The Project Cycle

Joe Bunyan



Starting Point

When I first received the photograph I am starting my project from, my first thoughts were to do with the dining table; eating etc. Perhaps documenting everything I eat. However, I had already been considering photographers for the imagined exhibition project and realised there are some links I can draw between my ideas for that project and this one. The photographers on the next two slides frequently use clutter, possessions and rubbish as subject matter. Not that this dining room looks particularly cluttered, however there are a lot of household possessions spread across the table: tea-set, crockery, cutlery, bowls and vases. So, to link these photographers to this particular image I considered the theme "lost objects" – I don't know where the objects in this image might be now (landfill? Charity shop?), and I don't know who these two people were that owned them.



In response to the theme of "lost objects," I can seek these things out in tips, charity shops etc. and try to make interesting some compositions, giving new meaning to useless objects.

Kohei Maekawa







Motoyuki Daifu

"I do not give much consideration to beauty. However, if I have to answer, I'd say that "balance" is key. Not too much, not too little: beauty is always born from this subtlety. By balance I mean color, placement, the object, and distance…" (Daifu, 2019)



Purple. (n.d.). *Motoyuki Daifu - purple MAGAZINE*. [online] Available at: https://purple.fr/magazine/fw-2015-issue-24/motoyuki-daifu/.

First Shoot

For my first shoot, I'm going to a charity shop to photograph the bric-a-brac. There are many good charity shops in Swansea – I chose Siop Agape in particular, because it is far less organised than most, which I hope will come through in the images and lend itself to the "lost" theme. When I'm shooting, I don't want to consider the symbolism of the objects I'm photographing too much, rather just concentrate and have fun with composition and colour. Symbolism in the images, I will think about when I edit the shoot. This way of working seems to work well for me, where I shoot as much as I can then attach meaning when selecting images. In response to Motoyuki Daifu's quote, I will consider the balance between objects, rather than shooting a particular object just because I like the way it looks.



Siop Agape - High St, Swansea

Come and visit our shop in Swansea High Street (The Old Argos Shop)

We have a great range of Furniture, Bric a Brac, Clothing and much more.

Why "Siop Agape"?
Siop - Welsh for Shop
Agape - Greek for Love/Charity

Opening Times
Monday to Saturday 10am - 4pm

Contact details and map here

Contact Sheet


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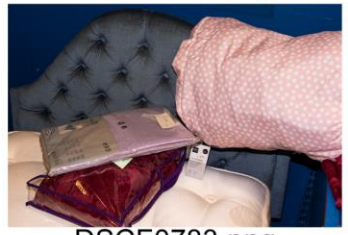

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DSCF0801.png




£5
£20




18
£1
18th Birthday








Sale
Price
SALE
NOW ONLY
£4


£5


£8


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May be obtained from all Music Dealers
I ♥ COUNTRY
19, HANOVER SQUARE


£10
£15
£20
£25

Reflections

Overall, I think my first shoot went well – although not may of the images are very strong as stand-alone photographs, as a series they achieve some of my intentions. The randomness of some of the objects juxtaposed (clay elephant next to Tupperware e.g.), helps to purvey this sense of them being "lost." Some other juxtapositions work well, for instance, some ceramic figurines of presumably, high-class elites in front of a "SALE NOW ONLY £4" sign.

I concentrated on colour and shape mostly – I particularly like the neon-coloured price tags, which can transform some of the more mundane objects into interesting compositions. However, I had intended to create more chaotic compositions, which I struggled to do in a shop where everything is organized and arranged to some extent. I did achieve this in the photograph of the baby doll strewn on some sort of grey neck rest cushion (probably the strongest image from the shoot) – yet, in many other photos, I failed to use composition to breakdown the orderliness of the shop arrangement. This also meant that I took a lot of images of singular items, which was against my intentions to create a balance between objects.

I suppose the main issue is that it is much easier to create compositional balance (whilst retaining a chaotic look), when photographing things that are already disorderly. I am trying to achieve a "chaotic balance" out of things that have been "balanced" for display. I will consider different places to find lost objects that might be more disorganised.

Object Mood Board: Staffordshire Dogs

For me, Staffordshire Dogs acts as a strong symbol of British and Irish culture, particularly folk songs and stories from various oral traditions. I make this connection through the fireplace where, prior to television, families would gather and tell stories etc. Staffordshire dogs, more than any other ornament, I would associate with the fireplace – and so always remind me of the cultural traditions passed down in this part of the house.











Artist mood board



Motoyuki Daifu



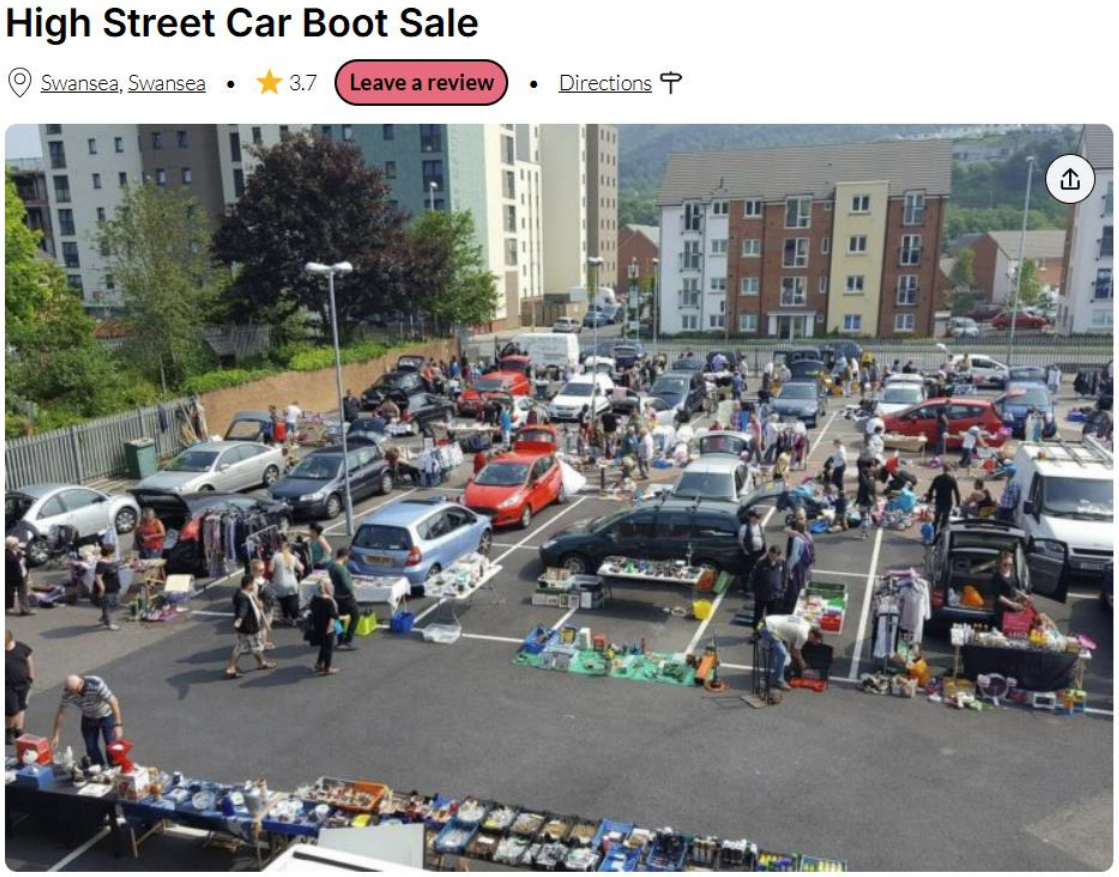
Keith Arnatt



Daisuke Yokota

Next shoot

I decided next, I would visit a car boot sale instead of charity shops. The reason for this being – the displays are often a lot less orderly than those in shops. With a messier arrangement of objects, I should be able to focus on putting an order or balance to the objects through composition – like Motoyuki Daifu mentions in his quote. I am also hoping that I can find more objects side by side with nothing in common – I had looked out for this last shoot, but things in charity shops are often grouped together.



Contact Sheet



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Unsurprisingly I am disappointed with the amount of photographs I gathered from this shoot – the majority of the stall owners at the car boot sale didn't want me taking photographs. One women even got me to delete some after her partner told me it was okay (unfortunately these might have been the best ones out of the set). That being said, I am pleased with the few photographs I did manage to get – I think they show a clear progression from the last set in that their composition creates a sense of order to these cluttered displays.





This image is the busiest of the set. I particularly like the range of textures here, from the polka dot silk, to the glittery box in the back – this also contrasts nicely with the very flat pink neon price tag. The array of items in this frame is also extremely random which I like.





I think this right-hand photo taken on the same display as the image to its left, works well. Each item in the frame holds its presence better than the left image where the three items in the front take the focal point. Not that I don't want focal points in these images, but I do like the equality of the right-hand image.

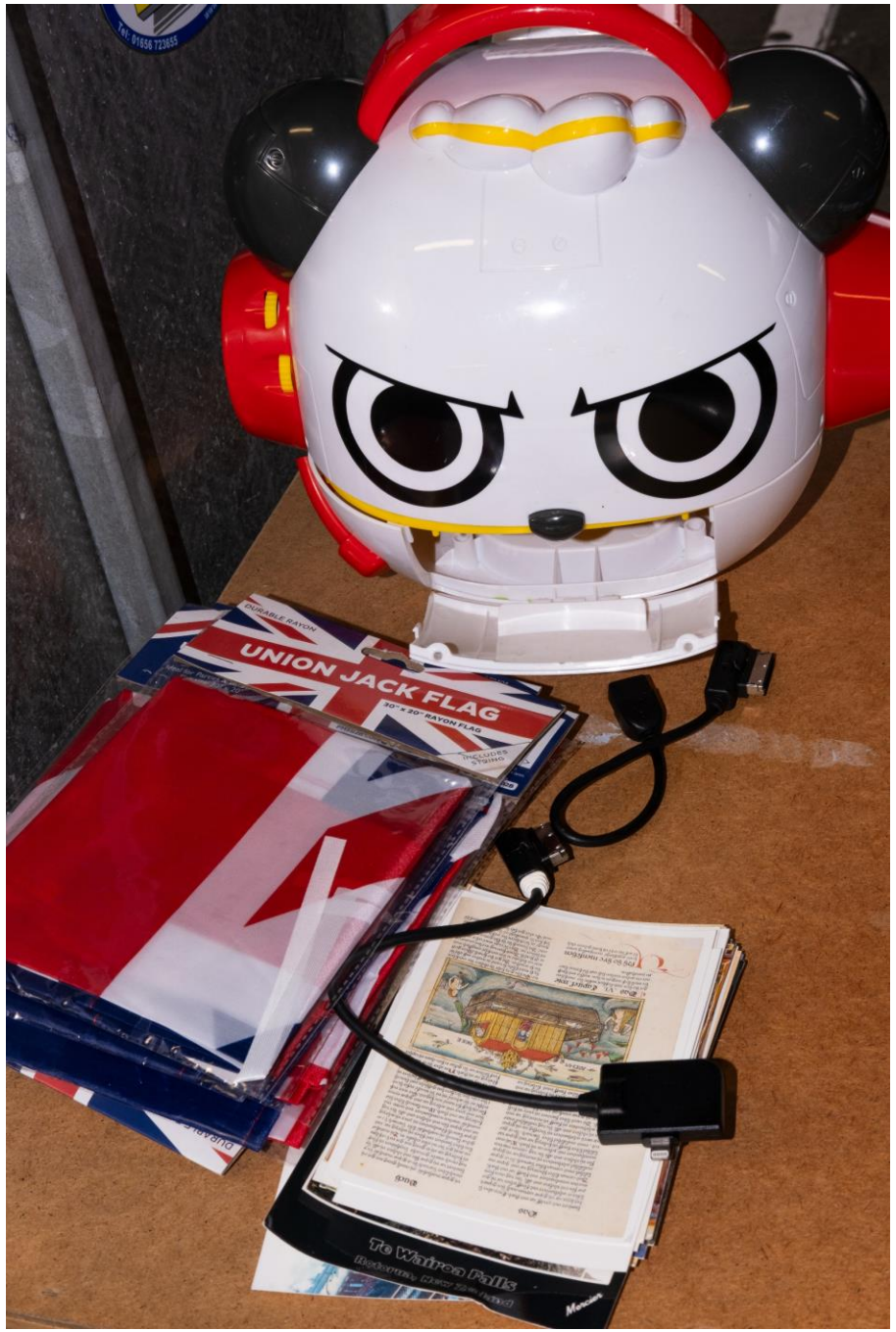




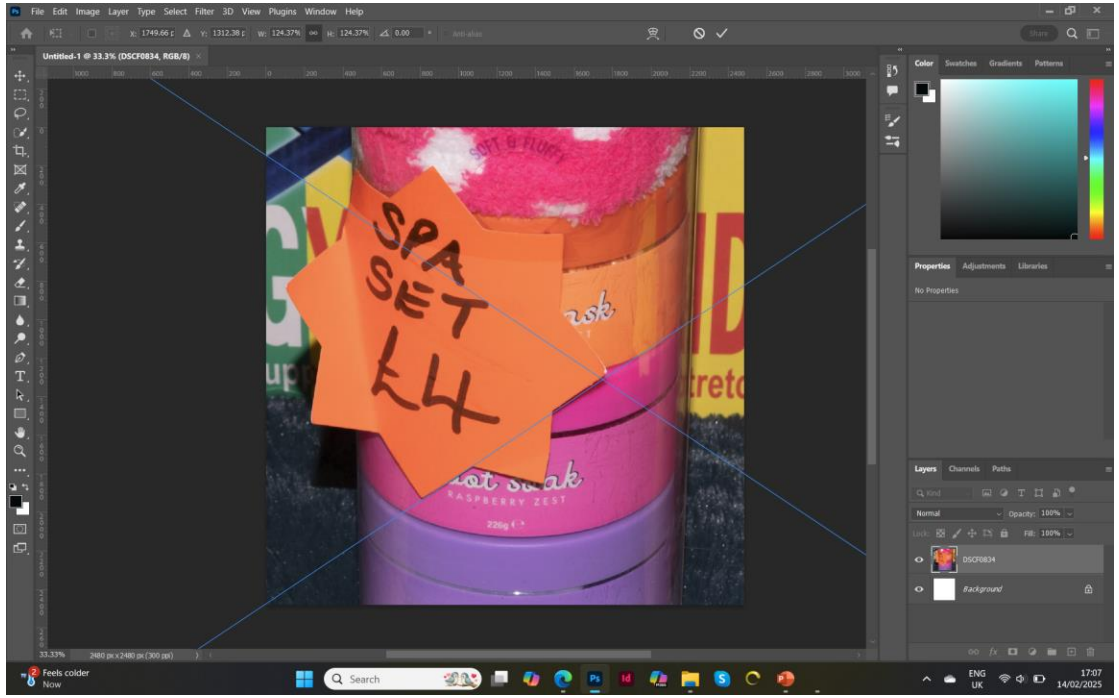
Here, I wish I included slightly more of the record on the side – not a massive amount but perhaps so you could see a sliver of the singer's face on the record where from this angle you can only see a bit of hair. I find it interesting when things are cropped out of photograph but enough is left to raise questions – here, I cropped out too much so there isn't much significance to the tiny bit of hair on the right-hand side. What I do like about the image is the matching white, red and blue of the toy car and the tamaron box.



Perhaps I should have made this cupcake tin the centre of the image as it looks brilliant – certainly a lot more interesting than the vinyl pencil cases!



Before doing my next shoot, I wanted to try using photoshop to zoom in a create new compositions of cropped section of these images.



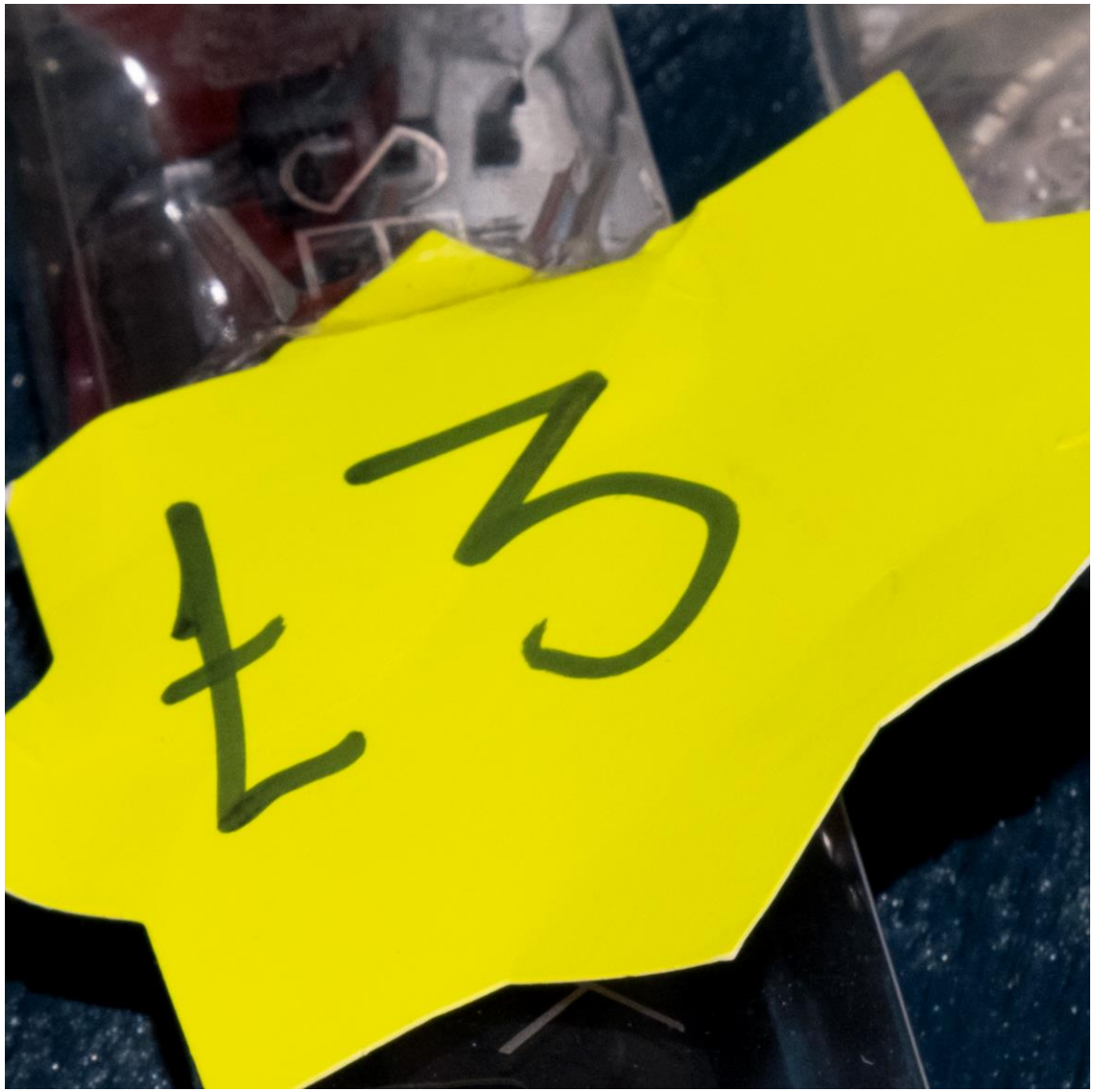


Pressing Ctrl+T brings up the blue lines you can use to resize images. When I found a new composition I liked, I also fiddled with the levels, saturation and colour balance.



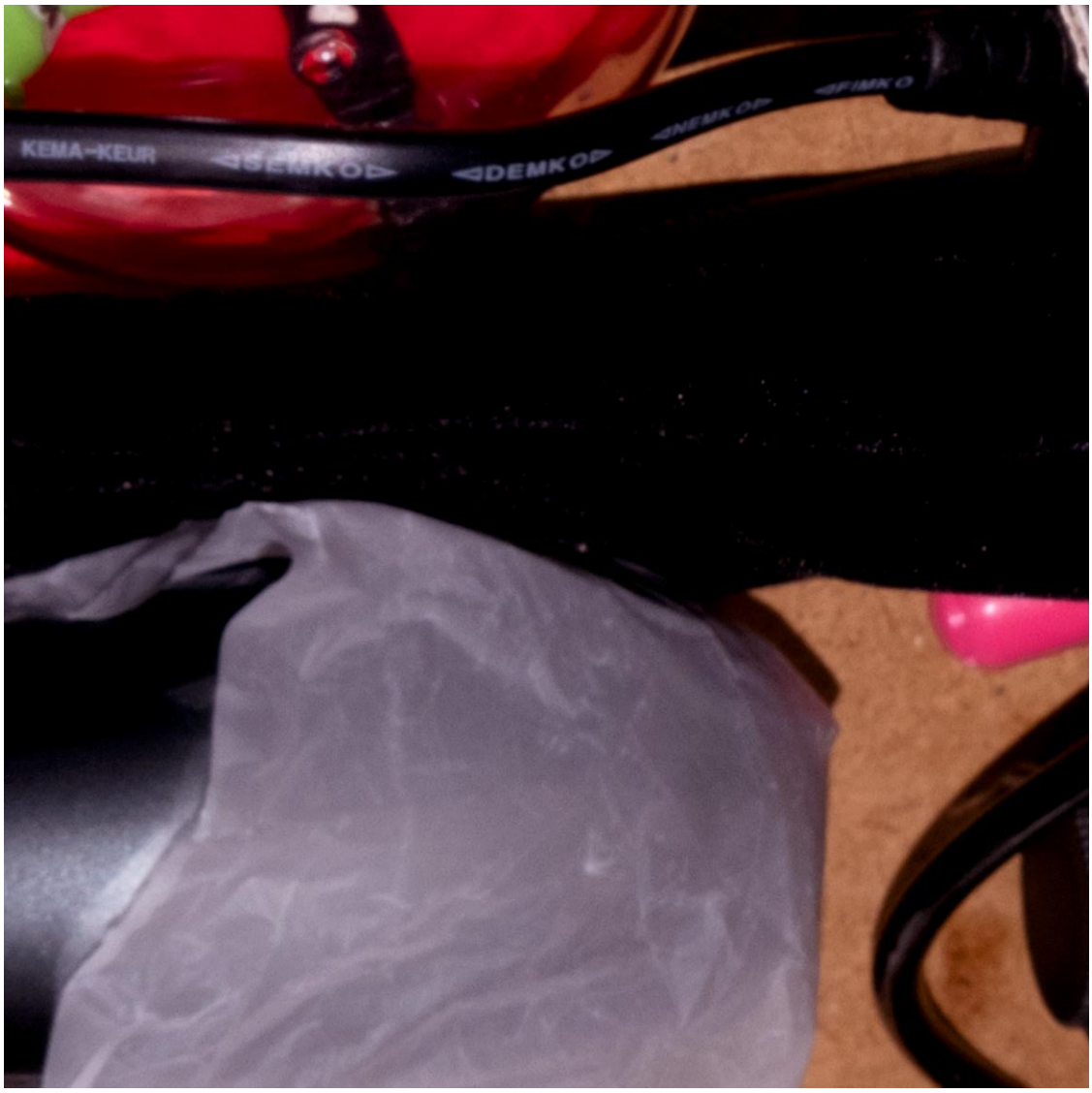

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28ml
NAMIC MICROPHONE


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G1
spa night set
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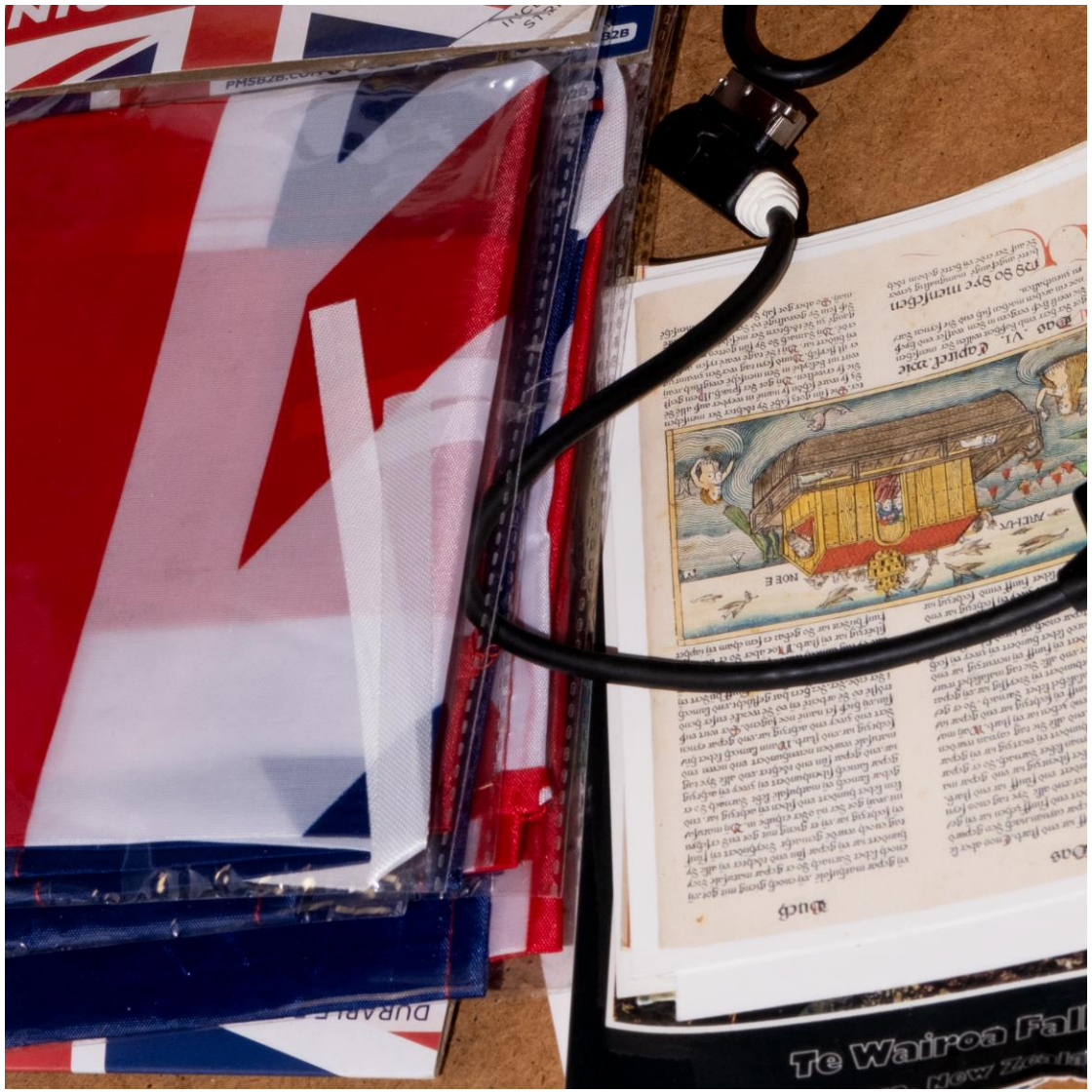

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DEMKO
DEMKO






All-round Party Spoons
'If you want to give a modern twist to any party it's great to use these spoons. They can be lined up and filled with things like figs with proscuitto and mint, crispy prawns or try smashed peas and pecorino. Just enough for a mouthful.'




Te Wairoa Fal

Reflection

This task turned out to be really useful – Within the original images I found many compositions that focus more on colour, form and texture, without removing focus off the objects themselves. I thought it might be a good idea to choose a format different to the original images, so I decided to create these crops in squares. Since my shoot from this week was very small – it's good that I have some more images to reflect on. My favorite out of the set is the microphone image. It works well because of the varying textures and the uniform colour palette. I found it interesting that in some of the crops you cannot tell what the object is – I like the obscurity of these images.

I will try this exercise again with next week's shoot!



Research Methods - Object





Recontextualising – Stephen Gill & Keith Arnatt

The works on the previous slides (Stephen Gill – A Series of Disappointments. 2008 and Keith Arnatt – Pictures from a Rubbish Tip. 1988 – 89) are some examples I chose of photographers recontextualising objects.

Stephen Gill went around collecting crushed receipts from bookmakers, then made a typological series of them – shot in a very objective and sanitized manner. At face value, some of the shapes may be interesting, but it is only when read into the project or notice a fragment of text- "williamhi…" in a small crease, that these objects suddenly become symbols for strong human emotions like anger and frustration. These crushed receipts are in fact direct results of these emotions which they portray – an artifact documenting the feeling of losing money by betting.

Keith Arnatt's series Pictures from a Rubbish Tip, takes very ordinary items of refuse and using large format colour film, transforms them into still life images, reminiscent of renaissance paintings. He plays with the idea of beauty by photographing what is generally considered disgusting in such a way that it can be admired in an art gallery.

Plan for next shoot

After looking at the work of Stephen Gill, I decided I would try and either find or buy some objects and bring them home - to study them in more depth than is possible at the car boot sale. A classmate told me that after the car boot sale on Sunday, they often leave a lot of things which haven't sold for the bin men to collect the following day. I'm hoping there will be some items there this week which I can bring back with me. Particularly jigsaw puzzles and CDS or DVDs – I'm thinking this will make a good backdrop to place other items of bric-a-brac on top of (both can be considered lost objects in that not many young people nowadays do jigsaw puzzles or have their favorite films on DVD).. I'll take whatever I can on Sunday – if there are no DVDs, I'll have to buy some from a charity shop.

One thing that I think has been working well in this project so far is communicating disorderly look of the displays in a visually appealing way. I thought that bringing items home to study might ruin this look – so to prevent this, I will shoot all objects in the tray of a puzzle, them jig it about to shuffle up the arrangement.

Contact Sheet 17.02.2025



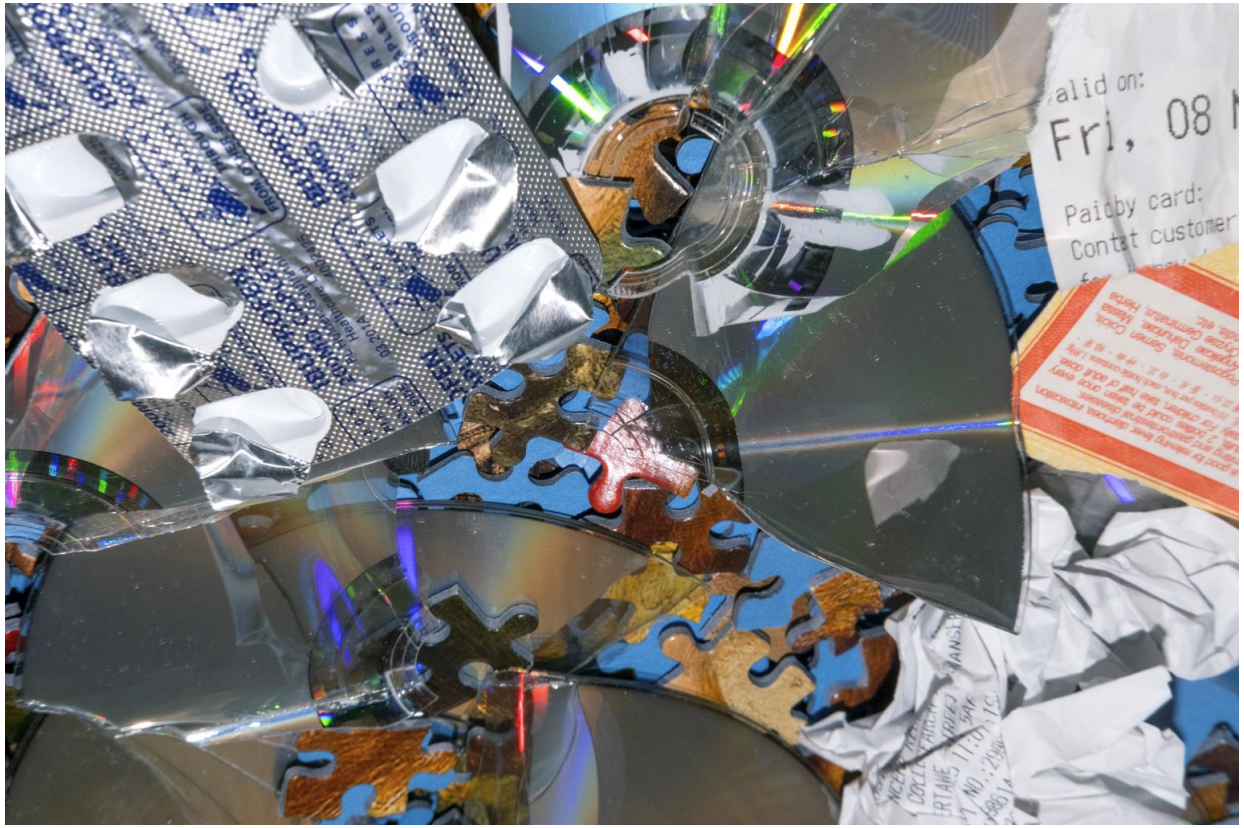
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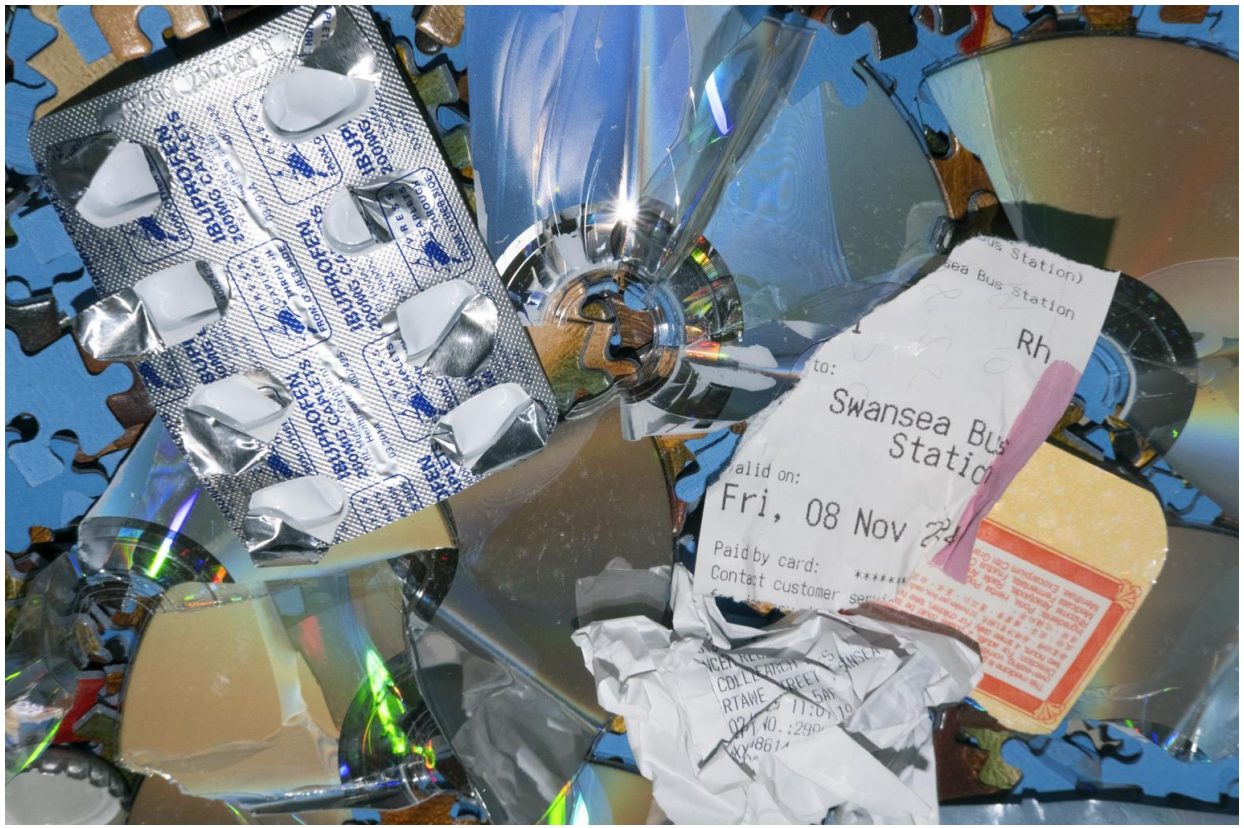




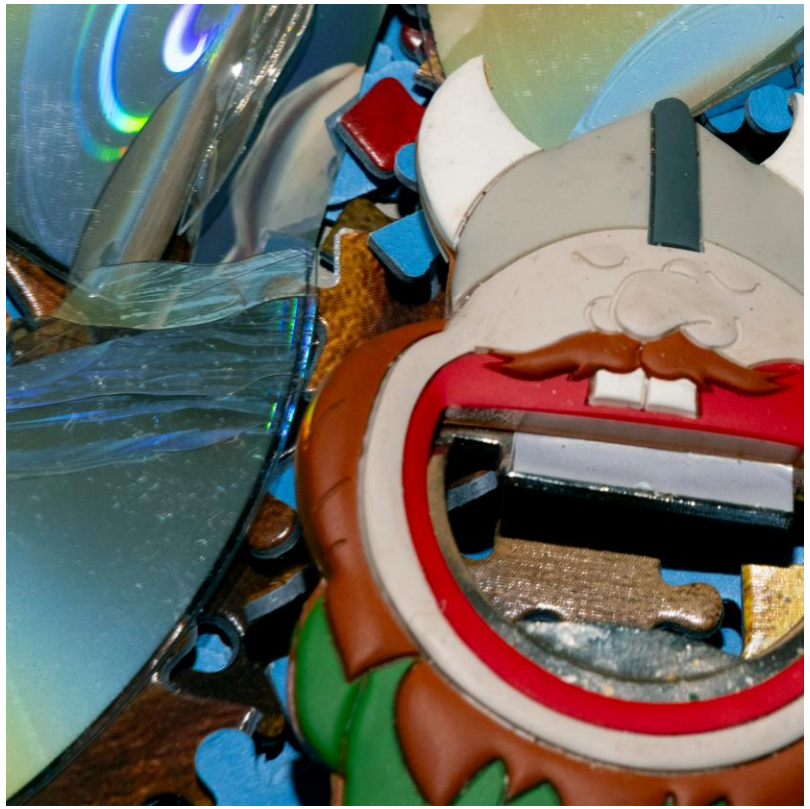


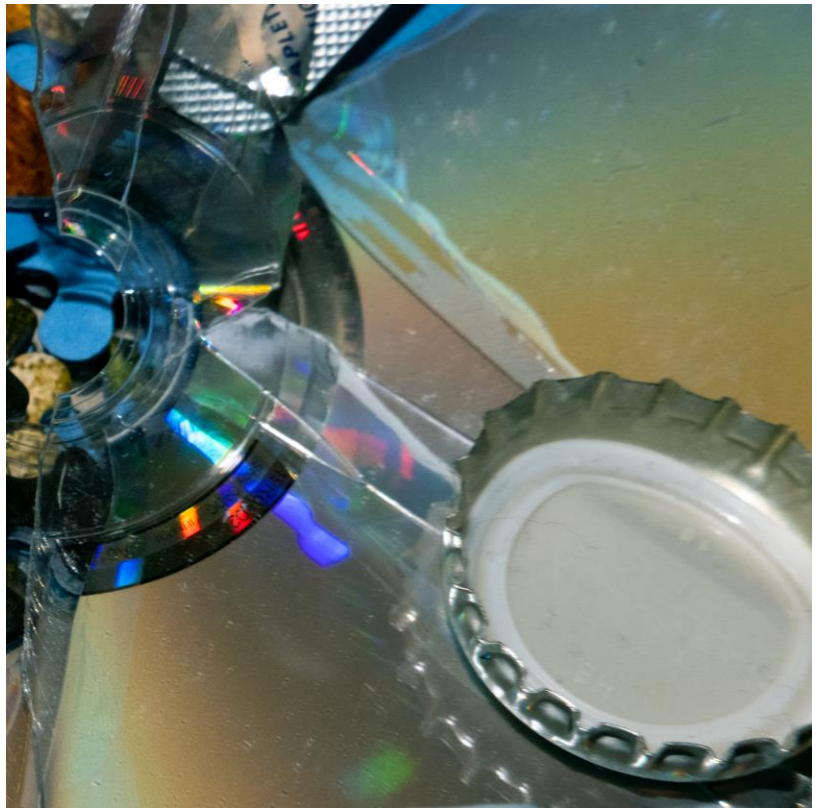

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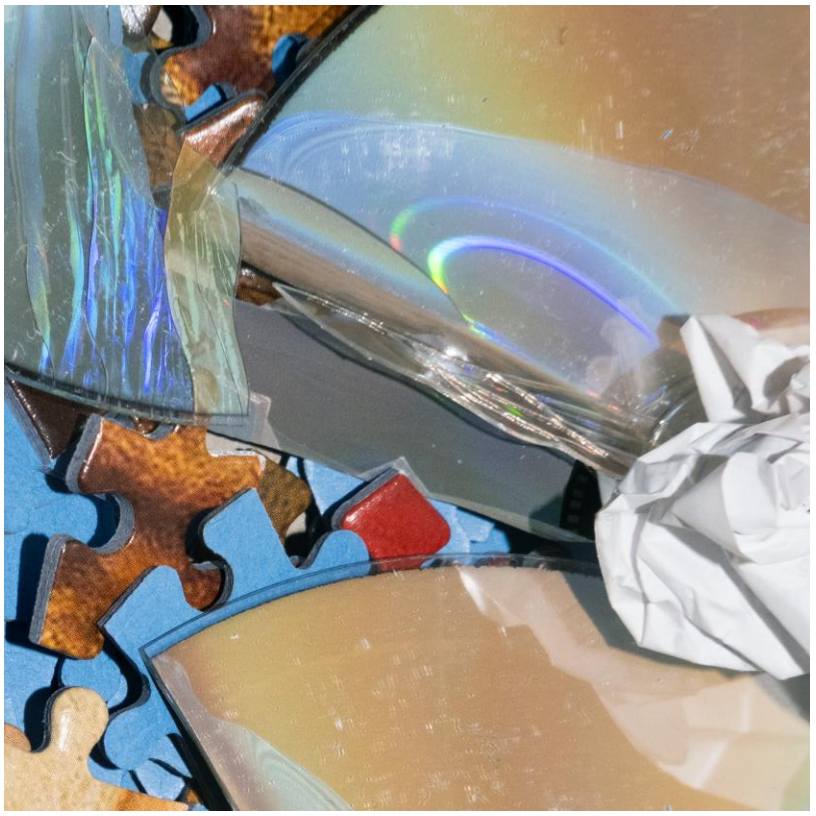
Crops

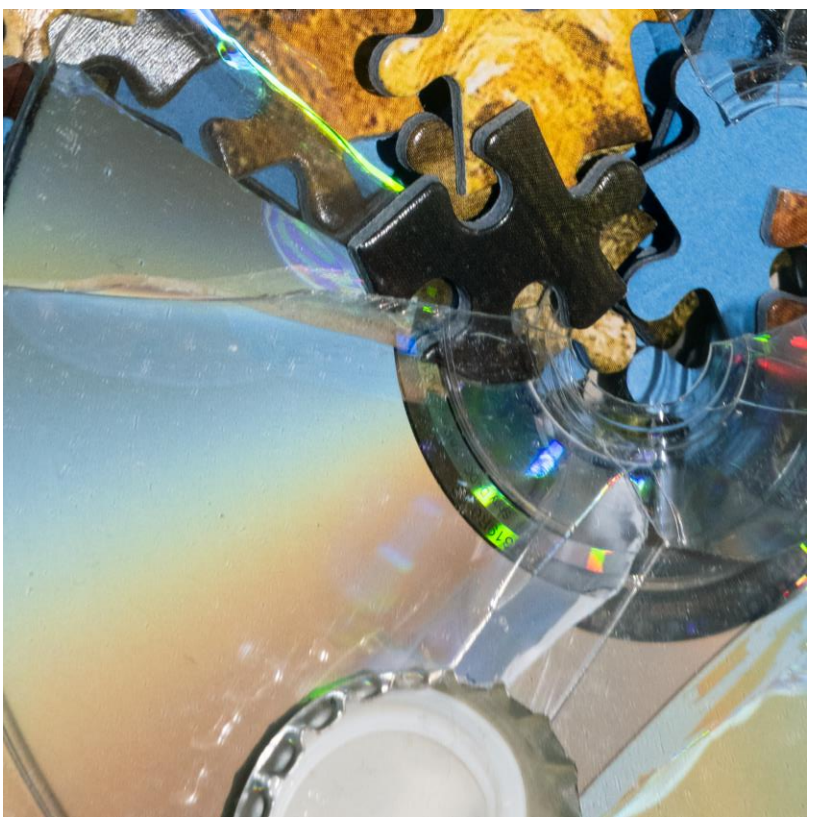


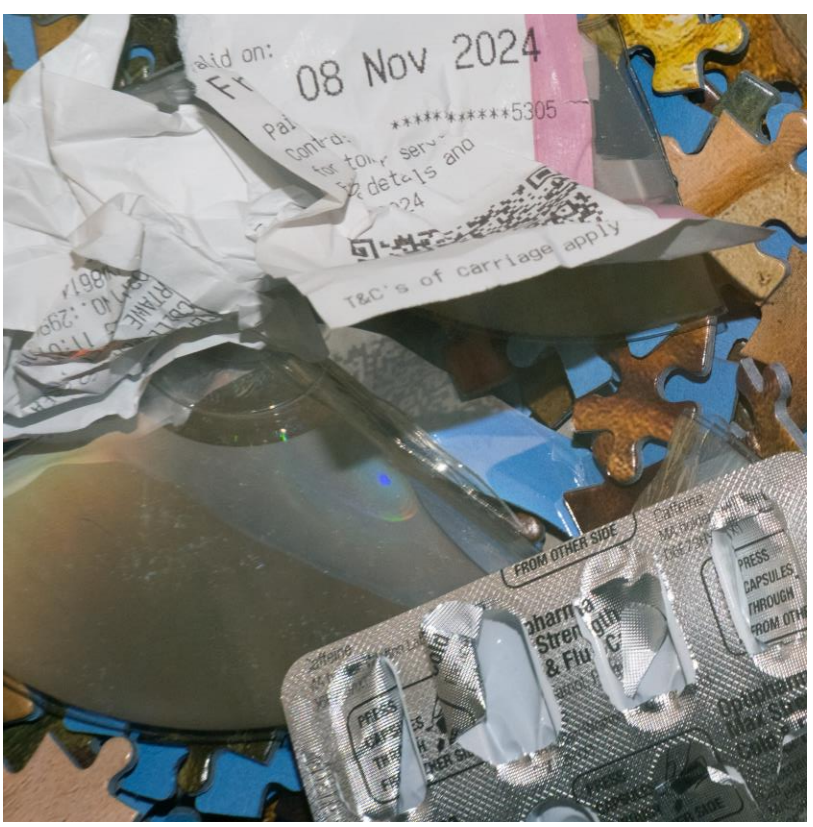


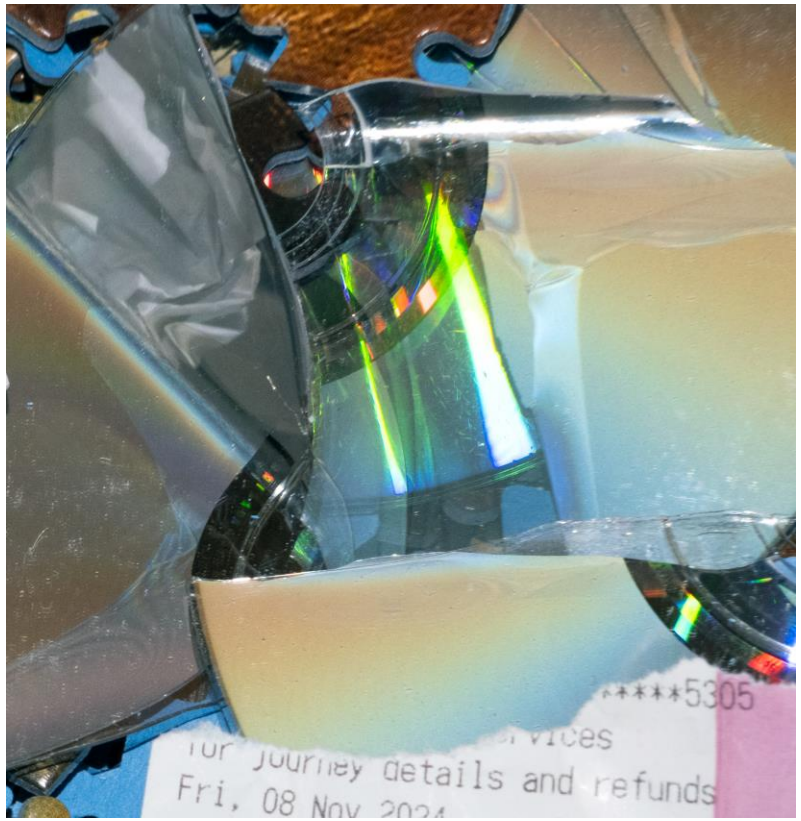


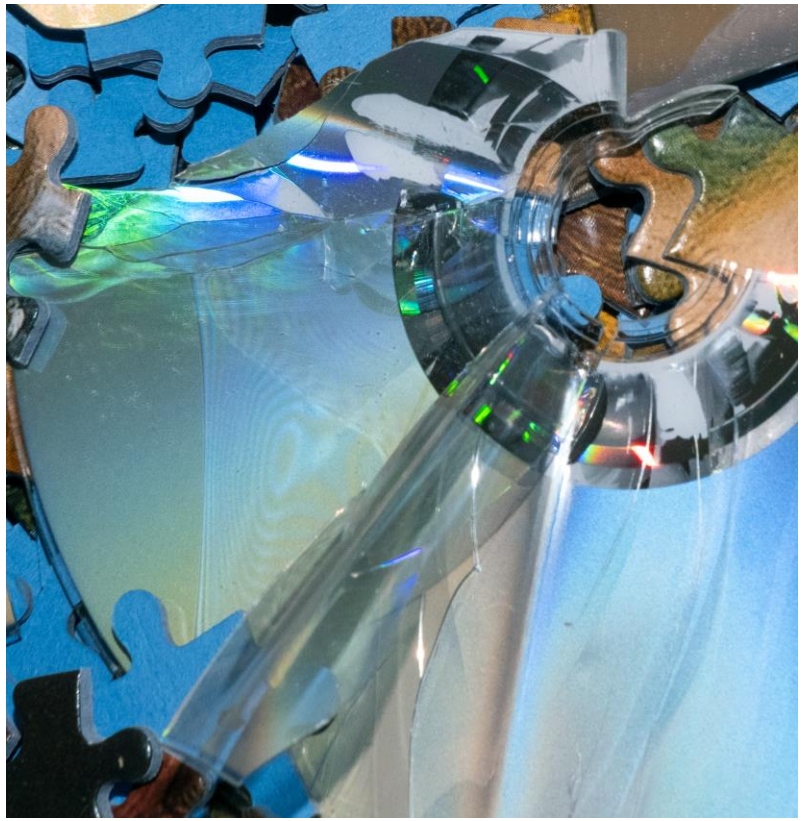
I like the slight abstraction that occurs when smaller section are cropped into.

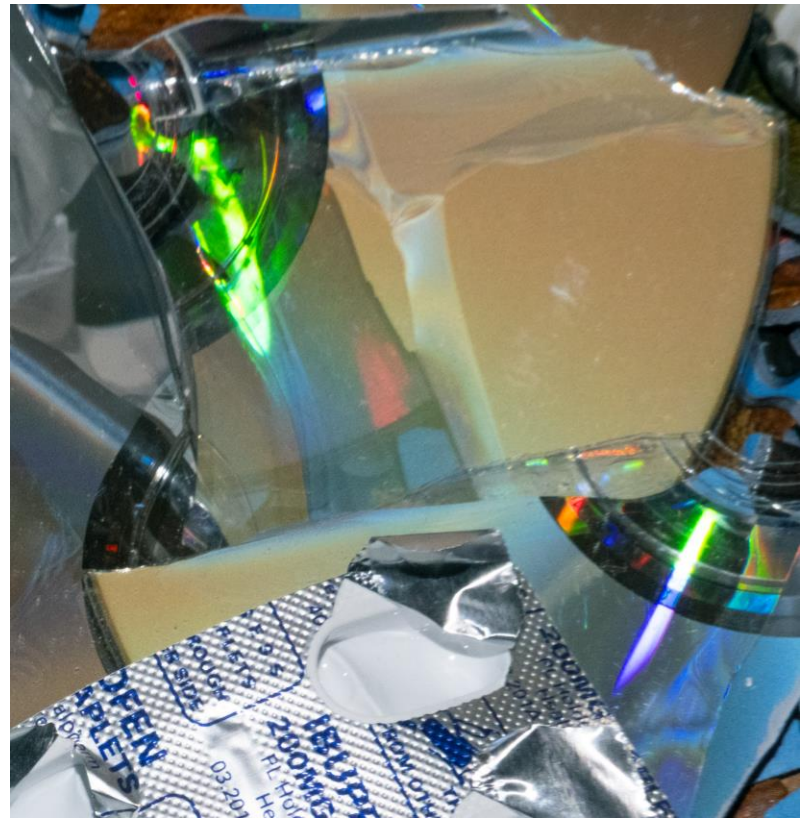




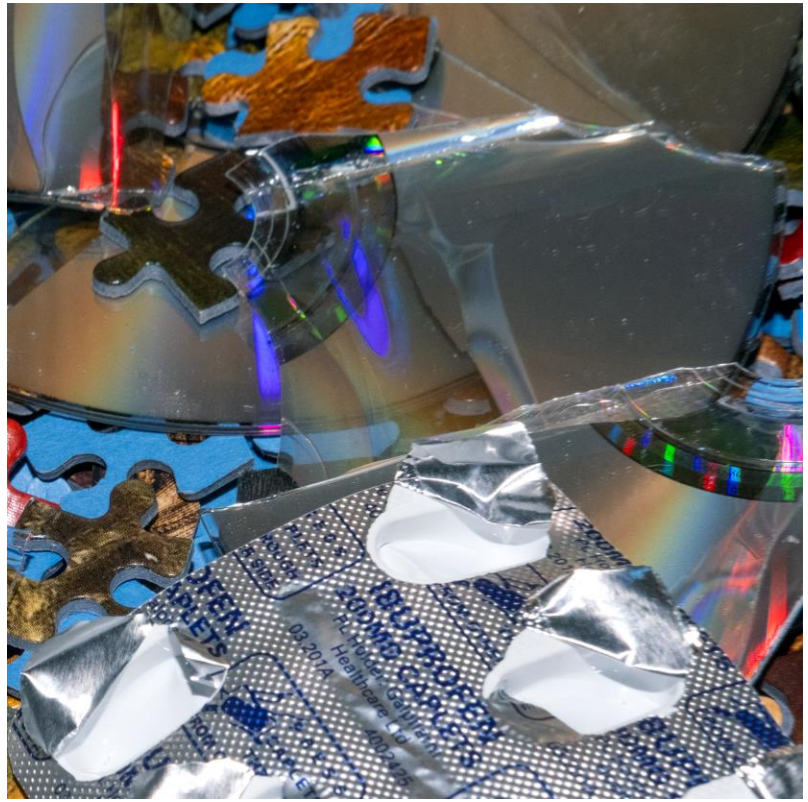

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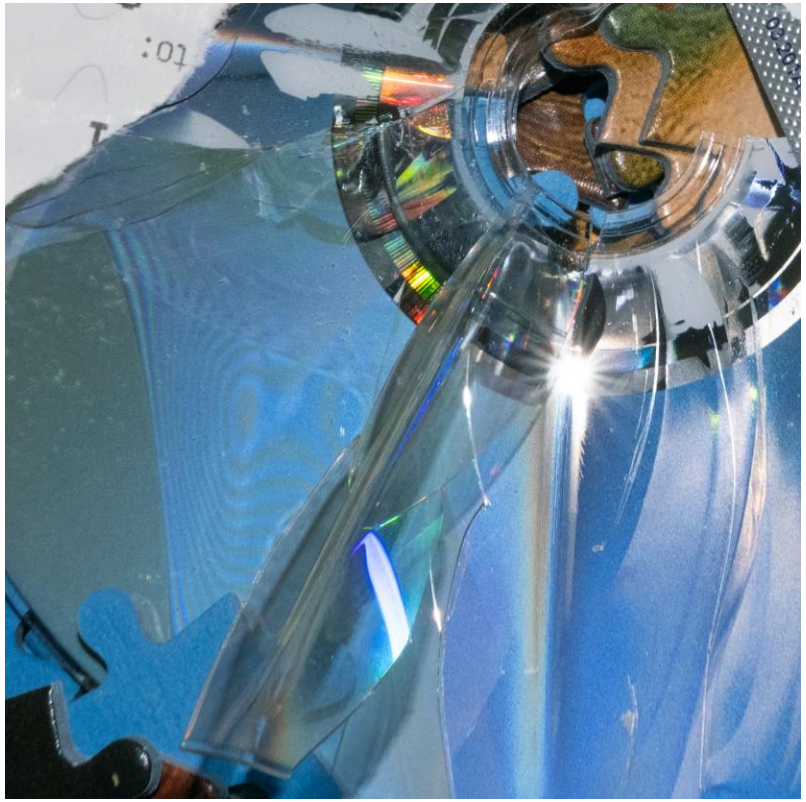


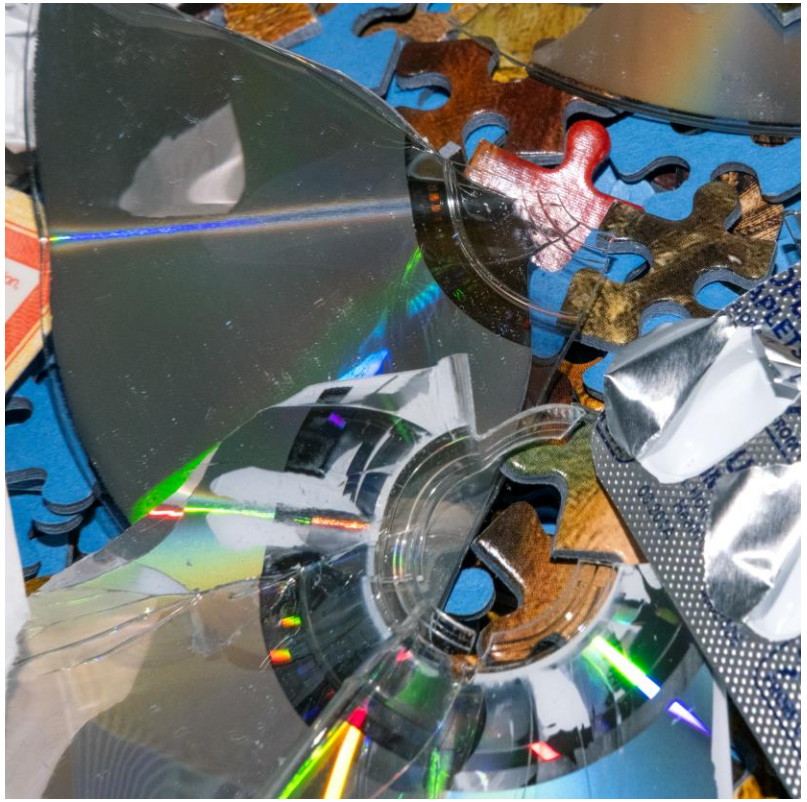




The image work particularly well, where the DVD pieces take up most of the frame.



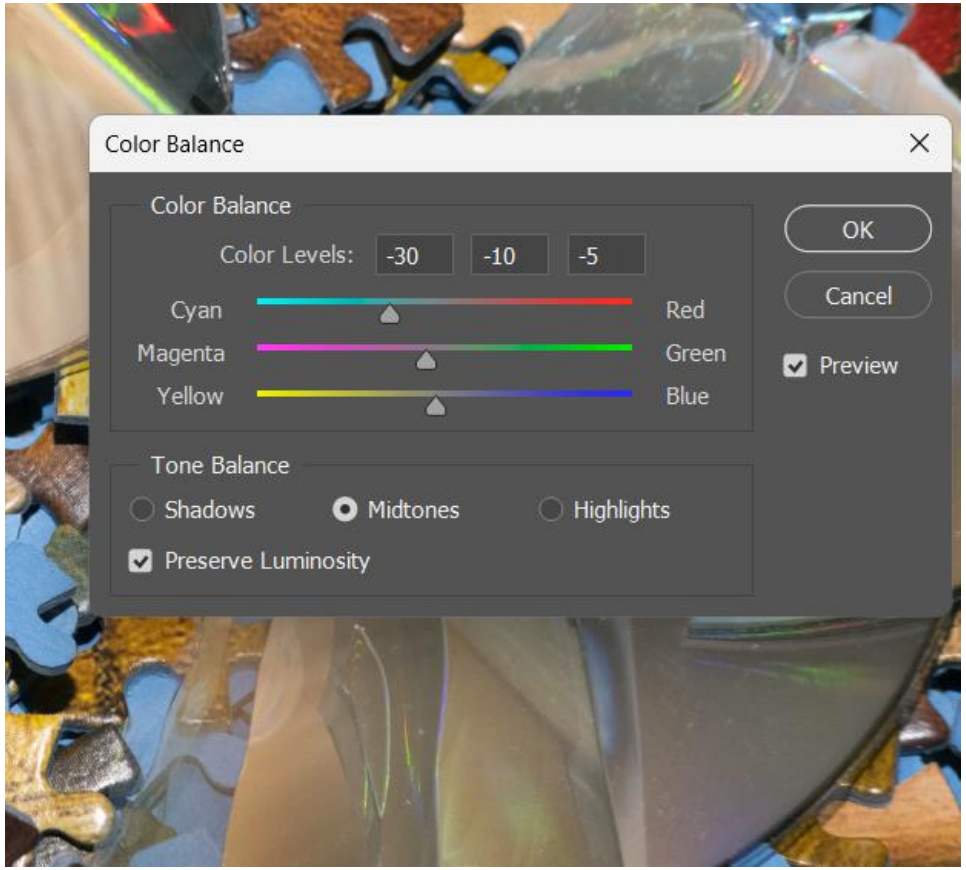




The way the flash refracts of the smashed DVD I find really interesting

Reflection

Unfortunately, I didn’t find any items left over from the car boot sale this week, although I did buy a jigsaw and some DVDs from a charity shop. I had some bits of rubbish and random things in my room which I also included in the compositions. I suppose this shoot acts as more of a test for this jigsaw box method rather than a proper shoot. Ideally, I would have liked to have collected more objects of bric-a-brac, although I am very pleased with the results.
When editing these images, I adjusted the colour balance – the image on the right shows the general settings I used – I did adjust it slightly from image to image depending on shadows, exposure etc.
The idea to use CDs came when I looked at Keith Arnatt's work – I considered his working methods and equipment and how these transform details from a rubbish tip into beautiful painterly photographs. I then thought about my methods so far in this project – and how CDs would react well with the flash because of their reflectiveness. I will continue using this backdrop with more bric-a-brac next shoot.
Other than that, I need to borrow a macro-lens, as the focal length on my current lens isn’t right for what I'm shooting – even at the highest aperture, I'm still getting out of focus areas.



Daisuke Yokota





"…I never use the same image. I update the image every time using Photoshop, re-photography, and development. What was captured is never a definite truth. The past changes its shape and can exist in multiple timelines, the way one's own memory can change the perception of oneself. I think I would like to express this in my work".

Daisuke Yokota - purple MAGAZINE (no date) *Purple*. Available at: https://purple.fr/magazine/ss-2016-issue-25/daisuke-yokota/.

Daisuke Yokota's work explores themes such as memory and the visualization of sound. These themes are developed through many experimental darkroom techniques which distort and abstract. I can draw a link here between Yokota's work and my concept of lost objects – things which have drifted out of popularity or common use. Memories fade of personal attachments to objects, or even the fact that certain things once were commonplace and now are not.

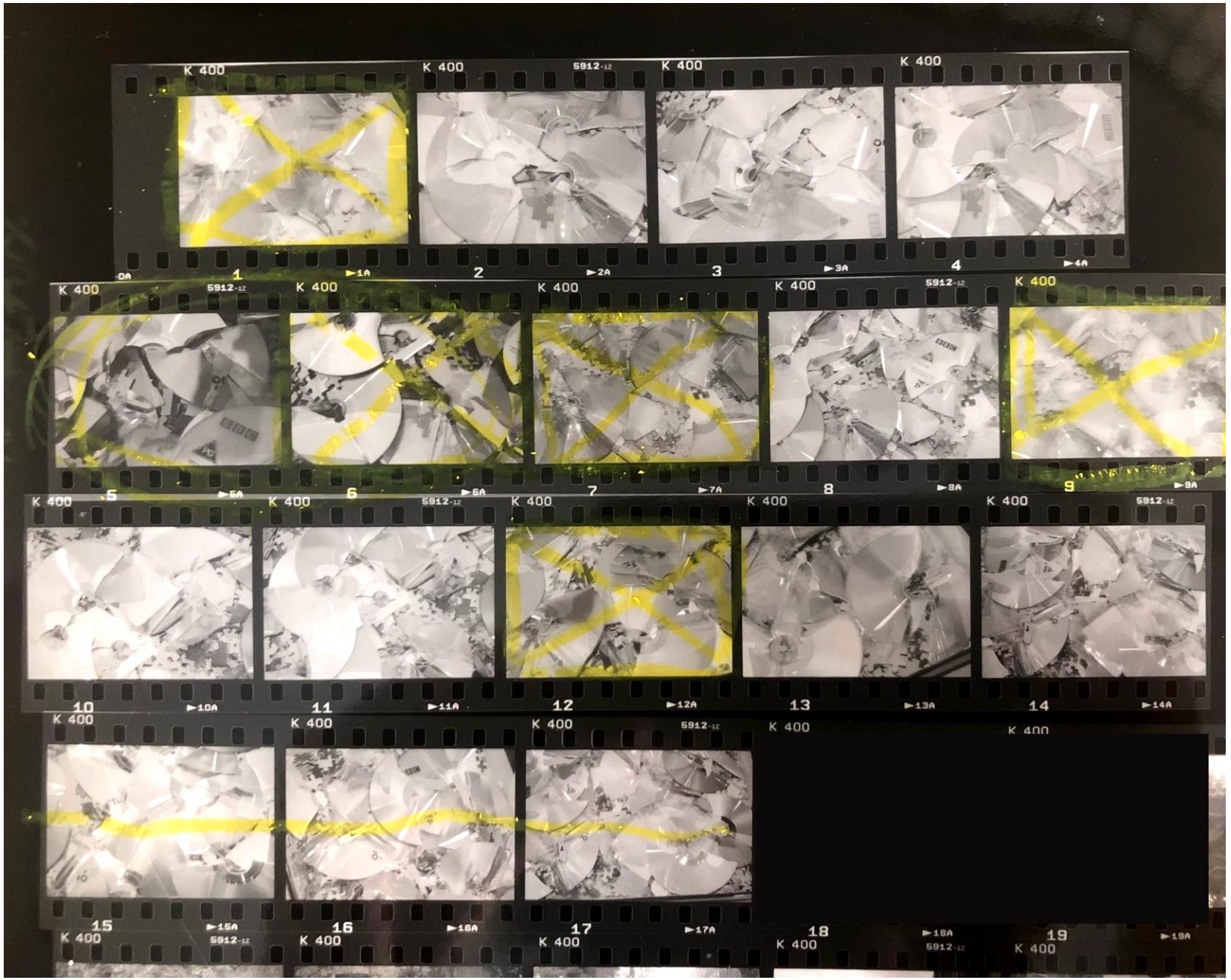
Next Shoot

While I gather more objects to incorporate into these compositions, I've decided to do a similar shoot as last time- but to see what results film will give me. I did buy more DVDs as I'd like more of the frame to be DVD rather than jigsaw piece. I will try with flash and without- my concern is that the light meter doesn't account for the amount of reflection the DVDs produce with the flash. The in-built light meter on my camera is usually very accurate although in this case I'll use it as a rough guide and try a few different stops, as it's unpredictable. I also want to try a few shots with a low shutter speed for motion blur. It shouldn't look a complete mess as the flash should catch some sharp lines before the light trails.
I asked in stores about a macro lens- there were none. Not a massive issue. Later on, I would like to expand the scale and maybe lay out my stuff on a big tarpauline.

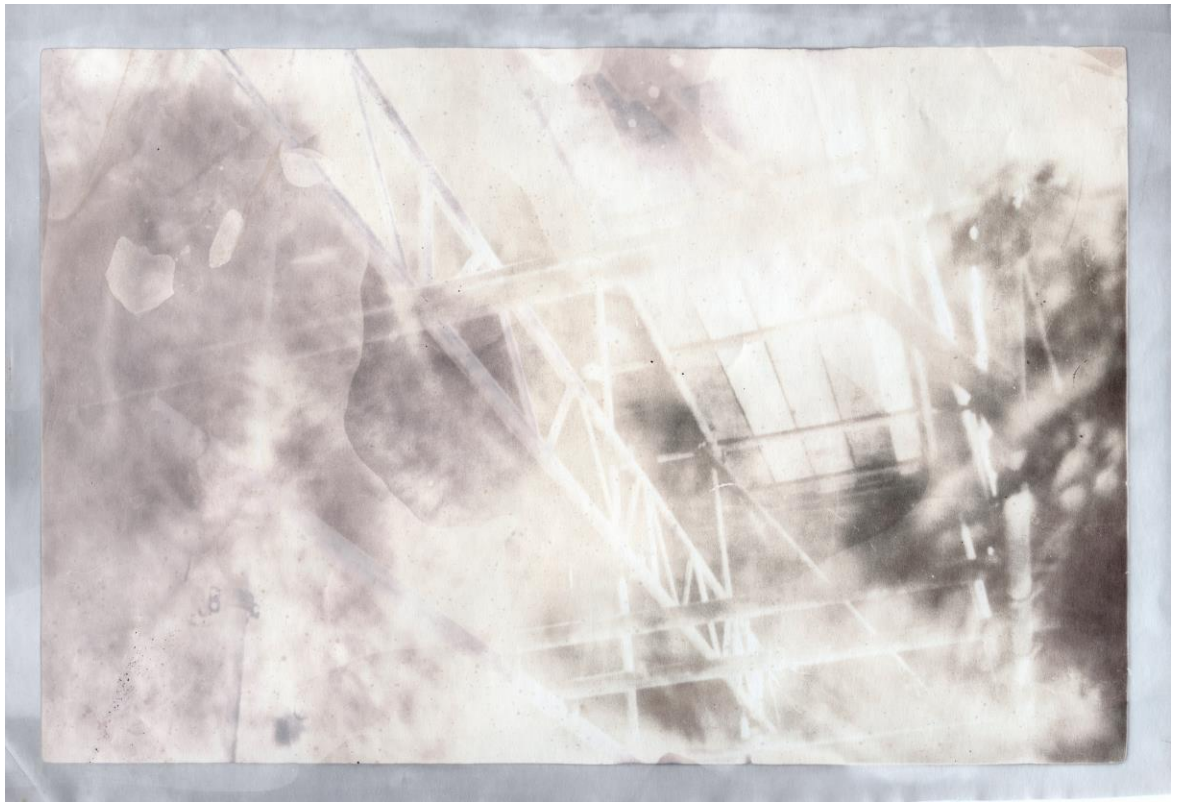


Contact Sheet

I'm pleased with these results. As I thought- the two frames I shot without flash (circled) are the best exposed, however none of these images look unsalvageable. I pushed the roll of film one stop so hopefully when printing I can bring out quite a bit of contrast – I think that will complement the splintered looking light and dark values I'm getting with the smashed DVDs. I five images I selected include two with motion blur (1 and 9), two frames I think will be similar looking to the last shoot, and one frame without the flash.



Copper Sulphate Prints





After Looking at the work of Daisuke Yokota, I want to try some distortion methods on my prints. I shifted through my sixth form work, were I played around a lot with different chemicals. Unfortunately, I never recorded any of my processes – but I do remember that these were made in a bath of copper sulphate. I found the liquid pre-mixed at the back of a cupboard. After looking online, it seems you can make it with one part copper sulphate powder – one part table salt, then water to dilute. It also mentions a few ml of ammonia as well- but I will leave that out of the mix for now, if it's not potent enough I can buy some.

Copper Sulfate Bleach

This formula is from Tim Rudman's 'The Master Photographer's Lith Printing Course', a book now out of print but readily available secondhand. Many of the materials mentioned in the book are sadly no longer available, but the techniques hold good with the few modern papers remaining.

```
Copper (Cupric) Sulfate.................................50 g
Concentrated Sulfuric Acid (EXTREME CARE!).............6.5 ml
Sodium Chloride (Common Salt)........................... 50 g
Water to make.......................................1000 ml
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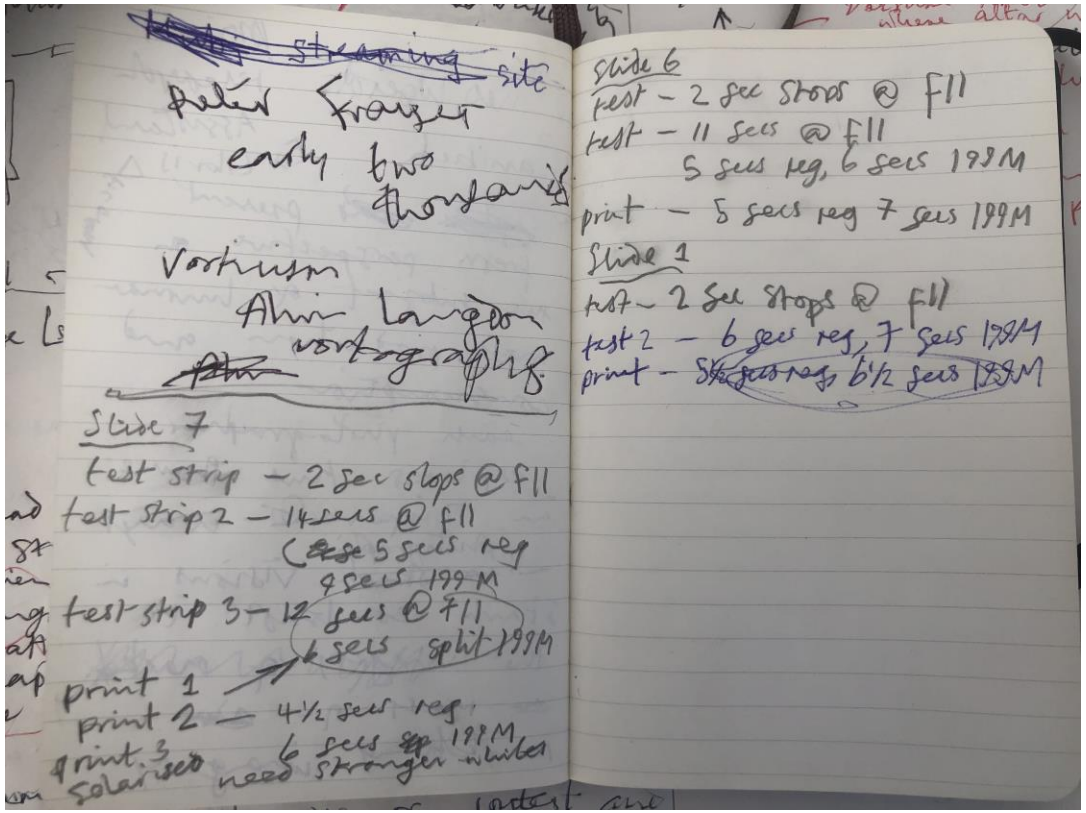
IMPORTANT NOTE: Always add strong acids to water slowly and **NOT** water to acid.
This formula makes a stock solution that is diluted 1+9 with water for dish use. The stock has a very long shelf life and the diluted working solution will bleach around 3-4 10×12" prints before exhaustion.

Bleaching should be carried out on a thoroughly fixed and washed print. The use of hypo clearing agent after an initial wash, followed by further washing, is recommended.

Bleaching is initially slow at this 10% dilution, but suddenly proceeds rapidly. Using this dilution enables more control should only partial bleaching be required.

Screenshot taken from:
real-photographs.co.uk/formulae/toners/copper-sulphate-bleach/

Printing





I used resin coated paper – because that's what I used for the bleached prints in the previous slide, an I'm hoping for a similar outcome when I try the process on these prints. I am also considering doing a fibre based print as a separate outcome – it might also react differently with the copper sulphate. I split graded every print on filter 5 to gain more contrast. All the prints came out very grainy, I think from pushing the film one stop.


BBC
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Reflection

I think there is a good range of tonal value on all three prints. Slide 44 is the image shot with flash without much motion blur – I quite like the misty look this one has while retaining some sharpness. Slide 45 is the image with no flash – I could pull the most contrast out of this one as expected – I do still think the flash images work better for the subject, but it's good to see a variety. Slide 46 is the low shutter-speed shot – this image I think works best – there were a few other like this that I might develop as well. I made duplicates of all these prints so that I can keep a copy of the originals and bleach the other copy.

I did have some trouble with the easel this session – I kept tampering with it to get even borders, but I'll just use a different one next time. I can trim edges up to straighten them.

I was slightly disappointed at the lack of sharpness in this images – I've had this issue before with my lense, where edges are slightly soft and also dodgy autofocus. I also had this on my other camera – but I suppose I am shooting close range with multiple focal points and the lens isn't sure what to latch onto. This becomes less of an issue with the blurred shots – it just annoys me a little bit with the more straight shots. Anyhow, the bleach will probably dull everything anyway, so I'll wait and see. If it's still an issue I can do the next shoot with a different camera from stores.

Object: Studio Workshop

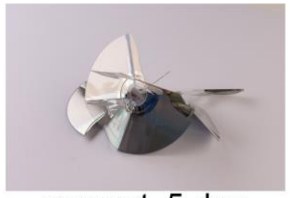

convert.dng


convert_1.dng


convert_2.dng

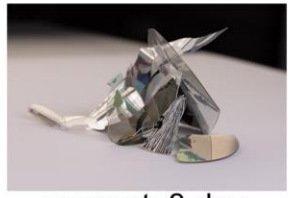

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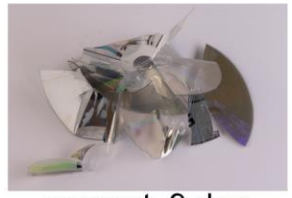

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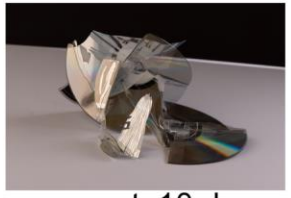

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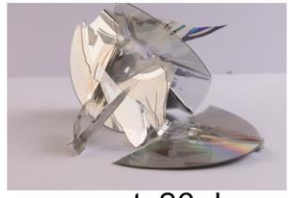

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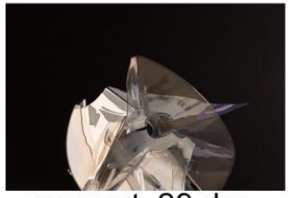

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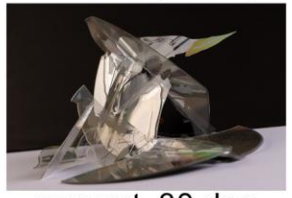

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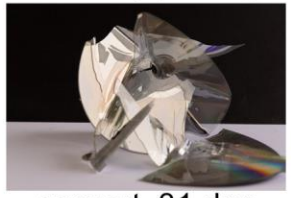

convert_22.dng


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convert_29.dng

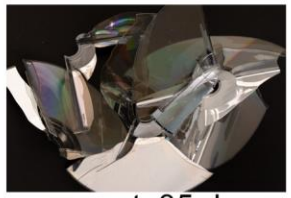

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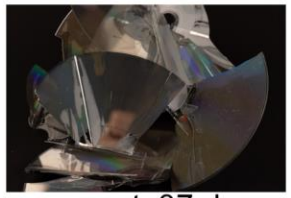

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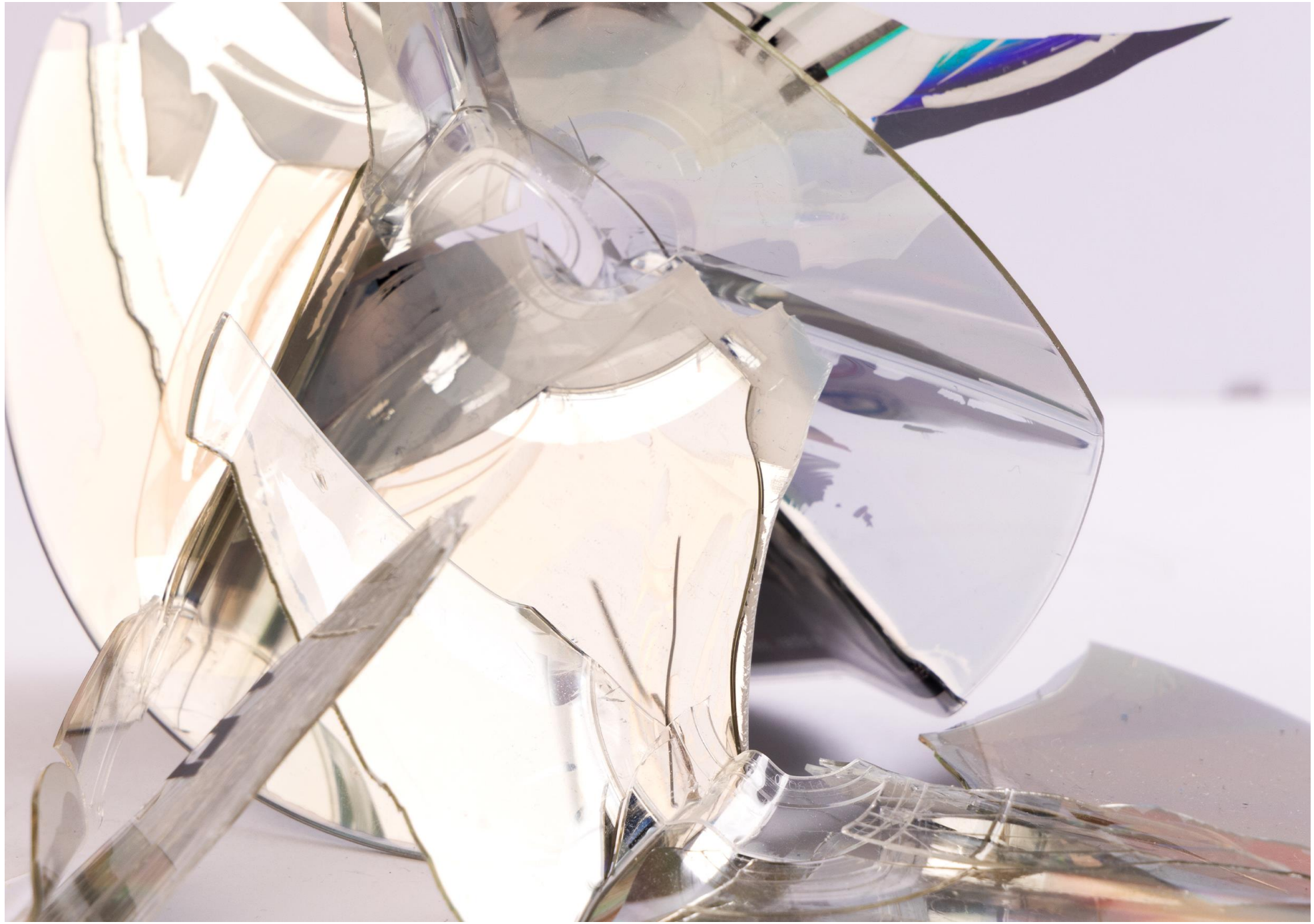

convert_34.dng


convert_35.dng


convert_37.dng

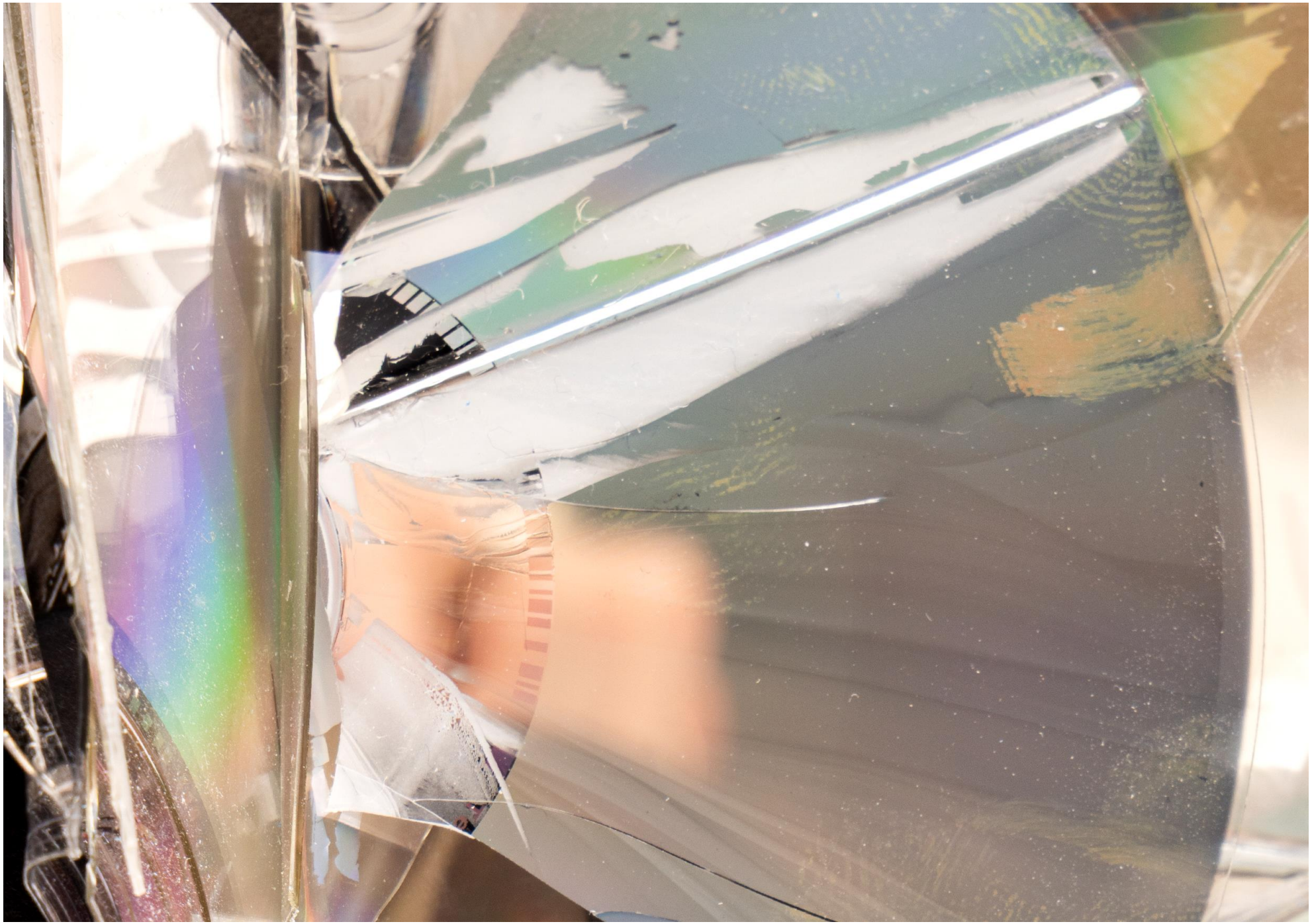








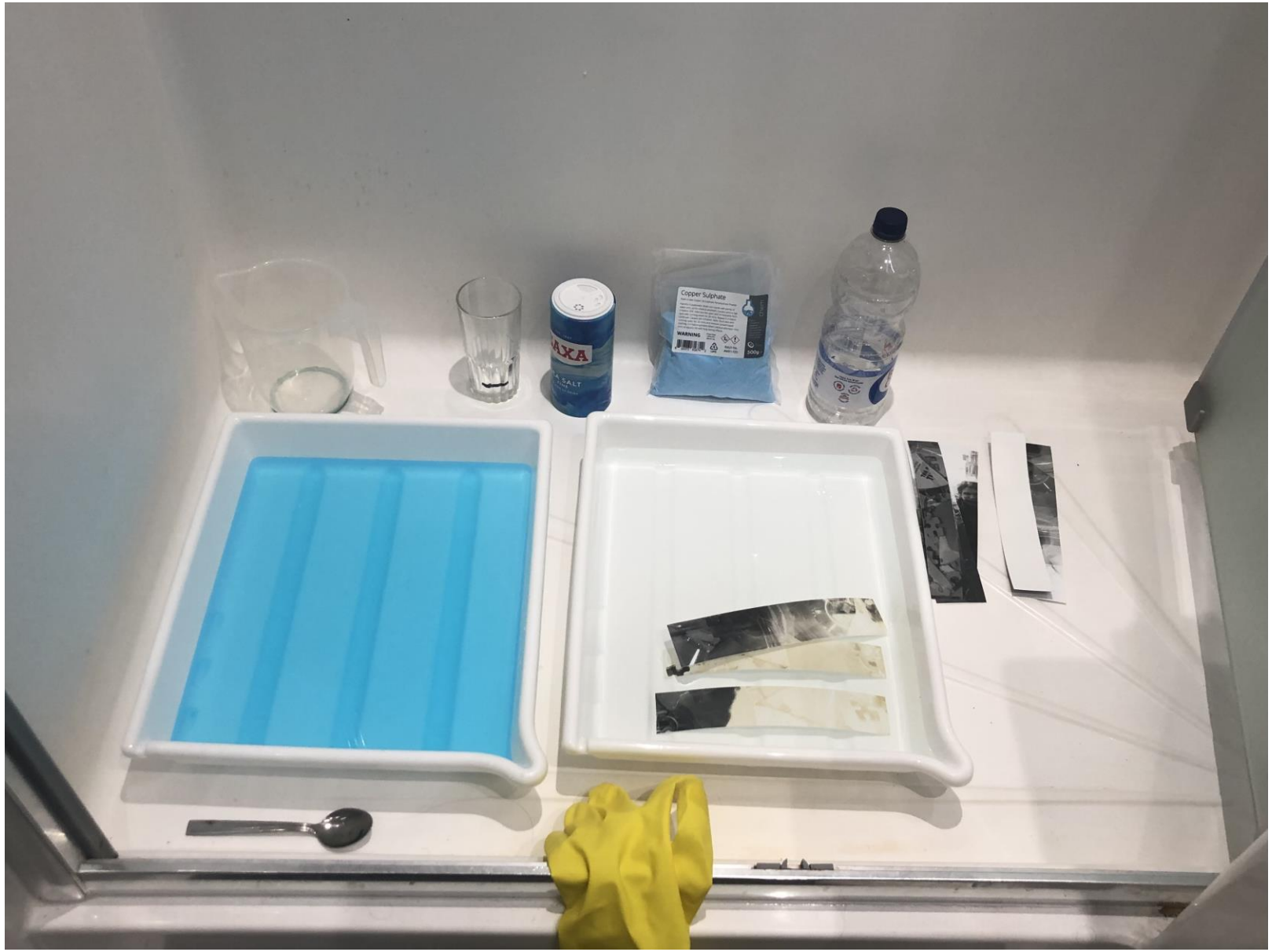




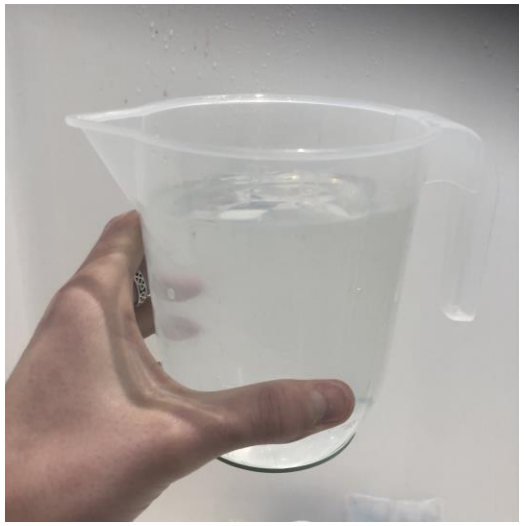
Reflection

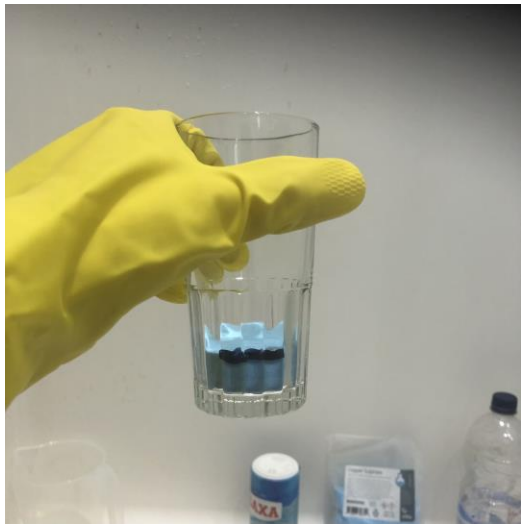
I like these images a lot more after editing them and cropping into sections. Before with all the negative space they looked far to composed. I enjoyed this workshop a lot – in terms of incorporating this work into my project, I'm considering shooting some of these edits of my laptop screen and printing them as part of the rest of the series. I think they work well as series aside from the project, but I want to move away from the clean digital look that I have been doing up until now.

Copper Sulphate Bleaching



Set up



I set up a workspace in my shower. The first bath had the bleaching mixture (1600ml water with 1 "measure" salt, 1 "measure" copper sulphate powder. I didn't have a small enough measure jug for the salt and copper but at least this marking keeps it standardised) - the second bath containing water to rinse.
I kept my test strips from my darkroom session yesterday, to reuse and see how the mixture reacts before putting an entire print in.
I kept my notebook beside me to make quick recordings and observations. From trying this technique in the past, I remember it being very unpredictable, so hopefully I can gauge this method more by writing down everything that I notice.

Test strips





The first test strips react how I was expecting, although the rate at which the bleach occurred was very rapid. After doing a few tests, I decided 5 seconds give or take was the optimum time, where bleaching occurs but traces of black tones are retained. I left one strip in for about a minute to see what happened: the grey tones disappear in a matter of seconds; however, the blackest parts of the print took a further 30-40 seconds to fade. I should consider over-exposing my next prints – this may give me more control while bleaching.

Prints





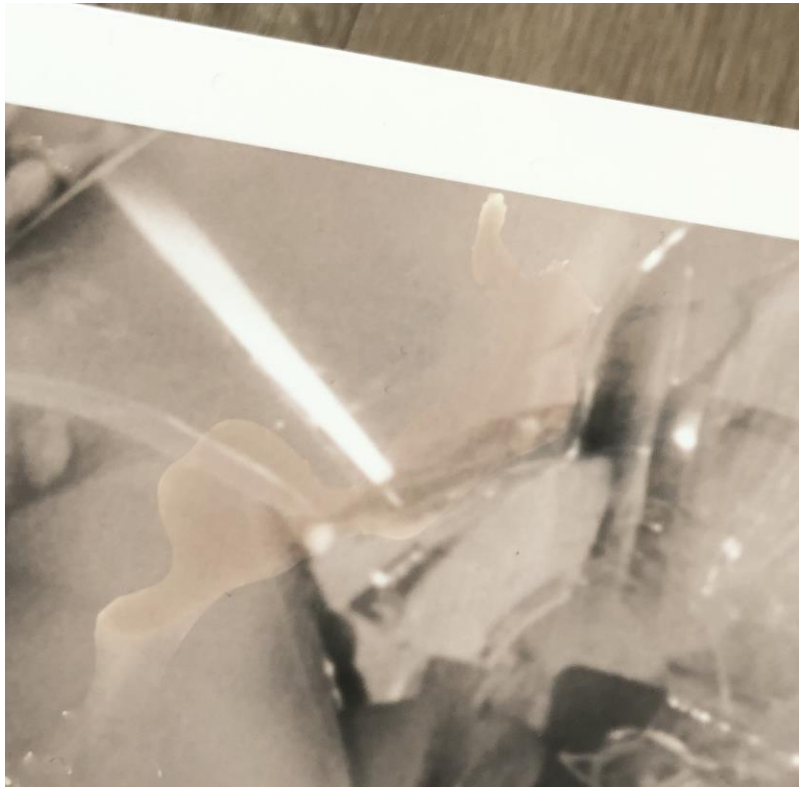
This time



Previously

The first thing I noticed, which disappointed me slightly, was that the edges of the print remained the same. I was hoping that they would react and turn silvery like the last time I tried this. This could have happened for a number of reasons: Both papers were resin coated, although the paper I used the first time was expired and also exposed in areas before I printed on it. I could try holding a sheet of paper under the enlarger at a low light for a few seconds before exposing the negative and see what effect this has. I could also see if there are any expired papers in the department and experiment with them. Aside from that – sticking to 5 seconds as a guide, I tried some prints slightly under that time and some slightly over to get a range of different results

Other Observations



Where the water remains whilst the prints were drying, those areas continue to react slowly. This surprised me – it's shouldn't be due to residue of the chemical left over because as well as the rinse for 15 mins I also ran the prints under the tap before drying in effort to get rid of any chemical left over. Perhaps this is because the silver is unstable?





These two images don't really show what I'm talking about very well because the colour subtleties are lost – however, another thing I noticed is that the first strip I put in the bath (left) remained the yellow colour that occurs in the bath. The test strip on the right was one of the last things I put in – whilst this one was drying the yellow turned into a reddish tinge. It seems like the copper sulphate became exhausted really early in my session.
Another interesting thing is that the right test strip, I left in until the entire image disappeared – as it dried the image reappears slowly in this red tinge. The extent to which the image reappears became more exaggerated the more exhausted the bath became. Ideally, I want more of a faded look – so it seems like this will be a case of making a stronger bath and being selective of what prints I use so that I don't exhaust it and retain the initial effect for longer.

Bleached Print One



In terms of the bleaching process, this print definitely worked the best. I like the silvery effect, especially in the bottom left corner. This was the first print I put in the bath – so the chemical was most active. All the prints after this just look toned rather than any bleaching effect.

Bleached Print Two



The contrast looks good on this print but not the look I am after. This print was only in the bath for three seconds - definitely not long enough.

Bleached Print Three



This print was more of an experiment, where I left it in the bleach until all the black was striped. Whilst in the wash the image reappeared in this coppery tone. Again, not what I'm after – although worth trying to see what happened.

Bleached Print Four



In terms of the actual image, this one works the best. I like it's mechanical ambiguity. I will have to re-bleach this print with a fresh bath.

Bleached Print Five



Same as the previous print here – this one was left in for about a second longer.

Next Steps

A few things I need to do now! Firstly, shoot a new roll of film with more objects included – I'll shoot with a low shutter speed for all of these. I have a colour roll in my canon at the moment (camera I shot the last roll on), so I might finish that roll for this project. Another thing I could experiment with is developing the colour film then soaking it in the bleach I'm using for the prints – then scanning that film. Not sure what this would do but could be interesting. I also have a black a white roll in a Yashica that I found in a charity shop. I will also shoot the rest of that roll for this project. Might be work seeing how the object look shot on a different camera.

When printing, I need to over-expose the prints so that more dark tones are retained while bleaching.

Ryan mentioned pre-exposing the paper quickly, before making the image exposure. This should further increase distortion when bleaching.

I will make a more concentrated copper sulphate bath next time and won't bother with test strips as I know how it will react now, reserving the chemical for final prints only.

Lastly, I might downscale the paper size I'm using by cutting the 8 x10' sheets into two. Just a matter of preference – I think these images might work better on a smaller scale.

Development of concept



At this point I seem to have strayed quite far away from the original image. I have had a tutorial with Joe Coleman, where we discussed my concept, developed ideas and linked it back to the original image: the objects in this photograph which I decided to focus on, reflect a ritual of having tea. Nowadays people don't own tea sets because the act of "having tea" is not carried out as it was – people make a cup and go back to what they were doing- there is no ritual to it in younger generations. There are many examples of lost rituals which can be symbolised by the objects which are involved. For instance- I have been using lots of CDs and DVDs – certainly, lesser used objects today, although they also reflect the act of listening to an album and collecting albums and films. This example of a lost ritual comes down to a change or development in technology – now we have music and television streaming sites, which many find more convenient. Others, like the ritual of having tea becomes harder to pin a cause.

Ultimately, these examples of lost rituals highlight the fact that capitalism demands waste. In a consumerist culture we must discard the old the purchase the new.

Coming full circle – my recent darkroom experiments are themselves a ritual. I don't think it would be fair to call it a dying art, but its usage compared to the amount of photographs taken instantly on smartphones is miniscule. I believe there is an interesting juxtaposition between my ritualistic process and the subject matter exploring the loss of these rituals.

Next Shoot


DSCF1153.png


DSCF1173.png


DSCF1180.png


DSCF1185.png


DSCF1188.png


DSCF1191.png


DSCF1196.png


DSCF1198.png


DSCF1200.png


DSCF1206.png



DSCF1210.png



DSCF1211.png


DSCF1229.png


DSCF1231.png

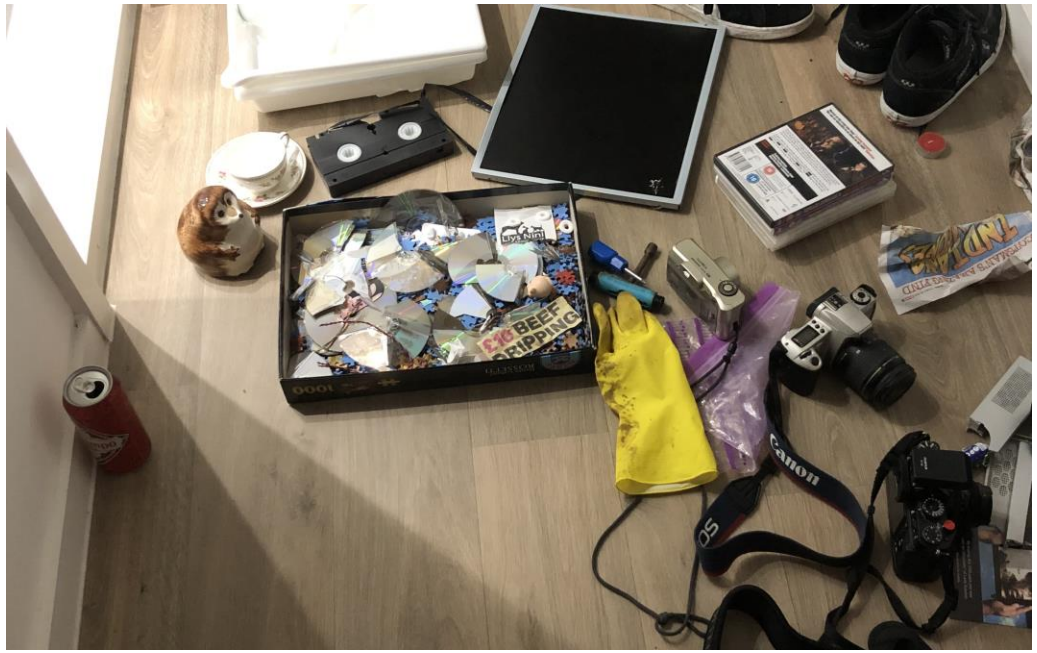

DSCF1233.png


DSCF1238.png


DSCF1244.png


DSCF1251.png

During this shoot I took a photos on my digital camera and shot half a roll of film. The second half of the roll I used to re-shoot the edited digital picture from my computer screen. This gives me the control and convenience of digital shooting, and I'm still able to process the images in the darkroom. I made sure to shoot some photos on film directly in case there was is significant drop in quality, although with the bleaching process I doubt this will matter.



Contact sheet and selection





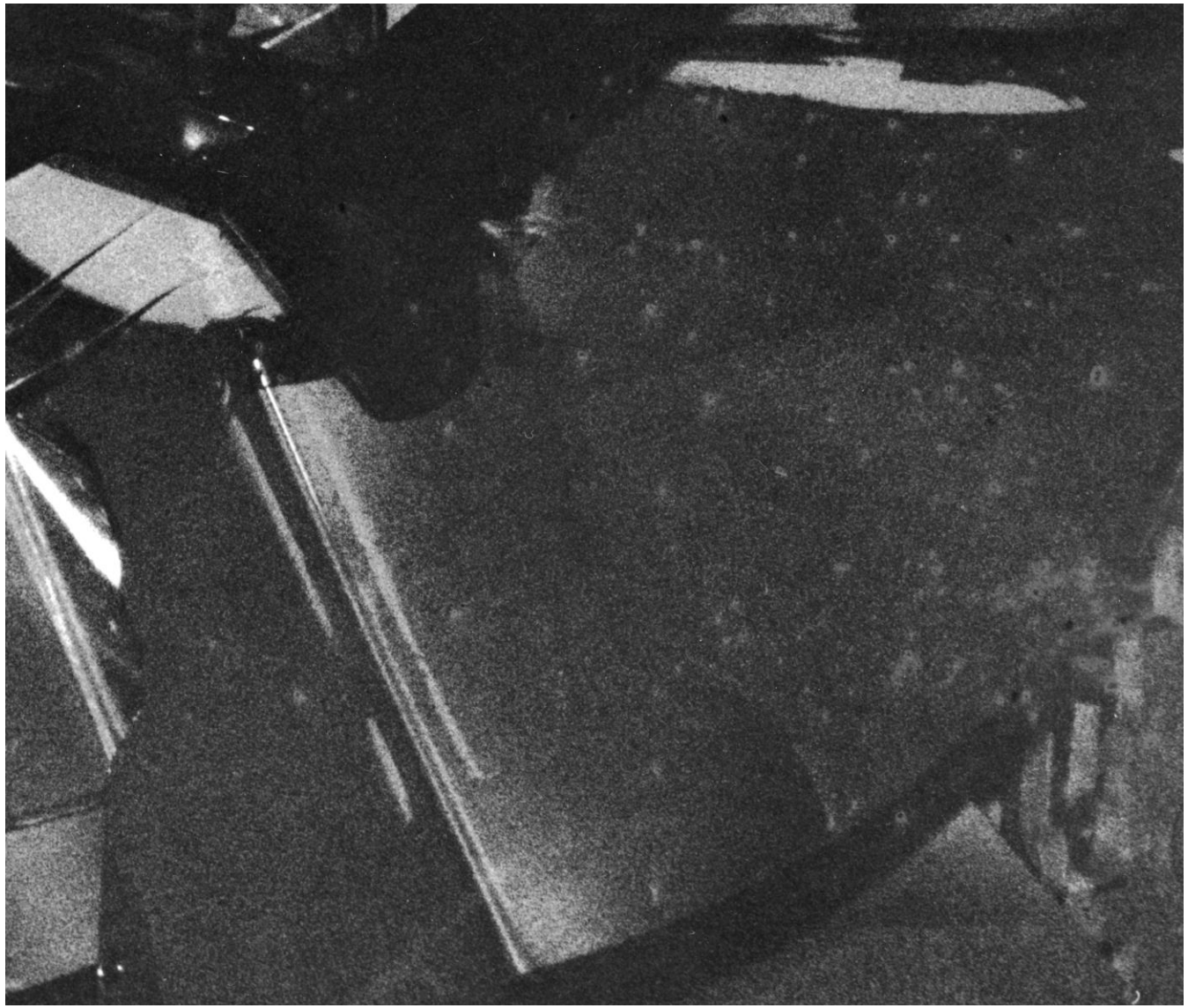
Bleaching





I used the same measurements of copper sulphate and table salt, but this time made sure to top up small amounts after submerging each print to keep the bath extra fresh. Particularly with the salt, as I noticed last time that it creates subtle speckles in the print which I wanted to enhance. I also made sure to put the prints directly under the tap after removing them from the bath- I did this because my wash bath got contaminated fairly quickly last time.

Examples of salt speckles I mentioned in the previous slide (close up from print scan)



Bleached Prints







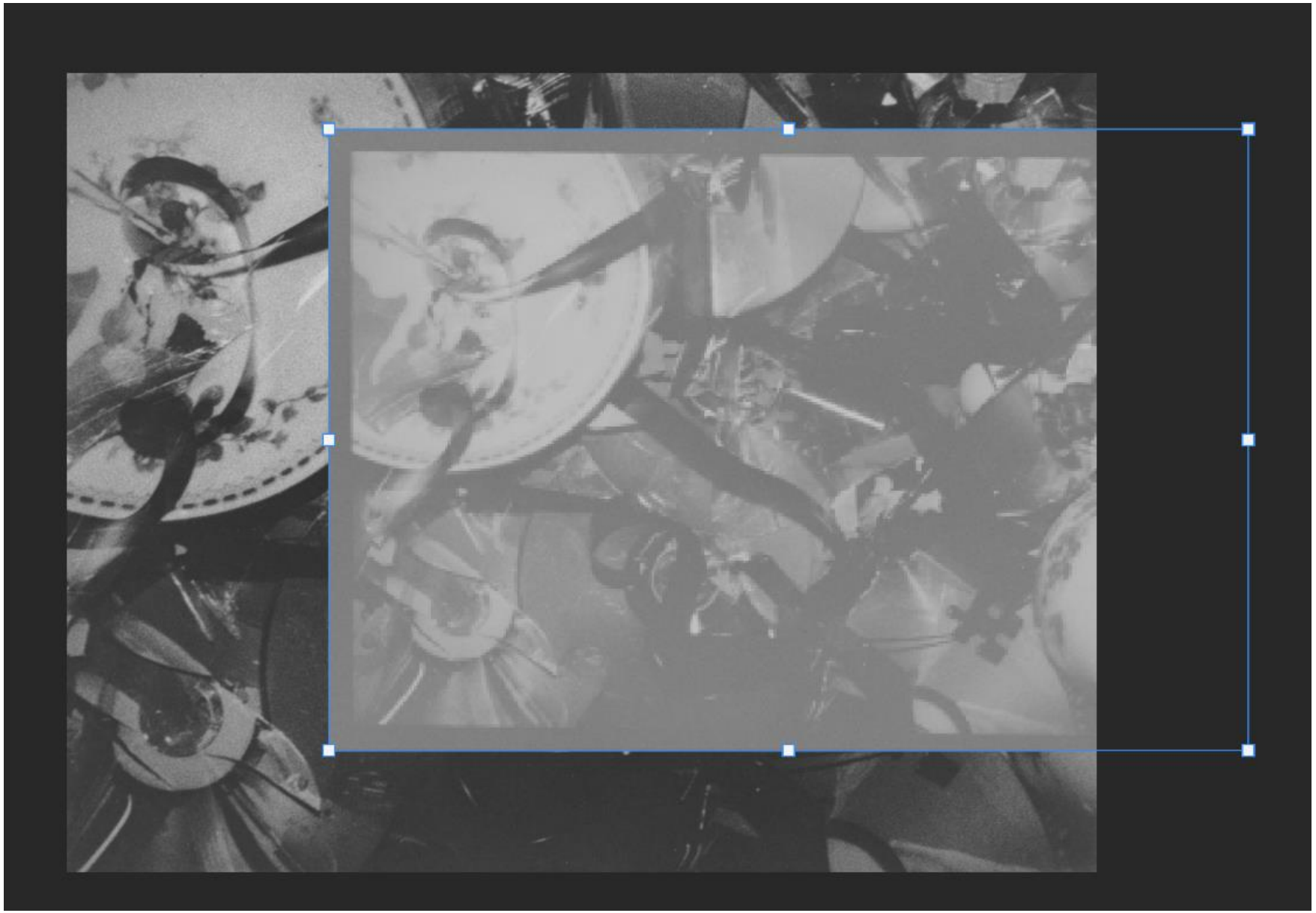





£10 BEEF
DRIPPING

Photoshop

I scanned all the prints and also scanned the all the negatives. My intention was to overlay the negative scans with the print scans and experiment with the different blend modes – although after playing around on photoshop, I realised that this method doesn't really add much to the prints. I tried different blend modes and experimented with the levels and output levels for each mode although I couldn't find any which benefited the images so I decided to just touch up the scans.



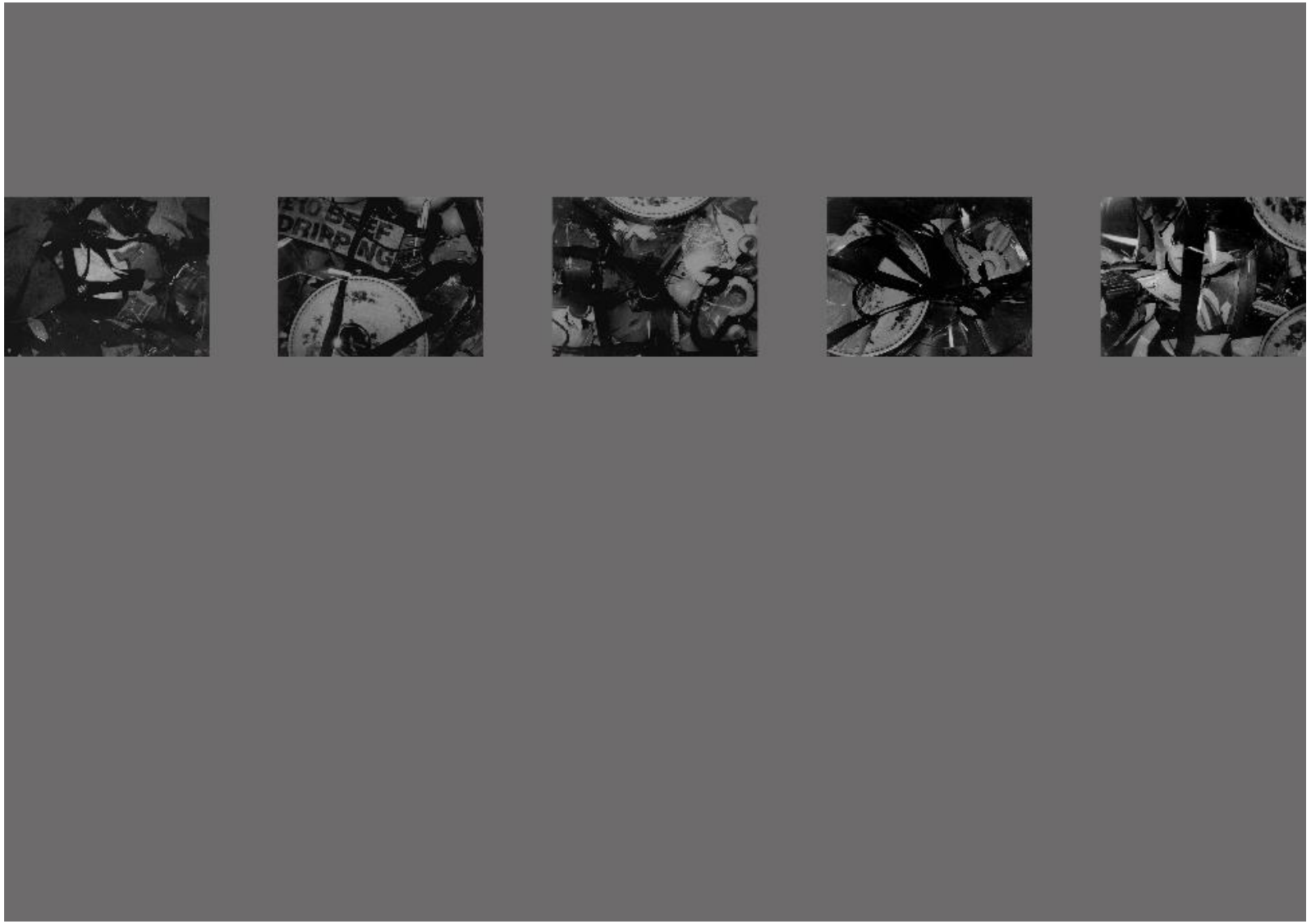
Presentation brainstorming

The idea behind this kind of display would be to "work with" the chaotic nature of these images. There is some order to the layout, for instance where the plates join up and look like one, but for the most part this kind of display emphasizes the disorderly aesthetic of the images. If I was to choose this method, I would need to work of the specific sizes for each print. Vinyl would be appropriate here.



Idea 2

Here I tried a very simple and obvious presentation. This kind of display would probably look best mounted on MDF although could also work as vinyl prints. I'm not sure that displaying the prints like this does anything for them- perhaps if they were spaced very widely apart on the wall so that there's is masses of space around them but that leads me to my third idea on the next slide...



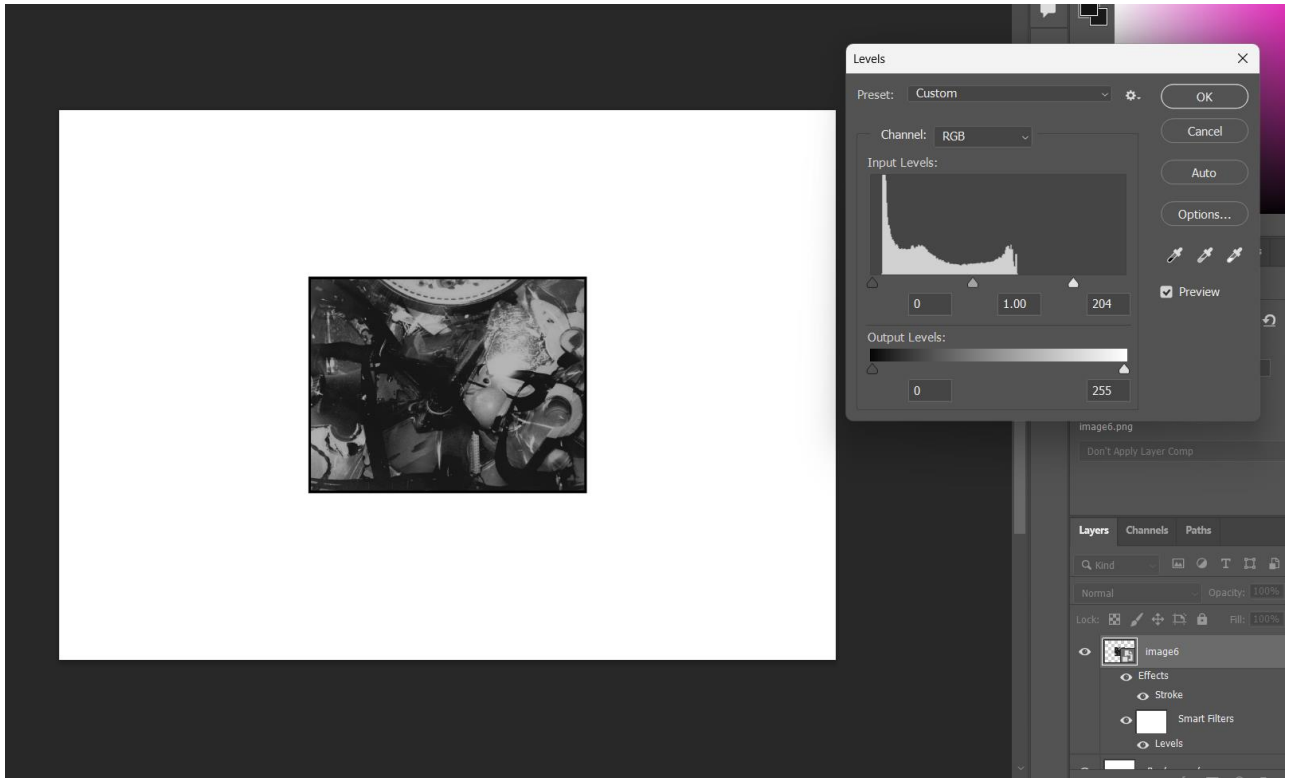
Idea 3 – final choice

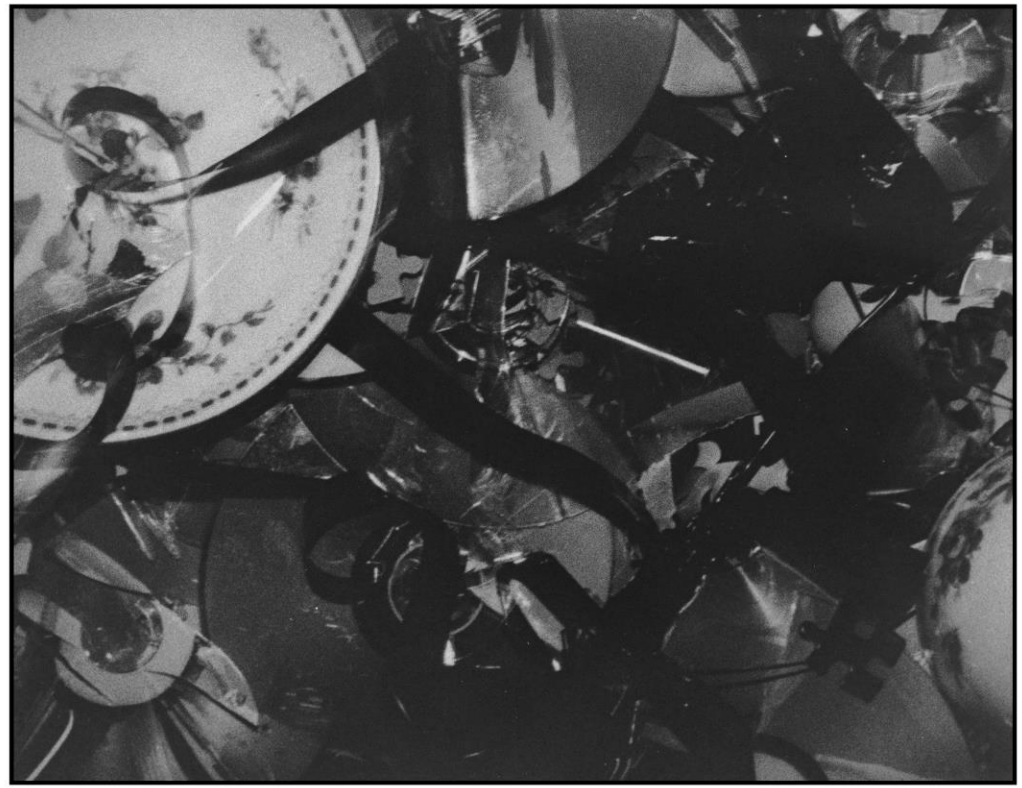
My last idea was to try and present the images in a way which contained their chaos. As well as the thick white border there is a very thin black border around the images as well – I think this gives the prints a nice clean look and holds the rough messy textures inside very well. Bringing this method of presentation back to my main theme, the white border also links to quite classic picture framing – frames and borders which you could quite easily now find in charity shops. Growing up there were definitely a lot of old family photos with thick white borders like this.

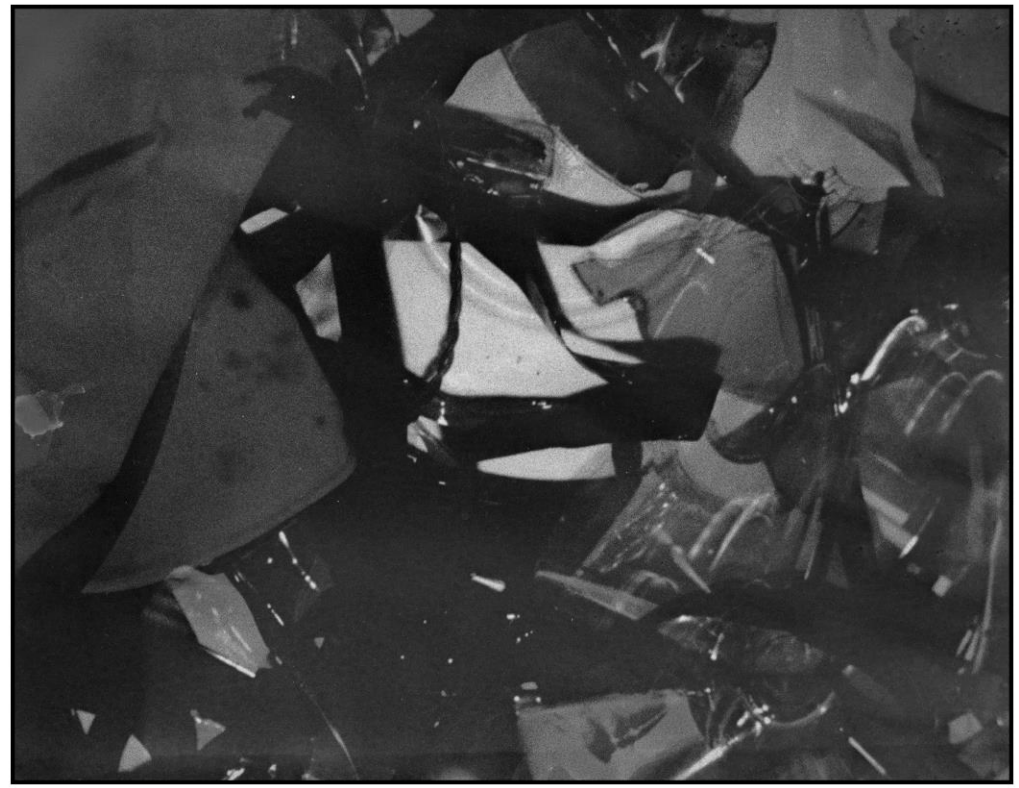


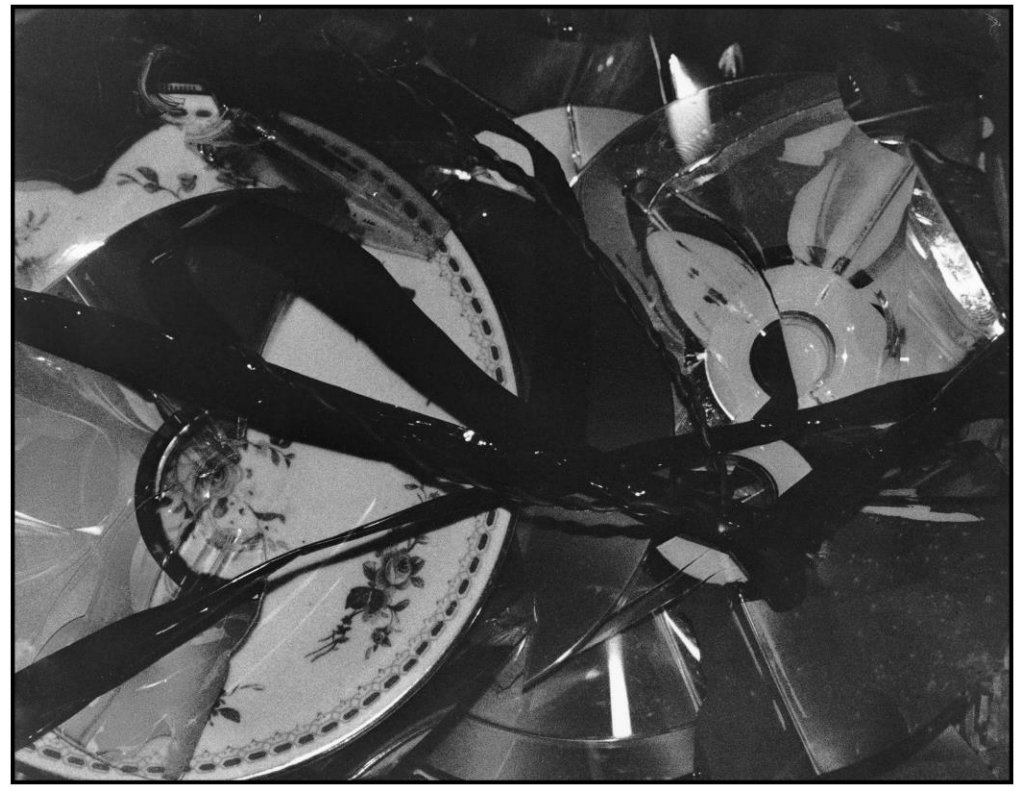
Finishing touches

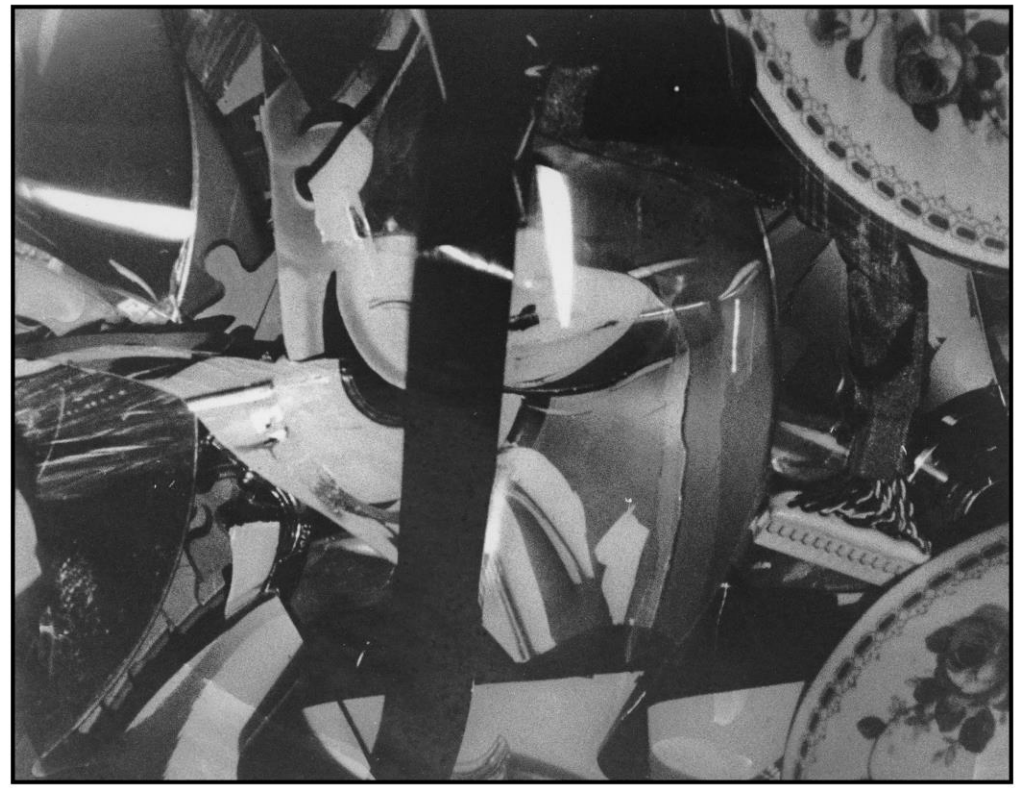
Before printing I made some final amendments. Even though I intended for the prints to be quite dark, I was aware that photographs tends to look brighter on screen and much darker when printed so I adjusted the levels according – making sure they looked slightly brighter than I would like on screen in compensation. I made sure the document size was A3 as that was the size I was making the prints and set the resolution to 300 dpi. I then exported the files as jpegs and sent them on to be printed.











Studio Setup





After removing all the tables, bookshelves etc., we started sanding the walls down, ready to put filler into old cracks and holes, then gave the whole studio and new coat of paint.

Deciding print order



Me and Ryan discussing the best order for my prints to be displayed in. A big factor for me was to try and disguise the fact that it is the same plate in most of the images so I chose an order which evenly spaced out the plate throughout the series. Other considerations were based on composition and leading lines which might flow from one image to the next.



Putting up prints

I decided that I would like to put up these prints by nailing them to the wall. I chose some quite delicate gold nails so that the outcome is quite subtle. An important consideration is that I only put two nails at the top of the prints and left the bottoms dangling – this means that the bottoms rise up from the wall slightly casting shadows on the wall, which move when someone walks past and blows the prints. This whole aesthetic contributes towards the sense of the prints being objects themselves not just *images* in a general sense.

To put up the prints I measured the length of the stretch of wall I was displaying on. I then found the middle point and nailed in the first print at eye level, using a spirit level to keep it straight. I then decided the gap between the next print, marked it down in pencil and put up the next print. I measured this gap then to keep it consistent and put up the last three prints. After this all I had to do was rub of all the pencil markings on the wall. This did involve me taking out some of the nails and putting them back in.



Joe Bunyan

Bunyan's work explores the fleeting nature of possession in a society which continually consumes and discards. The images present objects from car boot sales and junk shops; objects which exist in a state of limbo – clinging to past significance whilst awaiting reclamation or neglect. Through a process of bleaching, Bunyan allows for accidents which illustrate how the discarded and overlooked can gain new meaning in their transience. His work invites the viewer to reflect on the impermanence of material value and the growing disconnect between object and memory in a world increasingly defined by disposability.

Archwilir gwaith Bunyan natur fyrhoedlog meddiant mewn cymdeithas sy'n defnyddio ac yn taflu'n barhaus. Mae'r delweddau'n cyflwyno gwrthrychau o werthiannau cist car a siopau jync; gwrthrychau sy'n bodoli mewn cyflwr limbo - yn glynu wrth arwyddocâd y gorffennol wrth aros am adfeddiant neu adawiad. Trwy broses o gannu, mae Bunyan yn caniatáu damweiniau sy'n dangos sut y gall y rhai sy'n cael eu taflu a'u hanwybyddu ennill ystyr newydd yn eu byrhoedledd. Mae ei waith yn gwahodd y gwyliwr i fyfyrio ar fregusrwydd gwerth materol a'r datgysylltiad cynyddol rhwng gwrthrych a'r cof mewn byd sy'n cael ei ddiffinio fwyfwy gan wariant.

FFOTO SWANSEA

Viv Collins – Exhibition Review (National Waterfront Museum)

Women's work/Gwaith Merched provides a compelling portrayal of the female role in the workplace. Through the use of archival imagery alongside her own photographs she creates a narrative for working women, drawing on local history and documenting the present day. Much less an apologist statement piece, this exhibition is a celebration of the female workforce, giving recognition to those otherwise forgotten or unnoticed, while also starting the conversation for wider social issues.

This image was taken in the Castle Tinplate Works in Llanelli during the 1950s. From a contemporary viewpoint – me being born in 2004, twenty years after the miners' strike, my memory of industrial South Wales lies entirely in photographs I have seen of it. If I were asked to recall what some of these images might be, I would most likely answer: soot faced men entering or exiting the collieries. If I were asked to recall an image of working women, I would struggle and maybe remember a photo of a housewife making Teisen Lap in my one of my aunt's cookbooks. The point being - Collins' unearthing of these archival photographs brings back to light a forgotten element of this region's industrial past. The photographs' sharp contrast highlights the *opener's* equipment: a tarnished hangar used for splitting steel sheets, held by threadbare gloves, suggesting long and tiresome hours with little in the way of safety regulation. But what the contrast also highlights is the pride in the woman's expression. Perhaps she was flattered to have her photo taken, or simply just told to smile, but there is little doubt if we read her body language that this woman has care for her work and is happy to show it.

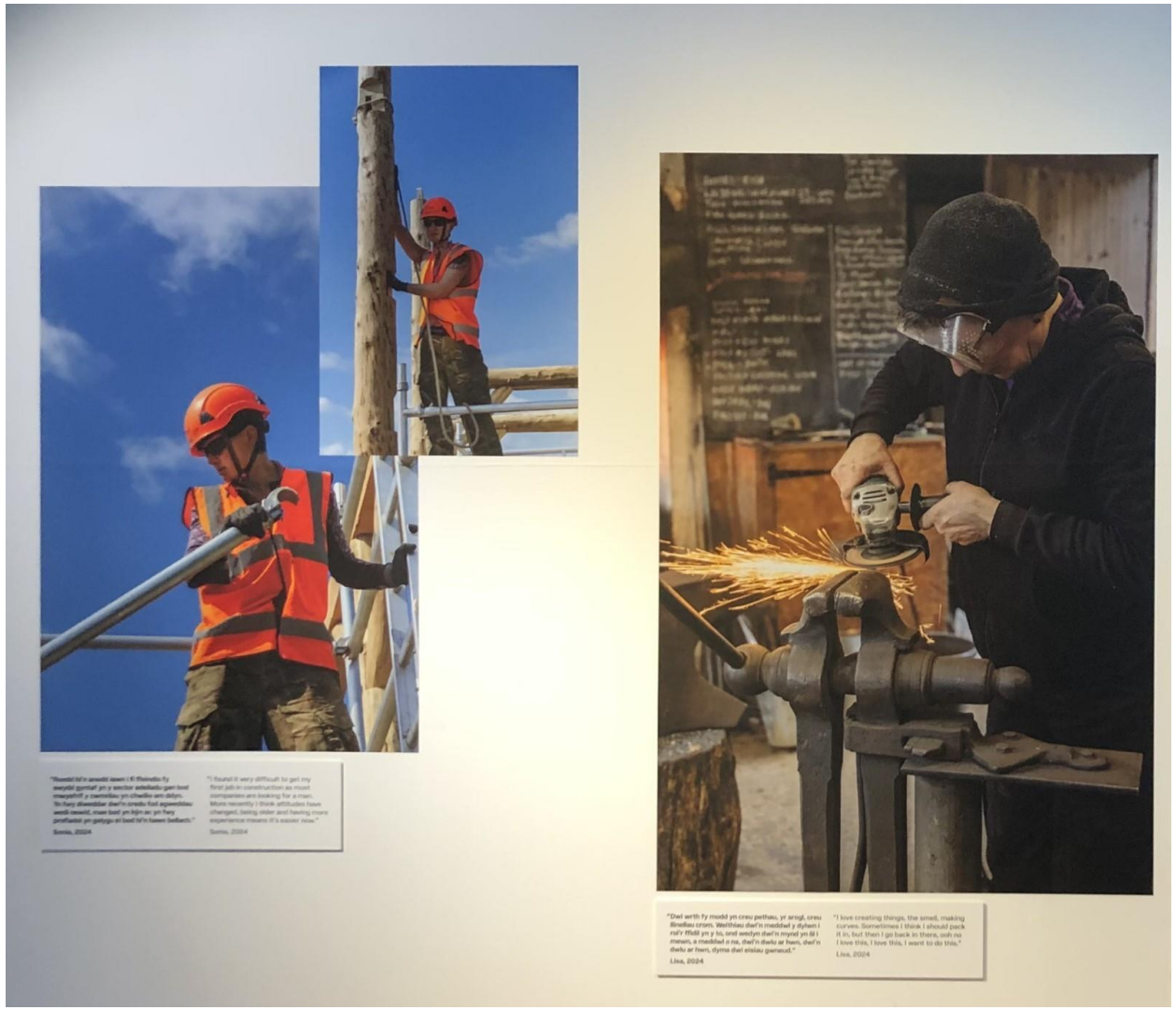


'Hangar' yn nwylo un o'r agorwyr, 1957.
'Hangar' held by one of the openers, 1957.

In comparison to the archival photograph, this one taken by Viv Collins is very much unposed – it is an action shot. The image draws more attention to the woman's tools and workshop than it does her – the angle grinder being the focal point but also that fact that the woman doesn’t take up much of the frame. Even when we focus on the women, her down turned face draws our eyes back to the work *at hand*. In fact, the only part of her body which stands out in the image are her hands. The overall effect of this kind of composition, is that the working woman is normalised. As a society we aren’t used to seeing women in manual jobs very often and whilst this image displays that to us, it doesn’t make a show of it either. If a photographer was to reshoot this image and alter the visual language with a strong emphasis on the feminine, it would have a much greater effect on the audience, which therefore confirms our underlying gender bias. Viv Collins has photographed this woman in such a way that we accept her for what she is doing, regardless of her gender – that is a question which shouldn’t need to be raised - that is, in the context of this image anyway. Where tokenistic language continues to be used, the issue of bias will remain.



The next images I want to discuss are beside the previous image. Similarly, they are candid shots of a woman working. Whereas the previous image stands alone and is impactful enough to do this, Collins has chosen to present two photographs of this scaffolder. I have to question whether this choice lends anything to the images here and to the overall layout of the exhibition. The most obvious reason for a collaged layout like this would be to convey a sense of narrative through a series of images. Yet here, the images are too similar in both composition and content for us to infer any narrative. With this kind of layout, the viewer wants to follow the actions in the images like a comic book, but the images lack any kind of distinction which could lead us from one to the other. If only one of these photographs was displayed, it would work well. There are links to be made with the axle grinder photo to its right, which unfortunately are overshadowed as the viewer tries to compare the second scaffold photo. It could be that this layout was a purely stylistic decision. Every image in the exhibition sits on the wall at a slightly different height. Collins finds a balance between the size of the photographs and compositional elements to make this slightly off kilter layout work. These overlayed images might play into this general layout well, if we were to ignore their content. However, without a narrative created by their juxtaposition it is hard to justify this two piece.



Conclusion

A lesson in industrial heritage as much a documentary photography exhibition, Viv Collins provides a comprehensive perspective on the role of women in the workplace. Through the addition of archival imagery, Collins' unearths the stories of forgotten women, reshaping our knowledge of the past and providing context for the present. Her own photographs celebrate those working in our community today, whilst challenging the issues of gender bias and inequality. This is an important and informative exhibition, very much worth an hour of your time if you are in or around Swansea.