

Dear Janie...

Major Project 2

Kimberley Lee



My Mum and Me



These photographs were taken on my third birthday, the 26th of January 2005. My mum, Janie, and I are blowing out the candles together. Looking back at these photos, I don't seem to remember much about her since she passed when I was five. These are some of the few archival photos of my mother that I can remember her by.

Dear Janie... is a project dedicated to my mother that started as a project about mother and daughter relationships. Seeing these photos made me realise the effect her absence has had on me and the invisible mother-and-daughter relationship we have had since her passing. It will include the current events of my life as a letter to her of what I wish I could say: my father's health, my adulthood, my nieces and nephew, etc. Family archival photos have been the stepping stones to building this project and I intend to photograph new work of my family.

The Bowlby Theory

Since my mother's passing, I have struggled with my mental health, and only recently, in my adulthood, did I understand it had evolved from childhood trauma due to the instability of a parental figure, especially a female figure.

The Bowlby Theory proposes that the first five years of a child's life are critical in building the foundations of their life and with continual disruption thereafter will lead to "long-term cognitive, social, and emotional difficulties." (McLeod, 2024). The project will explore my connections with my mother, having only spent the first five years of my life with her and the effect she has had on my family and me. I will focus on my emotions towards photographing the project as the impact of her passing, and especially with current events of my father's mental capacity, has made me grow into the woman I am today despite her absence.

- Bowlby suggests that there is a critical period for developing attachment (2.5 years). If an attachment has not developed during this time period, then it may well not happen at all. Bowlby later proposed a sensitive period of up to 5 years.
- Bowlby's maternal deprivation hypothesis suggests that continual attachment disruption between the infant and primary caregiver could result in long-term cognitive, social, and emotional difficulties for that infant.

<https://www.simplypsychology.org/bowlby.html>

"Seventy percent of children (under 18 years old) live with two parents, 23% with their mother only, 3% with their father only, and nearly 4% with no parent." (Act for Youth, 09/02/2024)

<https://actforyouth.net/adolescence/demographics/family.cfm#1>

"In 2021, there were 3.0 million lone parent families, which accounts for 15.4% of families in the UK" (Office for National Statistics, 09/03/2022)

<https://www.ons.gov.uk/peoplepopulationandcommunity/birthsdeathsandmarriages/families/bulletins/familiesandhouseholds/2021>

The Experimental approach



Use of Sound



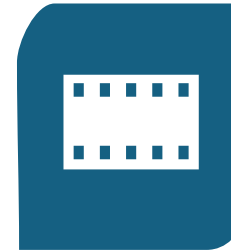
Printing on
transparent surfaces



Installation practice –
various ways to exhibit
a photo



Learning book
arts



To experiment with 35mm
and 120mm film much
more

To develop this project, I intend to take an experimental approach using sound and alternative printing processes as part of an installation for the exhibition. With my interest in bookmaking, I plan to make a photobook as part of the final product to accompany the exhibit, as it is the best way to extend the project to my audience.

Who is the project for?

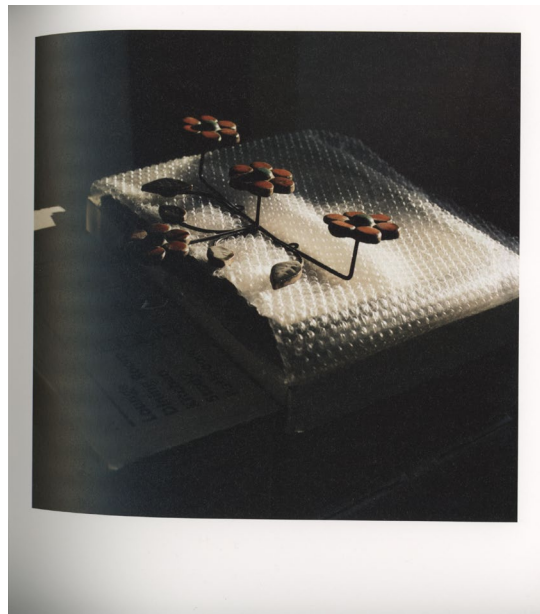
- Primarily, Dear Janie... is dedicated to my mum but also my family, particularly the women (my sister and my mum's sisters), as I hope it brings peace to my mother's passing, especially for me.
- The project should evoke the message that the absence of one or more parental figures can be detrimental to building the foundations of a child's life as they grow.
- Hoping to connect with the 30% of the younger generation that live with one or no parent (Act for Youth, 2024) could build a vast enough network to support the children affected.

Lydia Goldblatt – Fugue (2024)



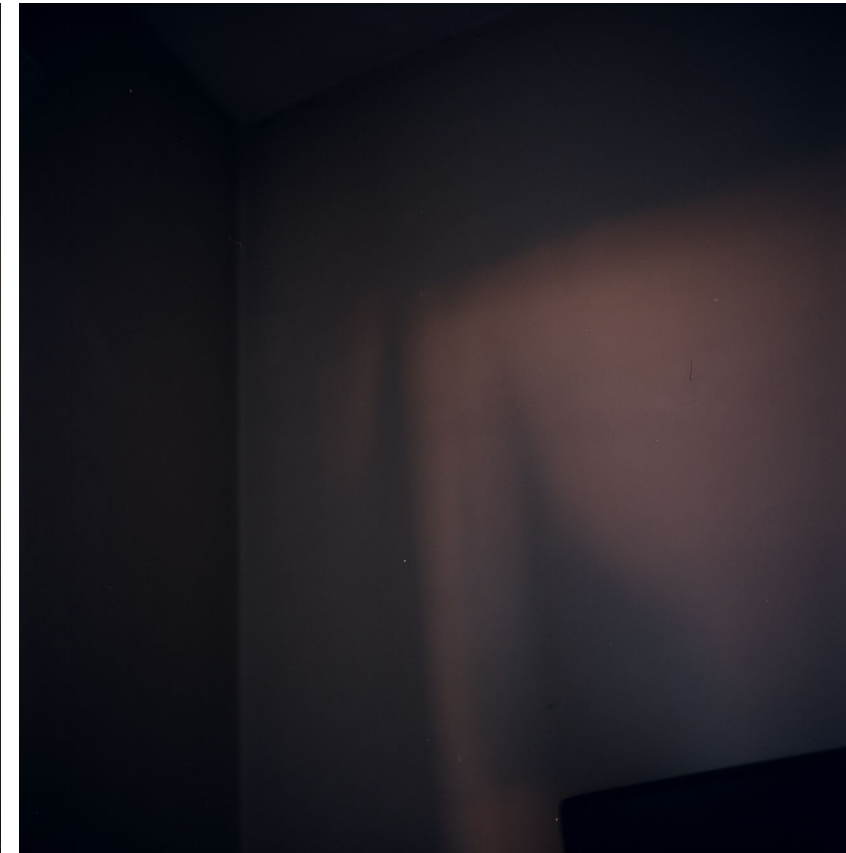
Since her talk in 2023, I was inspired by Goldblatt's *Fugue* with the quietness of her photos as she explored Mother-Daughter relationships from the perspective of a mother. I wondered what it would be like to investigate the mother-daughter relationship with an absent mother from the daughter's perspective.

Goldblatt faces the camera in the direction of the natural light concentrated by a window, giving a soft glow to her images and creating a sense of displacement from the real world as if a window to another world. It connotes the role of a mother's relationship, a job, caring for her family 24/7 as if having a moment to herself, being herself, and not being a mother for a few seconds. The candid moments feel as if she is trying to freeze time of the joys of motherhood, but other times, in images with more shadows, Goldblatt's photos convey the anxiety hiding behind the role of a mother. Her photographs' colours are particularly neutral, with the highlights and the whites adding comfort to the home and family. When photographing my project, I will use similar techniques to convey the emotions I feel when seeing my subject. Whilst photographing portraits, I will use candid moments of my aunts and sister doing activities they enjoy to symbolise the joys and evolved relationships since my mum.



Initial photos

These photographs link to Goldblatt's use of natural daylight for the soft glow effect as I focus on the light from the window. The angle I photograph is the entry towards my parents' bedroom which is now bare, and the glow highlights the emptiness surrounding the bed. It defines the lack of character in the room as if it needs to build character and feel lived in because it has not been lived in for a while. Unlike Goldblatt, the viewer sees the open space and the room's emptiness, which shows the room's lack of presence. It links to building the foundations of a child's identity from a generation that needs to be built first before their identity can be formed.



The absence of my mum (and my dad)
in the house and their bedroom



The view from my parents' bedroom



This is the view from my parents' bedroom through the lens of what I see. I had always admired the street view from my parents' bedroom, but it felt like a view I mainly got to see while growing up compared to my parents. My mother was not around to see this view, and my father hardly gets to having to work to sustain financially for me and my siblings. These photos side by side accompanying the photos on the slide before navigate the absence in the empty room, a room that does not seem much like a lived bedroom with lamps or books or personalised items by the bedside table. The absence of my parents, not only in this room but in the house, strengthened my ability as a person and built the project, having to reflect on how I feel about the character left within the home.

The toys of my nieces and nephew in the family living room



Continuing with the absence within the house, I photographed the living room where my nieces and nephew's toys typically lay as I believe it brings a presence of new life, a life my mother could not get to experience. Maintaining Goldblatt's soft glow from her photographs, I photographed using a slightly longer shutter speed, creating an intense glow from the sunlight, which I like as it feels like the house is not situated on the street but in a utopia or an empty field. However, the underexposed version allows the feeling of absence to loom with the intensity of the shadow. The softer sunlight portrays my mother looking over the house like a guardian angel, whereas the more intense sunlight carries a dreamlike feel like the house is in another universe. Goldblatt's photographs mostly have neutral tones. The colours in my photographs are quite vibrant. The orange/yellow hues add a feeling of melancholy as if hoping to return to the life the house once had.



The dining room during the day and the feeling of the house (to me)

These photos were shot on 35mm film as I wanted to try a varying format from 6x6 medium format. Unlike Goldblatt, these photos present a wider landscape of the house. As these were all taken in the dining room it obtains a wider perspective for the viewer. I like how quite low the angle is to see a childlike perspective and the feeling of reminiscence from the accidental double exposure as the last two frames overlapped. The central photo looking at the black office chair shows the absence of my father as he often worked in the dining room. With the low perspective it travels back in time as if wanting to go back to that moment, especially with the colours creating a cinematic feel as if it does not feel real. Though this was taken on Kodak Gold 200, I would prefer Portra 800 as it feels more life like and realistic as it has more neutral tones in the film instead of enhanced warm hues. I would like to use these photos in this layout as it conveys yearning to go back to a time when the house was full.



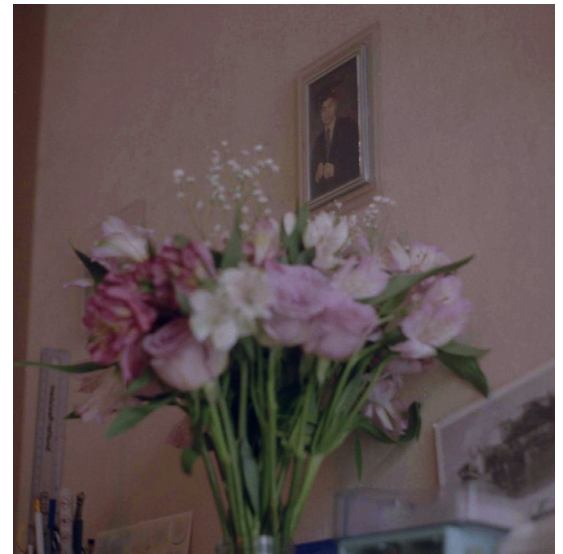
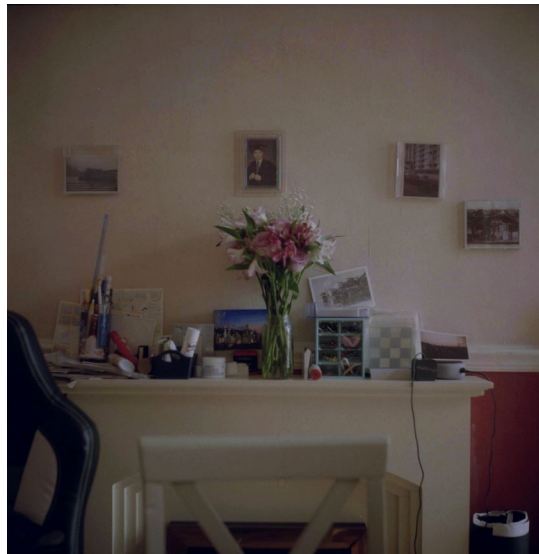
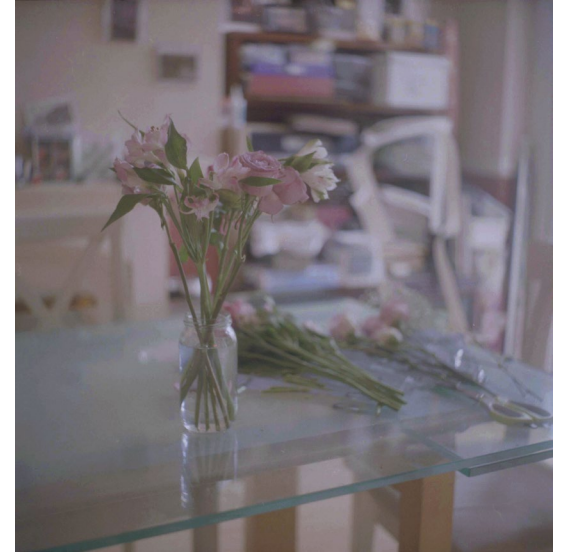
Here, I was testing out the feeling of being alone in the house and how no one else is there to turn on the lights for you when it gets dark. When I am at home doing work, I forget to turn on the lights, realising the emptiness of the house and the lesser feeling of it being a home. I was experimenting with taking photographs in the dark and if I could use a long exposure to show a hint of the subject. It links to Goldblatt's use of shadows in her much darker photos, except these are taken to an extreme level. I like the idea of the hidden structures presenting an uneasiness of only being able to see parts of the subject. However, it takes a different approach to what I want to portray as I would like to show the positive outcome of the project's message. I may use one or two photos to establish the feeling provoked in the situation but will continue to shoot in natural lighting. Analysing these photos, I have realised the square format works best for composition, and I feel that the 35 mm format is too wide to focus on the subject.



The empty house photographed in the dark



Developing the project further, I decided to do a photoshoot of me arranging flowers, as my mum used to do. I selected colours that were her favourite to symbolise her. Since buying flowers is a memorial act, it was appropriate to display them under the graduation photo of my dad, especially since the top of the fireplace is where she would often put it. Though it is not in memoriam of my father, both the flowers and the photo symbolise my parents and play hand in hand to suggest the feeling of absence. I may use two of these photos to introduce the project/photobook without context first.



Flower arrangements like my mum used to do



Progressing from the initial images, I began taking portraits of my family to show the female relationships of mother and daughter, and partially sisters, to contextualise the impact of my mother on the family. As my family came over for Christmas, my sister took out the archival photos from when my mother was alive to share with everyone. I had photographed the women/girls in my family, looking at the photos and the connections of sharing the photo with their reactions. I like the look of the photographs being present within these photos as it represents us looking back into the past whilst looking at the past of these photographs. The family looking at the photographs, especially at home, fills the absence of the house with the relationships we currently have. These photographs will be best to explain the project in the photobook alongside the archival photos to convey that we are reflecting on the past of someone who is not present.



While photographing my aunts and cousins, I used a 6x6 format to take portraits and a 4x4 format to capture the details of the connections and relations among each other and the activity. The contact sheet on the left portrays the help that the mother (my aunt) is giving to their daughter (my cousin) and I wanted to reflect on how that has impacted me and the feeling of yearning to have that physical relationship but know for myself it will be invisible and present. The contact sheet on the right is my other aunt on her own to symbolise the mother and daughter relationship she won't be able to have due to cancer and the inability to have children. Both aunts are a link to my mother through the invisibility of a relationship and can be shown by the activities they are participating in the photos: sewing is an activity done by oneself, and cooking can be done with someone else.



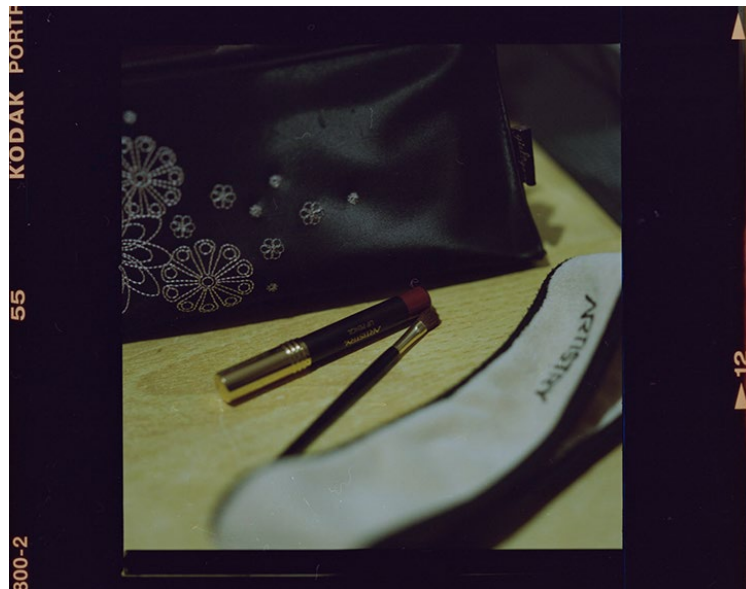
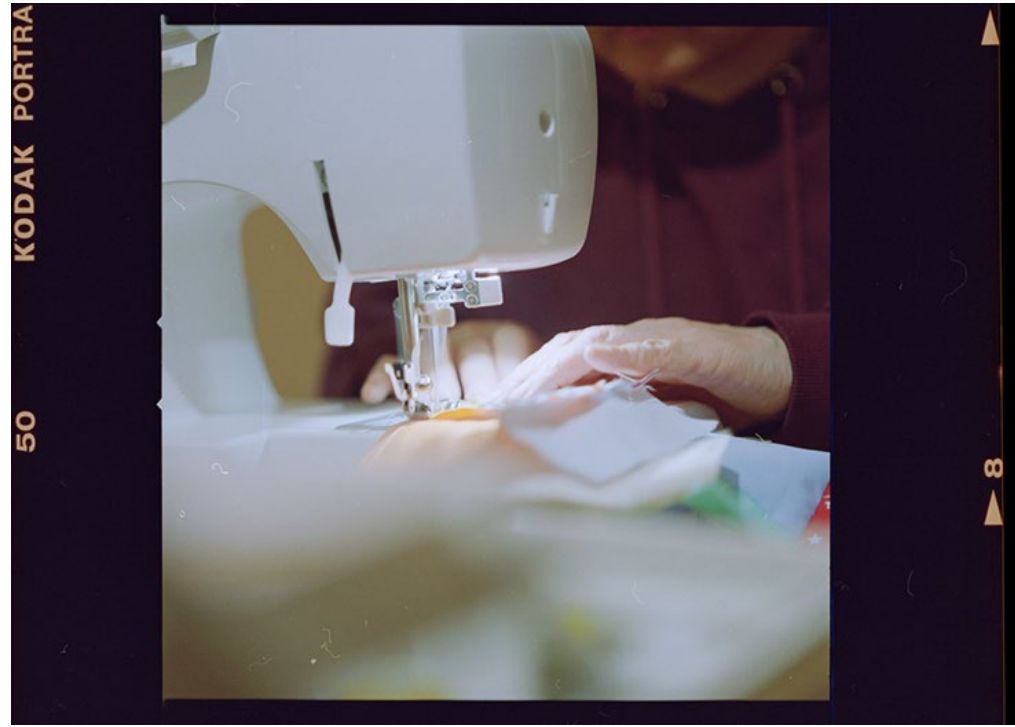
The plan for the layout of the edit is to have one or two portraits in 6x6 next to a few detailed shots taken in 4x4. The portraits will define the relationship, to begin with, and the detailed shots will highlight the kind of relationship they have with each other. It will guide the viewer in conversation as if introducing the characters and going into detail of the story. Though I will use these photos and the ones in the next few slides, they are not completed with the proper colourisation I plan to show and I plan to rescan all my photographs to clear the dust from them.



As my aunt and cousin are in this shoot, I plan to lay it out as both working together and the next part as my cousin works by herself to symbolise the independence of growing up and the mother is there to support and let the daughter take her independence. This will show that the foundations were built for the first five years of my life and then abruptly given my autonomy. Despite some of these photos not being in focus, they will continue to be used in the final edit to reflect the movement of the moment and the activity, suggesting the close relationship and appreciating the moments of family.



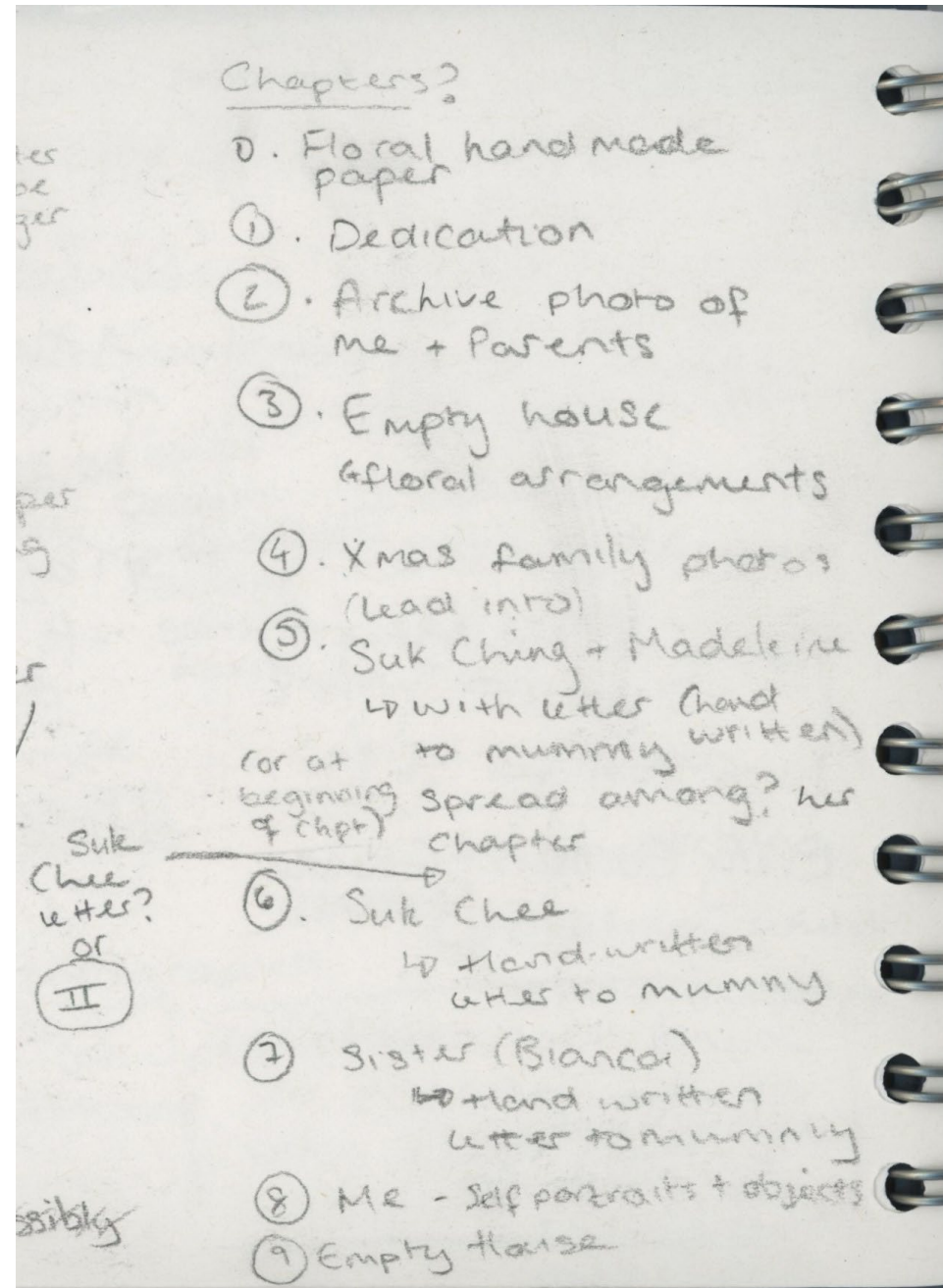
To link back closer to my mother, I asked my aunts something my mum had left them. The photographs of these objects will be given their own spread in the edit to isolate that these are the objects left for us to remember my mum by. It is something my mother has touched as a way of feeling close to us and being able to feel the object ourselves. These photos will be presented at the end of my older aunt's chapter with my cousin to sign off on the thought of one extreme to another, with my younger aunt not being able to have a mother-daughter connection with her child.



Using the photographs of my younger aunt, this is roughly what the layout will be. The negative white space on pages of the spread surrounding the photo will be used to write text to contextualise the way I feel about my younger aunt's situation in comparison to the mother-and-daughter relationship I have. The layout should reflect the home life of each individual in the photobook to reflect on the current events of our lives and the connections I feel that draw and have missing from the relationship with my mother.

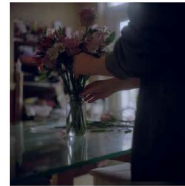
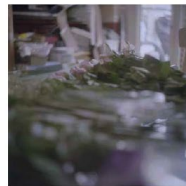
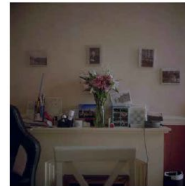
The order of the photobook will be put into chapters. Each chapter won't be fully defined by the separation of a spread but will flow like a story. I imagine the photobook as a poem in which each stanza is one part of the story, but the whole poem is a flow of the story. As I feel the photos need to be contextually defined for the viewer, the photobook will contain text consisting of a letter to my mum. I initially wanted the women in the family I photographed to handwrite the letter and be included in the book. However, my younger aunt had become overwhelmed in the process of writing the letter. Instead, I will write the letter and have a few lines of the letter across the photobook.

This is currently a rough draft of how I would lay out the chapters as I believe the flow will change throughout the writing. I will start from this initial plan and work from here to develop a more substantial edit.





To my Mother, Janie Suk Yee
Tsang
and
my Father, Paul Sun Wing Lee



To show the layout more accurately, I will have the photos placed roughly shown. I began laying out the initial photos to introduce the project in the photobook. I wanted the photos to flow well, so I started to organise them for the time of day and began to edit out which photos I thought looked best with each other. Placing them in the InDesign file helped me imagine more clearly what I wanted the book to look like. I prefer the negative space of the spread as it presents itself as a window rather than fully immersing the viewer into the photograph as it conveys the distance of my relationship with my mother.

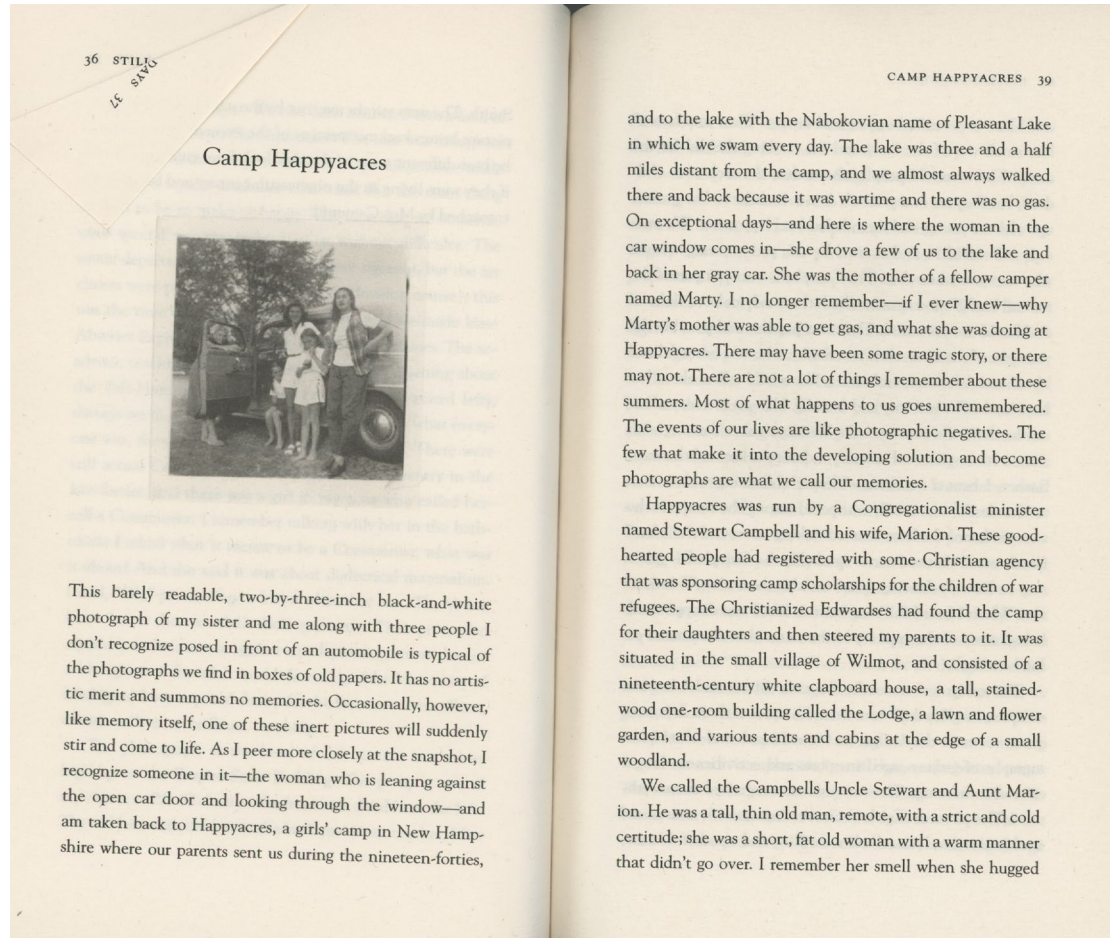
When photographing my older aunt and in the process of editing the photobook, she showed me the guestbook from her wedding that my mum had given her. I like how the polaroid is isolated and floating, similar to how I want to lay out the photos on the spread. The photo should be seen as a window as if the viewer should reach out. It will allow the viewer to look more closely at the image, especially when it is quite small. I prefer that the images be seen as a trinket like the polaroid. It is something to be held and kept safely, which is how I want the photographs and photobook to feel. It will allow me to use the page to my advantage, especially with handwriting the letter. I will have space to place it playfully and experiment with the layout.



To: Martin & Suk-Ching Soong
Congratulation with many
Happiness.

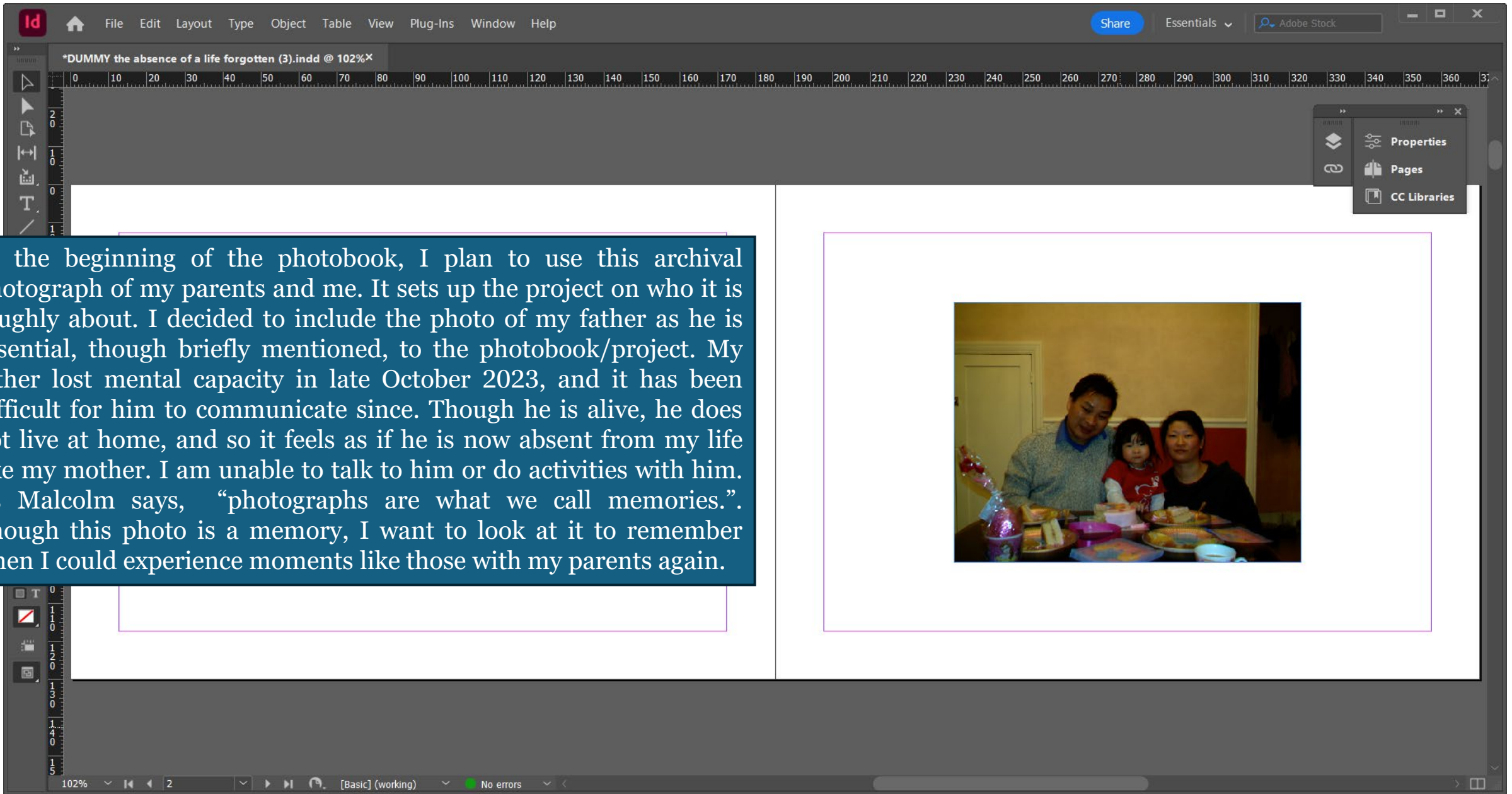
Lots of Love.

Suk Yee, Paul Lee, Bianca, Tommie
Kimberly
Kimberly
xxxxx.



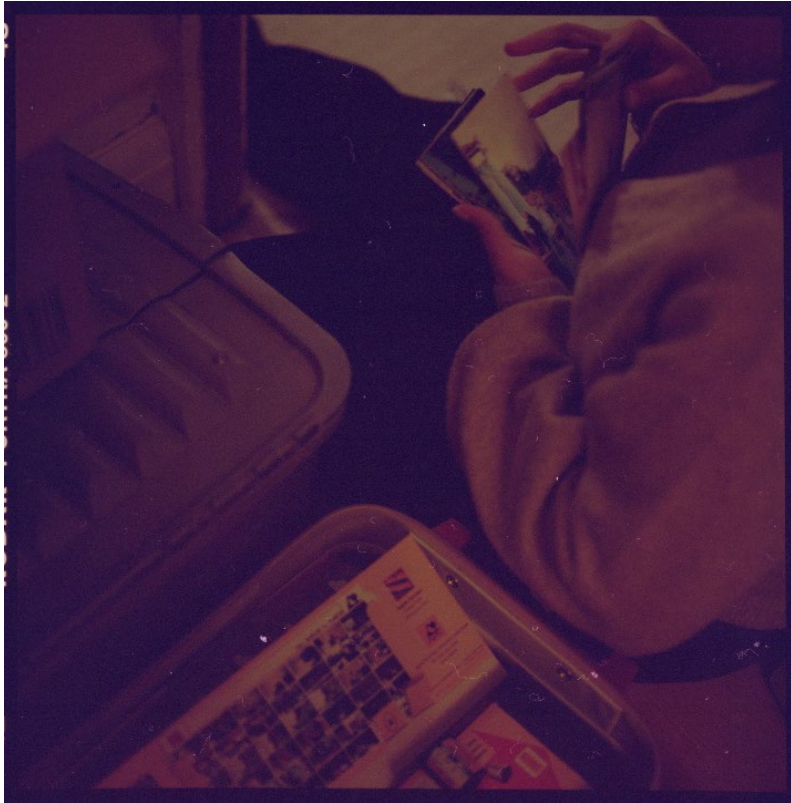
“There may have been some tragic story, or there may not. There are not many things I remember about these summers. Most of what happens to us goes unremembered. The events of our lives are like photographic negatives. The few that make it into the developing solution and become photographs are what we call our memories.” (Malcom, 2023).

In Malcolm's *Still Pictures*, she writes about what she feels about her archival family photographs. She explains how most of the archival photos that are looked at are often forgotten, and it is challenging to remember when they were taken. I have a similar feeling towards the family photographs I see when looking back at my mother and me. It felt like I was not there before, and I do not remember, which has inspired me to look at the family archival photographs and display the similarities between my mother and me to the person I am now. Though I may have been younger than five years old in most of the images, I believe could not recognise myself the kind of child I was before my mother's passing. Using the archival photos will highlight the similarities and changes from then and now whilst the viewer compares them with the photos I have photographed for the project.



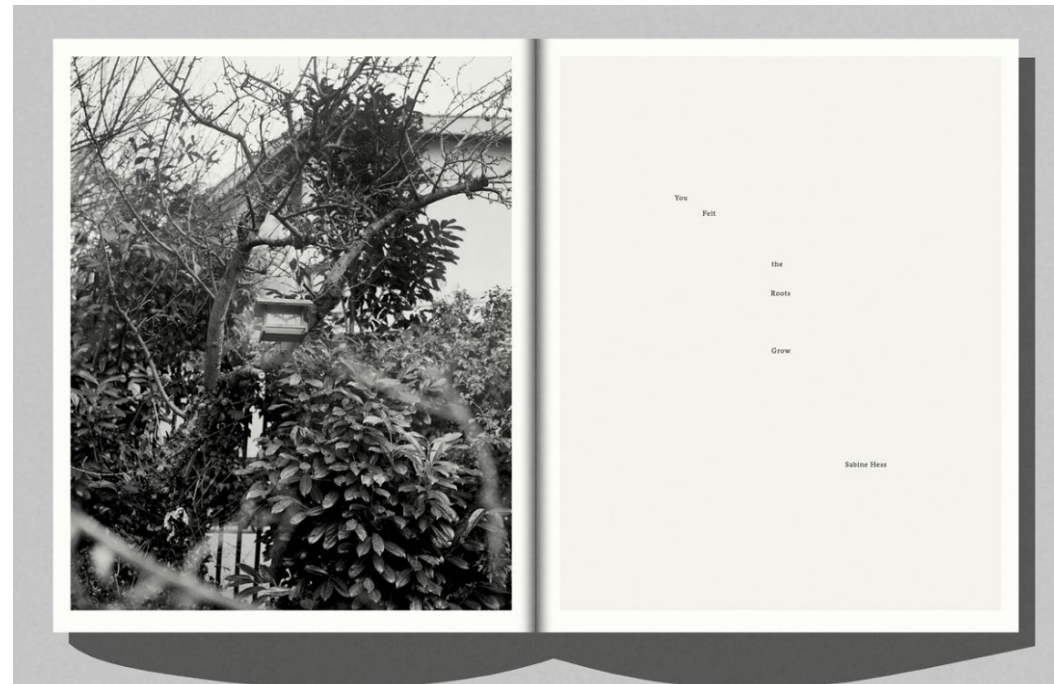
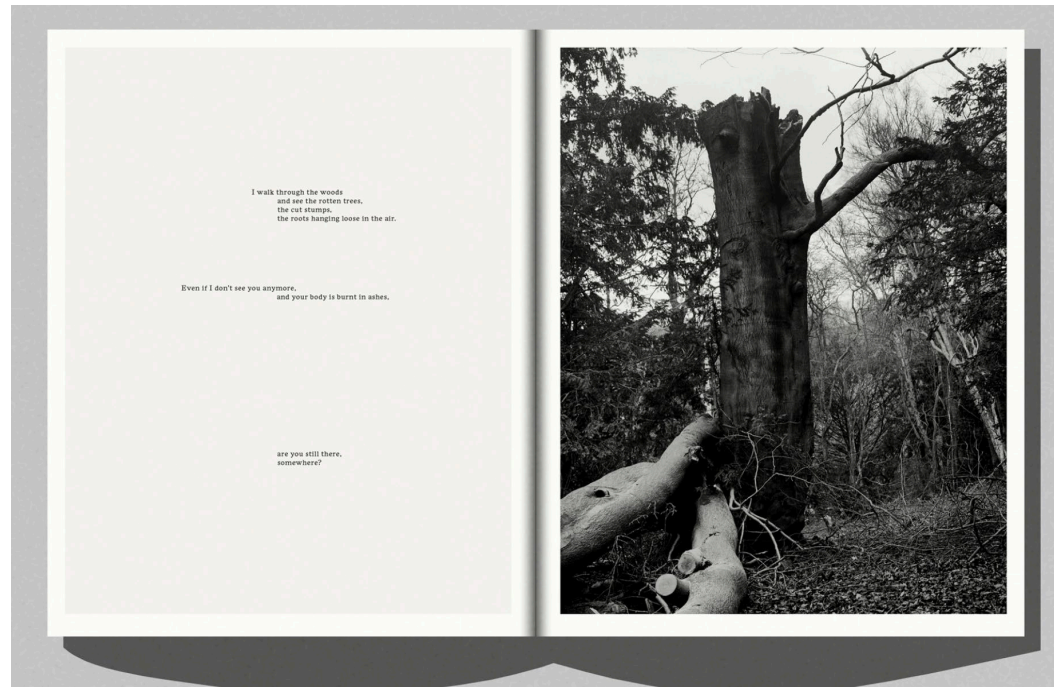
At the beginning of the photobook, I plan to use this archival photograph of my parents and me. It sets up the project on who it is roughly about. I decided to include the photo of my father as he is essential, though briefly mentioned, to the photobook/project. My father lost mental capacity in late October 2023, and it has been difficult for him to communicate since. Though he is alive, he does not live at home, and so it feels as if he is now absent from my life like my mother. I am unable to talk to him or do activities with him. As Malcolm says, “photographs are what we call memories.”. Though this photo is a memory, I want to look at it to remember when I could experience moments like those with my parents again.





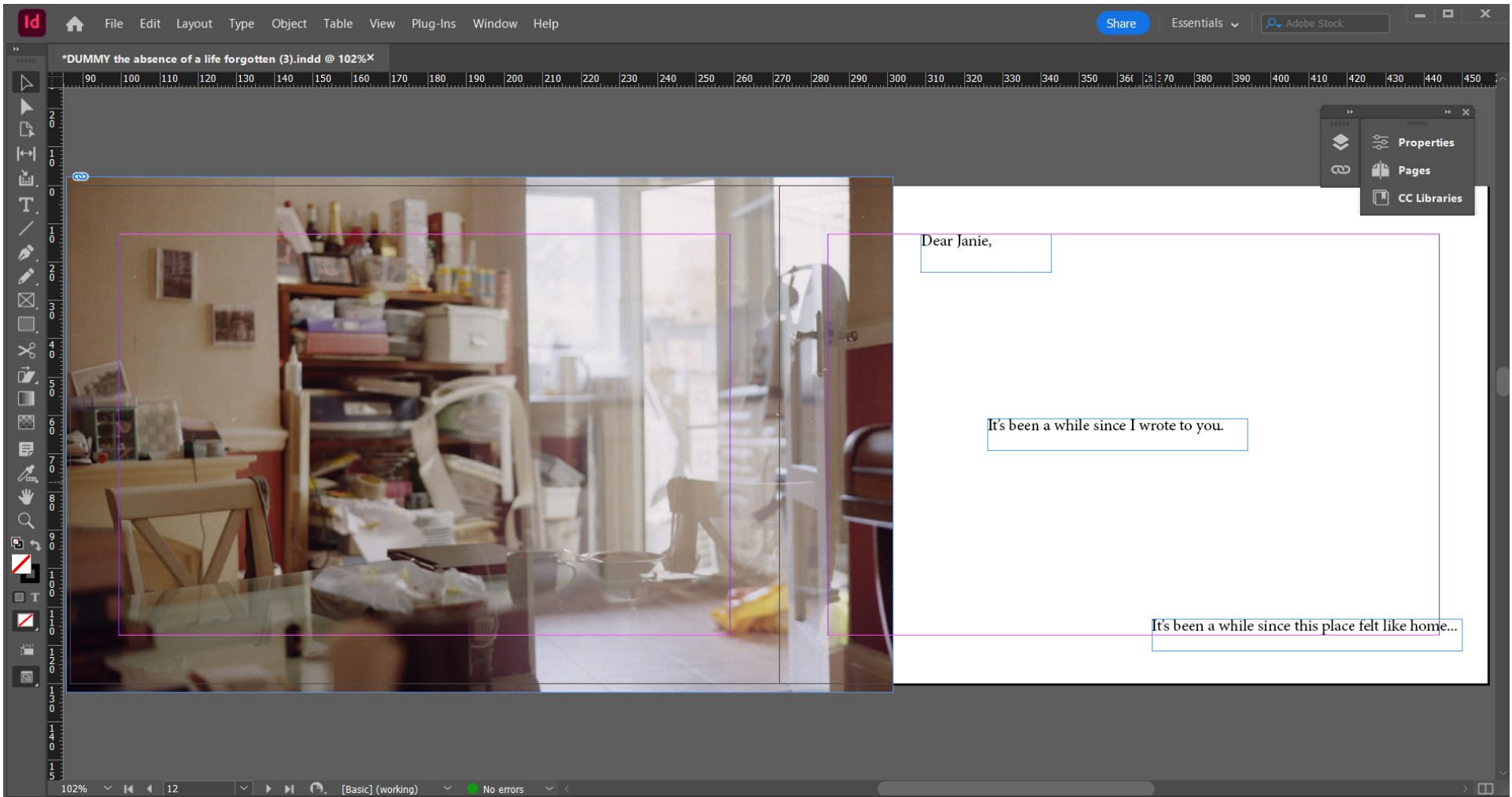
To continue using archival photos, I will have them alongside some of the photographs I have taken. An idea I would like to try for the photobook edit would be to have the archival photo shown in the image displayed next to it. It will allow the viewer to see the archival photograph more clearly and how my family might be reacting when looking at it. The photographs of my niece holding the photographs would be essential to show as she does not know who most of the people are in the photo, especially my mother. It will suggest the effect my mother has on my niece despite not knowing who she was.

Sabine Hess – You felt the Roots Grow (2023)



Sabine Hess' project, *You Felt the Roots Grow*, is about the process of losing her father and looking towards nature, though it shows decay.

With Hess' work, I love the text placement complimenting her photos. It adds a sense of illustrative thought that guides the viewer's eyes. The text seems to play alongside the images, mimicking its structure. I find this quite poetic, like Rupi Kaur's *Milk and Honey*, allowing the viewer to look across the whole page and image. The simplicity of the text on one side and the image on the other lets there be room to breathe and take the time to look at the image instead of having lots of text on one side distracting from the image. Though unsure what the text will be, I plan to similarly place the text sparingly alongside my photographs. As Hess' text depicts the trees, the text for my photobook will depict the slow growth of realisation that I am more like my mum than I thought to be, which has built up who I am. It will show the rollercoaster of instability from the experience of losing my mother.



In Hess' work, the placement of text is spread across the page so that the viewer can read each line, navigate the connotation, and take the time to look. It gives breathing space and allows them to feel the emotional distance alongside the photo. However, I would prefer to handwrite the text, allowing me to experiment with the placement further by making it look like an illustration. It will appeal to the younger audience, and viewers will engage with the book as they turn the book to read. The way the text is written and placed could link back to the view of a five-year-old to show the perspective of how young I was when my mother passed. I will continue to edit the text and experiment further to portray the work effectively.



Image taken from Pinterest

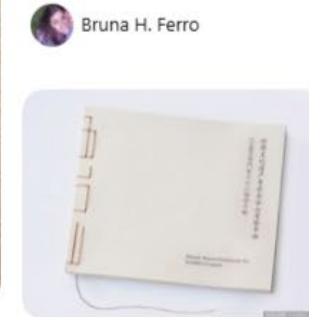
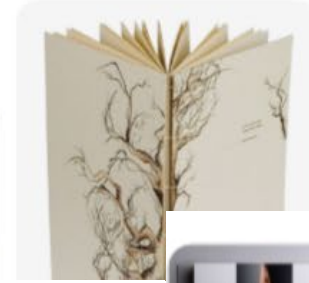
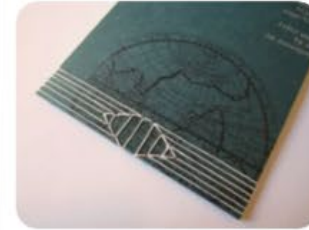
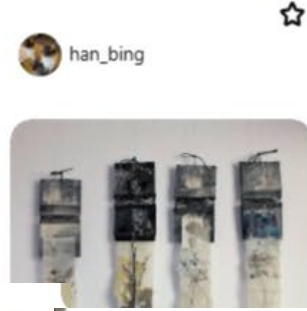
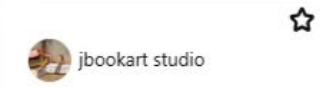
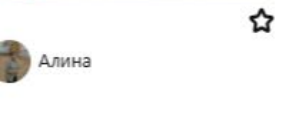
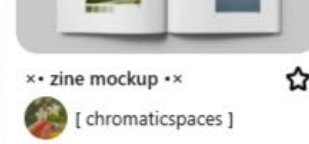
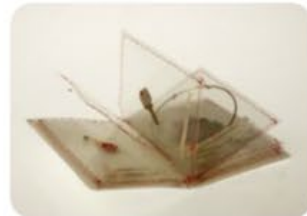
With the text, I plan to experiment with various papers, especially translucent ones. It will allow the viewer to read the text and see the image simultaneously, engaging the younger audience to play with the textures of the paper and see the shapes it makes if I place the writing like an illustration. Various paper/materials, similar to an interactive children's book, will attract the younger audience. Books like *The Very Hungry Caterpillar* (2001) and *Where's Spot?* (2009) uses the sense of touch to navigate the book by flipping extra parts of the pages and feeling the textures of the book. I plan to use something similar to engage the younger audience as the different textures stimulate their senses. Still, I will maintain a sophisticated art style for the photobook to attract the artistic audience.

Andi Galdi Vinko – Sorry I Gave Birth I
Disappeared But Now I'm Back (2022)

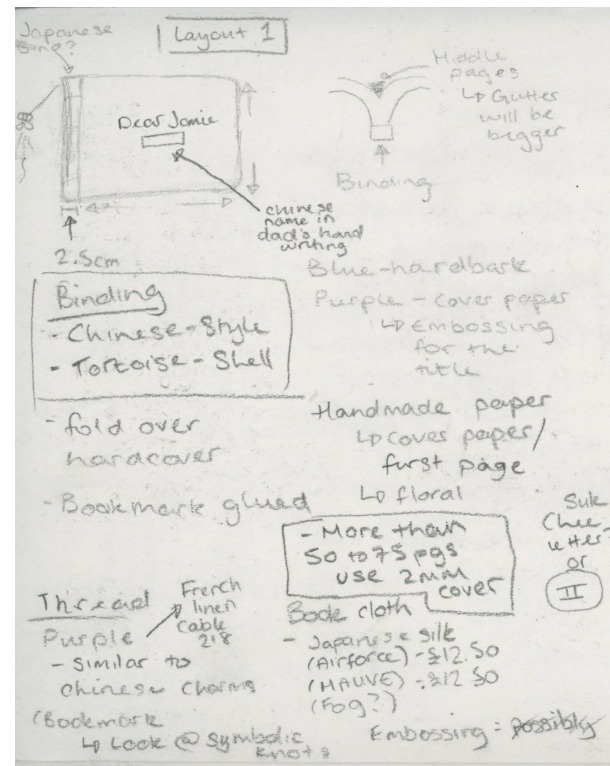


Vinko's photobook *Sorry I Gave Birth I Disappeared But Now I'm Back* is a project that portrays motherhood and their hardships.

The photobook is designed to look like handwriting, a child's graffiti with childlike handwriting and drawings, whilst displaying photos of the realities of motherhood. What I am interested in about the book is the exposed spine, where the viewer can experience the varying texture compared to the smooth pages of the book. I like how this book feels like a child had ripped the cover, exposing the spine and portraying a childlike feel. With my photobook, I plan to use textures to implement the symbolism of the project. Though Vinko strips down the book to show the vulnerable state of motherhood, I will be showing the layers of the photobook with the textures and colours to portray the building of an identity and the realisation of the invisible but present mother and daughter relationship. Like Vinko, I also plan to use handwriting so the text feels like an old-fashioned letter.



After researching the types of ways I would like the book to be designed, I finalised two versions. This version involves a Japanese bind in a Chinese style (see next slide for example) to link my Chinese heritage and have a Chinese charm as a bookmark. However, I prefer for the Japanese bind to have a hardback cover, which will make it challenging to create the insert pages of the book. The gutter of the spread will become thicker the further into the book the viewer goes when opening a Japanese-bound book. The measurement of the gutter will depend on how thick the paper will be and how many pages. So, I have noted down all the materials I need to test out a dummy book. As I am unsure of the paper, I have picked three types of paper to sample and will print on each one to compare the best one suited for the photobook. I have also noted the front cover design to have blue (my favourite colour) fabric with embossing for the title and to be coloured purple (my mum's favourite colour), symbolising that my mum is a part of my even though absent after the first five years. The bookmark's colour would vary depending on the best accessible string for Chinese knotting.



Paper

- Munkin
 - ↳ Lynx Smooth Natural white (100gsm)
- Crane's Crest
 - ↳ Pearl white (90 or 105gsm)
- ① - Silk
 - ↳ GF Smith accent antique (110gsm)

Materials

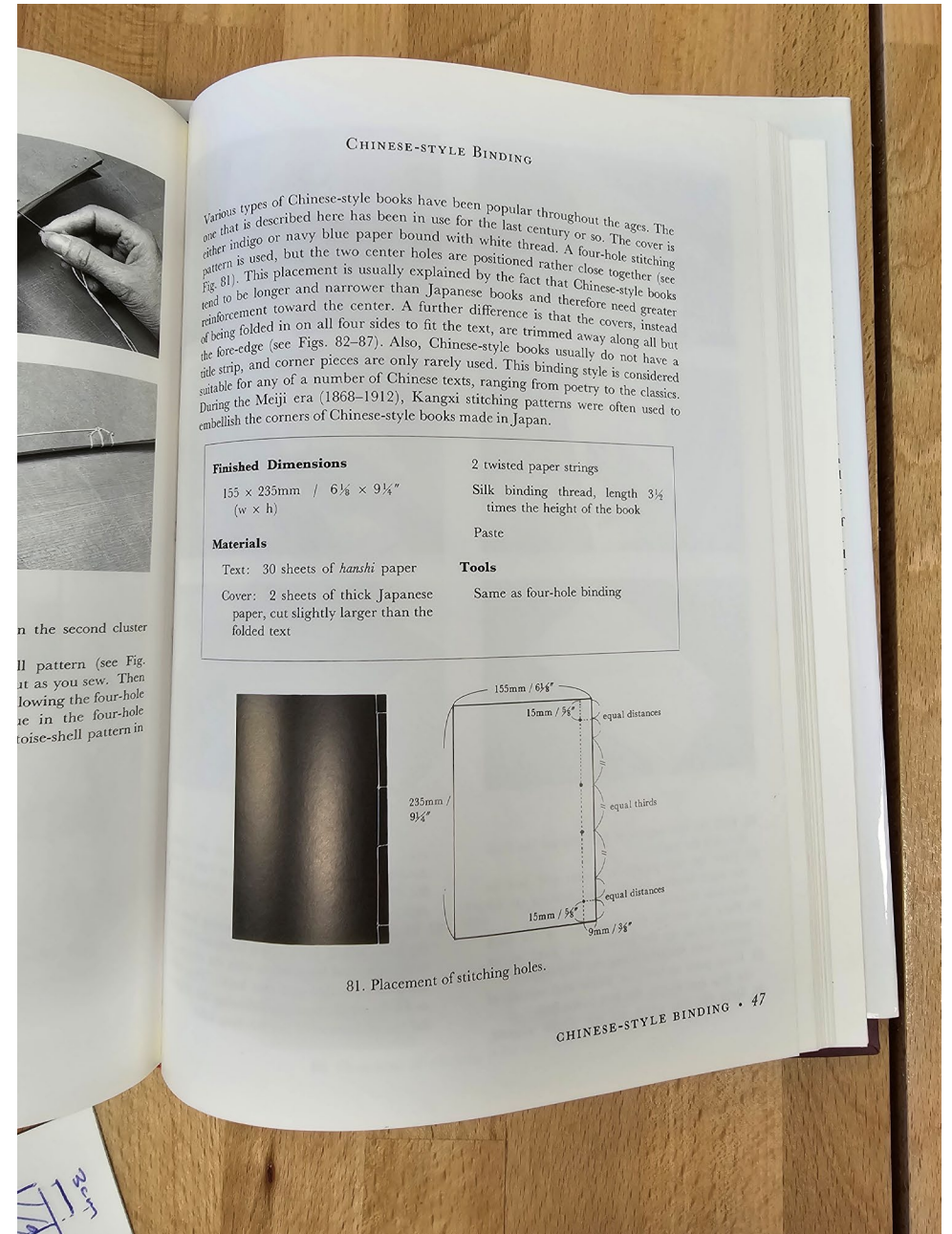
- Paper - Silk (GF Smith) > 110gsm
- Cloth - Book Arts OR Japanese Silk (Blue)
- Thread - (Purple)
 - ↳ Chinese Silk
 - ↳ Same as bookmark
- End paper
 - ↳ Self made recycled floral paper
 - ↳ Use more water less pulp
 - ↳ Otherwise use purple end paper from Book arts
- Use Bulldog clip to test Japanese bind gutter -
- Same pages + gsm (110gsm)
- Test (Sample)
 - GF Smith Accent Antique
 - Alabaster (white)
 - Natural 100% PW (off white)
 - Silk (creamer)

Ideas for a Japanese Bind and the materials I have chosen

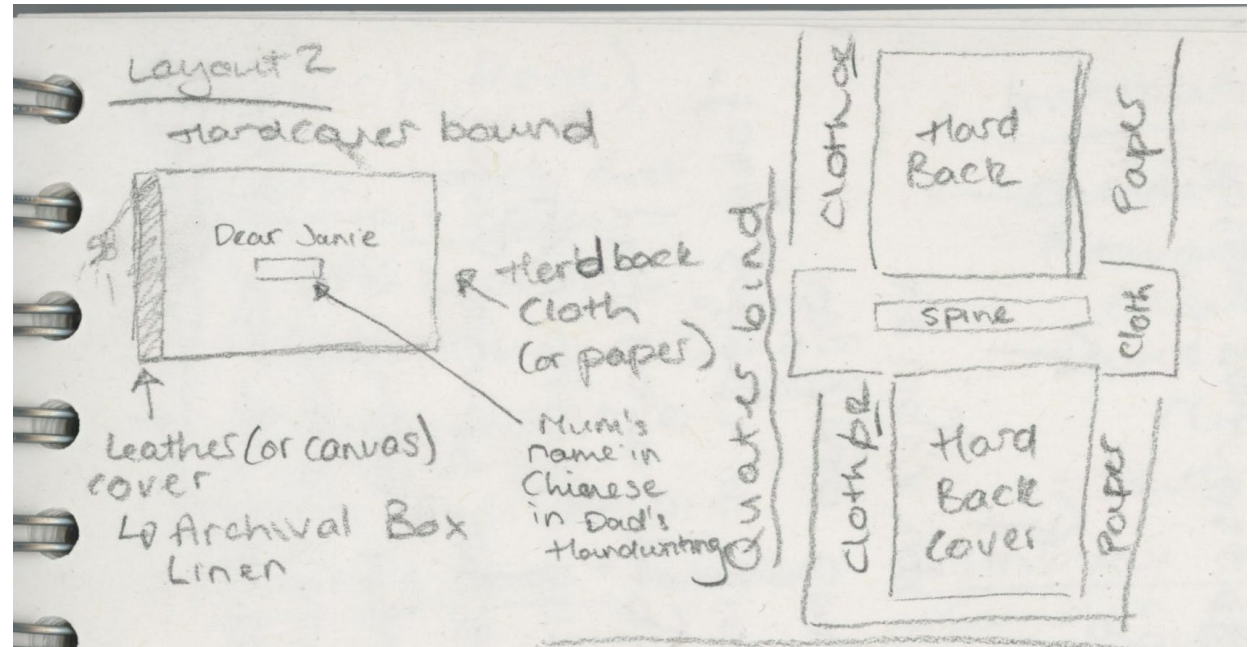


Images taken from Pinterest

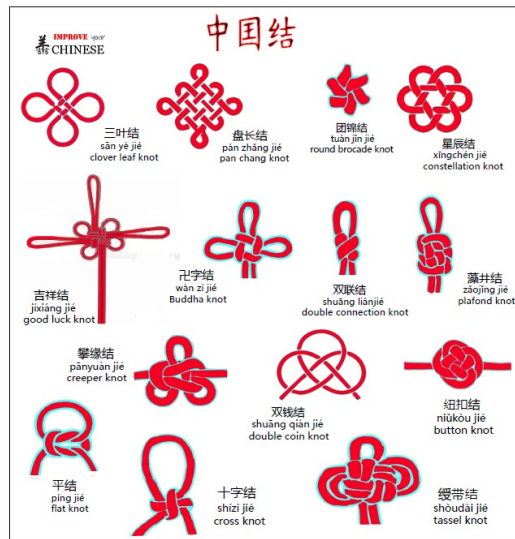
I would like the book to have a Japanese bound as there is a particular binding called the Chinese Style binding, which will link to my family. I resonate with the culture, especially in a British-born Chinese culture. Having hardly been taught Chinese traditions, it will be one way to learn something new about Chinese culture, as if my mum were to show me since she is the reason I am creative. I plan to have a Chinese charm as a bookmark and a decorative hardback. I want this book to be unique in style and resonate with my personality, as my culture is one of the many subjects on which I have built my identity.



Though I would like to try Japanese binding, I would like to see what the photobook would look like as a traditional hardcover. I can imagine the book to look like a journal, as the letter is like an entry in a diary. The cover would be the same colours as the Japanese Bind version. However, I would like to test whether it would work best as a light blue cover with dark purple writing or a deep blue cover with light purple writing. The spine would be covered, and the colour would depend on the colour I choose for the cover to resemble a journal. To keep an element of Chinese culture, I will use the Chinese charm as part of the bookmark attached to the simple hardback bind. When I begin making the dummy versions of the photobook, I will make at least two variations of each of the Japanese and Hardcover bindings. Then, I will choose the one that best portrays the project well.



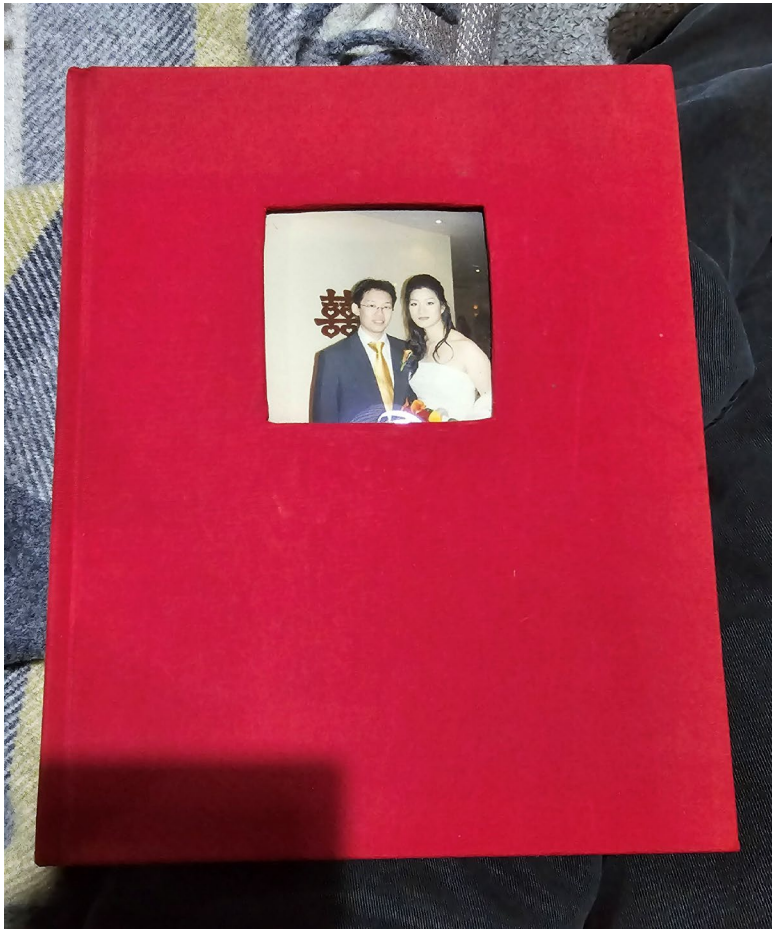
Images from Pinterest





Images taken from Pinterest

For the endpapers of the book cover, I plan to hand-make paper with the flowers I had arranged in the photoshoot earlier on with recycled paper. Much like the objects my mum had given my aunts that I had photographed, the paper is “leaving their visual imprint” (Batchen, 2004) from the flowers. It is a symbolic reference to my mother through a trinket of tiny petals embedded in the book. As the flowers are purple, they will complement the blue cover. I want to show small details of the book in reference to the minor parts I see of my mother in my identity. This will make the viewer look closely and feel the textures of the varying parts of the book, symbolising my identity with parts of my mother’s.

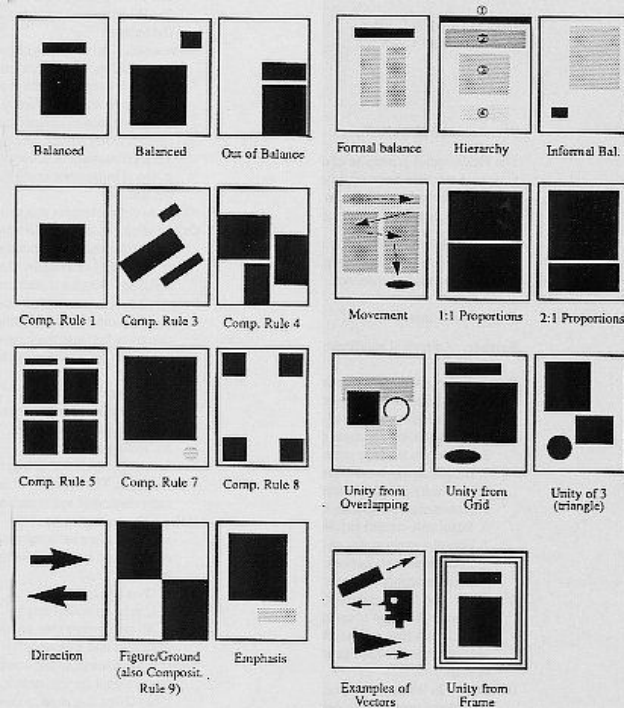


Aunt and Uncle's wedding guestbook



Image taken from Pinterest

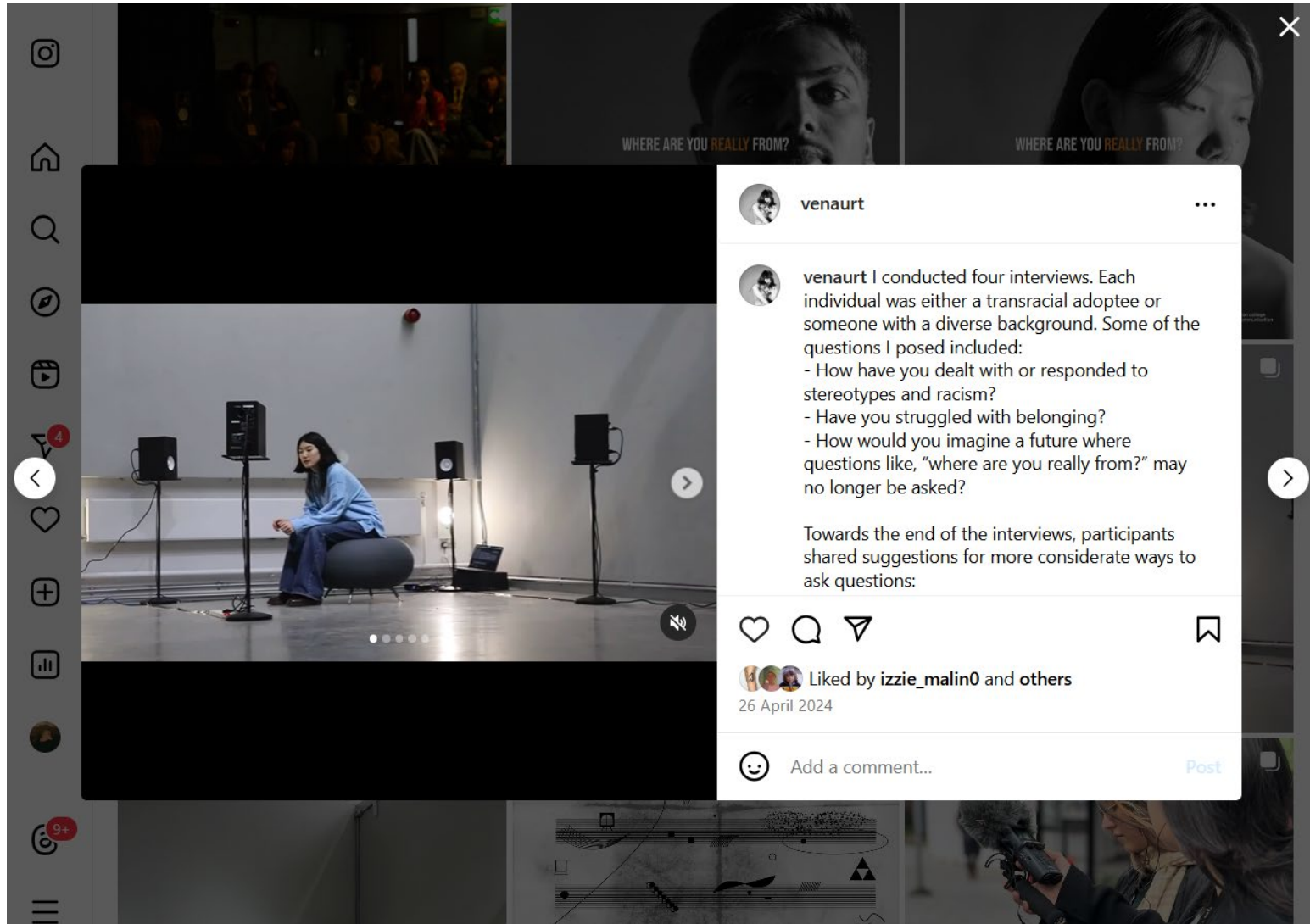
Though I would prefer the cover to have the title of the project embossed, I felt inspired to add a simple image as if it could represent a memorial piece with a photo of my mother on the cover. It may look straightforward and link well with my older aunt's wedding guestbook, but, in my opinion, it would be too ambiguous and look like a traditional photo album.



Where I see this Project developing

- In local exhibition spaces particularly family-orientated areas and a book to share journal-like for easy access to viewers.
- I find it is suitable for the project to be a part of a youth mental health charity.

Vandela Haakonsen – Where are you really from (2024)



Later developed into eight speakers, Vandela Haakonsen (MA Sound Arts) created an immersive sound piece with interviews and piano. It inspired me to create a soundscape alongside the photobook. Initially, it might work well as audio only with the visuals of the photobook. However, I like how Vandela made it immersive, and I plan on doing something similar. I want the exhibit for the project to be an installation that captivates the viewer and becomes engulfed by the sights and sounds the emotions portray. Alongside the immersive soundscape, I plan to install a video to be projected. I am unsure what the video and sound may be, but I would like it to reflect the photobook. So, I hope to finish the photobook and consider parts of it when recording and editing the video and sound.

https://www.instagram.com/p/C6O2LEOo5eP/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWF1ZA==

Research (cont.)

- Children books that art artsy
 - ↳ RFA bookstore
 - ↳ Art word
 - ↳ Tate bookstore
- ↓
South London Gallery

- Analyse Andi GIALDI
VINKO's Book + ^{Diana} Markson

Sound artists / exhibitions

- ↳ Susan Philipsz
- ↳ Douglas Gordon
- ↳ 180 Strand
7 Reverb
- ↳ Jameel Prize
(V+A)

Installations Exhi

- Camden Art Centre?
- Fitzhanger Manor + Gallery
(Pigments + Photons)
- Whitechapel Gallery
(Donald Rodney)
- South Lon

Research of expanding my inspiration

To appeal to my audience more closely, I have noted down specific spaces where I see my installation to be exhibited, bookstores to apply to my photobook and current exhibiting artists that I find interesting. This will help progress my project for the installation as I have a vague idea of what I want it to be. My next step is to visit these galleries and exhibitions as I begin making the photobook. However, I see my project progressing in the long term, and I believe that it will begin to evolve further so that my project can speak volumes.

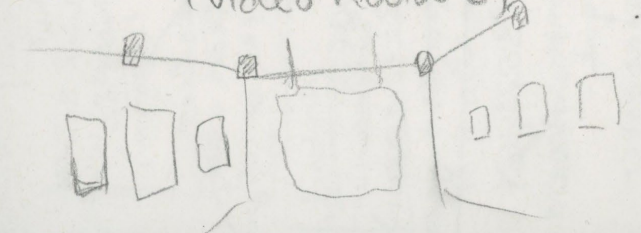
This sketched-out plan is a rough idea of how I would like to exhibit the installation and what I will include in the video/soundscape. The video will be projected onto a piece of light fabric so it may move easily as people move by. I aim to have five speakers surrounding the audience as they view the video, immersing them in the soundscape that reflects the photobook. As I want the photobook connected to the installation, I plan to have a few photos from the book printed into a transparent material for a lightbox to shine softly through, reflecting the soft glow in my work inspired by Goldblatt's work.

Film Shot list

- Foley sounds of cooking
 - ↳ Video Kitchen
 - ↳ Photo light up of Suk Ching
- Foley sounds of Sewing Machine
 - ↳ Video Dining room
 - ↳ Photo light up of Empty Dining room
- Foley sounds of kids playing
 - ↳ Video Empty Bedroom
 - ↳ Light up photo of mum's things

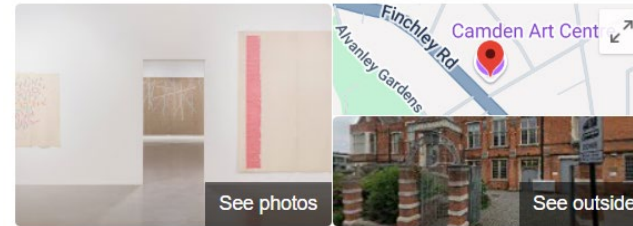
↓ ↓ ↓ Build-up of layered sounds

- Foley sounds of narration (me)
Letter to Mum
 - ↳ Tweety birds (video nature)



Places I would exhibit

Places where I would like my work to be seen are in local galleries, which are accessible for young people to partake in workshops and talks to learn about the importance of the project. I want children struggling with having one or no parents to feel supported despite the loss of one. Galleries like the Royal Academy of Art, Camden Art Centre and South London Gallery are examples of local and supportive galleries where young people/children can engage in the arts and have a space where they can be creative. They could learn to create their books by hand or arrange a bouquet to connect back to the project and its themes. A free Saturday workshop could ensure accessibility for children from low-income families.



Camden Art Centre

4.5 ★★★★★ 584 Google reviews ⓘ

Art gallery

Originally built as a public library, the building now combines historic architecture with open, modern spaces and a secluded garden with free entry for all. Camden Art Centre has always led the way supporting artists and audiences to create and engage with the most vital and inspiring contemporary art and culture today.

Our vision

For us all to be empowered to explore our creativity and to deepen our enquiry of the contemporary world.

Our mission

To be a space to look, make, think and talk about the most vital and inspiring contemporary art and culture today; a place to connect to your creativity.

About the SLG

The year-round exhibitions programme showcases the best in international contemporary art, complemented by an events programme for people of all ages and interests.

The Gallery's emphasis is on presenting new work by British and international artists, often by those who have rarely or never had a solo show in a London institution. Group shows bring together works by established and lesser-known British and international artists, whilst an ongoing residency programme provides opportunities for artists to develop new work and exhibit at the SLG.

Providing opportunities for learning and participation is at the heart of the Gallery's purpose, and thousands of children, young people and adults take part in an extensive programme of activities. This includes a peer-led young people's forum; free family workshops; Art Block, a dedicated creative space for children on Sceaux Gardens housing estate; artist-led projects and commissions on other local estates; ongoing provision for school visits; and a programme funded by BBC Children in Need for looked-after children.

The SLG needs to raise a substantial amount every year to fund its work as a registered charity. Alongside invaluable funding provided by Arts Council England, Southwark Council, Heritage Lottery Fund and Freeland Foundation, the generosity of individual donors, companies, trusts and foundations all play an important role in funding the SLG's free exhibitions, artists' projects and education activities. Artists also play a crucial role in supporting the SLG with many donating works to auctions or making [limited editions](#). [Find out more about supporting the SLG.](#)

Admission to the SLG is free for everyone.



Mark Titchner, *Our Work is Today Together*, commission for the Tenants and Residents' Hall façade on Sceaux Gardens Estate



Michael Landy RA leading a life-drawing workshop for A-level students

What we do

We host exhibitions and events all year round

From ancient sculpture to modern-day masterpieces, we are the original home of the blockbuster exhibition. We stage an annual Summer Exhibition, the world's largest open-submission exhibition. Our events programme opens up the worlds of our exhibitions and helps introduce new audiences to our art and artists.

We have a school of contemporary fine art

We are home to Britain's longest-established art school, the RA Schools. Our three-year postgraduate course is one of the most competitive in the country, and we're proud to offer free tuition to all who study here.

We're proud custodians of artistic treasures



By developing street level poster space in carefully curated locations across the UK we place creativity in the heart of our cities. The street is

AGENCY

YOUR SPACE
OR MINE

WORK

FEATURES

FORMATS

CITIES

To make my project easily visible and accessible to young people, I would advertise the work on billboards, like the Portrait of Britain run by the British Journal of Photography. Using prints featured in the photobook, I will display them in school/family districts and near libraries so parents and children can view the work and understand the issue the project is conveying. The project can work with mental health charities and promote them in advertisements to adhere to the mental health struggle that children may be going through.



Books gifted to date:

1,410,128

DONATE £

RECEIVE
BOOKS

GIVE
BOOKS

Children's
Book
Project

GET
INVOLVED

ABOUT US



ABOUT THE CHILDREN'S BOOK PROJECT

Set up to match families that have grown out of their books with those that have few books at home.

ABOUT US

THE CHILDREN'S BOOK PROJECT

The Children's Book Project is a registered charity. We work with settings across the UK to redistribute thousands of new and gently used books to children and their families.

Founder Liberty Venn is a researcher and parent of two children living in West London. In the course of her work with literacy-oriented charities and with children's publishers she became aware of the positive role that early access to books plays in children's development and in their outcomes.

She is passionate about helping children to enjoy books and to read for pleasure. Where children become immersed in stories and with characters, they enjoy themselves and without realising, their literacy improves.

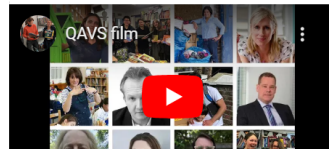
At this point, children make the leap from 'learning to read' to 'reading to learn'. Suddenly reading material of all types presents ideas for discovery. Learning at school is hugely aided. Books become an exciting source of information as well as enjoyment.

[The Children's Book Project](#)

[Our Trustees](#)

[Awards and press](#)

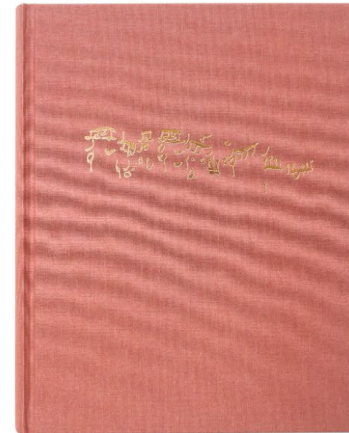
Our Queen's Award for Voluntary Service recognises the support of everyone that has contributed their time and energy.



GOST

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Submissions 🔍 👤 📧



Fugue

by Lydia Goldblatt

£45.00

Tax included for domestic orders. Customs duty and import tax may apply to international orders.

Standard

Signed

Special Edition

- 1 +

Add to cart

Fugue by Lydia Goldblatt is a body of work about love and grief, mothering and losing a mother, intimacy and distance, told through photographs and writing. Centring on the domestic space and made over the course of four years, it tells a story that is neither apologetic nor idealised.

When Goldblatt became a mother she found herself unable to make pictures. However, after her own mother died, she began to photograph again, both at

The photobook can be more accessible if distributed by the charity Children's Book Project, which aims to encourage families to own more books and learn. Though the book may look artistic, I believe children having access to the photobook will teach them that the absence of someone does not mean they are entirely gone but are still part of the people they have met. With GOST Publications, they will be able to circulate towards parents and artistic people who can share the importance of the project with others. It will reach to a far to my intended audience and the photobook can be continued being suggested by mental health charities.