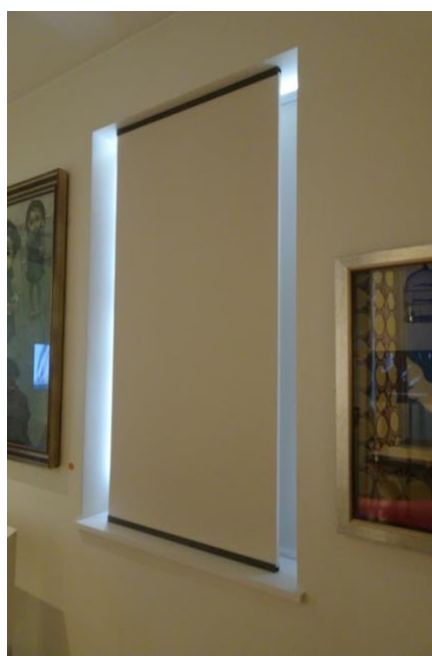
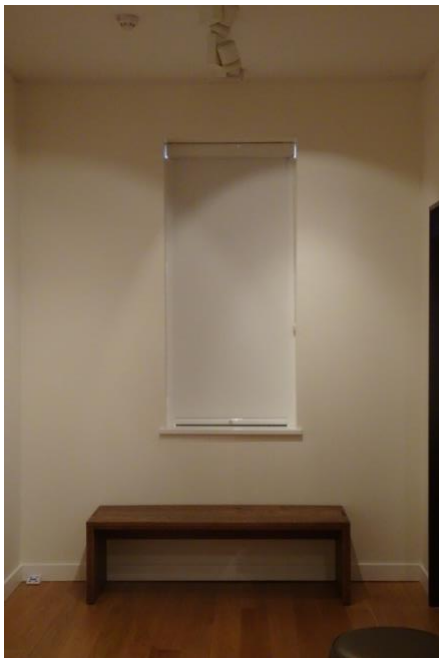
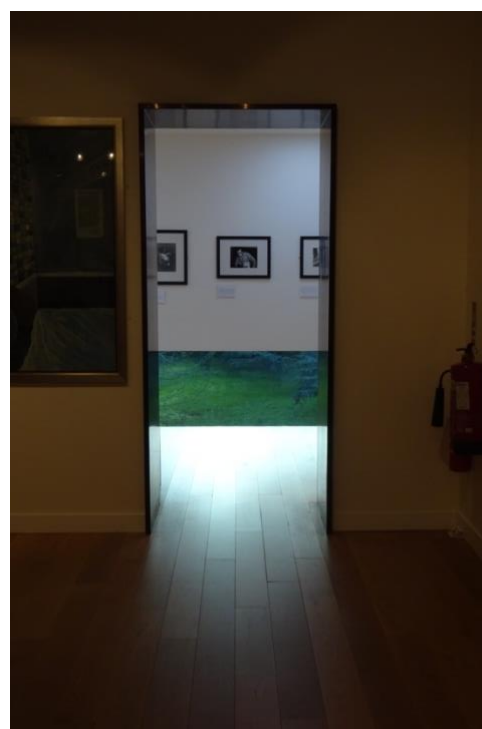


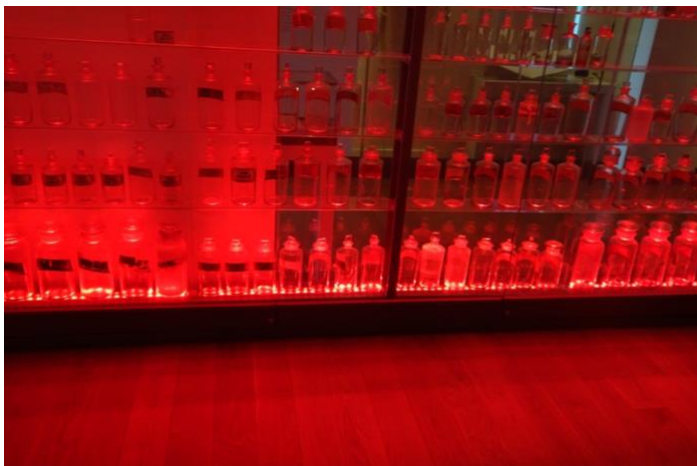
The first exhibition I visited was Bethlem Museum of the mind. This is an art exhibition inside Bethlem Royal Hospital. The exhibition consists of showing the history of the hospital and the art involved and linked with it. The majority of the exhibition pieces were lit from above from lights pointing at them on the ceiling. They used a dim light against the art but for bigger pieces would brighten the light or use more than one, so it stood out. The dim lights were only used to highlight the art but didn't add to them. The room had windows, but they pulled down the blind or boarded it up to stop outside light coming in. This could be a design decision to make it feel like a cell room in the hospital. The mix of the boarded windows and dim lighting created a calm atmosphere. The art and books in selves are lit by small lights in the corners.



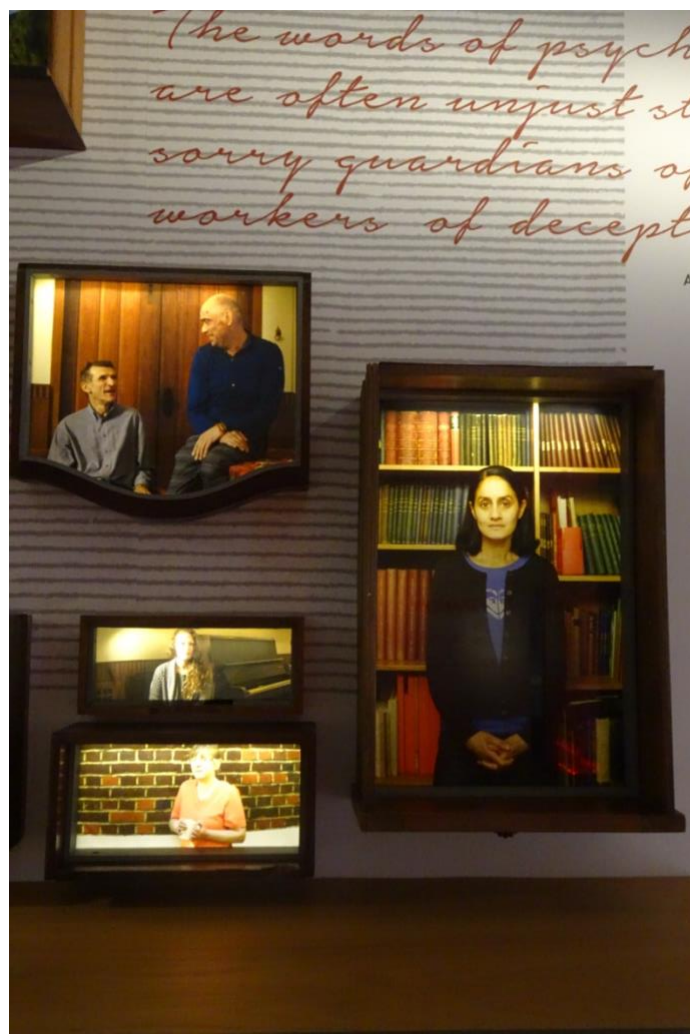
Attached to this room as a small side one which displayed old panels of a wall in a cell in the hospital. In this section the two outward facing walls were windows looking out onto the grounds which flooded the room with natural light. This to me adds to the piece significantly. The walls present a place where people were kept with little light, but this room is now representing open space and freedom, it may be putting into perspective how awful it was for the patients. There was another one of these rooms on the other end of the gallery. However, the windows were mostly covered by wall but there was a strip left at the bottom letting in light from outside. They also had light tunnels on the ceiling which let a good deal of natural light in. You can really feel the change between the rooms from the artificial lighting and natural, it often felt nicer standing in the room with natural light as it felt less trapping.



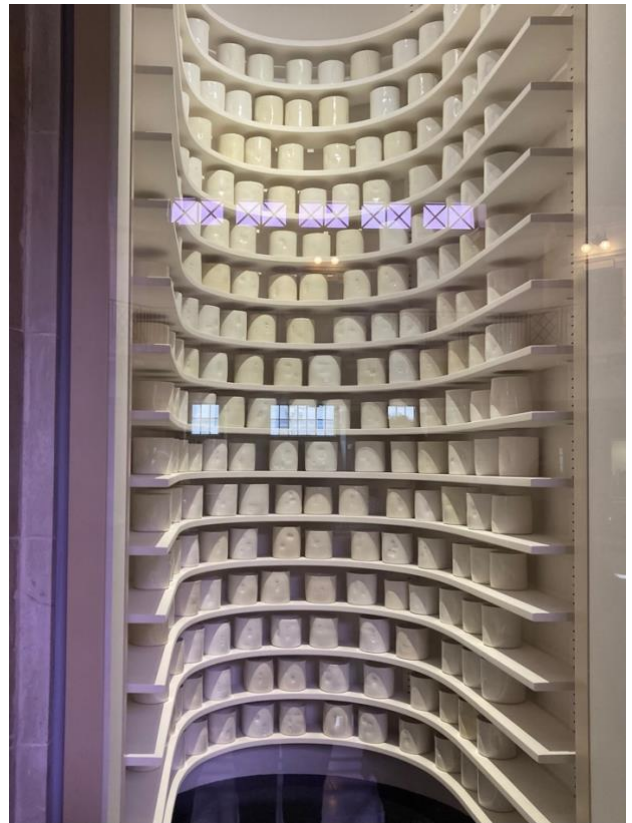
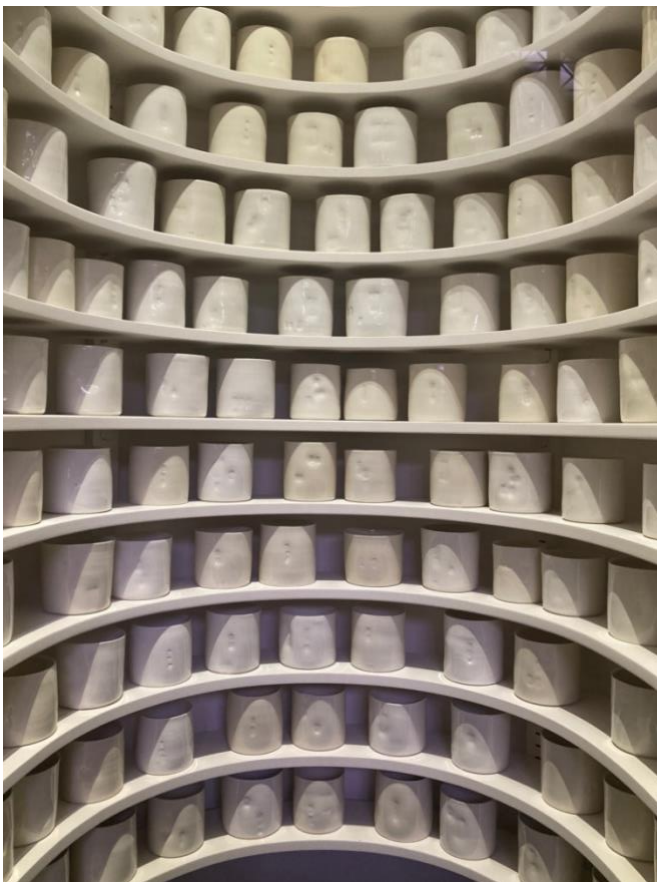
An installation was a glass case from floor to ceiling of old medicine bottles in a glass case. It was lit by changing colour LEDs at the top and bottom. The different colours convey different feelings, I think. When the red light comes on the bottles look quite menacing and dangerous, but when its cooler colours like green or yellow it become clinical to me, and you see them as something to help people. An area where they showed restraining garments the lighting was pointed from above the item. This created long shadows on the garment themselves and made them have an eerie feel, especially as you know they were used to hold people.



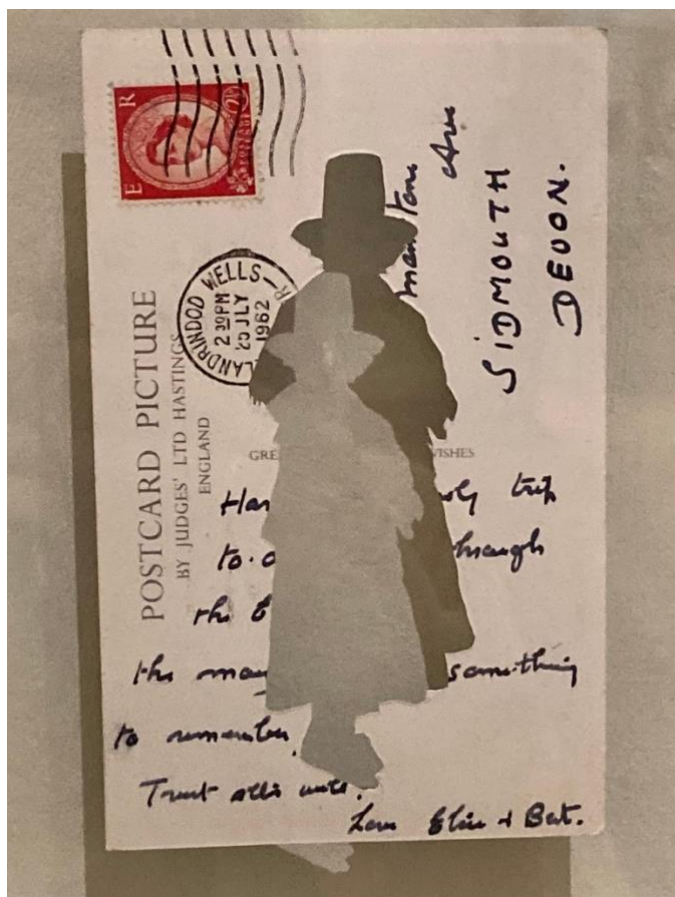
A series of photos were displayed on a wall in light boxes, these were named 'face value'. The main subjects being people. The light boxes however only lite the pictures from the top so the light becomes dimmer as you go down the photo. I think this is an interesting way to present photos, it definitely adds to the piece as It makes the photos very eye catching. The colours are brought out and made bright. Maye the artist chose to have the light behind the pictures, so the images didn't get washed out in the dimmer light of the exhibition. The way these photos are made is called a c type process. The photos are printed on light sensitive paper and exposed via digital technology and not traditional darkroom method. The paper is exposed using lasers or LEDs.

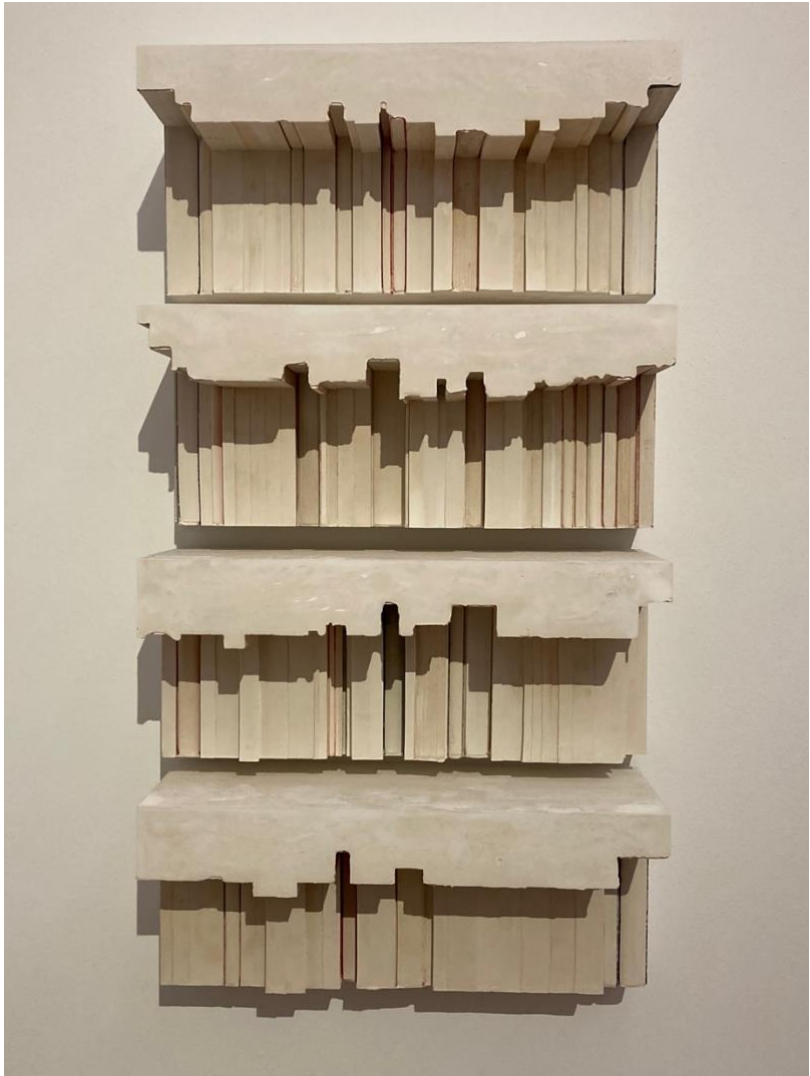


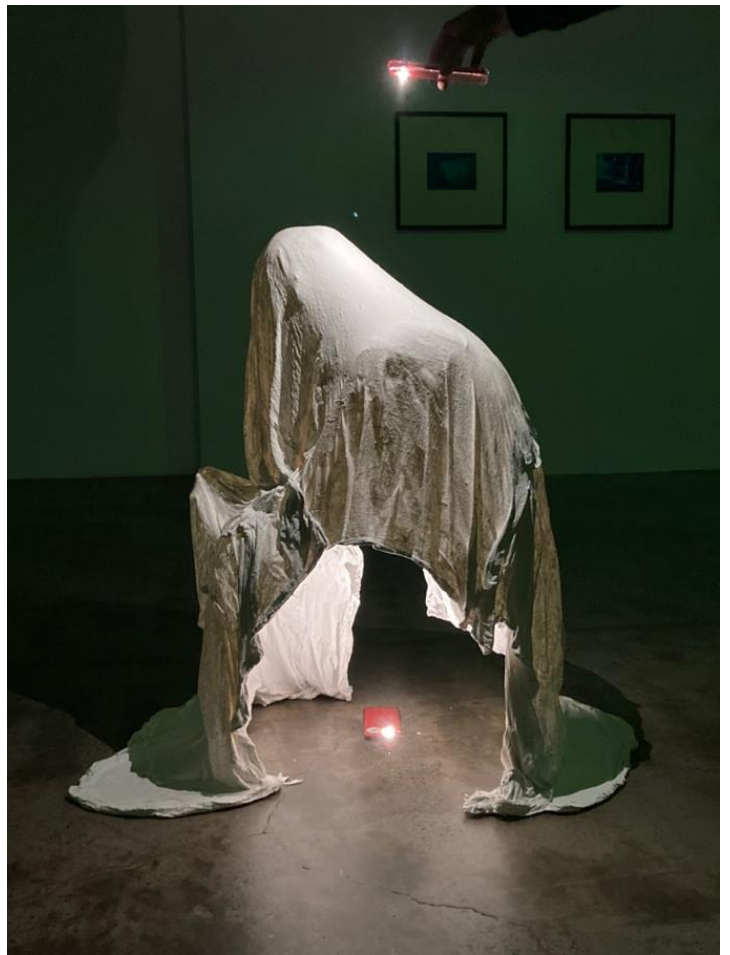
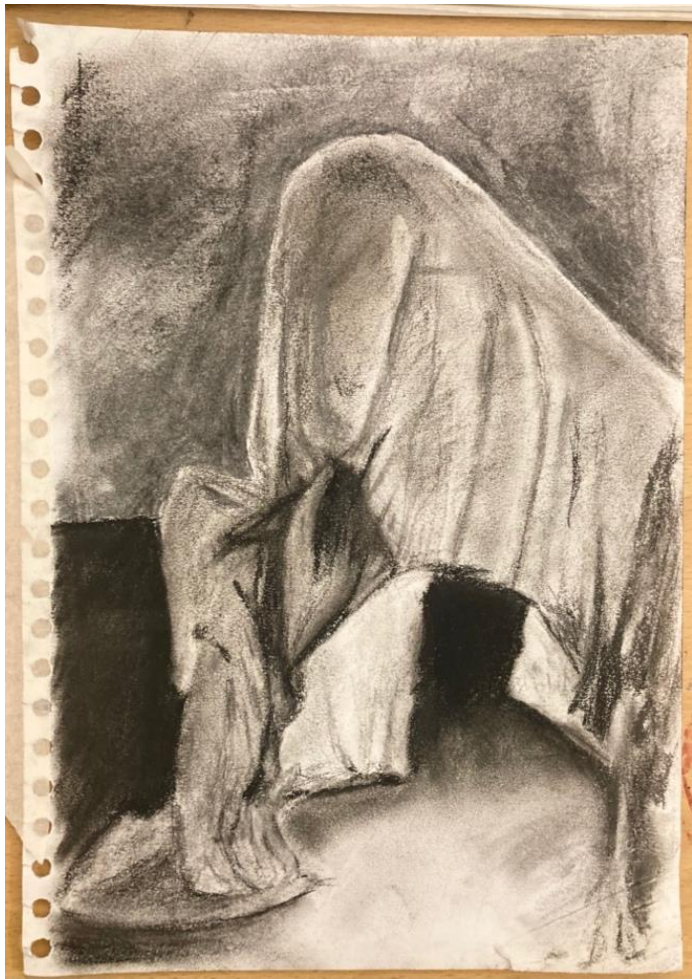
My second exhibition I will talk about is the Cardiff Museum. It is a very different building from my first exhibition, a lot bigger with a lot more space to fill. In the main entrance and exhibits before the internal galleries the hall was lit up with natural light from windows and artificial lights. They had windows up by the ceiling and on the sides by the art. A cabinet of 16th century tea set and one of sculpted glass bowl and cups were lit by a mix of natural light and artificial. This to me is both positive and negative to me. The lighting made it easy to see the details of the sculpting of the pots. But I don't feel that this light makes the piece very noticeable to the audience. Unlike the "porcelain wall" which was a display of differently glazed pots sitting on 16 curved selves. The artist Edmund de Wall used 17 different glazes on the pots as he wanted to show the range of historic porcelain- the "spectrum of different whites". What makes the piece eye catching and intriguing for the viewer to look at is the way it is lit. The light shines from a singular light down onto the pots. The pots of the top few selves have their faces fully lit but as you move further down the shadows of the selves start to create curves of light on the pots. The way the light points leaves a diameter of light on each self, as you move further down the diameter gets smaller, hence why the pots start to have less light shining on them.



One of my favourite pieces from the exhibition was a post card series by Tim Davies called figures in a landscape. It shows a set of 12 post cards all displayed individually, and the artist had cut silhouettes of figures out of them. Somewhere were cut from the front where the picture could be seen and the figures were placed in the landscape and some were shown as from the side where someone had written on them. This series was lit by an artificial light that point slightly down on the work rather than straight on. The post cards themselves were not flat against the background but were held towards the glass so there was space behind them. Because of this the shadows on the cut out can be seen behind it and where their figure shape it cut out of the card the shape comes out in the light.





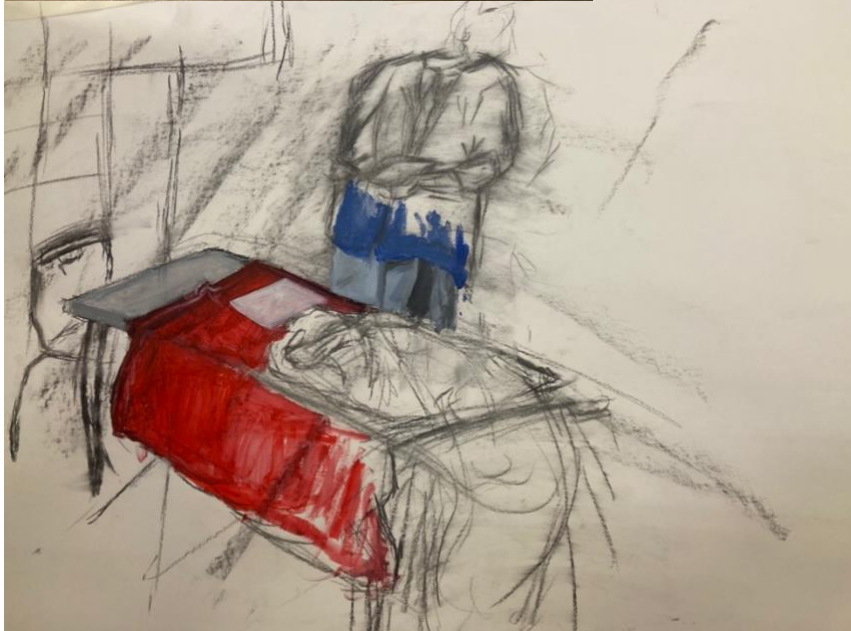


Around studio Griffiths I looked for interesting light. We focused on this sculpture and added our own lights to it. The variation of the light angles gave it different looks. I preferred how it looked when the light was under the sculpture and next to it. The way the light came through the plaster gave an interesting affect as it brought out the folds of the platers but also gives t more of a ghostly look, like some energy was in there. I also looked at this window where they had covered the glass with an orange film. The way the light comes in it looks quite surreal from our side.



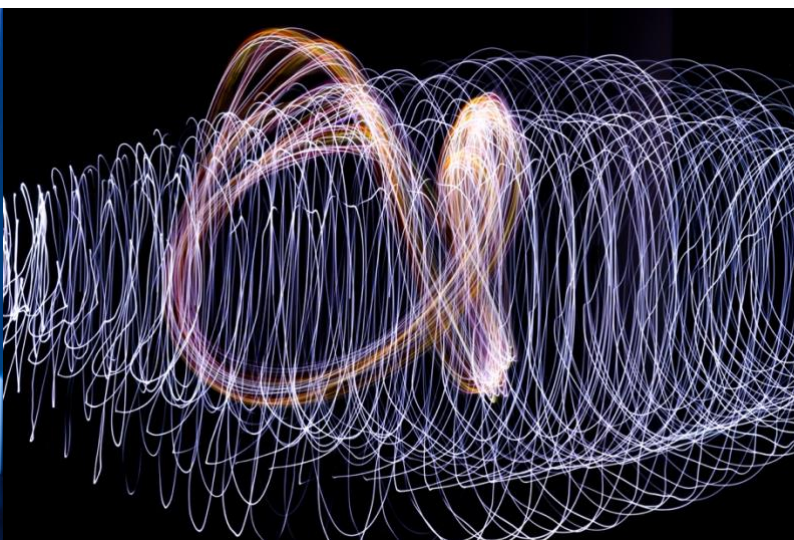


Understanding the light in recreating this painting was important. By placing the clothes behind the figure not only did it parallel the painting but also blocked the light from the window this would for added the wrong lighting to the whole scene. I tried doing a life drawing of the figure but felt I would prefer to do a painting as it would show the light better.

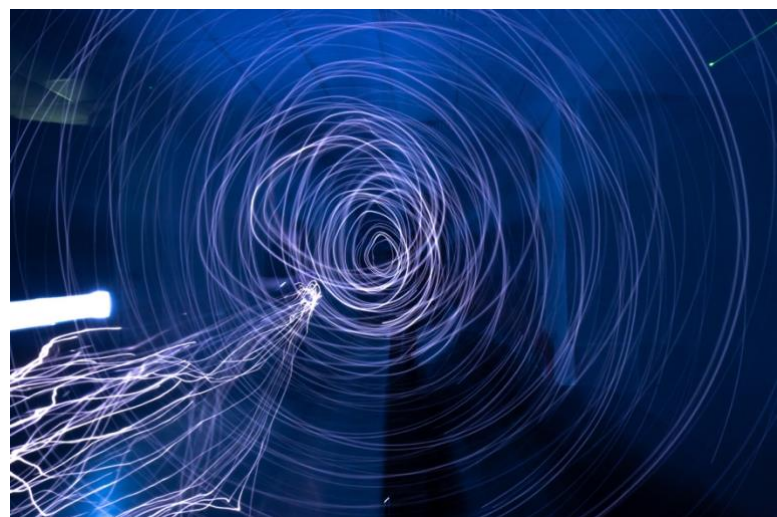


I did painted her dress from the image that looked most like a painting(shown below). I felt it was important in my understanding of how light works and the colours with paint. I did really enjoy this and would like to end up including the mirror and her face as a final touch but I do like the effect it has on the white back ground as u can still see where the light is coming from.





Here are the images from
out light drawing task.
This was something I
would like to work more
on and understand with
my camera.





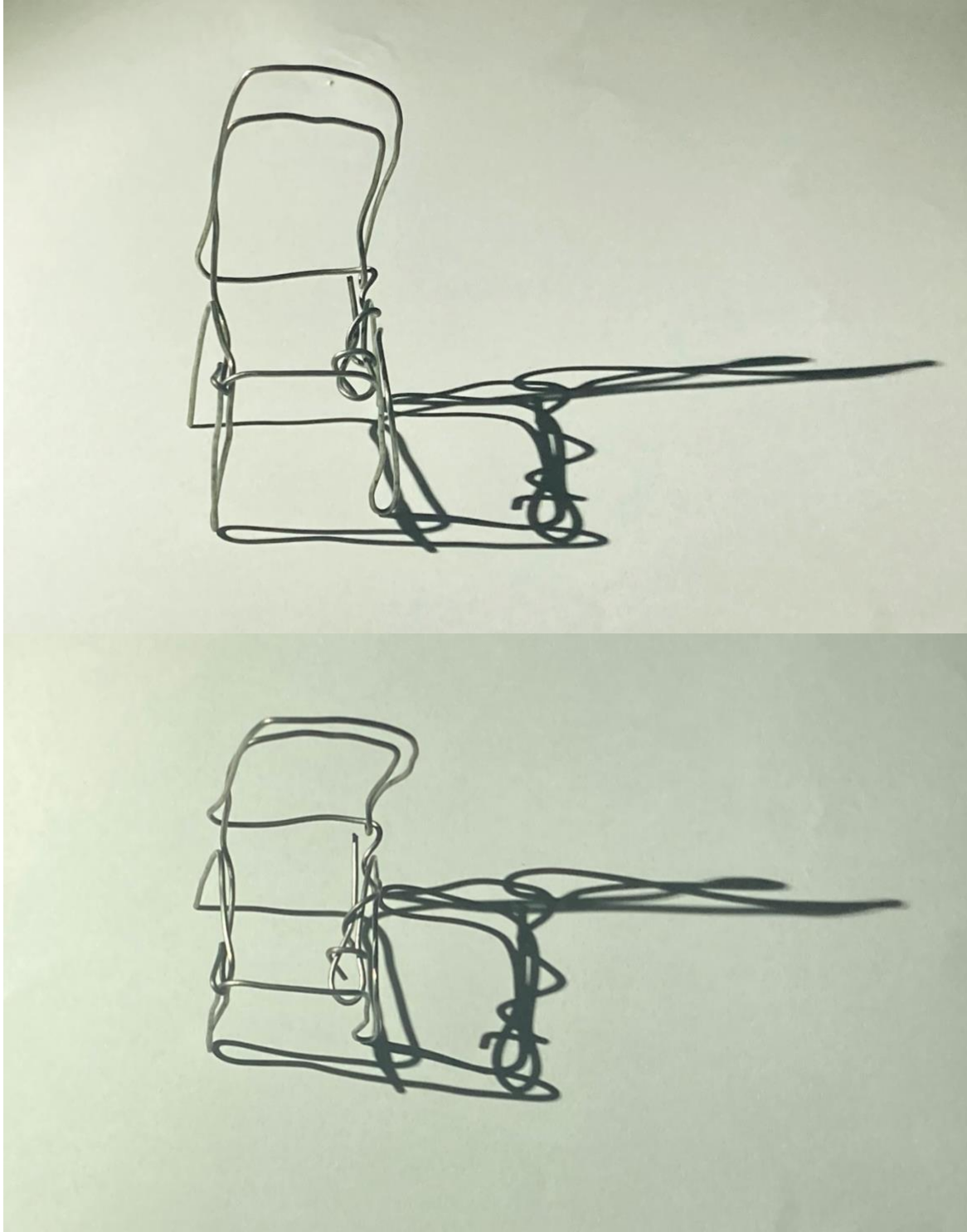


We started by painting the chemicals on paper and let it dry in a dark room. Once dry you can take it outside or under a light box. Then place objects on top and expose it to the light. After a while the paper will turn blue and when u remove your objects you will be left with white marks form them and their shadows. Then wash the paper under water until you can see all the chemicals have come off.

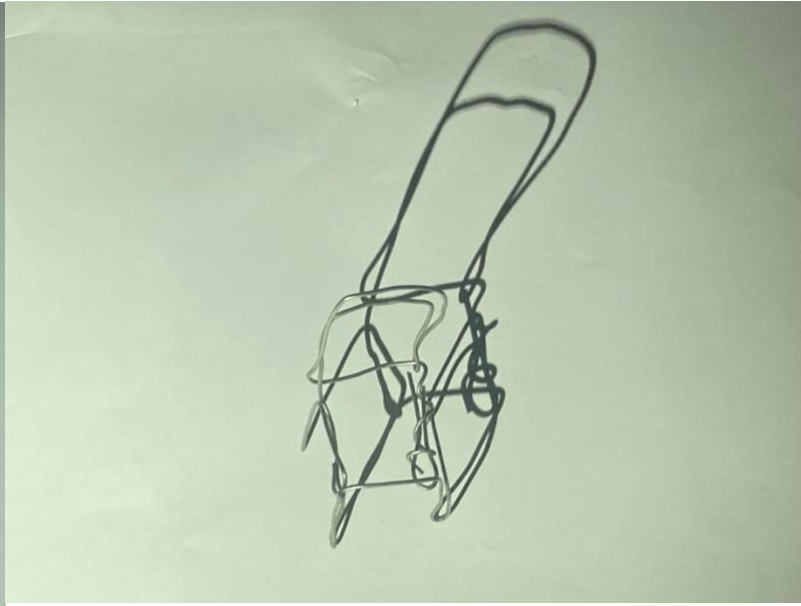
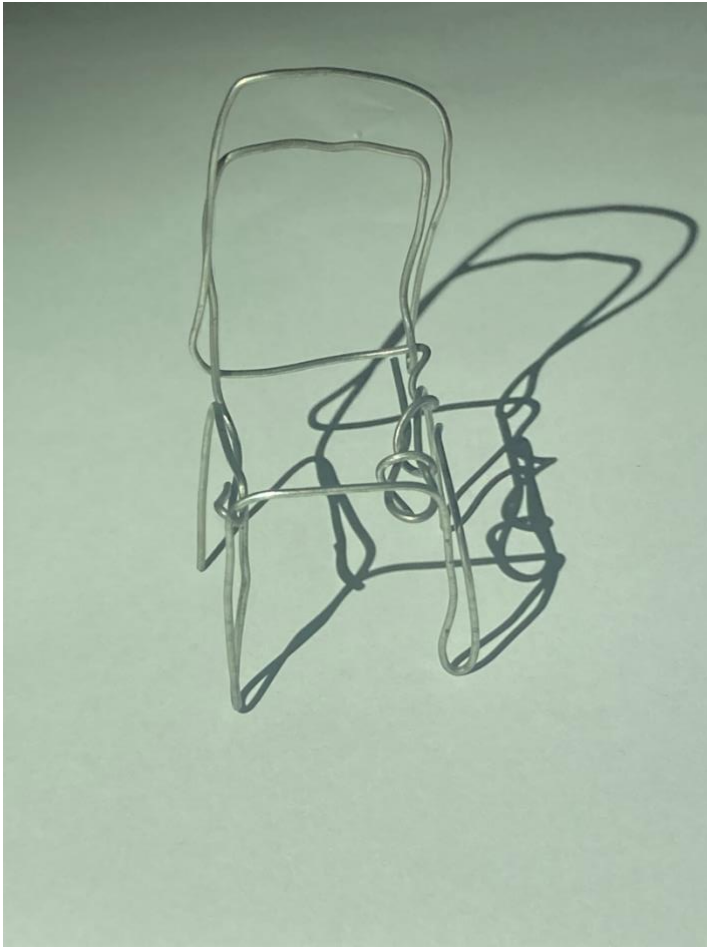


I experimented with light on my wire chair I made that I made in the material construction, deconstruction module. I used a phone torch in a dark room to make the shadows definite. I moved the light around to create different shadows and took the photos from different angles. It would be interesting to see what would happen to see the shadows change if I left the chair on white paper in the sunlight.

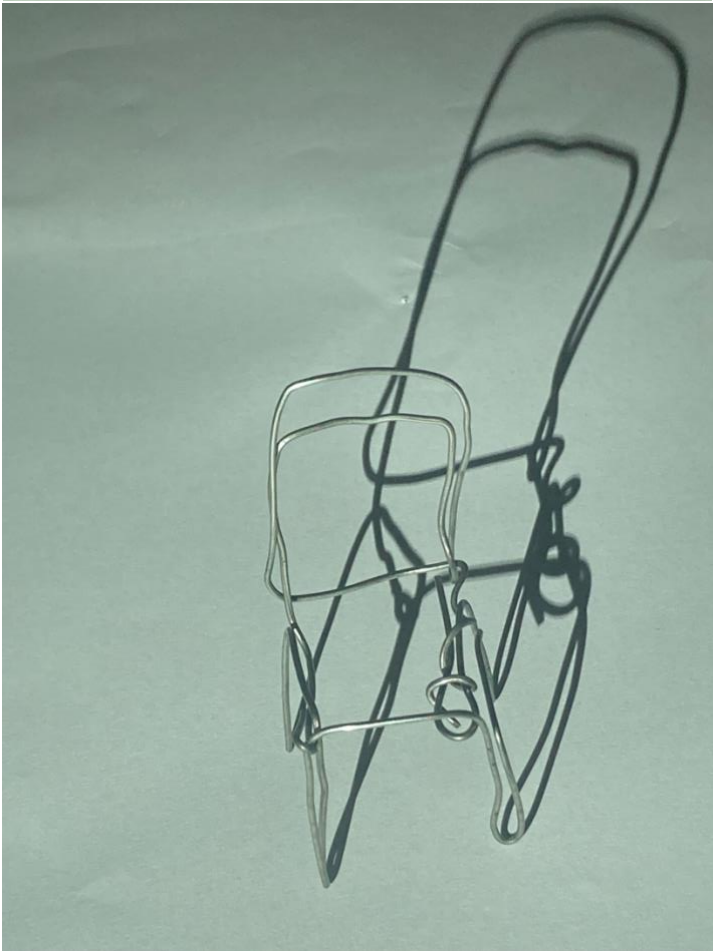
Light from the left:



Light from the front:



Light from above:



Another lighting of my own work done in the lightroom. This piece is also from the material, construction, and deconstruction module. This time I didn't want the light to add the piece as much as the chair. I had to consider how many lights I wanted on it and where. We used the lights pointing down at the plinth from the ceiling. I had to figure out if I needed any lighting on the white back drop to highlight it. I ended using it as the back ground was looking too dull and not making the piece stand out enough.



Marina one or Cardiff