

Student Self-Evaluation

Module	Exhibition 2.0
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This document helps facilitate the assessment of the module listed above.

Please evaluate your project or projects under each heading using the guidelines provided. Add visuals as necessary to support your evaluation. Consider each section in relation to your exhibition outcome, and your process and engagement with the timetabled sessions.

You will be assessed on your exhibition outcome with additional consideration made of observed module engagement and your evaluation.

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

Applied Skills, research and experimentation

In this section, students should discuss and evaluate the application of existing and newly acquired skills, and knowledge to their outcomes.

Demonstrate research into exhibition strategies with analysis of exhibitions visited. Discuss your process regarding exhibition options – framing, mounting, installation, performative etc. – as appropriate, commenting on any experiments undertaken.

Use visuals as necessary.

Approx. 350-450 words.

Response:

Throughout this Exhibition project, I applied both newly developed skills as well as existing skill to produce a body of work around grief specifically my grief using my own personal family archive. At the start of this project, I relied on my knowledge of image selection, composition and editing. However, as this project progressed, I developed a much deeper understanding of material, presentation and context and how these elements lend themselves to the work itself.

Research played a big part in my outcome. By visiting exhibitions, I observed how artists use the space as well as material to portray their message. I went to many exhibitions on the study trip to Amsterdam. The exhibitions I went to were very immersive, looking at the pieces exhibited allowed me to make connections to my own work. One specific place I went to was Huis Marseille; this museum was specifically a photography museum.

The pieces I saw were outstanding! One main thing I noticed in this museum was the framing throughout; the frames really added to the pieces I looked at. For example, one artist work I looked at was Kusakazu Uraguchi the piece was titled Shima no Ama, throughout this exhibition some of the images themselves were framed with red frames, from what I witnessed this allowed the audience to draw into the image become completely captivated by what they are witnessing.



The red was a perfect colour to frame this black and white image in; it drew you closer to look at the image closely I could see how the colour changed the way people interacted with the image. I attended many exhibitions throughout my time in Amsterdam allowing me to open my mind to what an exhibition should look like as well as how it should be held to a professional standard.

In response to this, I carefully considered my own approach. I initially thought about mounting my work however the more I thought about this the less I liked the idea. I felt as though this conflicted with the personal and raw nature of my theme. The polished finish of frames pieces felt too distant and controlled, my intention was to create something more intimate and unresolved.

This then led to the thought of vinyl. The idea of the piece being stuck to the wall no nails nothing “polished” a raw material displaying my grief, there is no right way to grief, and this is what is what I wanted to show through my display. Working with a family archive required careful selection, developing my ability to think critically and curate a piece not just for aesthetic quality but for an emotional response and connection. Throughout this piece I became aware of how the sequence of my piece takes the viewer through a journey which is what I wanted the idea of moving through my grief as you walk was something I felt the viewer needed to experience.

Overall, this project expanded my understanding of photography beyond just image-making. I learned that material choices as well as exhibition strategies play a crucial role in communicating my theme. Through visiting many exhibitions as well as researching materials throughout my exhibition has allowed me to portray my theme as well as allowing me to create a presentation that supports the

emotional depth of my work which also invites the viewer to engage more personally with my theme.

Part Two: Cognitive and Intellectual Skills (20 %)

Evaluating the specific needs of exhibition display

Consider the module in relation to other practical outcomes. How have you considered your work specifically in this context, rather than in publication form, or as a portfolio of work. Considerations could include discussion of practicality in relation to the exhibition space, edit, scale, sequence, distillation from a larger body of work etc.

Use visuals as necessary.

Approx. 250-350 words

Response:

Although my exhibition is biased on a book centred around the same theme, I approached this module by reconsidering the work for an exhibition setting. The book presents as a more intimate setting the physicality of moving the pages flicking through each chapter allows the audience to move through my grief viewing the images in a fixed, intimate sequence. However, in an exhibition setting these feelings can be lost this was my biggest concern.

A key part of this module was editing. The book format allows for a wider selection of material to be used however, the exhibition format only allows for a short moment with the audience with this in mind I went through my personal family archive and made the appropriate cuts allowing me to create a focused set of pieces for the exhibition. This then allowed me to prioritise the images with the strongest emotional impact and ensuring the clarity of my theme.





In my book to separate the chapters I used a scanned in image of a family photo album that has shadows of images that were once there, I used this as my background. I printed these scanned images as vinyl A3 pieces trying to maintain some structure of my book. Scale became an important point in my piece; in my book the images are very small and handheld reinforcing the intimacy of my book. For the exhibition I felt it important to scale up with the background pieces while keeping my family archive as is, I wanted to use the originals to keep the authenticity of the piece.

Considerations of the exhibition space also influenced my decisions. I created mocked ups of what i wanted my exhibition to look like on photoshop allowing me to visualise my space before being given the specifics, this then allowed me to present my thoughts to the appropriate people to ensure a space for my work.

Overall, translating from a book to an exhibition format required me to think in ways I never have as a practitioner before. Requiring me to think of sequencing, scale and material in a whole new light.



Part Three: **Practical Skills** (30%)

Practical Work Submission - Exhibition

Apply both existing and newly acquired skills to the process of conceiving and mounting a group exhibition. Engage with any workshops or technical assistance to develop these skills.

Discuss processes involved in conceiving the work for submission and evaluate choices, for example, the use of inhouse or external fabrication and problem solving during both the run-up to, and final installation.

Consider and comment on the relationship between initial and developing concept *and* exhibited work.

Use visuals as necessary, including process and final installation images.

Approx. 350-500 words.

Response:

In the process of creating my contribution to the group exhibition, I applied both existing and newly developed photographic skills. My prior experience with editing sequences contributes from my first-year exhibition that was centred around sequencing of images, this experience allowed me to lend my previous skills learned into my development of a cohesive body of work. However, this module forced me to think in ways I haven't thought of as a practitioner particularly in relation to material and installation.

I engaged with technical support massively with this exhibition trying to develop new ways of thinking and technical skills particularly with large-scale printing and preparing images for largescale printing. When working with vinyl I had to consider resolution, colour balance and how the archival images would translate onto a nontraditional surface eg vinyl. I had to also think of a way to stick the archival pieces onto the vinyl without damaging the pieces while also allowing them to stick for a prolonged period. After experimenting with things like double-sided sticky tape and nails I decided blur tac would be the best option as it created minimal damage while also holding my archival pieces up and gave them space between the wall giving a sort of 3D element to it that the double-sided tape didn't create this and the nails created damage.

I also engaged with technical support in terms of photoshop and allowing my skills to evolve when editing my personal images used. When editing my content down to create my piece I did this in the space, I brought everything I used in my book with me the day my prints had printed took them down to the space and started to create the layout for my exhibition allowing me to fully visualise the piece in the exhibition setting.

Problem-solving was a key aspect throughout both the preparation and installation stages. During the creation of the piece, I had to adjust image files to suite the vinyl while using technical support. I had to also measure my space and make sure I had the standard height of my exhibition pieces right I did this with technical support allowing me to ensure the measurements are all correct and at a standard height. While measuring I was making technical decisions with staff to curate the best piece for example the height I wanted my front cover was a collective decision between me staff.

Overall, this process demonstrated the importance of combining technical skills with thinking conceptually. By making changes throughout my work by experimentation and problem-solving I was able to create a final outcome that reflects my original intentions.

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

**Engagement with Taught and Studio (non-timetabled) Sessions;
Professional Engagement**

Have you participated in all tutorials and group seminars, and completed all the related tasks? How good has your time management been throughout the module?

Present exhibited work to a professional standard with a view toward professional audiences and potential clients and collaborators.

Consider group engagement and dynamics – your contributions in terms of team engagement (specified roles, help offered during the installation process etc.). What have you learned from the process to feed forward into future exhibition planning?

Approx. 250-350 words.

Response:

Throughout the module, I engaged actively within the group which then lead to an important role in developing my work and also giving me an insight towards how a professional exhibition is handled. The sessions as well as group chat messages allowed me to receive feedback on both my participation as well as my work opening the door for my peers to look at my work and criticise as well as help. This then created a group effort to make sure the exhibition ran smoothly.

I was part of the hospitality team, I felt this was best for me as I have previous experience with working behind bars. The running of the bar was top priority to me although I didn't handle any of the money as that was the one thing I asked not to be in charge of I made sure on the night the bar was run smoothly. I made sure we had cups as well as a cooler for beer and white wine alongside another practitioner.

On the day itself I worked the bar for around three or four hours making sure we had everything needed while also covering other practitioners that were showing family around their spaces. Aiming for a professional standard throughout the bar while also trying to keep some repour with the viewers.



I also made sure to be actively participating with the Installation; it was important to me to help where I could with the installation of my fellow practitioner's work. I helped by measuring and holding whatever they needed from me. I also was part of a select group to help put up everyone's artist statements making sure to place them at a certain height unless the work made it hard to do so and making sure it was on the left-hand side of the work

I also went around and places flyers up around the university and Swansea to make sure to advertise our exhibition, placing them in public communal places. I also made sure to make several posts on my personal social media so to keep people updated.

Overall, this process has developed my confidence in participating in group activities as well as building my confidence in exhibition-making. I have learned the most important part of creating an exhibition is the planning and communication between all parties involved. I will carry this into future projects with me.





