

Exhibition 1.0 Pro forma

Please ensure to answer all questions posed in this document. This document is used to help facilitate the assessment of your final year exhibition. Ensure to be thorough in how you address each point.

Student Name: Emily-Jane Lynzi Thompson-Reed
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Part One: **Knowledge and Understanding Skills (30%)**

Artist Statement

In this section, students must provide an **artist statement** clearly demonstrating their understanding of **key themes** and **ideas** underpinning their photographic practice. The statement should **contextualize** the exhibited work. The artist statement should function to support the audience's engagement with the work during the exhibition.

Fragments of Self is a photographic project based in the streets of Swansea Town which reveals the complexity of a fleeting face's identity. This project shows that identity is not fixed but built in layers. Attempting to capture moments of vulnerability within a short interaction without defining who they are. Intimate Images and honest voices create a connection; the text unveils a deeper dimension that would not be visible if it weren't for interference. This encourages viewers to think about how quickly we form judgements about others. Produced using a wide-format analogue camera, black and white portraits are juxtaposed with handwritten testimonials layered on top of colour, reflecting the emotions from each interaction. Fragments of self suggest that identity is complex and always changing and cannot be reduced to first impressions.

Part Two: Knowledge and Understanding Skills (30%)

Key Research

In this section, students must provide a clear and concise overview of **3 key pieces of artwork research**. This research should demonstrate **how** it has informed the making of your exhibition work. We aren't concerned with knowing background information on the artist (biography), instead we are interested to understand **how** the work has influenced you. Please provide visuals to support your writing.

Max 3 artists, 500 – 1000 words (approx.) words.

Fragments of Self had been inspired through a unique found image given to each student, the image is of men getting work boots fitted, they were the Civilian Conservation Corps, part of a work relief program during 1933-1942.

Once I discovered the men were unemployed and unmarried it made me question how often these people are represented. Did they have a choice? Did they have something to say? This environmental shift naturally shifts a person's identity as their responsibilities change.

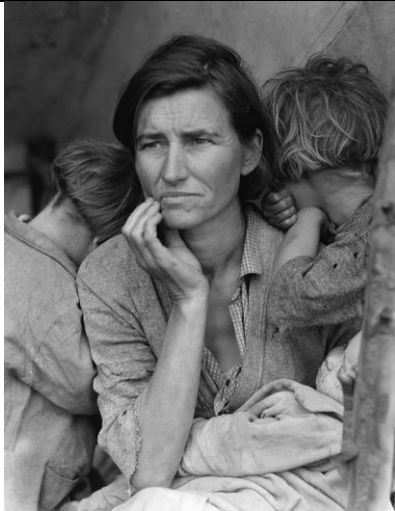
I found the content intriguing as each face is clear as they look at the camera, it feels uneasy, and forced. The uncomfortable feeling may come from the fact I knew the context of the service being involuntary, rather than only content of a well compositional line up with great use of white negative space contrasting the area.

Yet, there is one man smiling, so as my sonder is invoked why is there such a juxtaposition when it comes to their situation. The smile may represent as a performance of defiance for the sergeant perhaps he was hopeful.

The found image of the CCC boys influenced how I directed the subjects, by encouraging them to maintain eye contact with the camera to emphasise some level of confrontation. The viewer should be aware of their role of observing the subject and their preconceived judgements whether they contradict their new perception of the subject with added context from the messages beside the portrait.

The CCC found image then led me to an image I have admired previously, 'The Migrant Mother' by Dorothea Lange.





Dorothea Lange, 'The Migrant Mother'. 1936

This beautifully toned black and white portrait is of Florence Owens Thompson. Framing Thompson's portrait she is surrounded by her children, their bodies draped over her, obscuring their faces by embracing their mother. She has a pained expression, accompanied with a hand to her face which reads as her being in a pondering state. Thompson's expression made me aware of how to capture these within my own portraits; the composition can lead the observer's attention and communicate emotions without additional context. A portrait can show the world what they may not see from different parts of the world, some of privilege some of hardship, I cannot help but think based on her personal experiences, and being labelled the "Migrant Mother" would she have a message for us? A story to tell or advice for us to live by?



Jim Goldberg, "Sometimes remembering ain't no fun". 1985-1995

This leads me to my final artist inspiration, Jim Goldberg with "Sometimes remembering ain't no fun" an understated image from his RAISED BY WOLVES project. I found this example heavily relevant to what I had been questioning prior. What if they had a voice? If the image was silent, no message, we would see a street in focus and a blurred person smoking a cigarette and be left wondering why they feel the need to smoke, whether or not they are going through hardship, is there a reason the street is the focused subject than the person themselves? We are left with many blanks that we fill in, which is often shaped through our own experiences. Whereas

providing the handwritten subtle context, it doesn't give too much away but allows a deeper engagement with the person that we could relate to and may even feel seen. This image has multiple layers to it even though it is quite simple. Black and white portrait juxtaposed with vibrant colour and handwriting layered on top. Giving us a feel of the emotions the person is experiencing, and a connection to that by their own words presented to us and the invasive red accompanying the message represents the emotions felt, anger or love is associated with red, but given the content on the right-side I may feel anger best fits this but this is still room for interpretation. This directly influenced my work as I wanted to incorporate testimonials as part of my portraits of strangers. I wanted to push further from presenting individual portraits and create a more layered project that allows the subject to communicate beyond the physical appearance.

Part Three: Presentation Skills (40%)

Exhibition Methods:

How have you chosen to present your work and **why?** (include installation photographs of your final display).

Students should **clearly articulate why** their chosen method of presentation best suits their intended audience and context.

How well have you produced and installed your work (consider technical skills)?

500 – 1000 words.

I have chosen to present my installation of paired portraits and coloured panels, displayed at eye level along a clean white wall. The work alternates between black and white photographic portraits and blocks of colour with handwritten or minimal text, which creating a consistent visual rhythm across the space. The intention was to encourage the viewer to walk alongside the wall and take time with each subject.

The horizontal layout allows each portrait to be given equal importance, avoiding hierarchy and reinforcing the idea that each individual story holds value. By spacing the works evenly, I aimed to create a sense of pause between each piece, allowing the viewer time to reflect before moving onto the next. This spacing reflects the concept of my project, which is rooted in slowing down judgement and encouraging a

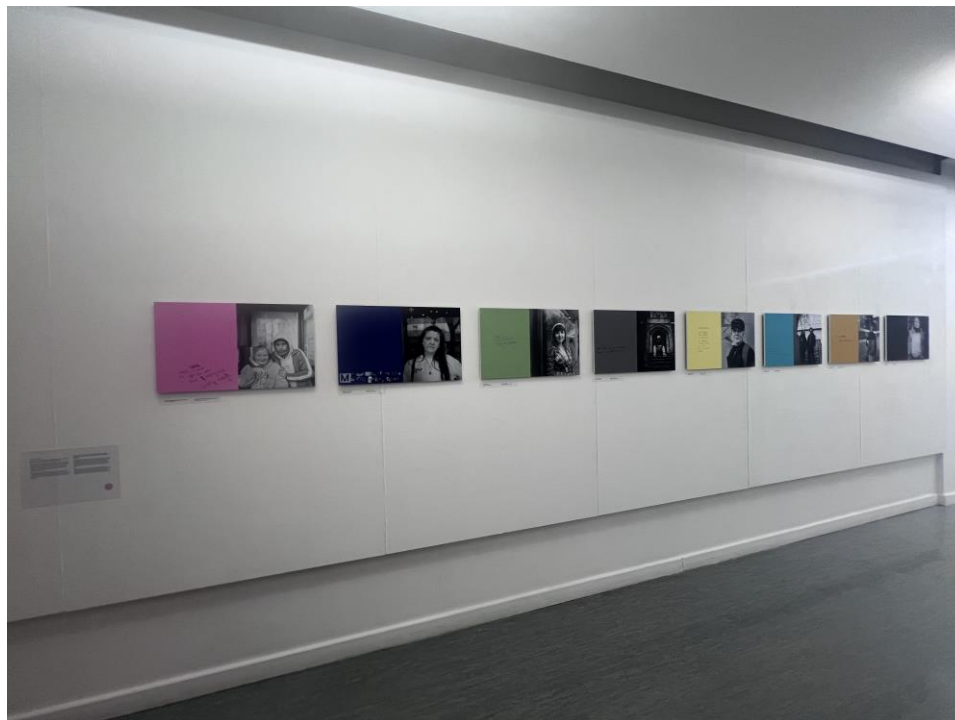
deeper understanding of people we may otherwise overlook or stick to preconceived judgements.

The contrast between black and white imagery and bold coloured panels plays a significant role in the presentation. The monochrome portraits focus attention on expression, gaze and emotion, stripping away distraction and linking directly to my research into documentary style photography. The coloured panels interrupt this flow, that creates a moment of tension within each piece. These sections introduce handwritten messages that are a “Fragments of Self”, influenced by my exploration of giving subjects a presence beyond the image. This creates a shift in communication, making the viewer more aware of what is present and what is left unsaid.

All work has been produced on MDF boards cut to A3 size, sanded for smooth sides then painted with two layers of white paint. This was to create a clean, uniform surface that gives the work a more physical presence within the space. The consistency of the boards helps to unify the series.

I considered a larger scale but finally chose to scale the boards to A3 as it feels intimate but still holds presence within a gallery setting. It encourages the viewer to step closer, creating a more personal interaction with each subject and combines the idea of observation and connection.

My work has been produced and installed carefully, with attention to alignment, I drilled wood batons that have grooves to hook onto the wall, the spacing and finish turned out clean and had a professional feel. The repetition of the format created a well-structured installation, which allows the concept to sit clearly within the presentation.





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

Final Year Exhibition Evaluation

Have you participated in all tutorials, group seminar and workshops?

What role have you taken in facilitating the end of year exhibition and what have you learnt from undertaking that role?

How have you managed your workload for this module?

What new skills have you developed in producing this exhibition, and what aspects would you refine or approach differently moving forward? 500-1000 words

I have thoroughly enjoyed my second semester and made sure to attend all tutorials to feel on schedule and so my work is to my best abilities. I attended many group seminars and workshops to develop my knowledge and expand my views and understanding in areas I may have not been exposed to if it weren't for those experiences.

I found the cutting workshop especially helpful with Daf and Ann as it was key to my work being mounted onto MDF boards, I needed to be precise and applied to the boards with attention to detail.

I also attended an event at Elysium Gallery where SCA alumni, Kaylee Francis with Zoe Murphy discussed how working-class lives are represented in photography, usually through the lens of outsiders, Francis and Murphy take an involved approach as they associate themselves with the working-class. The seminar surrounded themes of how important it is for working-class photographers can tell meaningful stories from their perspective. Pertinent to my current research into providing a platform for strangers (typically working-class) voices, this gave me a comprehensive understanding of the topic and the confidence to adapt my exhibition with an ethical responsibility on how to represent others.

This has influenced how I see myself as a photographer, pushing me to think not only about what I photograph but also my role in relation to my subjects. I am more aware of my responsibility when representing others, and I believe it is crucial to look beyond my own perspective to ensure it does not overshadow their input and lived experience. My goal is to create work that feels authentic, adopting a respectful and collaborative approach so that subjects and observers alike feel seen. Ultimately, I hope to create work that at least invokes empathy and understanding.

I was assigned to manage the drinks and the bar. This role required me to think strategically about budgeting, anticipating audience needs, and working under pressure during the event itself. I thought a diverse selection would make sure there was something for everyone to enjoy, whilst being cost effective. Each student in our class contributed £10, some did £15. There was no clear understanding of the number of guests that would attend but we were aware there was another bar downstairs, and this was what I decided to buy for the opening night.

For soft drinks; orange juice, apple juice, cranberry juice, diet lemonade.

Alcohol options; small beer bottles, merlot, prosecco, as a non-alcoholic option I included a zerozecco. This also allowed for guests to enjoy a mimosa as their cocktail choice.

During opening night, I tended the bar and facilitated making drinks for guests upon request. I also made sure to take a break from the bar to observe the guests admiring the exhibition, answered any questions and gave extra context to several pieces of work. Several guests who took time with my portraits all said it made them emotional, felt like it stuck with them, some had questions as to why only one portrait has magazine letter cutouts instead of handwriting, to which I responded with the added

context that the lady didn't know how to read or write, and it felt ethically wrong to use my own handwriting.

Managing the bar helped me develop my interpersonal skills, as I interacted with a wide range of visitors, helping create a welcoming and professional atmosphere. The opening night of the exhibition has taught me about how presenting art is not only about the work itself but also about how it is experienced by the audience. The spacing, layout, and location all contribute to the interaction. Therefore, a successful presentation requires consideration of the audience's experience as a whole not just the result of the image. Finally, I became more aware of my role as an artist to not only create but also to guide, not control. This has encouraged me to be more open to feedback and helped me verbally discuss the context to deepen engagement and meaning for the observer. These insights will be very valuable in future exhibitions or professional settings where audience engagement is key.

I have taken time to reflect and realise that there were several areas for improvement that would strengthen the overall professionalism. For example, I would make sure to have a backup partner to alternate shifts at the bar. So, it would mean the bar's service wouldn't be disrupted from me stepping away. This would've been important for efficiency and maintaining a consistent and welcoming experience for guests. Clearer communication from my side to peers about sharing a responsibility to the bar could've helped the overall flow of the opening night.

Additionally, I had thought of making an artistic menu for guests to read off, which would've shown attention to detail, but I was not able to execute this because of time constraints. This has now made me aware of allocating sufficient time for smaller tasks that could enhance the overall presentation.

I believe that overall, I have managed my workload appropriately but recognise that I have slowed my progress since the exhibition more than anticipated. In classroom discussions, I advanced my skills in communication, critique and confidence. During my tutorial sessions I actively engaged in discussions and feedback which allowed me to gain clarity in my ideas and how to think critically of my work.

I have developed a range of new skills, including technical abilities in mounting and presenting work, as well as a stronger understanding of installation. I also improved my communication skills through engaging with visitors and discussing my work, which increased my confidence in social situations. I began to think more critically about curation and how work is experienced within a shared space. In future, I would refine these skills by working on my time management and by continuing to develop my confidence in communicating additional help from peers.

