

Exhibition 1.0 Pro forma

Please ensure to answer all questions posed in this document. This document is used to help facilitate the assessment of your final year exhibition. Ensure to be thorough in how you address each point.

Student Name: Millie Jones (2403702)

Part One: **Knowledge and Understanding Skills (30%)**

Artist Statement

In this section, students must provide an **artist statement** clearly demonstrating their understanding of **key themes** and **ideas** underpinning their photographic practice. The statement should **contextualize** the exhibited work. The artist statement should function to support the audience's engagement with the work during the exhibition.

"From early childhood, deep emotional significance is created and linked with personal objects.

In this photographic series, Jones suspends her own childhood possessions on her washing line, capturing the symbolic meaning of their passing through time and the fragility of nostalgia. Jones captures the sentimental value of her own childhood belongings evoking reminiscence and personal memory.

Illuminated by intense flash lighting, she explores the emotional weight these objects hold, from cherished belongings to distant memories.

Through this visual narrative, Jones invites viewers to reflect on their own connections to the past and the way personal artifacts hold traces of innocence, change, and the passage of time.

Instagram: @milliealicejonesphotography"

Part Two: Knowledge and Understanding Skills (30%)

Key Research

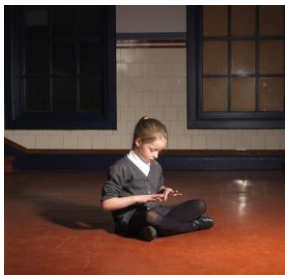
In this section, students must provide a clear and concise overview of **3 key pieces of artwork research**. This research should demonstrate **how** it has informed the making of your exhibition work. We aren't concerned with knowing background information on the artist (biography), instead we are interested to understand **how** the work has influenced you. Please provide visuals to support your writing.

Max 3 artists, 500 – 1000 words (approx.) words.

Algorithmic Children, 2013. Wendy McMurdo

What fascinated me the most about this project was the intense and eerie lighting that the children have been photographed in. They do not appear to be sat in a school yet rather some sort of confinement which I believe is deliberate by McMurdo to envision this atmosphere that the computer tablets almost create a negative and overwhelming environment for the children. The use of indoor studio lighting creates a 'film set' look and the children almost seem to be interrogated and studied like subjects.

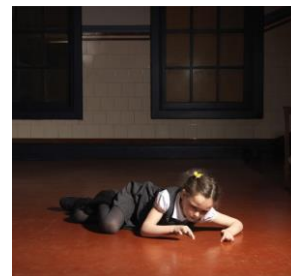
The lighting from this series was something that I wanted to mimic within my own images for the exhibition. The photographs have an interrogation ambience to them, and this is a similar concept that I wanted my own body of work to showcase. In my images, to create a similar aesthetic I used an Elinchrome lighting kit outside in the dark to create similar and intense look to my images by using a bright flash light.



Algorithmic Girl (iv), 2013. Wendy McMurdo



Algorithmic Boy (ii), 2013. Wendy McMurdo



Algorithmic Girl (i), 2013. Wendy McMurdo

No Memory is Ever Alone (unknown). Catherine Panebianco

The aim of recycling old family photographs and memories has been executed well by Panebianco. All the images in the project 'No Memory is Ever Alone' are photographed by Panebianco in the exact same landscape settings as the original images which adds the sense of nostalgia by bringing the older photographs 'back to life'. All photographs from this series were captured in Panebianco's childhood home and environment which adds to the sentimentality and personal aspect of this series. This is something that I wanted to grasp in my own images as my objects are in a timeline captured in my own back garden where I spent a lot of time as a child. The nostalgic aspect of using photo slides is something that I was inspired because when searching and rediscovering my childhood objects for my

project, this quest created so much nostalgia for me personally and I wanted this emotion to be portrayed and present in my own work.



No Memory is Ever Alone (unknown). Catherine Panebianco

Toy Stories, (unknown). Gabriele Galimberti

This project was inspiration for purely the joy and glee of the children Galimberti was able to capture and document. The children have a lot of pride for their own toys which is how I felt/ feel towards my objects as a child and in my young adult years. The sentimental meaning behind an object for me personally does not disconnect or change as I get older and this series for me reflected that concept. This series portrays childhood innocence through objects which is the same theme and subject matter in my exhibition body of work.



Julia, 3- Tirana, Albania



Zi Yi, 3- Chongqing, China



Tyra, 5- Stockholm, Sweden

My inspiration for my body of work overall developed from exploring my own childhood, primarily images taken from my childhood and the objects that have a significant sentimental value to me. My childhood was bright and full of colour and my sentimental objects represent this, so the flash emphasised the saturation and boldness which is what I wanted to represent photographically. Discussions in my tutorials also inspired the idea of photographing objects on my washing line which is still a part of my current childhood home.

The 3 specific photos below are what sparked this conversation/inspiration:



Part Three: **Presentation Skills** (40%)

Exhibition Methods:

How have you chosen to present your work and **why?** (include installation photographs of your final display).

Students should **clearly articulate why** their chosen method of presentation best suits their intended audience and context.

How well have you produced and installed your work (consider technical skills)?

500 – 1000 words.

When planning my what I was showcasing for the exhibition, my original idea was to have one singular image with different objects on the line (so just one representation of childhood). Yet after discussion in separate lecturer tutorials, it was discussed that my concept would benefit from having a maximum of three images displayed in a consistent line with different objects hung in each image which represent the changes in time within childhood visualised through objects.

The process of capturing the images was a challenge to try and contain the same consistent angle of the tripod and position of the elinchrome flash to gain the same shadow effect. I had the tripod set at the same height throughout which created the consistency of the same angle. I adjusted the brightness, contrast, saturation and made slight crops and rotation adjustments in post-production in photoshop.

Once I had produced my body of work, I then started to think further into the curation process of technically displaying my work. My preference was to print my three images at A1 scale on vinyl paper (in-house) on the corridor space as soon as you enter the photography department. Yet due to that space being in demand for other students work which would logistically only fit within that space, I started to look at the corridor space opposite studio 1/ next to the workshop space. I was unsure of the dimensions of the wall itself, but the different spaces that I envisioned my work to be on was ideal for my prints.

<---Corridor Space --->



Printed at A1 Scale? On Vinyl?

Above is the sequence that I planned to present in the exhibition. Having my work displayed in a corridor space was a necessity for me because through my images I wanted to create a visual story/ narrative of different stages of my childhood through my personal objects. When walking in the corridor, the visitors will be walking in a certain direction and in this direction will be the flow of time through the objects. Therefore, the sequence is almost directional and encourages the viewers to connect with each image individually and then see how the story is put together.



(Initial Corridor Space)



(Second Choice Ideal/ Desired Space)

When it came down to the printing process, in photoshop I adjusted the images size to A1 scale (59.4 X 84.1 cm) then my images were printed on vinyl in house. Once printed successfully, using a scalpel knife, cutting ruler and cutting mat I carefully cut the away the white borders/ edges. I learnt that when cutting you should always cut away from the image in case you cut into the image so instead by cutting away you can gradually take more of the white edge off. Due to the scale of my image, I found that cutting was best kneeling on the floor.

Once my work was prepped, as a collective we prepped the space ready for instillation. This included deinstalling existing work, moving all furniture into the

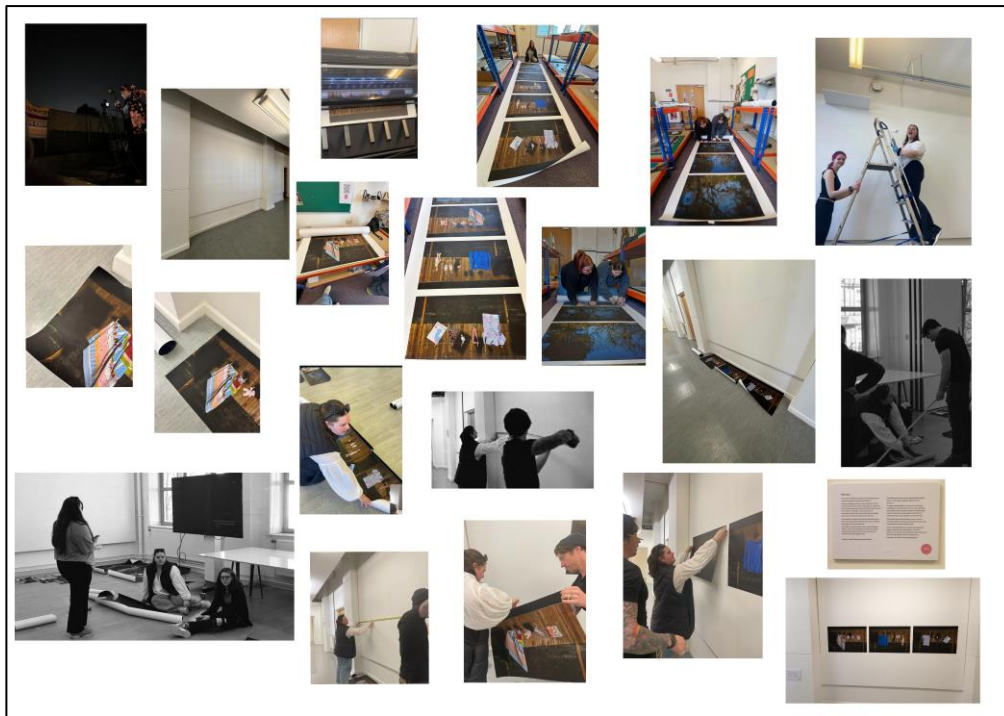
studio, filling the walls and painting the space. Overall creating a clean concise space to showcase our work.

It came down to then laying out my work and ensuring that it would measure out correctly and fit on the space that I felt my work would suit best. When laying out my images, I noticed white smudges on the shadows of the blanket on the first image as part of my sequence, so this had to be reprinted. In future to avoid this issue, using gloves when handling my prints can help avoid creating smudges and scratches like this and to be cautious of the surroundings of where my prints are being kept pre installation.

Hanging my images was a simpler process than I anticipated. Using a tape measure, measuring 5ft from the floor on the wall, then measuring the height middle image, halfling that and adding that onto 5ft to find the height of the where the image will be placed from. Then measuring the width of the wall, halfling that, and add on half of the width of the image to ensure the second/ middle of the sequence is placed in the direct centre of the wall. This then meant that there was an even distribution between the images either side and then to the edges of the wall space which was easier than trying to line the images up if they were installed in sequence order than installing them practically. Peeling the top section of the backing of the images and lining it up to the correct marked out height on the walls and then slowly peeling of the vinyl as it stuck to the wall whilst smoothing it down so there were no air bubbles on the work.

Printing on vinyl for my project I feel was the method that suited my images best. I liked the concept of the images being flat to the wall as the shadows created from the objects added the depth to the images so installing the images flat to the wall didn't take away from this and didn't make the image itself seem flat. It was a simple, yet effective printing method and I learnt a lot about printing, image sizing, cutting, measuring and hanging.

Creation, Preparing and Instillation Process Documentation:



Final Exhibition Installation:



Part Four: Transferrable Skills for Life and Professional Practice. (20%)

Final Year Exhibition Evaluation

Have you participated in all tutorials, group seminar and workshops?

What role have you taken in facilitating the end of year exhibition and what have you learnt from undertaking that role?

How have you managed your workload for this module?

What new skills have you developed in producing this exhibition, and what aspects would you refine or approach differently moving forward? 500-1000 words

Throughout this module, I made sure that I was in attendance for available workshops, one to one tutorials and guest lectures as I knew this would help me improve my practise, gain inspiration and advice, and I would learn how to practically organise, curate and put together an exhibition. I particularly enjoyed the mounting workshop as this was a skill that I had no prior knowledge in before and learnt a lot from this. Even though I was not mounting my work for the exhibit, with the skills that I had obtained I was able to help my peers with creating their final pieces to help manage their workload. Attending all group lectures benefited us as a collective as week by week we were able to update one another with progress for the exhibition and to be certain of what tasks needed to be completed to successfully and practically meet our deadline.

I put myself up for the roles of co-chairperson and a member of the marketing team.

As the role of co-chairperson, within this role I have used and improved the following skills; leadership, communication, teamwork, organisation, navigating complications, problem solving, multi-tasking and collaborating ideas.

As co-chairperson, it was of high importance to ensure that as a collective and with my other co-chair, that everybody in the year group was satisfied, aware and content with the decisions that had been made for putting the exhibition together. After all, the exhibition was a group collaboration, so it was necessary that everybody was happy with the choices that influenced our exhibition.

By using a group chat and updating the group every week in group tutorials, this meant that people could put across their ideas, input and suggestions.

Co-ordinating deadlines, managing communications, and tracking multiple tasks required me to improve my project management skills and overall, I feel that taking on this role has made me a more confident person yet also has taught me when to reduce my worries and focus on matters which are more important than others. This experience taught me how to manage complexity whilst staying focused on the final goal. It has been an enjoyable, educational and challenging (at times) experience of being co-chairperson and I would feel comfortable in participating in this role again in the future.

Within my role as a member of the marketing team, I participated in group meetings with my team to ensure that everybody had their own individual roles and that we were able to successfully organise and be on the same page about how we were going to publicly promote our exhibition. My personal contributions to marketing team included creating social media posts and our Instagram account which included creating reels, posts to promote the exhibition, sneak peaks of our work and documenting the curation and preparation process. By printing posters designed by the design team, this meant that we could promote the exhibition across to the students and staff in the Dynevor building, public, post onto our Instagram page and promote to local businesses and organisations like Elysium and the Museum. One error which had occurred through this process was not having our poster translated into Welsh, yet this is something that as a group we know for the future and have taken this error into consideration. It was too late to re-print our poster, so we made sure that on our social media we created a translated version of our poster and made sure that our captions, information and posts were in both English and Welsh. I also created signage in the shape of arrows to direct people to our exhibition. However, in the future I would determine that our signage was larger and clearer as there was a bit of confusion in differentiating the first and second years show. Throughout promoting on Instagram, we used the same backgrounds, fonts and themes designed from the design team to create a professional and consistent aesthetic through our marketing. By promoting our social media account onto our personal and photography accounts, this helped us publicise the exhibition more to family, friends and others who would be interested in attending. Taking behind the scenes shots of discussions, workshops and preparation and turning these into reels and posting sneak peaks of our work/ show, I feel was a great success as our marketing was able to appeal the majority of our target market. The success of our social media account not only helped us draw a solid turnout but also taught me about the importance of outreach and public engagement in curatorial practice. I enjoyed my participation in the marketing team; I found it gratifying throughout this process to see the positive response from the year group, lecturers and public, which showed that our hard work of promoting the exhibition paid off.

To ensure that I was able to practically manage my workload, creating to-do lists, making sure I had key dates written in my calendar and giving myself time to get my jobs done helped ensure that I was keeping on top of everything and not overloading myself with things to get done. Communication in this module was important especially when working as a group/ collective, this helped manage my workload especially having weekly catch ups with my co-chair ensure that we were on track of our responsibilities to work towards the final goal of putting the show together. I consider myself to be an organised person, so I knew going into this module and putting the show together, managing my workload would come not as challenge for me.

In this module I have learnt how to organise others through leadership, by **asking** and not **telling** people to complete tasks and jobs for the exhibition I feel that this helped create a positive teamworking environment. I have also learnt how to

communicate with a larger group which I have not been used to previous to the course. In person communication combined with communicating on a collective group chat worked well as we were able to update one another with progress and discuss what else needed to be completed for putting together the show. I have not curated an exhibition prior to the course, so thinking of all the tasks, responsibilities and jobs that need to be done to put together a show has been something that I have been learning throughout the process.

Overall, curating and putting the exhibition together has been an awarding, educational and gratifying experience. Having the opportunity for myself and my peers to showcase work that we are proud of producing and engaging with a public audience, I feel we did with great success.