

Final Art/Design Process document:

1. Thesis concept

First researching the idea of sustenance later broadened into food in general and how the food we eat shapes portraits of us. I relate portraiture to photography thus my choice of the medium.

The main question surrounding the thesis project is how [our] sustenance has changed with COVID, and thus how our portraits have changed with it. And how do we sustain ourselves during this time?

2. Research

An individual's profile can be defined by the food they consume, by how they consume it, and by how the food got to that individual's plate in the first place. Through someone's nutrition, we can deduct several possibilities of who that person is, where they come from, what they like, and even maybe their allergies or medical history. The way we eat goes beyond the idea of nutrition. At the core of eating is what we actually desire; sustenance is more than physical survival. A person's food intake and consumption is a clear portrait of said individual. You can easily classify someone based on what they eat, how they eat, where they eat, and with whom they eat. You can find out about their class, their status, possibly their religion, and even their gender. We can also clearly see the tastes and the sense of distinction and education of individuals. All this is possible because food is very politicised. I aim to be able to document and photograph portraits of individuals.

Photographer Gillian Wearing did her Homeless series which documents habits and patterns. Another precedent to mention should be Andy Warhol eating a Hamburger by Jorgan Leth.



3. Prototyping, testing, exploration through making

Series I

During confinement, the only thing I found myself in control of was my food. What was I buying, consuming, leaving for later... But even after, I felt like nothing was in our control and everything was still uncertain, but again my sustenance is was was left. What I consider sustenance, specifically in food, isn't just nutrition, but mental and psychological content and satisfaction as well. For my first series I documented a small investigation: what were the top foods that people were eating or using for cooking during confinements.

I definitely enjoyed the aspect of investigation and documenting something in people's homes and environment.

Series II

For the second series, I've asked my subjects what they haven't eaten since before the pandemic that they miss, and granted their request and photographed them eating.

I chose a studio setting; the clinical almost sterile environment contrasts well with the instinctive action of eating.

I also led discussion with my subject to see if they have noticed this pattern change.

This process was extremely tiring and required a lot of energy to continually engaged with the subject one after the other, while photographing and up-keeping the set up. I did enjoy the experience of photographing on a larger production.



4. Technical Production Plan:

I would like to do a third series since I am not completely with the existing ones. I'm planning on reworking series II and trying collaging new portraits. After that I would want to proceed but creating a third series. I feel with series I and II, I realised what I didn't want to do, I didn't want a studio setting and commercial aspect.

The third series should be in an "informal" or house setting and not studio.

I am also considering a (coffee table) book format for the images.

January 18 - February 1: Testing of formats and testing more medium to include and printing and preparation for series III

February 1st - February 15th: Production of series III

February 15 - March 1st: Print testing and gathering materials for setup.

March 1st - March 15th: Post production retouching and selection.

March 15 - April 1st: Printing + Framing