

Exhibition 2.0 Evaluation

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'Man Alive'

My exhibition consisted of 7 images from my photobook project which explored the human condition and the unseen within photography. I decided to choose the images that represented the expansiveness of imagery that I have of people in all the different situations I have captured people in.

I wanted to initially change the format of my imagery and scale them up to A3 prints. The prints were 2 landscapes and 5 portraits that each had their own angle or representation of the human condition. I used different equipment within the process of taking the imagery which was a lens-baby. This allowed me to broaden everything that I didn't want to be the target focus, so in other words it let me blur everything out other than the people that were being photographed which added another depth and dimension to how I explored the unseen and examples of absence and presence within the project.

Material wise; I printed my photos onto matte bamboo paper in the end due to some mix up with the printing however it was very similar to what I intended for anyway which was to be just a generic matte paper however this brought out some more of the texture and graphics of the images and it made it feel a bit more alive as opposed to being smooth and plastic.

The position for my work was nice as it was in between two areas which people needed to go through to observe around as well as it being opposite one of the entrance / exit doors. This

meant from one perspective it was the first thing you saw and from the other it gradually appeared from around the corner. This was also nice as it varied the initial viewing of the work depending on where you first saw it and from which direction.

Here is the decided layout and presentation of my exhibition and I will go over the reasoning for the layout alongside how this worked in the exhibition.



The layout of my work on the left is aligned so that the portraits are on the outside and the landscapes are in the middle, so it has an even alignment despite them not being symmetrical.

The image on the right is on its own as it is the only image where the subject is looking at the camera, so it makes the image stand out from the others anyway when closely observed.

If I had known the space prior to printing the images, I would have included another image on top of that single print on the pillar as it feels like the space above it would fill in the gap from the perspective people would initially see it from. I do think that the content that I put together for this

book project does not work as efficiently in an exhibition format and I do think I could have exhibited it in a different way or with another element however I did also just want to represent it in a similar way like my book which was to be straight forward and sleek looking. I also wanted the content of the images to do more of the talking over the actual presentation of them as i have been exploring philosophies such as phenomenology within this project which helps me try to physically represent and create situations that link metaphorically such as photos being a vessel of emotion and experience over presentation and the outcome of the process.

An artist and photobook that I looked at is Larry Clark and the book *Tulsa* which captures the intimate and often disturbing realities of Clark's friends and their lives, blurring the line between participant and observer.. Clarks ability as a photographer to be present in and capture the unseen and the realities of life in the 70s in Tulsa made for a delicate book about the harshness and fragility of life itself as well as the beginning and the end of it. The book is quite poetic with very few word's and we are given a narrative and a perspective into their lifestyle simply through solid, interesting imagery. I used this as book in my process to get a further understanding of how work can be presented and very little can be said about it to be understood or related to in some way and the book helped me explore feelings, emotions and experiences through imagery which my images were connotated towards.

A second artist / writer that helped me through the exhibition process was Daniel Mekks. A photographer and writer who explores the unseen within photography and our human experiences with making and viewing art. In *Photography And The Unseen* by Daniels Mekks he writes “Can a photograph convey the feelings I experienced when I took it?”. (Mekks, 2018). Within this exploration of work and philosophy I began to further strengthen my subject and content, and it showed me a different way to interpret work which opened me up to more ideas and forms of laying my work out or describing the intentions to viewers.

A third photographer that inspired and helped me through the exhibition was Anders Petersen who is a documentary photographer that also explores the human condition and the unseen within photography. This is an artist who helped me Look at alternative projects and artists' that present their work in separate or unique ways, for example he does this in the project *City Diary*. This project is similarly the fragments of a lifelong commitment to capture and study the human condition with authenticity and compassion. This project like mine highlights the universality of human experience and expression. The book works on a system of emotional continuity over a chronology / order of events and moments. This was something which my work related to with it not having any specific order or chronology of time but rather instead a wide and even showcase of a topic that doesn't start or end in any way or direction, this highlights and references the chance of life and choice making and how diverse everyone's perspectives are.

For the lead up / preparation of the exhibition I was on the treasurer team which included us gathering and sorting out all the money / financing behind it and where and in what amounts it

was being sourced. I think we worked well communicating as a team to organize between the Fine art and Photography groups how we could manage to source the exhibition and allow everything to begin being printed, ordered or developed. We communicated between collecting cash and using a card machine to collect the proceeds which were taken in different sessions to allow everyone a nice period to organize the £4 contribution.

In the end we managed to organize all of the necessary funds from everyone to order a variety of drinks for the bar Aswell as having extra for any more printing or material coverage. I think we worked well as a team and we didn't overcomplicate or miss anything out, which I think helped the other teams out with the exhibition.