

## 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.

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| Student Name: Cae Phillip Leslie |
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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.

#### **Cae Phillip Leslie**

##### **Blauw en Goud**

**It is too often that some of the most important and decisive parts of our identity are overlooked. There is a need to ground oneself in the moment and observe what is always looked at but rarely seen.**

**This project invites its viewers to ground themselves, to take a moment and think about how their identities, ideals, and beliefs have been shaped by small, simple experiences and influences. It aims to encourage introspection on the subtle yet profound impact that everyday moments, conversations, and encounters have in moulding who we are. Blauw en Goud.**

**Instagram: caephillipleslie**

**Flickr: Cae Phillip-Leslie**

## 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.

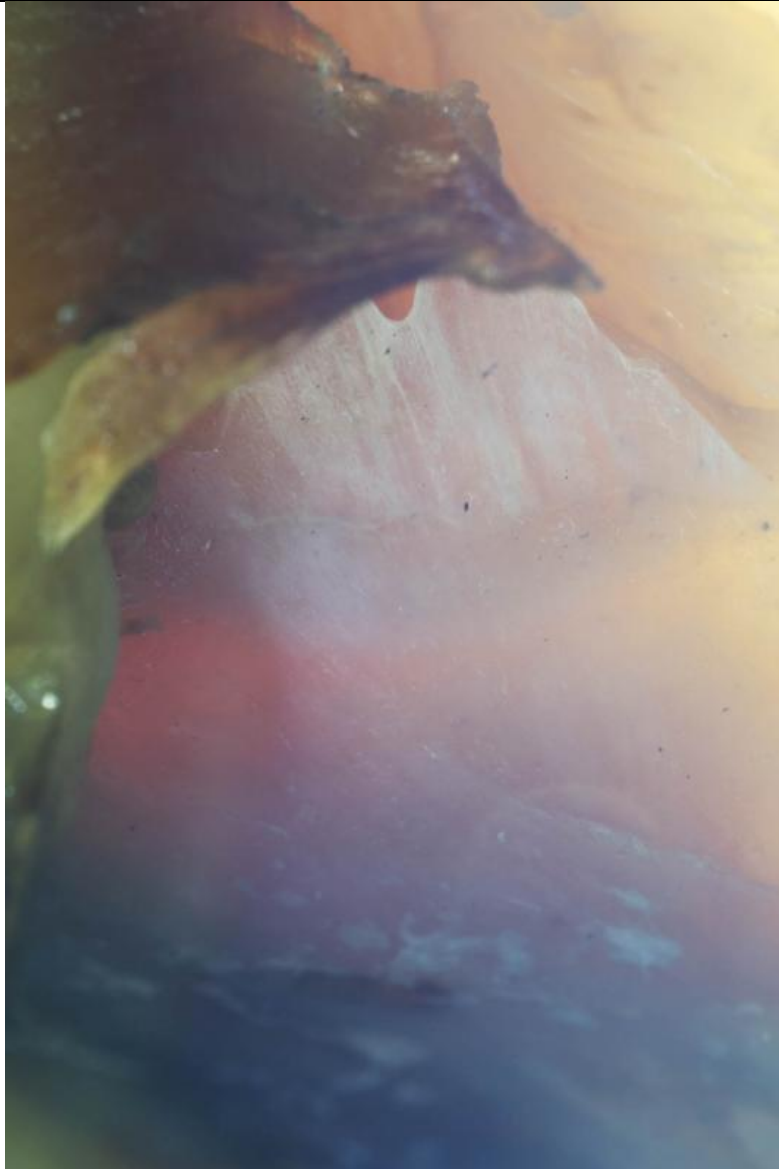
Max 3 artists, 500 – 1000 words (approx.) words.



*Fox Meadow*, Chris Chalk, 2021

The artwork is of a Fox coloured orange with a white underbelly standing in a field of grass and flowers. The flowers are coloured a mix of yellow, dark blue and a lighter blue while the grass is coloured a light green with patches of a bluer green shade lined across the artwork.

I was drawn to this artwork for its vibrant colours and simple subject, of course I was mostly drawn to the inclusion of differently coloured flowers which have been an obsession and focus of mine my entire life however I enjoyed the smaller amount of space the obvious main subject of the Fox took up allowing with wildlife photography and paintings usually putting the main subject at large, the focus here is not just on the Fox but on the ground and field the Fox is inhabiting blending what could be two separate artworks into one.



*Please Notify The Sun*, Stephen Gill, 2019

This photograph drew me not because of what it is or represents but purely on how it looks and how it felt with no context or knowledge of the image or its author Stephen Gill. To me at first glance the image was an amalgamation of colour and light, fitting of the name *Please Notify The Sun*, there are an ethereal and dreamlike quality to how the light blends and bends the colours into each other and how not much is truly in focus. I was inspired by how the image could remind me of such strong feelings without any knowledge of it and without even knowing what I was really looking at or why I was drawn to it which led me to scour through almost every photo I had taken without purpose or for a purpose I had yet to realise and reflect on those works.



*A Boat At Sunset, Instow, David Anderson, Unknown*

A Boat At Sunset, Instow holds a boat tethered down in the sand as the main focus / subject in the foreground, the clouded sky with the sun setting behind it takes most of the top half of the image with the boat in the foreground jutting just upwards a little. The image is shot as a traditional landscape with a main subject and then a larger scape to take up the rest of the image in this case being a beach and coastal town scape.

This image is vibrant, colourful and punctual, the warm sunset creates a reflection and sheen over the water outlining the multiple different subjects and parts of the image.

### 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.

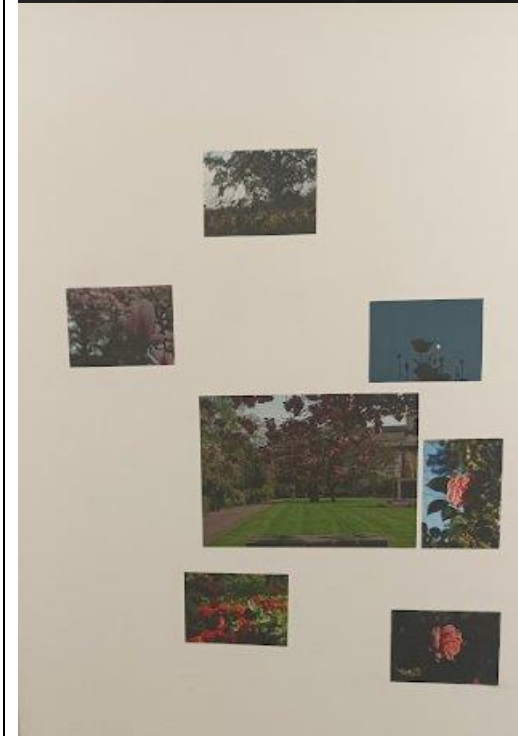
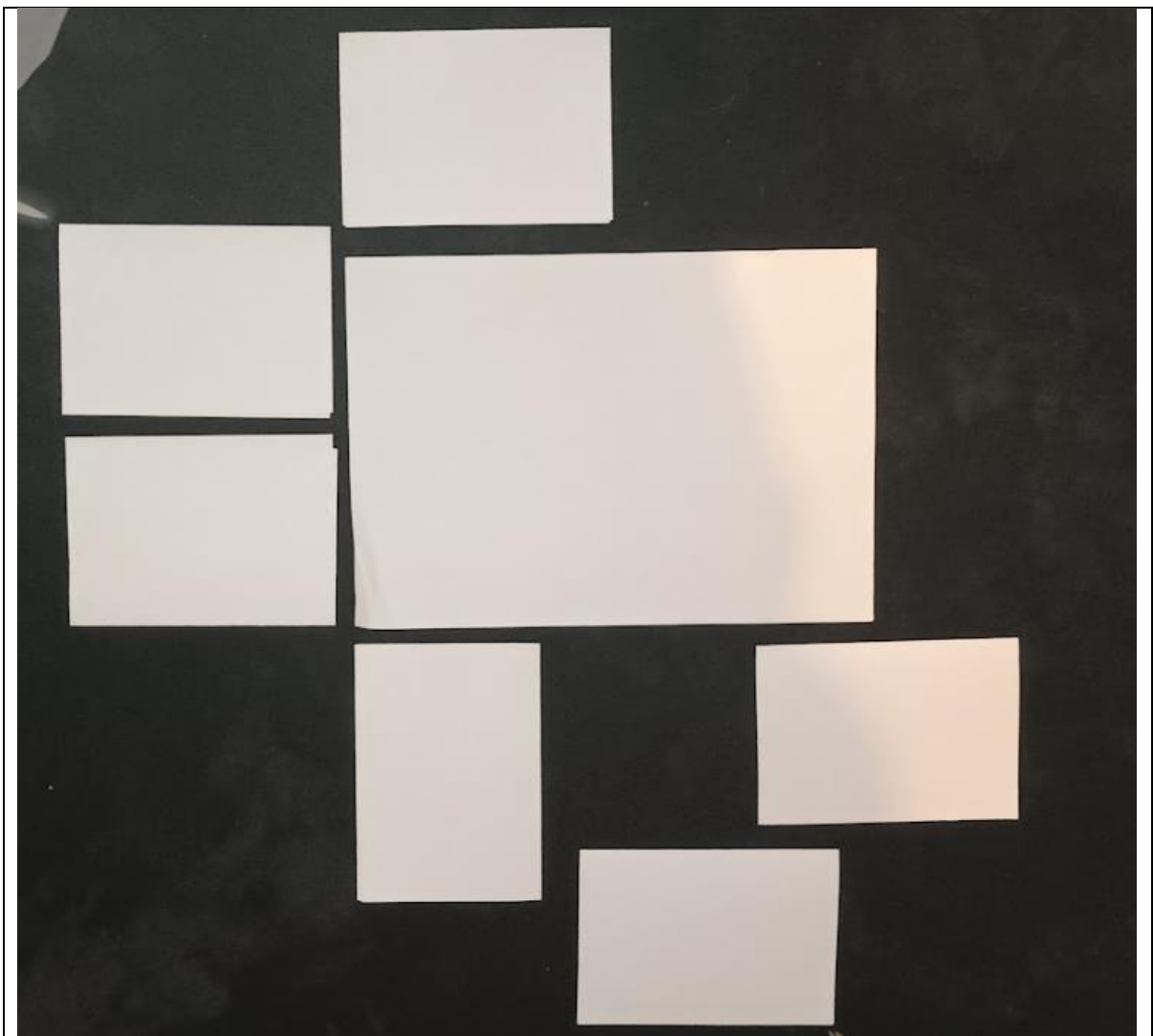
I chose to present my work on Vinyl Print stuck direct and flat to the wall with an uneven spacing between the works themselves, one piece taking up the centre printed in A3 with six works printed in A5 to be placed around the centre piece. I installed my work with the centre piece being at eye level and the six smaller pieces split between above, below and beside the centre piece unevenly.

The reasons for presenting my work flat to the wall printed in vinyl were I believed it would give a cleaner and more natural feel to the works I was presenting those being of flowers and bright colours. I was also inspired by Viv Collis' Women's Work exhibition and how she presented her prints.

The reason for choosing a larger A3 centre piece and six smaller A5 pieces was to emulate the feeling of viewing or photographing flowers how you would in person, with the flowers being small pieces of the image but commanding almost all of the attention but the choice for applying the works at eye level or almost eye level was to be a contradiction on how we usually view flowers from above and often do not crouch or lay down to see them at eye level. I aimed for an experience that would be simple and grounding rather than extravagant or overly complicated as the main theme for my work was the importance of small seemingly insignificant experiences and how they truthfully are more important than the small amount of large or seemingly life changing experiences. With these smaller events or moments in life often being paired with the memory of objects / subjects or actions with a similar level of "insignificance" being present in the moment. A single flower would have seen in its lifetime thousands of small and grounding moments and a few big and upending moments from hundreds or thousands of different and individual people.

My work was produced after a number of project cycles and artwork studies I completed throughout the past 2 semesters but it was also a culmination of a lot of personal work that started when I first begun photography. Then with the sizing and printing of the work I had checked multiple times to make sure the size, quality and images were correct before printing, after this I cut my images to separate them and remove the excess white vinyl border around each image with only a few millimetres cut off each image ready for the install. After this I prepared the space in which I would be installing, this included filling any holes, sanding down those fillings once they had dried and then painting over the space with a light coat of white paint. I then measured and levelled each image as I

stuck them to the wall along with measuring the height and levelling the artist statement correctly before blue tacking it to the bottom left corner of the wall holding my work.



**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 participated in most tutorials, group seminar and some workshops however I did not participate in them all. The two main roles I took in preparation for the exhibition was that of hospitality and that of curation, as part of hospitality I helped with deciding what food and drink would be present at the bar of the exhibition and roughly how much we would need, for curation I would help to find out how large everyone's works would be, where they would ideally like them to be placed and how they will be installed. In the days leading up to the exhibition I helped to fill in holes in the walls where work would be installed then helped to sand down the fillings and give the walls a light coat of fresh paint. The day before the exhibition I installed my own work and artist statement making sure it was level and straight. I also helped to measure and level other artist statements in the hallway.

From undertaking these roles and tasks I have learnt and improved teamworking and communication skills, I also learned how to install different types of artworks from vinyl prints being stuck to the wall, MDF being mounted and hung to the wall as well as how important spacing, layout and pattern is when installing work as it can greatly impact the viewing experience and story told through the work.

I was able to manage my workload for this module fairly well by splitting up my work / tasks into more easily managed sections based on their importance in terms of timescale and then how easy they would be to complete compared to other pieces of work, When producing the images I wanted for my exhibition I made sure to refer to older projects and project cycles I had done in semester 1 and some projects and project cycles I had done personally for portfolios or fun, I used the project cycle work needed for Visual Studies to develop my images and ideas for the exhibition which helped to lighten a good amount of workload and left me with more time to figure out how I wanted my work presented and on what material. Along with this I would bring up my exhibition thoughts and work at tutorials with Joe Coleman and with some of my classmates to gather new ideas and perspective. Finally, I would set an amount of work to do for each module that being Fugitive Testimonies, Visual Studies 2, Ways of Perceiving and Exhibition 1 so that they would all make progress relatively evenly and no one class work would be left to far behind or be rushed.

Some new skills I have developed in producing this exhibition is how to balance my own and other peoples work along with the level of in-depth preparation each aspect can take to make sure it is done correctly and professionally. I learned how to print vinyl, cut it to shape and size and then install it onto a wall level and measured with other vinyl works along with this I learned how to write a good and short artists statement and then how to install an artist statement.