

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.

Name	Millie Jones (2403702)
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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.

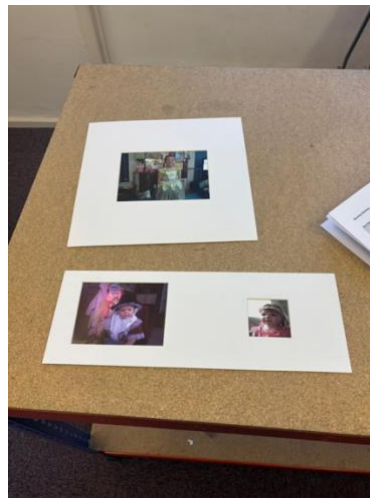
Approx. 350-450 words.

Response:

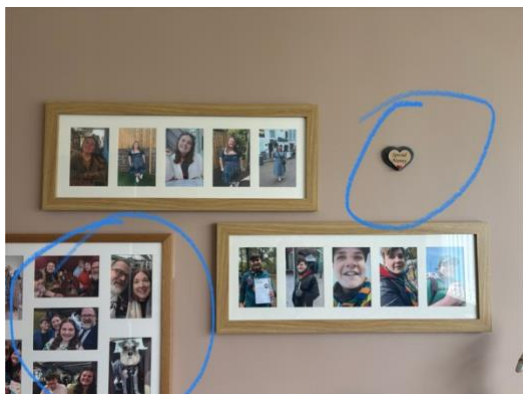
Throughout the development of my exhibition piece, I applied both existing and newly developed technical and conceptual skills to ensure that the method of presentation reinforced the themes of my work. Rather than treating exhibition as simply a space to display finished images, I approached it as an extension of my photobook's exploration of memory, absence and detachment. My aim was to create a presentation method that physically embodied these ideas within the exhibition space. The exhibited work consisted of childhood photographs in which I was the sole figure in the frame but then using AI in Photoshop, I removed myself from each image to create eerie, emptied environments, then isolated my figure onto a separate layer. This process allowed the work to explore the detachment between person and

place and question whether a memory retains significance when the person central to it is no longer present.

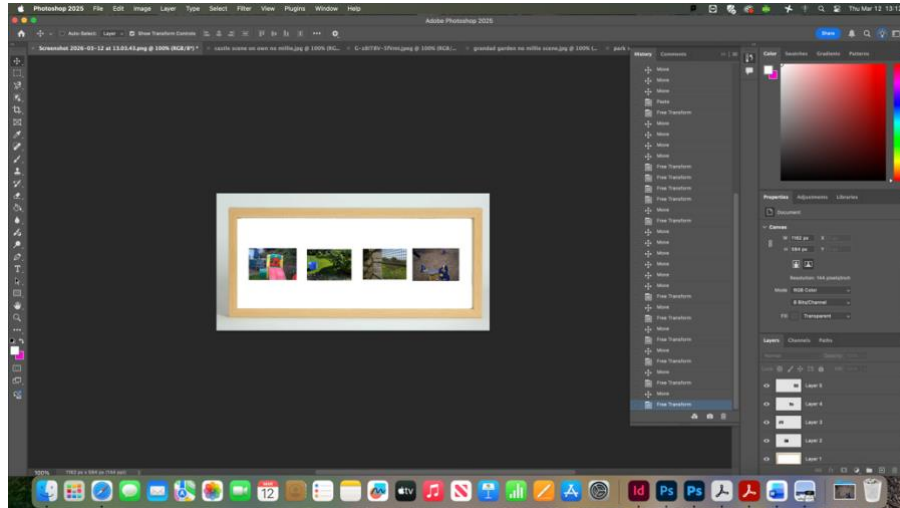
Initially in terms of presenting this body of work, I explored more traditional framing methods, drawing inspiration from the framed family photographs displayed in my grandmother's home. Attending a window mounting workshop led by Daf further reinforced this direction, as it introduced me to the practical and visual possibilities of window mounting images at varying scales and sequences. This process supported my early ideas of presenting the work in a way that echoed the grouped arrangement of family photographs in my grandmother's home, strengthening the domestic and autobiographical references within the project. However, after further tutorial discussions and continued experimentation, I began to question whether conventional framing fully communicated the conceptual concerns of the work.



Window mounting workshop with Daf



My Grandmother's frame inspiration



Visualising images within frame on Photoshop

A key turning point came from my material experimentation with tracing paper. After printing the isolated figure of myself onto tracing paper and layering it over the AI-generated background images, I realised that this method effectively visualised the separation between subject and environment while simultaneously allowing the two layers to reconnect. This directly reflected the conceptual themes of fragmented memory and disconnection. As a result, I shifted my exhibition strategy towards presenting the work in layered form rather than as singular flat prints.



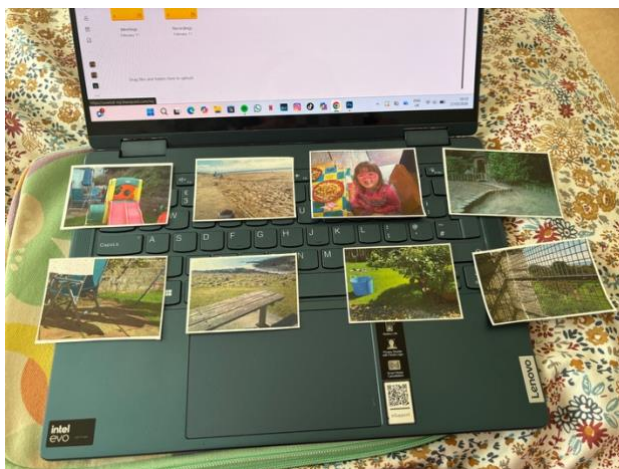
First time printing onto tracing paper

I experimented with different installation methods, testing how the tracing paper could physically hover in front of the background image. Using nails to suspend the tracing paper slightly away from the wall proved highly effective, as it created a physical gap between the two image layers while allowing the viewer to visually reconstruct the complete image from a frontal viewpoint. This transformed the work into a more spatial and sculptural installation.



Experimenting to see how to hang effectively- using nails to hover tracing paper to emphasise separation between person and environment

In terms of practical development, I tested different print materials before deciding to use vinyl for the background images, as it provided a smooth, flat surface and was more practical for wall application than gloss paper or textured paper. I also carefully considered sequencing and scale, ultimately selecting eight images for the final installation. This number referenced the arrangement of framed photographs in my grandmother's home while ensuring the work remained intimate rather than overwhelming.



Testing paper types and sequencing

During this semester, visiting the exhibition *Sighting* by Penny Hallas at Elysium Gallery gave me valuable insight into the role of lighting within exhibition display. I found it particularly influential how she discussed the impact of lighting on how work is presented and experienced by the viewer. As I began exploring the materiality of tracing paper, noticing its translucency and sensitivity to light, I realised that my work would benefit from being displayed in a brighter, more open space. This led me to request that my work would be positioned on a panel in the foyer rather than within Stiwdio Griffith. The scale of my prints required close, intimate viewing, and the spacious, well-lit environment of the foyer complemented this effectively. Hallas' discussion encouraged me to think more critically about how lighting conditions influence perception, and I believe this consideration is reflected in the final presentation of my work.



Visiting *Sighting* and analysing the panel space with the foyer on campus

Overall, the exhibition process strengthened my understanding of how installation strategies, material choices and spatial presentation can communicate conceptual meaning. Through experimentation with framing, layering, mounting and hanging methods, I developed a presentation approach that extended the themes of the project beyond the image itself and into the physical experience of viewing the work.

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:

As my exhibition body of work directly relates to the imagery and concepts explored within my photobook, it was important that the exhibition presentation translated the same themes of memory, absence and reconstruction into a spatial context rather than simply displaying the work as a portfolio of prints. While my photobook allows for direct physical interaction, the exhibition required me to reconsider how these ideas could be communicated through installation and display within an exhibition environment.

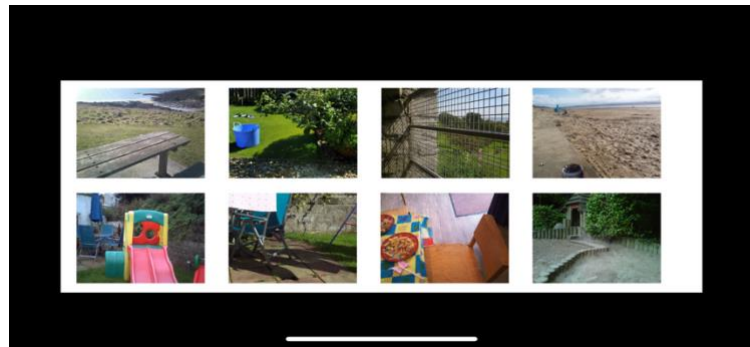
From early stages in the planning process and as previously mentioned, I had a clear sense of the type of exhibition space that would best suit the work. I felt that a light, bright and open space would complement the delicacy of the tracing paper and the subtle layered nature of the installation. The foyer panel space selected for my work proved highly appropriate, as the bright environment allowed the translucent qualities of the tracing paper to remain visible and effective. Additionally, because the works were presented at A5 scale, the relatively intimate size encouraged viewers to approach closely and engage with the details of the layered imagery, creating a more personal and reflective viewing experience.

In adapting the work from photobook to exhibition format, I understood that not all elements of the book could or should be transferred directly due the concept of wanting up close intimate viewing and the scale of the body of book within the book. Rather than displaying the full body of work, I carefully distilled the project into a selection of eight images for the exhibition. This edit allowed me to maintain conceptual clarity and visual impact while preventing the installation from becoming overwhelming.



Dialogue of childhood joy / happiness

↑ Original archived images -
selected based on
varying colours, content and
composition.
↑ However, I feel all images together
complement one another.



Deciding scale of work for exhibit- images that best compliment one another but vary in content, colour and composition

Although the exhibition outcome successfully translated the themes of the project into installation form, the work inevitably functioned differently to the photobook. The book allows for a far more tactile and participatory experience, whereas the exhibition required the interaction to remain visual rather than physical. If I were to exhibit the work again, I would be interested in developing the installation further so that the tracing paper layers could be physically lifted by the viewer, allowing them to reveal and engage with the background image independently before reconstructing the layered image themselves. I feel this would create a stronger and more explicit articulation of the conceptual themes of separation, disconnection and reconstruction that are poignant the project. Overall, the exhibition process taught me how presentation strategies must adapt depending on context, and how exhibition display requires its own distinct consideration separate from publication or portfolio formats.

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.

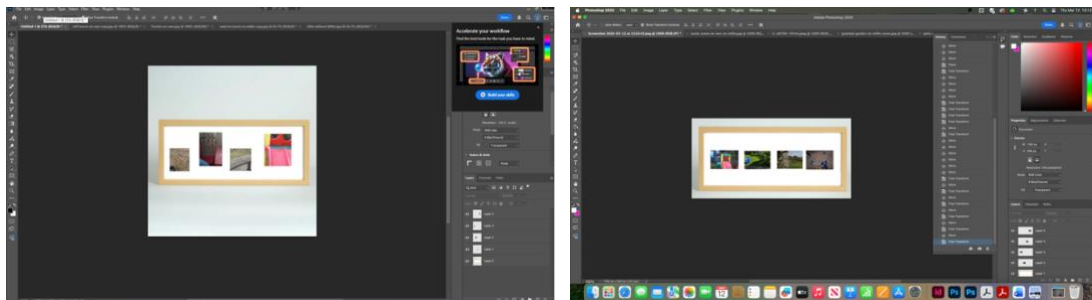
Consider and comment on the relationship between initial and developing concept *and* exhibited work.

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

Approx. 350-500 words.

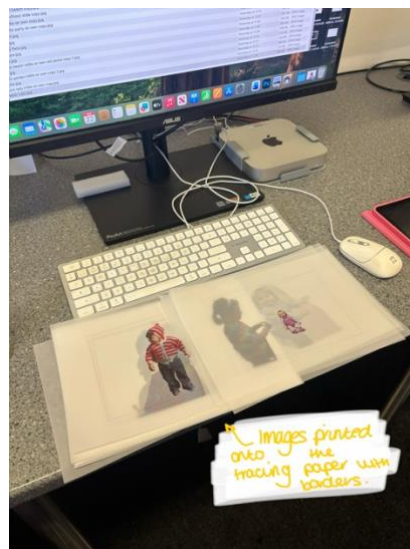
Response:

Throughout the process of the exhibition, I applied both existing and newly acquired practical skills in order to develop an installation method that effectively translated the conceptual themes of my project into exhibition form. Initially, after attending a window mounting workshop, I anticipated that window mounting would become the primary method of display for my work. I began planning the exhibition around this approach and produced sketches exploring how cropped sections of the AI-generated images might function when mounted in frames. However, as my experimentation with materiality progressed during the development of the photobook, the final exhibition strategy evolved significantly.



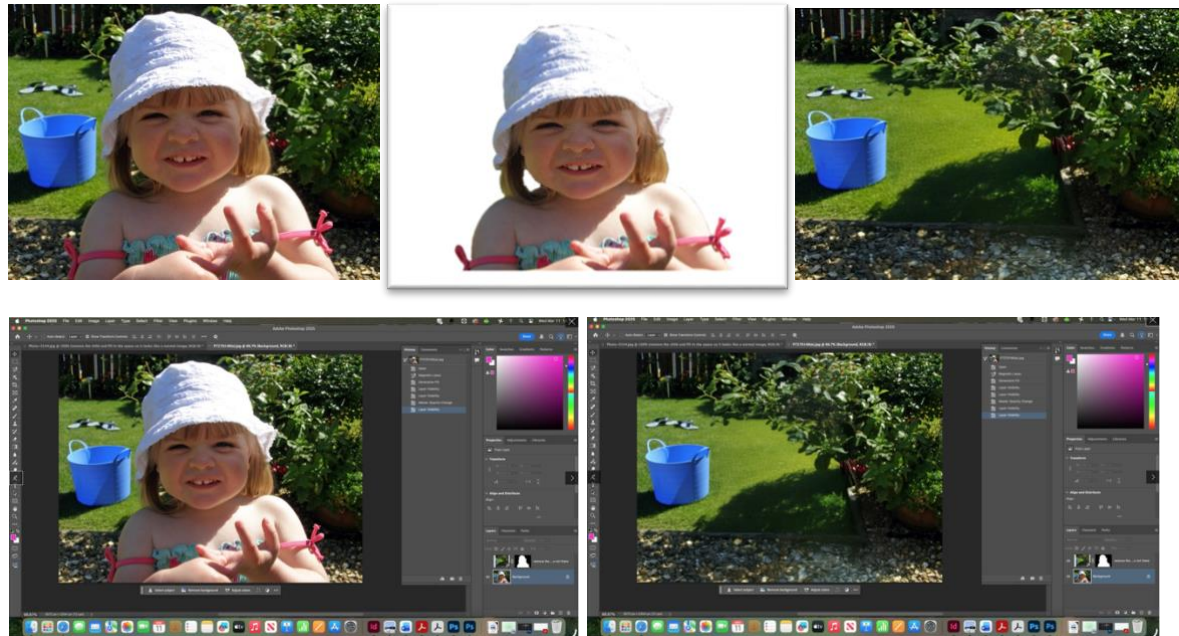
Visualising my imagery presented within frames

Much of my practical experimentation this semester centred around the use of tracing paper and the visual separation between person and place. Through testing different materials and layering methods within the photobook process, I discovered that tracing paper most effectively communicated the faded, detached and unstable nature of memory central to my concept. This material experimentation directly informed the exhibition outcome, leading me away from traditional framing and towards a layered hanging method where the isolated figure of myself, printed on tracing paper, would hover in front of the AI-generated landscape image.



Exploring tracing paper materiality

The process of producing the body of work itself involved significantly developing my digital editing skills through Photoshop. Using the prompt “Remove the Child from the Image” became integral to generating the full body of work and ultimately informed the title of the exhibition. This process required me to isolate the figure of myself onto a separate layer, refine the AI-generated removals using patch and retouching tools for greater precision and correct any inconsistencies left by the generative process. Through this, I developed a stronger understanding of digital compositing, image repair and AI-assisted editing workflows, all of which were essential in producing a cohesive and visually convincing final body of work.



Using Photoshop to form my body of work- digital practical process

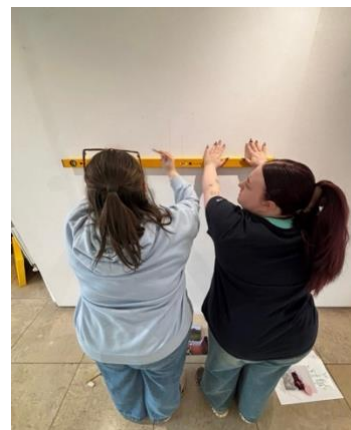
Following the digital editing stage, the production process moved into print preparation and physical fabrication. I resized and templated all background landscape images in Photoshop before printing them in-house onto vinyl, selecting this material for its flatness, ease of installation and suitability for wall-mounted display. The tracing paper was self-sourced and printed in-house using the inkjet printer, as its delicate and translucent nature required a gentler printing method than laser printing. Preparing the tracing paper files also involved carefully scaling each figure of myself to A5, adding cutting guides around the isolated figure, and allowing additional border space beyond the printed image so the tracing paper could be nailed into the wall without interfering with the composition. This production and finishing processes demanded precision in measuring, trimming and alignment to ensure the layered installation functioned successfully within the exhibition context.

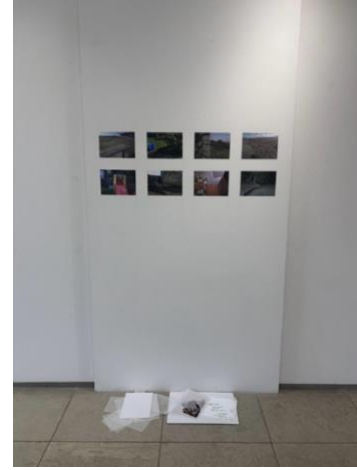
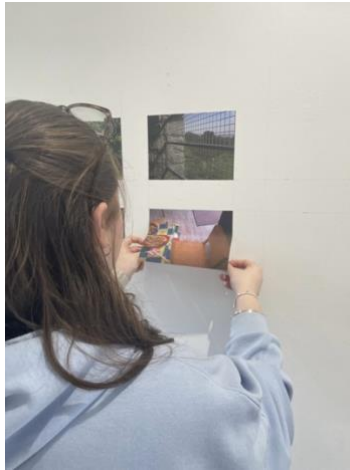


Printing and trimming images precise ready for install

Installation process:

The installation process took place over two days and required careful measuring, planning and precision to ensure the work was presented professionally. On the first day, I measured the panel thoroughly to establish accurate spacing and alignment for the vinyl background images, marking out the placement of each row to ensure consistent gaps between works and an overall even composition. Once measured, the vinyl prints were installed directly onto the wall, completing the base layer of the installation. On the second day, I focused on attaching the tracing paper layers over each corresponding vinyl image using nails. This involved carefully positioning each tracing paper sheet by hand, marking nail placements in pencil to ensure consistency, and hammering the nails into the panel so the tracing paper would hover slightly in front of the background image. Considerable care was required throughout this process due to the fragility of the tracing paper, but the two installation days allowed me to have sufficient time to refine the spacing, alignment and overall presentation of the work. All tools and materials required for installation, including hammers, spirit levels and nails, were supplied in-house by the department's facilities.





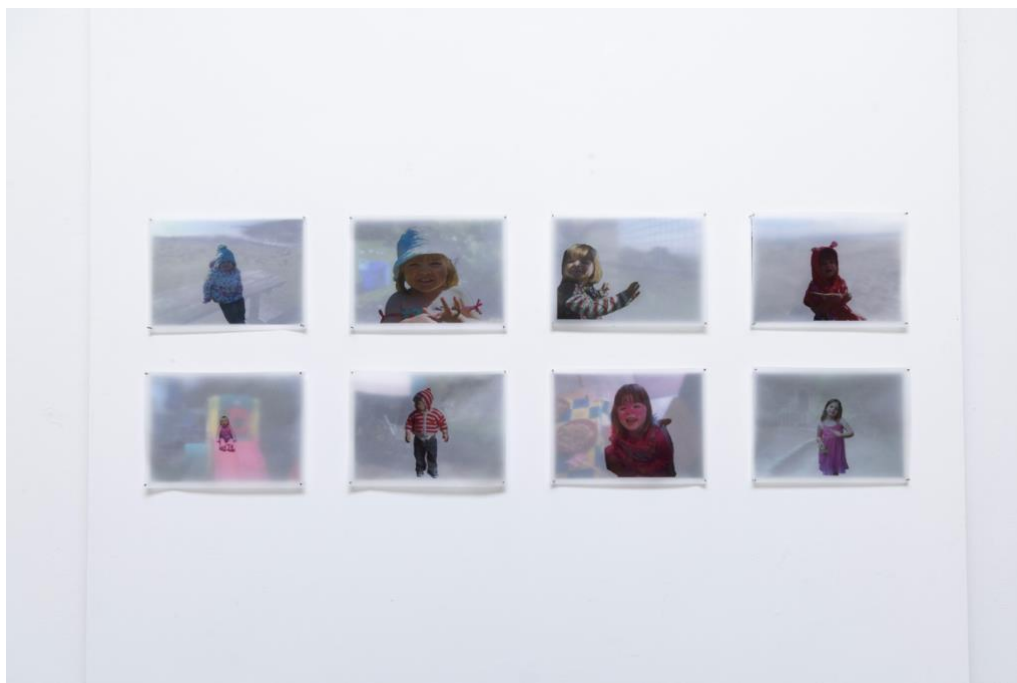
Installation and hanging process

Problem-solving became an important aspect of the installation process. During install, the fragility of the tracing paper presented challenges when attaching the sheets to the panel using nails. Because the nails needed to sit close to the edges of the paper, there were several instances where the tracing paper tore during hanging. However, rather than panicking, I was able to respond calmly and efficiently due to prior planning. Having all print files prepared and accessible, along with cutting equipment available in the workshop, meant I could quickly reprint and replace damaged components without significantly disrupting the installation process.

Overall, the final exhibited work developed from the project's initial concept. What began as an exploration of traditional framing and mounted presentation evolved into a more materially driven and spatially considered installation informed by experimentation undertaken during the photobook process. This shift demonstrates how practical making, technical experimentation and problem-solving directly influenced the final form of the work, resulting in an exhibition outcome that more

effectively communicated the conceptual themes of memory, absence and disconnection.

Final Installation Images:







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.

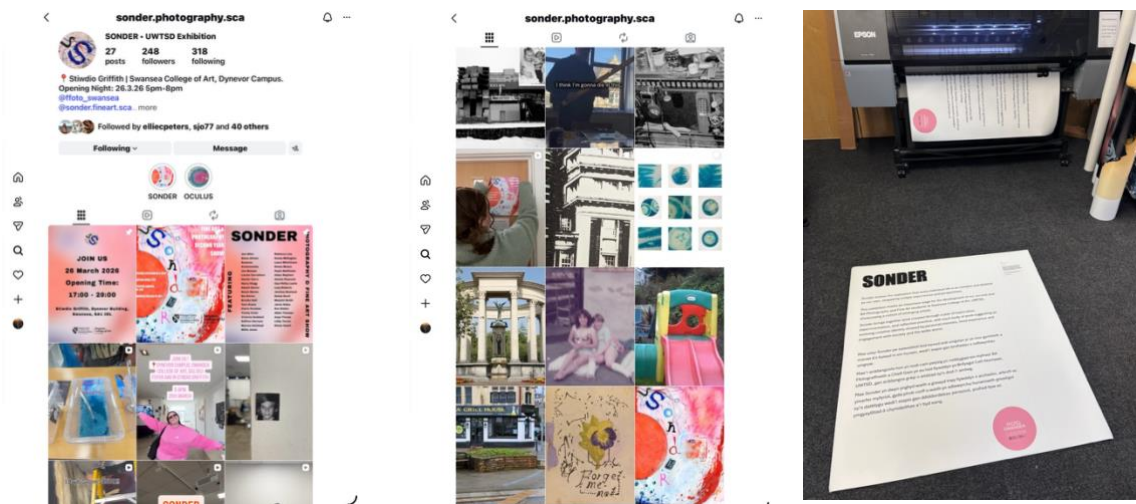
Consider group engagement and dynamics – your contributions in terms of team engagement (specified roles, help offered during the installation process etc.). What have you learned from the process to feed forward into future exhibition planning?

Approx. 250-350 words.

Response:

Throughout the module, I feel that I have actively engaged with tutorials, group discussions and class sessions, consistently attending scheduled teaching and completing the associated practical and developmental tasks. Regular participation in tutorials was particularly valuable in shaping the progression of both my photobook and exhibition work, as ongoing feedback from lecturers and peers helped refine my conceptual direction, material choices and technical processes. While balancing the demands of both exhibition and photobook production presented challenges at times, I managed my time effectively by prioritising tasks when necessary and creating clear action plans following tutorials to maintain progress across both outcomes.

In relation to the exhibition, I contributed to the wider organisation and promotion of the group show through my designated roles. My responsibilities included managing aspects of the exhibition's social media presence, assisting with poster production, distributing promotional posters across campus, writing the *Sonder* exhibition overview text and invigilating the exhibition over the Easter period. Although I could have taken on additional responsibilities, feedback from the previous semester suggested that I would benefit from reducing my administrative workload in order to focus more fully on producing a conceptually stronger body of work. I believe this was the correct decision, as it allowed me to maintain meaningful involvement within the group while ensuring greater attention could be given to the development and presentation of my own practice.



Running our social media page, creating engaging content to publicise the exhibition and my contribution to writing the *Sonder* overview

During the installation process, I also contributed practically to the wider group by assisting peers where needed and engaging in collaborative discussions regarding curation, spacing and placement of work within the exhibition space. This reinforced the importance of teamwork, communication and flexibility when working within a shared exhibition environment. Through the process, I gained a stronger understanding of how much planning, coordination and collective effort is required to deliver an exhibition to a professional standard.



Helping my peers throughout process

Presenting my work in a public exhibition context further developed my understanding of professional display standards and audience engagement. It encouraged me to think critically about how my work functions beyond portfolio viewing and how presentation decisions influence viewer experience. Overall, this process has strengthened my confidence in collaborative working, professional presentation and exhibition planning, all of which will inform how I approach future opportunities within both academic and professional creative contexts.