Exhibition 2.0 (ADAA5010)
Evaluation

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Christian Boltanski's exploration of memory, transience, and the passage of time resonated with me throughout my project. His installations, particularly those showcased at the Kunstmuseum Wolfsburg, sparked reflections on the fragility of life and our innate desire for remembrance. Inspired by Boltanski's thematic focus, I initially envisioned incorporating layered treatments for the exhibition as a means of evoking similar contemplations on memory and mortality. However, as the project evolved, I realized the importance of simplifying my approach to emphasize the essence of the process itself.

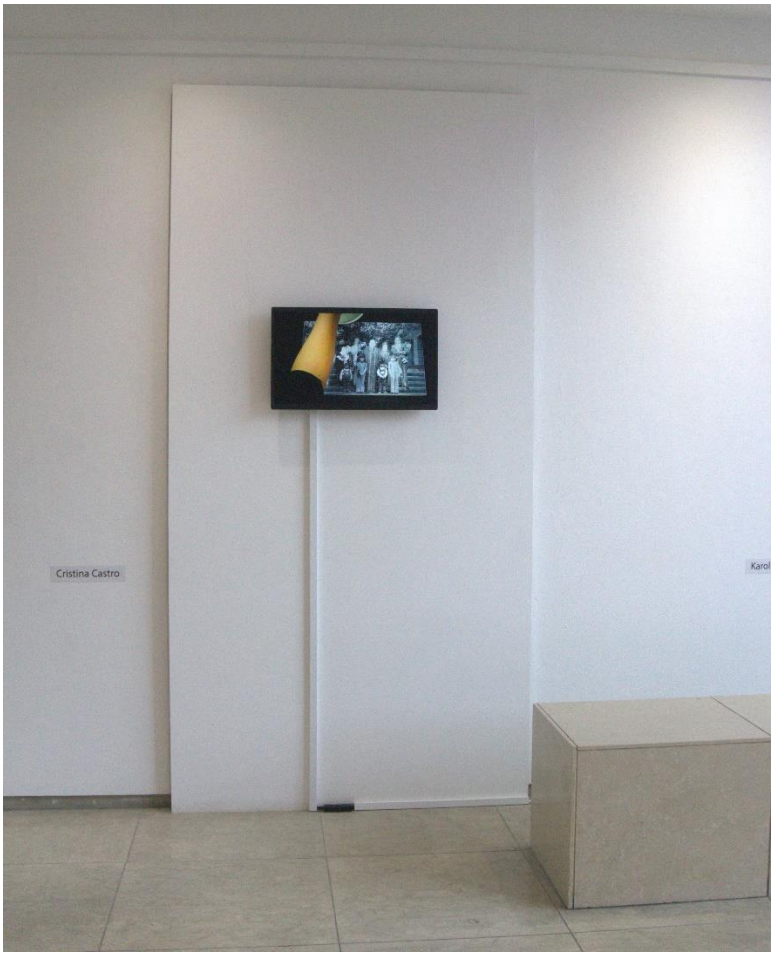
Vivian Ross-Smith's exhibition, featuring a live performance, initially sparked the idea of incorporating a similar element into my project. I considered the possibility of engaging viewers through a live performance during the exhibition. However, upon reflection, I realized that my primary objective was to focus the viewer's attention on the process itself rather than the performance aspect. Drawing from Ross-Smith's emphasis on engaging with the audience and sharing the process, I decided to turn towards recording a video that would document and showcase the erasure process.

Jackie Mulder's exploration of the organic development of artistic expression resonated with my creative process. Her work inspired me to embrace imperfections and raw sensations as integral components of the artistic journey. Initially, I considered multiple takes for the video, aiming for perfection and precision. However, reflecting on Mulder's approach, I realized the value of capturing the erasure process in a single take. By shooting the video once, with all its imperfections and raw sensations intact, I sought to capture the essence of the process and invite viewers to engage with the erasure process.

The evolution of my project's ideas was marked by a process of simplification. Initially, I explored layered installations and other complex outcomes. However, the decision to emphasize the erasure process in a single, unbroken take was a pivotal moment. It aligned with my desire to foreground the process over the final result. This deliberate choice, devoid of titles or voiceovers, aimed to evoke introspection and contemplation in viewers, prompting them to engage with the essence of memory and the passage of time.

Throughout the Exhibition 2.0 project module, I leveraged the skills and methodologies acquired to enhance my project's execution. Utilizing

continuous lighting and a black background, I aimed to minimize distractions and emphasize the inherent meaning within each frame of the video. Additionally, my practice in the studio provided valuable insights into lighting setups. The use of Premier Pro for the editing process was a valuable tool.



The placement of the video work at the entrance of the exhibition space proved to be effective in facilitating interactions with viewers and not being overtaken by another work, it complemented the space. I prepared the video for one old TV (4:3) and one flat screen (16:9).

Conceptually, the old TV has more relevance, but working with the space, the flat TV on the wall did better. During the exhibition, the work sparked conversations that transcended mere technical appreciation and were about memory, family, and the passage of time.

Furthermore, both the video and the books employ a loop concept, albeit in different forms. The video, presented in a continuous loop, cyclically repeats the erasure process, symbolizing the perpetual nature of memory and the passage of time. This looping effect invites viewers to contemplate the cyclical nature of life and the inevitability of change. Similarly, the thirteen books, one for each individual in the original photograph, create another loop as they sequentially capture and erase the subjects, mirroring the repetitive nature of memory and familial recollection. Just as memories can resurface and fade over time, the repetition of the erasure process in both mediums underscores human

existence's transient and cyclical essence. Through these looping narratives, viewers/readers are encouraged to reflect on the cyclical nature of memory, the passage of time, and the enduring significance of familial bonds.

Collective decisions were made through collaborative discussions, ensuring that each stage of the exhibition process was planned and executed. Regarding my contributions to the exhibition process, I volunteered to assist with finance alongside Serena from Photography and David from Art. This role was relatively straightforward. Additionally, I made myself available to help with various tasks across different departments, such as sticking names on the walls, folding catalogues, bringing drinks for hospitality, assisting with cleaning, and opening the exhibition. My approach was flexible, and I was willing to lend a hand wherever needed. While I wasn't directly involved in the curatorial process, I remained adaptable and open to supporting the overall exhibition in any way possible.

In conclusion, the Exhibition 2.0 project has been a good experience, and if we need to do another exhibition together, we will know each other better. I was not present with the decision about the location of

my work, because seeing that some works need specific space, I should adapt. Something to improve is the online presence; I sent the images for Instagram when asked, but I could have done more. The online presence is something I plan to focus on this summer, the website and Instagram. Something that I think I would not like for the next year is the elimination of the plaques accompanying each work. In my case, this time, I did not mind because part of the work was the lack of words. The statement of the exhibition for the catalogue was problematic for me because even when I knew the theme and I was experimenting with different approaches for the exhibition, it wasn't until the last weeks I knew what to write, so the statement did not fit the work as I would like it to.