

Publication and Protest (ADAA5005)

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Book Review:

My photo book THE LAND IS HOLDING YOU addresses where I live, connection to the land that surrounds me and humans animalistic connection to nature as I understand it in my subconscious mind. Throughout the making of this project I was reading the book *The non-objective world* by Kazimir Malevich, on page 30 he states “An artist who creates rather than imitates expresses himself; his works are not reflections of nature but, instead, new realities, which are no less significant than the realities of nature itself.” This quote and book had a strong influence on me. I took this influence in stride and began going off into The Gower AONB, a natural area that holds a moving coastline and a natural energy that I can feel. I wanted to reflect how I internalized that natural energy. I would sit for long periods of time, meditate and reflect on my thoughts, feelings and surroundings. In doing this my work then began to feel like a meditation and that meditation was my expression in this work. This expression was the reflection of my subconscious mind. In many ways I had no goals for this project and it had no desired aesthetic, all I wanted to do was become an outlet for my internal feelings to express themselves. That expression came in the form of photographs.

Whilst making this work I was also heavily influenced by the minimalist sculpture of *Carl Andre* and *Richard Serra*. These two artists may seem disjointed from my body of work, but the work was informed by similar ideas. Most minimalist sculpture work has the idea of an attention to the inherent physical structure of the piece and to the architecture of the surrounding space. I would look at the physical structure that would form inside the viewfinder of my camera lens and then consider the framing of the work and its structural comparison to the light, shapes, and movement around what I was seeing inside my camera, I would then set exposures for the photos.

The making of the book itself was a long and carefully considered process. The first steps in this process was the design of the book in indesign. This process took a long time and

was done while the work was still being made. Doing it in this way allowed me to see the flow of my work image to image and understand where the book needed improvements. The second step was paper testing with Daf to get a good idea of what type of paper would work best for the work. In the end we decided on a white matte paper, because the images are very dark and textural. The matte paper allowed the images to have some texture and feel in the images. I wanted the paper to be fairly thick to make the book feel sturdy so I bought 240 gsm paper. At this point I finished all the loose ends of the book and finished the design process. The goal of the design of this book was to be minimal and simple drawing on the ideas of minimalist sculpture again. I started and ended the book with a simple poem that I wrote with a goal of contextualizing the work. It is not clear to me exactly how the poem actually contextualizes the work but to me it makes sense. With the making of these images being about connection, slowing down and breathing I felt it added to the work. Once the book was printed I creased and hand bound the book.

I am proud of this work and think it's a powerful art piece. In general there is not that much I would do to change it, the only thing I can really think of is a couple of the images aren't perfectly cropped so you can see a small black outline around them. I just need to pay more attention to detail in the future. Moving forward this book has heavily influenced how I see and make work, I enjoyed making work as a long project. I think In the future I want to add more layers to the work I make. I like the clean minimalism of this project but I think layering work and drawing on other elements such as history or context can make the work more impactful and add depth to the visual and contextual aesthetic.