Book Project- Initial Proposal and Research Document

For this project I want to sort of tie it in with a project I did last year titled *Flesh.* When I finished this project I knew it wasn't the end, there was still so much more I wanted to explore and consider/reconsider. I want to create new imagery but may also use imagery from this project as it ties in with what I want to do with my book.

Exploring flesh and the temporality and objectivity of it interests me. In *Flesh* I focused on purity, considering the female nude in art and sculpture, challenging the male gaze and ways to reflect my own flesh in a way that felt like it challenged this and also depicted my own views on my body. Creating textures that appeared crackled and damaged, imperfect and the opposite to how flesh may be shown in many sculptures.

However, for this book I want to explore that and more. Considering how as a queer nonbinary person my relationship with my flesh, with my body, is complicated and personal. While being aware that my body, especially when nude, appears very female, as I am assigned female at birth, I will also consider this and how female nudes are often portrayed a certain way in art history as voyeuristic and catered for the male gaze. However, that does not take away from my validity as a genderqueer, nonbinary individual. What people read a body as and what is it are not one in the same. We recognise certain traits and attributes of the body and automatically assign them to gender.

In a way, this book will be an exploration into my flesh, how I find ways to feel connected to it despite feeling like it doesn't reflect me a lot of the time. Coming to terms with my flesh. The awkwardness of it, the uncomfortableness of it. The shame and anger, sometimes giving way to peace and calm but there's never a prolonger moment of either. I wonder if I'll ever grow into it, settle into it. The complicated relationship I have with my flesh being nonbinary, how I don't feel like it may reflect me.

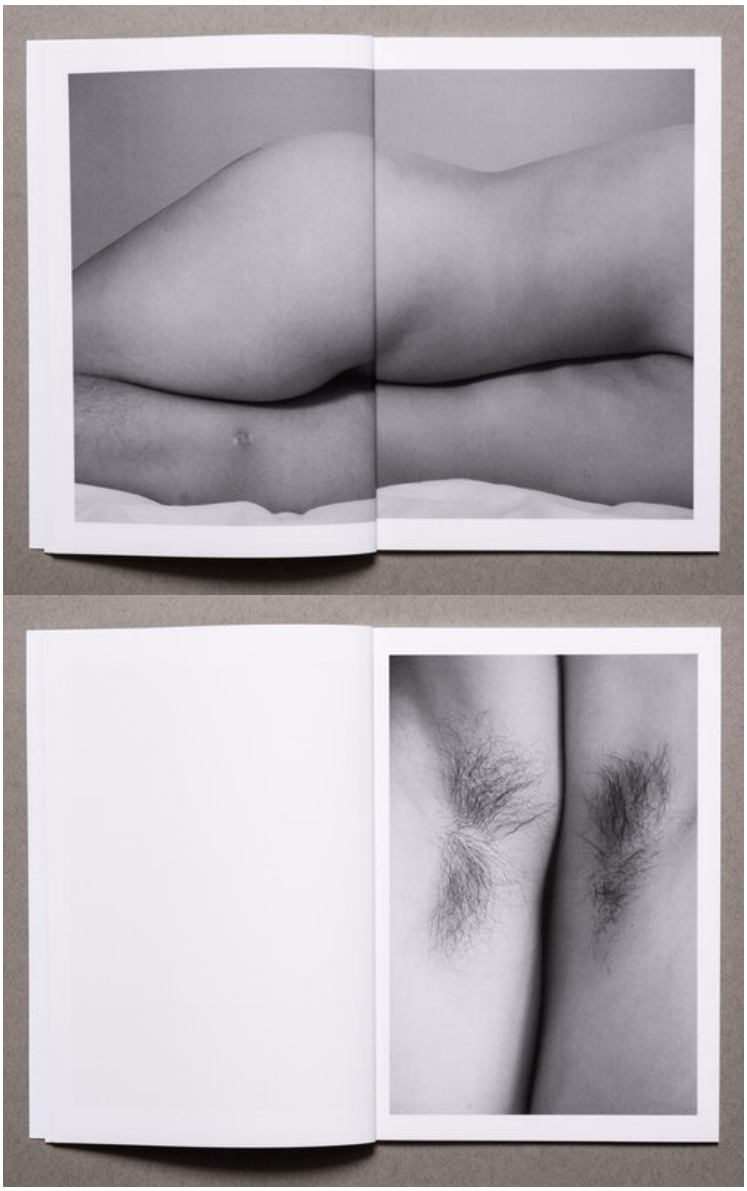
I am also going to explore non-narrative writing in this body of work. This writing will be my own writing and I want it to sort of be ambiguous but also cover themes of flesh, gender and body.

Annemarieke Van Drimmelen- *Tadaima,* 2019



Before making my book I wanted to look at other publications and how they use layout and graphics. I wanted to make sure I looked at how other artists use space within the book to explore their work and just what makes a photobook work really. Annemarieke's book, *Tadaima,* is a good example of a photobook that uses space in a great way to draw us into the images. The book explores her relationship to her deceased mother and she uses a mixture of processes and subjects. I like the way she frames her portraits, the blank white space and the boarder around the cyanotypes work well. The bottom photo also shows how she uses two images that work well side by side and the above she uses and image on a double page spread alone. One thing I think I am going to struggle with is not overcrowding my book, I want to have spreads with full bleeds and then spreads with maye one image too, so it flows better and sort of gives the eyes a break from the chaos of overlapping images and double spreads.

Lauren Noelle Oliver- Temple of Self, 2020



Oliver's publication, *Temple of Self*, is another photobook I looked at for inspiration. Within the book she explores the human form, something I will be doing with myself in my book, in various ways and she utilising various layouts and poses in doing so. Within the two spreads above you can see her use of empty space and then how she also uses a double page spread for a single image, this is effective and gives the reader an experience as blank space sort of leaves room for the mind to wonder and then it's met with a double spread which is somewhat more poignant. I like how she explores the body through different use of framing and positioning, two things I am going to consider within my work.

Eikoh Hosoe- Man and Woman



In Man and Woman Japanese photographer Hosoe uses different approaches to the lay out and presentation to his publication. Above is two examples of how he utilises double page spreads and also incorporate texts with the images. The publication has a surrealist feel, the dark, high-contrasted images of a man and woman with various props creates a story that the viewer tries to unravel. A lot of his work explores eroticism in a surrealist-almost expressionistic kind of way. His work in it's striking anti-realism reminds me of German expressionist cinema (Nosferatu, The Cabinet of Dr. Caligari). While I experiment with my work I want to consider a balance between realness and surrealness. I think within this I can almost find a way to use textures and processes which make my flesh appear in a way that's too real…sort of exaggerating the poriness and rawness of my flesh and how this relates to the way I view myself and the way I challenge others to view me too.

Imogen Cummingham



Cunningham's did a lot of work with the female nude. In a lot of her nude photographs the female form appears faceless, the skin so smooth it resembles a statue carved carefully from marble.

Even though I think her images appear soft I think they challenge the traditional nude in a way because she plays with the position of the body, as if the body is the medium instead of the object being photographed, they don't appease to the traditional male gaze in nudes, for example, from the renaissance period.



The subtle movements and intricacies of the body. I think Cunningham captures the female form in a way that is innately feminine, the softness and purity in the pale images do this, but she does so in a way that doesn't try to sexualise the female form in it's nudity. Rather, it draws attention to the beauty of the female body, not the sexualisation of the bodies.

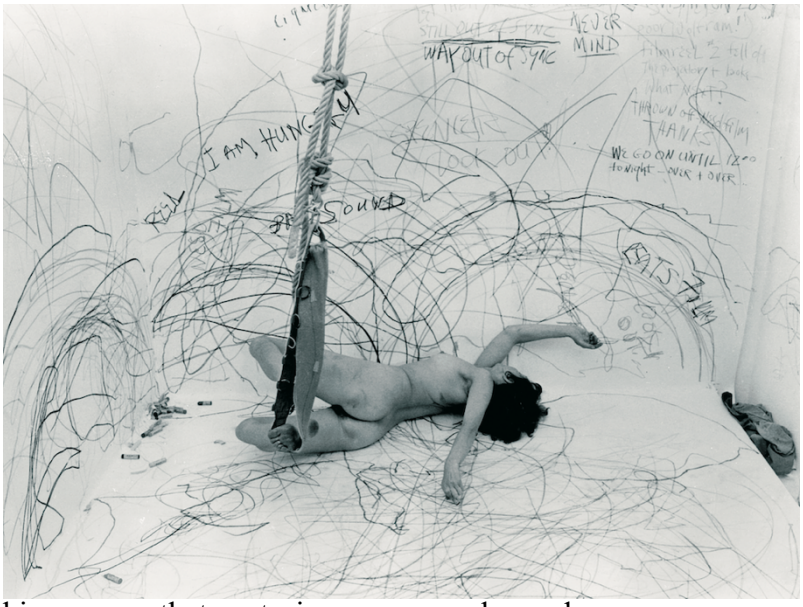
In my work I want to strike up a balance of soft and rough by experimenting with textures and processes. Maybe have some images that are more textured and some that are more soft and lightly contrasted.

Carolee Schneemann



Carolee Schneemann (b.1939-2019) used her body and performance art to challenge the male gaze. Her work is largely performance base. Her work subverted the male gaze rather than catered to it. Her art confronted this idea of women being coy and soft, her performances were often bold and aggressive and dealt with ideas of femininity, nudity, sexuality, male gaze, body etc.

In this piece titled *Up to and Including Her Limits, 1976,* Schneemann suspended herself, lifting her body up and down scribbling on the walls and floor around her, incorporating words as well as natural movements onto the paper. Some may view the position or act as a vulnerable one, to be suspended nude, but she reclaims her body and acts our her aggression on her surroundings.



She challenges being both the artist and the “object” simultaneously. Something which I have done a lot within my own work and am carrying on doing in this book project. Being nude and being your own subject allows this rawness that capturing someone else nude doesn’t quite capture. You’re in charge of your own vulnerability, which in a way is pretty liberating. I’m not performing for anyone else except myself and my own medium. It’s for me.

HermLOVE

On the morning Tube they're all looking at me,
None of them quite sure what it is they see.
A sissy boy in make-up? Fag? Dyke? Poof?
What they're praying for is an ultimate truth.

They look me up and down
Like they're searching for clues
They have no idea which pronoun choose.

But I do not identify
As female or male.
Those concepts don't apply to my intersex tale

I'm a yankee Doodle Dandy.
Fire-breathing.
Organic! Volanic! Kaboom! Boom!

And yeah, I'm loud,
I like a crowd.
These are all facts of which I am proud.

So am I doing gender?
Or is gender doing me?
I wonder if you know what it is you see?
I wonder if you know what it is you see?

Hermlove
Cross the line.
Hermlove
Cross it every time.
Hermlove
Time as it takes
To build a bridge that will not break

Del LaGrace Volcano, Hermstory, 2010

Intersex, genderqueer artist and writer Del LaGrace Volcano explores gender in this non-narrative writing taken from their essay Hermstory. I like how the writing is quite honest, raw and personal, something I want to try to convey in my non-narrative writing.

Although I'm coming from a different lens being a nonbinary afab artist and not from an intersex viewpoint there's still some sort of mutual topics and points of discussion like pronouns, how other's gender you and coming to peace with yourself.

Erwin Blumenfeld



The way Blumenfeld captures nude female form in his photographs, to me, have a more statuesque, still, striking and rigid appearance. In the piece to the left the model is covered in a wet silk material, covering her body in a way that erases features and gives this statue appearance reminiscent of Greek marble goddesses. There isn't much contrast, rather there's this almost monotone greyness that adds to making the body like it's not quite true flesh.



To me, Blumenfeld captures the female form in a way that's also typical to male gaze. The model isn't looking into the camera, she's sort of shyly looking away while her body is slinked in a fabric and posed in a very staged and soft way. There's no confronting the gaze or realness to the images. They are beautiful, but not realistic. In fact, they're so perfect and soft that it's as if the woman in the image isn't real at all, like some sort of angelic being.

Unbearable Weight: Feminism, western culture and the body (1993)- Susan Bordo

In Bordo's book, Unbearable Weight, she looks at the female form and how the western culture shapes it, covering things like diet culture, the rise in eating disorders in young women and the societal pressures for women to always be aware of their appearance, always changing it to follow the next craze and fashion. From a young age women are taught to be continually aware of how they present themselves to the world as it holds a lot of value in how they will be treated.

In the book Bordo also references philosophers when talking about "our dualistic heritage: the view that human existence is bifurcated into two realms or substances: the bodily or material, on the one hand; the mental or spiritual, on the other" (p144). The idea that our body and "soul" are separate. I also like the idea that our soul is our essence…if that makes sense? Like, our body is simply a holding cell for our essence, our being, even though we grow old and our body changes and lets us down our essence remains. This idea brings me comfort. Although I may not feel at home in my body my essence is at home, and it's simply a vessel for my being.

Although my body may appear "feminine" (or at least by many societal standards) that doesn't mean my essence isn't both masculine and feminine. I can decorate my body how I like in attempts to portray how I feel my essence is, but, ultimately there is only so much I can do.

It's exploring the way in which I interact with myself and my flesh. Being raised as a female it's something I think is ingrained into you. And for me it's sort of meant that there's a disconnect there…I desire to want to like myself but the societal expectation that I should constantly strive for improvement and to look "feminine". This, along with some writers I look at are things I will consider when putting my non-narrative writing into the book.

Alix Marie



Marie's work focuses on flesh, she uses various techniques to capture flesh…often installation based incorporating objects and sculpture. In her book, Morel, she explores flesh through the processes she uses, photographing the work in a physical form, overlaying images, some of the images are intensely close and the textures create a sort of uncomfy feeling. It's unusual to see human flesh captured in art in a way that is sort of brutally raw, it almost reminds me of forensic photography.

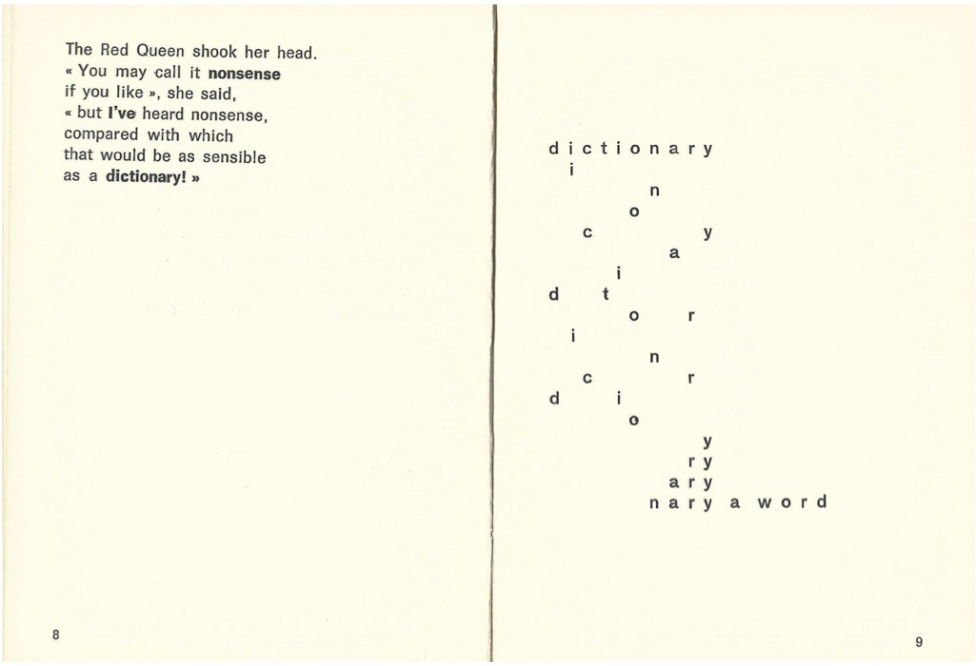


You find yourself questioning what some of the images depict, unsure if what body part it could possibly be. It reminds you that maybe you don't know your flesh so well after all. By taking something that is 2D and sort of making it 3D it creates this weird composition which is both flat and textured all at once, resulting in a disturbing hyper-reality of flesh in a way.

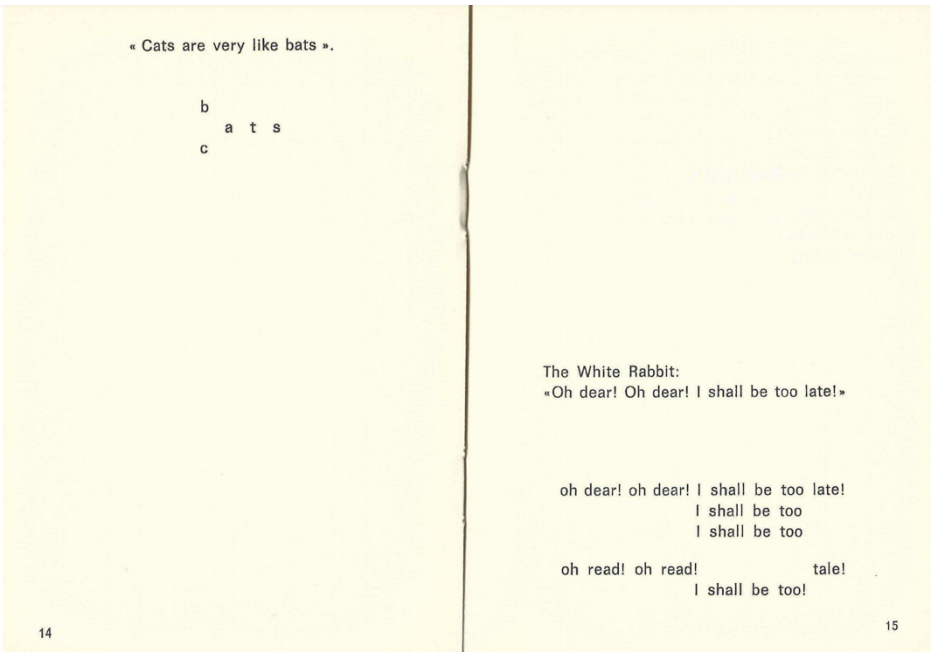
In her book she does a lot of overlaying and double page spreads, this is sort of what I want to do but with spaces of quiet in between.

Giulia Niccolai

Niccolai prior to exploring and focusing on language and writing, was a professional photographer. She quit photography in the 60s to focus on writing, joining a neo-avant-garde group of writiers called Gruppo 63. Gruppo 63 was an Italian movement focused on experimenting and breaking down language. A lot of Niccolai's work is visually striking, she plays with word placement…as if the paragraphs are visual art forms as well as writing.



In the above piece you see her playfulness with how she places words, on the right page it's as if the words are falling apart. Within my writing I want to play around with the placement, not just have generic structured paragraphs…by playing with placement the viewer sort of has a more involved experience reading it. Like, for a second they have to decipher your words and the motion their eyes make down the page adds emotion, I think.



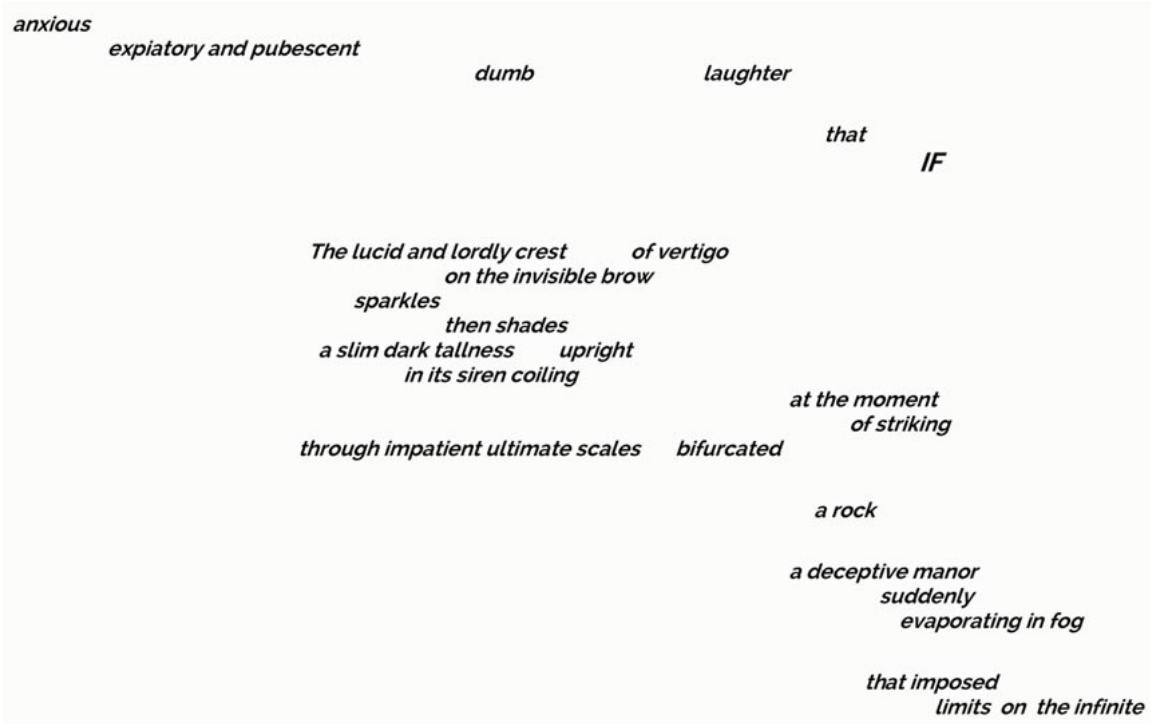
A lot of her work has reference to classic children's tales (humpty dumpty, Alice in wonderland). For the purpose of this research I'm not really looking at the contents but rather the layout and how that influences how we read her pieces.

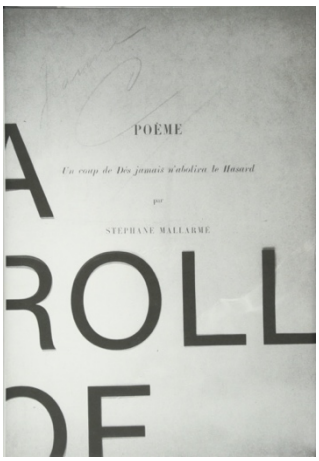
Non-narrative Writing

Non-narrative writing doesn't really give context to the writing like a story may. The writing I'm doing for this book will be non-narrative and I guess prose (as opposed to poetry). A lot of the writing was written in a moment, or across many. Some were even taken from diary entries and taken from my phone notes. Some were written for the purpose of this book, some weeks/months before.

Each page with writing on I wanted to feel like something new, there would be similar themes/links between the words revolving around body/identity/being.

A Roll of the Dice- Stéphane Mallarmé





In Mallarmé's A Roll of the Dice he used a dice to throw onto the page determining the placement and flow of his writings. Like with Niccolai he creates a piece of writing that is artful not only in words but in the way it's set out on the page, engaging the reader, taking them on a journey. The placement gives the word more of an impact, especially when you see a couple of words that have more blank space around them than others, your eyes are more drawn to them.

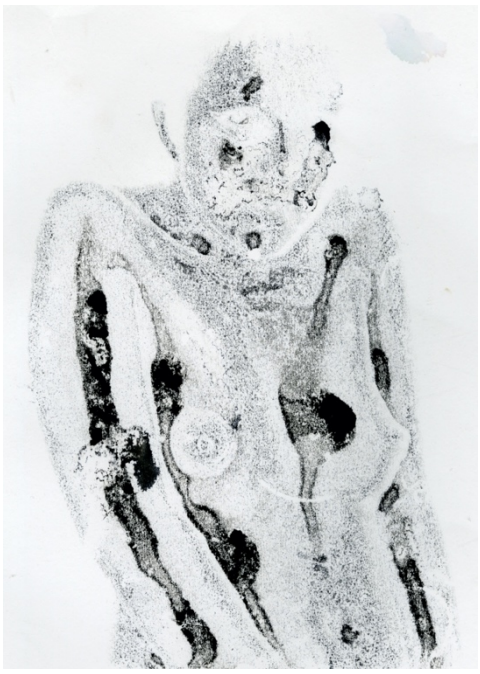
I like how Mallarmé writes in a way you have to decipher. I want to create a similar feeling, I don't want my writing to be too straight forward. I sort of like that sometimes people make their own meanings in my words…I want it to be relatable while also personable.

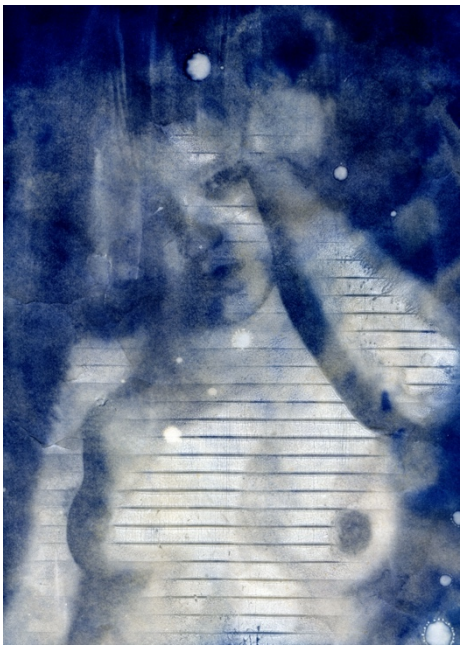
As mentioned previously, this work is in a way a continuation from the work I covered in my project *Flesh, 2020*. I'll be using some similar processes in creating imagery for this book but ultimately I want to create completely new pieces with different colours, textures and feeling…inspired by the work from Flesh.

For this reason, I am going to include a couple of pieces from Flesh, however, the rest of the imagery I will put into my book will be completely made for the purpose of being a part of this project.









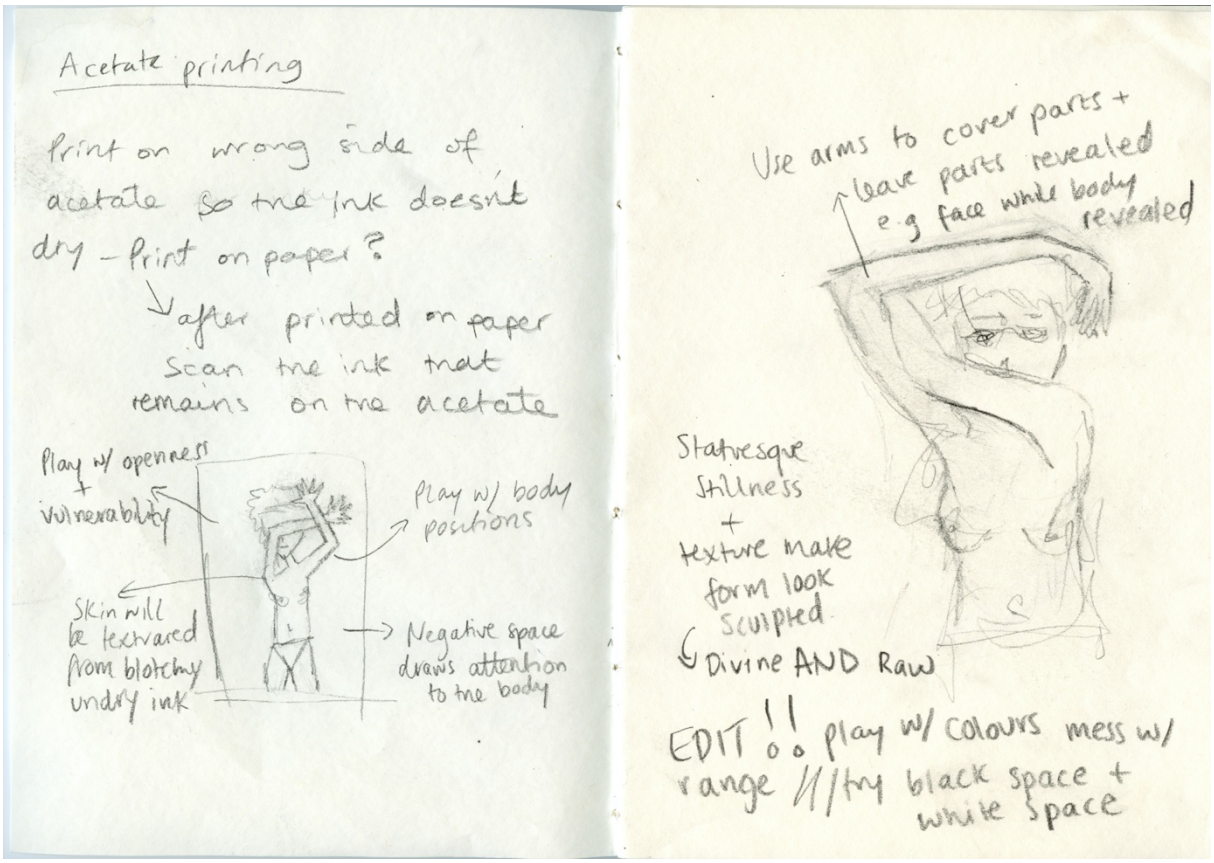


All of these pieces from *Flesh* I selected to be pit into *Vessel*. To me, this sort of became a starting point. I didn't want to think about where I would place these in my book until I made other work. I was a bit worried I would put them together automatically even though they may be better placed with other pieces so I didn't want to begin getting bogged down with sequences quite yet.

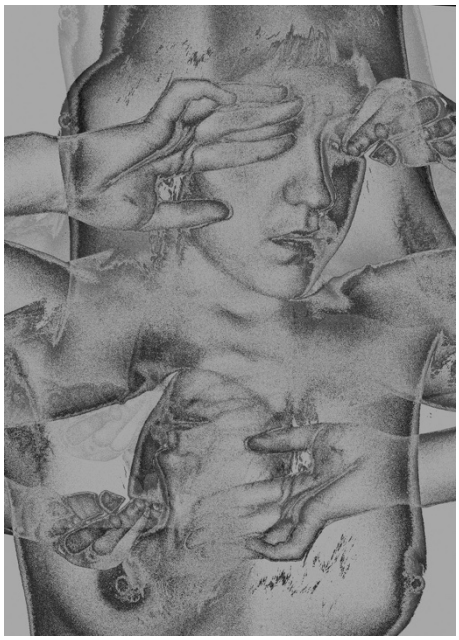
I used different techniques in Flesh that I wanted to carry over into my new work in Vessel. I experimented with printing on the wrong side of acetate for a runny ink look on cyanotypes. I also printed on the wrong side and proceeded to print onto paper for the inky black and white

pieces. I also had banding on the acetate that I let show through…in vessel I wanted to remain experimental even if the idea of fitting things together into one book intimidated me.

Experimenting



In the first shoot I had a rough idea of what I wanted, and did a rough plan to better visualise what I intended to do. I shot with a basic set-up which basically just involved me posing in front of a black sheet pinned to my pinboard. After getting shots from different angels with different body poses I wanted to see how I could work with these and ultimately how this would impact what else I would produce for the book.









These are initial edits I did from the shoot only using photoshop and playing around with layering and colour range etc. I wanted to have a few images from the shoot I didn't use the acetate method for (for more range within the book). A couple of these I'll probably put in but some were just to get a feel for what I wanted. Some I think would work better as double page spreads and not really as a stand-alone piece if that makes sense. I was aiming to create images where my flesh looks almost as if it's glowing so it would contrast with the images in which there's more texture.

I wanted a range of poses and crops so the book didn't get boring and repetitive. Moving onto the acetate experiments; I printed the ink on the wrong side so it was runny and played with this to create different textures on my flesh, cracked and fluid like.







The image on the far left above this text is the original print, I pressed the ink so it had a textured appearance. I then scanned in the acetate and manipulated it in photoshop. On the far right I wiped the unfixed ink but felt like the image lost the texture that makes the flesh appear bumpy and unhuman. I did this process with a couple of other poses, experimenting with the colours in the edit and the orientation of the image. The green image to the right is the final edit I chose out of these experiments. The shininess of the flesh gives it an ethereal appearance, I think this image will work well as a stand-alone one on a double page. (possible with text on the opposing page.





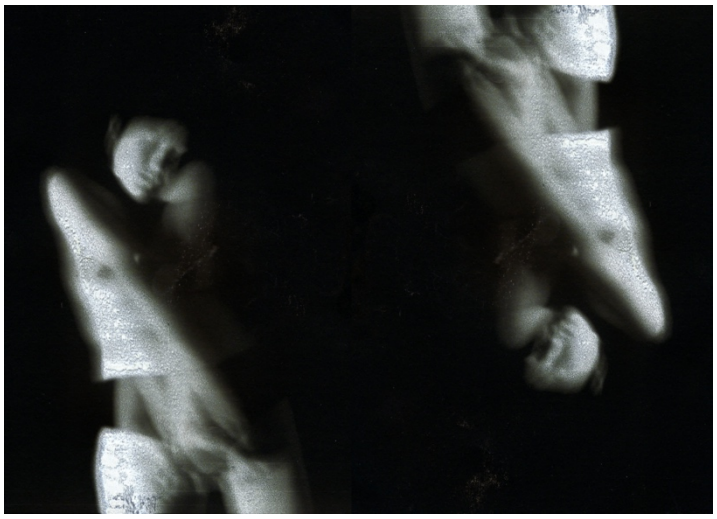


The left is the original and the right the edited. I played around with layering and colour to create a darker image. This image has a complete different look to the green one above, a major thing I want to do in this book is to have contrast with my images so that it's not too much of the same thing even if I am using the same process. My body in this one appears more shy and coy compared to the openness in the green one, which still has a hint of shyness and my hand covers my face.

With the writing this book is an exploration of my flesh, so the different poses that may read to the audience in different ways is importance. I want shots that show me more open and challenging of the gaze and then some which seemingly allow the gaze unchallenged.

The piece on the right is another outcome from these experiments. It looks more statuesque than the others, the shininess and tones make it looks sort of like a brass statue, the textures are both sort of visceral and soft, there's variation in the flesh of textures which I think works, it draws your eyes more into investigating what you're looking at. My eyes are closed and my arms raised above my head which is sort of a vulnerable position as it exposes a lot of flesh…I want to accompany this image with writing in the book that investigates the movement of flesh and how I experience it in relation to emotion.

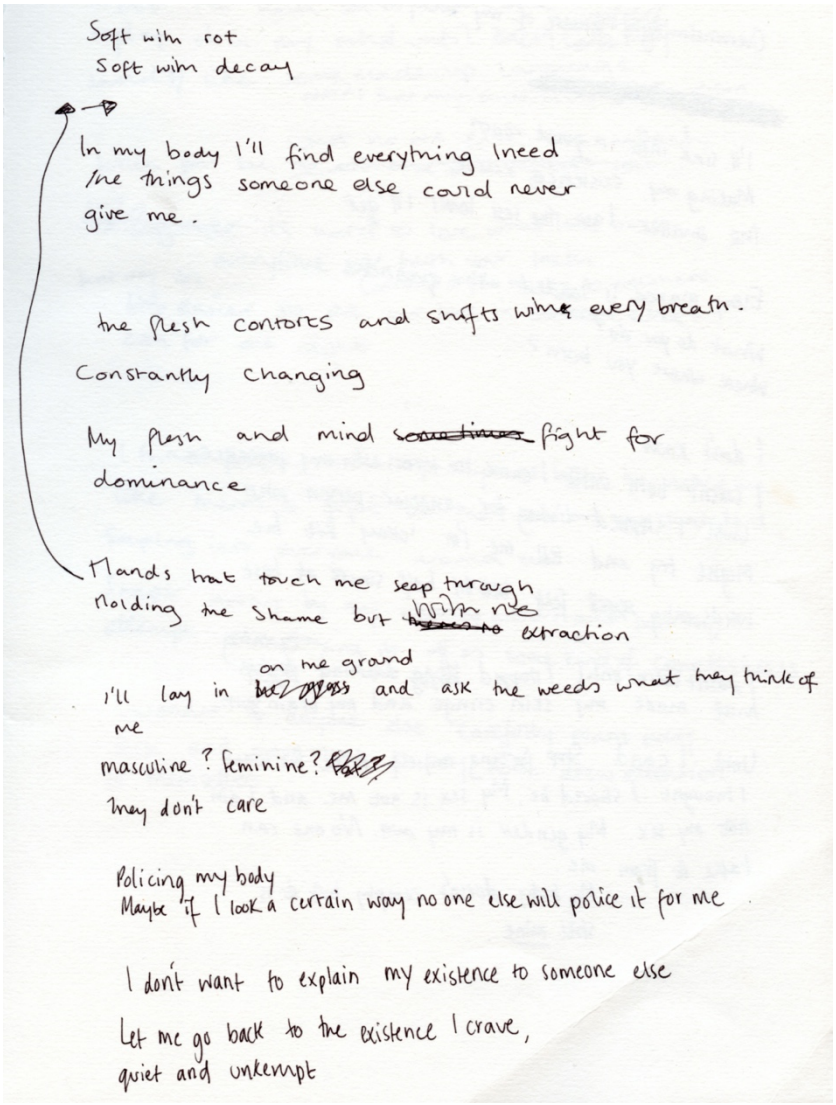




(experimenting with the printing process and mirroring the image possible for a double page spread).

Experimenting with writing

As mentioned, I will be exploring non-narrative writing, using a mixture of writing I did for this book and writing I did before (maybe even writing I did on my phones in notes during a sleepless night or slow morning…).



Soft with rot
Soft with decay

In my body I'll find everything I need
The things someone else could never
give me.

the flesh contorts and shifts with every breath.
Constantly changing

My flesh and mind ~~sometimes~~ fight for
dominance

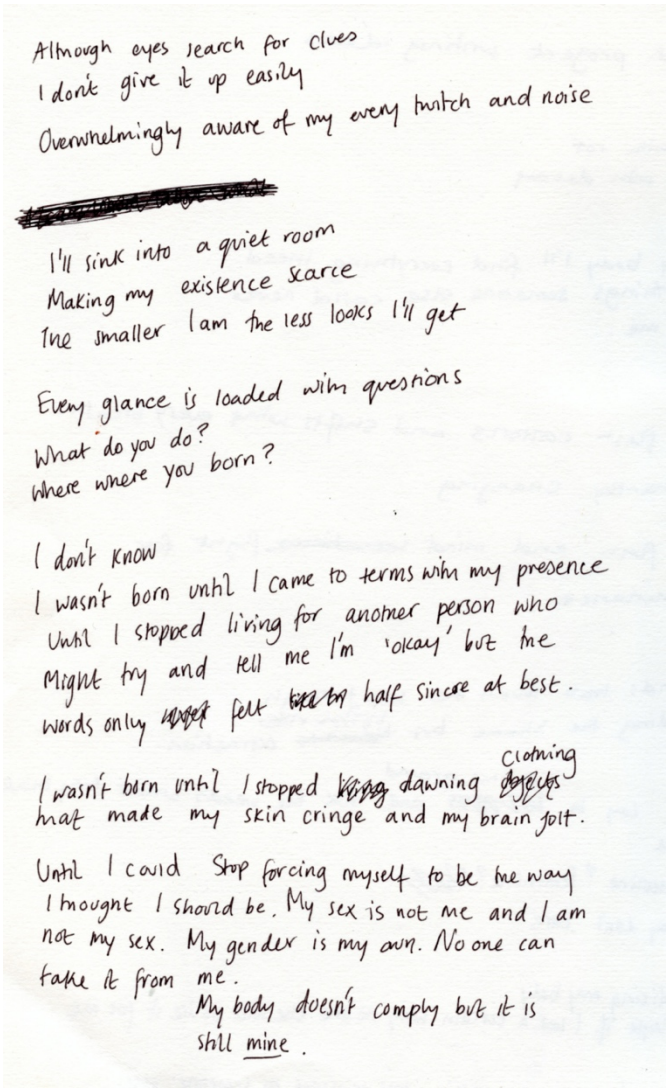
Hands that touch me seep through
Holding the shame but ~~[illegible]~~ with me
extraction

I'll lay in ~~the grass~~ on the ground and ask the weeds what they think of
me
masculine? feminine? ~~[illegible]~~
they don't care

Policing my body
Maybe if I look a certain way no one else will police it for me

I don't want to explain my existence to someone else

Let me go back to the existence I crave,
quiet and uninterrupt



Although eyes search for clues
I don't give it up easily
Overwhelmingly aware of my every twitch and noise

I'll sink into a quiet room
Making my existence scarce
The smaller I am the less looks I'll get

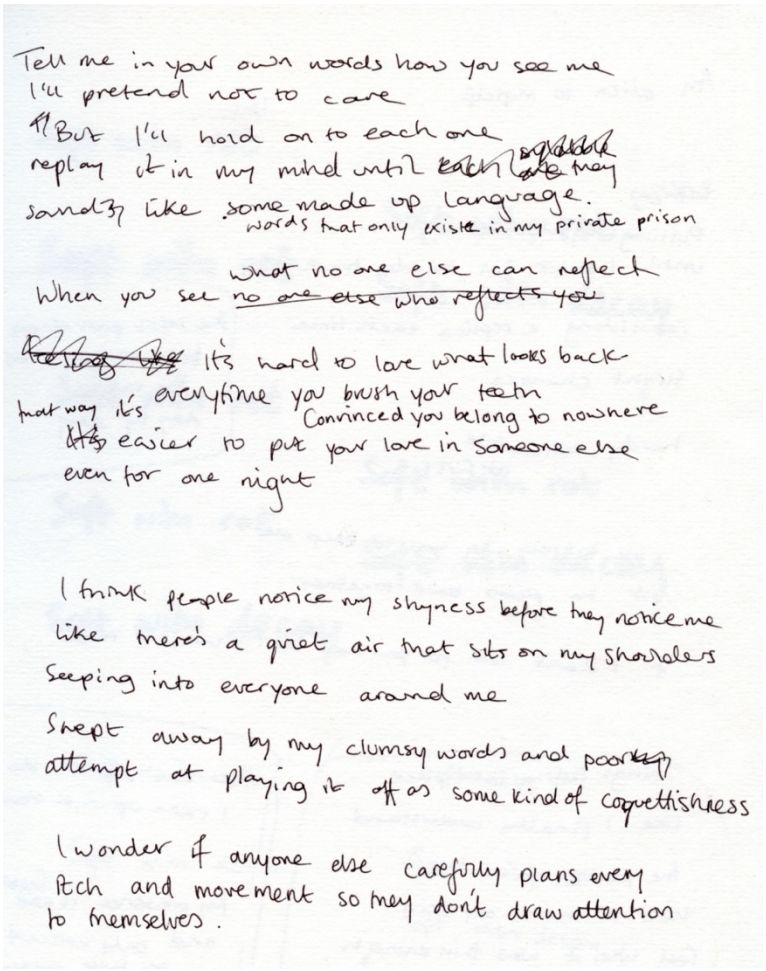
Every glance is loaded with questions
What do you do?
Where where you born?

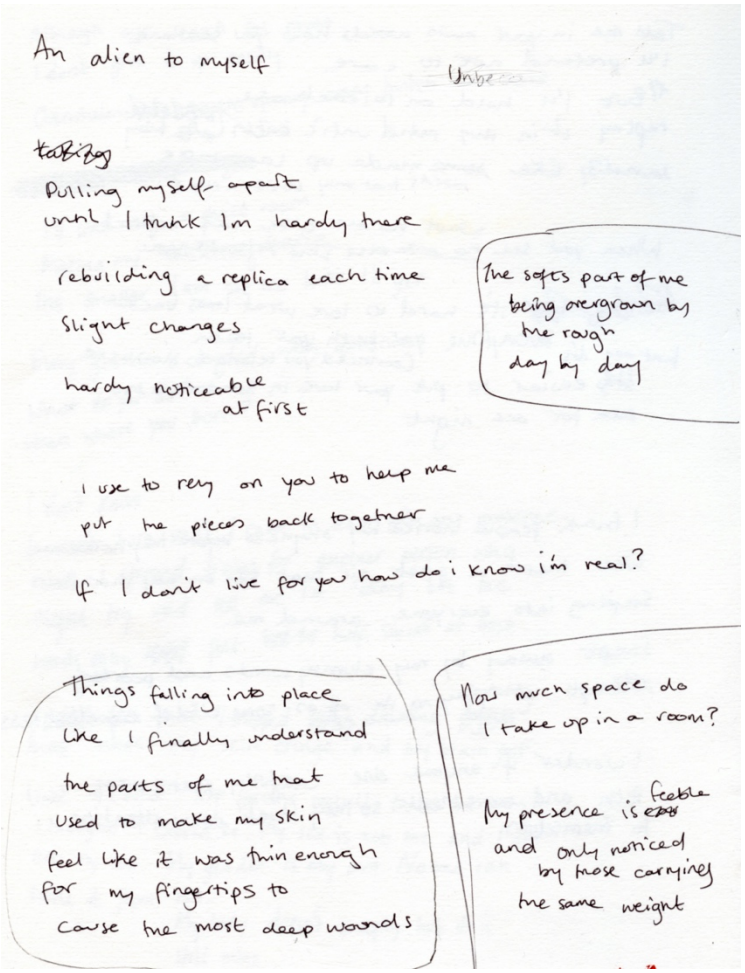
I don't know
I wasn't born until I came to terms with my presence
Until I stopped living for another person who
Might try and tell me I'm 'okay' but the
words only ~~[illegible]~~ felt half sincere at best.

I wasn't born until I stopped ~~[illegible]~~ dawning clothing ~~[illegible]~~
that made my skin cringe and my brain jolt.

Until I could stop forcing myself to be the way
I thought I should be. My sex is not me and I am
not my sex. My gender is my own. No one can
take it from me.
My body doesn't comply but it is
still mine.

These are messy scribbles of writing that I wanted to build into my book. This writing is all of the writing I began to build to put into this book, written over a couple of weeks…although it may look as though it was written at once since everything is close together. I like to write in this way…it feels less formal and sort of means I out less pressure on myself for my writing to be "professional". This is not how I will be presenting my writing in the book, I will be thinking and considering a lot when it comes to placement and flow of my writing, taking influence from the writers included in my research.





A lot of the writing on these pages I won't include in the book. And some of the writing that does will be editing in some way to include words and change words or leave out words I feel like don't work or flow well.

The writing is mixture of me trying to emote thoughts on my body and thoughts about my presence in my body and gender. Some writing even considers an acceptance and peace with my body. Basically, I wanted to try and talk about a complicated relationship with my body and with being genderqueer…it's sort of messy but I think it's personal and the messiness that may be picked up by some people will just show how personal it is. My relationship with my body isn't straight forward…so neither is trying to write about it. Some bits are more vague and others more obvious.

I'll go more into the writing and how it interacts with the imagery as I progress with the making of my book.

Next I wanted to experiment with a different process of making imagery. I shot using polaroid and then experimented with both emulsion lifting and scanning the negatives to manipulate in Photoshop. I think that this will also compliment the work in my book as it's different sizing and framing to my other work making the work inside the book more varied.

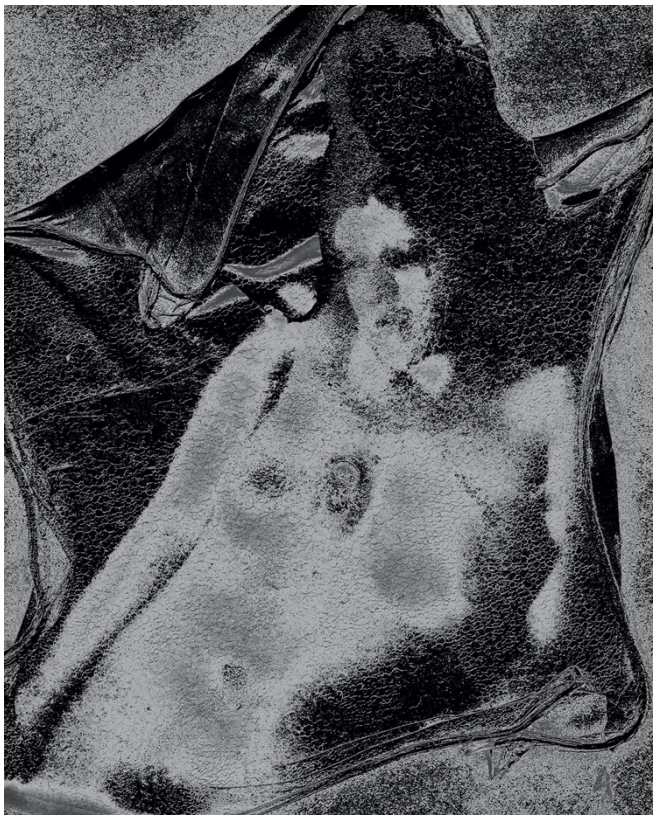
<u>Emulsion Lifts</u>





Some of the lifts I edited a lot of the lifts to be darker because I think this will look better in the book especially with the lighter space around on the other pages.





While editing I really wanted to emphasise texture and maybe not make it obvious that some of them are emulsion lifts. This one I think with the slanted posture pays homage to renaissance women in paintings and ancient Greek sculptures but with a modern feel with the almost sabbitier effect.





This piece the stretching of the lift gives the emulsion a weird flesh-like appearance. The tightness also makes some of it look wrinkled and imperfect.







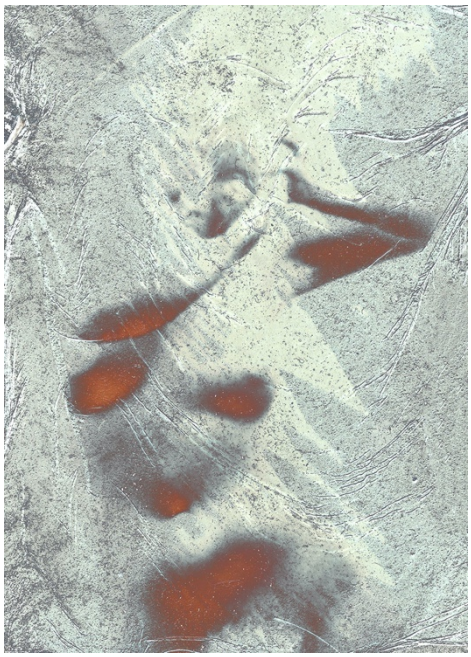


Some I wanted to look more abstract. Most of my body is hidden here, my face appearing from this weird textured background.









I also wanted to experiment with a couple of colour shots since I had some left in my camera before loading the black film. I like the colours in this and how my body emerges from the white, although I'm not sure yet if it will fit in with the rest.





(some of the polaroid lifts may not be included as I only wanted to show the ones I found worked the best, there may be one or two in the book not mentioned in this part)

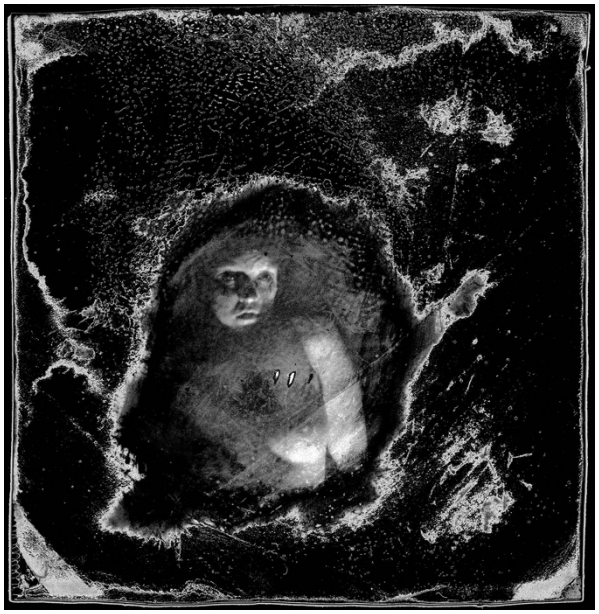
Polaroid Negatives





By placing the cut-off back of a polaroid in hot water I began to rub away the white coating to reveal the negatives underneath. I wanted to use these negatives, since I usually just throw this part away if I do emulsion lifts and never really considered doing this until coming across it while experimenting with another shoot. I wanted to leave some of the white on to see what effect this had on the way my body is read in the images. To the left is two examples of what the images look like before I scan them in and manipulate them in photoshop.

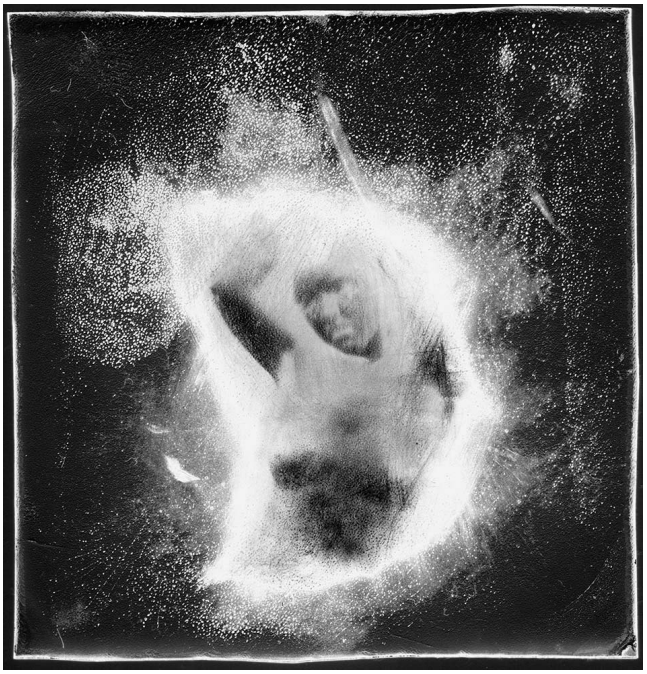














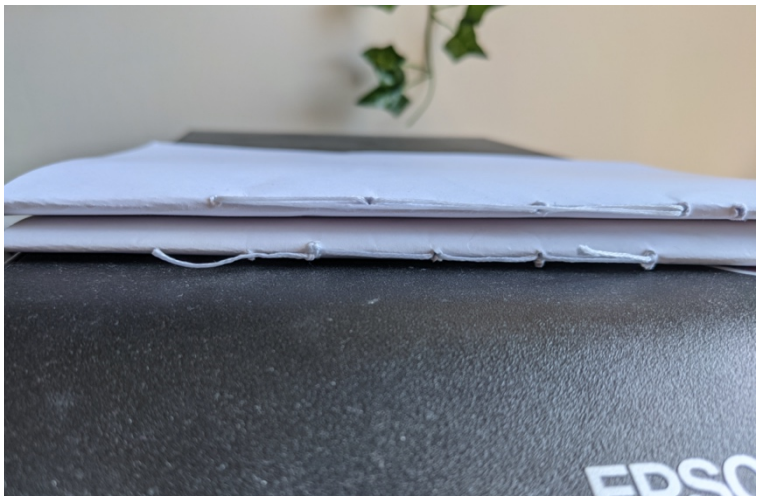


The polaroid negatives compared to the acetate prints feel a lot more open to interpretation and sort of abstract. Like glimpses into someone's world through passages of light and movement…which is sort of what this book is, a glimpse into my mind through the vessel that is my body. I like how striking the black and white is in these images, the 5 on this page being the most successful in my opinion. Some of the poses play more with a coyness while others have a feeling of distress and unrest. I'm intrigued to see how I will position these in regards to text and other imagery. I see some of

them being opposite other works, some being blown up for a double page spread and maybe a stand-alone too.

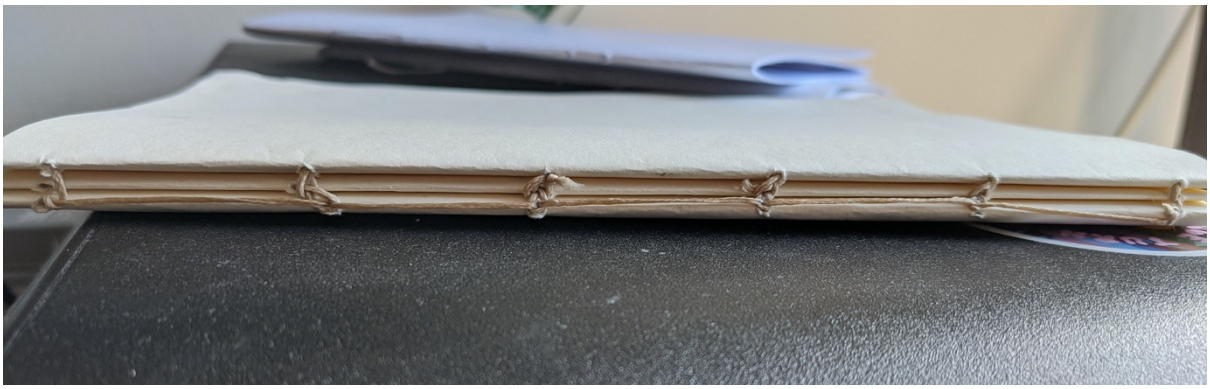
Stitching and paper

At this point I'm thinking about what kind of stitching I will use for my book and what kind of paperstock. Right away I knew I didn't want to use a paper that's glossy, I want more of a matte finish as I think it works better with the aesthetic of my work, something glossy would take away from the texture. I also knew I wanted to hand bind a book, I'll still do an e-book too but I knew that this work belonged in a physical form.





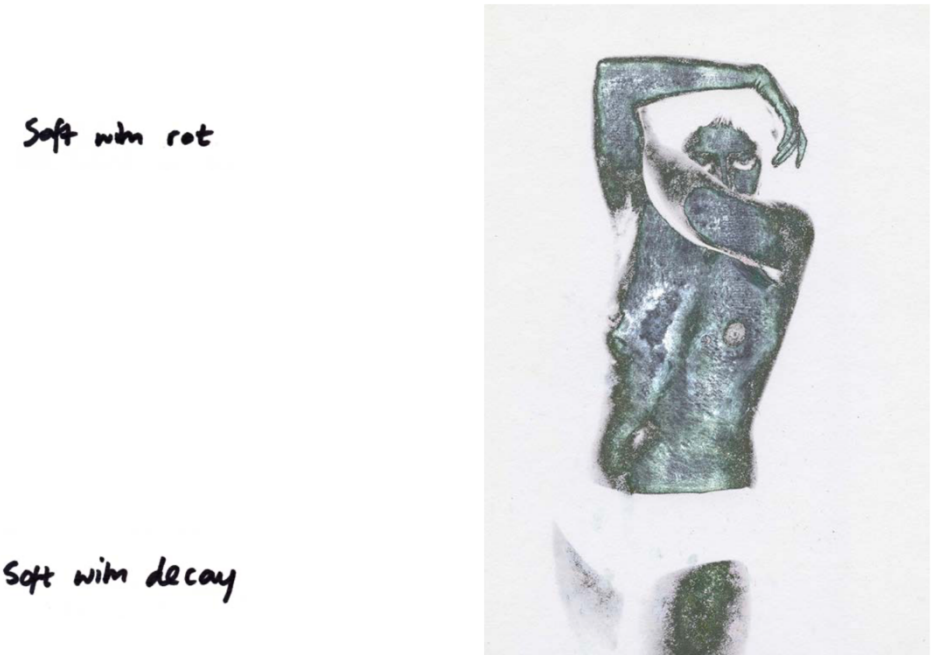
In the images above I tried out saddle stitching, which is fairly straight-forward (although it was my first time so it's a little messy). However, I realised that for the size of the book I wanted saddle stitching was not a suitable binding method. To make these trial mini-books a used a white paper that was around over 150gsm and I found it too rigid and stiff. The white is also quite clinical to me and I knew it would work for my work, so I decided to go with a thinner paper of 90gsm and a paper that was a "cream" colour.



Here is an example of the saddle stitch using a brown waxed string (the brown works better with the cream than the white). You can see how each chapter joins (each chapter has 16 pages double sided so 8 actual pages if that makes sense). I was happy with how this looked, although there's a couple of imperfections here and there but I wanted to practice before making the book and plan to make a dummy first anyway.

Considering layout and design

After deciding on the way I wanted to present my book I wanted to start playing around with layout and how I'm going to order and place everything in my book.



First off, I wanted to experiment with how I was going to include my text. Here I scanned in my handwriting and I found it looked too messy and distracted too much from the image on the opposite page, so I decided from this point to only experiment with fonts and not handwritten writing.



flesh contorts and shifts with every breath.
constantly changing
my flesh and mind fight for dominance.
it's hard to tell which will give

I used a generic font here just to explore placement. The font is too small and I wasn't really considering how I spaced the writing out so it looks too formal and clumped together…I want to spread the writing around the page much like the writers mentioned in my research section. You can see how I'm thinking about placing the images opposite the text but so far only really doing it in the same way, so I began to see what I could do with double page spreads and different placements on the page.

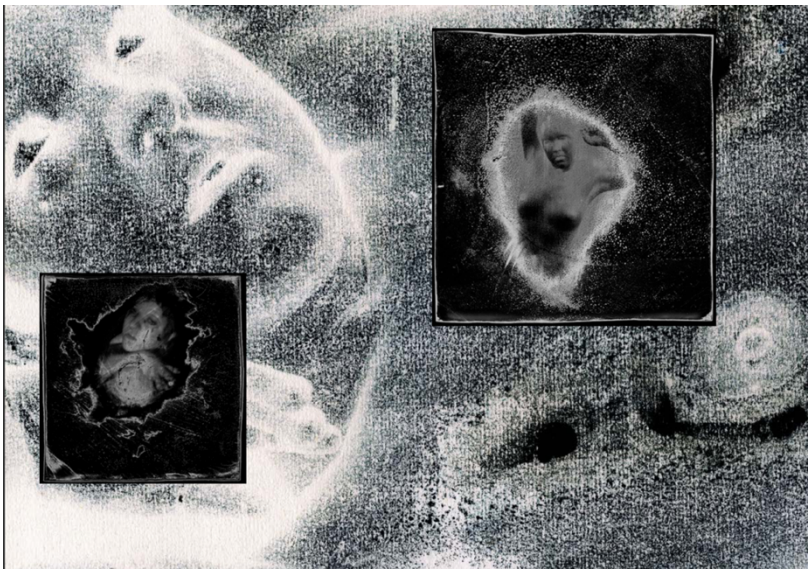


It's hard to tell due to the white background but I placed this image off-cantered so that some of the black around the emulsion lift would be in the crease of the book. I like this look as it creates different visuals across the book instead of sticking to a seemingly strict format.



no peace in my mind
from the flesh and the inside
a form made by a dishounarble sculptor

This is another example of how the text is too small and too clumped together. Although, it does give me an idea of how I want to lay things out it definitely needs changing.



Beginning to experiment with layering and having an image sprawl across two pages. I like this but think it may look better if I remove the one on the left. I like the way the layering look as it sort of confronts the viewer with all of the textures in the



On the contrast this is an example of a page I want to keep more blank and have one image across two pages. I think it's important to have busier pages and quieter pages to contrast. Some images work better alone and would get swallowed up if they were placed next to or layering others.

Changing things:



no peace

in my mind

from flesh and the inside
a form made by a dishounarble sculptor

Here I began to change the font and placement, this works a lot better, instead of being a block of text it encourages more of a journey through the words. It sort of reflects the movement in the images too so with the images it just sort of looks better aesthetically.

You can also begin to see how my writing relates to the imagery talking about flesh and imperfection in a non-narrative way.



Considering a double page spread with text incorporated.

every glance loaded with questions
where are you from?what do you do?where were you born?
i dont know

i wasn't born until i came to terms with
my own presence

until i stopped living for someone who might try
tell me i'm real but the words
sound half sincere at best

i wasn't born until i stopped dawning clothes that

made my skin cringe and brain jolt

until i stopped forcing myself to be the way i
thought i should be. my sex is not me and

i am not my sex. my gender is my own
no one can take it from me

my body may not comply but it is still mine



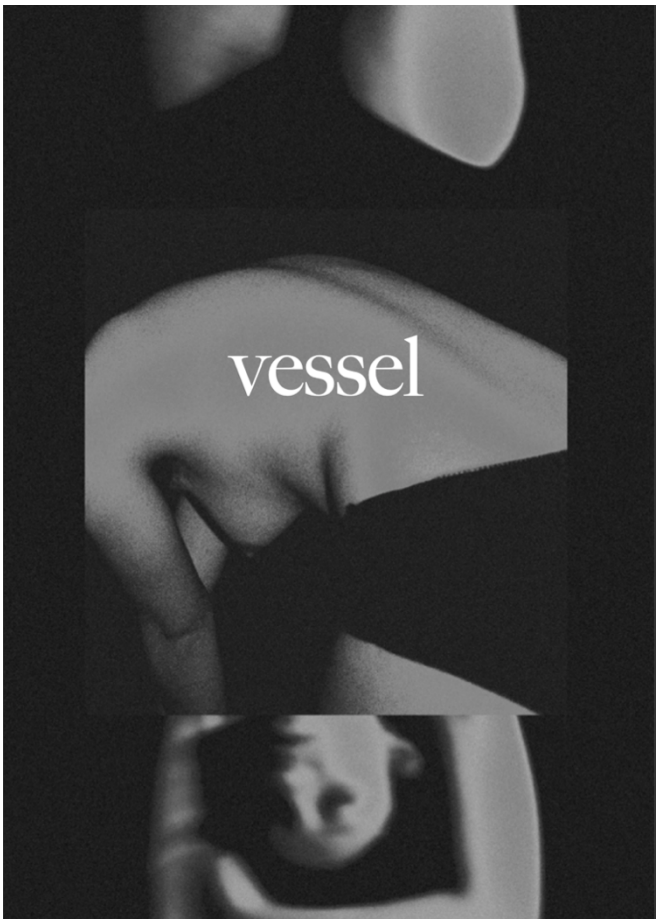
This is an example of where I tried to add text but I don't feel like it worked. The page spread is too busy and the text would work better on a double page spread by itself so the words have space to breathe and when reading it it doesn't feel as overwhelming.

The writing here is more direct, also. It's more focused around gender and considering how people view me and reclaiming my own gender…whereas other writings in the book are less specific and more open to interpretation.





This is an example of how I want to incorporate two images without layering like the other pages with multiple images. I like that this is the same image but different and at different orientations as the poses flow well together and you can flick your eyes between the two to compare





I decided on black and white front and back cover because I think it looks better and more consistent. I wanted minimal font on the outside so made the title quite small and tried to make it look sort of subtle but also not too hidden. The cover alludes to themes within the book and two body's posed awkwardly overlap, sort of beginning to hint to the complicated themes of self and exploration of body within the book. The back I a bit more abstract but It's at the end of the book which reveals more so it felt like a fitting ending. Selecting the title I wanted something simple but relevant…a vessel holds something and our bodies are our vessels…suggesting there is something more than just our body.

Included on the back is a link to an unlisted youtube performance piece (https://youtu.be/FdQTnIxueWw) I did separate to the project but covering the same sort of topics that I put because I thought it was a nice add on.

I haven't shown every page in this process summary but rather showed the major ones that influences changes to the rest and how I would lay out others. At this point I felt confident enough to make a physical dummy so that I could better see what I would change and add to the final printed out one. I made a dummy with the same paper and stitching method I plan to use for the final printed version.
Unlisted link to dummy book:
https://youtu.be/Bs1IznjtZdY



Looking through the dummy version certain parts of the book felt clumpy and I definitely wanted to space it out more especially when it came to some of the writing and changing it to be on a double page spread alone instead of crammed onto one page. I also wanted to change how I laid out some of the images and add more images, maybe even another chapter. However, I liked how the stitching and the paper gsm and colour worked.

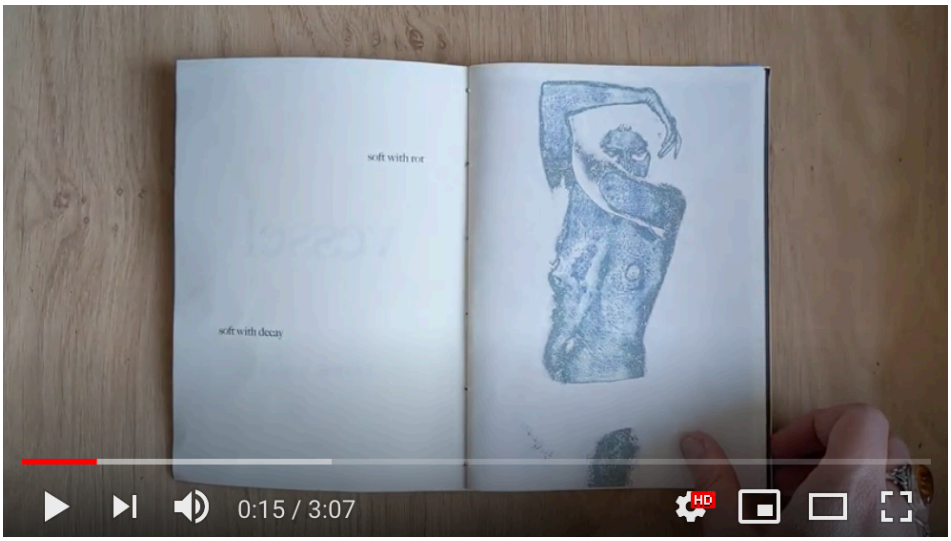
Here is an unlisted link to the final book I made. I will also include a PDF of what I printed. However, the written text in the PDF that spans two pages should be read as two separate pages not across the whole page.

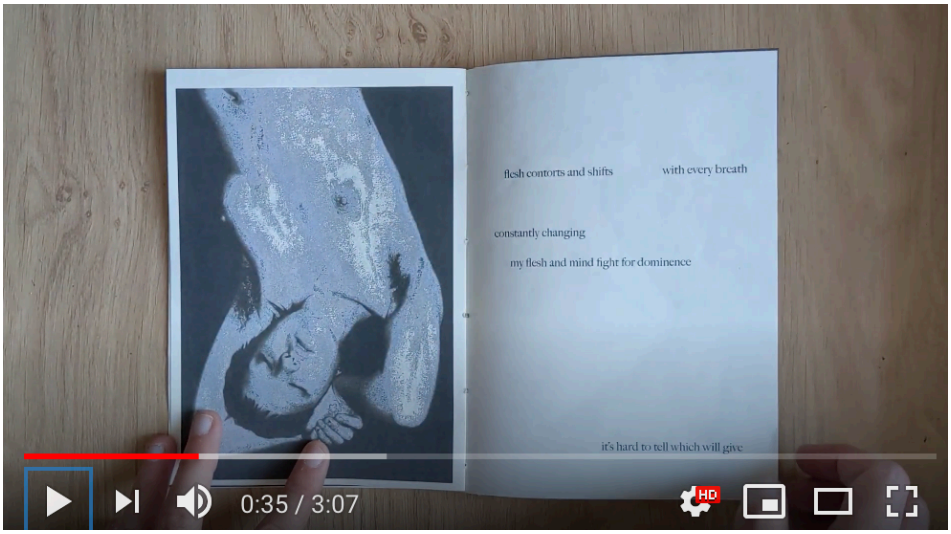
https://youtu.be/ub7OlAcyDts

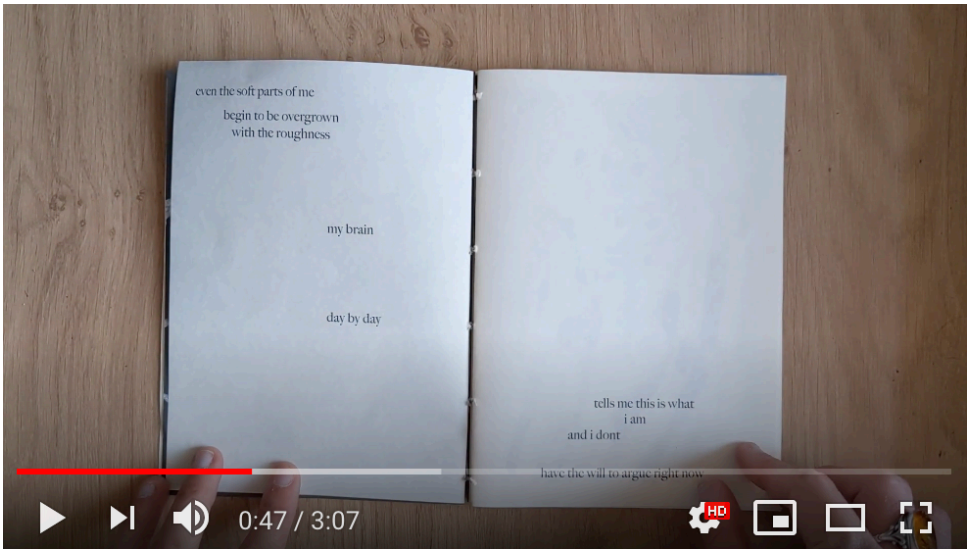


In the final version I'm quite happy with how it came out and how the book flows as a piece. I think when I approached this project I was a little scared about how I would fit my work together in this way, but I think it had to approach it in more of an informal way because I had too many preoccupations about how "professional" it should look. I wanted to make sure I didn't let my vision get bogged down with formalities while also making sure I remained aware of how it would come together.

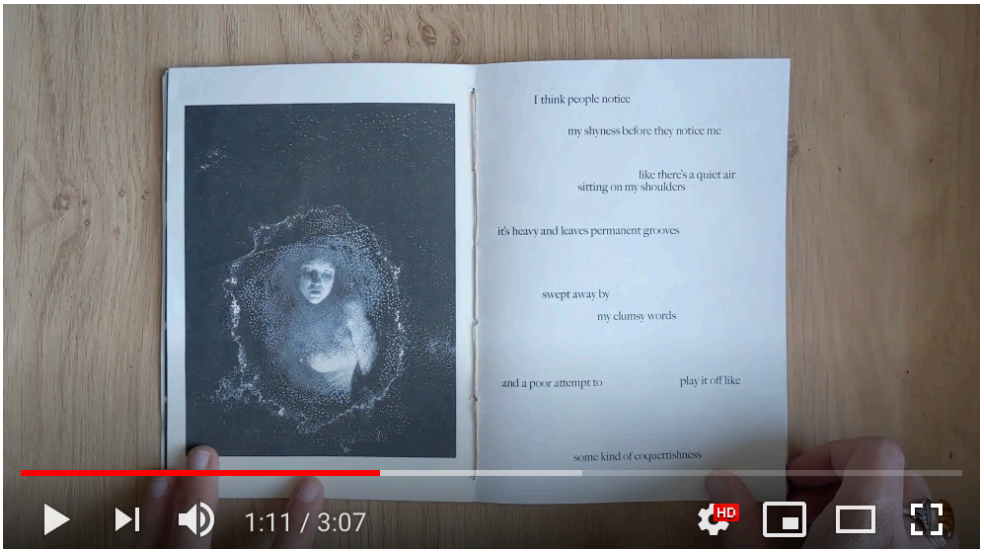


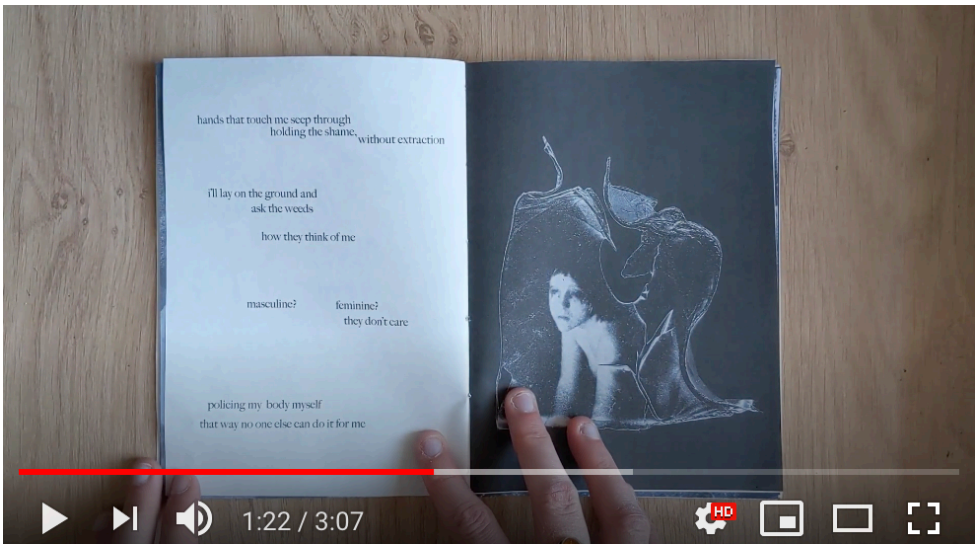

soft with rot
soft with decay
0:15 / 3:07

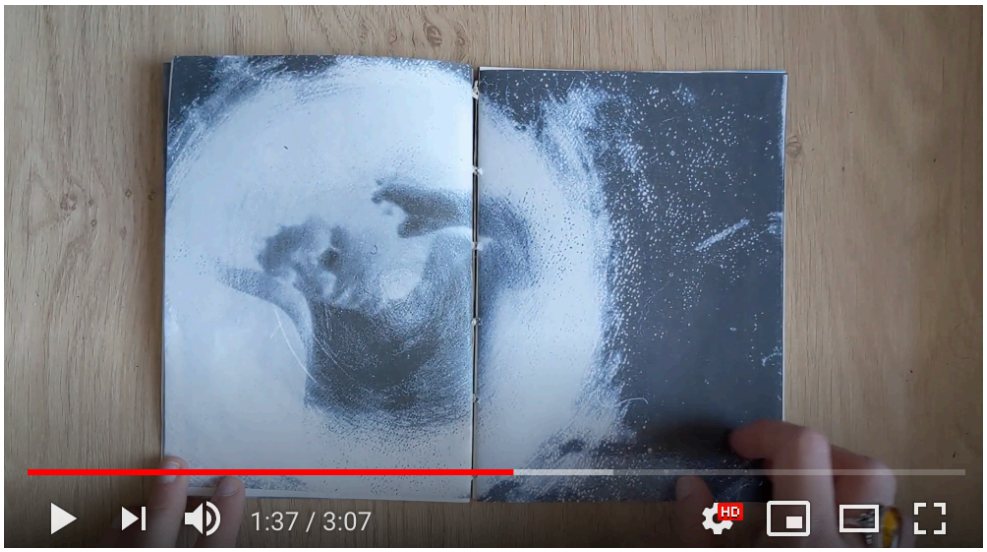

flesh contorts and shifts
with every breath
constantly changing
my flesh and mind fight for dominence
it's hard to tell which will give
0:35 / 3:07


even the soft parts of me
begin to be overgrown
with the roughness
my brain
day by day
tells me this is what
i am
and i dont
0:47 / 3:07

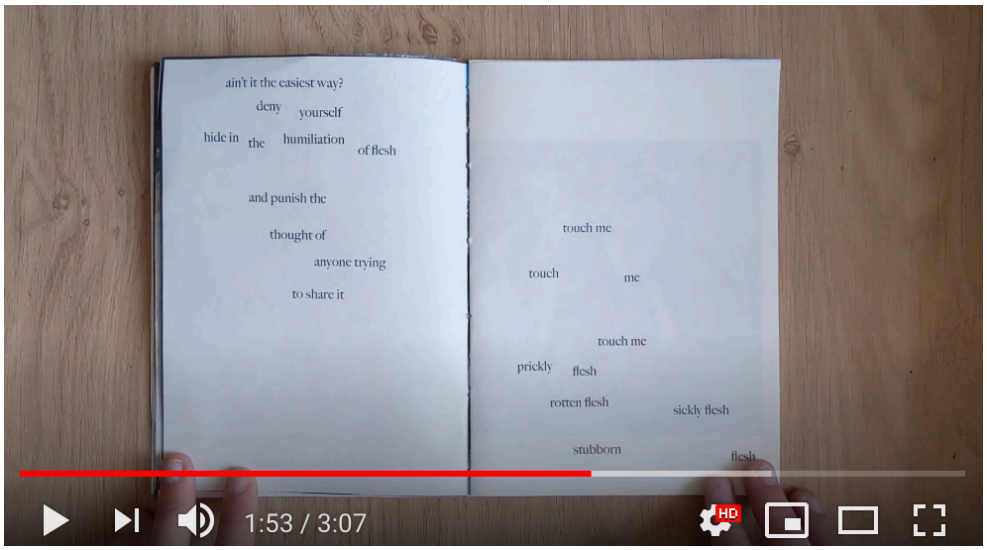

1:04 / 3:07

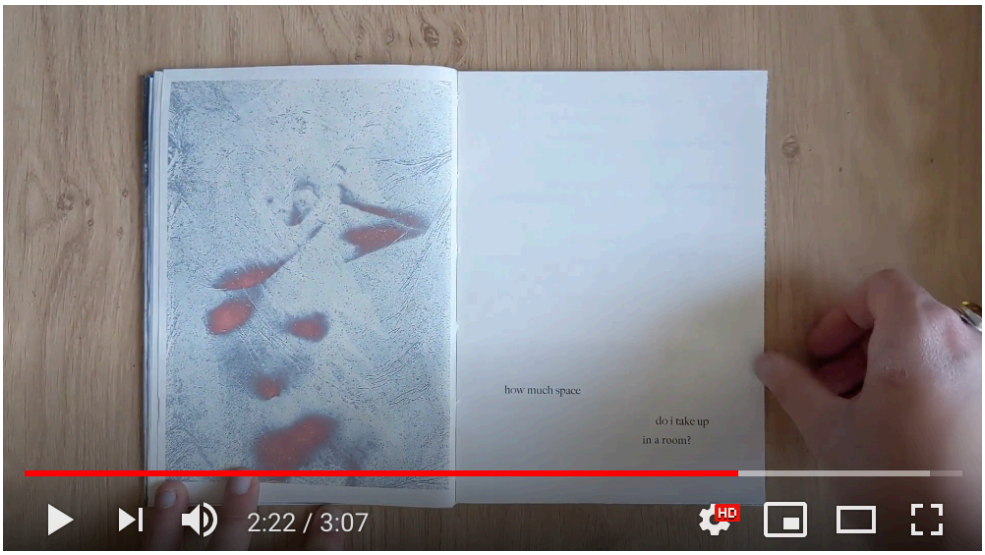

I think people notice
my shyness before they notice me
like there's a quiet air
sitting on my shoulders
it's heavy and leaves permanent grooves
swept away by
my clumsy words
and a poor attempt to
play it off like
some kind of coquettishness
1:11 / 3:07

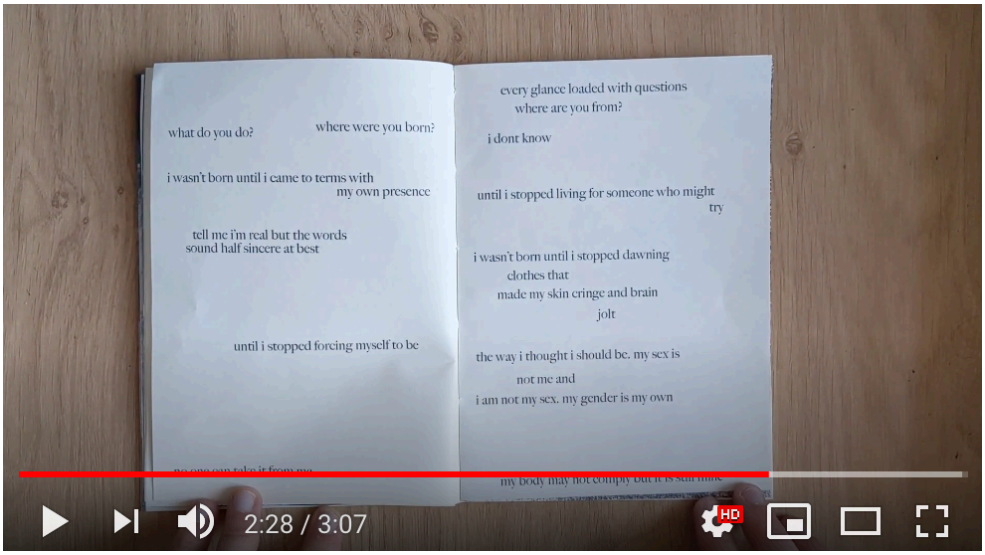

hands that touch me seep through
holding the shame,
without extraction
i'll lay on the ground and
ask the weeds
how they think of me
masculine?
feminine?
they don't care
policing my body myself
that way no one else can do it for me
1:22 / 3:07


1:37 / 3:07


1:40 / 3:07


ain't it the easiest way?
deny yourself
hide in the humiliation of flesh
and punish the
thought of
anyone trying
to share it
touch me
touch me
touch me
prickly flesh
rotten flesh
sickly flesh
stubborn
flesh
1:53 / 3:07





(I will also include a PDF ebook in the submission portal but my final result is focused on the physical book)

These are some pages selected from the final book run-through that I think sum up the final out-come. There's use of blank space, filling space and also playing with placement. Although I'm happy with the final outcome I do think that (as shown directly above this text) it may be confusing to read the double page spread of words if you don't know to read one page at a time…I'm worried some may read across the two pages from right to left. However, I think this could be overthinking it and I think it's clear how the text is read even if it's in an unconventional layout. I took a non-narrative approach in both writing and imagery in a way, there isn't really a conclusion but rather a point where it stops…which I don't think is a bad thing. It reflects how I feel and how often learning to come to a peace with your flesh and mind is sort of back and forth…non-linear just as things in this book are.

I'm happy with how the writing relates to the imagery and going through the book the two fall together in a way that makes sense and also in a way that asks questions. The variety of poses challenge the viewer with the text leading this complex journey.