbook-like which created a further feeling of a personal scrapbook. I had to go back through each hole twice, and sometimes the thread would go through itself which created a wonky binding, so I undid it all and restarted. I tied off the end and used a lighter to burn the edges of the thread since I noticed it was unravelling slightly. Once the binding was finished, I decided to go through the book and bend open the pages, creating a crease to make the book feel more used and loved.

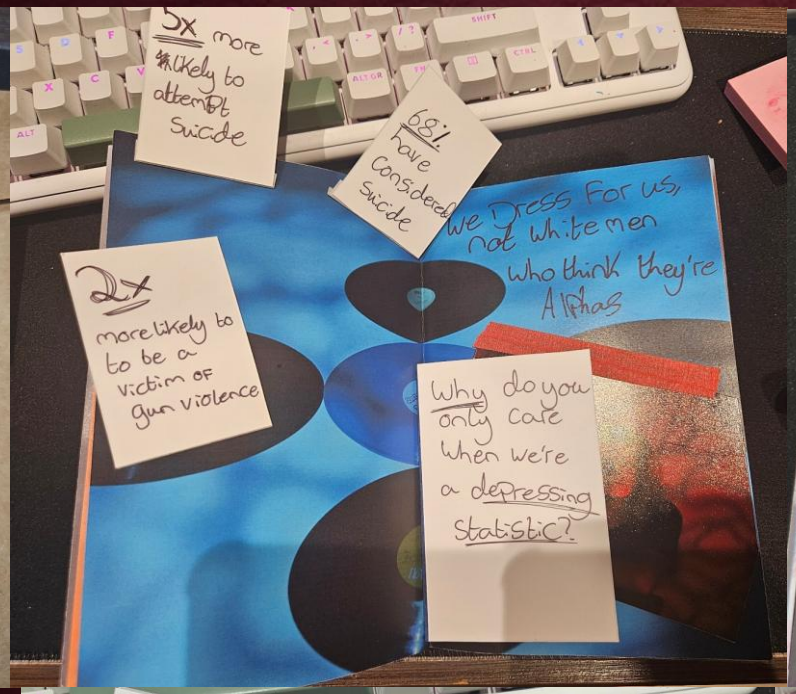
FINAL TOUCHES

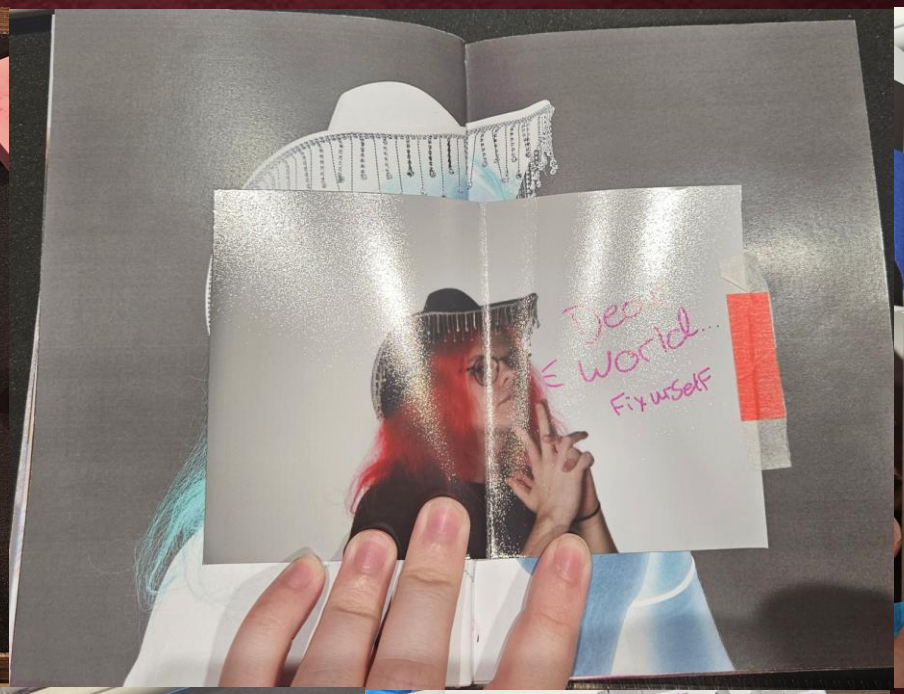
The images I stuck into the book were printed onto photo paper, with 7 pages overall. I used my own small guillotine to cut the images down to their sizes and then used coloured washi tape to stick them down. I used different coloured tape and cut/ tore them in half width-wise since the tape was quite wide, then I used different shapes and sizes of tape, sometimes sticking down one side of the images, so they were liftable to view the page underneath, or sticking down 2 or more sides to keep it down and steady. I also put a few images into the spine of the book or folded them to make the book sit more open to create a more scrapbook-looking photobook. When sticking in the images, I listened to music or watched shows and made it as absent-mindedly as possible to truly replicate the scrapbook feeling, making it as random as possible without trying hard to make it random and creating a book with no randomness. On the paper sleeve the book would be sitting in, I tried leaving it plain at first, but since I had a few extras, I tried different styles. I first tried using highlighters to dye the string and then used a lighter to burn the end to stop the string from unravelling. This made the sleeve more lively and almost conveyed the theme of the photobook with a plain overall look but with a pop of colour.

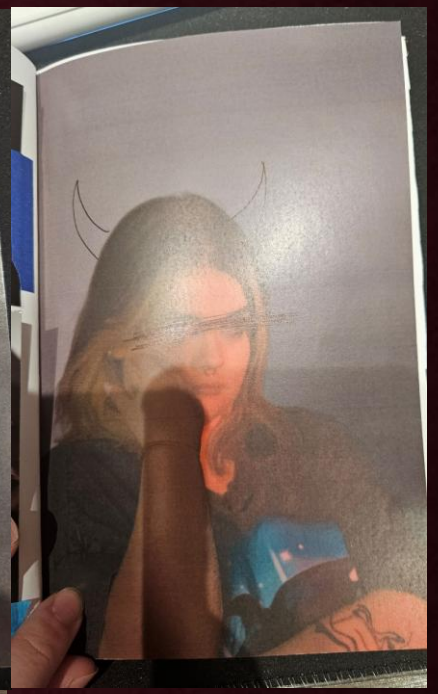
As I flipped through the book, I used Sharpies to cross out faces, draw devil horns, or write phrases to bring the whole book together. For one page, I added different LGBTQ+ statistics and wrote something that tied them all together. On another page, I wrote “dear world, fix yourself” to express the urgency behind the theme. On one of my favourite pages, I wrote "protect the dolls”, and “for the dolls” which is a phrase used for trans women and left kiss/ lipstick marks across the page to re-plicate the look of a women's bathroom wall in clubs to tie the phrase to the ongoing issues with trans women's rights to use female toilets in the UK. I continued to write phrases and sentences, as well as doodling on the pages/ faces of the subjects, to express the scrapbook feeling of the book. I also used phrases like “I'm a friend of Dorothy”, which means that you are a safe space for LGBTQ individuals, which was used when being gay was illegal. I wanted to use both old and new phrases to convey the continued fight for both women and LGBTQ+ communities.

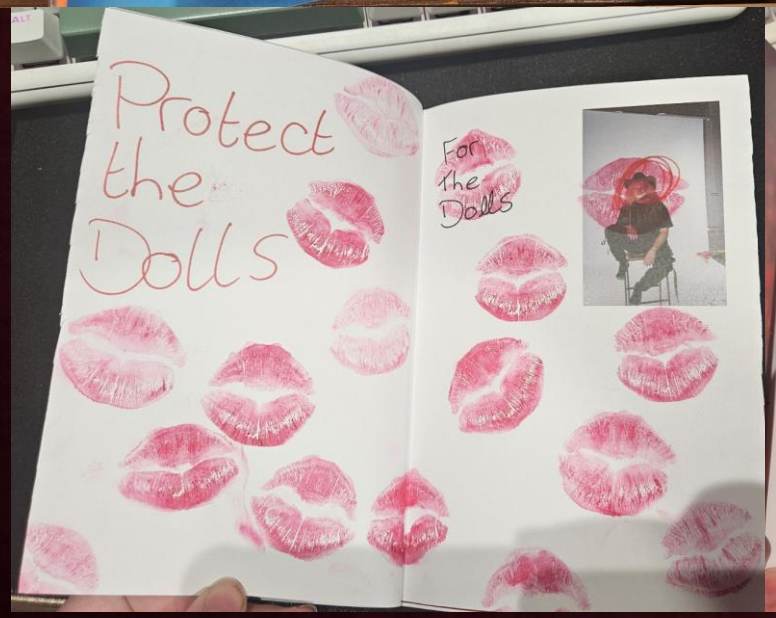
FINAL TOUCHES



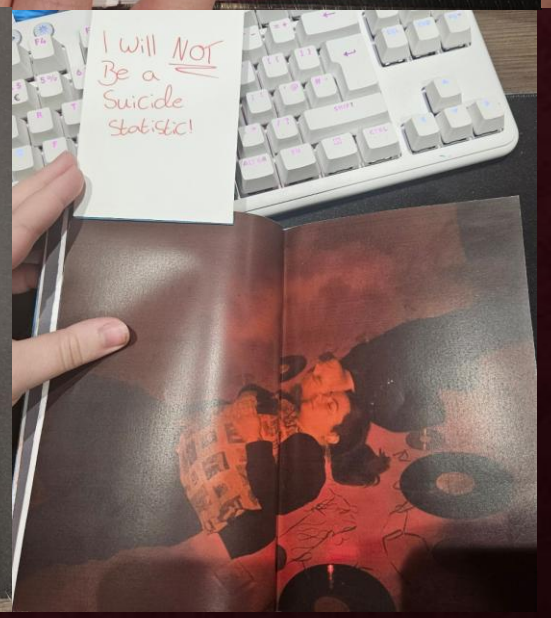












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