

Visual Diary

Abigail Ashman

Documentary Photography and Visual Activism

2204992

Table of Figures

Figure 1 – Eye – Maurits Cornelis Escher

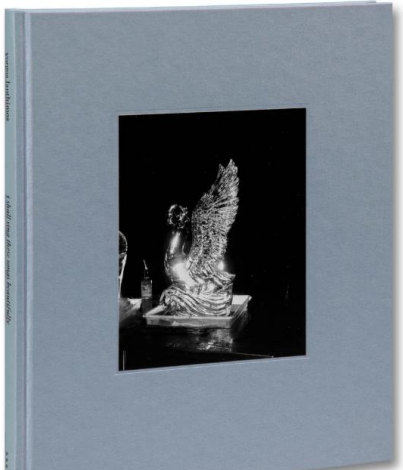
Figure 2 – The False Mirror – René Magritte

Figure 3 – Afghan Girl – Steve Mccurry

Figure 4 – Reflection in His Eyes – Maurizio Cattelan - Exhibition "Moi-même-Soi-même" in 1997, Galerie Emmanuel Perrotin, Paris, France

Figure 5 – Glass Tears – Man Ray

Photo Book Examples



i shall sing these songs beautifully

Yorgos Lanthimos

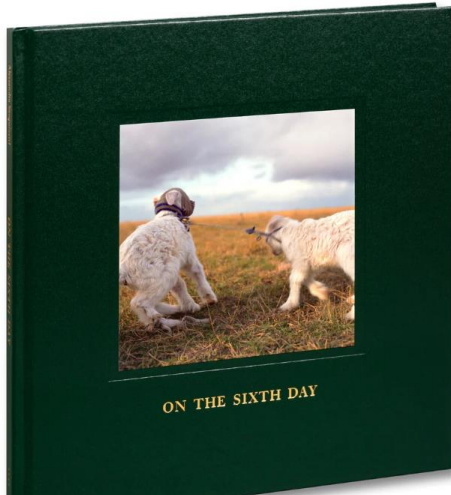
MACK

£40.00 GBP

— 1 +

ADD TO CART

Yorgos Lanthimos's filmography, lauded for its ambitious world-building and absurdist explorations of human relations, has established him as one of the most distinctive auteurs in contemporary cinema. *i shall sing these songs beautifully* draws on his renowned visual language to tell a haunting new story through photographs Lanthimos made on the set of his latest feature, *Kinds of Kindness* (2024), inhabiting an ambiguous space between the real locations of New Orleans and the otherworld of



On the Sixth Day

Alessandra Sanguinetti

MACK

£55.00 GBP

Select Edition

Unsigned Signed

— 1 +

ADD TO CART

Alessandra Sanguinetti's *On the Sixth Day* offers us a glimpse of life on a small Argentine farm from the perspective of its animals. Often photographed



Services

Miranda July

MACK

£3,500.00 GBP

— 1 +

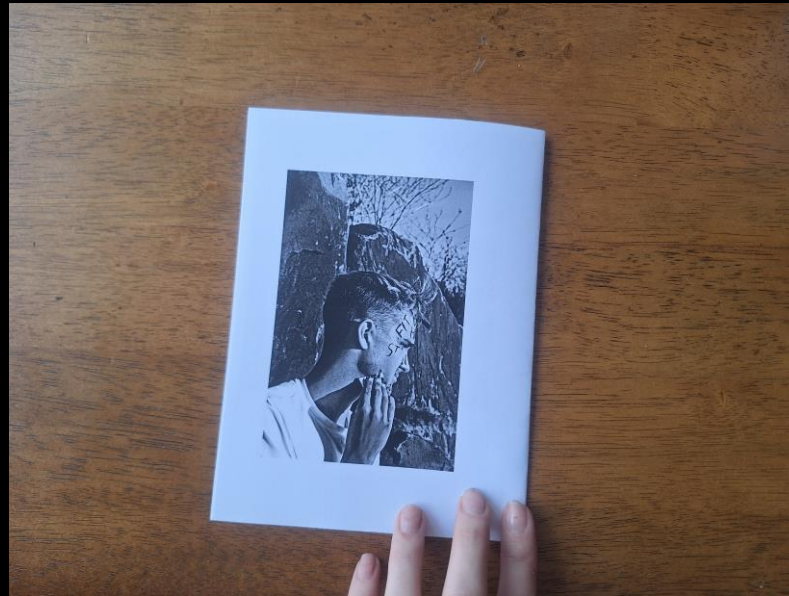
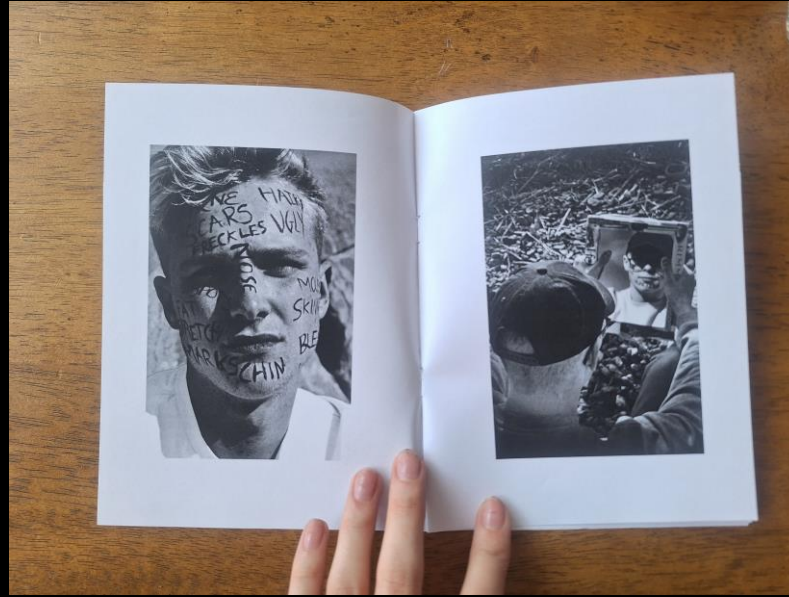
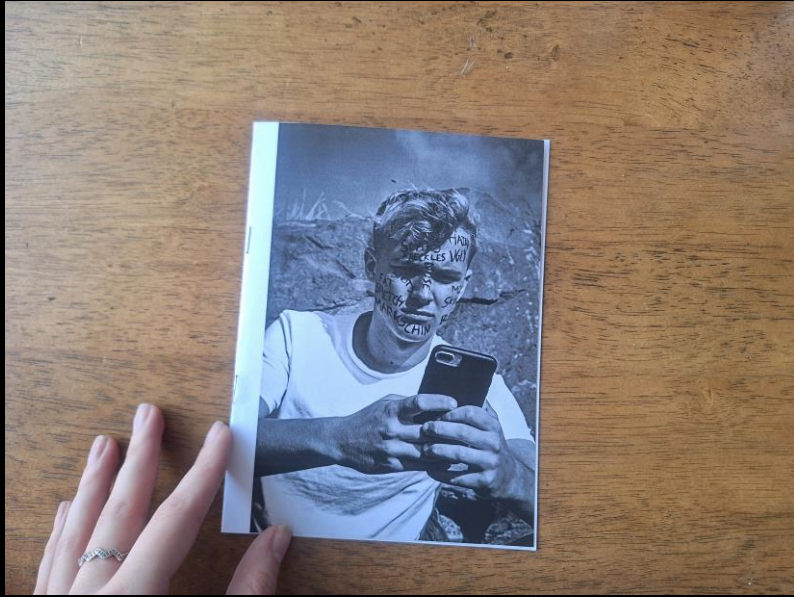
ADD TO CART

A Limited Edition book sculpture by the renowned artist, writer and film director, Miranda July. At the very moment she realised that the covid emergency was taking grip of the globe, Miranda July received an unsolicited phone call offering 'services'.

"Normally I would have hung up; I'm still surprised I didn't. I suppose when your world has just been

These are photobooks that I found online at mackbooks.co.uk, I love the covers on these books as they are simple but effectively communicate everything that is needed. I am inspired by the fact that these photobooks include little to no words as this is something that I would like to do in my own personal photobook. Doing this makes the book more globally available to be used as it needs no language to discuss its meaning. The photobook 'Services' uses gate folds instead of a traditional page flipping book, I love the use of this technique and hope to experiment with this further in the future. I also like how all of these photobooks have colourful front covers and would like to look into doing this for my photobook and experiment with different colours.

Book Dummy



To build my skills in InDesign and printing, I created a photobook dummy using images from an earlier project about mental health and body image.

Book Dummy - Evaluation

Although the main goal of the Book Dummy was to gain practical experience, I was pleased that I was able to achieve a clear conceptual theme throughout the book. One horizontal image disrupts the flow slightly, but the consistent layout of the other pages—where each image is placed in the same position with equal borders—helps to create a strong sense of structure and continuity which I would like to develop in future book trials.

Completing this Book Dummy has allowed me to see what I need to develop further skills in such as printing and binding, as this was a printing and indesign trial I opted to use staples to keep the pages together, I dislike this method as I think it adds nothing to the book, as opposed to another form of hand binding which could add more depth or an interesting twist. It also allowed me to experiment with sequencing my images in a way that works best in book form. I think I achieved this well as I purposefully chose to put alike images such as the tape measure images apart, I did this to keep the book more interesting as seeing similar images together can sometimes make a book tedious.

Shoot 1 – Context/Project Idea

The concept for this project came about as a response to feedback from previous assignments; where it had been stated that my work has a tendency to lack emotional or conceptual depth. Considering how I could alter this, I began to think about where I see depth in others. I recalled a particular experience from a funeral I had worked at, which was tragically for a young suicide victim. Following the service, the brother of the victim came up to me to introduce himself and thank me. Although he had a slight smile on his face, a quick glance into his eyes showed the true amount of sorrow and grief he was feeling. What struck me was the contrast between his calm and seemingly strong exterior and the raw emotion his eyes held. To develop this idea further I started thinking about how much of a persons emotions you can see through their eyes, or how much you can tell about a person by their eyes.

To turn this into a project I have decided to photograph many different peoples eyes from very close up to capture the fine details of each eye.

Shoot 1 – Old Images

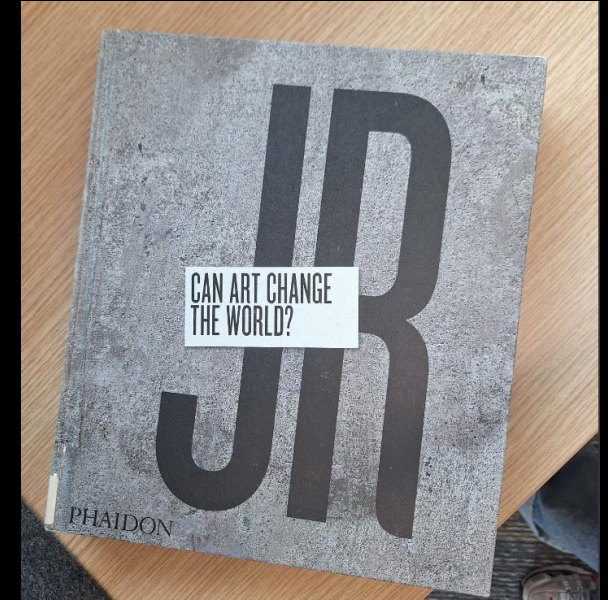
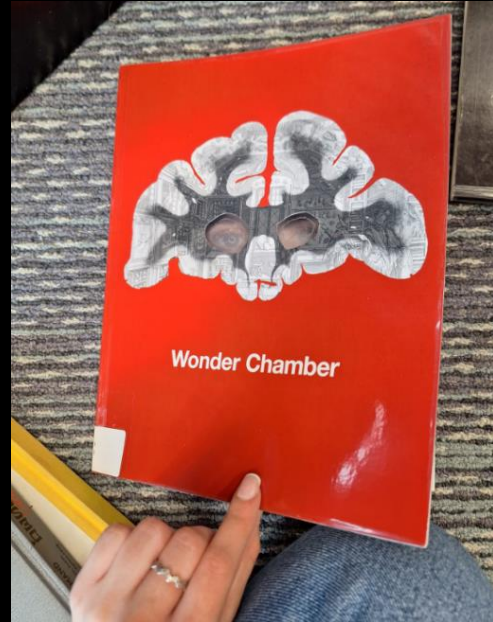
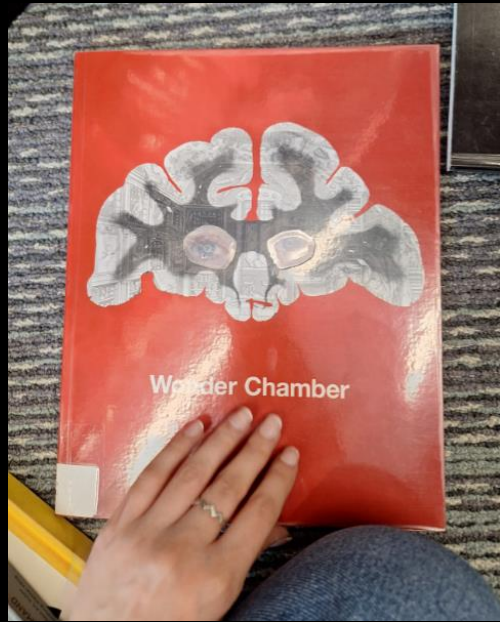
Before taking any photographs for this shoot, I sat down and went through my previous projects to review the techniques I had used previously. Since this was a new project focused on eyes, I wanted to reflect on what had worked well in the past and consider how I could refine or expand on those techniques for this new direction.



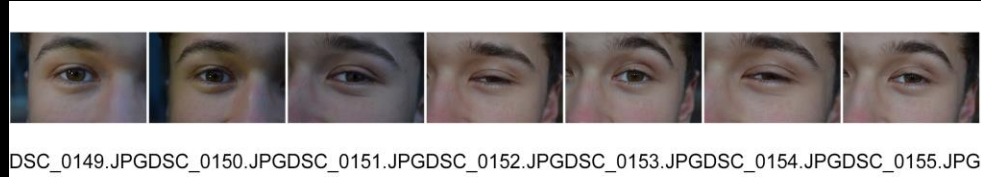
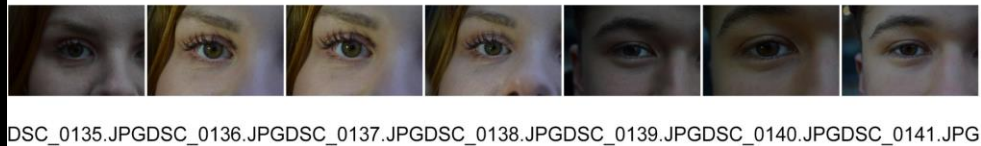
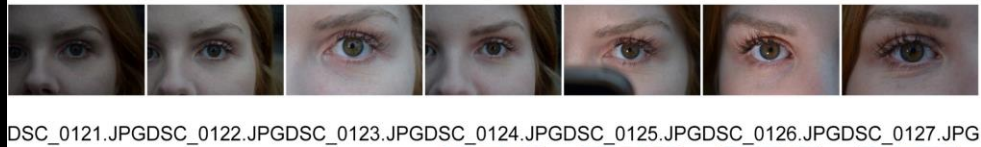
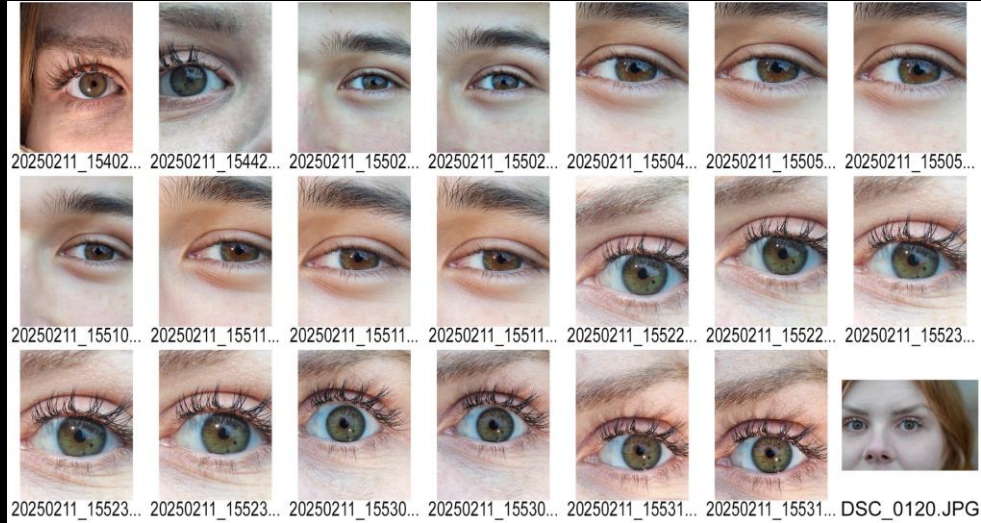
These images include different edits of the original left-hand image. I took these images using a macro lens and a continuous light, this was to ensure I captured the fine details of the iris. The edits include a layered image of light painting over the eye which creates the effect of a muddle of emotions and thoughts hidden behind the eyes, along with a highly contrasted black and white eye that emphasises the intricate textures and details, evoking a more surreal interpretation of human emotion.

Photobook Research

During a lecture we went to the university library to look for photobook inspiration. During this task I struggled to find photobooks about my subject of choice, I was however able to find two books with inspiring front covers and spines. The first book featured a window cut out with two eyes seen from the page beneath, this is an interesting technique that I hope to trial in the future and possibly include in my final photobook. The second book was a JR book with eyes on the spine, I liked the idea of the book staring that the viewer while the viewer looked at the book themselves, I also liked the almost comedic idea of printing these eyes very large and in such a place that they couldn't be missed.



Shoot 1 – Contact Sheet



Shoot 1 – Photos

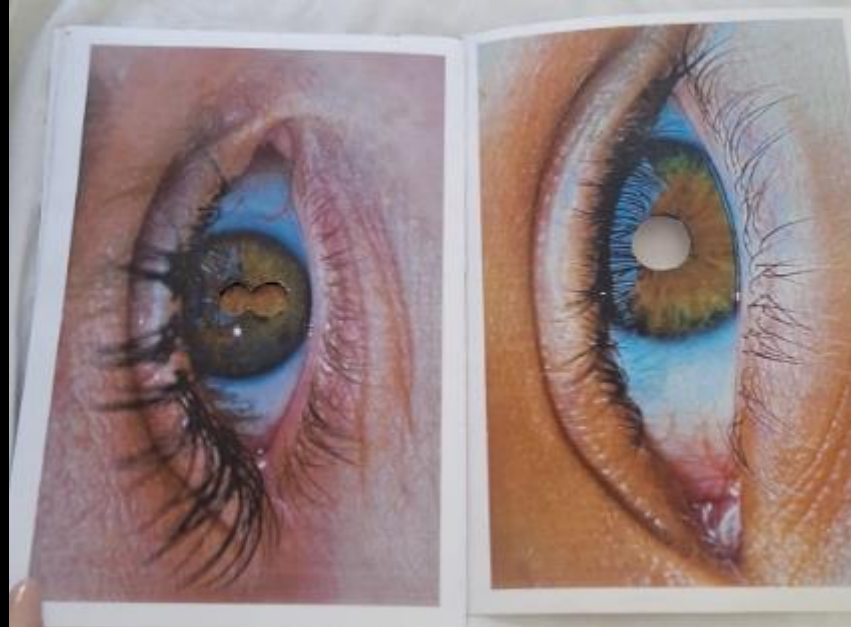


My aim for these photos was to capture the intricate details and textures of the iris, along with explore the emotional depth that eyes can reveal. Working with the equipment I had at hand, a Nikon D3100 with an 18-55mm lens along with a phone camera, I was able to get a reasonable level of detail, however, the expression of emotions in these images is where I fell short. They lack the emotional weight and vulnerability I was looking to achieve. In the next shoot, I would like to use a macro lens to enhance the detail of the images and show more of each eyes natural texture and depth, hopefully this will not only help better the quality but will also draw out a deeper sense of emotion and feeling from the subject.

Shoot 1 – Book Dummy Variation



The purpose of this book dummy was purely to test the style of cutting ‘windows’ through the images of eyes, which is why this variation consists of the same images repeated.



Shoot 1 – Book Dummy Idea/Research

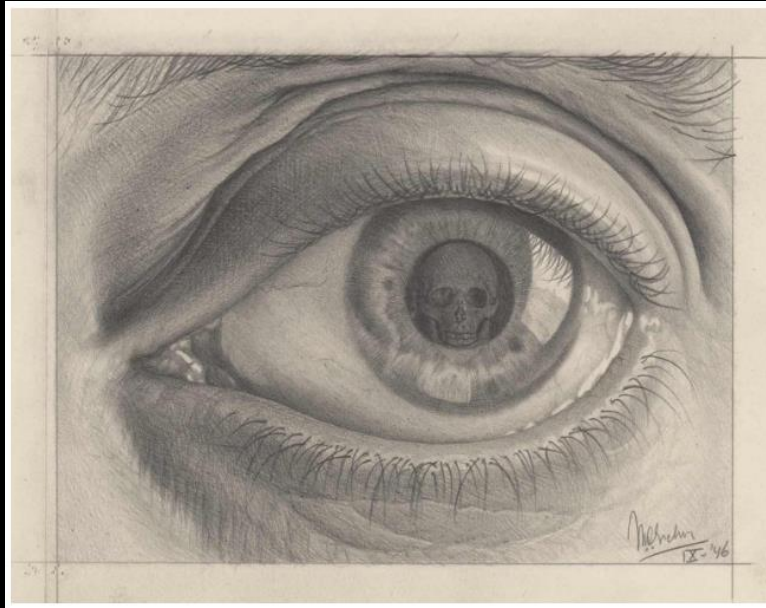


Figure 1

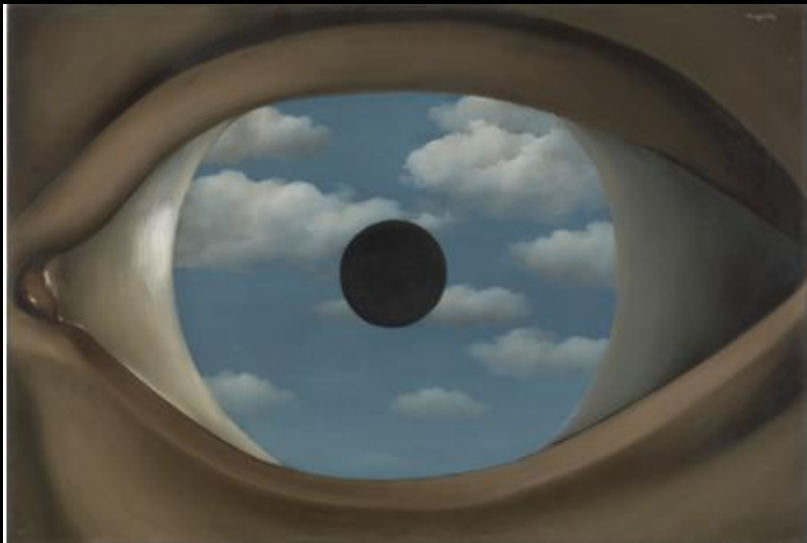
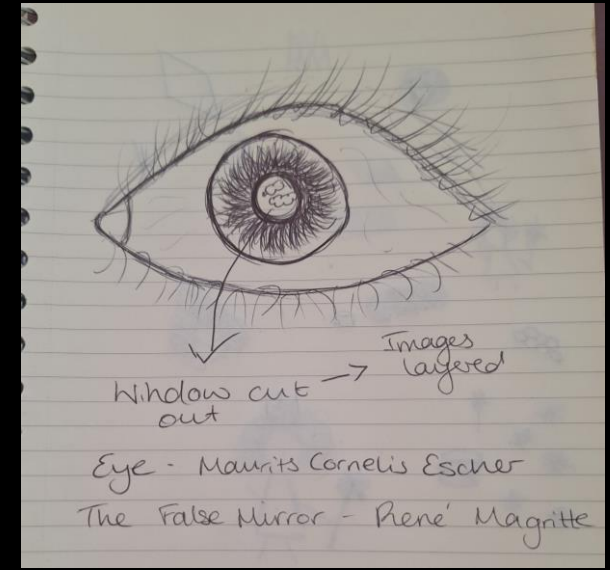


Figure 2

Both Maurits Cornelis Escher's work entitled '*Eye*' and René Magritte's work entitled '*The False Mirror*' inspired this Book Dummy. Both artworks depict eyes as not something merely to be looked at but to be used as a window to look through, to look through someone's eyes to see something from their perspective or see what they are seeing. Escher states about his work '*Eye*' – "As the viewer always sees himself in the eye he is looking into, I decided to show a skull reflected in it...Because we are all forced to look at Death, whether we like it or not. Or He looks at us'." (Museum Escher in The Palace, 2019) which suggests that he wanted the viewer to use this work to reflect on something they were suppressing.

I like how both artworks encourage the observer to look past the art or almost through it at other things. This is something I tried to emulate in my photobook dummy. To achieve this I cut the pupils out of the images to allow the viewer to physically look through each image as a window.



Artwork research – *Afghan Girl* - Steve Mccurry

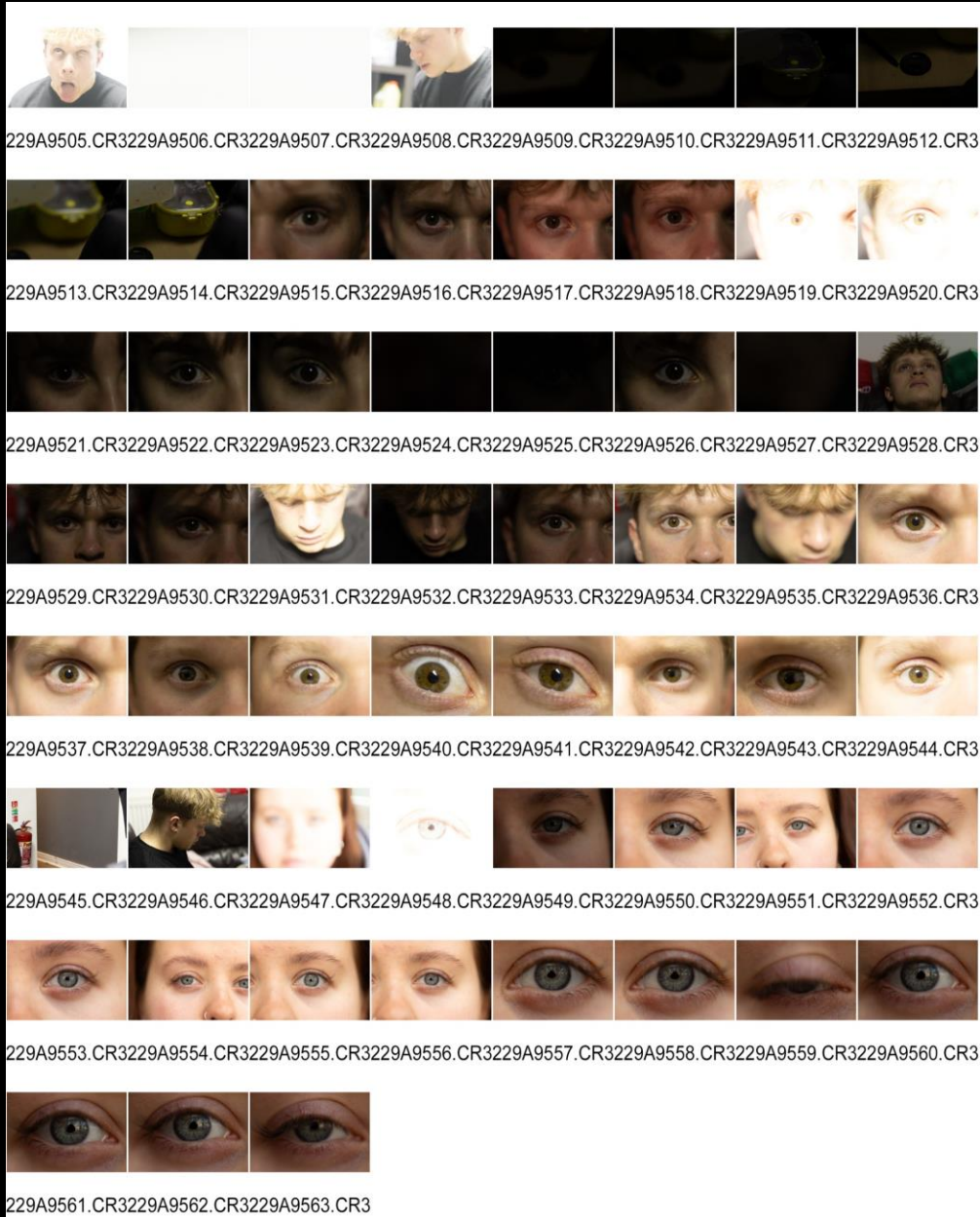


Figure 3

Afghan Girl is a boldly coloured portrait of a young girl wearing a red headscarf who is staring down the lens of the camera. The most visually striking part of this image are her piercing green eyes. Her eyes also seem to match the background of the image, however it's her eyes that are the most prominent due to the shallow depth of field. Her eyes seem to tell a story of trauma, survival and resilience in a silent way, her ripped clothing also points towards this.

An article by Medium states that "When looking at the ragged clothing and the scarf around her, it's obvious that she's poor, but the sense of self respect and dignity we get when her eyes glare back at us forces us to acknowledge her power." (Mishra, 2015) This quote highlights the tension between vulnerability and strength that makes the portrait so powerful and moving. Despite her apparent hardship, you can see a quiet rebellion in her eyes, an unspoken demand to be seen as a human being instead of a refugee or victim. The juxtaposition between her youthful face and the intensity in her eyes leaves a lasting impression, which adds another layer to this image, one that invites the viewer to question her story.

Shoot 2 – Context/ Contact Sheet



For this shoot I want to further develop the eye photos, to do this I have borrowed a canon R5 and a macro lens from stores. Having never used this equipment I want to keep an open mind and go into this shoot with the intention of trialling this equipment and learning how to use it. I am hoping that with this new equipment I will be able to achieve a higher level of clarity and texture of the eyes.

Shoot 2 – Edits



For this image I shot in RAW because it ensures that I have maximum image quality, better editing flexibility and much more. Due to this however when opening the files, they can look very flat (as seen on the left hand image). When editing this image I used the camera RAW filter on photoshop to do the first stages of editing, I used the sharpening, texture and clarity tools to enhance the texture of this image. I then used the adjustment tools to make minor alterations to the contrast, brightness and saturation. I also used the curves and levels tool to add more depth back into the image.

Shoot 2 – Images - Evaluation



For this image I struggled to balance the camera settings to get a clear image while still letting in enough light. I ensured I kept the shutter speed above 1/60 to reduce camera shake, while also keeping the ISO as low as possible to reduce the amount of noise in the image. To keep these both low while using natural lighting I had to keep the aperture very low roughly f/2.8 which in turn gave the image an extremely shallow depth of field, evident by the sharply focussed iris and blurred top lashes. I am extremely pleased with the detail I was able to achieve in this image, however I would like to change the aperture settings in future to avoid this shallow depth of field.

Shoot 3 – Context/ Contact Sheet



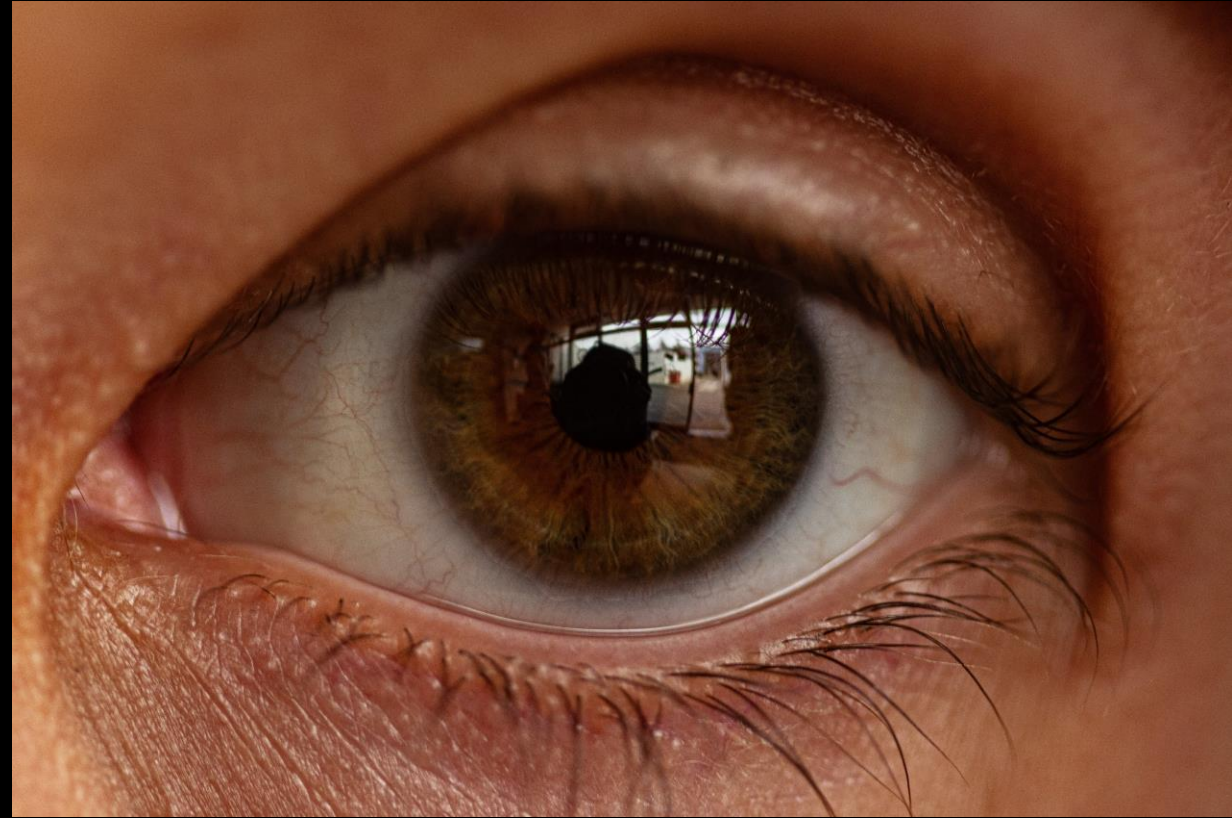
For this shoot I want to continue to develop the eye images while also focussing on the technical side of these images and playing with the aperture and balancing the settings to ensure the depth of field isn't too shallow. I also want to broaden the amount of eyes I have photographed to build a large catalogue for both the photobook and exhibition.

Shoot 3 – Edits

For these images I decided to edit them as normal colour images then also as high contrast black and white images to create two juxtaposing effects. To edit the colour images I used Camera RAW filter in photoshop to increase the sharpness/texture of each image, I then used the adjustments tab to make minor corrections to each image. Or the black and white images I took the ready edited colour photos then used the black and white tool in photoshop which allowed me to take each colour and decide how light or dark I wanted it to be. This tool gives the most control when it comes to turning an image to black and white, it allowed me to add more contrast and darken certain colours such as the reds in the veins of the eyes. I then used the adjustments tab once again to increase the contrast further to give this moody emotional effect.



Shoot 3 – Images - Evaluation



For these two photographs, I had the models open their eyes as wide as possible to expose more of the eye. Despite my attempts to keep the aperture as low as possible, the blurred top lashes in both photographs illustrates that I was not entirely successful. This is also apparent in the top of the irises' soft focus. While this was unintentional, I believe it adds a welcome softness to the eyes, contrasting with the otherwise harsh and sharply focussed elements. This contrast adds to the idea of eyes holding emotion as they reveal both a harsh, sharp side and a softer kinder side in a singular image.

Shoot 3 – Images - Evaluation



These images are the same photograph but edited differently. I was unfortunately unable to capture a sharply focused version of this eye due to the model being unable to keep his eye open for a long enough period of time. Because of this, the coloured image is, in my opinion, unusable. However, the black and white version seems to tell a different story. The veins in the eye are sharply focused and highly prominent, giving the image a sense of a narrative where emotions cloud perception. The veins appear to symbolize the raw, underlying emotion, while the softly focused iris suggests clouded judgment. This unintentional softness adds depth to the image, portraying a visual metaphor for how emotion can distort clarity and impact the way we see the world.

Shoot 3 – Images - Evaluation



This is my favourite image from this shoot due to the reflection in the eye. I love how the light catches the surface and emphasises its spherical shape, and highlights its shiny, almost glass-like nature. The array of colours in the iris draws the viewers gaze inward, particularly the yellow ring, which acts as a focal point leading directly to the pupil. The widened eye adds another dimension to the image, it feels as though the eye is staring directly into the soul of the viewer, prompting a moment of introspection. There is a quiet intensity to it, as if the eye is not being merely observed, but it is observing in return, making the viewer feel seen and perhaps even subtly challenged.

Book Trial

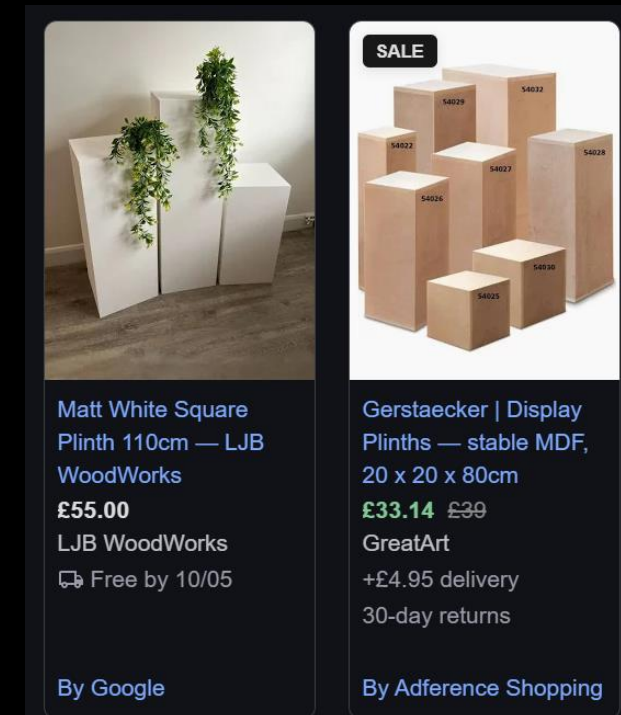
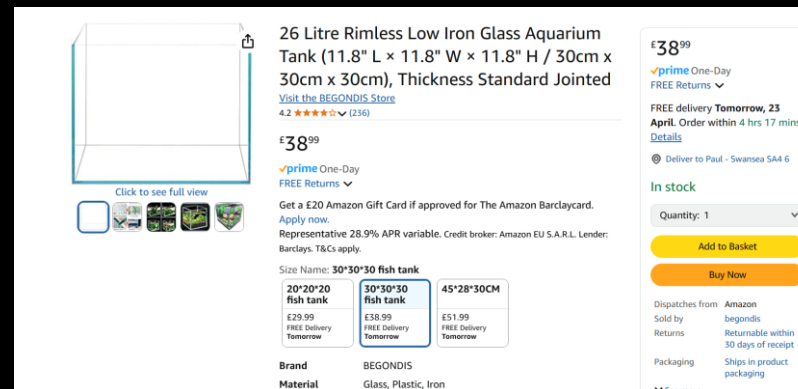
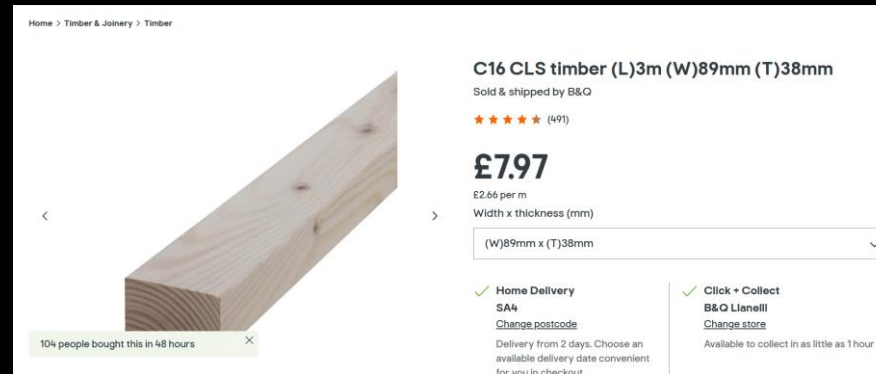
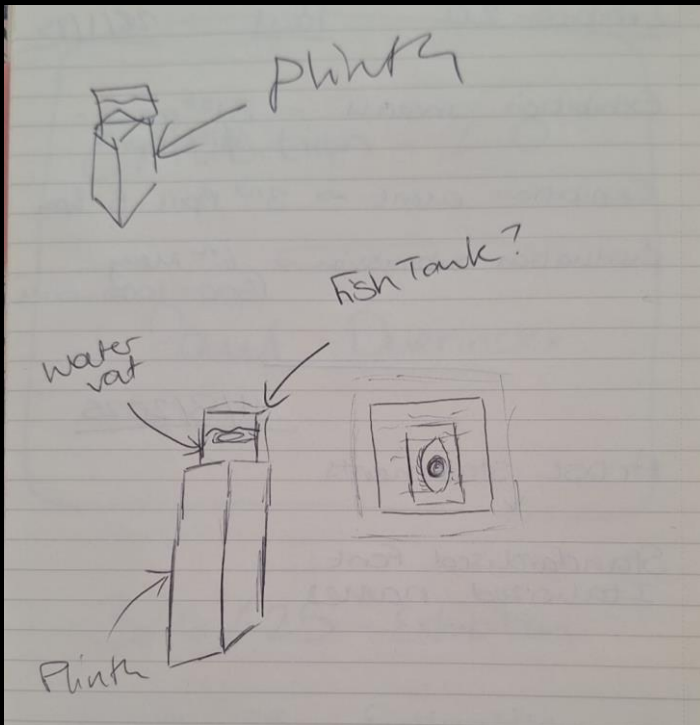


My aim for this Book Dummy was to trial a unique style of layout where one image is blown up next to a very small image. Although I succeeded in this and was able to use indesign to create this and print it successfully I dislike this layout. I do however like the idea of images having larger white borders surrounding then like seen in the pages with smaller images. I find the white background draws the eyes in to focus on the image as a whole. So this is something I hope to use in my final photobook.

Exhibition Proposal/ Ideas

My exhibition proposal is to place a glass/Perspex tank of water onto a plinth and submerge an image of an eye in it, to reflect the fluidity of emotion that eyes often reveal. The image will likely degrade which will also add to this contextually, as it would be a metaphor for the physical effects emotions can have on someone.

Practically, for this idea I will need to get a plinth made at roughly a meter high, which will allow for people to look into the tank from above and see the image. I will need to consider if this plinth is something I can source in house or if I'll need to make it myself or buy one. I will also need to source and purchase a glass/Perspex tank big enough to allow me to submerge an A5 image in. However, I will need to ensure the plinth is built strong enough to hold the full tank.



Exhibition Research

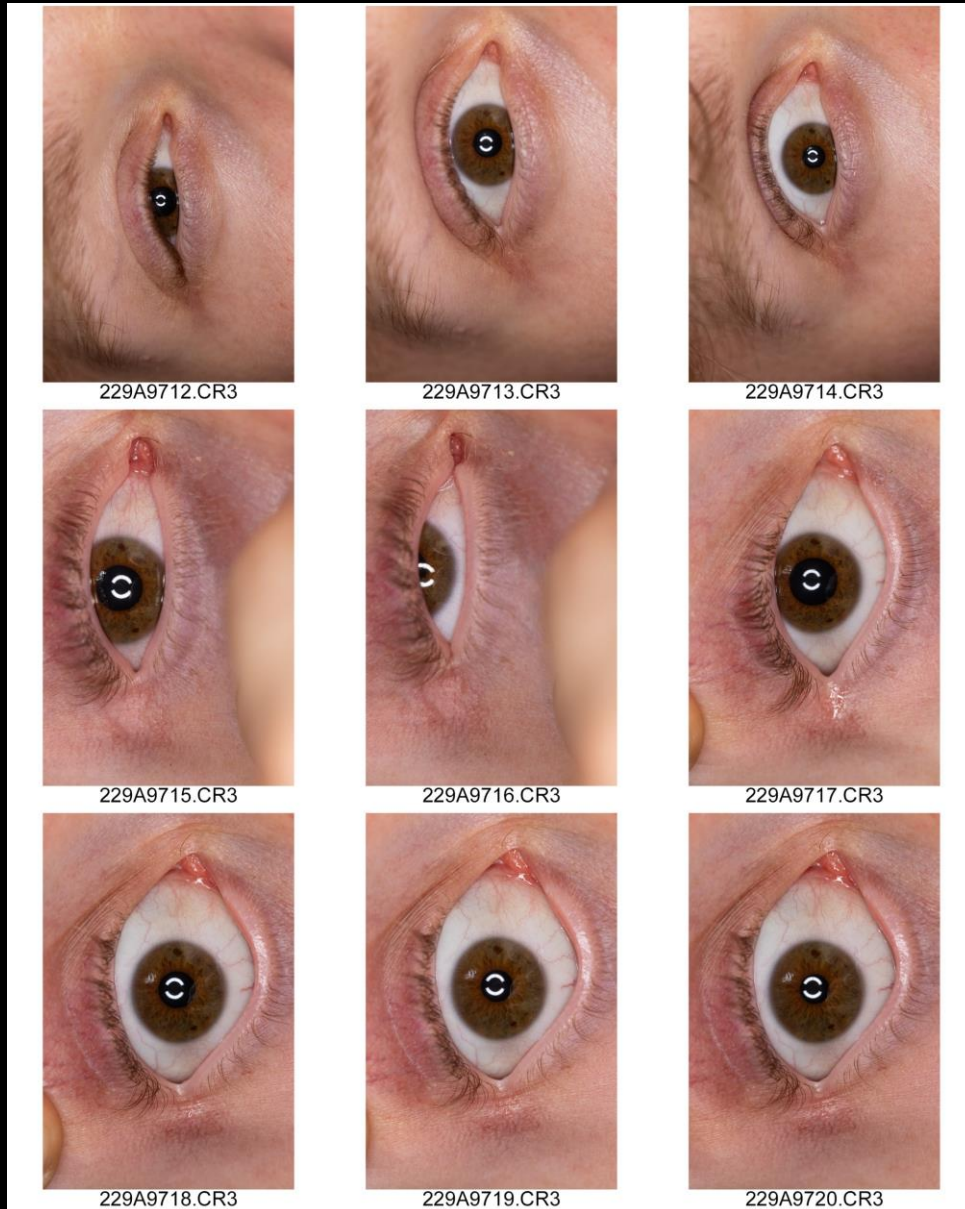


Maurizio Cattelan's work *Reflection in His Eyes*, was a project that depicts a set of eyes with a portrait reflected in the pupils of these eyes. This narrative encourages the viewer to question what the subject is seeing, it also brings forward the idea that the viewer is seeing the portrait through this man's eyes, so therefore is seeing it from his perspective. It makes me question how many things we see in day to day life through someone else's eyes or viewpoint. How often do we only see as much as someone wants us to see?



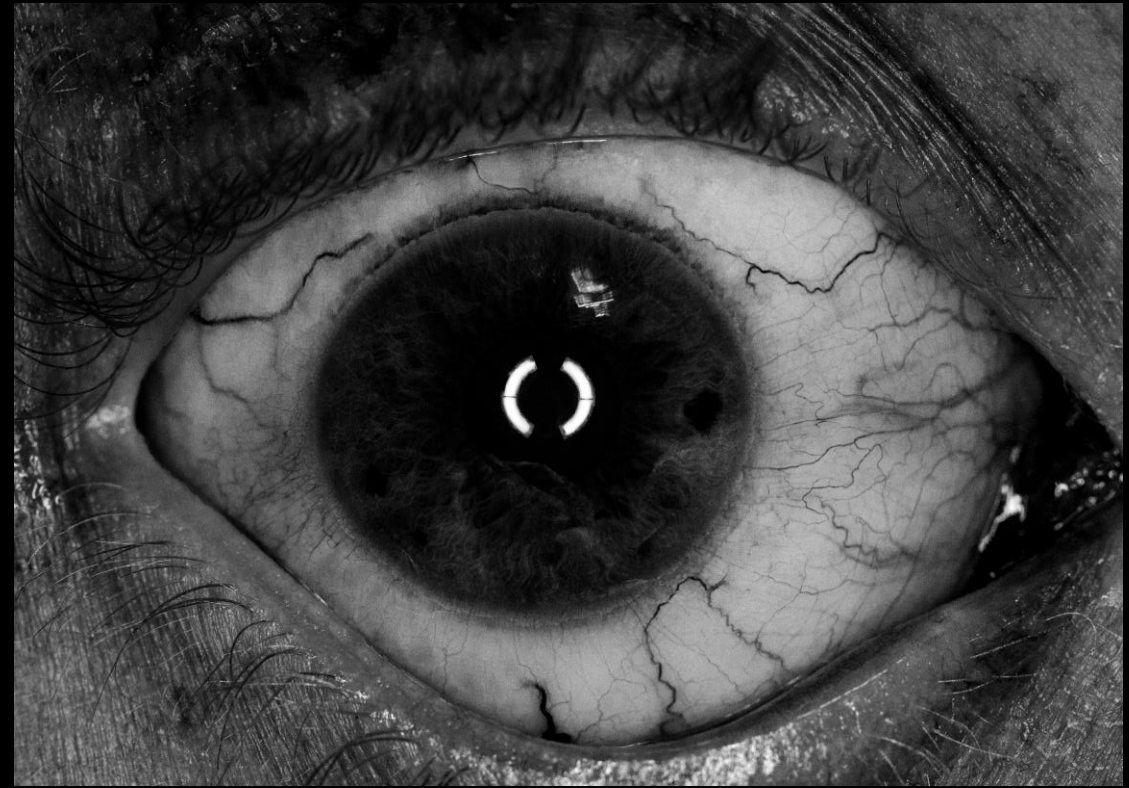
Figure 4

Shoot 4 – Context/ Contact Sheet



After getting feedback on the previous shoot in a tutorial, I was advised to book a technician tutorial to learn a better technique to take macro images of eyes. During this tutorial I was taught how to use a ring flash to brighten the eyes to capture more detail and help keep the aperture low. For this shoot, my aim is to trial the techniques I learnt in this tutorial and compare the results with my previous attempts. I will be paying close attention to how the ring flash affects the sharpness and overall clarity of the images, particularly in highlighting intricate details such as iris patterns, reflections, and textures. I also want to assess how maintaining a smaller aperture with the added light impacts the depth of field and focus across the eye.

Shoot 4 - Images – Evaluation/edits



For these images, I wanted to capture as much detail as possible in the iris and the veins around the eye. Using a ring light flash helped me do this because it allowed me to use an aperture of around $f/11$, which made the whole eye stay in sharp focus. I asked the model to open his eye wide so that more of the white part of the eye was visible which exposed more of the red veins clearly. The ring light also created a circular reflection in the eye, which draws attention to the center and gives the photo a clean, sharp look, I removed this reflection while editing, however it made the image look very flat as it had no evidence of shine so I removed that edit immediately. I made both a colour and a high contrast black and white version, the colour shows the natural hues and tones in the eye, while the black-and-white version focuses more on the shapes, lines, and textures. The black and white image highlights the veins in the eye, this veiny effect adds an emotional depth to the image and causes the viewer to question what emotion is being felt, and what effect this has on the eye they are looking at.

Artwork research – *Glass Tears* – Man Ray



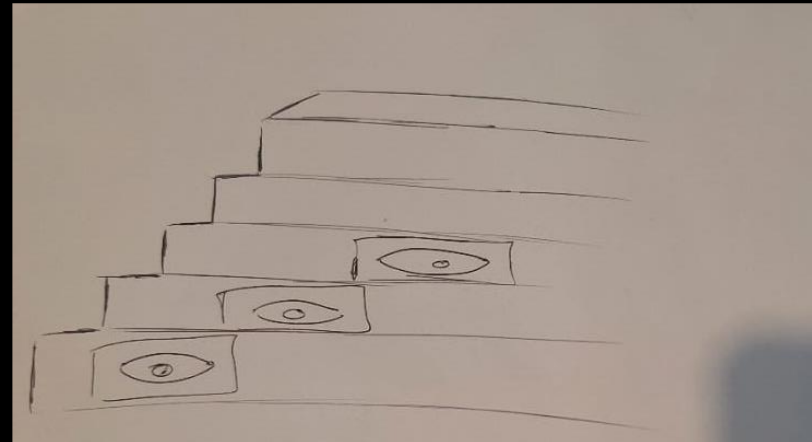
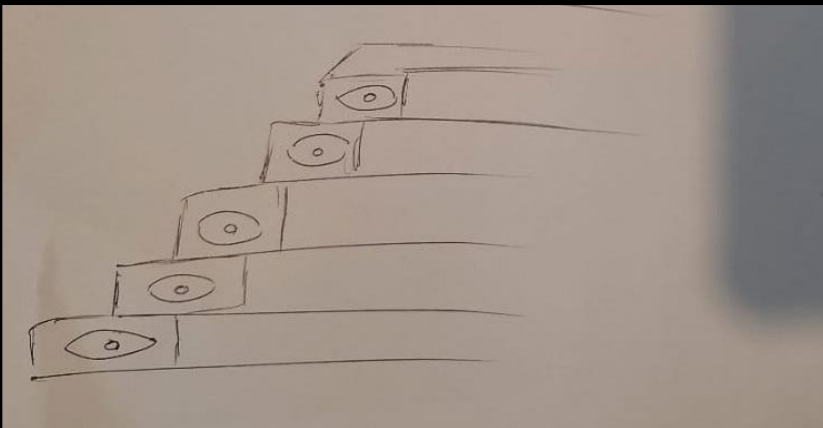
Figure 5

Glass Tears by Man Ray is a photographic work that depicts a made-up woman with glass beads placed on her face to resemble tears. This image creates a cinematic narrative and almost looks like a still from a film, suggesting drama, emotion, and artificiality. There are many possible layers of meaning within this work. One interpretation is that it critiques the unrealistic societal beauty standards placed on women—highlighting how emotion, like beauty, can be manufactured or performed. The tears are not real, much like the stylized expectations of femininity. The photograph was taken in 1932, during a transitional time for women's fashion and roles in society. The flapper era of the 1920s, which emphasized freedom and glamour, was giving way to more conservative and practical styles influenced by the economic pressures of the 30s and the lead-up to World War II. The image may reflect this shift, capturing a sense of loss, performance, or disillusionment. Man Ray's use of surrealism, emotion, and constructed imagery makes this piece a powerful and symbolic expression of gender, beauty, and identity.

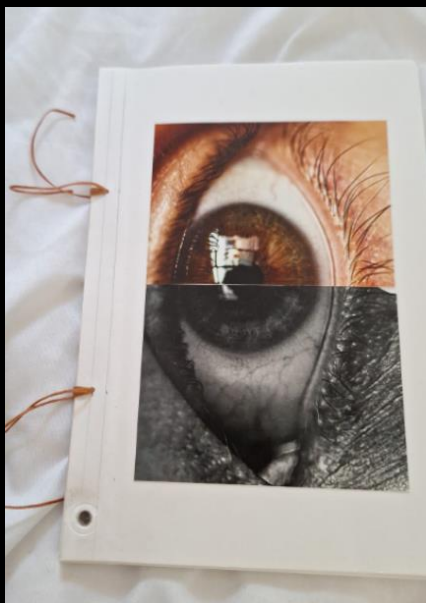
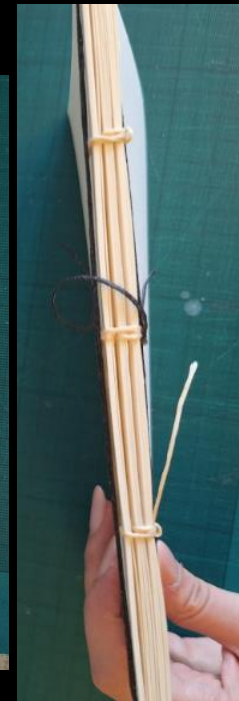
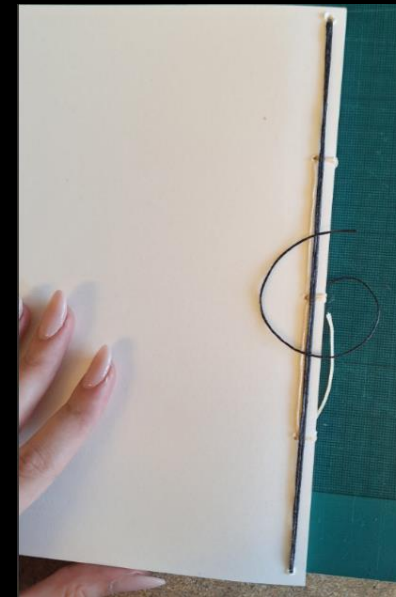
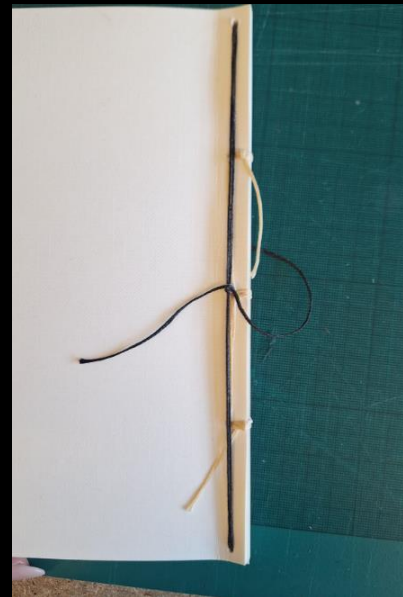
Tutorials/ Revised Exhibition Proposal

During tutorials with several members of staff, I shared my ideas for the exhibition, specifically the use of plinths and water tanks to display my work. The feedback I received was mixed. Some people really liked the idea and encouraged me to go ahead with it. Others thought it was interesting but were unsure if it could be done in the short amount of time and materials I had access to. A few didn't think it was the right approach and suggested different ways to present the work.

One new idea that stood out was to print my eye images onto vinyl and stick them to the staircase heading down into the gallery space. As people walk down the stairs, it would feel like the eyes are watching them. This suggestion really excited me because it would give the work a more site specific twist, and creates a more interactive experience for the viewer. It still fits with my main theme of being watched, but in a more direct and possibly more powerful way. I'm now looking into how to make this idea work, including the scale, sequencing and where to place each eye. Below are some sketches of ideas of how to place the images.

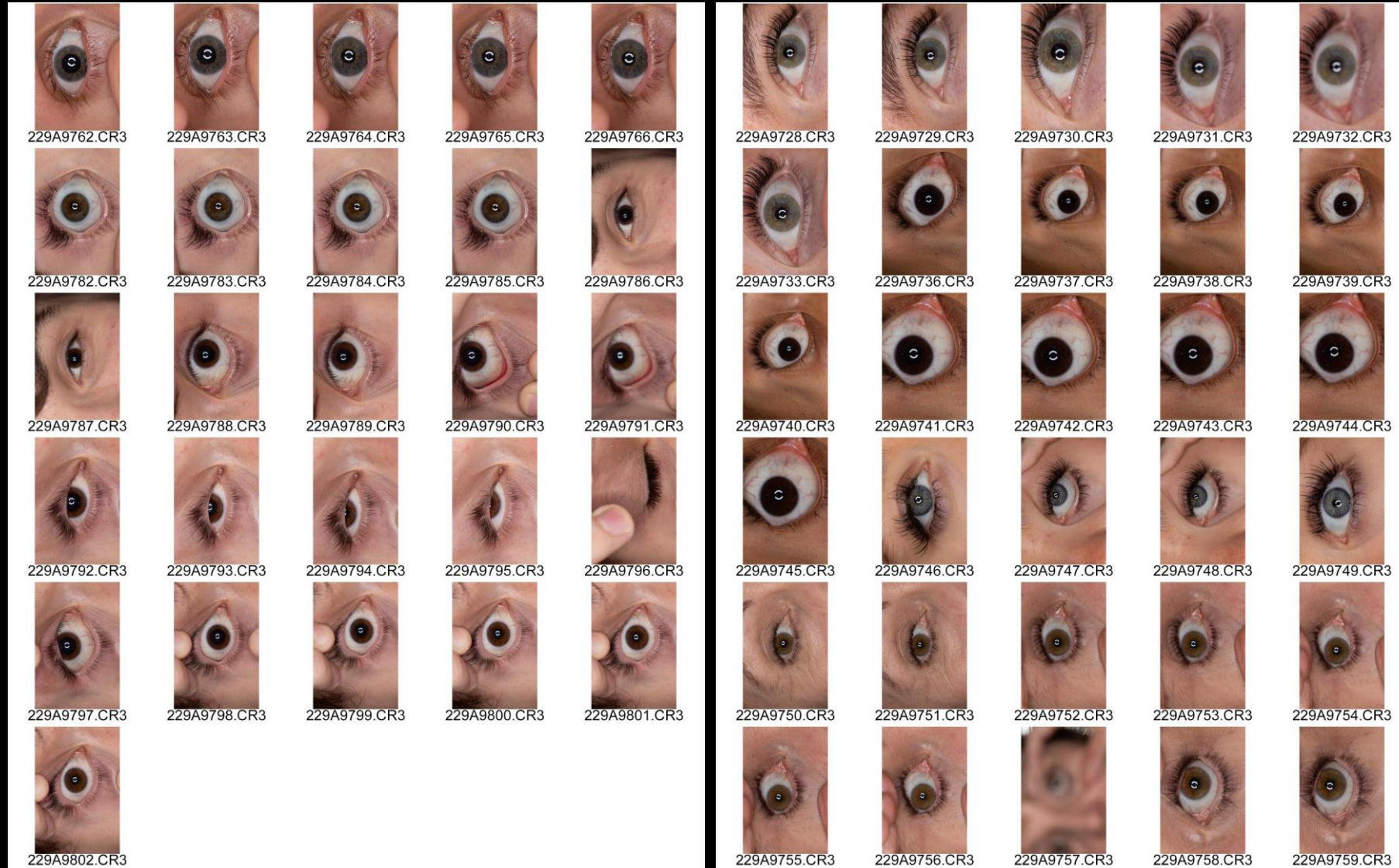


Book binding Practice



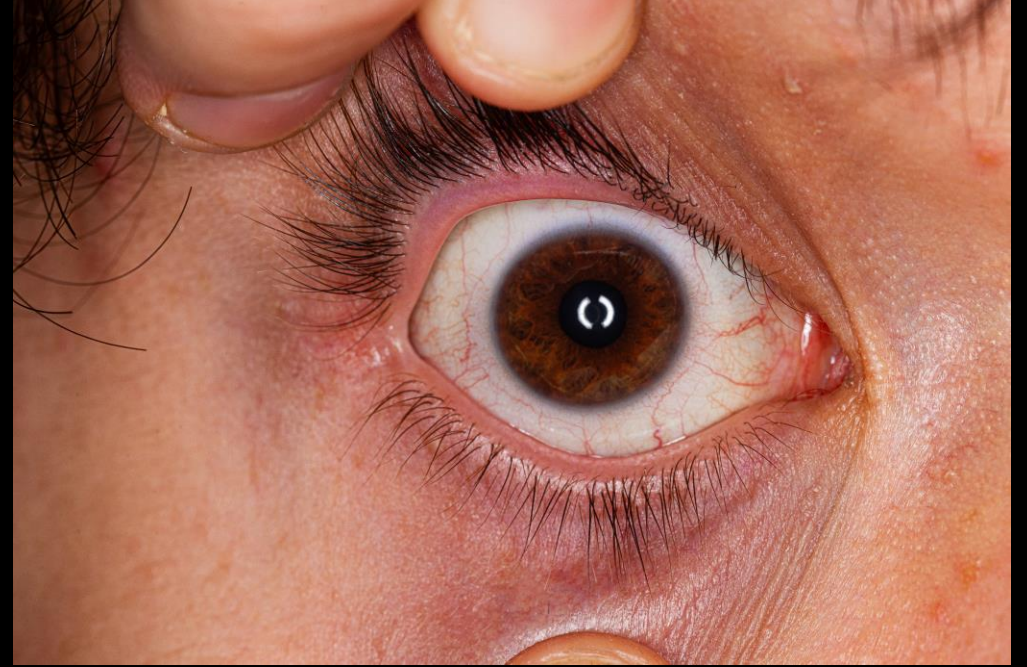
To practice my binding techniques along with to trial a few styles of binding I decided to make up some empty Book Dummies using thick card. I trialed 4 different styles of binding as seen on this slide, 3 of which were very similar and involved poking holes in the card with an awl and sewing together with waxed thread in different styles. I also trialed using eyelets as a form of binding, because I liked the idea of the viewer being able to see through the eyelets, however this was unsuccessful due to the eyelets warping from the pressure needed for them to pierce so many sheets of card. Due to this complication I decided to stick to a more traditional form of binding using the waxed thread.

Shoot 5 – Context/ Contact Sheet



For this shoot, my goal is to continue developing and expanding my catalogue of eye images. I want to build a more diverse collection that captures the unique details and characteristics found within each subject's eyes. In particular, I plan to focus on the textures present within the iris that often go unnoticed but can be incredibly expressive and visually striking. I also aim to photograph a wider variety of eye colours, adding more depth and variation to the overall body of work. In addition to this, I want to experiment with how the eye changes when the model manipulates the skin around it. By asking the model to gently pull at the skin surrounding the eye, I hope to see how this affects the openness of the eye, the shape of the eye itself, and how much of the sclera (the white part of the eye) is visible. This small physical change might reveal new emotional tones or enhance the sense of vulnerability and intensity I'm aiming to capture.

Shoot 5 – Images - Evaluation



For these images, I wanted to explore how pulling the skin around the eyes would affect their shape and what it might reveal emotionally and visually. Each image produced a very different result to this exploration.

In the image on the left, the eye takes on an almost grotesque form. Pulling the skin stretches it into an unnatural shape, making the eye appear tense and distorted. The harsh close-up and direct lighting emphasize every detail from the close up view of the texture of the skin to the reflection which suggests a glossy texture to the eye. The widening of the eye also reveals the contact lens the model was wearing, this lens slightly distorts the eye as seen in the flash reflection in the pupil, the texture of the contact lens also creates an interesting effect too the iris which to me almost makes this image look like a painting.

In contrast, the image on the right feels more emotionally charged. Although the eye is still being pulled open, it retains more of its natural shape, which softens the impact and shifts the focus from distortion to exposure. This subtle difference introduces a sense of vulnerability rather than the discomfort and curiosity caused by the other eye. The viewer is drawn not to an unnatural shape, but to the eye's quiet openness as if it's allowing itself to be seen fully.

The veins are more pronounced in this eye, threading across the eye like fine cracks, which implies the sense of emotional rawness. It gives the impression that something just beneath the surface is being revealed whether it be stress, tiredness, or even unspoken emotion.

I am very pleased with how sharply focused the whole of these images are, due to the techniques learnt in my tutorial along with the ring flash I was able to keep the aperture at around f/11 which kept the whole image in sharp focus.

Shoot 5 - Images - Evaluation



For these images, I set out to capture the intricate textures of the iris and the iridescent play of color within it. I feel this came through strongly in both images. In the right-hand image, I'm especially drawn to the depth of color — a rich, almost kaleidoscopic blend that moves from deep blues to lighter blues and into a greenish-yellow near the pupil. This spectrum creates an interesting dimensional feel to the image and seems to draw the viewer deeper into the eye.

In the left-hand image, the color and texture seem to adopt a more electric quality. The mix of greys, yellows, and blues, combined with the fine lines of the iris, creates an effect that almost resembles a circuit board. It has a mechanical, almost digital feel, but it's still very much alive. I'm fascinated by how something as small as a difference in texture and colour can give each eye its own character and narrative, this is something I hope to explore in future shoots.

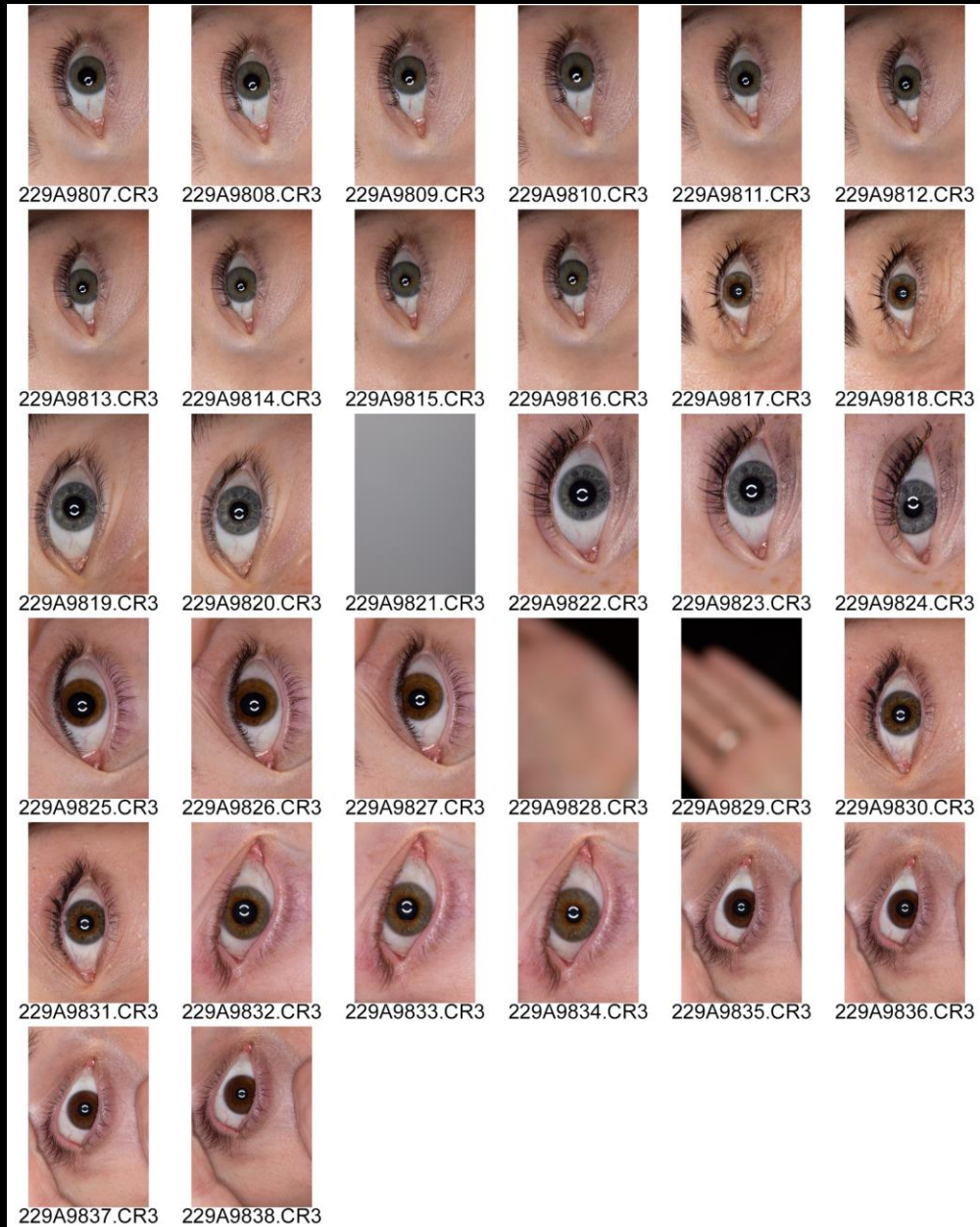
Shoot 5 - Images - Evaluation



I chose to pair these two images together because of their striking differences. The texture of the skin alone reveals an age contrast between the two models, the left-hand image shows soft, glowing, almost silky skin that suggests youth, while the right-hand image features more weathered, textured skin with a duller tone, hinting at an older subject. Their eyes differ just as noticeably: one is cool-toned, highly detailed, and textured, while the other feels softer, warmer, and less defined. These contrasts invite the viewer to question what can truly be revealed by looking into someone's eyes. Do warmer, softer eyes suggest a kinder, gentler nature? Do sharper, cooler eyes hint at someone more distant or guarded? And ultimately, what do our interpretations of these images reveal about us, as observers?

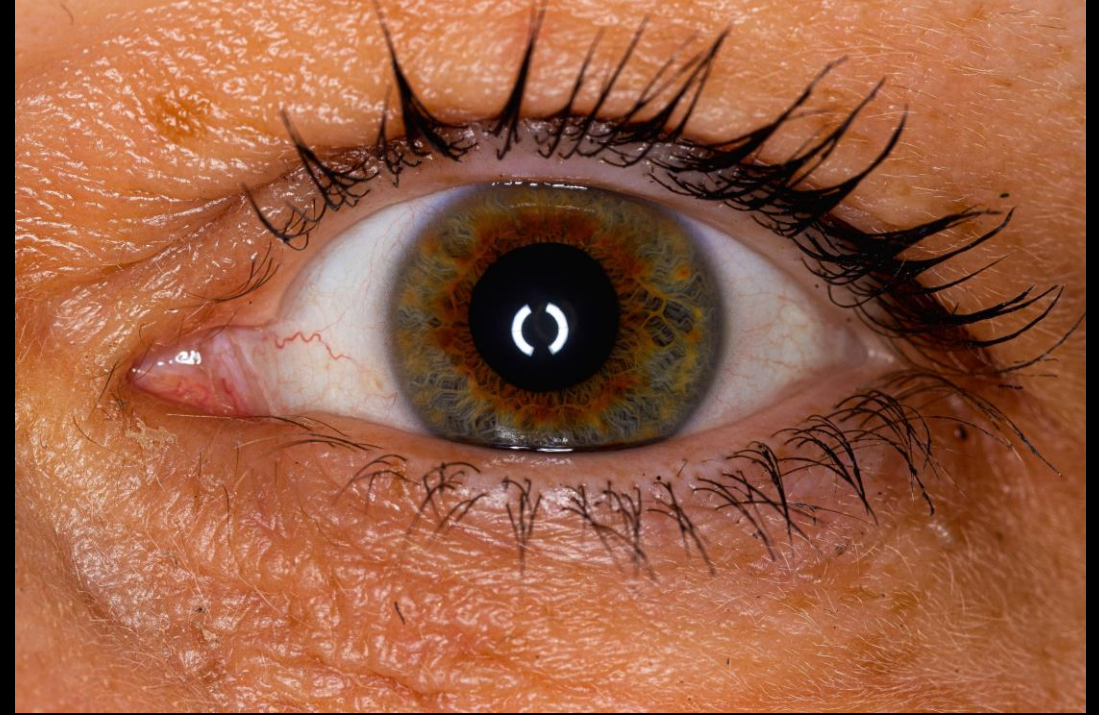
I think placing these images or similarly contrasting images together in the exhibition or photobook could be an interesting idea to encourage this kind of inner reflection for the viewer.

Shoot 6 – Context/ Contact Sheet



For this shoot, I want to build on the ideas explored in the evaluation of my previous work, specifically, how the colours and textures of the eye, combined with the visible signs of age, influence the way we perceive and judge someone's character. I'm interested in how subtle visual differences, such as the warmth or coolness of eye colour, the clarity or complexity of patterns within the eye, and the smoothness or weathering of skin, can shape assumptions about a person's personality, mood, or life experience. Does youthful, glowing skin automatically imply innocence or vulnerability? Do sharper, cooler tones in the eyes suggest a colder or more guarded nature? And how much of what we assume is truly about the subject vs about what we, as viewers, bring to the image?

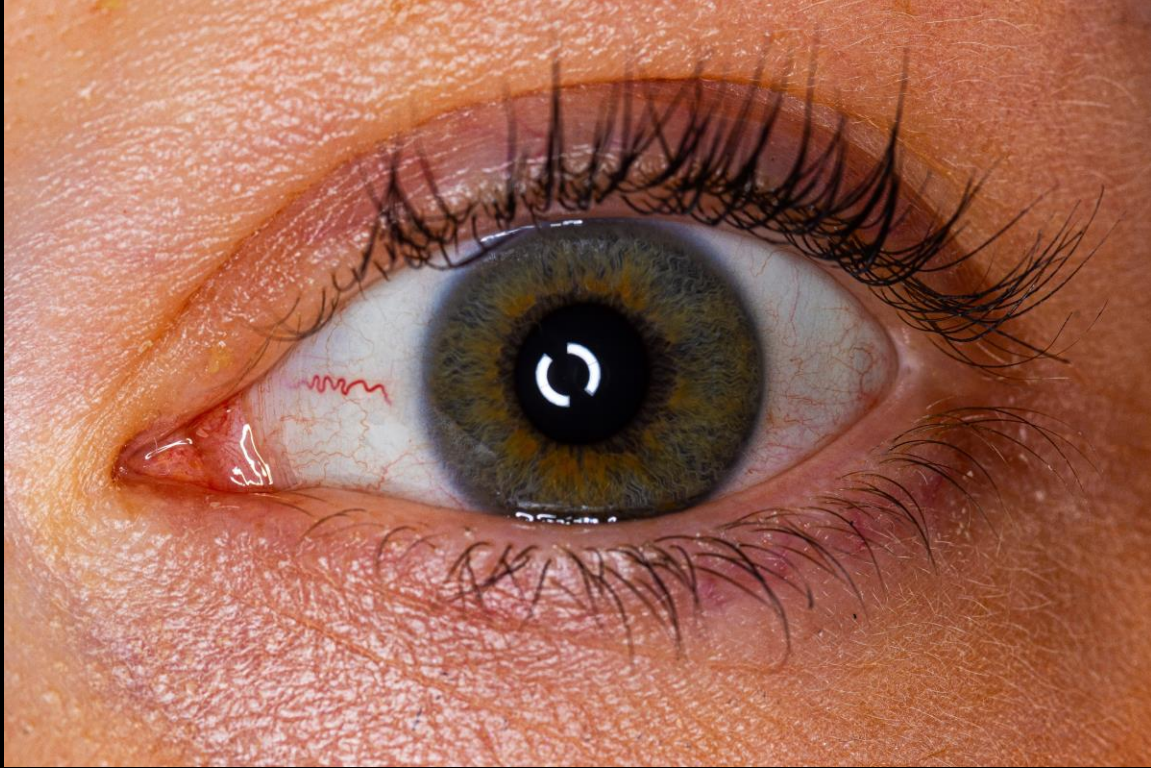
Shoot 5 – Images - Evaluation



These images, paired together, are a strong example of what I set out to achieve with the plan for this shoot. The left eye depicts a cool-toned, youthful eye, made evident by the smooth, fresh skin surrounding it. In contrast, the right eye features a warmer-toned iris framed by more aged and textured skin. The left image gives the impression of youthful innocence, not only through the soft, almost baby-like skin but also through the wide-eyed expression, which suggests a kind of beautiful, sheltered naivety. The older eye on the right, however, appears more reserved or closed off, suggested by the drooping eyelid and the overall heavier gaze.

Both images highlight the intricate and striking details within the irises. Although I initially intended to show that cooler eye tones might suggest a colder personality, these images seem to disprove that idea. The left eye feels much softer and gentler, perhaps due to its lighter colours. On the other hand, the deeper reds and darker warm tones in the right eye come across as harsher, conveying a stronger, more guarded character. This unexpected contrast reinforces for me the idea that we shouldn't judge a book by its cover—something we all tend to do in everyday life. I hope these images encourage viewers to reflect on their own assumptions, and to consider how often they make snap judgments based on appearance alone.

Shoot 5 – Images - Evaluation



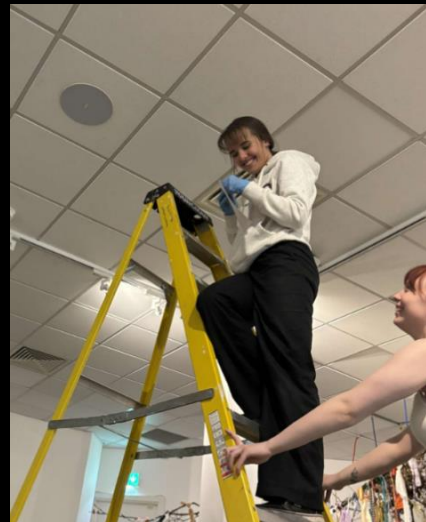
These images lean more closely into the original concept of conveying emotion through the eyes. The visible veins in both eyes remind me of cracks in glass or pottery, fine fractures that, over time, begin to let what's inside seep through, slowly at first, then all at once. This imagery works as a metaphor for emotional expression: how feelings can build quietly beneath the surface before eventually pouring out in a way that can no longer be contained. The right-hand image, in particular, embodies this idea. The veins seem to start at the outer edges of the eye and slowly creep inward toward the iris, making me wonder what the subject might have been experiencing emotionally. It raises questions about whether these physical traces reflect internal struggles, whether her emotions were beginning to break through the surface, becoming harder to suppress.

Both images display incredible sharpness and detail throughout, something I'm particularly proud of achieving. This level of clarity was made possible through a combination of choices: a well-lit scene using a ring flash, a low ISO to reduce noise, an aperture between f/8 and f/11 for a larger depth of field, and a shutter speed above 1/60s to minimize camera shake. These settings helped bring out the subtle textures and emotional weight I wanted to capture.

Exhibition Revised Plan 2/ Execution

After reviewing the exhibition space on the day of install and discovering that the stairs I hoped to exhibit on were carpeted so therefore unable to hold vinyl, I had to revise my plans. I decided to instead place each image dotted around the whole exhibition, I placed some eyes high up on the ceiling or on a pillars, and some on the floor or low down on walls. To introduce my work and give it some context I placed one very large image of an eye close to the entrance of the exhibition along with my artist statement.

Seen below are some images of the installed work and me and my peers installing it.



Photobook Plan/Sequencing



Part of the process of photobook making involved sequencing, I trialed many different sequences of images as seen on this slide. I tested sequencing based on colour, pairing each image with its black and white counterpart etc. but I eventually settled on organising these images into two books which mirrored each other, which were organised based on how open each eye was. Each book starts with an eye partially open and each image following it is open slightly more and eventually ending on an image with a grotesquely opened eye. This creates the effect of each eye getting wider throughout the books. The first book is in colour and the second is in a highly contrasted black and white. This is because I hope to create the effect of how much emotion could be hidden beneath the eyes, as the black and white images seem to show more emotion, so the black and white book is a mirror reflecting the hidden emotion in the colour images.

Final Photobook 1



Final Photobook 2



Bibliography

Slide 13 - Mishra, M. (2015). *Image Analysis: Afghan Girl* - Milind Mishra - Medium.
[online] Medium. Available at: https://medium.com/@m_mishra1/image-analysis-afghan-girl-289191e0fc73 [Accessed 21 Apr. 2025].

Slide 12 - Museum Escher in The Palace. (2019). *Eye* | *Museum Escher in The Palace*.
[online] Available at: <https://www.escherinhetpaleis.nl/escher-today/eye/?lang=en>
[Accessed 30 Apr. 2025].