

Exhibition Pro Forma

Part one- Artist's statement

This photographic series explores the music scene through a range of perspectives, capturing performers, audiences and behind the scenes workers from different moments. The images contrast the intensity and energy of live performances with quieter, more intimate scenes, offering insight into both onstage and off-stage experiences.

By bringing these moments together, the work reflects the complexity and diversity of the live grassroots music environment. It emphasizes emotion, atmosphere, and the connections formed between individuals, shifting the focus beyond performance itself.

Collectively, the photographs present the music scene as a shared, dynamic, and evolving space. The series invites the viewer to engage more deeply, experiencing the work not only as observers but as active participants within the rhythm and movement of the scene.

Part two- Key Research

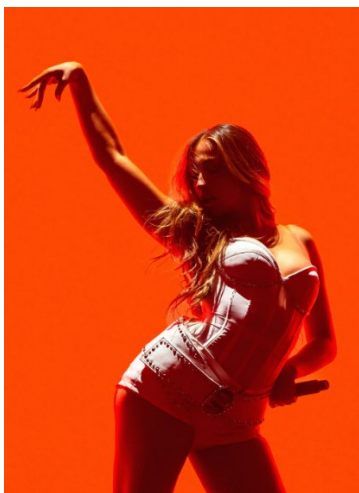
My exhibition work and research have been influenced by many photographers and curators, such as Charles Peterson, mainly though the way he captures the energy and atmosphere of live music rather than just documenting it. What stood out to me in his work was how raw and unpolished it feels and looks. His photographs aren't and don't try to be perfect as they are often grainy, messy and chaotic but that is what makes them feel real. After looking throughout his work it made me rethink how I photograph a concert. Throughout my monochrome photographs, along with my actual film photographs (shot on a disposable camera) I focused more on capturing the atmosphere and movement. In a lot of my black and white images I edited them to match the aesthetic of Charles' work, grainy, high contrast pieces which stand out. Moreover, shooting in film also forced me to be more instinctive, which links back to Peterson's work feeling very immediate and in the moment. I was less concerned with getting everything perfect and more interested in how the image would feel. In addition, another thing I took from his work was how close he is to the subject, I tried to do the same by shooting in a close range or within the crowd (Peterson, 1991), this made the photographs feel more involved, like you're a part of the gig rather than watching from a distance. A lot of my photos include parts of the audience or overlapping elements, which reflects how live music really feels, busy, loud and shared (Peterson, 1990). Furthermore, when it came to curating my exhibition, instead of laying everything out neatly, I arranged the images in a more scattered,

collage like way, I wanted it to feel a bit chaotic and layered, similarly, to being at a gig where there's lots of things happening at once. Mixing black and white images with coloured ones also helped showing different moods within the same space.



Alongside Charles Peterson, I was also inspired by Todd Owyong, particularly in the way he captures colour and lighting within live music, where Peterson's work pushed me towards black and white with raw movement, Owyong's photography made me think more carefully about how colour can shape the mood and energy of a photograph. His use of strong stage lighting, contrast and saturated tones helped me realise how colour can be used to highlight moments in a performance (Owyong, 2024). Moreover, this had a clear impact on my colour-based images, I started paying more attention in the shoot, alongside post-production to how different colours can completely alter the feeling of a photograph, for example the different colour palettes, such as the warmer tones were raw to the photograph, whilst some of the cooler, blue photographs were edited in such way to match a certain film photograph I took.

Owyong's work also influenced how I approach timing when shooting, his photographs often are very precise and purposeful as they capture key moments where lighting, movement and composition all come together (Owyong, 2008). This made me more aware of waiting for the right moment.



When combined with Peterson, this created a balance and contrast in my work, between control and unpredictability. The black and white images lean more towards rawness and movement, while the colour images are more considered in terms of light and composition. This contrast became an important part of the exhibition.

Besides this, I was also influenced by a past student's work I saw outside one of the studios, which was based on the same Swansea Arena house party event but focused on the production day. Her images were all black and white and arranged across the wall in a loose layout and seeing this made me think more carefully about how I wanted to approach both my subject matter and presentation of my work. (Killen, 2025)

While I also documented the production day, I decided to expand my project to include both the build-up and the actual gig. This allowed me to show a fuller narrative of the event. It made me more aware of how different moments, preparation versus performance, create very different atmospheres, which I could reflect through my photographs. In addition, her layout influenced my own, but I pushed it further by allowing my images to overlap more, creating a more layered and chaotic feel that reflects the energy of the event.

Overall, her work gave me a strong starting point but also encouraged me to develop my own approach by expanding both the content and presentation of the project.

Part three- Exhibition methods

For my exhibition installation, I decided to display my work as a large wall installation made up of multiple photo prints arranged in a collage style. Instead of using MDF, frames or placing everything in a neat grid, I wanted the images to feel looser and more connected to the subject matter. Moreover, some of the prints overlap, vary in size and move across the wall in a way that encourages the viewers to look around naturally. This approach was influenced by Ed Templeton, especially in the way he presents his work through layering, collages and informal displays (Templeton, 2006). I was also loosely inspired by sticker covered walls in urban spaces, gig posters and places like Elysium, where surfaces are built up over time with posters, marks and different visuals.



I felt these inspirations and methods suited my project because my photographs are based around live music. I thought that presenting them clean and formal would not have reflected the energy of the events I was documenting. I wanted the display to feel busy and loud, like the experience of being at a gig. The way the images are spread across the wall creates a natural flow, allowing the viewer to move between different moments rather than look at them one by one in a strict order.

I also chose to mix black and white with colour images. The black and white photographs feel rawer and more documentary, while the colour images capture the lighting and atmosphere of the performances. Having both together helped me show different sides of the same environment.

Furthermore, in terms of production and installation, I think I handled the work well technically. I spent time choosing the photographs and editing them in a way which some can mirror each other, such as the monochrome, warmer and cooler toned photographs, with this I also took the time to choose photographs which highlight all parts of the experience with different compositions. Similarly, I spent more time choosing print sizes so certain photographs stood out more while others supported the overall composition. I had to measure the wall space I had and play around with where each image would go, but making sure they were straight and evenly installed. Installing the work also included cutting, positioning and sticker each print which took time with the amount of prints I had.

Overall, I think this presentation method suited both the work and the audience. It feels more honest to the spaces and culture I photographed, and it allows people to experience the images in a way that reflects the energy of live music rather than just viewing them as separate prints on a wall.

Part four- Final year exhibition evaluation

Throughout this module, I attended all scheduled tutorials, which were important in helping me develop my ideas and improve my work through one-to-one feedback. I attended most group seminars and workshops, although I did miss a small number. Even so, I made sure to keep myself updated so that it did not affect my progress or my involvement in the exhibition.

In addition, my role in helping facilitate the exhibition was both practical and curatorial. I was involved in preparing and painting the walls, where I was using a small roller, which made the job quite time consuming. To make the process easier, I went to find an extension pole that had not been provided, which meant I could reach higher areas more efficiently without needing to rely on a ladder. I also helped fill and sand the walls with limited equipment. Although these were practical tasks, they made me realise how much preparation goes into making a professional exhibition space before any artwork is installed.

Alongside this, I also contributed financially towards the exhibition bar, helping to create a more welcoming and social atmosphere for visitors on the opening night. This made me think about how an exhibition is not only about the work on the walls, but also about the experience people have when they enter the space.

In addition to the physical setup, I took a strong curatorial role in presenting my own work. I looked at a range of artists for inspiration and thought carefully about how my images would sit within the space, how viewers might move around them, and how the arrangement could create a stronger overall impact. Additionally, this process helped me understand how important placement, scale, and flow are within exhibition-making. It also showed me that curating can completely change how work is experienced.

From these different roles, I learned a lot about teamwork, communication, and taking initiative. Working with others meant being reliable and making sure tasks were completed properly and on time. I also gained a better understanding of how much planning and unseen work goes into exhibitions, which is something people often overlook when they only see the finished result.

To manage my workload, I decided to focus on one main study rather than trying to complete two separate ideas. I realised that splitting my attention would have made it harder to produce my best work, so I narrowed my focus which allowed me to develop a stronger final project while also reducing stress and making the workload more manageable. It helped me work in a clearer and more productive way throughout the module.

Moreover, throughout the process, I also developed new skills. Curating was one of the main areas of growth, as I learned how to create a unified exhibition experience rather than just presenting separate images. I also improved my communication skills, both when working with classmates during installation and when speaking to visitors about my work. On a practical level, I developed skills in wall preparation, painting, measuring, and installing work within a physical space.

Looking back, there are a few things I would improve. I would aim to attend every seminar and workshop so I could get the full benefit of the course. I would also manage my time more carefully from the beginning, giving myself more flexibility later.

Overall, this module has been valuable in preparing me for future professional practice. It has shown me the importance of collaboration, adaptability, and communication, while helping me build both practical and creative skills. Most of all, it made me realise that a successful exhibition depends not only on the artwork itself, but on all the effort and organisation behind it.



1 Lily Evans-Morgan, end of year exhibition, 2026

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