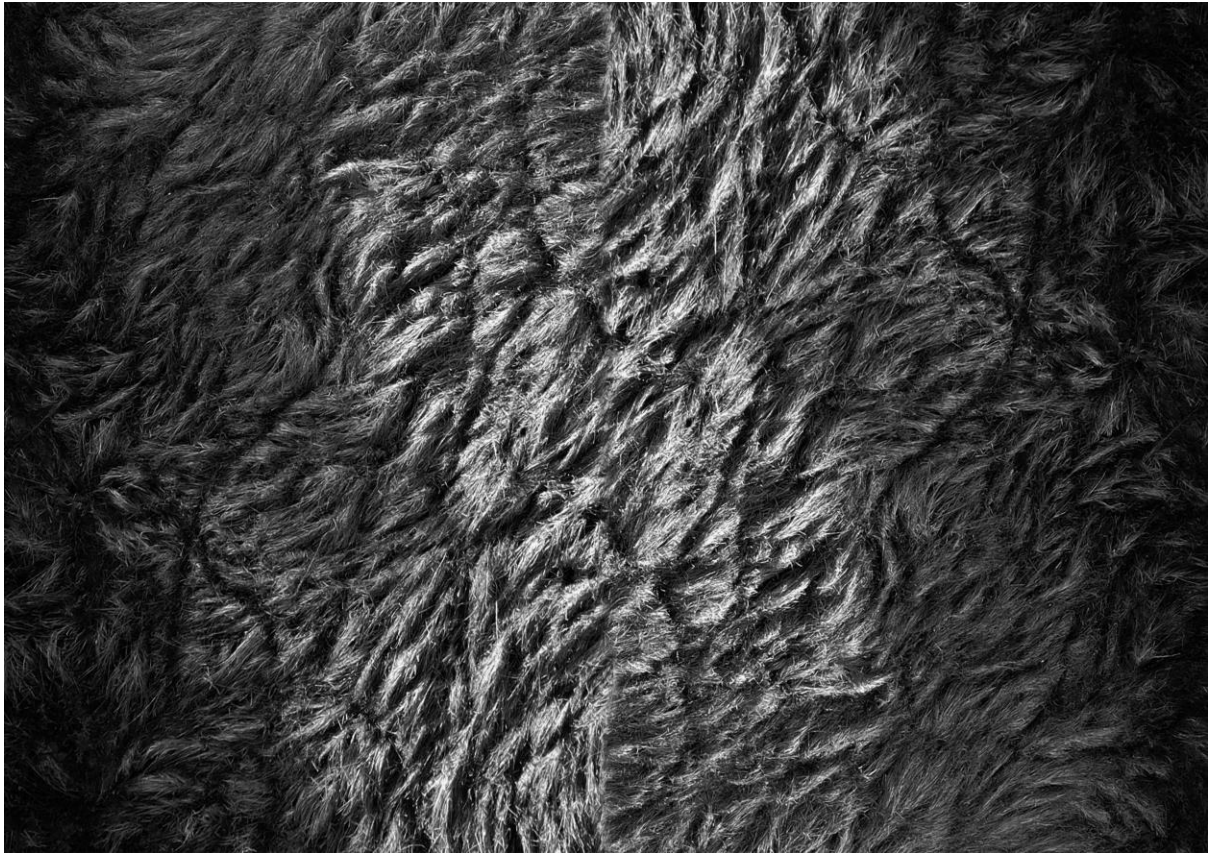




Visual Enquiry - Semester 2

<https://sway.cloud.microsoft/Vwtdkz3V3O4g5QUB?ref=Link>

Photo-book Research

Our first task for Visual Enquiry this semester was to build a foundational knowledge on how a photo-book can be presented and how it might convey a certain theme or context. In order to gain information on the various methods of conveying narrative, I researched a wide array of 5 photo-books that provided me with a reference point to aid in the production of my own photo-book.

"The Decisive Moment" - Henri Cartier-Bresson

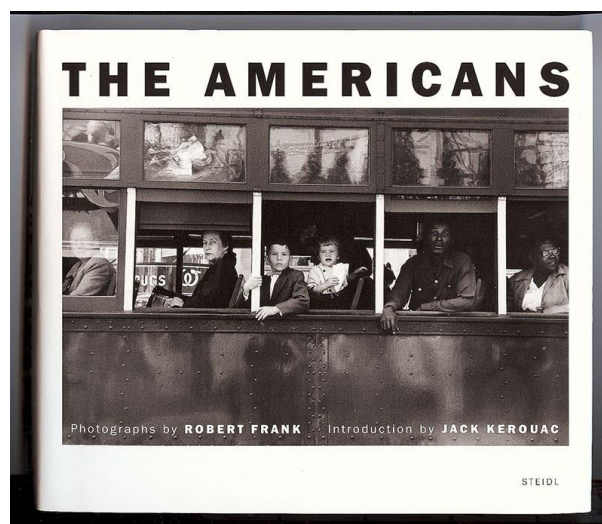


Published in 1952, "The Decisive Moment" by Henri Cartier-Bresson is a collection of iconic images, rooted in street photography, that aims to capture moments in time in which elements align to create a powerful image. This book and the works within it have contributed significantly to the development of modern photography.

This photo book is widely regarded to have pioneered a new way of creating narrative. It brought attention to new methods of producing a story and emphasises the unique narrative form of the image itself. I find that this way of working is effective as it gives each image its own voice and this leads to a rich and characterful display. While this book may have great individuality between images, the overarching theme of Cartier's "Decisive Moment" remains prevalent throughout its entirety.

Within my own photo book, I believe that it is important for me to apply my own, similar interpretation of Cartier's method of conveying narrative. This can be done by aiming to create an all encompassing theme while still allowing room for differentiation between my images. I can touch upon the wide array of points to be made whilst remaining firmly on topic.

"The Americans" - Robert Frank

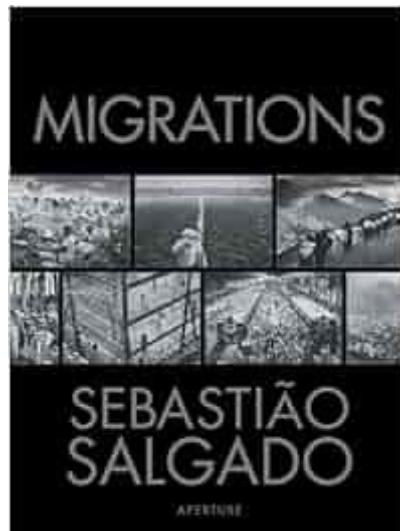


Published in 1958, "The Americans" by Robert Frank is a photo book that offers a stark and somewhat critical portrayal of American Society. Known for its raw depiction of the every day life in America during the 20th century, the images within it are characterised by unconventional framing and high contrast which can lead to the interpretation of a sense of urgency.

This melancholic view of 1950s American society is sequenced in such a way that it could be described as visual poetry as opposed to the more common, traditional documentary style. The use of symbolism is prevalent throughout this book through means such as flags, cars and diners to provide commentary on the issues addressed.

I aim to utilise symbolism in a similar fashion within my own work in order to create profound meaning and to address my chosen theme through visual means without the necessity for written context.

"Migrations: Humanity in Transition" - Sebastião Salgado



"Migrations", published 2000 by Sebastião Salgado, is a photo book that contains imagery documenting human migration across the world in which he travels the world in order to capture the experiences of daily life for migrants. This project features striking black & white imagery that conveys the struggles and resilience of people on the move. This book sparks conversation on migration, human rights and social justice in an attempt to widen our understanding and empathy for the people in such a situation.



The cover of this book features a collection of his most impactful imagery with a minimalist design. This ensures attention is drawn to the images and gives the reader an insight into the contents and subject matter of the book. Not only does this minimalist, black & white look aesthetically pleasing, but it also creates a much more slick, professional feel.

From this book I have discovered that a minimalist cover containing one or a small few of my images might lead to a neat and polished look that will look appealing to the reader.

"An Aperture Monograph" - Diane Arbus



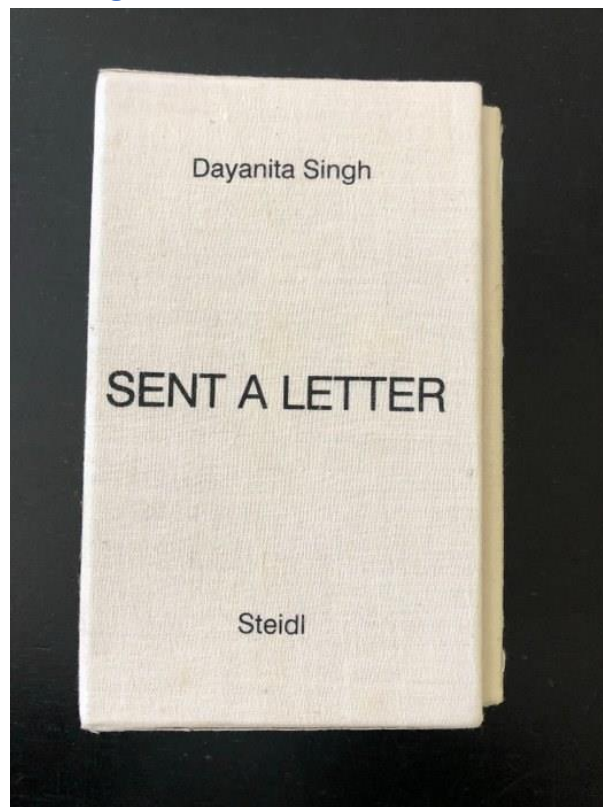


"An Aperture Monograph" is a photo book that was published in 1972. It was published a year after the suicide of Diane Arbus and contains distinctive and provocative imagery showcasing marginalised individuals and unconventional subjects. The book features a selection of Arbus' most iconic images spanning numerous projects and aims to serve as a comprehensive overview of her work.

Similarly to a few of the other books I have considered, this photo book is also notable for its elegance and simplicity. It allows the images to take centre stage and with each page being clean and uncluttered, it allows uninterrupted contemplation of each image, it is free from distractions.

Once again, I have witnessed minimalism in favour of a distraction free experience in which careful consideration can be taken for each image. It is clear to me now that implementing this style of displaying content in my photo book is imperative.

"Sent a Letter" - Dayanita Singh



"Sent a Letter", published 2008 by Dayanita Singh, is a photo book showcasing her travels across India. This book is a collection of various other books Singh had made with particular individuals in mind. Initially two of each of these books were made, accessible only by Singh herself and the person she had thought about during her travels and photography. But an all encompassing anthology of these metaphoric 'letters' from Singh was comprised and provides a diverse array of stunning imagery.

This photo book that offers a unique exploration of possibilities of the book format in presenting photography as an art form. It is not a traditional photography book in the conventional sense. Instead it blurs the lines between photo book and portable exhibition. The book unfolds into a display of imagery that stretches across a room and provides a novelty aspect to an already outstanding display of photographic art.

While I am not so sure about the novelty aspect of this book translating well within my own practice, it still serves as a testament to the possibilities of what can be achieved in creating an interactive experience within a photo book.

Swansea Open 2024 - Glynn Vivian Art Gallery



During a visit to the Glynn Vivian Art Gallery for Swansea Open 2024, I was stunned by the artworks I was surrounded by. Such a diverse collection of works got me thinking about our own exhibition, how we can learn from this one as a year group and apply what we have learned. One thing that stood out to me was the careful consideration in placement of each artwork. It seemed as though the works were sorted into different groups, varying on subject matter and overall aesthetic. For example, the colourful artworks depicting landscapes or some sort of nature conscious agenda were situated closely. This is good practice and should be applied to our year 2 exhibition as it will lead to each individual's work complementing each other, creating a more immersive and powerful experience for the viewer.

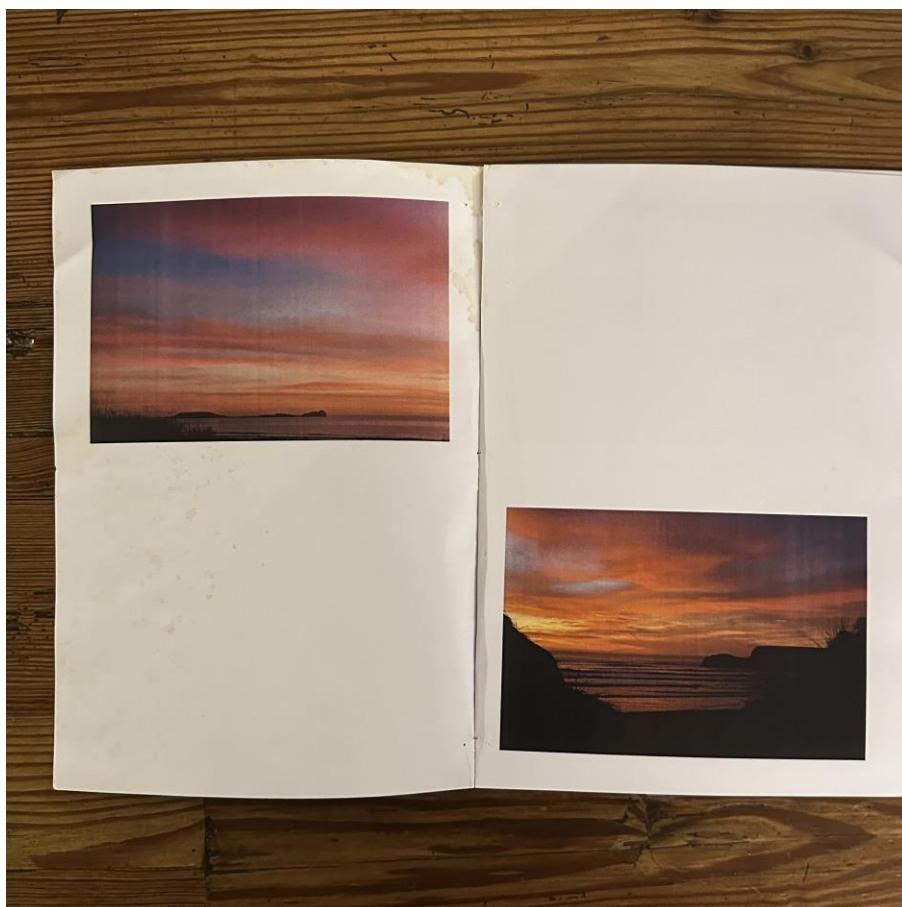
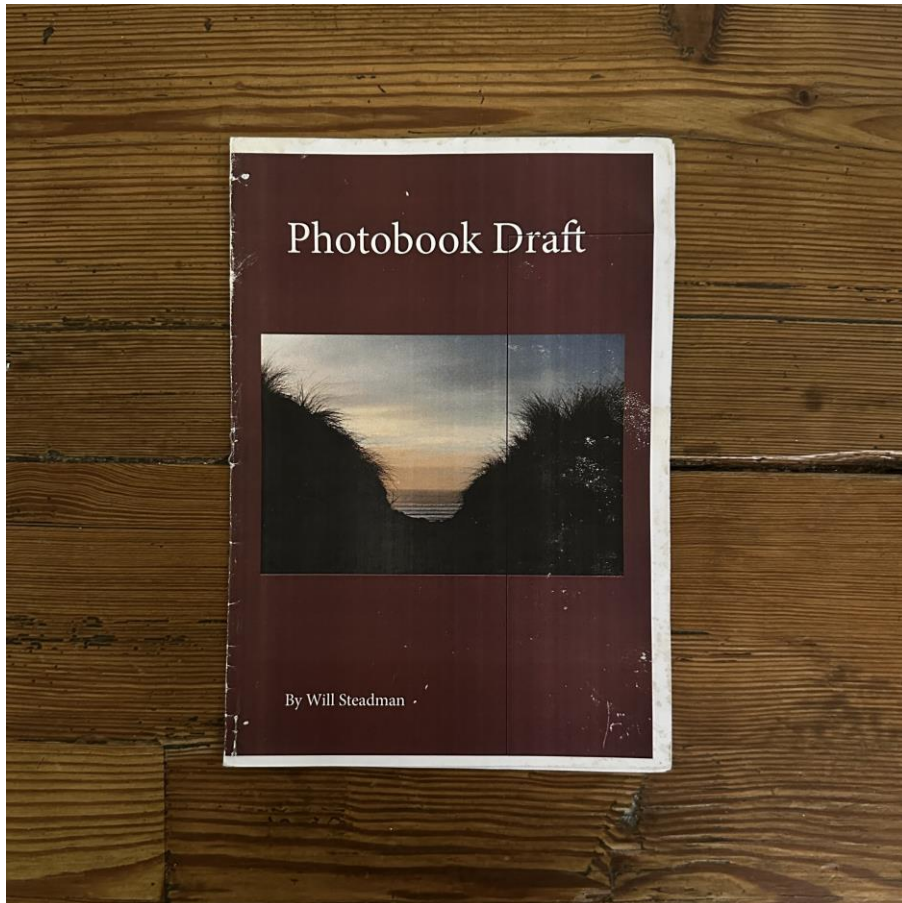
Photo-book (part 1)

Creating a Draft

In a tutorial, we were taught how to use Adobe InDesign and utilise it in creating our photobooks. It is a very simple program to use that allows great freedom in layout and design. At this stage I had not produced images from my current project, however I had some from a previous one that I used to get used to the process.

Here is the method I used to create each page:

-
- 1. Use File/Place to place an image*
 - 2. Use the mouse curser to resize as desired*
 - 3. Use the 'selection tool' to select and move the image to the desired location*
 - 4. (For cover) Add text using the 'type tool'*
 - 5. Use the mouse curser to create a text box*
 - 6. Move this text using the 'selection tool'*
-



While I found that this method was useful and gave insight into how I can conduct things such as layout and how to make an aesthetically pleasing cover, I believe that printing through a third party service may be the best option for me. Sites such as 'PicsMe' allow me as much freedom with layout and form without the need to create a book through trial and error. This is good practice as it not only saves me time now, but if I am ever successful enough in my career to warrant the need for a large number of copies to be printed, I have experience in using such an application and can produce books to demand in a very short time.

Proposal

The following is my current proposal for my photo-book. These ideas are subject to change and act as the foundation for my practice:

Theme

Within my photobook I plan to encapsulate themes of escapism and one's profound connection to the natural world. The project will take the form of a book containing a collection of my own nature photography in co-ordination with extracts from poems that express a longing for the return to a natural way of life, an escape from the noise of the modern world. The images within this book will depict nature and its rejection of the artificial, its reclamations of the man-made. In conjunction to this, I also aim to articulate an almost primal desire that many of us feel, to escape the modern world in favour of living in accordance with nature. Another point I am attempting to make is that nature exists outside of time, it rejects the man made and will exist long after it decays.

Form

The book will contain a large collection of images, such as those that portray nature reclaiming man-made structures and paraphernalia. These images will each be placed on a singular page, accompanied by a poem or extract relating to the overall theme of the book on the opposing page. These poems will include extracts from poems such as "Song of Myself" by Walt Whitman. Here is an extract from the aforementioned poem that expresses the profound beauty of nature and its existence outside of time:

"This grass is very dark to be from the white heads of old mothers,

Darker than the colourless beards of old men,

Dark to come from under the faint red roofs of mouths."

To me, this extract is a celebration of the richness of life itself, even in the simplest of forms. I believe that extracts such as this one will articulate my chosen theme effectively while still leaving an ample amount of room for interpretation. I will provide my own context sparingly as I believe that the book will feel more interactive and fulfilling if the reader is forced to be led to their own assumptions.

Influential Photographic Work

One photographer I take great inspiration from is Romain Veillon, a French photographer who, in his photobook "Green Urbex 2" (Veillon, 2023) captures nature's force of decay and how it gradually consumes man-made structures. His work illustrates one of the points I am trying to make, that nature exists outside of time and will continue to thrive long after humanity goes extinct.

Influential Book Styles

One photobook that I have found inspiration in, is "Sleeping by the Mississippi" by Alec Soth (Soth, 2017), a book that tells a story using imagery in conjunction with poetry. The poetry included in this book serve as a poetic counterpart to the visual imagery. This pairing of two art forms differing in medium adds depth and meaning to the narrative, thus creating a more immersive experience for the viewer.

References

Walt Whitman (2019). Song of Myself (1892 version). [online] Poetry Foundation. Available at: <https://www.poetryfoundation.org/poems/45477/song-of-myself-1892-version>.

Veillon, R. (2023). Green urbex.

Soth, A. (2017). Sleeping by the Mississippi. London: Mack, Cop.

Conversational Research

Overall I received positive comments regarding my proposal. The group seemed to respond well to my project idea and liked the idea of highlighting the force of reclamation in nature. They also had no criticism on creating my book at A5 as I explained that this aids in portability and ease of handling.

It was brought to my attention that using various poetry extracts throughout the pages of my book might lead to copyright issues if the book were ever to be published. I took this on board right away and started thinking of ways to implement a poetic narrative within my book. One way I have considered is thinking of a name for each page that has meaning in context to my chosen subject matter. This preserves the subjective nature of the message being perceived.

I believe that after this conversation, it has been confirmed that my project idea and proposed format for the book will work well in creating an aesthetic, immersive experience.

"Genesis" - Sebastião Salgado





In his project "Genesis", Salgado captures breathtaking landscapes, wildlife, and indigenous communities from various places across the globe, showcasing the raw beauty and resilience of nature.

Salgado's focus on the pristine landscape, untouched by humans, brings attention to the timeless existence of nature and its ability to flourish independently of human intervention. Through a nature conscious approach, he highlights the importance of preserving the environment for future generations.

"Go Home Polish" - Michal Iwanowski



My first impression of Iwanowski's work was a profound sense of longing. His bold journey of walking from the UK to Poland expressed his feelings of being out of place in his current environment. One particular image that stood out to me was one depicting a barbed wire fence, in which a bird had laid its nest. This photograph spoke to me as one that indicated towards the idea of living within a hostile

environment. I believe this may be a metaphor for Iwanowski, among many other migrants living in the UK, experiencing hardships due to xenophobic prejudice towards them. Despite this hostile environment the bird stays, as this is its home.



At this exhibition, Iwanowski gave a tutorial on his work and talked us through his journey and experiences along the way. He explained the context behind some of his images and this completely changed how I looked at them.



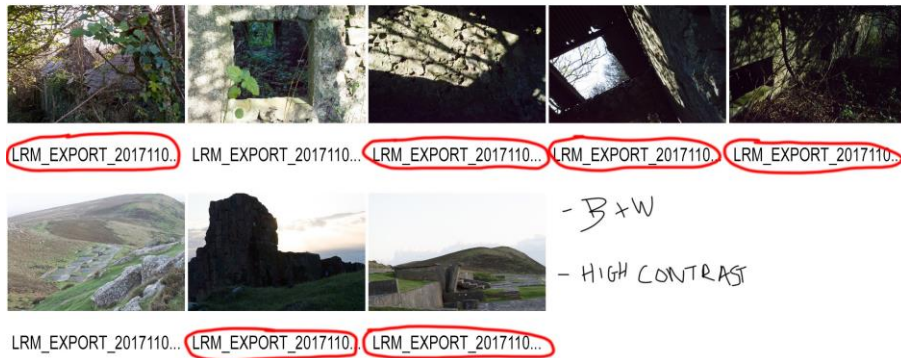
For example my first impression of this image was that the sparse frame may suggest some feelings of Isolation. Iwanowski described that the context of this image lay in the story of an elderly lady who

had once lived in this area. He explained that this lake had once been a village that had been flooded and this forced its residents out. The woman put into words her profound connection to this place, and that when she visits she experiences an emotion difficult to describe. Being somewhere she used to call home, but now she sees no place for her. I think this may have resonated with Iwanowski due to his personal feeling that he now no longer feels that he belongs in Poland either. In a different way this work reached me on a personal level. From this anecdote, I took away the idea of emotions relating to places, and how being in certain environments can affect your mindset so easily. This related back to my previous practice of photographing places I felt acted as sanctuaries for me.

Shoot 1



My idea for this shoot is to photograph a derelict shepherds hut in Llangennith. My reason for choosing this location is due to the fact that nature has utterly engulfed it. I will capture this from a DSLR to provide a close up and personal perspective so that the detailed tapestry of natural intervention is shown through texture and contours.



After shooting these images I considered how I could edit them in order to further this interaction between man and nature and nature's reclamation. The main issue I faced was deciding whether to edit them in colour or black & white. There are pros and cons to both styles but I came to the conclusion that colour might take away from the textures of the image which is the most important thing in this case, in order to ensure the man-made buildings and natural overgrowth blend into one. This is symbolic of nature's reclamation and also has a somewhat surreal feel to it.







I believe that the resulting images serve as a powerful close up perspective of the attempts of reclamation being made by nature and capture the intricate intertwining of the natural and the man-made.

Group Critique

Peer First Impressions

In this critique a peer spoke about their first impression of this image and explained that they felt the images were depicting nature reclaiming spaces. This has confirmed that I am successfully portraying the foundational context of my work.

After this I was asked the question: "Why have you chosen to shoot your images in black & white?" I responded to this by explaining that I felt colour can easily overpower an image focusing on intricate details and take away from its dynamic textures and contours.

It was suggested that I consider the historical context of the locations I shoot as this can influence how the image is interpreted. I like the thought of knowing the history behind the buildings I capture, however this is not the point of my work as I am trying to tackle a broader issue and do not plan to focus on any one specific building or area, rather I am addressing nature's reclamation at a global scale, and depicting it as a timeless, powerful force.

Another suggestion that was made, brought attention to the conscious decision between using a DSLR and a drone, as I had mentioned using a drone for some of my images in future. This brought to question the meaning that might be conveyed from a human perspective (DSLR) or a broad overview of a vast landscape (drone). I believe that capturing both close up and expansive shots are equally important, as I can highlight the full scale of nature's reclamation from the minute details, to the bigger picture.

Edward Burtynsky



Burtynsky is a Canadian photographer whose work aligns with the theme of nature's timeless existence and how it interacts with human constructs. He is known for his large scale, aerial photographs that document the impact of human activity on the landscape.

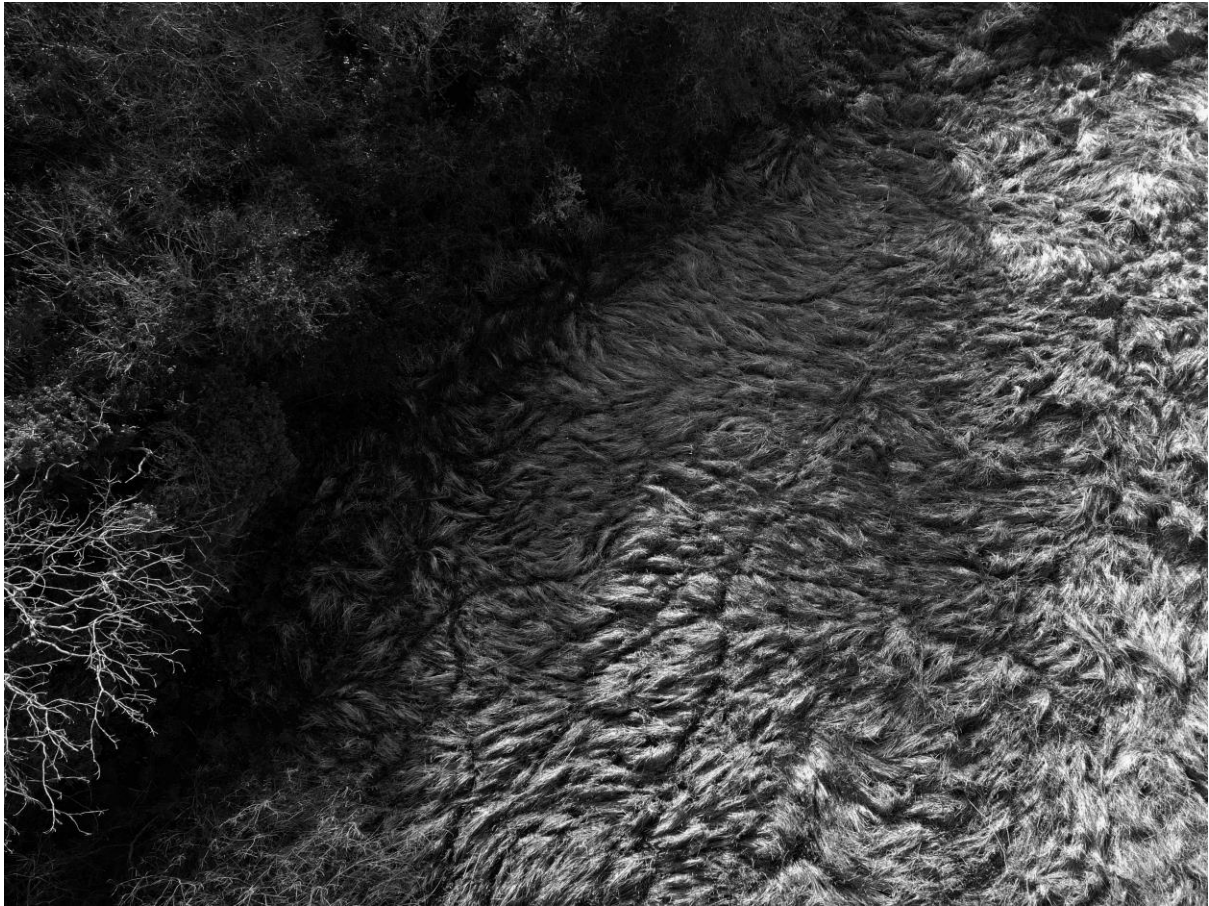
Through his thought provoking imagery, Burtynsky explores the complex interplay between nature and civilisation. He highlights the ways in which human intervention can influence and reshape the natural environment. He simultaneously captures the beauty and the ecological consequences of these landscapes.

By capturing his images using a drone, he leads the viewers into contemplation regarding human progress and development in context to the enduring presence of nature. His work raises questions on the long term implications of our actions on the planet.



This work correlates well to my chosen subject matter and is helpful in gaining inspiration for my practice. It has confirmed my belief that using a drone can help me capture the broader topic of nature's interaction with human intervention. The textures he is able to display in his images in such a broad landscape is very visually appealing and is a method I intend to attempt.

Shoot 2



My idea for this shoot is to combine the methods used in shoot 1 and the use of a drone to capture images from a high perspective, in order to create a well versed, comprehensive view of how nature interacts with human structures. I plan to capture great texture within my images to showcase how complex the interplay between these two elements is.





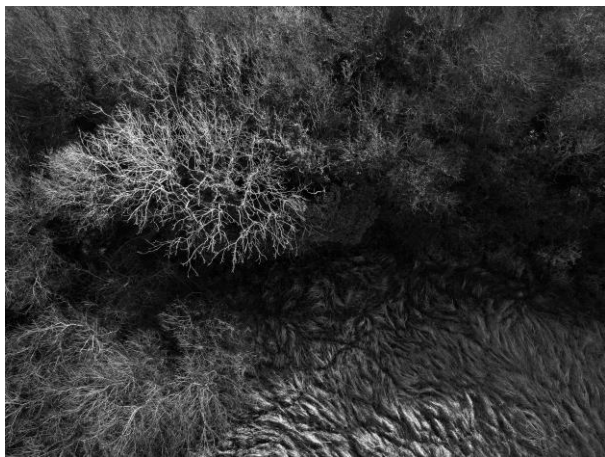
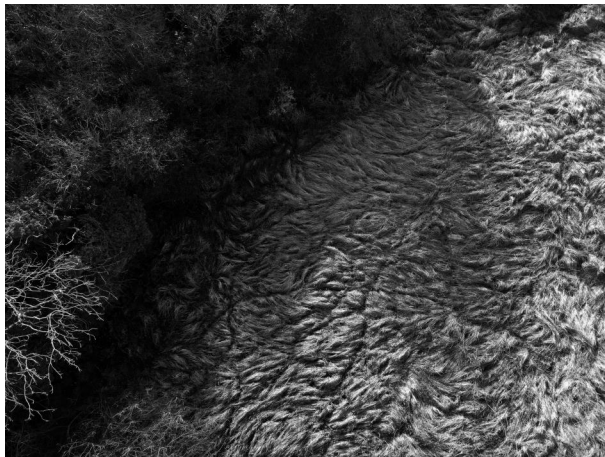
Similarly to Edward Burtynsky, I have included large scale, aerial shots to create a sense of scale. This draws the viewers attention from this one specific location and highlights the broader process of natural reclamation and the interplay between nature and the man-made around the world.

I have also captured the intricate detail of the structure by utilising my DSLR to get shots from inside and around the building. Capturing it from this human perspective creates a more personal experience, it makes the human encroachment on the landscape more obvious and the viewer should feel as though they are a part of it.

Overall I think these images are successful and will make a good addition to my photo-book and a selection of them may well be worthy of exhibit.







Edits

As shown in my contact sheets, I had a particular ideas for some of these images, that I think would make for a better composition. For these two images I cropped the areas that I felt showed the most detail. This completely isolated the details into their own image and creates room for deeper observation. Here are the results





Contextual Research - Rewilding



Rewilding is a concept that involves restoring natural ecosystems and reintroducing natural species to their habitats. It shows the timeless existence of nature and its relationship with human constructs.

An example of this is the Oostvaardersplassen nature reserve in the Netherlands. Originally an industrial area, it was left undeveloped, and this led to the spontaneous formation of a dynamic natural landscape. Conservationists initiated a rewilding project in the area by reintroducing wildlife such as horses, cattle and deer to mimic the natural grazing patterns of its original inhabitants.

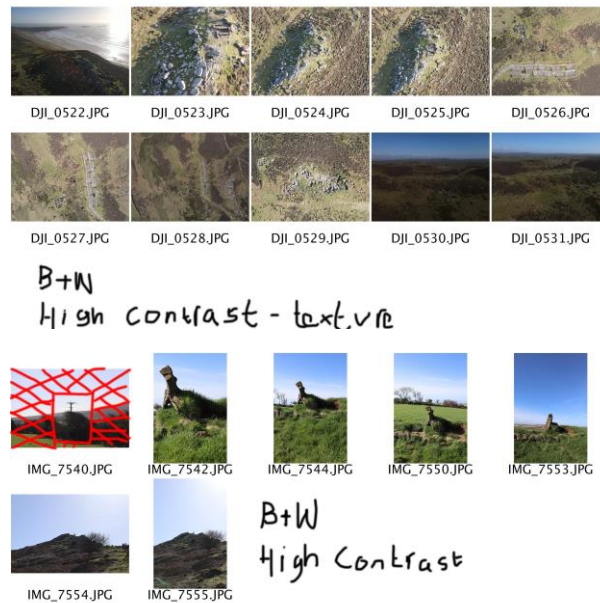
Interestingly and tragically, due to their lack of predators, a lot of this wildlife starved. However this is a necessary reality that displays nature's attempts to restore balance. The population can only be sustained at a certain level and nature ensures that the numbers remain sustainable.

Oostvaardersplassen serves as an example of how rewilding can revitalise degraded landscapes and reintroduce biodiversity. By allowing nature to reclaim and regenerate these areas of human intervention, rewilding efforts such as this one demonstrate nature's adaptability and resilience, and show that nature persists and thrives as time goes on.

Shoot 3



For my third shoot I plan to continue my process of capturing both close up shots as well as large scale aerial images. I hope to expand on the topic of nature's reclamation and humanity scarring the landscape by capturing imagery an abandoned radar station, as well as other symbols of human intervention along the way.



During this shoot, aside from my main images of the radar station, I also captured imagery of pylons as well as a tree stump. Both of these images display human intervention and our unsustainable attitude towards the environment. For example the pylon could be seen as out of place within its environment as it is a human-made structure, utterly engulfed by nature. Nature's reclamation efforts are demonstrated through a bush surrounding the pylon and the implication that eventually it will be completely enveloped.

In the case of the tree stump, it is reiterated that our interaction with nature is not always moral or sustainable. In fact, the tree had grown on top of a man-made structure and in a sense had reclaimed that space. However, it was cut down and this can be seen as symbolic for our continued negative effect on the natural landscape.

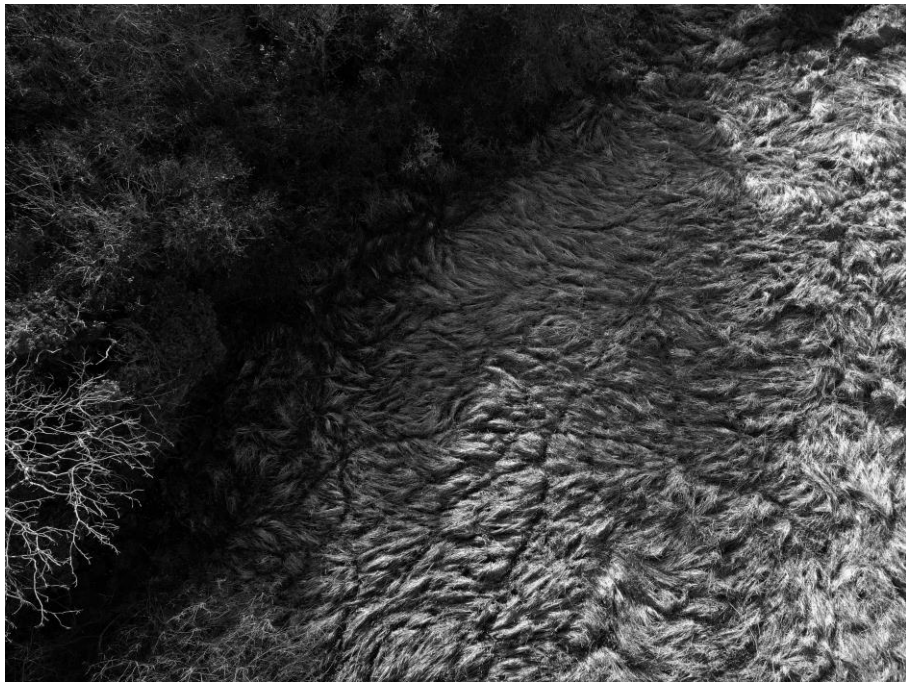






Photo-book (part 2)

Image Selection





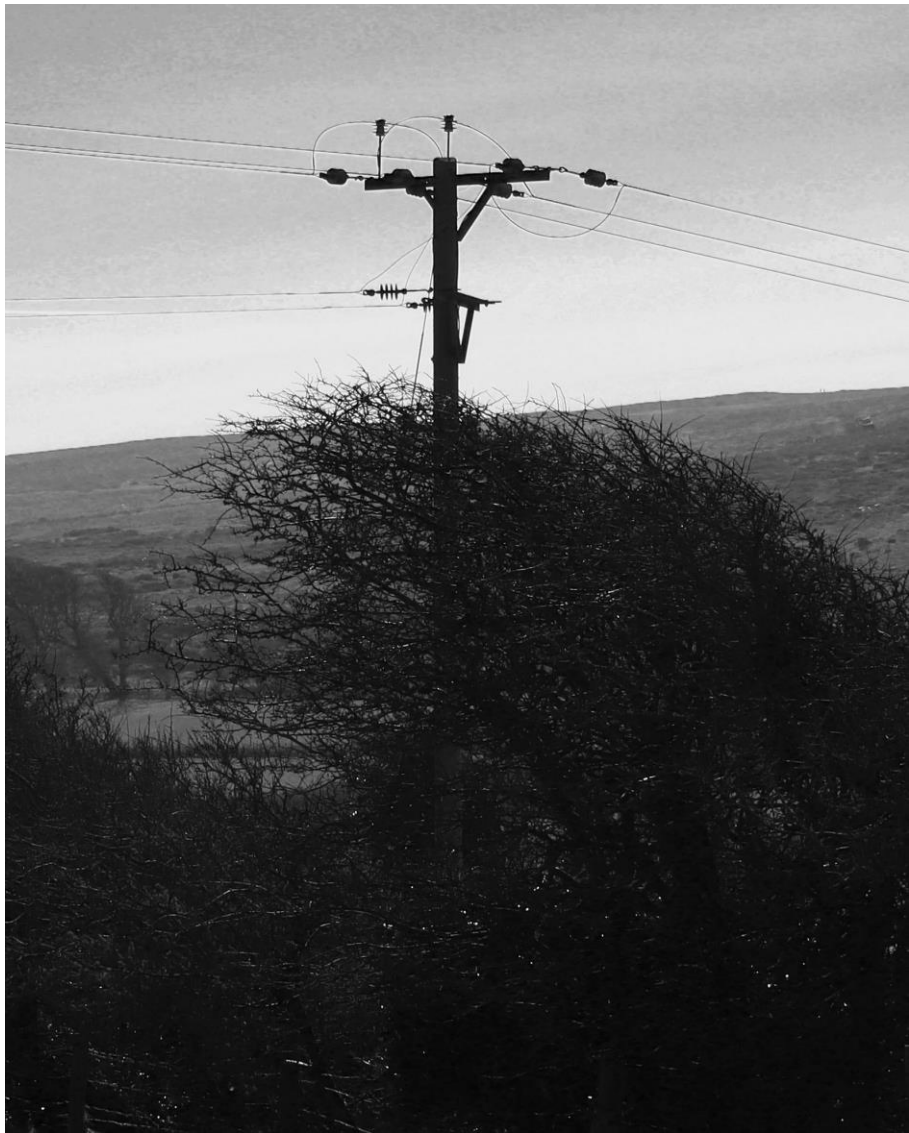






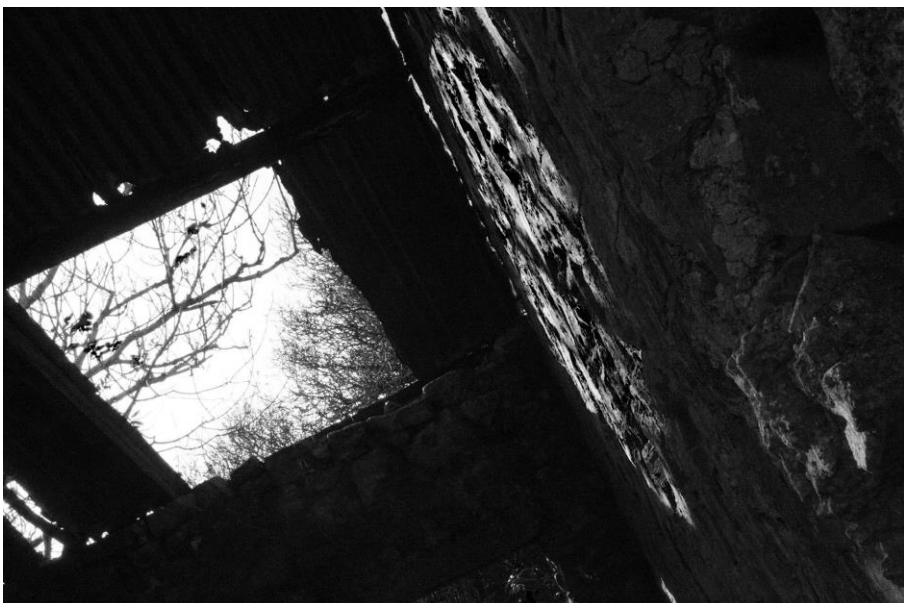
















I selected the images for this book by first considering what they mean on their own. I contemplated each image by asking: "how does this relate to my subject matter?". The images I have included each have their own nuanced perspective on the interplay between humanity and nature.

Creation Process

To create my photo-book, I used a third party printing website called 'PicsMe'. This site proved to be very useful as it allowed me the same creative freedom I had using Adobe InDesign, without the complications in printing and making sure each page is laid out correctly. On PicsMe, I was able to lay each photo and text out as I saw fit.

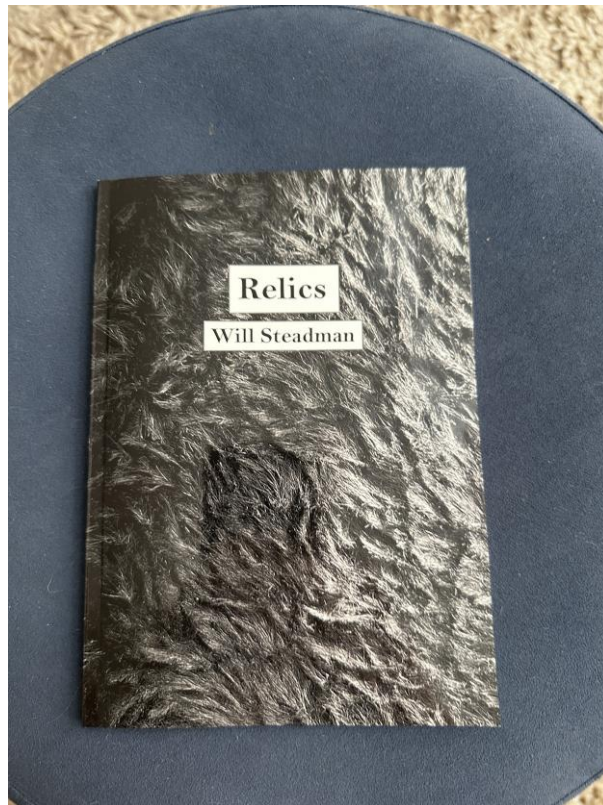
When deciding upon layout for my images, I decided that the majority of the large scale aerial shots should be displayed on two pages as a large image in order to accentuate their texture and detail. The rest of my images were displayed on their own respective pages, paired up with another image as well as a caption in order to give each turn of the page a new insight to my subject matter. This pairing of the images and a caption creates a subliminal context that while leaves things up for interpretation, guides the reader toward my own thought process.

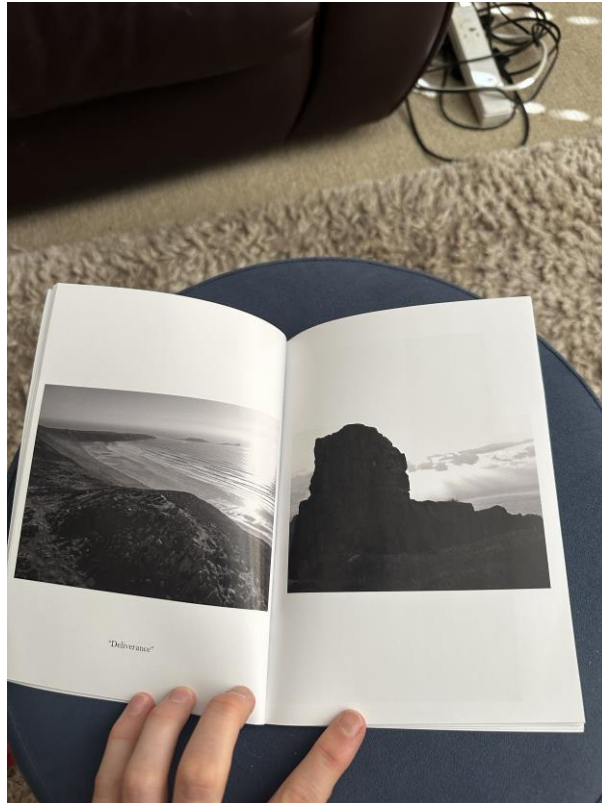
Here is a breakdown of the names included:

- *Scar - representative of something humans have left in nature that may not completely disappear but will fade over a long period of time.*
- *Wound - shown by a tree stump in conjunction with a growing tree, this shows that damage we inflict on nature is able to be healed, given time and space.*
- *Evanescent - suggests the idea of fading, highlighting nature's timeless existence and the fact that it will outlast all of our creations.*
- *Decay - this is in reference to the decomposition of the subject buildings, it reiterates the idea that our impact on the world is only temporary.*
- *Deliverance - this is in reference to the Lord's Prayer and the idea of deliverance from evil. In this case human intervention could be deemed as 'evil' and nature, through god's will is guiding us and returning to its rightful state.*
- *Lesion - similarly to 'scar' this suggests damage inflicted by humans that will take an extremely long time to fade. I felt that the word lesion was applicable as this is such a large structure it has left a great injury on the landscape.*
- *Blemish - this is in reference to the idea that our intervention with the landscape is taking away from its beauty, especially in the case of the pylon. The name suggests something that stands out from nature and could be seen as an eye-sore.*
- *Forgotten - a self explanatory name that suggests our habit of leaving behind human paraphernalia, lost in time.*
- *Unyielding - suggests that nature is a force that is unrelenting, it will continue to reclaim that which belongs to it.*
- *Inundate - a word that suggests something overwhelming and is also synonymous to flood. This creates the impression that nature overwhelms the artificial and floods it with life.*

- *Omnipresent - another reference to the bible, this describes nature's presence in every corner of the world and reinforces this idea that nature is a supernatural force.*
 - *Ubiquitous - reiterates the sense of nature existing everywhere, no matter how built up the area is currently, eventually it will be torn down and reduced to what it once was.*
-

Final Outcome





Overall I am very happy with the final results. The glossy cover gives a very slick, professional feel and creates a powerful first impression. The contents of the pages were also successful, the high quality images are well textured and link nicely to their respective page name, and this creates an immersive experience for the reader.

Exhibition Proposal

Content

"Relics", my proposed exhibition, invites viewers on a visual exploration of the intricate relationship between the natural world and human influence. Through landscape and nature photography, the collection of images I have chosen aims to showcase natural reclamation of human architecture and how nature is an everlasting force that has and will continue to withstand the test of time.

The installation will feature a range of images featuring dynamic landscapes and plant life, highlighting the beauty and resilience of the natural world. Capturing both expansive scenes and close up details, these images will capture the essence of both untouched landscapes and structures reclaimed by nature. I aim to highlight nature's ability to heal over time and the blending of the artificial into the natural environment. Shedding light on this ability will serve as a reminder that everything we have and ever will create, ultimately has its roots in nature, and is a form of nature in itself. This emphasis of the meeting points between natural and artificial elements will be explored through imagery of the dynamics and contrasts between them. Through carefully composed images,

viewers will witness the coexistence and clashes between these two opposing forces. Abandoned buildings will serve as powerful symbols of human impact on the environment, documenting traces of our presence and the passage of time. Capturing images of these buildings, I aim to showcase the haunting beauty of decay, emphasising the temporary nature of our constructions.

This collection of images will touch on the societal shift away from our natural origins as time goes on. Viewers will be encouraged to reflect on the consequences of this distancing and its impact on our relationship to the environment. With this connection to nature waning, the average human does not deeply consider their impact on the environment. This leads to a prevalence of human paraphernalia throughout the landscape, that could be viewed as scars or wounds. My images will evoke a sense of responsibility and aim to showcase that these 'wounds' are healable and that redemption and restoration is possible given time. I have created these works in hopes that they act as a call to action, urging viewers to consider more sustainable practices for the benefit of both nature and society.

Form

-
- **Black & White:** *My images will be presented exclusively in black and white, this will emphasise the interplay between nature and artificiality by bringing attention to the dynamic textures within the landscape shown in each image. This monochromatic approach focuses on the shadows and contours of each image and may provide a more nuanced perspective that colour might overshadow*
 - **Print Dimensions:** *The photographs will be printed at A2, this will create a moderately large display with the three images mounted in conjunction with each other. The size of the display will aid in immersing viewers fully within the visual narrative, while enhancing each photograph, encouraging an emotional and reflective experience with the subject at hand.*
 - **Display Location:** *As for the spot in which my work will be mounted, I am not too concerned with a specific space. However, it is important that I have enough room to mount all 3 images with ample space (see diagram), and that the works surrounding it are of a similar style/colour scheme. Ideally I would display my work near other black & white photographs/artworks as I feel that if placed too closely to a vibrant and colourful piece, it may create a less immersive experience.*
-

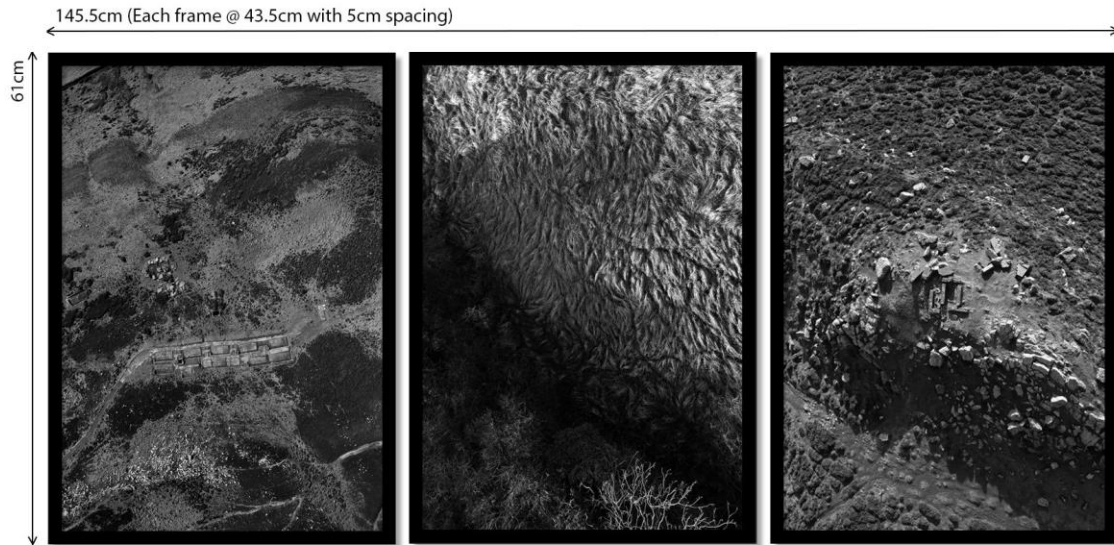
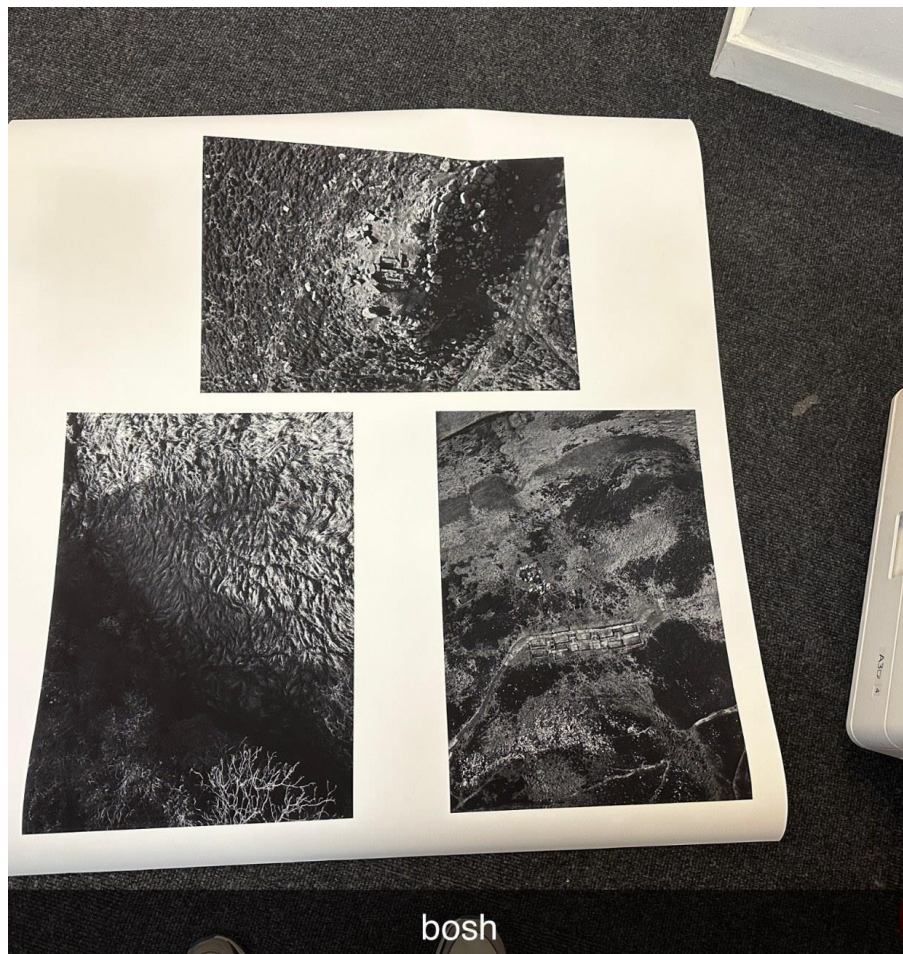


Image Selection and Printing

The images, shown in the diagram above, are what I have selected to display in the exhibition. My reason for picking these 3 images is due to the rich textures and contours they possess. These are also the highest quality images that I have captured within my project at a resolution of 4k. These two characteristics combined lead me to the decision of using matte paper, as this is typically the best option for showing texture and minimising external factors from interfering, such as reflections.

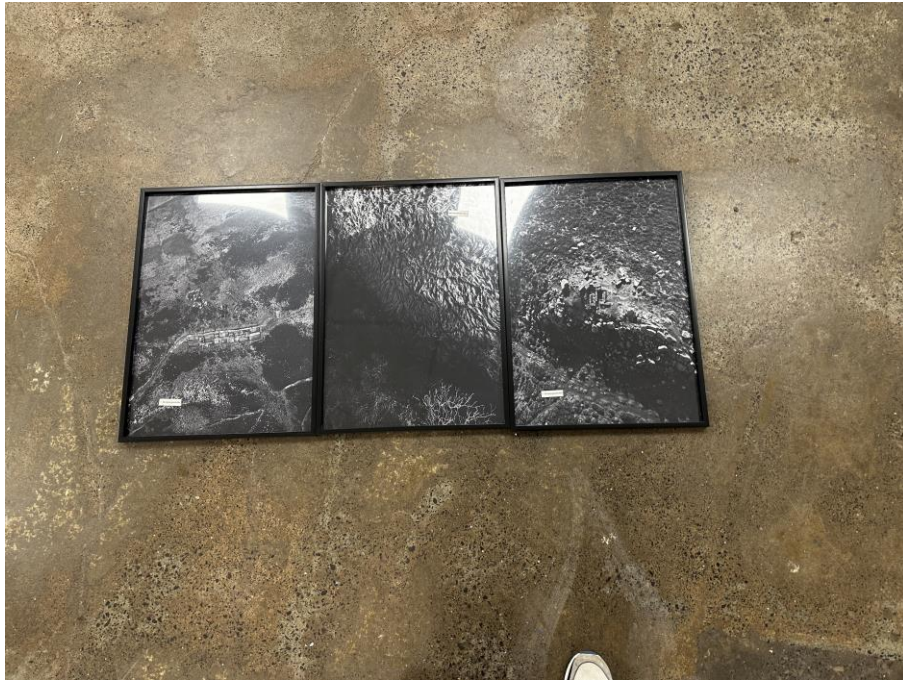


Framing and Mounting

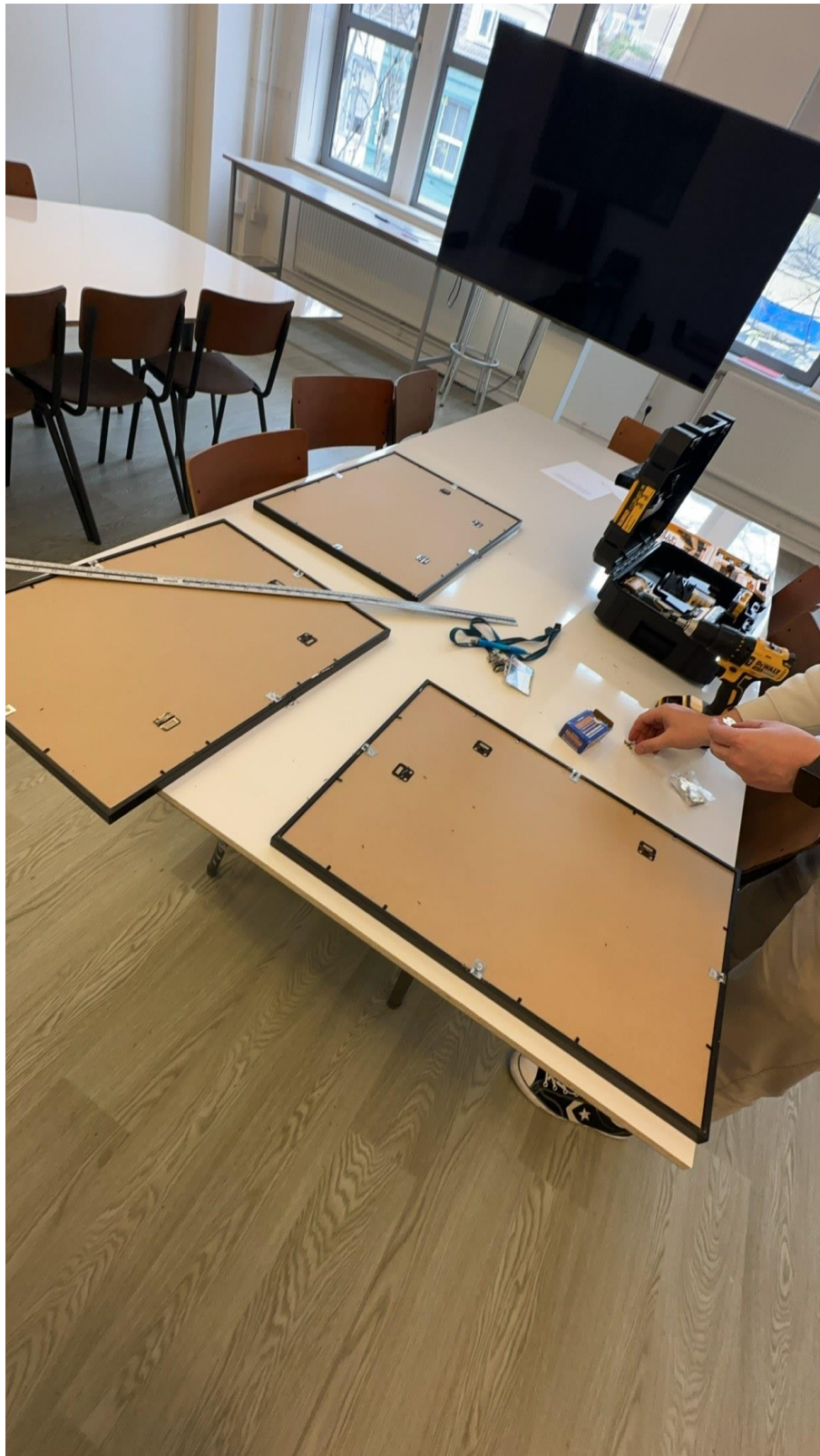
The decision on how to frame my work is paramount to my final outcome. It will have a massive impact on how the work is aesthetically and could potentially change the meaning if done without careful consideration. I believe the best course of action is to frame my work in a plain black frame. This will ensure that no attention is taken away from the images and that they will stand out from the white wall background.

I have ordered my own frames with the intention of selling my images separately after the exhibition in order to increase their lifespan and hopefully have an effect on the way the buyer thinks about the environment, raising awareness of our ecological impact.

Here are the frames I chose:



Deciding on how I mount my work at first was a difficult problem to tackle. My first idea was to use the built in mounts, however after considering the safety implications as well as the possibility that the work might not be mounted completely level, I opted to use mirror plates instead. These plates were relatively straight forward to attach, however due to the thin design of my frame, the plates are slightly sticking out, however once they are painted white, this should have minimal effect.



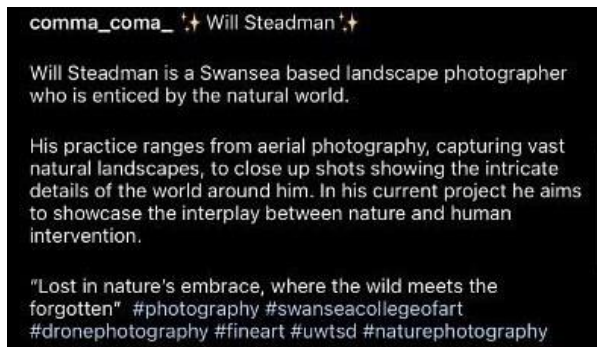
Exhibition Role - Advertising Team

As a year group, we have co-ordinated our exhibition through a council based system. The council consists of all department heads who act as a means of exchanging information in order to make sure each task required of them and their group is completed at the correct time. I chose to be a part of the advertising team, as I have experience from our group exhibition last term as head of advertising.

Instagram

As a team we decided that the most effective means of advertising online was through Instagram. There are many reasons for this decision but the main appeal was its ease of use as well as its massive userbase. Independently, I contributed a number of posts to our page.





For this first post I opted to use my own work as a test run to ensure that when the time came to post the work of my peers, I had figured out the formatting and was able to keep the page tidy. It was important that I posted my images at the highest possible quality, as this may be the first point of contact for many potential viewers of our exhibition.

For the caption, I noticed in the few posts that came before, that we had a clear format. I was sure to follow this format by adding the artists' name, statement and relevant hashtags in order to increase our chances of user interaction.

After getting used to the formatting and techniques required to post work to our page, I noticed that it was looking rather empty and needed some work in order to increase the page's content. At first, as a department we sent a group email requesting images to post from other students. This email, unfortunately was unsuccessful as due to the Easter holidays and approaching deadlines, few people seemed to checking their inboxes.

Due to the lack of responses via email, I suggested that as a group we made use of snapchat and Instagram direct message. Students tend to be more active on these platforms and I felt that it would be a more successful means of contact. Unfortunately the advertising group discarded this suggestion and nothing more was spoken on the matter. Because of this, I decided to independently message students using our photography group chat and received submissions almost immediately. This method of contact caught on and we more than doubled our posts over the following 3 days.

Here is an example of one of the posts I contributed:



comma_coma_



comma_coma_ ✨ Nia Jane ✨

Nia Jane is a Swansea based photographer whose work delves into the whimsical ideologies of poets, philosophers and artists alike.

In her most recent project 'Terminus', Jane delves into the profound narrative of life's journey, portrayed through scarred rock faces and imperfect surfaces. Sourced from local coastlines, these images mirror the scars accumulated throughout human life, each pockmark telling a unique story of resilience, endurance and growth. Jane explores the human experience through the terminus of a river at the sea. Throughout her time within Comma, Jane invites the audience to deconstruct her arrangement through rips, tears and subtraction of imagery from its mounting.

#photography #fineart #exhibition #uwtsd
#swanseacollegeofart