

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	Jamie Sides
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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.

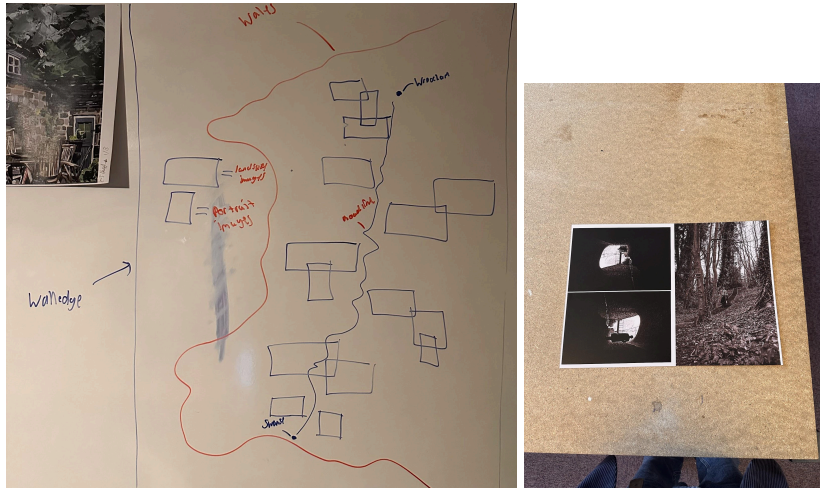
Response: Throughout this module I developed my understanding of how photographic work can function beyond just images and into a spatial, exhibition based format. My work began as a character-driven idea, where I dressed as a detective/insurance figure. I intentionally kept this ambiguous so the viewer could question whether the images were documenting, investigating, or constructing something fictional.

As the project developed, I began thinking more in terms of exhibition strategy rather than just image-making. Instead of presenting the work as a series or portfolio, I explored how it could exist as an installation. This led to the idea of mapping the images physically onto a route, specifically the A483 from Swansea to Wrexham, which is the road all images were taken on.

I researched and considered different ways of presenting photographic work in exhibitions, including framing, sequencing, and installation. I chose not to

frame the images, instead printing them at A5–A4 scale and directly nailing them into the wall. This decision was influenced by wanting the work to feel raw, investigative, and slightly temporary, almost like evidence being pinned up.

Experimentation played a role in both the concept and production. For example, during printing, some images came out in sepia due to a printer issue. While initially seen as a mistake, I used these as test prints to refine my cutting and handling process. This allowed me to experiment physically with the work before committing to the final versions.



The use of materials such as the map of Wales and red thread further expanded my understanding of installation. The thread tracing the A483 introduced a visual line connecting the images, reinforcing the idea of movement, journey, and investigation.

Overall, this project helped me understand how research, material decisions, and experimentation can directly shape how photographic work is experienced in a space, rather than just viewed as individual images.

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:

This module pushed me to think about my work specifically in an exhibition context rather than as a portfolio or publication. Instead of focusing purely on individual image strength, I had to consider how the work functioned as a whole within a physical space.

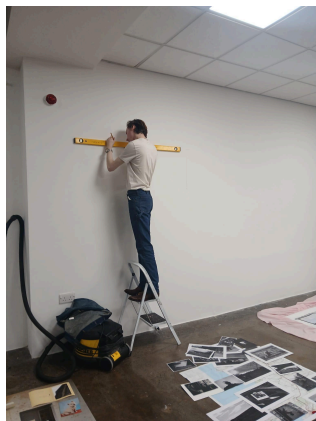
A key part of this was editing and selection. From a larger body of images, I selected 40 that worked together to represent the journey along the A483. The decision to print them at varying sizes between A5 and A4 allowed for some variation, while still maintaining overall consistency.



Scale and placement became important considerations. Rather than presenting the images in a linear sequence, I arranged them around a central map. This shifted the work from a traditional narrative into something more spatial and immersive, where viewers could move around and make connections themselves.



Measuring the wall and identifying the centre point was a key practical and conceptual decision. The map acted as the anchor of the piece, and everything else was built around it. This made me think more carefully about balance, spacing, and how the viewer would visually navigate the work.



The use of thread to trace the road created a clear visual link between images, helping guide the viewer without forcing a fixed order. This allowed the work to remain open while still having an underlying structure.

Overall, this process made me more aware of how photographic work changes when placed in an exhibition setting. It required me to think beyond the image and consider space, movement, and viewer interaction.

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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: This project required me to apply both technical and practical skills in order to produce and install the final exhibition piece. From the beginning, I was responsible for developing the concept, producing the images, and physically installing the work within the space.

The production process involved printing 40 images and manually cutting each one using a guillotine. I used the measuring guides to ensure consistency across all prints, which was important in maintaining a professional and cohesive outcome.

Problem-solving became a key part of the process, particularly during printing. When some images printed in sepia due to a clogged printer jet, I adapted by using these as test prints. This allowed me to refine my cutting and handling before working with the final images.

The installation process required careful planning. After laying the images out on the floor, I developed a clear idea of how they would be arranged. I then measured the wall space, ensuring I found the exact centre point before installing the map.

Installing the map required levelling, marking, and support from Libby to position it correctly. Once in place, I secured it and then began installing the images individually, nailing each one into the wall based on the layout I had planned.



Collaboration was also an important part of the practical process. I helped Libby install her work by spreading her smaller prints across the space, while she assisted me with my installation. This created a supportive and efficient working environment.



The final outcome closely reflected my initial concept, particularly the idea of mapping and connecting images through a physical route. However, the process of installation refined and strengthened the work, especially in how it occupied space.



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.

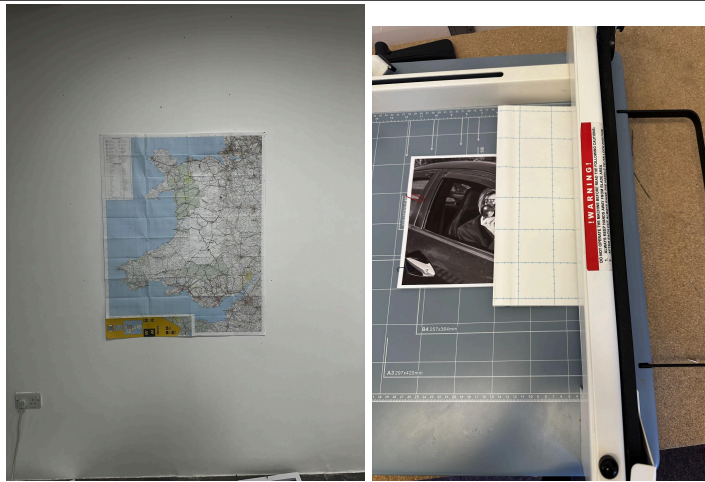
Consider group engagement and dynamics – your contributions in terms of team engagement (specified roles, help offered during the installation process etc.). What have you learned from the process to feed forward into future exhibition planning?

Approx. 250-350 words.

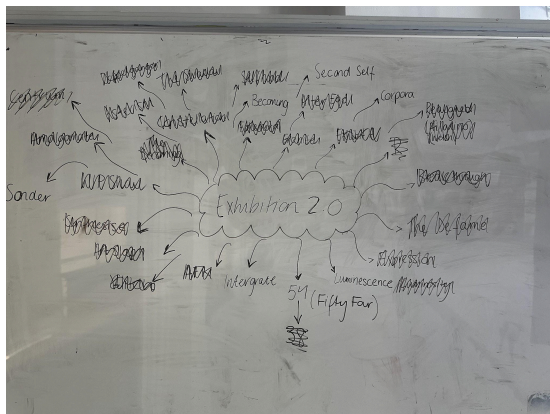
Response:

Throughout the module, I consistently engaged with both taught sessions and independent studio work. I completed all required tasks, including the initial proposal form and group activities such as naming the exhibition.

Time management was important, particularly when balancing printing, preparation, and installation. By planning ahead, I was able to complete the work to a high standard and install it successfully within the given timeframe.



Group collaboration was a key part of this module. From the beginning, we worked together to develop the exhibition, including deciding on the name “Sonder” through a shared voting process. During installation, I contributed by helping others, particularly Suzanna and Libby, while also receiving support in return.



This created a positive and collaborative environment, where everyone was actively involved in each other’s work. It helped build stronger relationships within the group and made the overall process more enjoyable.

The exhibition opening was also an important professional experience. There was a strong turnout, and I received direct engagement with my work. People recognised me from the images and started conversations about film and the concept, which showed that the work was effective and engaging.

This module has helped me develop skills that are directly transferable to future practice, including installation, collaboration, problem-solving, and presenting work to a public audience. It has also given me a clearer understanding of how to plan and execute an exhibition from start to finish.

