Joshua Williams

Exhibition Report

ADAA5010

Lecturer: Paul Duerinckx

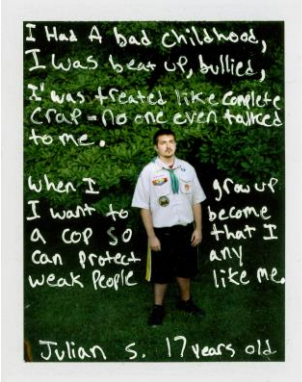
Initial Idea

This project started with an email, I intended to contact housing organisations across Swansea so I could begin work with individuals to understand the impacts these spaces have on their mental health, early on in my project through I was rejected by these organisations due to the ethical concerns my project presented. After this setback I realised that I needed to form a strategy that would overcome the representational issues this project presented, so my first concept for this was to have two perspectives of an average view against the view of where a homeless person sits to perpetuate the idea that they are the same as everyone else they see what we see etc., but once again the project was missing something it still walked too close to the moral line of how I would allow these individuals to be perceived and represented, so I had to change and experiment with how I could allow them to be navigate this idea of them possessing the power through my camera but allowing there voice to be present in the image. The final form of this project coupled conversations with homeless people and the viewpoints from what there sat, this way I overcame any concerns with how I intended for them to be represented, this project became controlled purely by the homeless so therefore the narrative was formed based on how they spoke and they saw the world and meaning my project would not deviate from focusing on homeless people and their lives overcoming the idea of the photographed and the photographer.

Research

Jim Goldberg

Goldbergs represented a turning point in how I would approach my project this semester, his method of tackling representational issues in his project called rich & Poor showed a way in which you can represent a minority while imbuing their voice in your work, which is a principle I adapted and utilised in my own project. Goldbergs work is derived very much from his own morals due to his want to highlight the disparities that are present in society, this inner monologue is present in my own morals when I create a project like I did this semester with homelessness and Goldberg heavily inspired that way in which I work because of this.



Exhibition Visits

Go home Polish

Go Home polish has an exhibition located in Cardiff national museums and the work was by Michael Iwanowski, this work was triggered by seeing the term go home Polish on a wall in Wales somewhere he had once felt like a home it made him question his belonging and go on a journey from Wales to Poland and make a record of it recording stories and creating a narrative through his journey leading up to my own exhibition, he allowed each of his journey from start to finish to be visible on the wall and the space itself was curated to mirror his loss of self-due to it reflecting the colours of the new British Passport after leaving the EU. Iwanowski work and the way in which he curated the space allowed me to grasp how key it was to the narrative it was curated in this specific way to the light boxes on the wall, to the graffiti each element added to effectiveness' of the space itself

GO
home
polish

Glynn Vivian – The people's Choice Award

This exhibition was in line with the people's choice award in Swansea. This exhibition for me was an example of an exhibition that was poorly curated, when walking into the space it did not feel like a space that was inclusive of all art types rather you were stuck Soley by landscape art with the more unique and abstract styles of art being forced into a corner or in photography's case, a back room. It also was evident that this exhibition was curated in a fashion where everything would fit in rather than allowing each piece to communicate and related to the pieces next to it so therefore it was fragmented and lost impact for me.

The Conversations

For some of the research in relation to my work I had to undertake conversations with the homeless community. To involve voice in my work and to completely imbued their voice in the narrative so they have played a key role in how I created my work around the quotes that were formed. Although before this project I had a strong sense of the lives that homeless people live, I did not have a first-hand perspective like this project provided me with allowing me to fully understand the mental impacts and physical being homeless has on these people so I can perpetuate these feelings to people when I curate it in the exhibition.

Contribution to the Process

Advertisement

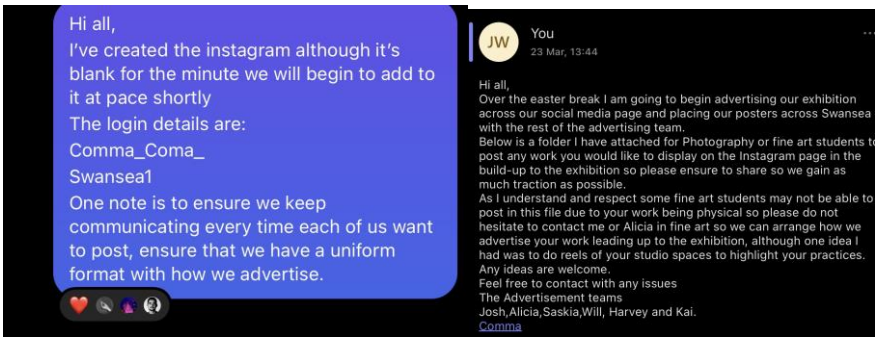
I was the lead of the Advertisement team

-I formed a uniform and succinct way to post on Instagram to ensure we could all post in one way e.g. third person & Exhibition statements

- I effectivity communicated with fine art and photography to ensure I could advertise a diverse array of art on our exhibition.

- I recognise the advertisement process started too late and therefore impeded its effectiveness.

-I distributed posters around Swansea in local venues in the area and on lampposts around the city.



The Preparation of the space

-I was actively involved in in all aspects of the planning leading to exhibition allowing my opinion to be heard at all points.

-I painted and prepped the walls, I also emailed the photography side of the course to ensure all involve themselves in this process.

-I installed all the vinyl name on each of the pieces with the support of Luke cotter, Esme Littlechild and Christina Castro.

- I made an invigilation timetable for the books on the evening to sure they were being always looked after.

- I made sure all elements of the exhibition space were ready e.g. cleaning, moving furniture, prepping where the bar would be and laying out the catalogues.

- I provided technical support to the design team offering to print whenever they required it.

- I also provided support with the installation of the work in the case of Esme Littlechild and Rhys Morgan.

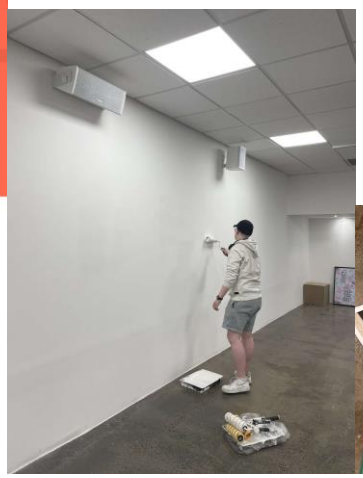
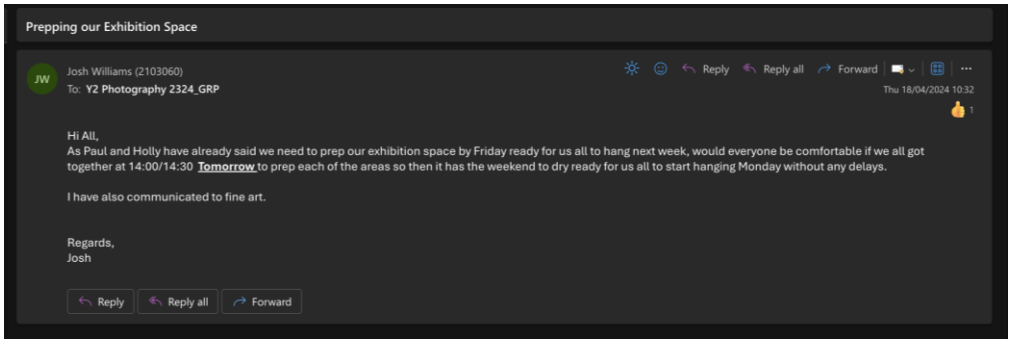


Photo Books Invigilation

Note: We are responsible for our own photobooks, the individuals invigilating the table are just there to generally oversee the care of the books.

Name	Time
Nia Elliott	17:00
Saskia Bartlett	17:10
Christina Castro	17:20
William Steadman	17:30
Molly Pearce	17:40
Cerian Lloyd	17:50
Etszi Filup	18:00
Kelsey Jones	18:10
Rhys Morgan	18:20
Serena Killen	18:30
Esme Littlechild	18:40
Joshua Williams	18:50



Prepping our Exhibition Space

JW Josh Williams (2103060)
To: Y2 Photography 2324_GRP

Reply Reply all Forward
Thu 18/04/2024 10:32

Hi All,
As Paul and Holly have already said we need to prep our exhibition space by Friday ready for us all to hang next week, would everyone be comfortable if we all got together at 14:00/14:30 Tomorrow to prep each of the areas so then it has the weekend to dry ready for us all to start hanging Monday without any delays.

I have also communicated to fine art.

Regards,
Josh

Reply Reply all Forward

How my work Translated in the Exhibition Space

This semester this project was created with the intent of making a publication, my project was based on homelessness and their voice allowing them to represent themselves through my lens. The way I translated this project to the wall was by printing the viewpoints on vinyl and framing the quotes, the justification for the choice of each of these is as follows. The key part of this project was the voice of the homeless people and to show how my projects narrative was to be framed by them so to translate this concept onto the wall I have framed the words so the viewer can be drawn to the words first as they apply the context to the images and together they form the overarching narrative. I believe I successfully translated the work onto the wall space and from the exhibition night I understand that most the viewers of my work understood the narrative as they viewed the quotes first due to the format I undertook. One element I would change for a future exhibition is the curation on the wall space, as the concept was to allow the way it was hung on the wall to reflect the instability of homeless people's lives, although some understood the concept of why it was hung this way, many did not and just simply viewed it as a mismatched curation so I would add a plaque to my work to add a further context when things like the curation rely on people understanding why. This process has been invaluable of converting a publication to an exhibition space as it has allowed me to understand how work can function in different spaces, it also allowed me to reflect on how representations of people can differ so therefore they are translated to people based on how you display so all elements down to the paper types you utilise are key elements in this process. I Also believe my work was successfully curated in the exhibition space with Amelie warner and Luek cotters work and project complimenting my project on homelessness well, with Amelies work being House made from found Materials and Lukes work also being comprised of the same in a different context it all functioned well in the exhibition exasperating the effectiveness of each of our works.

TOPSHOP

LIFE
IS
SHORT
TOPSHOP

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