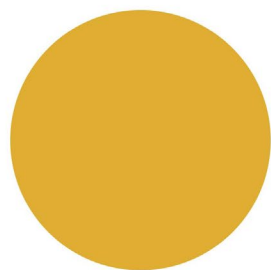


CLAIRE FORSAW

Visual Enquiry 2

ADAA5009/C

2203894



BA23C

What is a Photobook?

‘Photobooks are based on an idea or concept, with all aspects of the book, not only the photography, being aimed at the presentation and experience of the idea or concept to the reader. It differs from a book of photographs, where the book is the container for the photographs. What’s looked for in a photobook is a particular attention to the book as an object, in which the selection of images, sequence, scale, typography, and materials are all carefully considered. - RPS

‘The photobook is a book of photographs by a photographer that has an overarching theme or follows a storyline - a convenient and reasonably cheap way of disseminating the work of a photographer to a mass audience.’ – Tate.

The photobook is primarily a book which features photographic work but as the quote by the Royal Photographic Society (RPS) states, it can be more than just a ‘container for the photographs’, the book as an object can have as much importance to the overall narrative as the photographs within. Unlike Marcelo Garica, I don’t want my photobook to just be a ‘vehicle’ to showcase my work, I want to attempt to combine object with photography, considering its form, layout, materials and scale, in a way that successfully presents its narrative to its audience.

I will begin by looking at other photobooks to get an idea of what can be done, what has been done and what hasn’t yet been tried.

‘Photography book, for me, would be any book, with or without text, in which the photograph took the leading role. The book would just be a vehicle for authors to show their work’ – Marcelo Garica.

Holy Bible is a photobook created by artists Oliver Chanarin and Adam Broomberg in 2013. It consists of photographs, found and collected within the Archive of Modern Conflict (AMC), printed directly on top of the text within a King James Bible. On each page a line within the text is underlined. This text is loosely related with the accompanying photograph.

Theme- Holy Bible is about catastrophes, conflict, punishment, and the growth of modern government.

‘By allowing elements of the original text to guide their image selection, the artists explore the themes of authorship, and the unspoken criteria used to determine acceptable evidence of conflict.’- Mackbook

Layout and Form- The physical layout and form of this photobook is the key component. The use of the Bible combined with the photograph creates the overall narrative. The book is as important to the concept as are the photographs. It isn't just a vehicle for the artists to showcase their work. Paring the text and the photographs outside of the Bible wouldn't work the same. Not only would it lose its shock value, but it would also lose its voice.

I want to take this idea of using the book as part of the narrative, combining photography and object to convey my message. At first glance one would assume that this book was an ordinary Bible, then one is pleasantly (or not) surprised at the contents. I find this layer of surprise adds interest something I would like to explore further within my own work.

Holy Bible

Oliver Chanarin and Adam Broomberg

2013



Figure 1 Holy Bible 2013

Photographs of British Algae: Cyanotype Impressions Anna Atkins 1843

Photographs of British Algae: Cyanotype Impressions is a photobook created by plant biologist and photographer, Anna Atkins in 1843. The book consists of a catalogue of cyanotype prints of Algae, each, with their scientific names handwritten by Atkins.

Theme- The photobook was put together to create a documentation of all the different Algae found in Britain.

Layout and Form- Atkins' book was used for documentation, therefore the layout of the book was simple. It consisted of a single image with name on each page. The images were put together in alphabetical order so one could easily navigate the book.

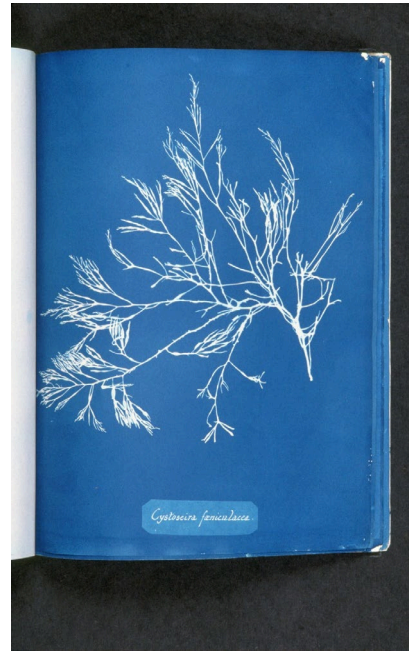


Figure 2 Anna Atkins 1843



Figure 3 Mandy Barker 2025

Photographs of British Algae would have been observed by botanist and other scientists. These days Anna's work highly inspires photographers and other artist, like that of Mandy Barker, who has just released her photobook, Photographs of British Algae: Cyanotype Imperfection, which consist of a complete design and layout copy of Atkins' book but with images of found fragments of clothing, that at first glance look like algae.

'Photographs of British Algae: Cyanotype Imperfections is a typology of discarded clothing fragments found around the coast of the UK. A homage to the work of pioneering botanist and photographer Anna Atkins (1799-1871)—the unique cyanotype images in the book mimic different species of marine algae found in waters around Great Britain. Through the creation of this work, photographic artist Mandy Barker hopes to raise awareness of fast fashion, synthetic clothes, and the harmful effect of microfibres in the oceans'.

(Photographs of British Algae: Cyanotype Imperfections by Mandy Barker)

Similar to Holy Bible, Mandy Barker has had the idea to reuse a book design that is already highly recognised. With Atkins' book having a simple and a documentary-style form and layout, which is perfect for scientific study, and perfect for the comparable images Barker has created, it makes for the perfect design for Barkers' book.

I find the idea of not only creating images that bring art and science together interesting, but also the way one can reuse ideas that we already know works well and is already recognisable. I will be considering these ideas within my own practice.

The Map

Kikuji Kawada

2005

The Map is a photobook by Kikuji Kawada in 2005. It features images of stains burnt into the walls of Hiroshima's A-Bomb Dome as well as images relating to the American occupation.

Theme- The Map (Chizu) is an exploration of the trauma of WW2. It is a collection of different aspects of WW2 and uses documentary style and abstract images to showcase the wounds of war. 'These works led me to attempt to create this photographic book, using the notion of the map as a clue to the future and to question the whereabouts of my spirit. Discarded memorial photographs, a farewell note, kamikaze pilots – the illusions of various maps that emerge are to me like a discussion with the devil. The stains are situated as a key image of the series by drawing a future stratum and sealing the history, the nationality, the fear and anxiety of destruction and prosperity. It was almost a metaphor for the growth and the fall.'

- (Kawada, 2014)

Layout and Form- This book consists of dark black and white abstract images which work with themes of war. Bright colourful images would give a completely different narrative, one too bright and cheerful.



Figure 4 The Map (Chizu) 2011

Some of the images are printed landscape and places across four pages which fold out, giving this idea of a map. The book uses these fold outs to create more than just a simple viewing experience, but it gives the observer the task of physically opening and closing the photographs allowing them to hide images and create their own way of viewing the book. The act of going through the book becomes a kind of performance.

It's this act of performance I want to experiment with. My book is about the importance of art and being creative so adding a layer to which the observer has this chance to be creative in how they view the book would work really well.

BOOK DUMMY



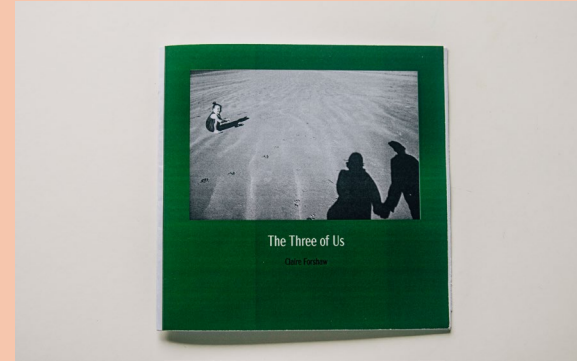
Creating a book dummy not only gave me the opportunity to gain further experience in InDesign but it gave me a chance to play around with ideas regarding form and layout.

The imagery within my book dummy consists of moments taken from my daily family life, as a family of three. The images show moments of connection between my daughter and her father from my viewpoint as the photographer. Being the photographer naturally I am mostly absent from these family portraits though I am present with the moment. I titled the book 'The Three of Us' to give the observer a clue to the overall narrative. I also added images in which I am being acknowledged by the subjects, either with just a look or by gestures that are willing me into the scene.

The ideas around the cover and layout of the images are based on traditional family photos and photo albums. The size of the book and the position of the images on the cover and the internal pages replicate the vintage square polaroid. The polaroid gave people the opportunity to create instant, on the go, candid images which aesthetically works well with my snapshot, documentary style family images. I chose a dark green for the colour of the cover because it is a colour found on traditional family photo albums.

This book dummy was a simple, quick idea which granted me the chance to experience the work that goes into creating a book. The theme is relevant to some of my past work but taking inspiration from other photobooks like that of the Holy Bible by Broomberg and Chanarin, and The Map by Kikuji Kawada, I am motivated into creating something a little more unique, more intriguing, something with a little more 'voice'. Both publications are unique in the way of form and layout, Holy Bible with its use of an actual Bible and The Map with its added interest by using fold out pages.

I want push myself and the limits to what can be called a 'Photobook'. I plan to do this by combining elements of traditional book with new, and possibly original components.



BOOK DUMMY

For centuries books have been a symbol of education, knowledge and intellect. This can be seen in art throughout the ages, from portrait paintings during the Renaissance, to logo designs in the modern day.

Simone, painted by Georges D'Espagnat in 1907, shows a woman sitting in a garden reading a book. Education, as well as art, at this time was only available to the elite so including books within art spoke of wealth and education. 'Portraits of ladies with books have a noticeable elegance that is afforded by culture, and the huge importance society attaches to knowledge. Only a minority of woman received an education, yet there are many portraits of women with books. Books were uncommon and were used as signs of distinction'. – Woman and Books. A Reflection through Western Painting (no date) Museo Thyssen.

Books also symbolise protection. The earliest books ever printed were books of sacred text. The Diamond Sutra 868 CE, and the Gutenberg Bible 1455, were two of the first sacred texts to be printed. This was not only for humanity to acquire the knowledge, but it was a way of preserving the text. Keeping it safe. Keeping it alive.

William Henry Fox Talbot the pioneer photographer also used a book for protection. His earliest photographs were put inside a book named The Bertoloni Album (Album di Disegni Fotogenici), which currently lives at the Metropolitan Museum of Art. The images were put into the album to physically protect the images from light. During this time there wasn't a fixer which worked permanently so the images would start deteriorating with the presence of light. 'Talbot's early photogenic drawings are so ephemeral that, despite their exceptional beauty, they can never be exhibited or exposed to light without risk of change. Even his far more stable calotypes fixed with hypo were inconsistent in their permanence, many deteriorating in quick order; a reviewer of the 1862 International Exhibition described some photographs as "fading before the eyes of the nations assembled."' -M.Daniel 2004

The Book. Its Symbolism and History



Figure 5, Simone 1907

HISTORY



PROPOSAL

Taking on these symbolic themes of a Book, I want to create a piece of work focusing on creation (art), education, and protection.

In recent times within the state educational system, Art as a GCSE, has seen an enrolment decline of around 40% since 2010. One of the reasons for this decline is the lack of funding available for the arts. According to The Guardian - 'private schools have invested substantial resources in art and music provision, according to research from Warwick University. This depressing trend is part of a wider and self-reinforcing pattern. As fewer state students have the opportunity to engage with arts or music, fewer go on to study these subjects at A-level or university. The risk is that arts subjects will be restricted to a privileged few, shrinking the cultural horizons of everyone but the elite.'

I want my work to highlight the importance of Art within the educational system whilst using the theme of the book to convey the message of protecting the rights for art education to all children.

I want to achieve this by producing a set of images of different parts of the body not only to communicate the importance art has on our wellbeing but to express how art is a huge part of who we are, from the way we look at the world through our eyes to the way we recreate our world from our fingertips. The images will have the ability to unfold out of its protective case (the book cover) and be rearranged and/or moveable so one can partake in the way the images are perceived, it is a piece that the observer can become fully engaged with. They become the creator over the layout.

CONTACT SHEETS



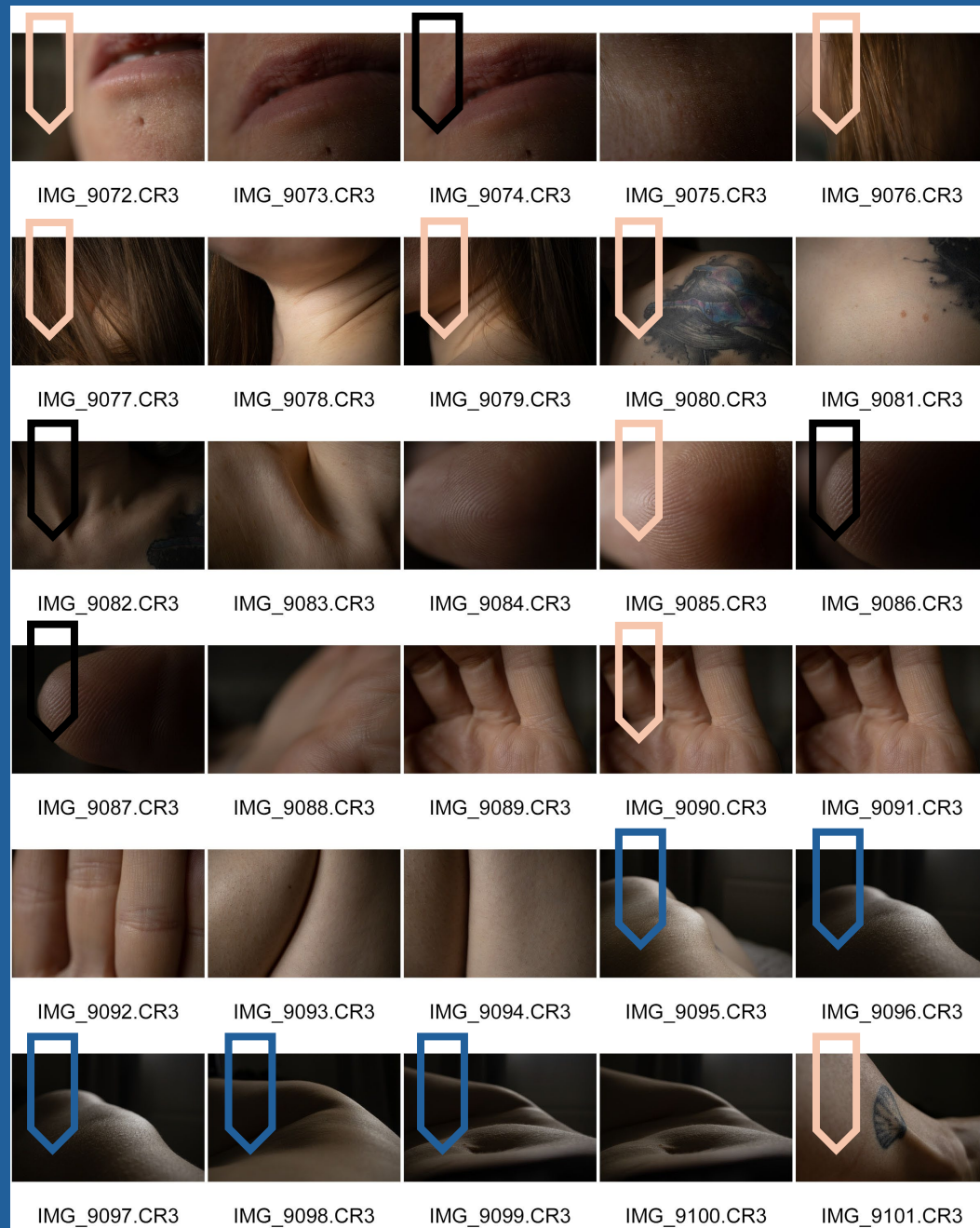
These images are the ones I will experiment further with. They are light, clear and don't have too much contrast.



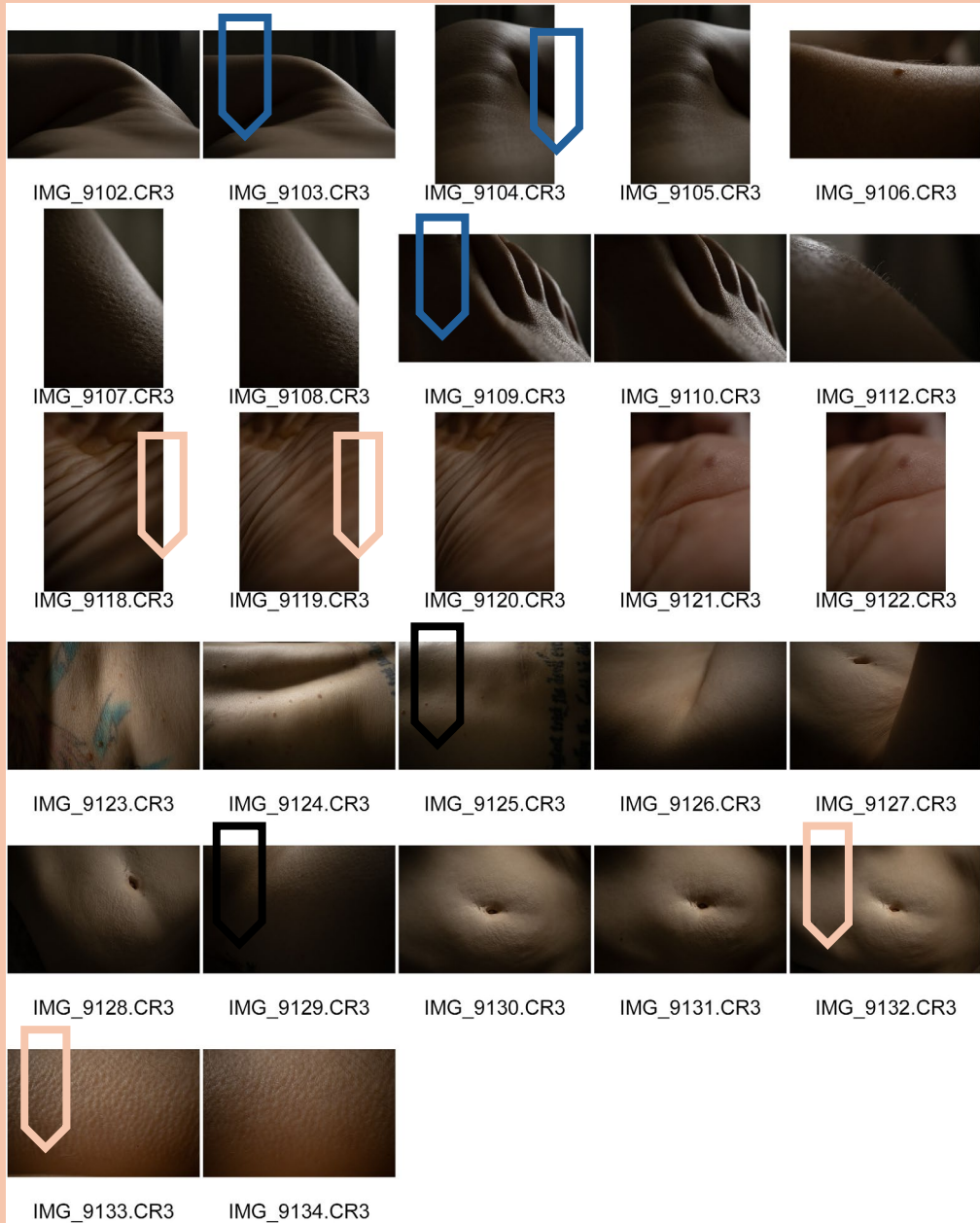
These images have a lot of contrast. They are quite abstract which I feel is not the look I'm going for with this project.



These images are a little too dark. I will not be using them.



CONTACT SHEETS

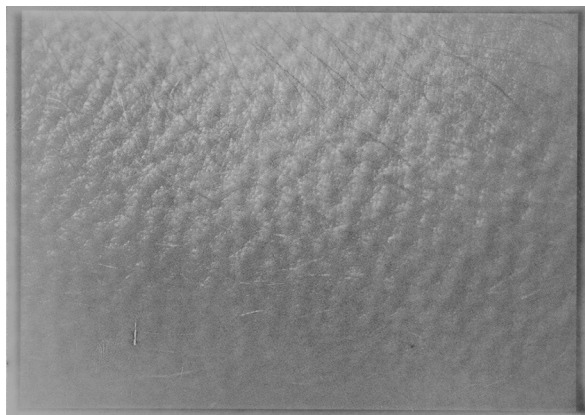
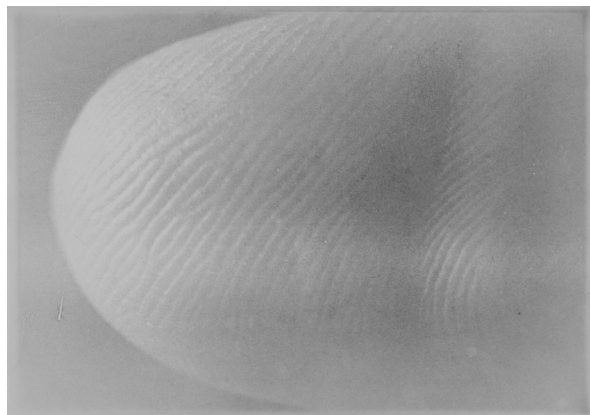


These image I will edit further.

The images with the blue tab have wonderful shapes and light to them but I feel they may not be right for this project. I am edit one or two just so I can see how they look after.

I will not be using these images.

FIRST IMAGES

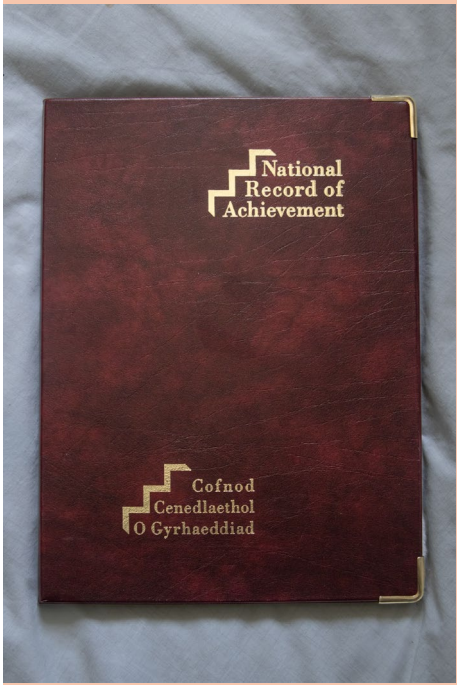


These images were created using my Canon M50 and a 25mm macro lens. The images were then resized, inverted and printed onto acetate to create negatives. I then processed the images in the darkroom using an enlarger. I used expired AGFA photopaper. The reason for using this paper was because not only am I particularly keen on the overall aesthetics, but I wanted to keep an element of early photographic procedures within my work. This loosely relates to the idea of education, in the way we are currently, within our photographic practice, relearning old photographic processes. Education is important when it comes to keeping these older practices alive.

The images came out beautifully. Some of the images including that of the hair, the fingerprint, the hand and the skin are more abstract in nature, something I originally didn't think would work well but after seeing them I have decided I want to create more like this. The images of the eye and mouth are too personal, they represent too much of me as a singular person rather than representing close-up.

I plan to take more close-up images and explore the possibility of getting some images of human cells and other microscopic elements.

FIRST IDEAS



I started thinking about ideas for my book cover. Taking inspiration from Holy Bible I wanted to use the cover of my book to speak about the narrative but also have that element of not knowing what could be inside. Thinking about education and the fall of students enrolling into the arts I was reminded of my own studies over the years and took a look back at all my certificates which were all together protected inside my National Record of Achievement folder.

The NRA folder was a folder given to high school pupils in the UK between late 1970s and early 2000s. It was awarded to pupils to hold their GCSE certificates and other awards achieved during their time in high school. The folder is a hardback case with clear plastic sheets inside which hold certificates.

I purchased parchment paper which is a common paper type used for certificates, and I printed one of my images on the paper. Because of the paper type, the image had a beautiful grainy feel and look to it. It had an appearance of being vintage.

I wasn't yet sure how I wanted to pull all these new elements together, but I knew I wanted to do more research and try and create more images of the body. I wanted to try and get some microscopic images, so I decided to try and contact someone at the medical science department over at Swansea University.

Fernanda Fedrizzi

During an interview between Sarah Bodman and Paulo Silveira, Silveira spoke of pushing the limits of what can be classified as a book. 'The book is commonly understood as a publication in the form of a codex. And if this is the common understanding, this conception of the book should, of course, be respected. But if we say "artist's book" we are emphasising an authorial, artistic and plastic quality that can create a modification of physical qualities. The codex format is, of course, perfect and unquestionable. But as a volume, a book can have other formats: as a roll, concertina, portfolio, etc. As a work (something spiritual) the book envisages a whole presented in a more or less complex unit that can be interpreted through reading (decoding signs or other similar procedures). In other words the book can take form as a noticeboard, a great tapestry.' - (Bodman, 2010)

Fernanda Fedrizzi is a publishing artist and PhD candidate visiting the UK from Brazil, who presented us with a collection of her work. Like that voiced within the interview with Sarah Bodman and Paulo Silveira, Fedrizzi opened our minds to the idea of pushing the limits of that a book can look like.

The codex format includes a stack of pages which are bound at one side. This is the format most books follow, but it isn't the only format. Fedrizzi presented us with one of her publications which involves badges, as seen in the photograph.

Fedrizzi had 50 identical badges made all with the ISBN printed on. The idea is that she would find 50 people (who I am now one of) to become a part of her publication by accepting one of her badges. She takes a photo of each person with their badge which will eventually go into a book. We become the living walking pages of her book. Each page with their own story.

This idea of having people as pages of a book really makes one think about publications and the different ways and formats to which we can communicate our ideas, stories and work.

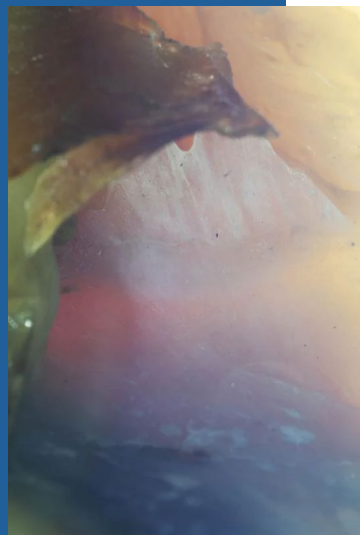
Fiona Banner is a British artist who in 2009 had an ISBN number tattooed to her body, officially registering herself as a publication. She stated, It's not really about branding, but how works-of-art act as mirrors, it's also about stories and biography, the conspiracy of narrative—I was thinking also about copyright and publishing in a jokey, serious way, a sort of self-portrait as book.' - (Banner, 2009)

Here both artist push the limitations of what we might think a book can be. Registering oneself or another person as a publication opens up the idea of how we can share information like that of an autobiography, of one telling their story. This idea is effective as one's story is always changing, ideas are always developing. Because the words are not fixed within pages of a book, the information becomes temporary and easily changed.



Please Notify The Sun

Stephen Gill



Figures 6 & 7 Please Notify the Sun

Please Notify The Sun is a photobook created by Photographer Stephen Gill, published in 2021. The book consists of microscopic images of different parts of a fish.

By collecting all the equipment needed to take such captivating images, Gill spent 10 weeks photographing a decaying fish resulting in beautiful abstract images that look more like paintings of outer space than they do of a fish. 'It's not an invented world, made up in someone's imagination, but a world that actually exists. It is the world inside the fish. But I simply can't grasp this when I look at the images, even if I do keep telling myself that this what it is. Because what I see is something else. I see places and rooms. I see caves and grottos, beaches and fells, rock formations and oil slicks.' - Knausgård, K.O. (no date) *Please notify the sun*

Taking inspiration from Gills images I want to bring together science, art and photography to create my own 'space like' images, but of the human body. By bringing together science and art I can work towards creating a narrative that displays the importance of the arts within science and vice versa because without the use of photography processes and art, photobooks like Photographs of British Algae: Cyanotype , by Anna Atkins (1843), which was used for documenting algae for botanist and other scientist, would never have been created.

Science and the arts have a long-established relationship, with both relaying on creativity, observation and synthesis. When we look at images like that of Leonardo da Vinci's drawing 'Vitruvian Man', it is clear to see the close relationship between art and science. The Vitruvian Man was a drawing that was also a scientific tool used to understand the proportions of the human body and its relationship to the universe.

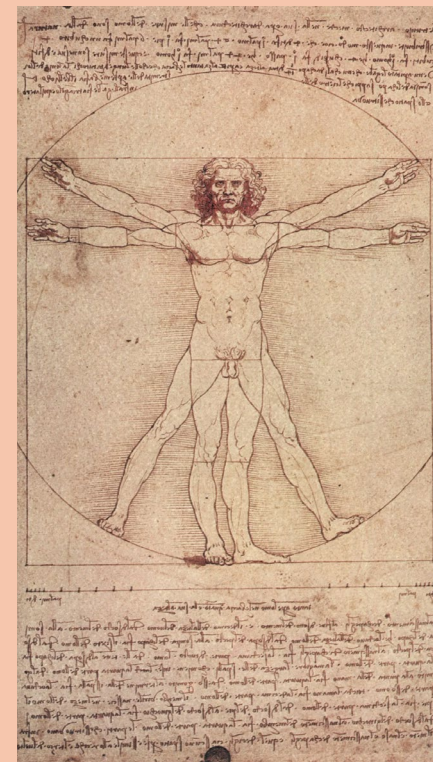


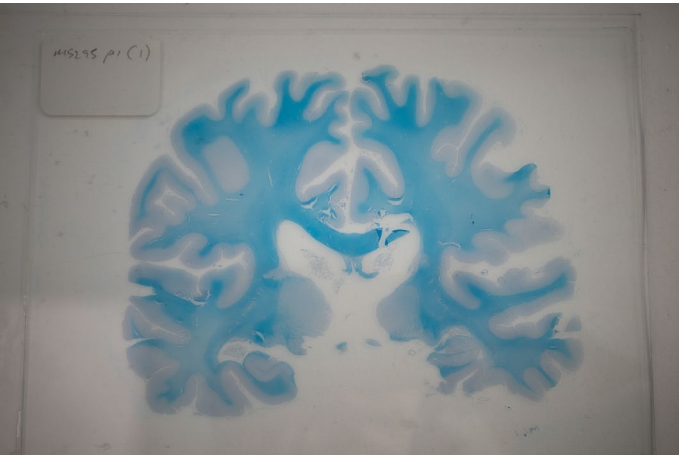
Figure 8 Da Vinci's Vitruvian Man

Institute of Life Science

I didn't have the resources to create microscopic images like that of Stephen Gill but through a friend who studies Biology at Swansea University, I was introduced to Dr Roberto Angelini.

Dr Angelini is a Doctor of Biology, who currently specialises within the study of the human brain, specifically neurons and their role within diseases such as Alzheimers. I was invited over to the university to come and witness one of his lab meetings and to take a look around his lab where I could use the equipment to view different parts of the human brain.

Both images featured here are microscopic slides of the human brain. I took these images as I was not only drawn to the initial idea of physically looking at a slice of human brain, but also to the realisation that these slides look similar to the cyanotype images created by Anna Atkins due to their colour and the fact that they do resemble algae.



The colouring in these samples are due to Methylene Blue, which is a chemical compound that contains a blue dye. It is used within the lab as it binds with certain parts of a cell like DNA and nucleus, therefor aiding with the ability to view these areas once under the microscope.

EXTERNAL RESEARCH



Outlook

(No subject)

From: Claire Forshaw (2203894) <2203894@student.uwtsd.ac.uk>
Date: Mon 4/7/2025 12:27 PM
To: claireforshaw@outlook.com <claireforshaw@outlook.com>

From: Claire Forshaw (2203894)
Sent: 03 March 2025 16:52
To: emma.kenyon@swansea.ac.uk <emma.kenyon@swansea.ac.uk>
Subject:

Morning Dr Kenyon

My name is Claire and I'm currently studying a BA Photography in the Arts at UWTSd in Swansea. For a project I'm working on I would like to take photographs of human cells and other microscopic images of body parts. I'm unsure who I'm supposed to contact to get any information on if this is possible and what I do to go about it. Any advice would be greatly appreciated.

Thank you for your time

Claire Forshaw



Outlook

Fw: Pretty Pictures

From: Claire Forshaw (2203894) <2203894@student.uwtsd.ac.uk>
Date: Mon 4/7/2025 12:29 PM
To: claireforshaw@outlook.com <claireforshaw@outlook.com>

From: Roberto Angelini <Roberto.Angelini@Swansea.ac.uk>
Sent: 06 March 2025 11:16
To: Claire Forshaw (2203894) <2203894@student.uwtsd.ac.uk>
Subject: RE: Pretty Pictures

RHYBUDD: Deiliiodd yr e-bost hwn o du allan i system E-bost Prifysgol Cymru Y Drindod Dewi Sant. Peidiwch ag ateb, na chlicio ar ddolenni nac agor atodiadau oni bai eich bod yn adnabod cyfeiriad e-bost yr anfonwr ac yn gwybod bod y cynnwys yn ddiogel.
WARNING: This email originated from outside University of Wales Trinity Saint David's Email System. Do not reply, click links or open attachments unless you recognise the sender's email address and know the content is safe.

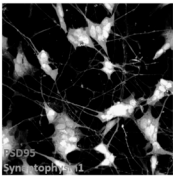
Hey Claire,

Glad to e-meet you and happy to help ☺ I hope you are enjoying the sunny day.

Can you come to my lab meeting tomorrow? I will introduce you to the team and we'll sort out a way to help you.

We got plenty of pretty picture you can use, or you can collect more, bring your camera. We'll see if we need adapters of any sort. We do have confocal and fluorescence imaging you can use. And a lot of fresh data is just about to be produced, so you can tag along and collect more pics. Below just an example. The Lab meeting is tomorrow at 9:30. You need to come to Singleton Park Campus, then find the Institute of Life Science 1 (<https://l.s.co/sgs@UK59LU>). I can meet you at the reception. Speak soon,

Rob



Roberto Angelini, PhD, FHEA
Lecturer in Lipid Biochemistry

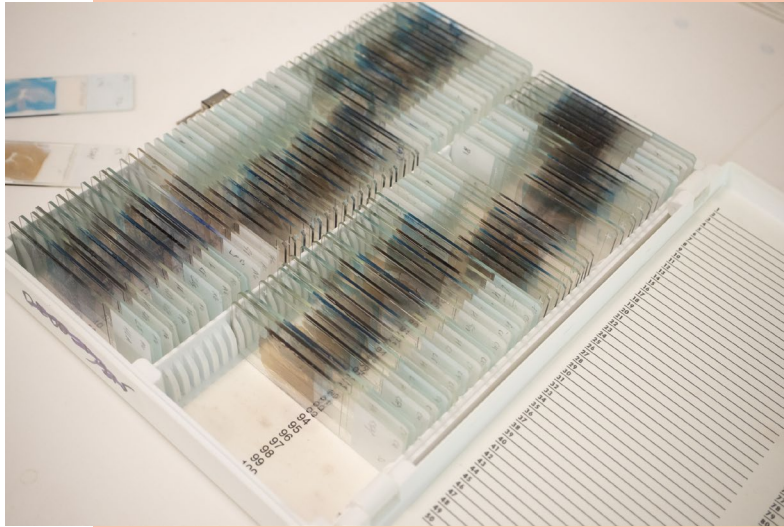


Figure 9 The Map

EXTERNAL RESEARCH

Institute of Life Science

The specimens were all on individual microscope slides. These slides were made of glass and were kept inside a plastic box (image 3). The box, acting as a protective cover, contained a catalogue of images, similar to that of a book or photo album. 'If it is to be argued that a book has to be a sequence of pages inside a container, and if a container is considered as a physical entity – then as well as covers, a container must also be able to be a computer monitor, a mobile phone screen, a room, a box, the Internet.'- (Bodman & Sowden, 2010). Kikui Kawada's book Chizu (The Map) is also contained within a clean white box. Although the box used to carry Kawada's book is made of a material more traditionally used to hold books, both containers will have the same job, to project and bind information.

Thinking back to Holy Bible, the idea of combining images together within a box brings in the idea of surprise. At first glance at Holy Bible one would think they are holding a regular Holy Bible, until they look inside. The same misconception could be achieved with a book containing glass microscopic slides or a plastic box containing photographic images.

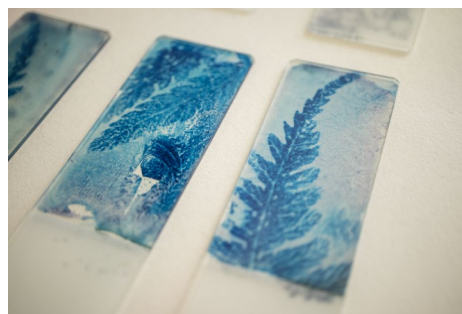
Going further into this project I want to experiment with glass slides. Combining image and object I'm hoping to create a narrative that speaks about the bond between science and art. I will try and recreate images that look like brain samples and other microscopic images like human cells. I will attempt to create these images using the cyanotype process which not only gives a similar colour to the original samples but also gives me space to experiment combining image with glass.

Cyanotypes on Glass Slides

I created my own specimens on microscope slides. I achieved this by firstly by coating the area I wanted the image with agar agar. agar agar is a plant-based gelatine like substance which is derived from red-seaweed which is a type of algae, using this over gelatine is a nod to Anna Atkins and her cyanotypes of algae.

Once the agar agar set (over night) I coated it with the cyanotype solution and let that dry over night. Once ready, I covered one of my slides with an acetate negative of an image of a fern, which I already had, and exposed the slide to UV light. It took many attempts to get a good clear image, and the amount of time needed for the exposure was different each time, possibly due the differences in thickness of agar agar or differences in the amount of cyanotype solution applied.

Overall, the results were successful. The slides indeed looked similar to those seen in the lab. My only issue was that they are very fragile and the agar agar on some was peeling off quite easily. I decided to try the whole procedure again but this time using petri dishes.



Cyanotype Petri Dishes

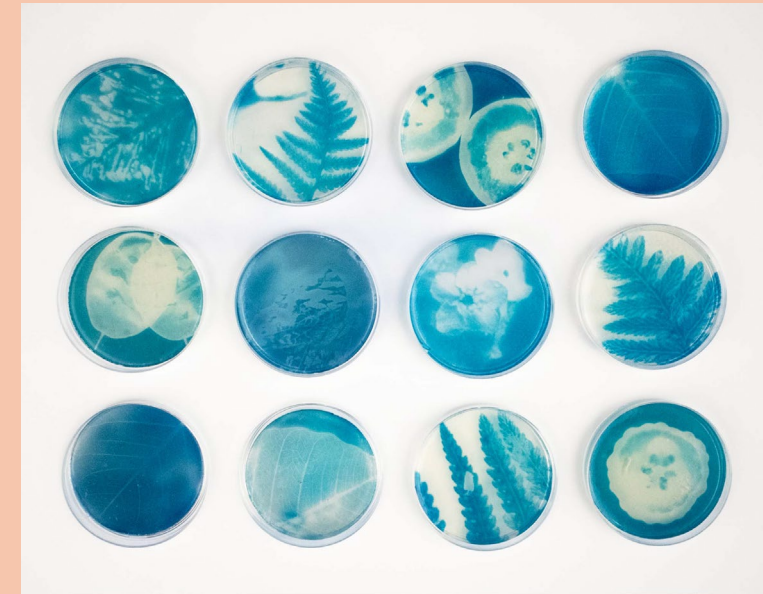
To create the petri dish cyanotypes, I firstly purchased some plastic petri dishes. I then prepared the agar agar and spooned equal amounts into the base of each dish and left it to set over night. I then carefully removed them from the dish and coated with cyanotype solution and left to dry. Once dry I carefully placed an acetate negative over the top and exposed to UV light for about 10 minutes. At first, they came out very green in colour which wouldn't wash off, so I decided to extend the exposure time to 20 minutes. The results were successful. I created more, some using acetate negatives of images I already had, and some using leaves, parts of the Lunaria plant and slices of cucumber, which have a cell like appearance to them. Once washed and dried, I placed them all back inside the plastic dishes.

Klari Reis is a San Francisco based artist who uses petri dishes within her work. Reis, was inspired after being invited, by her doctor, to visit his lab and look under a microscope and watch how her own cells reacted to different medications. She came away and started painting images based on what she had seen. 'My first 100 paintings were all named after different drugs,' she says. 'They weren't exact replicas of what I saw under the microscope but were very much inspired by it.' (Gambino, 2013) Soon she began creating paintings inside petri dishes using epoxy polymer, powers and industrial dyes.

Unlike my petri dishes, Reis's dishes are made using hard wearing and long-lasting materials and are colourful and bright. My dishes are made using degradable ingredients like that of the brain samples within the lab. Reis is creating art that mimics what is seen on petri dishes under the microscope. I am creating images that has the observer questioning if it is a human sample or if it is actually some other natural object. I want to show them how similar they are.



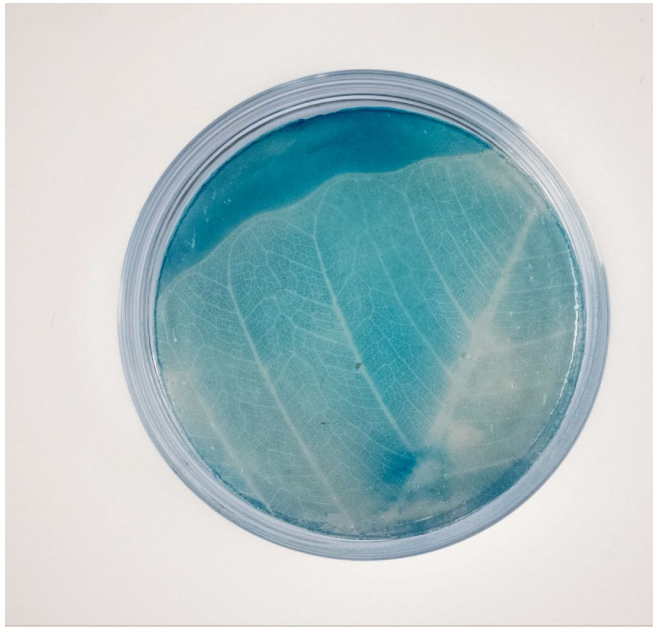
Figure 10 Reis, K



THE PETRI DISHES

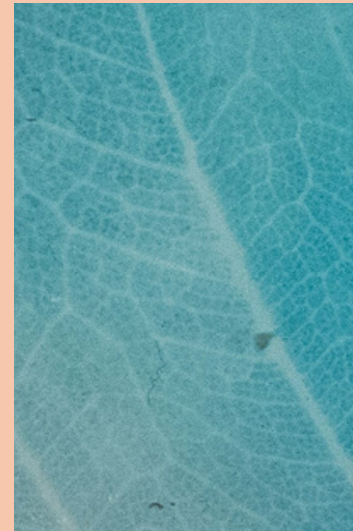


BOOK IDEA

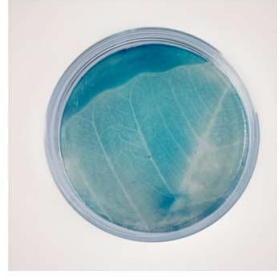
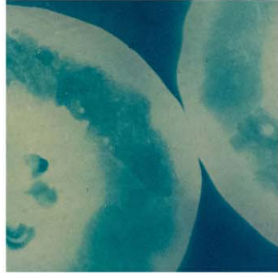
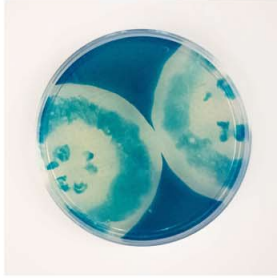
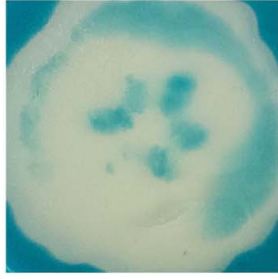
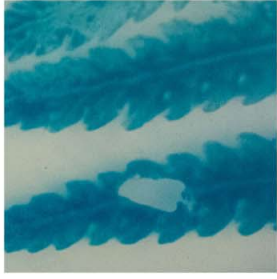


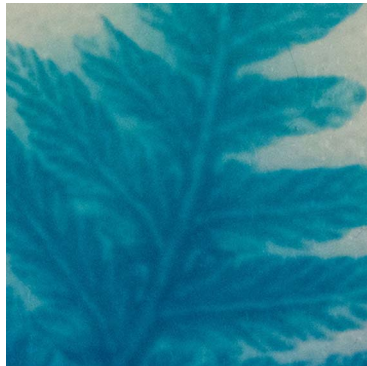
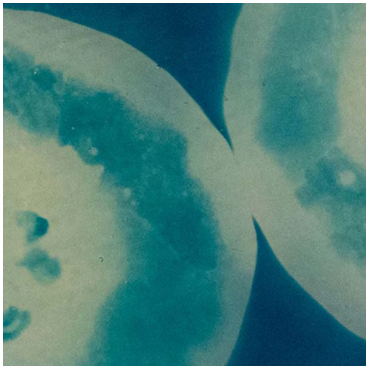
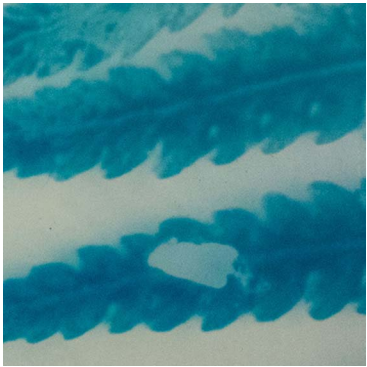
I took all the petri dishes into the studio and took photos of them so I can start thinking about how to put them together within a book. Once the images were in lightrooms I created some page examples of the dishes as a whole, and then some zoomed in which created these detailed, abstract images. The abstract images revealed imperfections, dust, dirt and the texture of the agar agar, which as a collective, produced images that looked much more like human tissue and cell samples. This in turn had me thinking back to Stephen Gill's macro images of a dead fish. Both have the observer questioning what it is they are looking at. One looking like outer space and one that looks like a map of some lost city, but equally, they both take you on a journey into the unknown.

I decided to put together both types of images, the full dish images and the abstract images to see how well they work together.

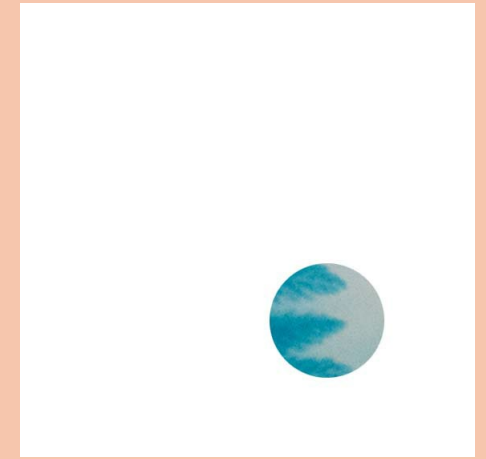


BOOK DUMMY





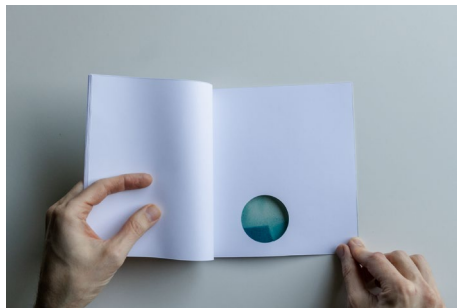
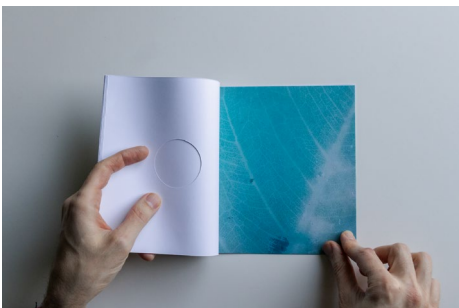
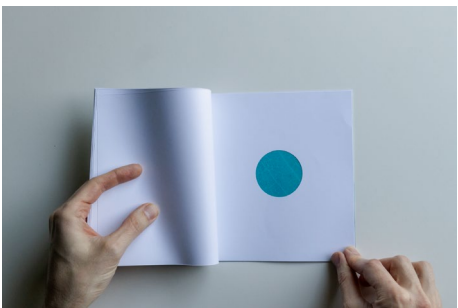
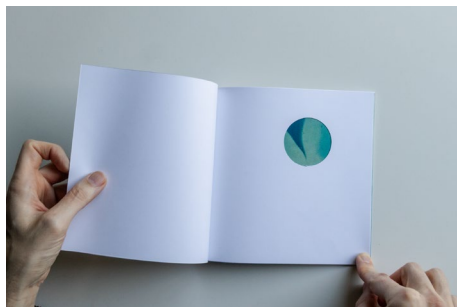
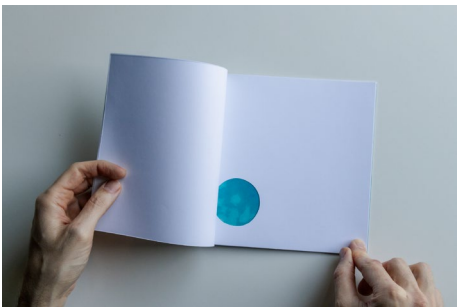
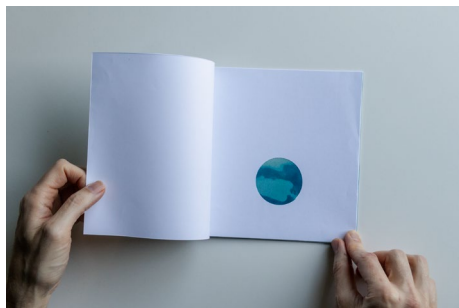
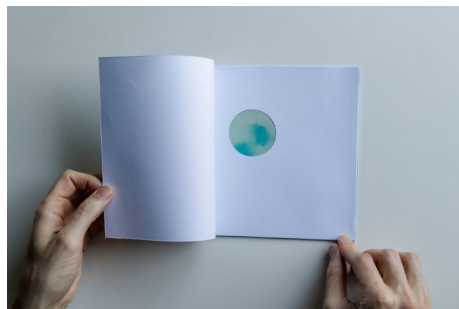
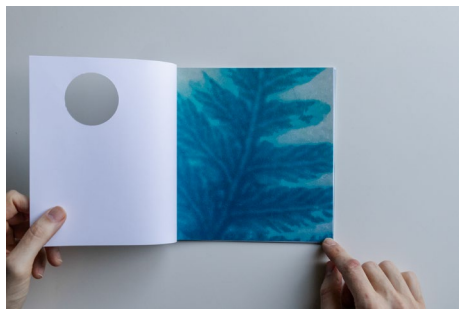
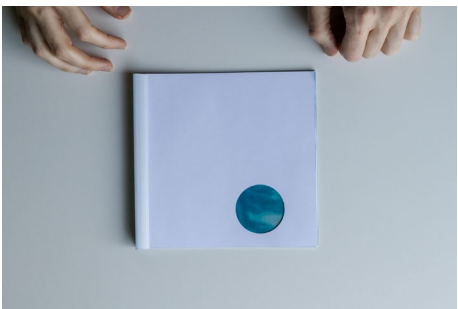
BOOK IDEA

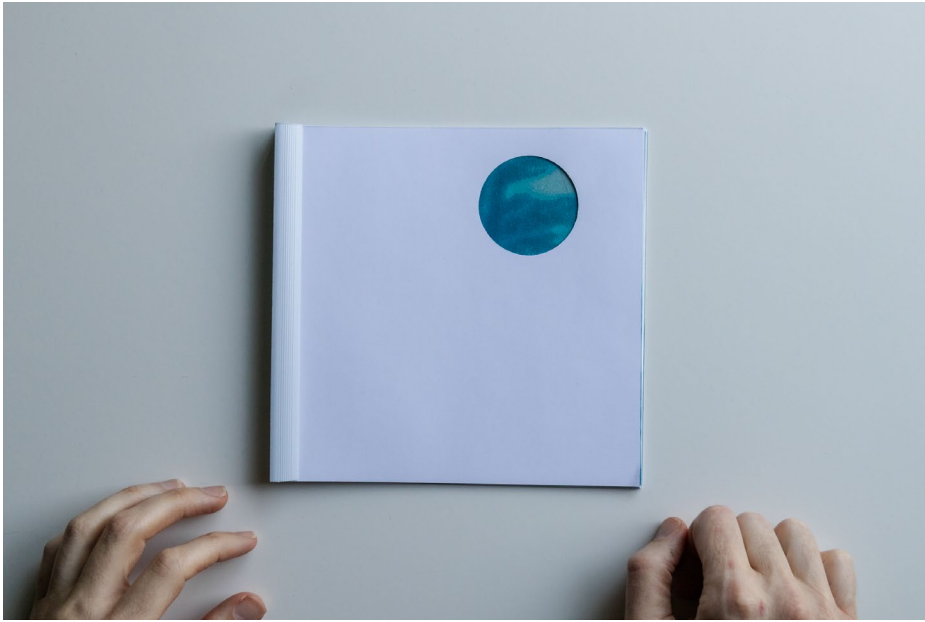


After seeing the abstract images together with the full dish images, I decided that I prefer the abstract images by themselves because they look more surreal, more engaging and more relevant to the look I am trying to achieve. I do feel like they have lost that science lab look to them, so I thought about recreating this idea of looking through a microscope. I will achieve this by having a plain white page before each image that has a cut out circle, so a small part of the image behind can be seen before turning the page to reveal the full image. This will give the observer a sense looking through something and creates a playfulness to the book. Similar to the idea of performance achieved within Kawada's book, *The Map*, with its pages that fold out, I will create this movement which keeps the viewer engaged but also in control of how they want to travel through the book. I do feel that adding this extra page between each image does slow down this journey through the book, giving the observer space to question what is coming next.

I want this extra page to be white and possibly glossy, keeping with this idea of being in a white clinical space.

BOOK DUMMY

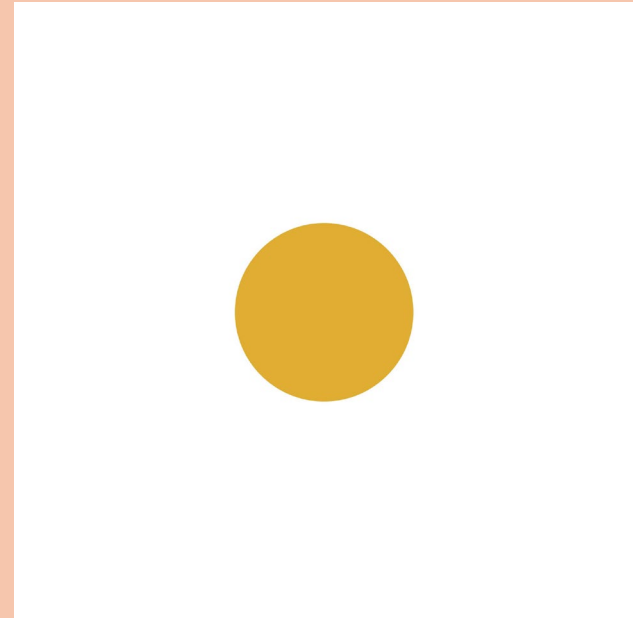




I created this book dummy to see how well the book works with the cut-out circles. I decided to cut the circles the size of the petri dishes as this acts as reference to them. I cut them out at random as when one takes that first look through a microscope, that first observation will be unpredictable. I chose to bind the book with a white, plastic binding bar, this not only keeps this clean clinical look, but also creates a sense that this book could be a stack of scientific papers one quickly binds within the lab. I also enjoy the fact that by using this bar, the book itself is not permanently bound together, and that the viewer could, if he or she pleases, rearrange the pages, changing where the cut outs sit before each image. The observer could change the way they view the book. This adds another level of creativity and exploration towards the viewer.

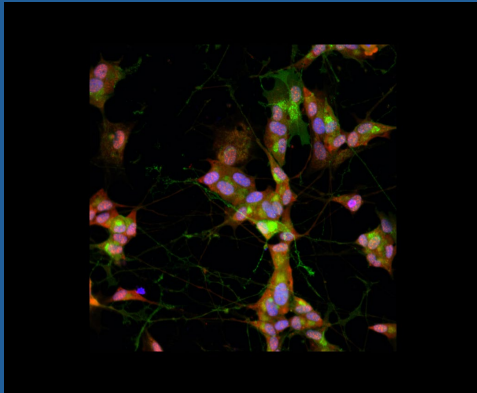
BOOK DUMMY

Below is an idea for a book cover. I wanted the circle theme to begin right from the start, so I decided to place a coloured circle right in the centre of the cover. This acts like the first look within the microscope. I have chosen this mustard like yellow colour because it was one of the main colours I could see when I myself looked into the microscope back in the lab with Dr Angelini, before the microscope was put into focus. I wanted a simple design so that it doesn't give too much away.

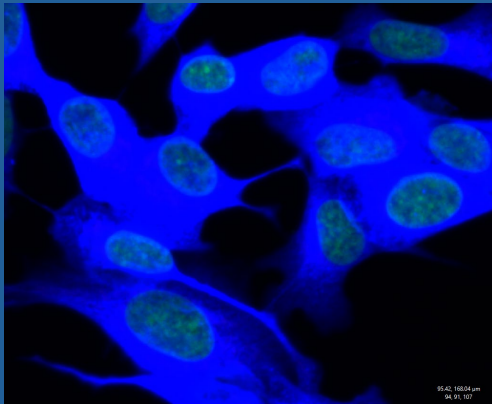


Emma Kenyon

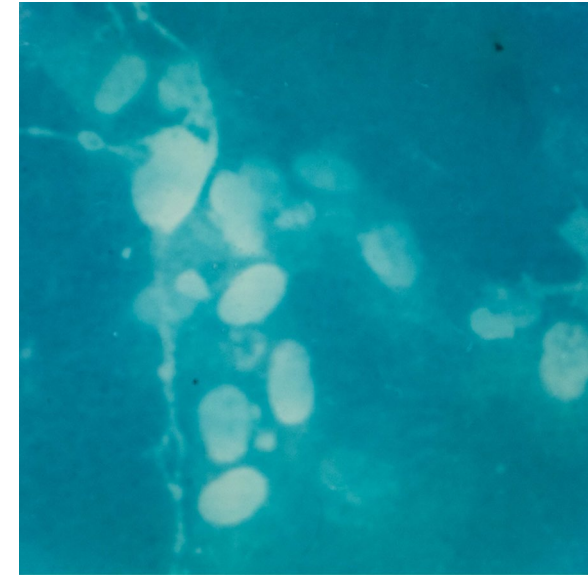
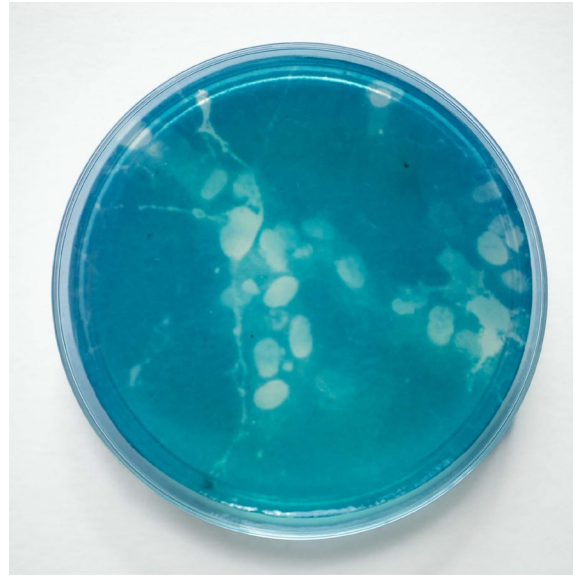
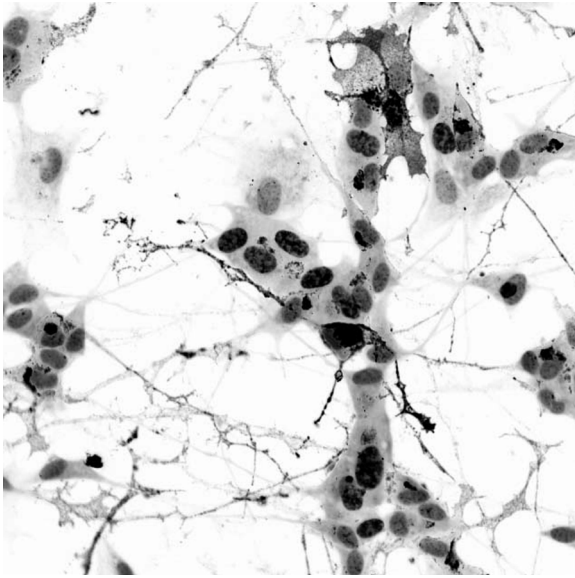
is a lecturer in Neuroscience who works with Dr Roberto Angelini at Swansea University Medical School. Emma sent me over some images I was welcome to use within my work. She also added a description of what each images is. Both images could easily be images take in space. Their unique colouring and alien-like shapes and forms could easily have any observer guessing the nature of the photo. I decided to put these images through the same process as the rest. I would create cyanotypes in agar agar within petri dishes.



ReN iPSC – Outside of SH-SY5Y cells, I've also worked with neural progenitor cells (ReNcell VM) and stem cells (iPSC Kolf 2.1J). I've managed to 'reprogram' ReN cells into astrocytes, a type of supporting cells in the brain, and then co-cultured them with neurons from stem cells. The marker for astrocytes (ReN cells) is in red, and neurons from stem cells are labelled in green. Hoechst is used to mark the nuclei in blue.



Syp,psd – Synaptophysin (in green) and PSD95 (in red) are neuronal proteins that aid in neuronal communication (action potential). Synaptophysin is a pre-synaptic protein (sending information out of the cell) and PSD95 is postsynaptic (receiving information from other cells). Here we were able to show that post 'reprogramming' of our SH-SY5Y cells into neurons, the cells create complex networks of projections, and they seem to preferentially separate these projections into presynaptic (sending) or post-synaptic (receivers), following what we see in the brain. Again, Hoechst is used to mark the cell nuclei in blue.

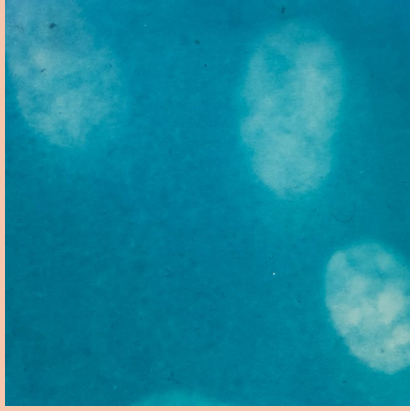
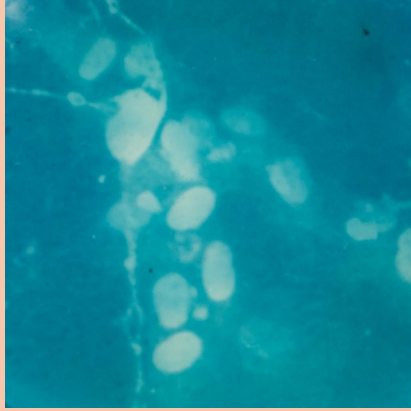
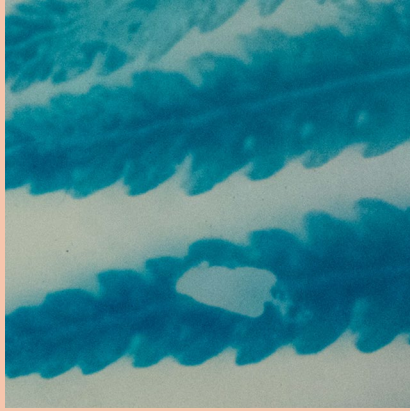
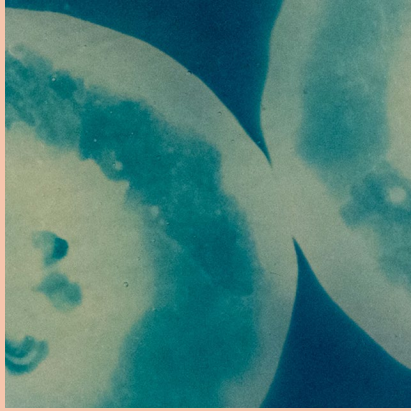
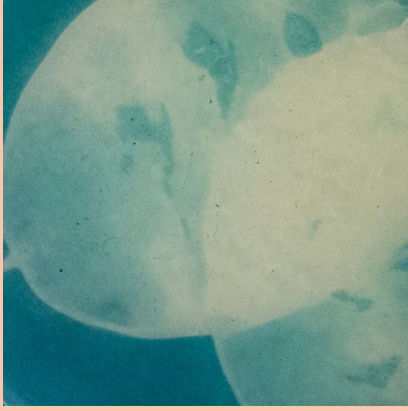
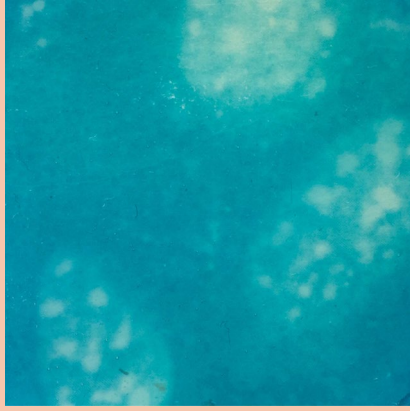
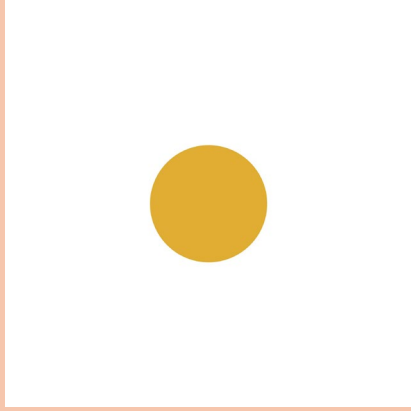


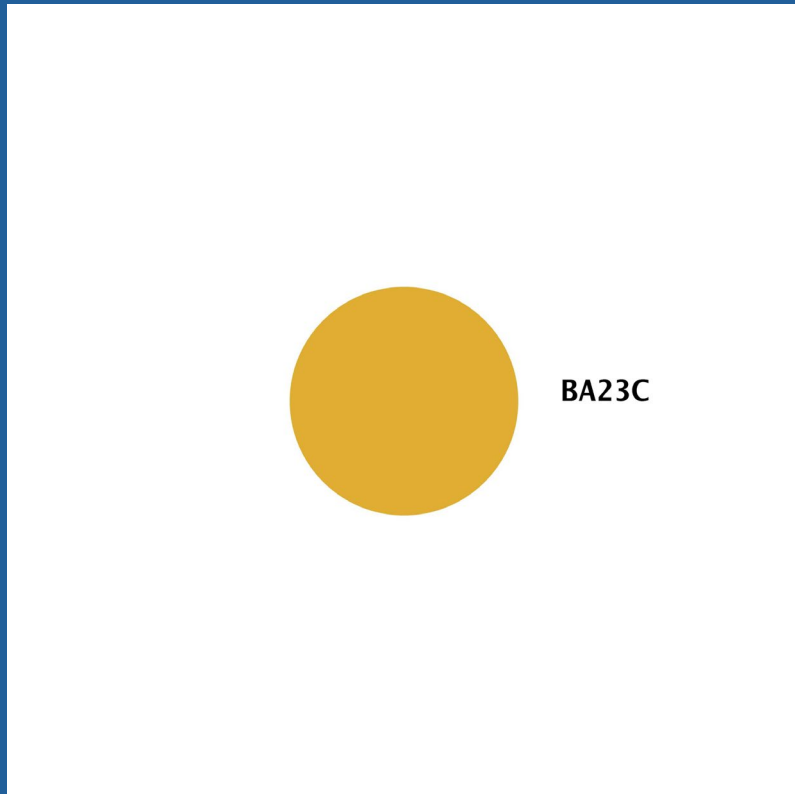
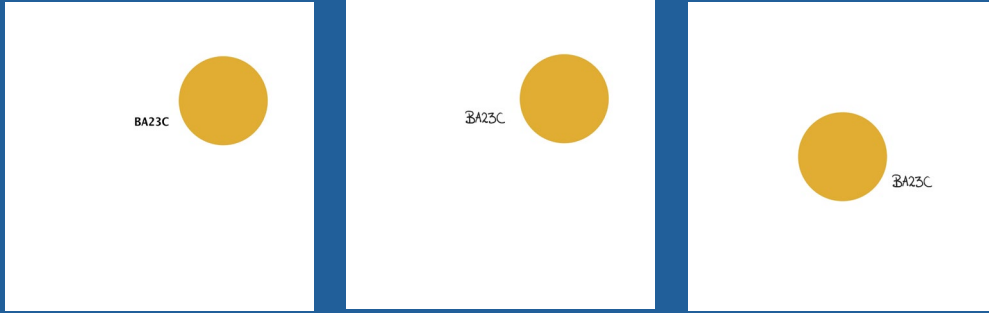
I wanted all the images in my book to have a similar appearance, so instead of just creating a cyanotype on paper, I took the new images from Emma and repeated the same process as the others. The images lost a bit of definition and detail, but this helped blend the images in with the others adding a quality of uncertainty. They look less obvious.

Experimenting is important within my practice as I am wanting to show the parallels between science and the arts and the importance one has on the other. Both subjects rely on study, investigation, trials and testing. One can not create a body of work or come to a scientific conclusion without some level of experimentation. 'The intersection of art and science is a space where creativity and curiosity merge, leading to innovations and discoveries that push the boundaries of human knowledge and expression.' (Gabler, 2025)

It is important that when one's narrative involves the combining of two subjects, that the whole experience of the work has a good amount of each subject thrown into it. To create a book about art and science but only having elements of one subject, the book would lose its overall meaning. It is for this reason that I wanted to create my own experiments to generate images

THE PAGES





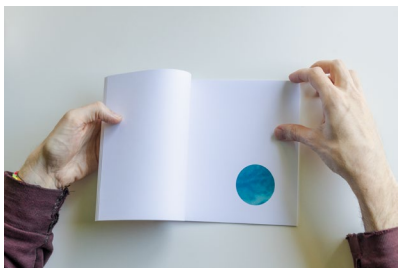
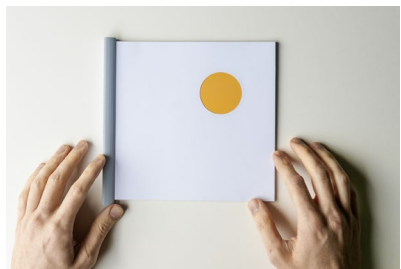
COVER & TITLE

I created a few different versions of the front cover, some with handwritten text and some with a bolder cleaner looking font. I originally wanted to use handwritten text because all the samples within the lab were labelled with handwriting, but once printed, I felt that it made the cover appear messy and took away from this clean, clinical mood which I am trying to present. I also played with positioning of the circle. Having the circle completely central was visually more pleasing.

The title of the book BA23C has multiple meanings. I wanted to create a title that combined the topics of science and art, so I began by looking into different areas of the brain and how scientists label the brain specimens. I found out that it is the cerebral cortex that has functions which include intelligence, learning, conceptual thinking, problem solving, memory and creativity, all that relate to this body of work. ‘The cerebral cortex, a mere six millimeters thick, holds the key to our most complex thoughts, memories, and behaviors, making it the crown jewel of the human brain. This remarkable structure, often likened to a wrinkled, gray blanket draped over the brain’s surface, is the epicenter of our cognitive abilities. It’s where we process sensory information, plan our actions, and ponder life’s greatest mysteries’ – (*Exploring the Complex Structure and Functions of the Cerebral Cortex* (2024))

Korbinian Bodmann (1868-1918) was a German neuropsychiatrist who was responsible for mapping out the 52 different areas of the cerebral cortex known as Bodmann Areas. These are labelled BA1 to BA52. I chose BA23 not only because this is one of the areas that is specifically responsible for memory, but the number 23 adds a personal touch as I came into this world on the 23rd. The C represents me as the author, the creator of the book. I also enjoy the coincidence that BA also stands for Bachelor of Art.

BOOK DUMMY





THE BOOK

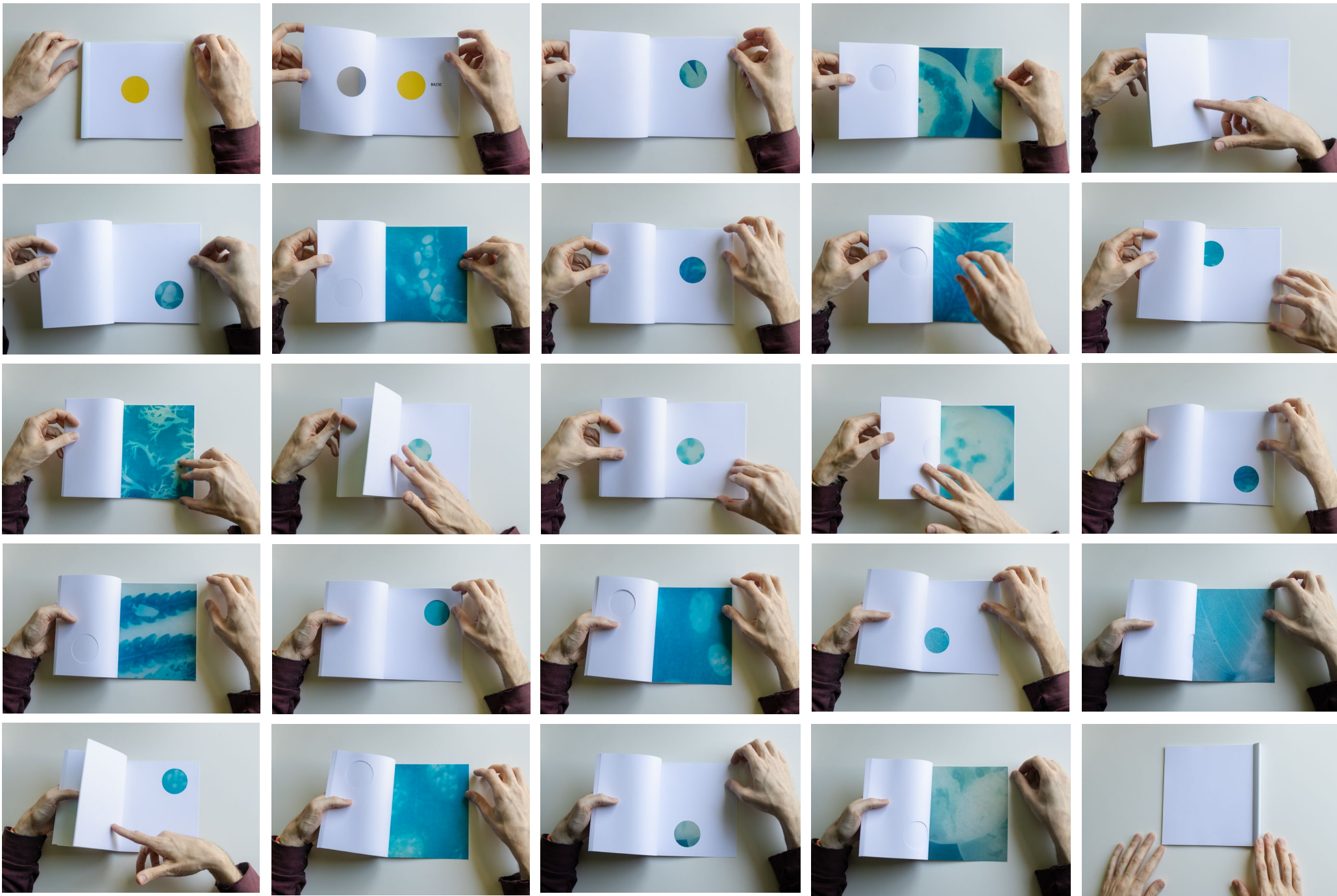
The images within this book dummy are all different, but the layout and colour are repetitive like that of most scientific experiments. Science and art both use the process of experimentation, which is often repetitious, and to show this visually I kept to a layout that was recurring and unvarying. I also followed this pattern with the cover, to which I also added a plain white page, with (cut out) in front of main cover image with title.

Experimentation is repetitious but it can also be playful, especially within the arts. This is why I wanted to add a layer of playfulness to my book by adding the page between each image with a cutout circle. This circle represented the view through a microscope which created a small window for the viewer to see not only what was coming next, but to have this experience of seeing only a section of the image like one would when viewing a specimen through a microscope.

The experience one has when travelling through this book is playful, but it also feels seamless. The combination of elements work together harmoniously, communicating how easily and naturally art and science work together.

I have used a plastic binding bar to bind the pages together. I chose this method because not only does it keep the book looking clean, but it also gives the observer the option to completely change the layout of the pages, creating another layer of choice and creativity on behalf of the observer.

THE BOOK



Figures

Figure 1

Holy Bible (no date) *Archive of Modern Conflict*. Available at: <https://archiveofmodernconflict.com/holy-bible/> (Accessed: 06 February 2025).

Figure 2

Atkins, Illustrations of British Algae: Cyanotype Impressions. New York Public Library Digital Collections Image ID 419696 (2014) *history of information*. Available at: <https://www.historyofinformation.com/detail.php?id=2885> (Accessed: 02 March 2025).

Figure 3

Photographs of British Algae: Cyanotype Imperfections by Mandy Barker (no date) *Gost Books*. Available at: <https://gostbooks.com/products/photographs-of-british-algae-cyanotype-imperfections> (Accessed: 01 April 2025).

Figure 4

Kawada, K.(2011) *The Map (Chizu)*. *Kikuji Kawada (Japan), Phot(o)lia*. Available at: <https://photolia.tumblr.com/post/12286406043/the-map-chizu-kikuji-kawada> (Accessed: 25 February 2025).

Figure 5

Simone c1907 (no date) *Reproduction Gallery*. Available at: <https://www.reproduction-gallery.com/oil-painting/1634617742/simone-c1907-by-georges-d-espagnat/> (Accessed: 09 February 2025).

Figures 6 & 7

Gill, S. (no date) *Please Notify the Sun*, *Nobody Books*. Available at: <https://www.nobodybooks.com/product/please-notify-the-sun> (Accessed: 23 February 2025).

Figures

Figure 8

Turner, B. (2021) *Da Vinci's 'Vitruvian Man', a study in the proportions of the human anatomy*, *Live Science*. Available at: <https://www.livescience.com/da-vinci-family-history.html> (Accessed: 01 March 2025).

Figure 9

The Map (no date) *l'ascenseur vegeta*. Available at: <https://ascenseurvegetal.com/fr/photobook/2008-kikuji-kawada-chizu-the-map-signe.html> (Accessed: 06 March 2025).

Figure 10

Reis, K. (no date) *Petri Dish Installation*, *Klari Art*. Available at: <https://www.klariart.com/work/petri-dish-installations> (Accessed: 20 March 2025).

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Cortex Brain: Exploring the Complex Structure and Functions of the Cerebral Cortex (2024) *Neuro Launch*. Available at: <https://neurolaunch.com/cortex-brain/> (Accessed: 15 April 2025).

Daniel, M. (2004) *William Henry Fox Talbot (1800–1877) and the Invention of Photography, The Met*. Available at: https://www.metmuseum.org/toah/hd/tlbt/hd_tlbt.htm (Accessed: 09 February 2025).

Gabler, M. (2025) *The Intersection of Creativity: How Art and Science Inspire Each Other, Matt Gabler Art*. Available at: <https://www.mattgablerart.com/post/the-intersection-of-creativity-how-art-and-science-inspire-each-other#:~:text=Whether%20it%27s%20an%20artist%20experimenting%20with%20new%20techniques,failure%20as%20part%20of%20the%20journey%20toward%20discovery.> (Accessed: 01 April 2025).

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Holy Bible (no date a) *Mack Books*. Available at: <https://mackbooks.co.uk/products/holy-bible> (Accessed: 06 February 2025).

Kawada, K. (2014) *Points of memory: Kikuji Kawada Conflict, Time, Photography, Tate*. Available at: <https://www.tate.org.uk/tate-etc/issue-32-autumn-2014/points-memory-kikuji-kawada> (Accessed: 19 March 2025).

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Knausgård, K.O. (no date) *Please notify the sun*, Nobody Books. Available at: <https://www.nobodybooks.com/product/please-notify-the-sun> (Accessed: 2025).

Photographs of British Algae: Cyanotype Imperfections by Mandy Barker (no date) Gost Books. Available at: <https://gostbooks.com/products/photographs-of-british-algae-cyanotype-imperfections> (Accessed: 01 April 2025).

The Guardian view on arts education: a creativity crisis (2023) *The Gardian*. Available at: <https://www.theguardian.com/commentisfree/2023/feb/07/the-guardian-view-on-arts-education-a-creativity-crisis> (Accessed: 12 February 2025).

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