

the book '20'20 beyond matter





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beyond matter

During the work on my final essay I understood that the most intriguing issue for me is the topic of imposed beauty standards. That is why I decided to continue its exploration in my Final Major Project. As a result, I have created three publications that cover topics of self-knowledge, self-acceptance and communication. Beginning as a research on individuality and an opposition to common beauty standards, due to the COVID-19 my project's topic spectrum has been widened. The worldwide quarantine and the strict restrictions made these topics to become vitally important. Being on a lockdown and alone made people, on one hand, think more about themselves and focus on self-acceptance and, on the other hand, value real communication and find ways to obtain it. I see this project as a diary with different moods, thoughts and ideas.



beyond matter

Initially I was planning to create only one outcome with photoshoots of people, who look different. The first idea was to search for participants from different subcultures. Well, quarantine changed The Project and plans I made at the starting point. But I only managed to take three of ten photoshoots. At that moment I looked at quarantine as an advantage and changed my project slightly. As a result, I decided to create three different publications. In the first publication '**Subjective Normality**' the initial idea remains — a photobook with personal stories of participants.

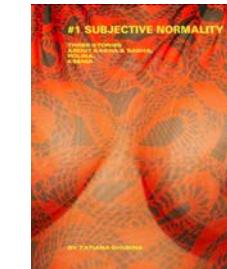
The photos are the main visual element. They illustrate a wide range of appearances and clothing choices. Made professionally in photo studios with proper equipment, they look very high fashioned and show that what is considered 'normal' is a very subjective term.

After that I supplemented photos with quotes from the guys I worked with on the set. Each of them sent me a voice message, answering the questions about how society reacts to their looks. The idea behind it was not only to get opinions from people, but specifically to research the attitude of models towards this 'assertion'. Is it important to them? How does this affect them personally and their lives in general? Do they add importance to these judgments?

I intentionally did not make corrections to the audio transcriptions in order to fully convey the models' characters, their features of speech. These small speeches turned out to be very personal, showing the way my models see themselves, their social environment and the world order as a whole.



*Subjective Normality,
cover # 2*



*Subjective Normality,
cover # 2*



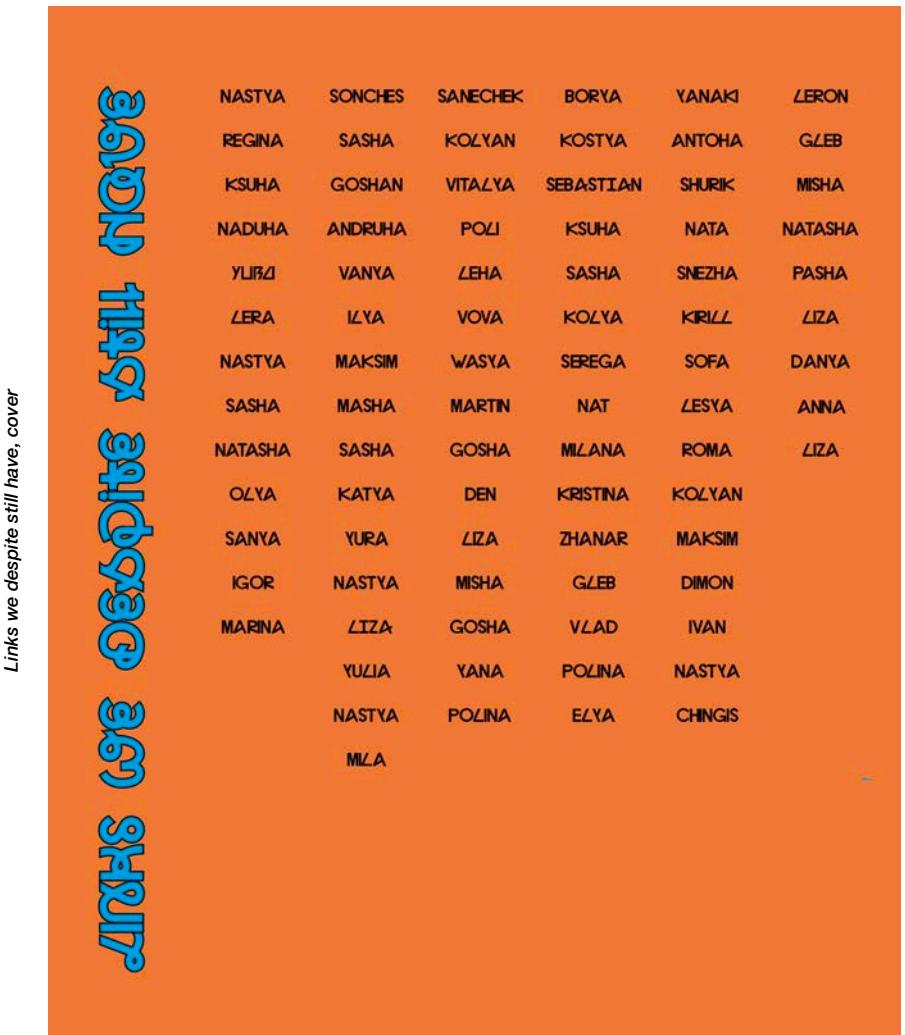
*Subjective Normality,
cover # 1*

beyond matter

The second book is dedicated to the issue of communication and the ways that we look at people we used to be close to in real life. ‘Links we despite still have’ illustrates that communication is an important part of our lives and people seek to improve it no matter what. The transition to the online space has changed the attitude towards communication, work and life. It made me think about all the people that are present in my life and the way we communicate.

Screenshots from video conferences and private calls are placed on photographs of nature, empty city streets and clubs — places where we spent a lot of time together before the Covid-19 changed our usual way of life. The second book has a bit of a nostalgic character and is made in a bright, funny, a little childish way. It shows how easy it was to communicate and meet people any time you wanted, grab coffee, go on a walk and do not even think that someday it would be impossible.

There are not many graphical elements in this publication, just screenshots and backgrounds. This was done intentionally to create a light mood, make viewers focus on funny screenshots and allow for some rest between the first and the third publication that are more serious and deeper.



beyond matter

The third publication '**Self-portrait, Self-isolation, Self-acceptance**' is about being alone with yourself. During lockdown I am spending a lot of time by myself thinking about my goals, dreams, tracking my mood and habits. Usually we do not have so much time to turn inwards into ourselves and understand who we truly are and what we truly want. This book is about a person who is the most valuable for me, who is always by me — this book is about myself and my self-acceptance.

The book consists of four chapters. Each chapter starts with my personal thoughts, which are like background in my head during the time of the lockdown.

In this book as well as in the first one the main visual element is photography. I took four photoshoots of myself in different styles. It was quite challenging to style and photograph myself in a limited space - my flat. I did it using remote control of the camera.

On top of the photographs I placed screenshots from different social messengers. Some of them are quite funny, some of them were sent by strangers, some — by parents. Although I really miss my friends, parents and colleagues all the incoming messages become a white noise that accompanies me from morning to evening. The boundaries are blurred. The whole of the outside world seems unreal.



Self-Portrait, Self-Isolation, Self-Acceptance, cover

PUBLICATION # 1
SUBJECTIVE
NORMALITY

RESEARCH

Starting with the exploration of subcultures, I also went through many projects, films, articles on the topic of self-perception and body esteem.

SKINHEADS

Films:

16 Years of Alcohol (2003) – Richard Jobson
American History X (1998) – Tony Kaye
Arena: Tell Us the Truth, Sham 69 (1979) – Jeff Perks and BBC TV
Diary of Skin (2005) – Jacobo Rispa
Dog Years (1997) – Robert Loomis
Luna Park (1992) – Pavel Lungin
Made In Britain (1982) – Alan Clarke
Oi! For England (1982) – Tony Smith
Romper Stomper (1992) – Geoffrey Wright
Russia 88 (2009) – Pavel Bardin
This Is England (2006) – Shane Meadows

Books:

Spirit of '69: A Skinhead Bible (1994) — George Marshall
Oh! What Fun We Had (1979) — Gavin Watson

Projects:

Skinheads (1979-1984) — Derek Ridgers
Skinheads (1982) — Robert Knight
Skins and Suedes (2016) — Owen Harvey

PUNKS

Films:

SLC Punk! (1998) — James Merendino
20th Century Women (2016) — Mike Mills
Green Room (2015) — Jeremy Saulnier
The Filth And The Fury (2000) — Julien Temple
Sid And Nancy (1986) — Alex Cox
Repo Man (1984) — Alex Cox

Books:

The Station (1985)— Chris Killip

RESEARCH

Especially nowadays, when we all spend our time in social networks, use filters, going to cosmetologists and etc the data of people suffering from different mental disorders is rising. That is why a lot of projects dedicated to the body image and beauty standards appear. Here is the list of films, books and projects about this topic. Also there is a list of photographers developing the theme of body image in their professional practice.

On the next spreads are placed my favourite works and photographers.

BODY IMAGE, SELF-ESTEEM, SELF-ACCEPTANCE

Films:

The Colour of Beauty (2010) — Elizabeth St. Philip
Fat Chance (2016) — Jeff McKay
Flawed (2010) — Andrea Dorfman
Shredded (2008) — Richard Gaudio & Douglas C. Taplin
Western Eyes (1997) — Ann Shin

Books:

The Gifts of Imperfection: Let Go of Who You Think You're Supposed to Be and Embrace Who You Are — Brené Brown
Dumplin' — Julie Murphy
The Beauty Myth — Naomi Wolf
The Body Project: An Intimate History of American Girls — Joan Jacobs Brumberg
Unbearable Weight: Feminism, Western Culture, and the Body — Susan Bordo
The Body Is Not an Apology: The Power of Radical Self-Love — Sonya Taylor

Projects:

Passion and future dreams (2015) — Liza Franz
Media and Body Image — Dove
Behind The Scars — Sophie Mayanne
Puberty — Laurence Philomene
Body Positive Project — Scott Choucino
The Body Positivity Project (2018) — Emily Parker
Our body is the perfect body (2019) — Sasha Dale
Body Image (2015) — Kelsey Highley
The Body Love Project — Tara Starr

Photographers:

Ashley Armitage
Áslaug Sif Guðjónsdóttir
Emily Lauren
Carla González

WEAR ME LIKE A WATER

O'Dwyer is set to premiere a new short film and an accompanying zine. Crew and cast were all-female. **Wear Me Like Water** is a beautiful exploration of the female body.



Sinéad O'Dwyer: Wear Me Like Water

Still from Wear Me Like Water
Photography Steph Wilson,
Courtesy of Sinéad O'Dwyer



SKINS AND SUEDES

Owen Harvey is a London based documentary photographer, often focussing on Youth, Subculture and Identity.

He made this project in order to try and learn what it means to be a skinhead in the present day.

The reason is that skinheads usually associates with nazists or fascists that is why people usually have negative reaction on people in such outfit.

Owen Harwey: Skins and Suedes

From left to right:
Skinhead/Cleaning Boots/
Blackpool/Brighton Beach/ Brighton
Beach — Skinheads/ Billy/
Oi!/Jamie/Chris



PHOTOGRAPHERS

They all have absolutely different approach to composition, colors, processing, post production. They inspired me a lot.

ZHONG LIN



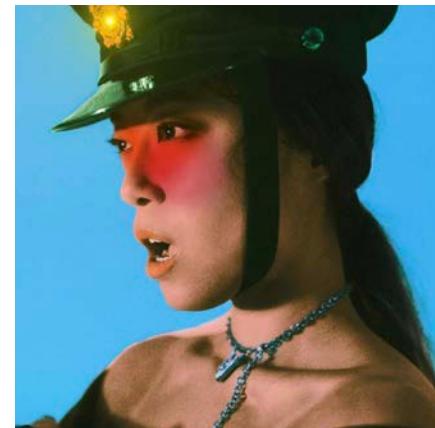
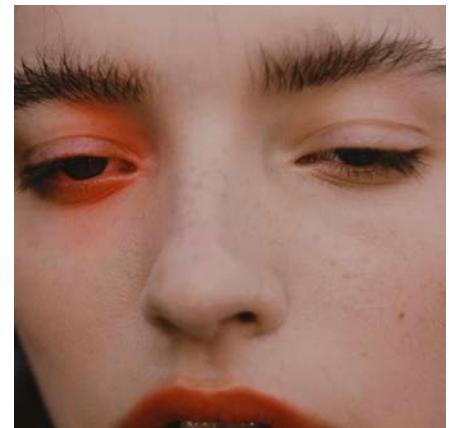
TURKINA FASO



NEIL KRUG



TERRY RICHARDSON



PHOTOGRAPHERS

LARISSA HOFMANN



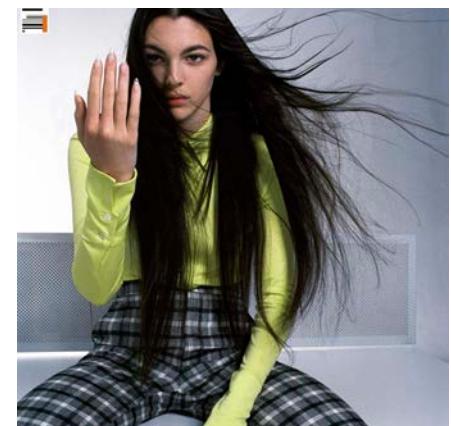
JONAS LINDSTROEM



MATTHIAS LETON



HUGO COMTE

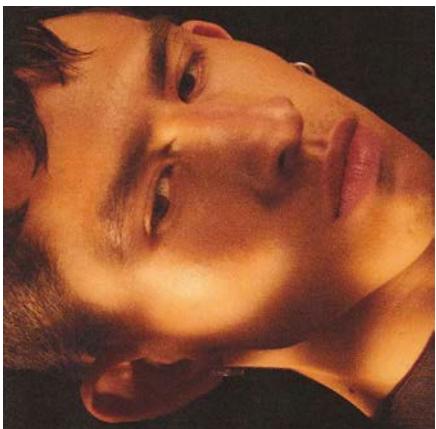


PHOTOGRAPHERS

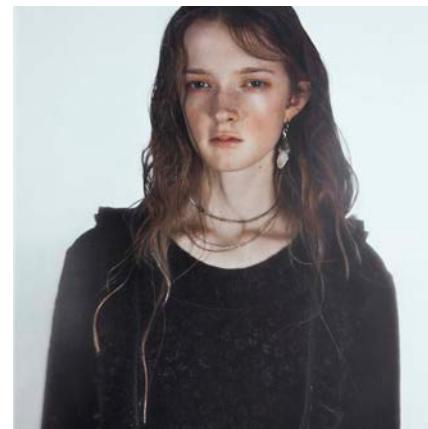
JOHNNY DUFORT



FRANCOIS QUILLACQ



MARLEN KELLER



ARNAUD LAJEUNIE



CAST

Searching for models I found a lot of absolutely amazing characters. I made a list of possible options and started to write them to arrange the photoshoots.



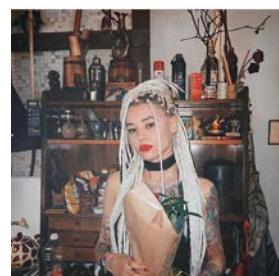
@cat_wilf666



@immortalsubculture



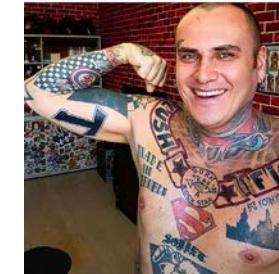
@sanya_aysin



@jendayi_jendayi



@adel_nakidonskaya



@official_plush_fish



@bubalekh



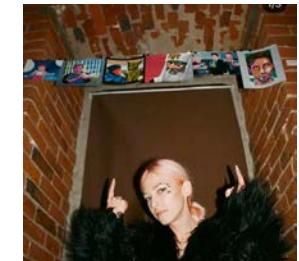
@moskin_drunks



@elka_klal_na_vse



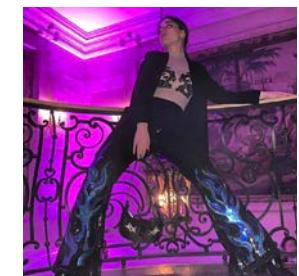
@molot_rage__life



@raplyart



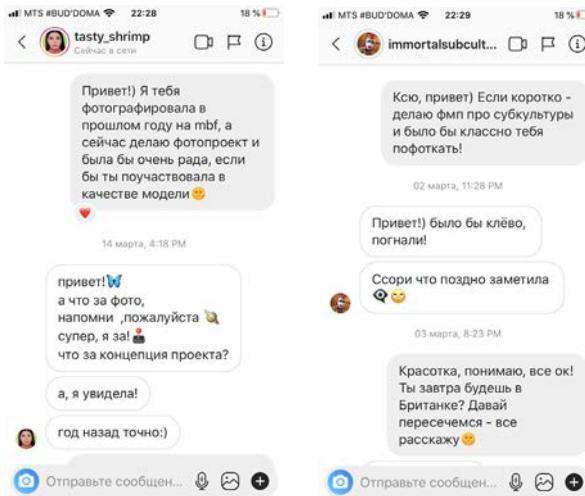
@xbulgakovx



@tasty_shrimp

COMMUNICATION: SUCCESSFUL NEGOTIATIONS

Searching for models I found a lot of absolutely amazing characters. I made a list of possible options and started to write them to arrange the photoshoots.



Alexander Lukin is a leader of famous Moscow based ska group. He agreed to participate in my project, but Covid changed our plans.

Polina is the girl I met on Mercedes Benz Fashion Week 2019 during street style. She agreed to participate and we made successful shooting, which became the part of The Project.

I have known Ksenia for 3 or for years, but we did not communicate a lot. I decided that she could be a really interesting character for my publication due to her authentic and unusual style.



Aleksandr is a tattoo master I found in Instagram. He agreed to participate and also suggested to make a photoshoot in tattoo studio. Well, we did not realise the shooting due to the quarantine started right at the day on which we decided to shoot.

Aleksandr is a skinhead and also my old friend so that was easy to appoint the shooting. I asked him to invite someone who will be suitable for the context of the project so we made online casting and choose Alexander Chervyakov.

Well, this is also Alexander, the fourth one on this page.

LOCATIONS

In the selection of locations, it was especially important to find studios without unnecessary details, decorations. The main task was to find an empty space with bright surfaces, a bit like an empty gallery. I also considered studios only with professional equipment from Profoto or Godox, since several times already have had problems with cheap light. Also, one of the possible decisions was cyclorama. The only hard thing with it is not to stain it.

Prostranstvo Photo, Hall # 3



SASHA & SASHA

LOCATIONS

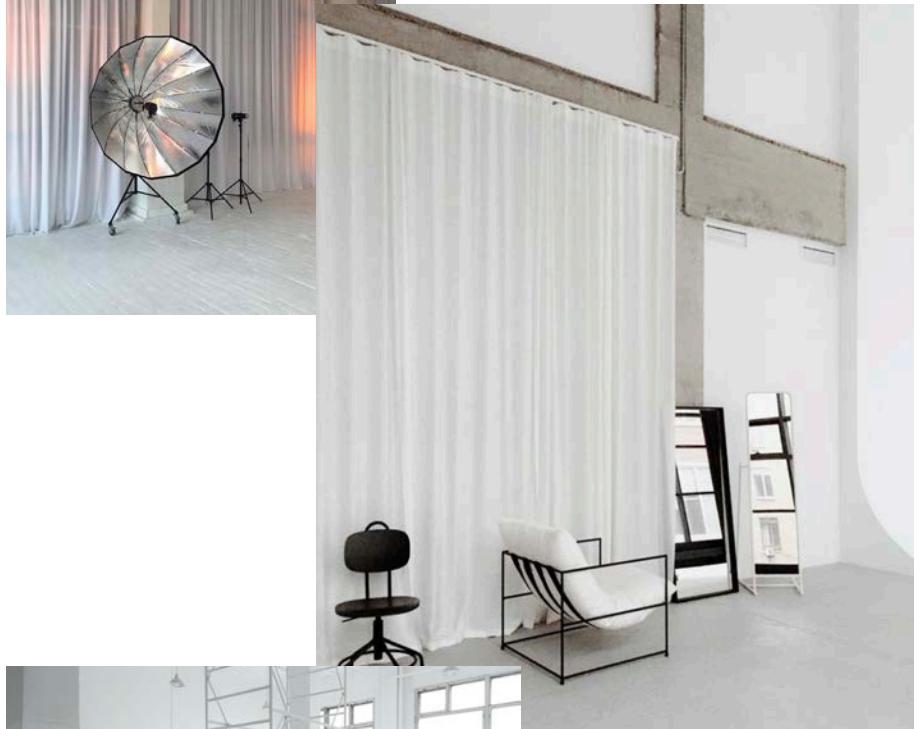
Prostranstvo Photo, Hall # 4



ALEXANDER (TATTOO
MASTER)



Prostranstvo Photo, Hall # 5



LOCATIONS

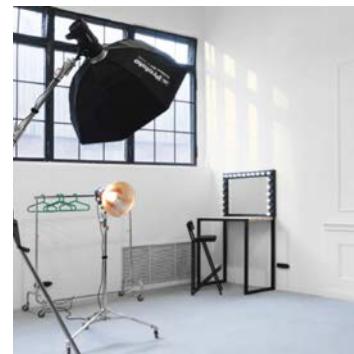
06030st, 'Hot Yellow' Hall



POLINA
+ ALEXANDER
LUKIN



Intent, Hall # 4



Best Memories, 'Honey' Hall



KSENIA

PHOTOSHOOT #1

SASHA & SASHA

LOCATION:
PROSTRANSTVO PHOTO

829 PHOTOGRAPHS
25 RETOUCHEDE
13 USED IN PUBLICATION

+ STARTS WITH SCREENSHOTS FROM BACKSTAGE VIDEO









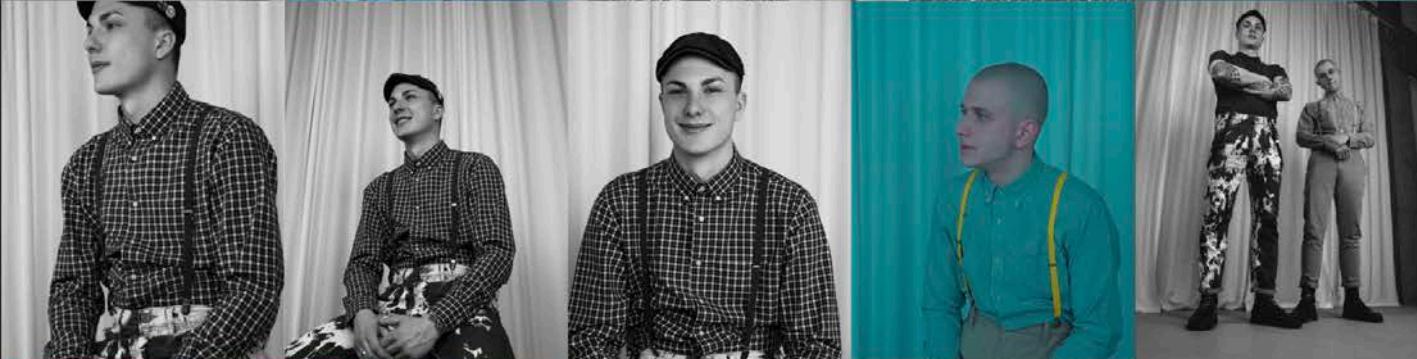








RETOUCHED →



PUBLISHED →





BACKSTAGE ➔





PHOTOSHOOT #2

KSENIA MAT'KO

LOCATION:
BEST MEMORIES, 'HONEY' HALL

728 PHOTOGRAPHS
14 RETOUCHEDE
12 USED IN PUBLICATION



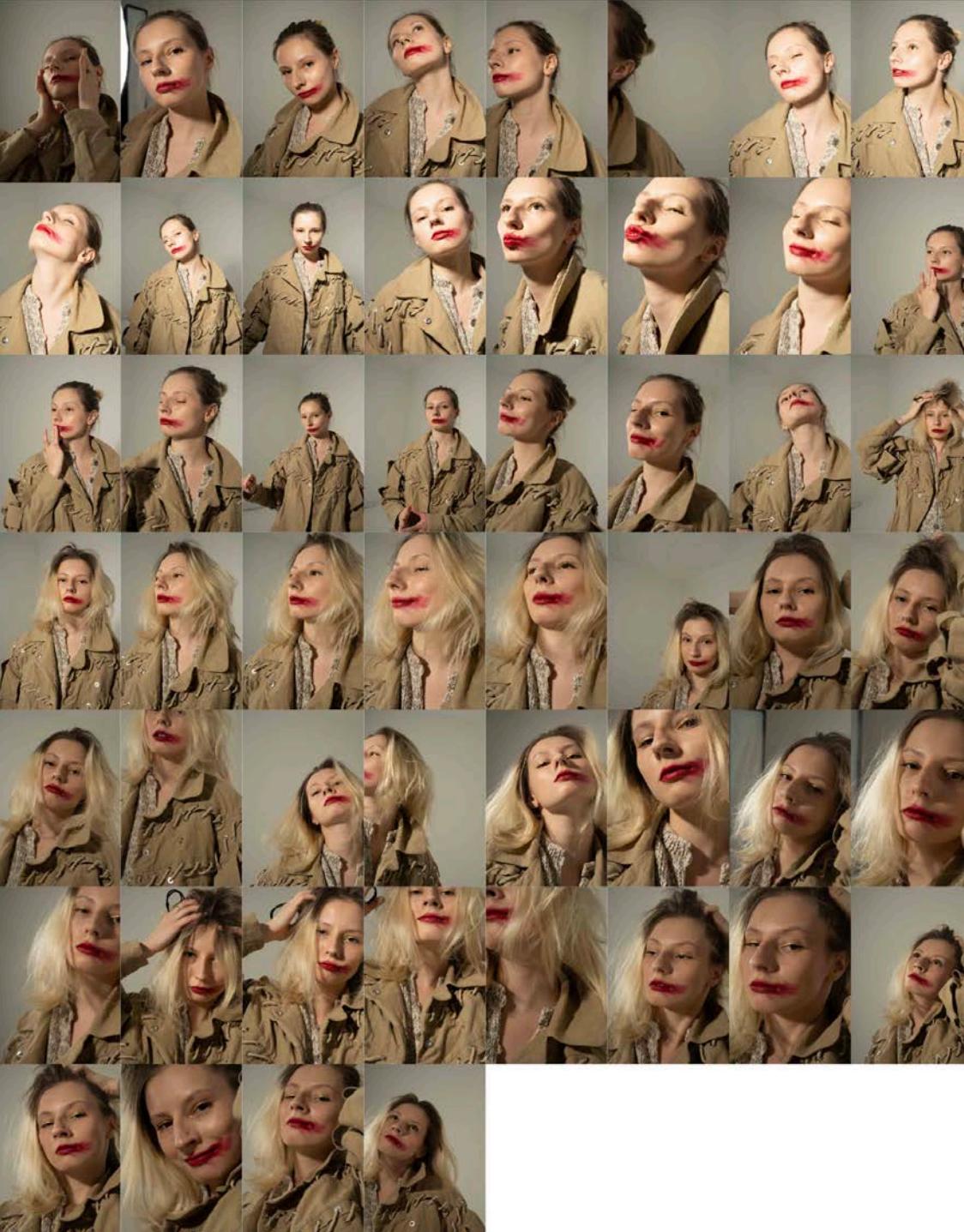




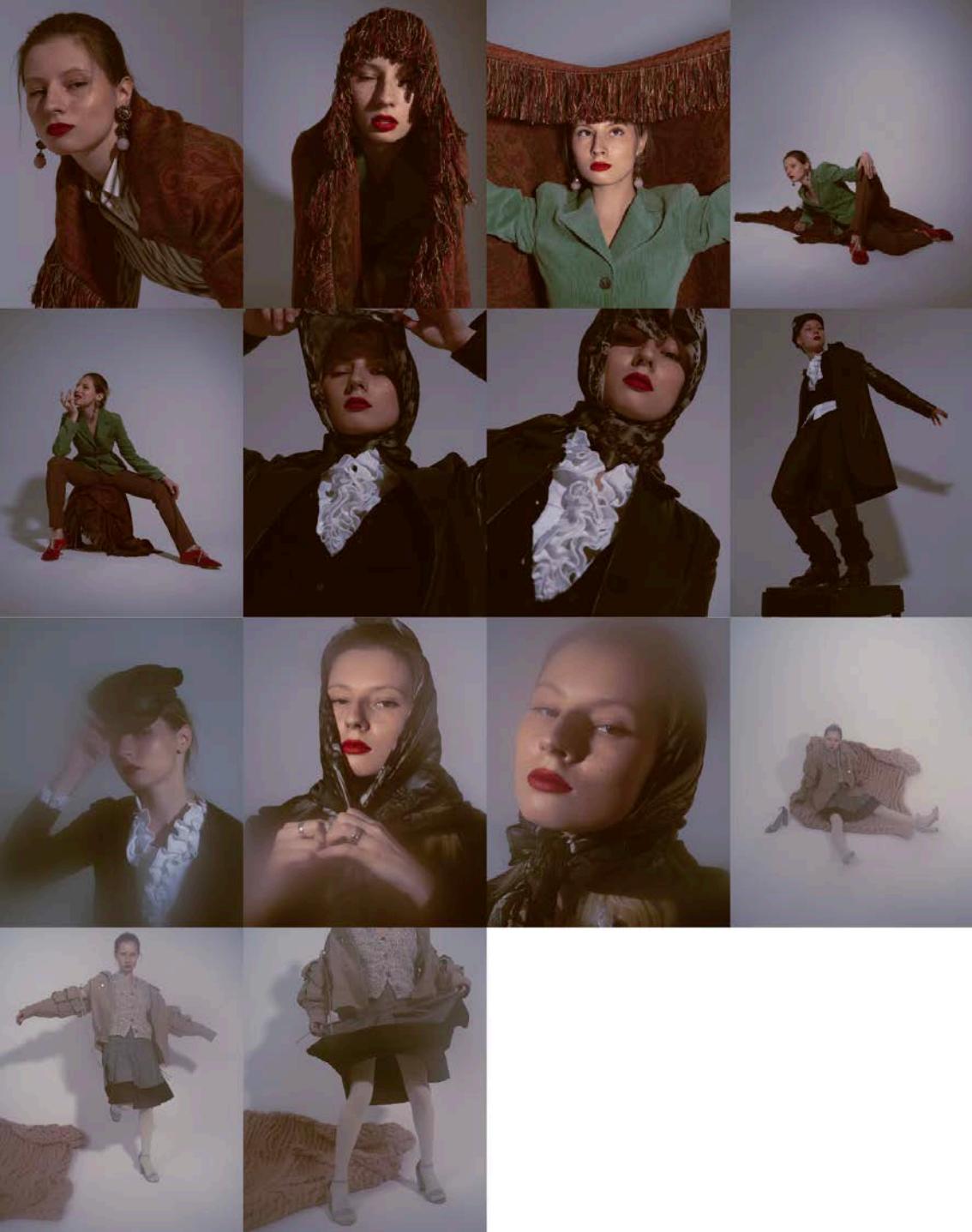








RETOUCHED →



PUBLISHED →





PHOTOSHOOT #3

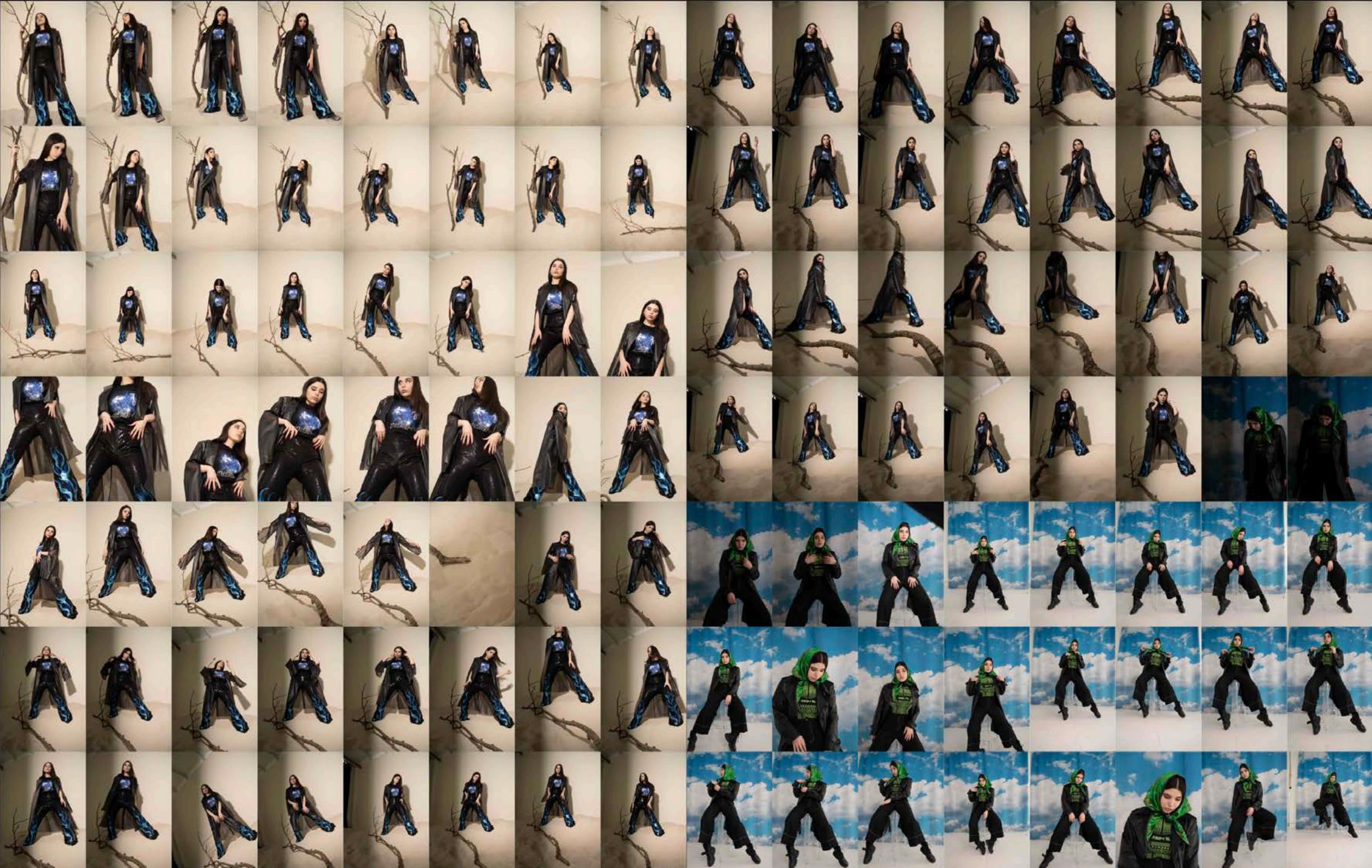
POLINA KALININA

LOCATION:
0603ST, 'HOT YELLOW' HALL

887 PHOTOGRAPHS
16 RETOUCHEDE
12 USED IN PUBLICATION

















RETOUCHED →



PUBLISHED →





PUBLICATION # 1
SUBJECTIVE
NORMALITY

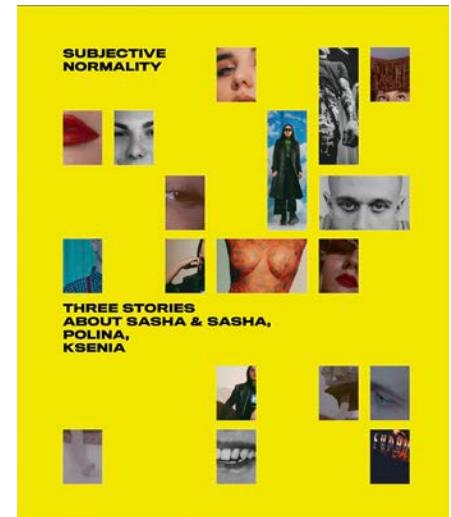
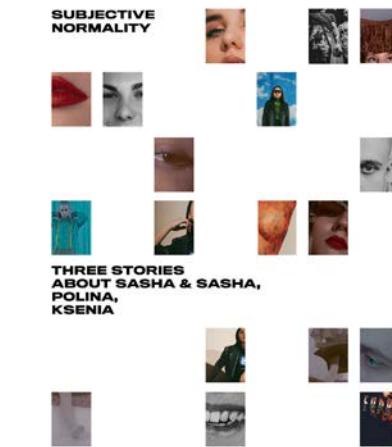
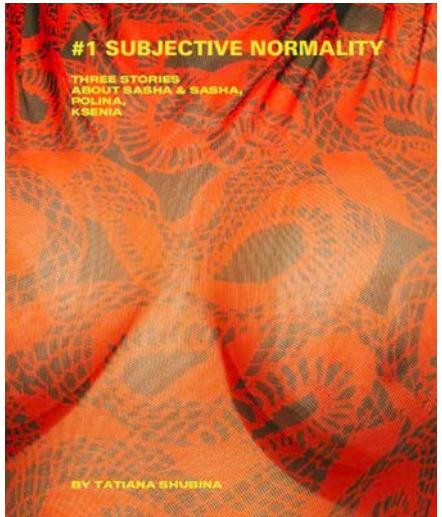
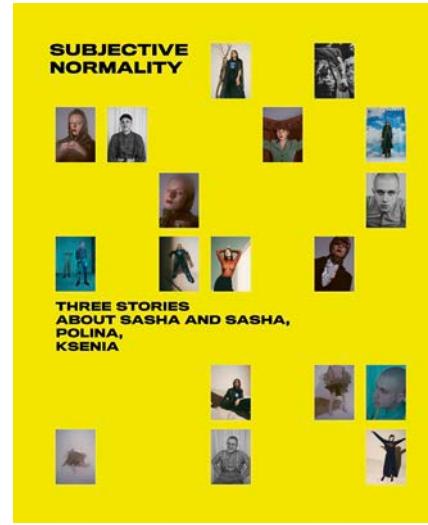
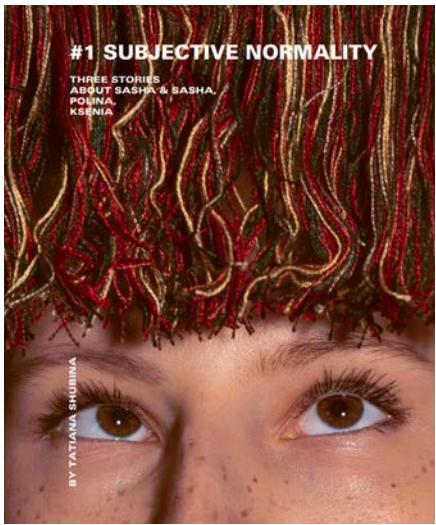
DEVELOPMENT*

*This part covers only the main decisions which I made while working on the project.

COVER

At first I tried to make a cover putting best shots in the special sequence. But this decision was rejected because showing the best content at once is not a good strategy.

On this page there are three final covers, each of them will be printed as the main one and go one after another. As the background I put close-ups from each photoshoot which reflect the mood of the each shooting. There are catchy and provocative. Also I made links between them three. Somewhere I used the same font, colour or layout.

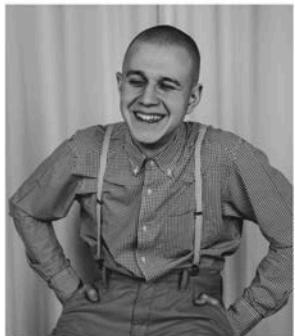


SPREADS

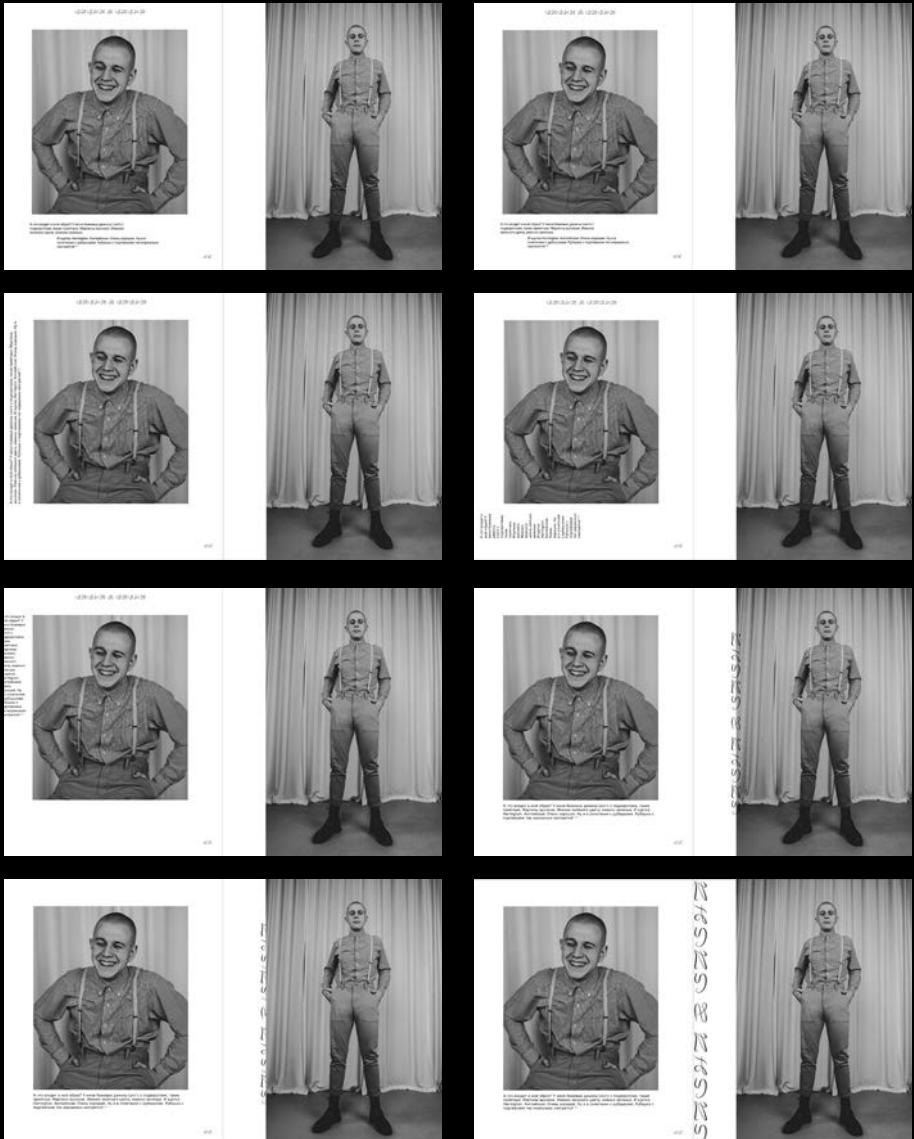
On each spread were placed the fragments from monologues with reference to this passage in the transcript at the end of the publication.

All quotes are left-aligned and were positioned so that they related to each photograph (in case there are two on the spread), while occupying 2 or 3 columns of 5.

On the left and right margins were placed the names of the models. Number of pages are located only on the left page in bottom left corner.



А что входит в мой образ? У меня бежевые джинсы Levi's с подворотами, такие прямые, Маркены высокие. И конечно зеленого цвета, именно зеленого. И куртка Harrington. Аксессуары: Очки, очки очки. Ну и к сапогам с рубашками. Рубашка с подтяжками так нормально смотрится! 11



ଖ ପ ଗ

L I ଖ କୁ S

ଶ୍ରୀ E

D E S P I T E

S T I L L

H A ଶ୍ରୀ E

RESEARCH

CULT CLASSIC, ISSUE 03 "NOCTURNAL", APRIL 2019

Cult Classic magazine is a Portland-based collective commissioning and publishing creative works. This magazine promotes and supports independent and underground artists.

Inspiration:

Vibrant layouts

Innovative use of type

Pages numbers

Postproduction and use of photography

Fonts:

Civilitate

Cooper

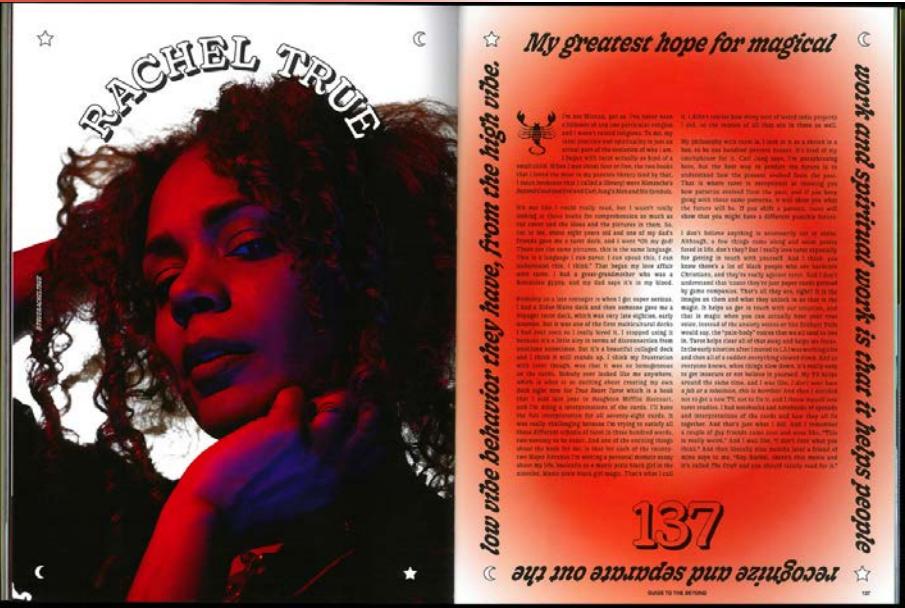
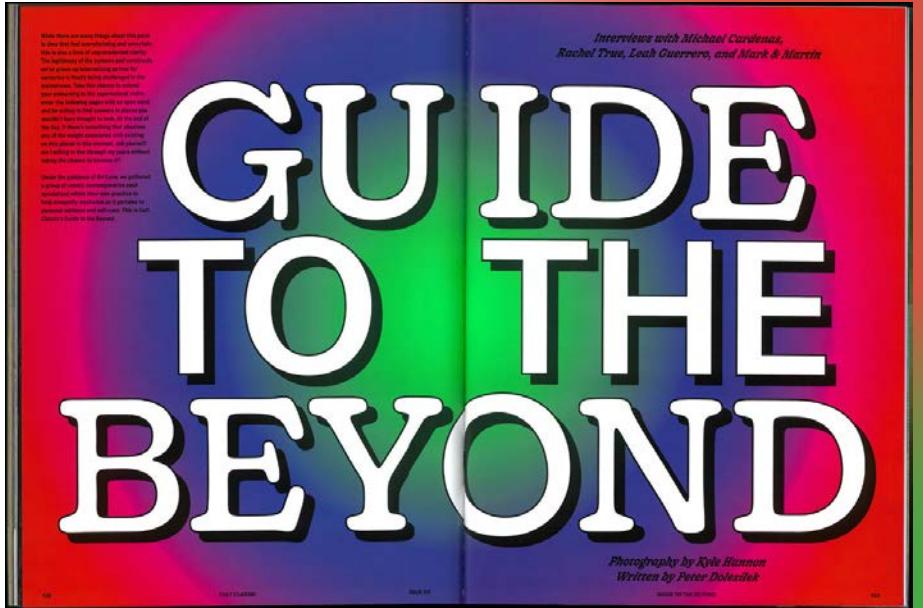
Lifted

Nostra

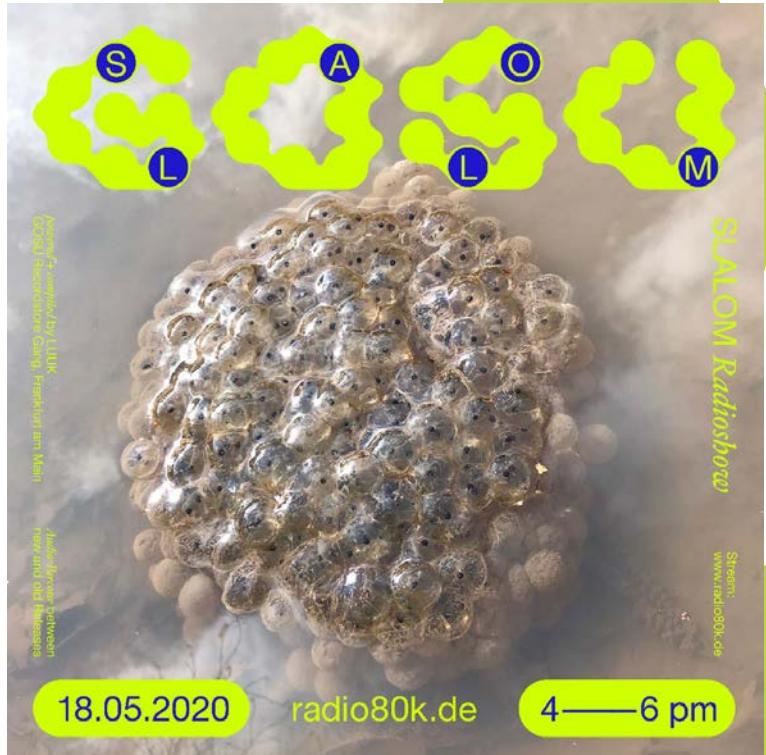
GT America

GT America Mono





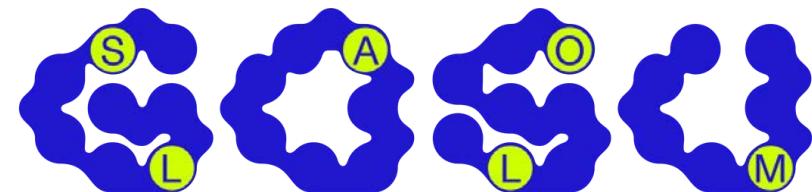
SLALOM BY GOSU AT RADIO 80000, MAY 2020



Design by Felix Sandvoss designed for the GOSU, a record store in Frankfurt am Main.

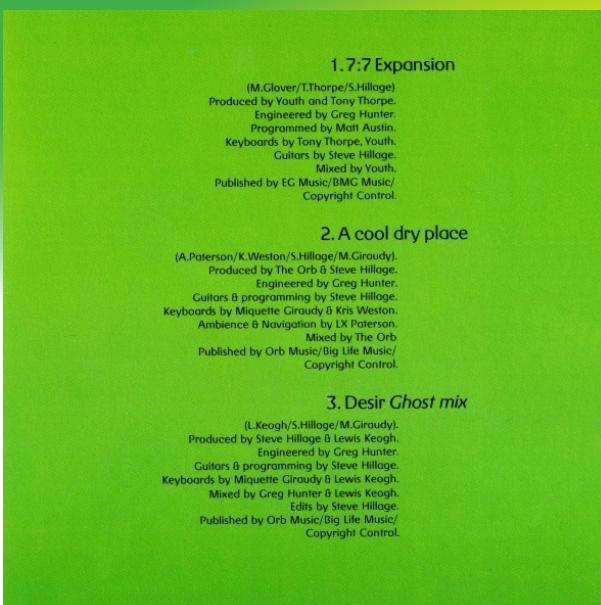
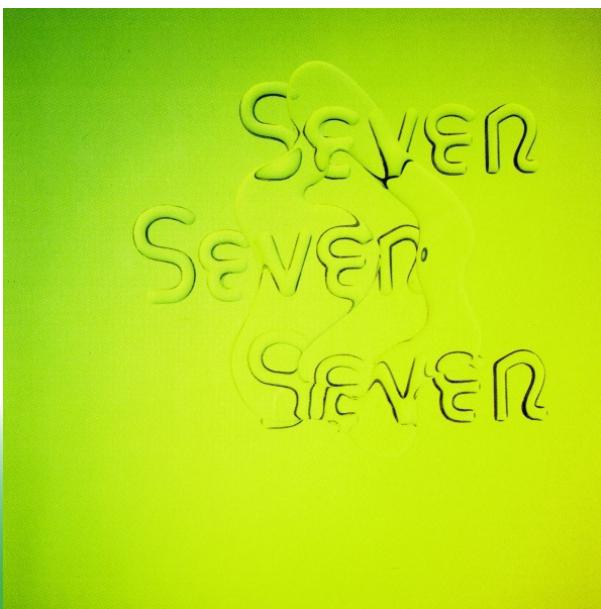
Inspiration:
Colors
Use of type
Graphic Elements

Fonts:
Tendenz
Hoefler Text



*Audio-Parcours between
new and old Releases*

18.05.2020



Cover of the System 7 album 777. The photograph – with all type and effects part of the photograph not added in post-production – it was taken by Trevor Key and art directed by David James.

Inspiration:
Textures
Use of type and photography

Fonts:
Metsys
Gerstner Orig'l

CLUB QUARANTÄNE, APRIL 2020

'Club Quarantäne is a 36-hour virtual rave organized by the electronic music community to raise funds for marginalized communities. The first edition was April 24–26, 2020 with the next scheduled for Jun 12–14. Visual direction is credited to Sam Aldridge, Multisex, and Selam X.' (FontsInUse.com)

Inspiration:
Gradients
Colors
Aim



NO SCREENSHOTS ON THE DANCEFLOOR



Fonts:
ABC Viafont (unreleased typeface by Robert Janes for Dinamo based on Viafont, an alphabet created for an OCR device from 1970)



PLASMA 5, "THANKS FOR THE MASS GLASSES"

The Plasma magazine is a new international publication showcasing contributions from the art and science worlds. That content on the highly important issues is surrounded by absolutely nontrivial design decisions in context of colors, fonts and grid system.

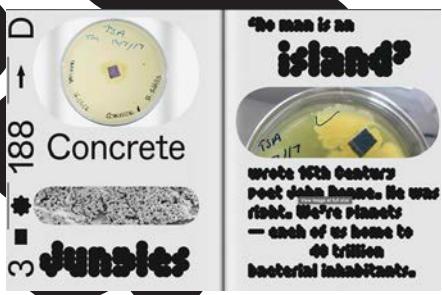
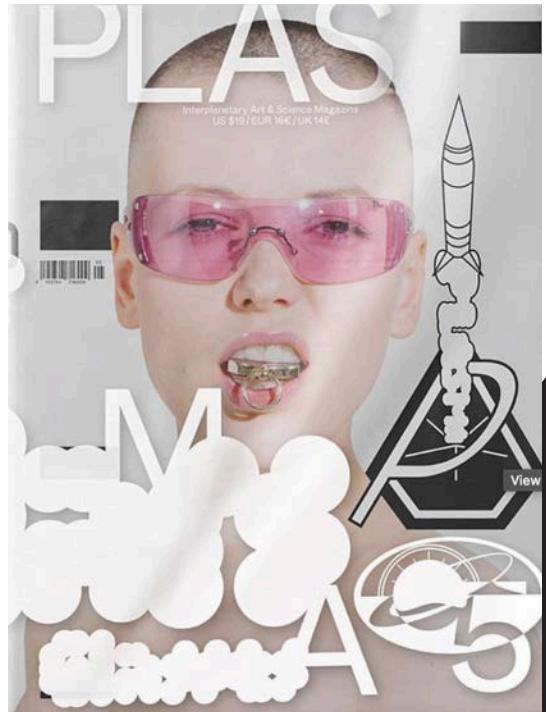
Inspiration:

Layout
Fonts

Combination of theme and visual representation

Fonts:

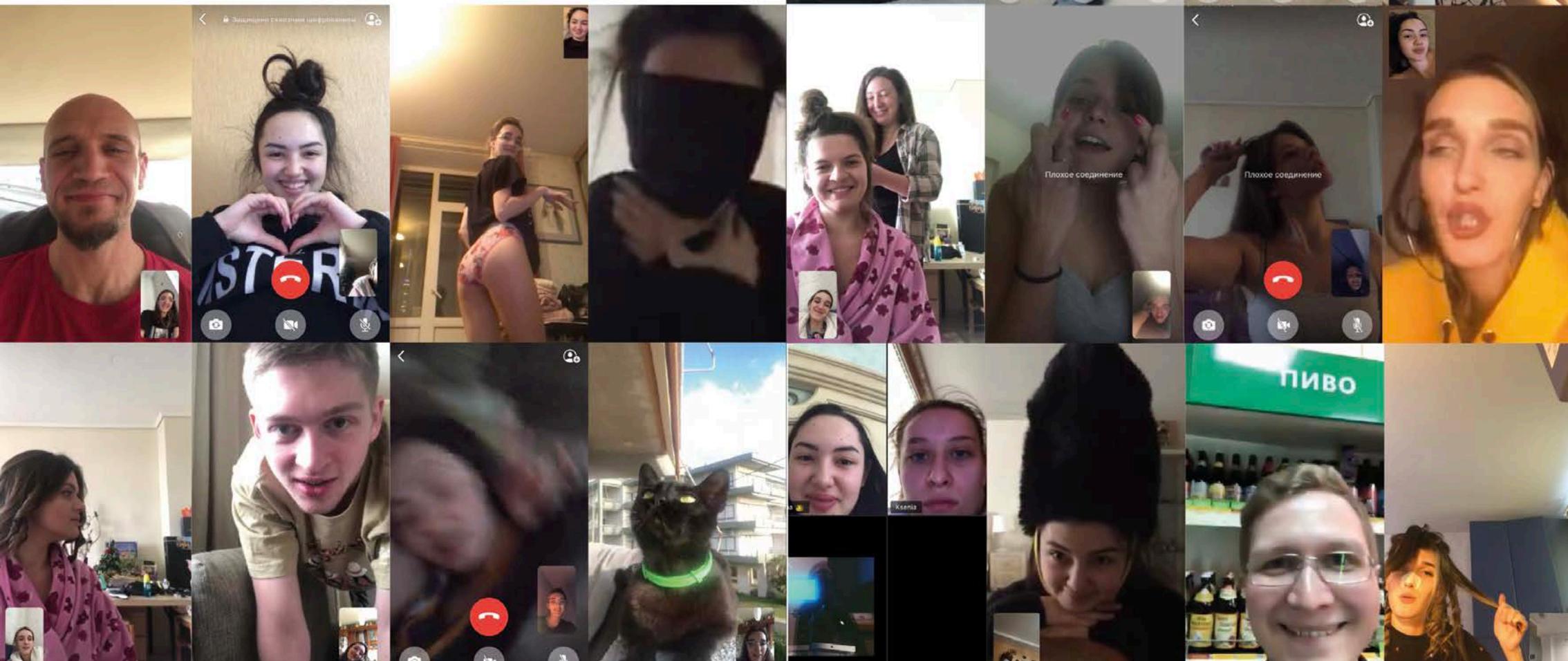
Tiny
White



REVOLUTION

VIDEO CONFERENCES

The more I stay home the more I call to my friends. The fact is that it really gives the feeling of presence. It became clear when my best friend emigrated to Greece. Half a year we have talked every evening and we discussed that we do not miss each other. Of course that is absolutely different thing in comparison with live communication, but it still works. I started to collect screenshots from different conferences and private talks.

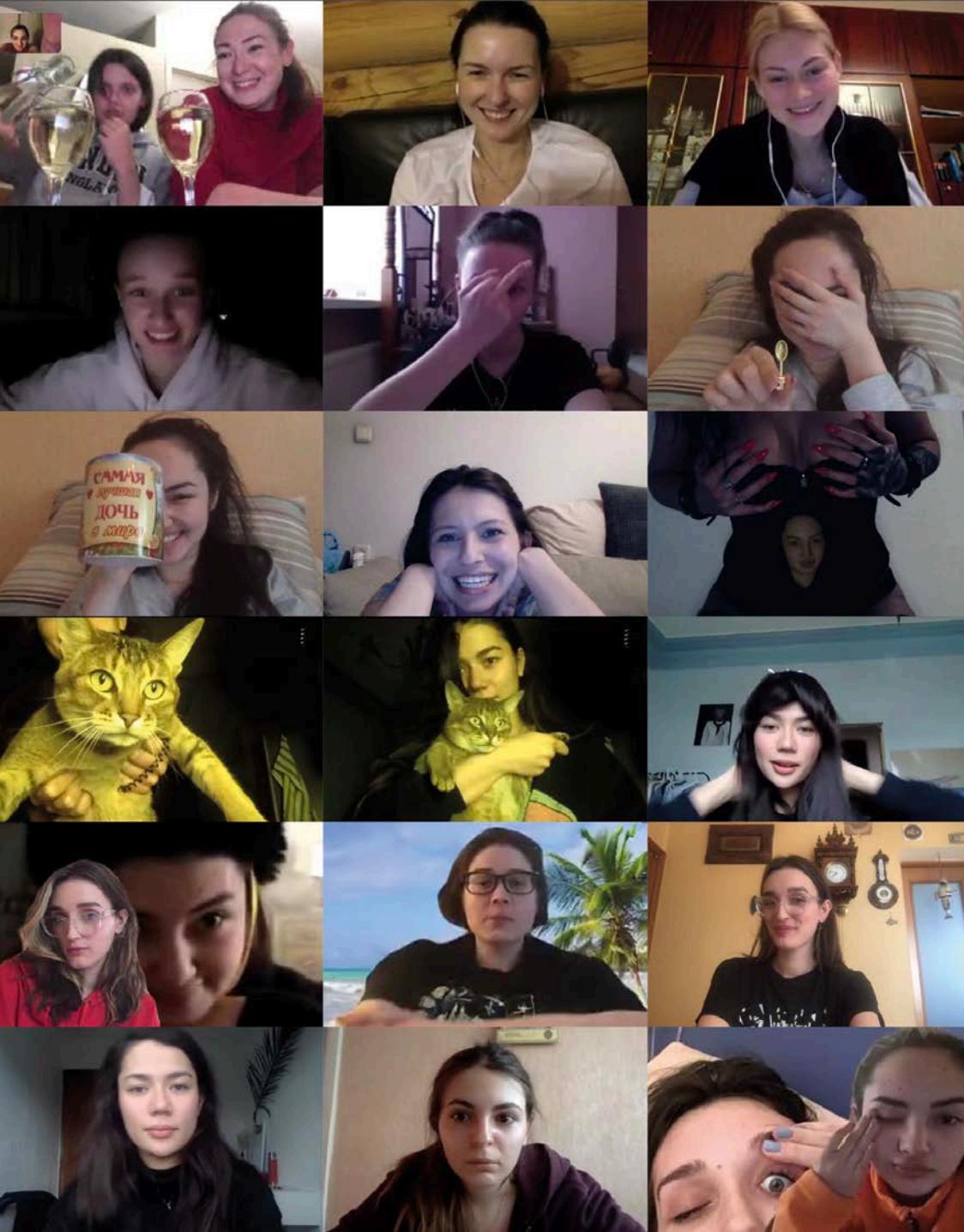




VIDEO CONFERENCES

We are learning online, we are partying online. We held a school reunion party, which we could not do for 8 years.

All that have positive context, but seems like Groundhog Day. People tend to change their environment. Now it is impossible for some reasons.



I collected 84 names of people with whom I communicated during The Project. There are all on the next spread.

The decision to put the names on the cover was dictated by the meaning they have. Also I needed to separate screenshots with names to leave anonymity and not distract the viewer from the visual part.

I deliberately did not add relatives to the list, despite the fact of everyday communication with them. I prefer to separate family and friends.

Talking about the color of the cover, orange was chosen. It should be bright color associated with a 'good vibe'.

Number of the names:
84

Color:
e48046

*NASTYA SONCES SANECHEK BORYA YANAKI LERON
REGINA SASHA KOLYAN KOSTYA ANTOHA GLEB
KSUSHA GOSHAN VITALYA SEBASTIAN SHURIK MISHA
NADUHA ANDRUHA POLI KSUSHA NATA NATASHA
YURA VANYA LEHA SASHA SNEZHA PASHA LERA ILYA
VOVA KOLYA KIRILL LIZA NASTYA MAKSIM WASYA
SEREGA SOFA DANYA SASHA MASHA MARTIN NAT
LESYA ANNA NATASHA SASHA GOSHA MILANA ROMA
LIZA OLYA KATYA DEN KRISTINA KOLYAN SANYA YURA
LIZA ZHANAR MAKSIM IGOR NASTYA MISHA GLEB
DIMON MARINA LIZA GOSHA VLAD IVAN YULIA YANA
POLINA NASTYA NASTYA POLINA ELYA CHINGIS MILA*

FONTS

LINKS WE DESPITE STILL HAVE
LINKS WE DESPITE STILL HAVE

LINKS WE DESPITE STILL HAVE

LINKS WE DESPITE STILL HAVE

LINKS WE DESPITE STILL HAVE

LINKS WE DESPITE STILL HAVE

LINKS WE DESPITE STILL HAVE

LINKS WE
DESPITE
STILL
HAVE

Fonts:

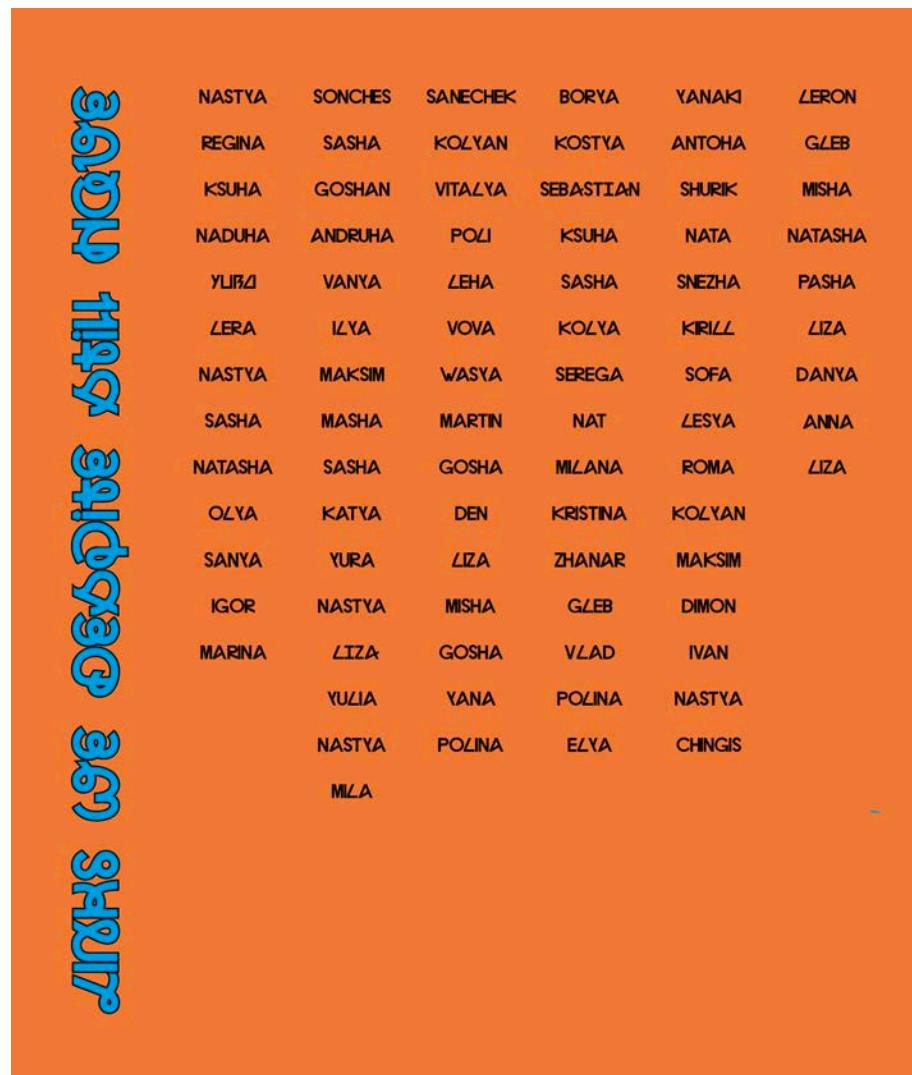
Lyno Walt for headings
Lyno Stan for paragraphs

LINKS WE DESPITE STILL HAVE LINKS WE
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DESPITE STILL HAVE

I should find unbearably awful and at the same time absolutely awesome font. After experiments with the cover I decided to stick to Lyno Walt and Lyno Stan. (To be honest – that was first sight love)

Cover

NASTYA	SONCHES	NASTYA	SANECHK	NASTYA	SANECHK
REGINA	SASHA	REGINA	KOLYAN	REGINA	KOLYAN
KSUHA	GOSHAN	KSUHA	VITALYA	KSUHA	VITALYA
NADUHA	ANDRUHA	NADUHA	POLI	NADUHA	POLI
YURA	VANYA	YLIA	LEHA	YLIA	LEHA
LERA	ILYA	LERA	VOVA	LERA	VOVA
NASTYA	MAKSIM	NASTYA	WASYA	NASTYA	WASYA
SASHA	MASHA	SASHA	MARTIN	SASHA	MARTIN
NATALASHA	SASHA	NATALASHA	GOSHA	NATALASHA	GOSHA
OLYA	KATYA	OLYA	DEN	OLYA	DEN
SANYA	YURA	SANYA	LIZA	SANYA	LIZA
IGOR	NASTYA	IGOR	MISHA	IGOR	MISHA
MARINA	LIZA	MARINA	GOSHA	MARINA	GOSHA
	YULIA		YANA		YANA
NASTYA		POLINA		POLINA	



Options:

Left-aligned/Centered/Right-aligned

Background Color:

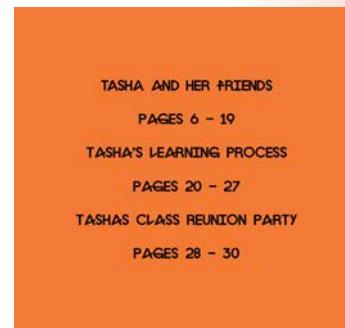
e07f47/df3b29/1997d1

Title color:

5ba246/fcea40/1687bb



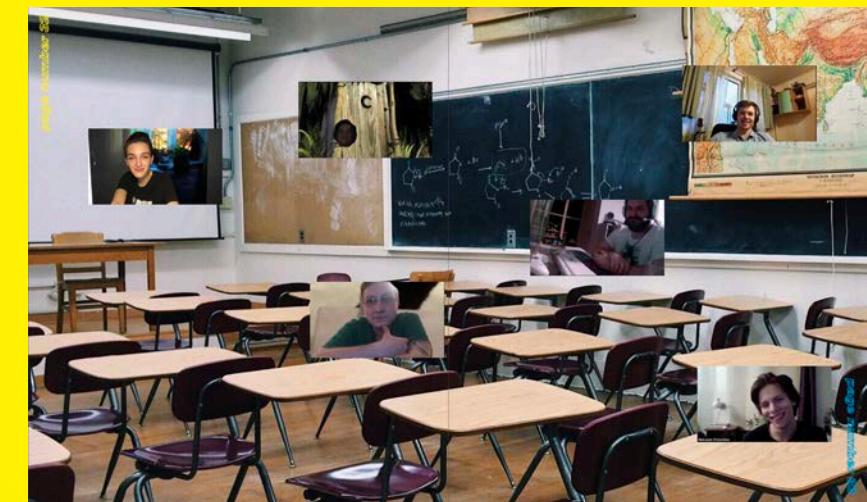
TASHA AND HER FRIENDS —
PAGES 6 – 19
TASHA'S LEARNING PROCESS —
PAGES 20 – 27
TASHA'S CLASS REUNION PARTY
— PAGES 28 – 30



TASHA AND HER FRIENDS
PAGES 6 – 19
TASHA'S LEARNING PROCESS
PAGES 20 – 27
TASHA'S CLASS REUNION PARTY
PAGES 28 – 30

Font:
Lyno Stan,
centered

The whole book has the same structure that is why the most important issue was to create the cover, index and page numbers. Page numbers were tricky part – it should be smth visible on my weird backgrounds and at the same time matched the style of publication.



Font:
Univers LT Std
Black Extended Oblique

Self-Portraits:

Creation of self-portraits is a complex process. You need to create a concept, make a decision about clothes/make up, set design. You need to decide about composition of the shot. But still the hardest thing is that you do not see yourself during the process.

Well, that may be the main difference between selfies and self-portraiture. That is the reason to explore the topic starting from world famous paintings to the experiments with professional digital cameras.

Books:

500 Hundred Self-Portraits — Phaidon (New Edition, 2018)

Projects:

Passion and future dreams (2015) — Liza Franz

Exhibition:

Papa Don't Preach by D'Angelo Lovell Williams
Self Portrait: The Photographer's Persona, 1840–1985 in MoMA, Harlem (2020)
Identity, Self-Portraits and Autofictions: The Invention(s) of French Photography in the Dubai Design District

Articles:

Look at Me: Self-Portrait Photography after Cindy Sherman — Jennifer Dalton, Nikki S. Lee, Anthony Goicolea and David Henry Brown, Jr.
Why every self-portrait is not a selfie, but every selfie is a photograph — Alise Tifentale (2016)

Photographers:

Man Ray
Claude Cahun
Vivian Maier
Andy Warhol
Francesca Woodman
Richard Avedon
Trish Morrissey
Robert Mapplethorpe
Jo Spence
Cindy Sherman

DAY 1

For this shoot, I wanted to create a feminine, elegant look. Perhaps these are the characteristics that I do not have.

The color scheme was inspired by Paolo Barretta.



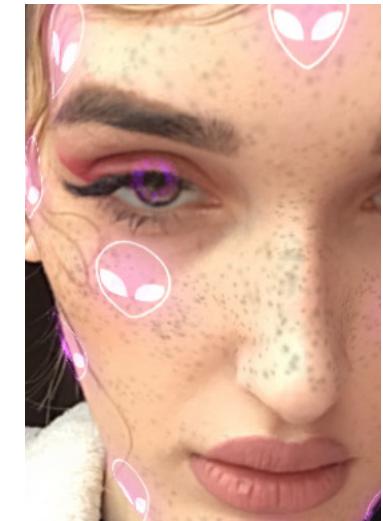
BACKSTAGE

I used two artificial light sources (Godox flash and lamp) and natural light from the window.

The interesting fact is that there is only one white wall in my flat which is 1 m wide. That is why I need to use telephoto

lens with a bigger focal length to minimize the capture of the background.

A ladder was used as a tripod.

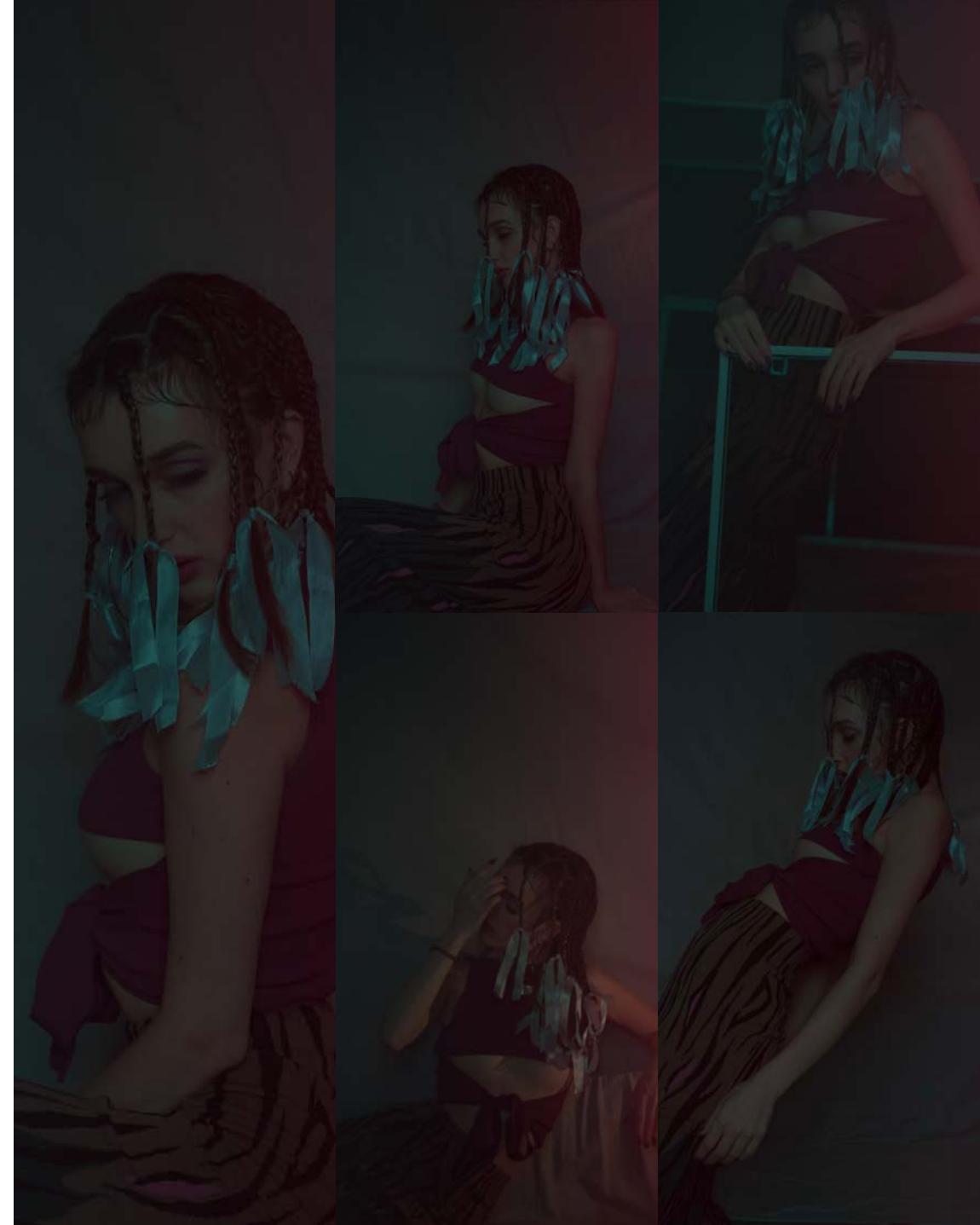


DAY 2

I wanted to create an elegant, but at the same time provocative image.

The preparation for this shoot took a lot of time, especially due to the hairstyle.

This is my favourite series.



BACKSTAGE

Well, that is my home photo studio. Tape and sheet help to create it easily.

These all were placed on the sofa — I wanted to make the surface uneven. That should help to make composition

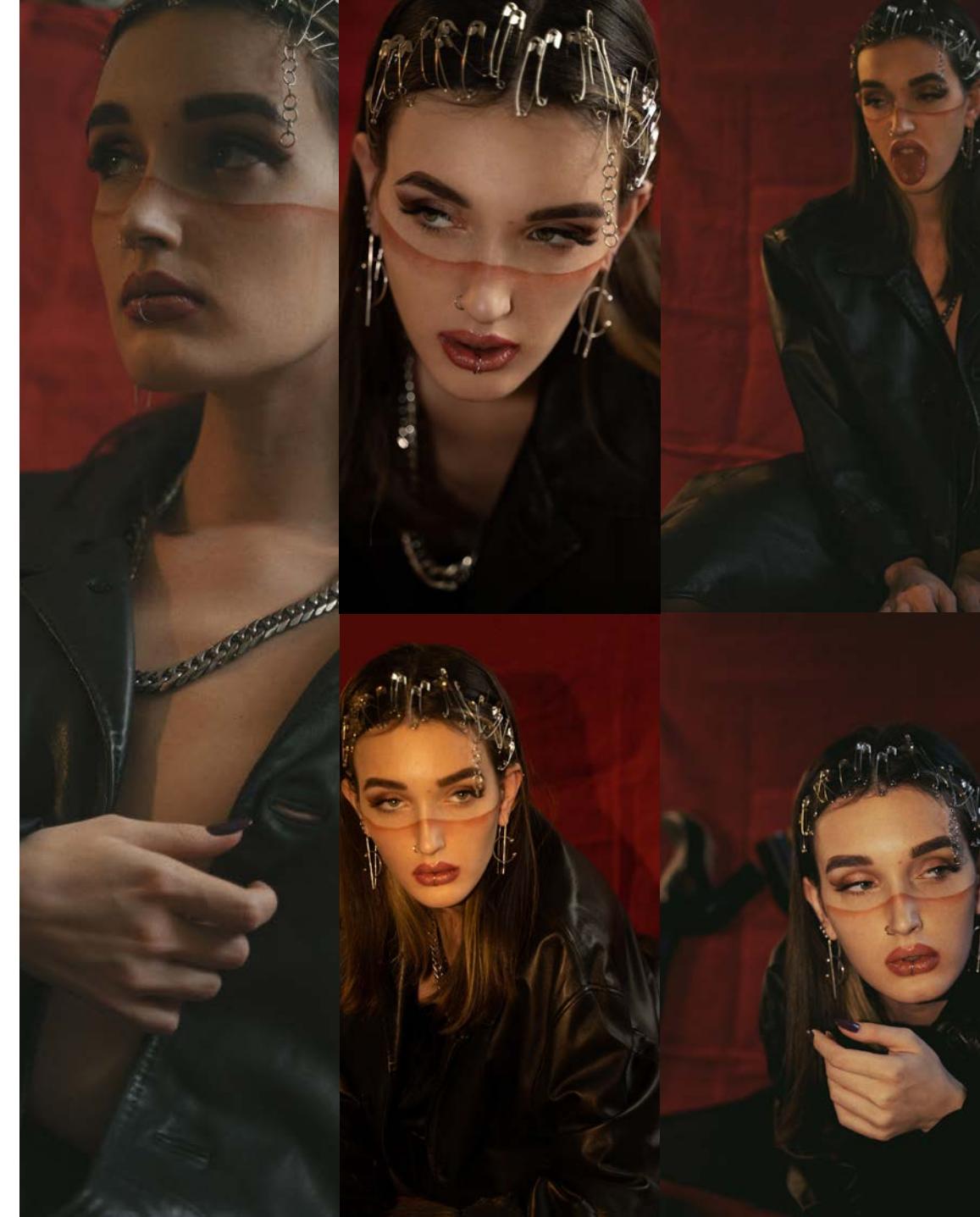
better, but it did not work because the number of camera angles was limited.



DAY 3

The inspiration for this shoot was the 2019 Alexander Wang collection. He used pins to decorate sweaters, jackets, and hats. Two key materials of this collection were leather and metal.

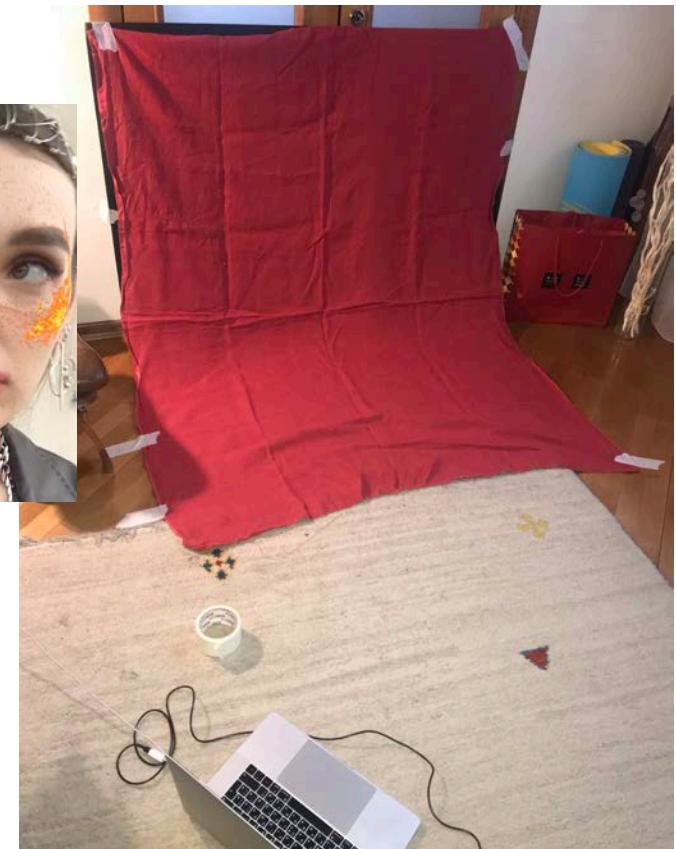
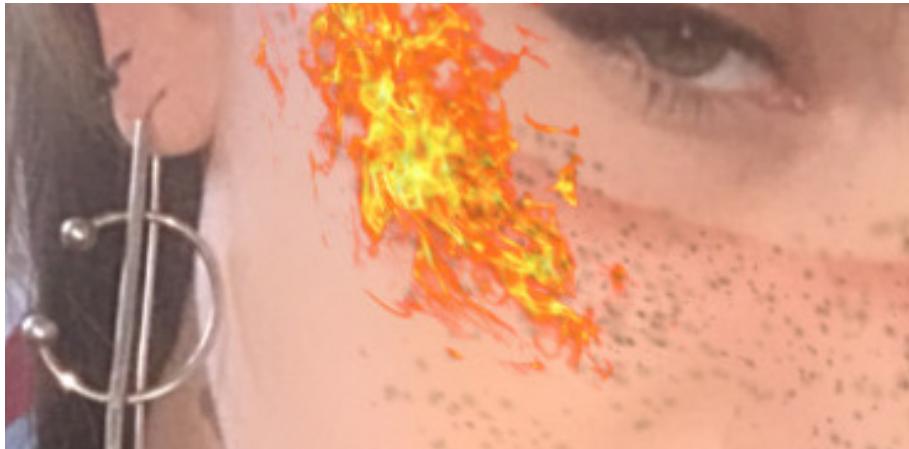
I decorated my hair with a kind of wreath from pins and put on a huge leather cape.



BACKSTAGE

This time, instead of a sheet, I used a linen red tablecloth.

By the way, for shooting, I used an application 'Imaging Edge' that allows you to see a live view from the camera on the computer's screen. That is, I set the timer and ran to the location to pose.



DAY 4

That was the last photoshot, for which I used my father's costume (he still do not know this fact).

I wanted to create the effect of wet hair but went too far with the hair spray, and as a result,

during the process of shooting, I had to revise the concept and add a beret to remove the hair. Also, I took some pictures in a face mask.



BACKSTAGE

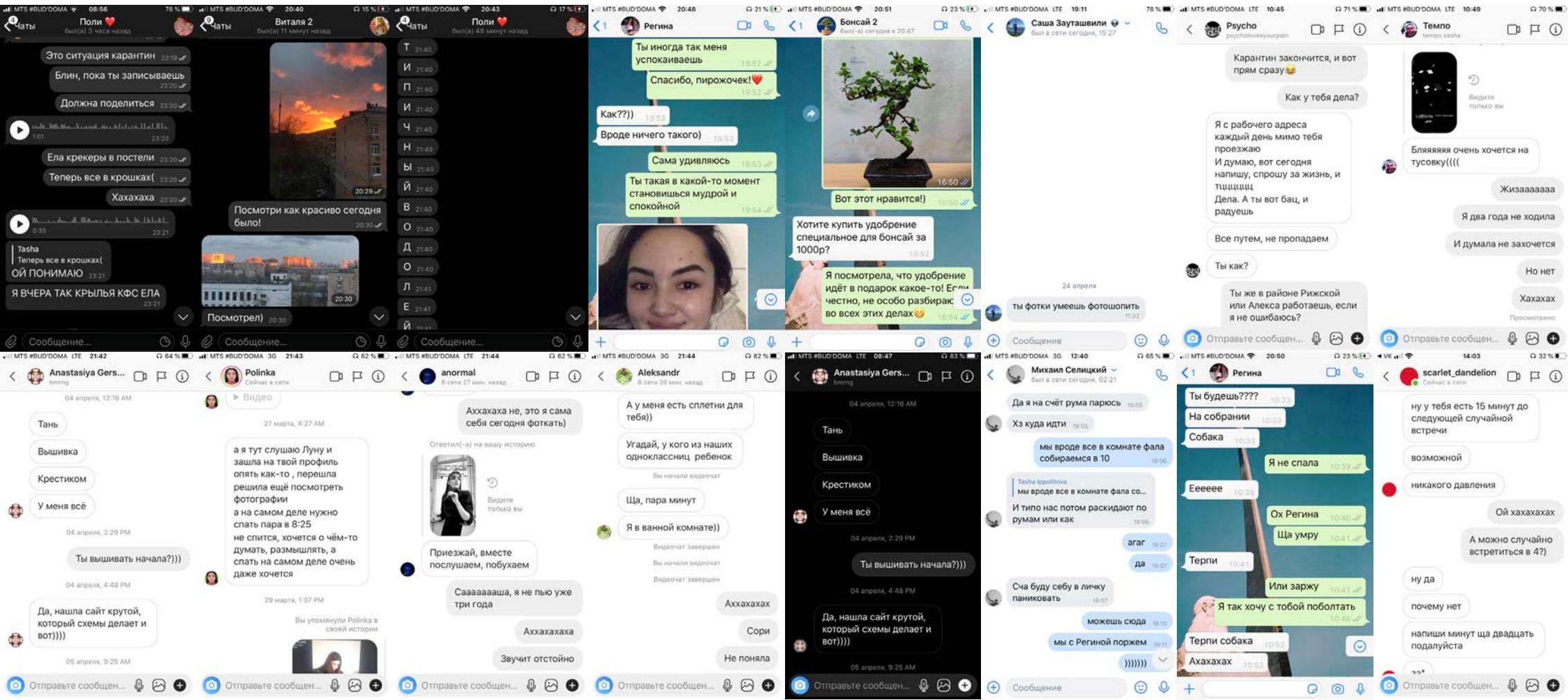
Since the ladder as a tripod is sufficiently limited in capabilities, I had to find new solutions to the current problem. Well, a vase and stack of books served as a tripod.



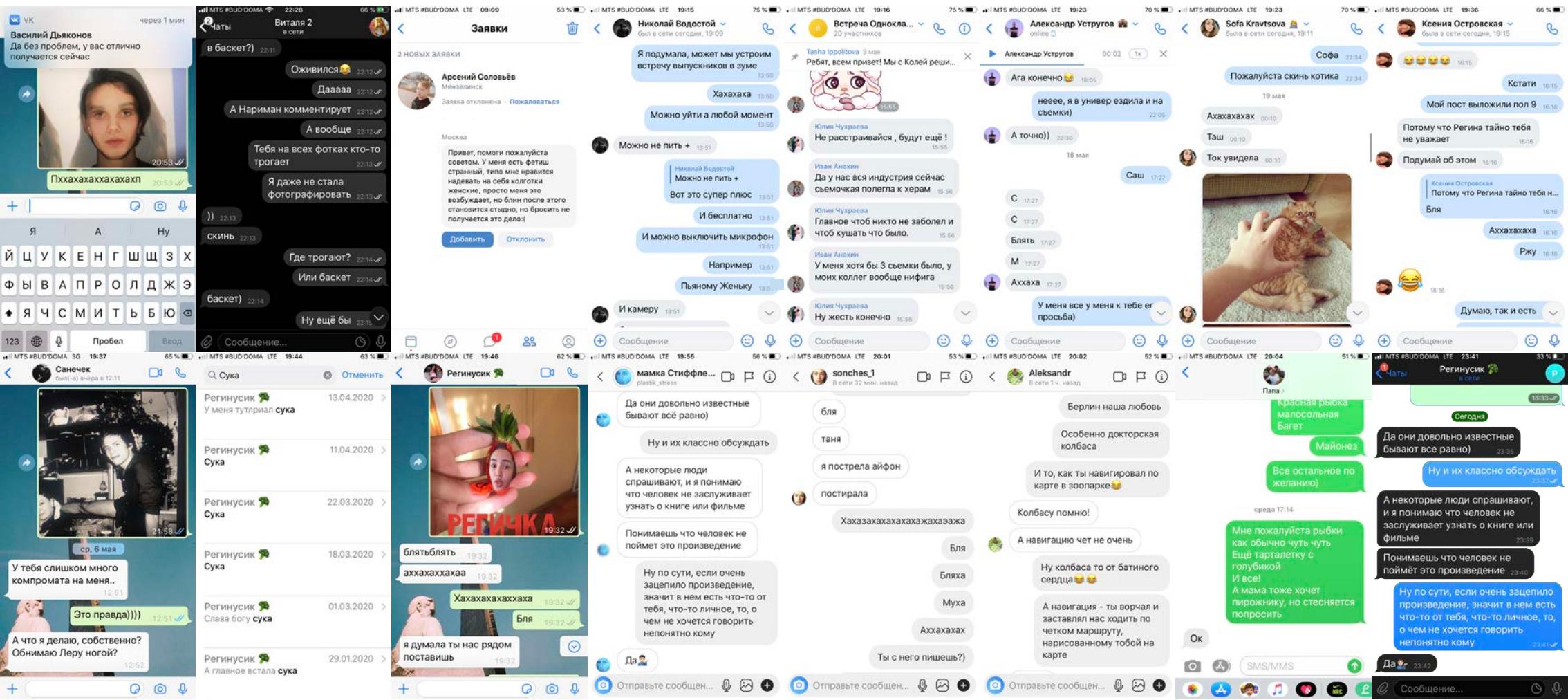
Screenshots from social messengers:

Throughout the project I collected screenshots from messengers. Here you can see the entire collection (not all were used). I left them anonymous in publication, cropped names and photographs of the users on some of them. It was the

problem with screenshots from Instagram, because it is impossible to change the background there and I had already had enough white photographs, That is why I asked to resend me these messages in telegram.



Screenshots from social messengers:





#3
SELF-
PORTRAIT
SELF-
ISOLATION
SELF-
ACCEPTANCE



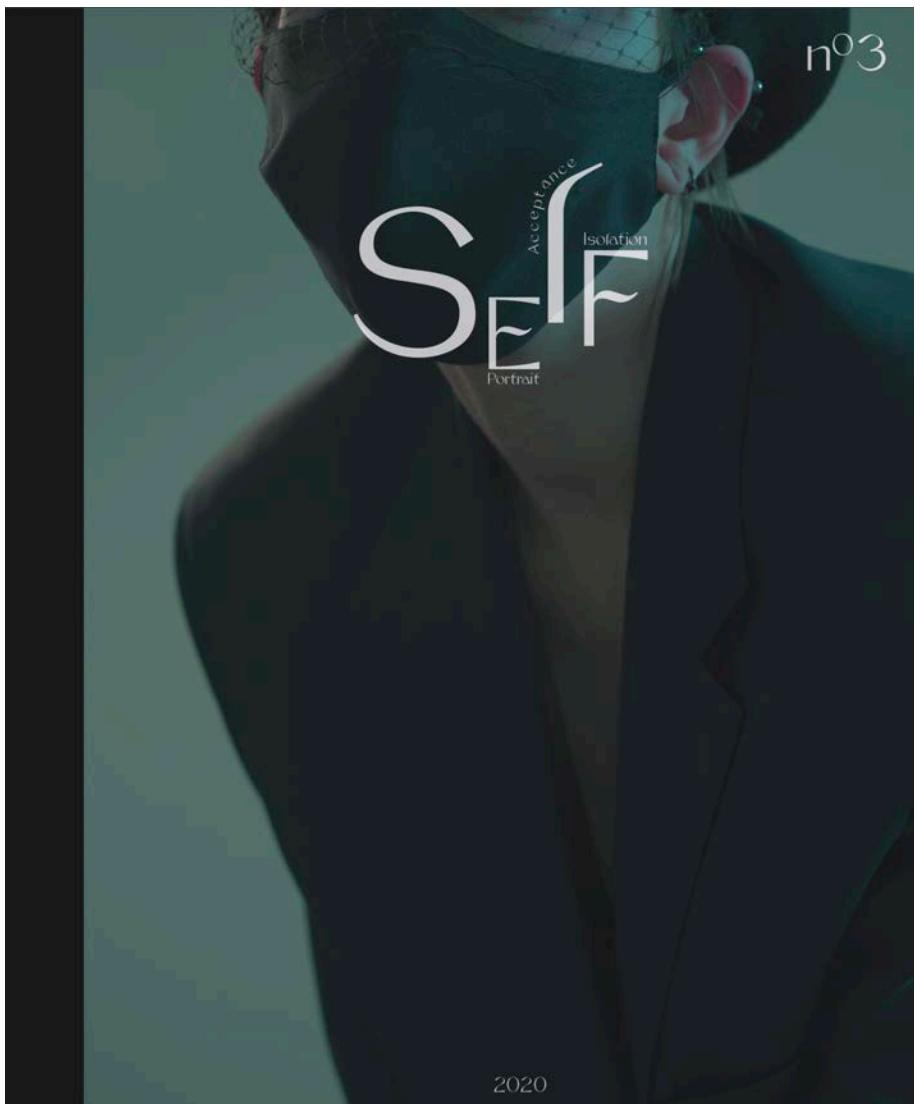
COVER ISSUES

The most difficult decision in the 3 publication was regarding the cover. Each time something strange and ridiculous came out. Also, I did not want to take another photograph, since this photograph reflects the content of the publication best

of all. I tried million of options till I found one I really like. (My mom said the title looks like shampoo logo and I can not stop thinking about it now).

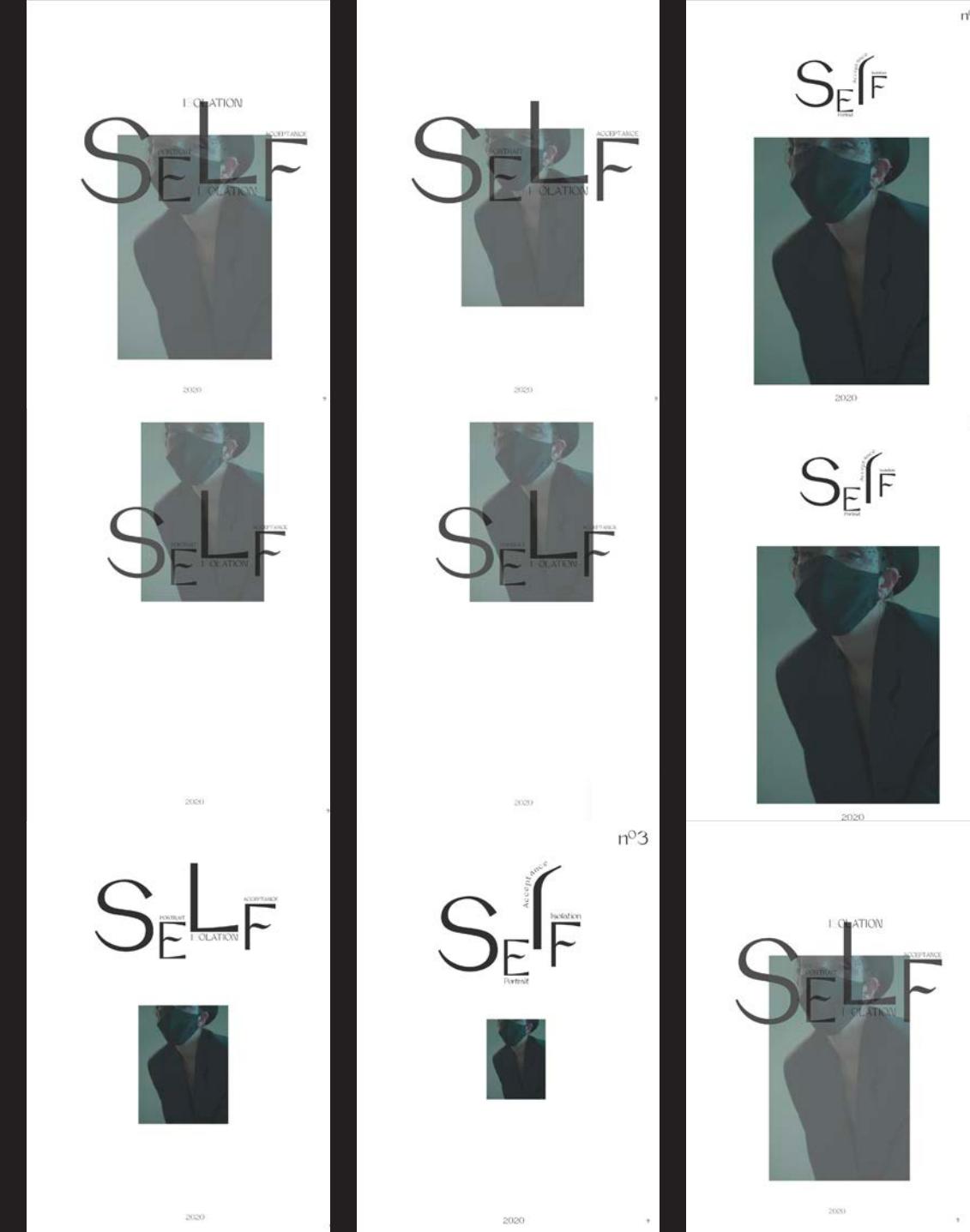


PORTRAIT ISOLATION ACCEPTANCE



Final Cover

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CHAPTER DECISIONS

Before every chapter I made opening spread with my own thoughts. These quotes are not really important and serves as a background of these months.

That is why I decided not to make an accent on them and not to highlight certain words and phrases.

Day 3

the best way not to go crazy
is to just not think about
what infuriates you

Day 3

the best way not to go crazy
is to just not
think about
what infuriates you

Day 3

the best way not to go crazy
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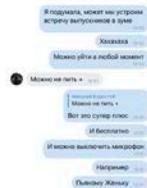
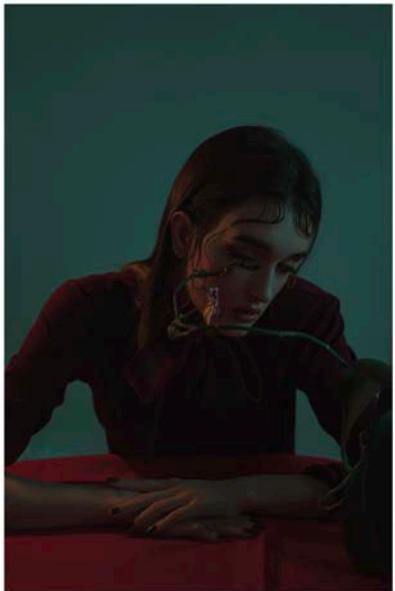
Day 3

the best way not to go crazy is to just not
think about what infuriates you

Day 3

the best way not to go crazy
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CONTENT DECISIONS



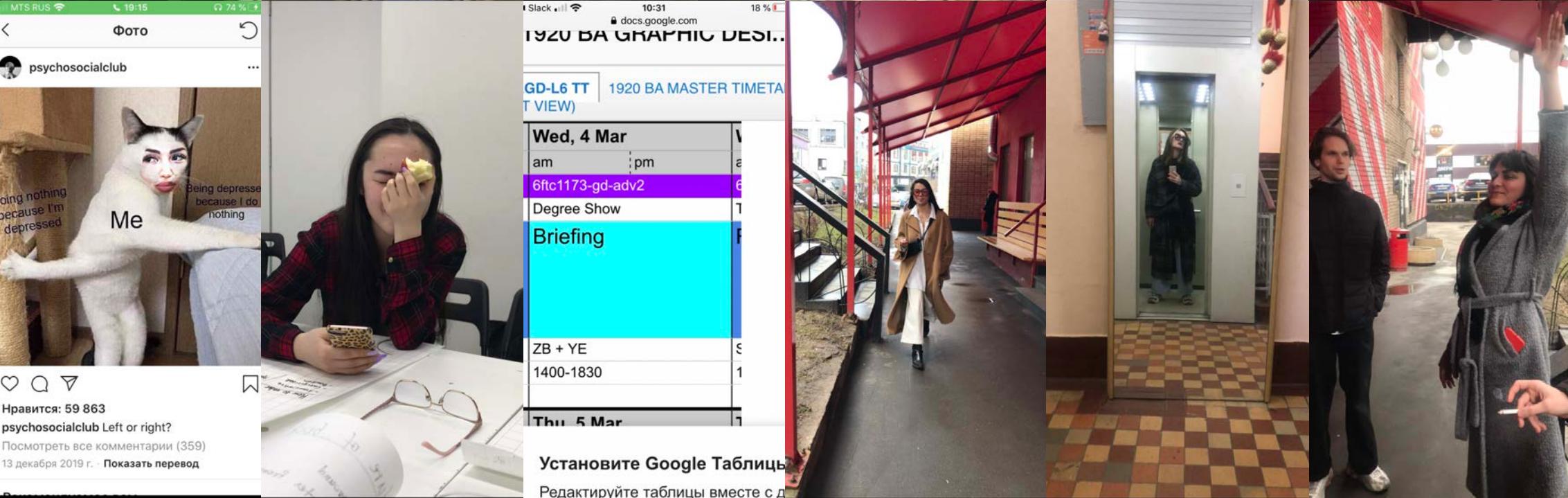
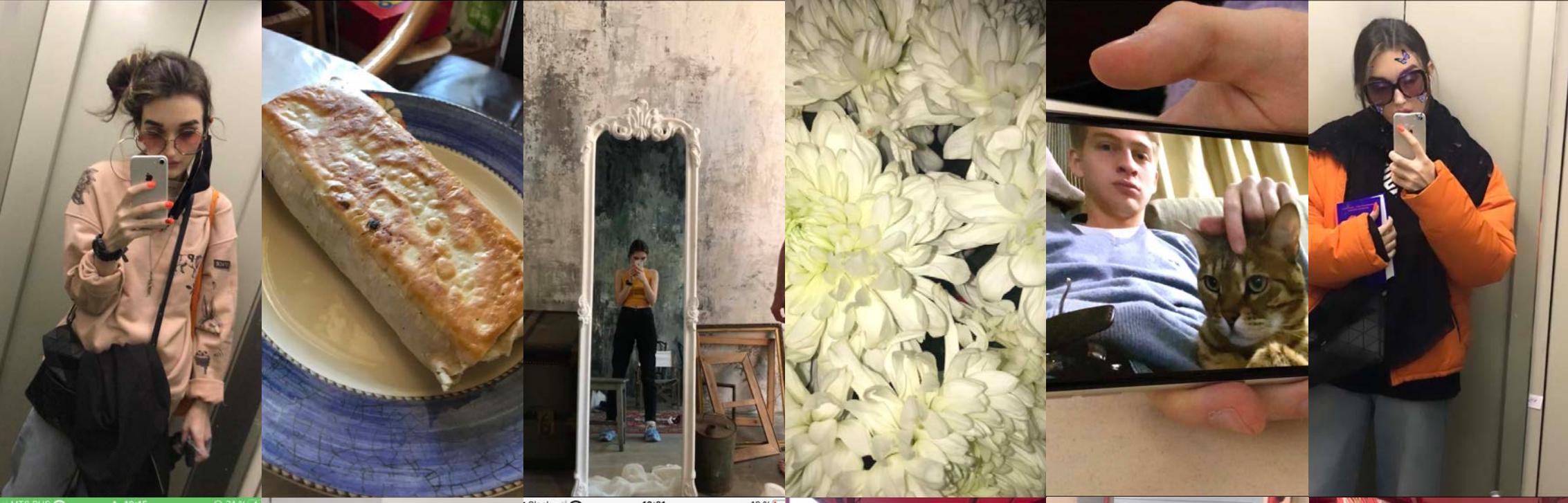
At first I planned to put all the screenshots on the spreads and placed translations on the bottoms of the pages. But it did not work well, so I decided to make translations as an equal part. They were designed in the same way as in

messengers — left- and right-aligned phrases coming one after another.

DIARIES

It is impossible to deny the fact that the mood significantly affects the final result of the project. I was lucky — I was supported by family and friends. A lot has changed in the world, which, one might say, stopped for a while.

But scrolling through the photo archives on the phone, I realized that the last half of the year — of the graduation project — was fine. Therefore, this part will be a kind of continuation of my 3 publications. All these moments allowed me to do The Project. Some are clear only to me, and some will be fun for you. Thank you for your attention!





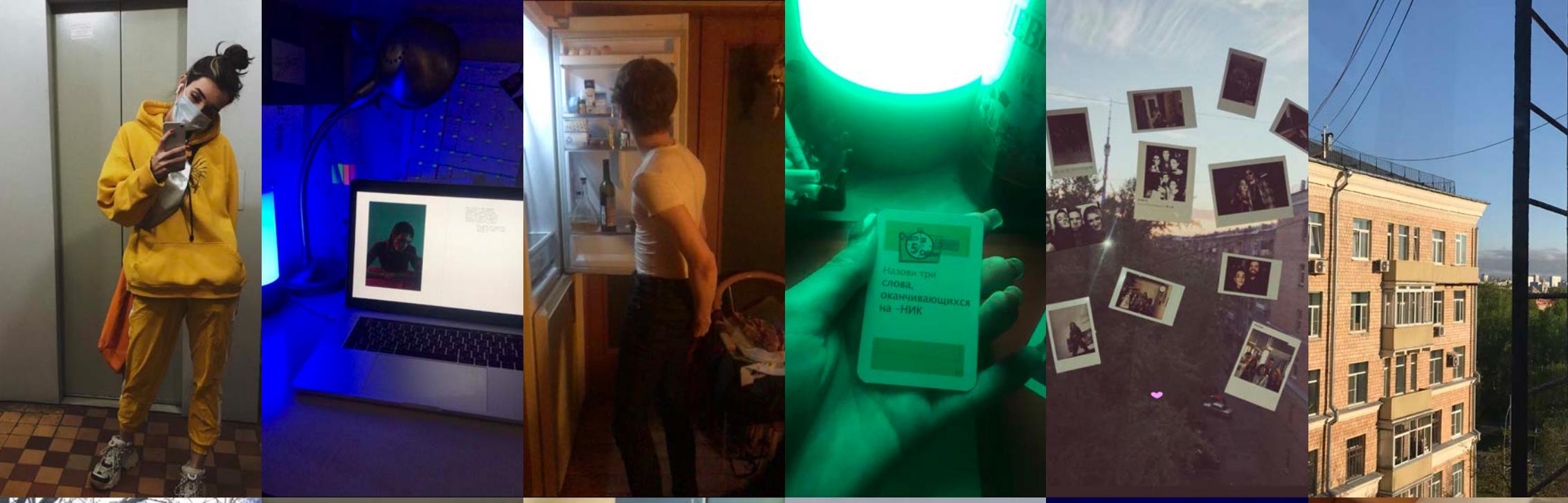
КАРАНТИН?

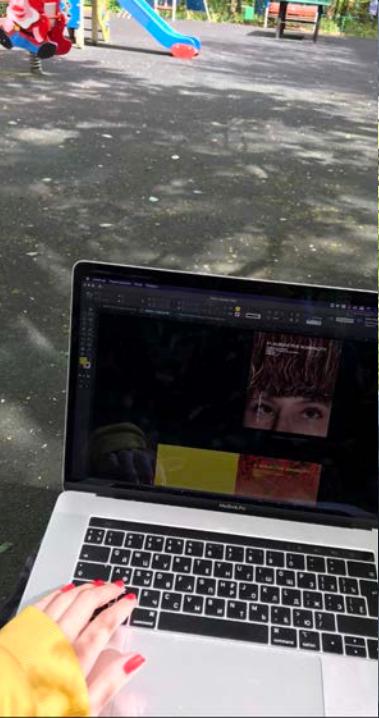
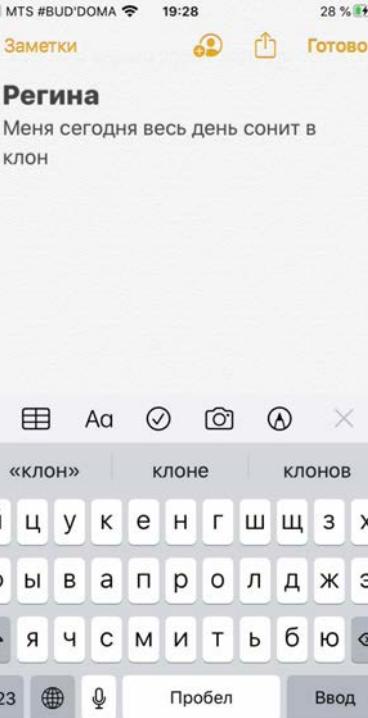


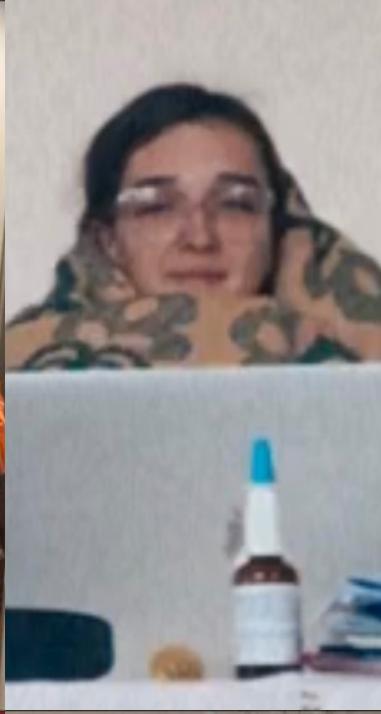
нет, спасибо
я умру в

**british
higher school
of art & design**









'WEEK BEFORE THE DEADLINE'
SPREAD



