

Visual Studies 2 Workbook (ADAA4015/C)

Cae Phillip-Leslie
(2410000)

Father and Son clay pigeon shooting day Sarkikangas sandpit, Trish Morissey, 1975

Content; A dark blue tinted car, presumably a 1960's - 70's model. A blonde-haired woman holding a over under shotgun. 2 blue barrels one closer to the car behind the woman and one slightly before the woman to the right. Coniferous trees make up a forest and sand and vegetation can be seen making up the ground.

Composition; The background is made up of trees and a bright white sky, the mid ground consists of sand, gravel and vegetation along with the blue and silver car and one of the blue barrels, the foreground consists of the woman holding the gun to the sky and the blue barrel before her. The woman and barrel takes up the half of the right side of the image while the car and other barrel take the left half side making an almost perfect split 50/50. Although the right half takes up the foreground and the left takes the midground.

Context; Ten people in a suitcase is a response by Trisha Morissey to over 30,000 photographs held by Gosta Serlachius.



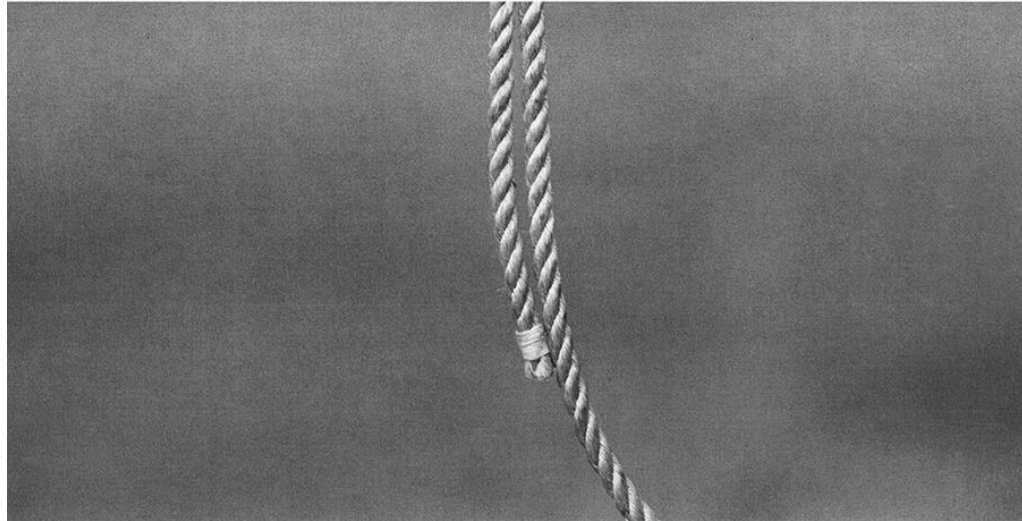
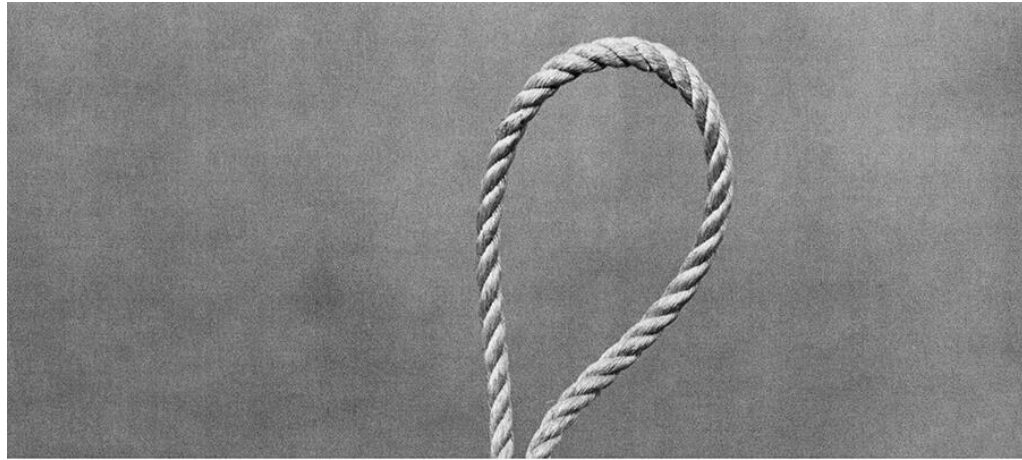
Week 1 Work 30th January

Evidence, James White, 2022

Content; The image holds a rope before a greyish black background.

Composition; The image is split into two pieces a top and bottom, The bottom contains one end of the rope and shows the other going off past the border while the top contains more rope folding back downwards forming a loop. The rope takes up the centre of each half and leaves space on the right and left sides of it.

Context; Evidence was originally a book published by Larry Sultan and Mike Mandel in 1977, Later on British painter James White remixed and republished the book with the same photos being cropped, cut into multiple pieces or flipped. The photos in both the original and remix have no titles and no description nor explanation leaving all interpretation to the viewers.

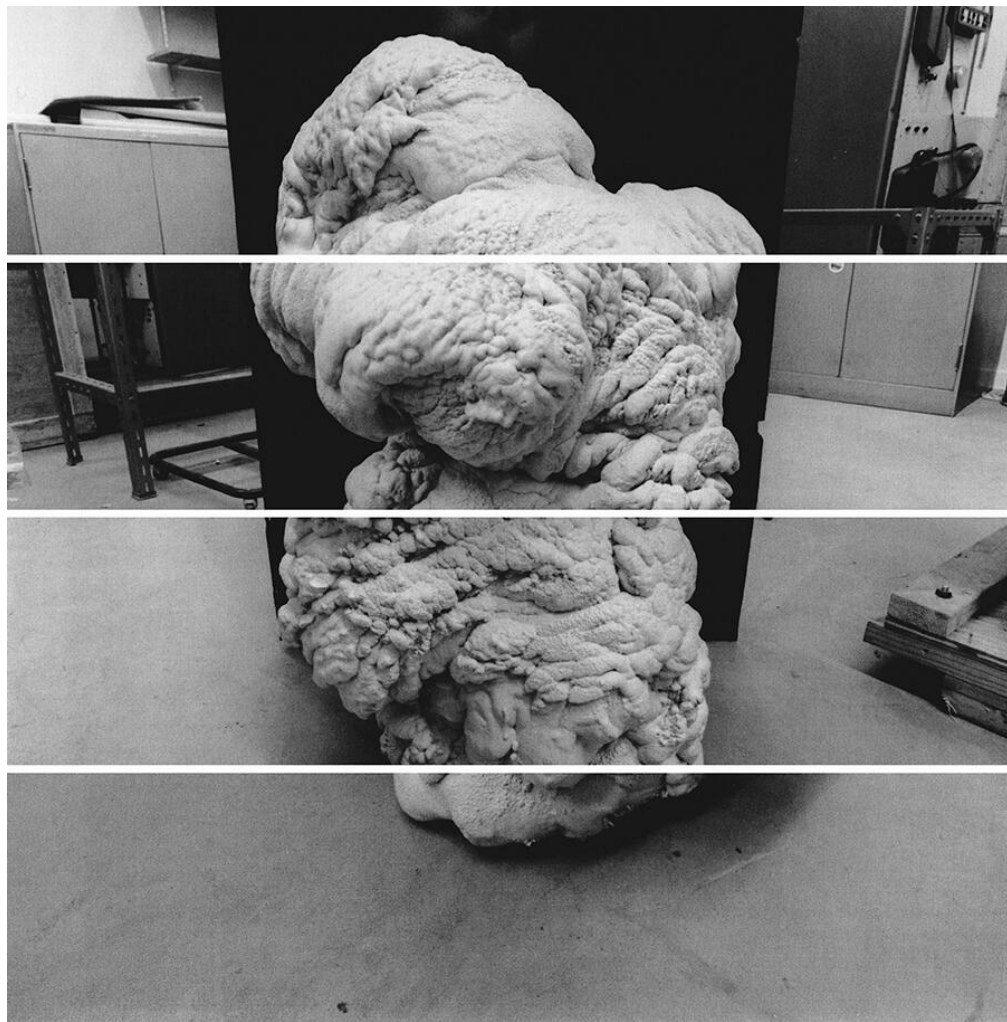


Evidence, James White, 2022

Content; The image contains an unknown mass before a black background in a room decorated with tables and cabinets. The mass looks foamy towards the top but more resembles mat or wool towards the bottom.

Composition; The image is split into 4 pieces; the mass takes up the centre from top to bottom while the left and right sides are showing the room and its contents.

Context; *Evidence* was originally a book published by Larry Sultan and Mike Mandel in 1977, Later on British painter James White remixed and republished the book with the same photos being cropped, cut into multiple pieces or flipped. The photos in both the original and remix have no titles and no description nor explanation leaving all interpretation to the viewers.



Aberdeen, Hong Kong, Kurt Tong, 2009 - 2013

Content; The image contains a rollercoaster and passengers riding although blurred due to their motion, behind the rollercoaster is a body of water surrounded by mountainous and or hilly island terrain, within the body of water is a barrage made of large rocks, a singular boat, a small island with what appears to be a few buildings and a marina with boats moored. Seen in the distance beyond the islands to the left side are more hilly islands and to the right-side high-rise buildings pierce the sky and look over the shoulder of an island.

The body of water is coloured as a teal/cyan blue matching the colour of the supports that hold up the rollercoaster track, the islands are a mix of grey rock and dark greenery. The high rises in the background are coloured white. A haze obscures the islands in the distance behind the fore and mid ground.



Aberdeen, Hong Kong, Kurt Tong, 2009 - 2013

Composition; In focus in the rollercoaster track and water that takes up the foreground and midground. The background consists of hilly islands obscured by a haze in the left half of the image, in the right half the background is mostly blocked by the mid ground island however high rises can be seen. The midground also consists of a marina, small island, barrage and a number of boats.

Compositionally it is a traditional landscape holding subjects in thirds, foreground, midground and background and having in focus the foreground and midground leaving the background to serve as filler or set dressing.



Aberdeen, Hong Kong, Kurt Tong, 2009 - 2013

Context; Kurt Tong was born in Hong Kong in 1977, who moved to England and married a Scottish woman. Kurt Tong shares 3 distinct cultural identities, those being Chinese Hong Kong and British.

"Having grown up between three different cultures, one question is always at the back of my mind. How Chinese am I or indeed, Who am I?" (Kurt Tong, 2009)

The Queen, The Chairman and I as a project is a response to the influences of different cultures and leaders that shaped his and his family's lives. The Queen Victoria and The Chairman Mao. It connects themes of migration and multiculturalism and how family history can represent those themes and inspire others to delve into their own.



[https://www.kurttong.co.uk/Family-Tetralogy-\(2007-2013\)/The-Queen,-The-Chairman-and-I-\(2009-2012\)/6](https://www.kurttong.co.uk/Family-Tetralogy-(2007-2013)/The-Queen,-The-Chairman-and-I-(2009-2012)/6)

BEACHCOMBING, Jon Pountney, 2015 – 2019

Artwork Study 1

Content; Within the image is a beach made up of rock and gravel alongside a body of water, both as equally grey and bleak as the misty and grey sky that takes up the background. A small outcrop of vegetation is present still sharing the dull colour pallet. Waves further in the background can be seen forming as the ripples of the water closer to shore show the aftermath of such action. The rocks that make up the solid ground vary in colour, shape and size, some are rounder and smoother while others are jagged and sharp. There are a few collections of larger rocks along the beach that draw attention to them and help to lead a viewer's eyes further into the beach.

The whole image is consistently lit and coloured grey, giving it a sense of eerie loneliness and isolation and draws attention to itself as a whole piece rather than a specific object or matter in the image.



BEACHCOMBING, Jon Pountney, 2015 – 2019

Artwork Study 1

Composition; The image is unequally split into 3 parts, the left side containing the beach made of rock and gravel along with a small outcropping of vegetation, the right side holds the water with the beach taking up the foreground of the right side making a rough L shape, and the background consisting of more water forming waves and the grey and misty sky.

The ripples in the water curve to make a leading line along with the coastline to drag eyes further into the image, the cutoff on both sides perfectly balances the image from land to water to sky.



BEACHCOMBING, Jon Pountney, 2015 – 2019

Artwork Study 1

Context; Beachcombing is a project started in 2015 by Jon Pountney, it documents the industrial decay around Welsh coasts and how remnants of an entire industry can be found scattered and broken down in rubble.

Jon Pountney was born in Pontefract in west Yorkshire but moved to Treforest South Wales. Beachcombing was first shown in Oriel Colwyn in Colwyn Bay and then later shown in the Senedd in Cardiff Bay. The pictures themselves were taken close to Cardiff Bay at a man-made beach.

It documents Cardiff's original industrial life and how it now fits into modern Cardiff.

"An ongoing exploration of this hinterland, where Cardiff meets the Bristol Channel, begun in 2015. The landscape is truly post-industrial, having been created from the rubble of the demolished East Moors Steelworks." (Jon Pountney, 2015)



<http://www.jonpountney.co.uk/projects/work-progress-splott-foreshore/>
<https://orielcolwyn.org/beachcombing/>

Project Cycle 1

Plan;

Location: Cardiff Bay

Equipment: Canon EOS 800D, 18-55mm Lens, Notebook and pen, Rucksack.

Date: 25th January 2025

Idea; Photograph Transport ferries and boating services in Cardiff Bay as the first step into the found photograph assignment and develop any further ideas.

Photograph monuments or areas of interest around Cardiff Bay to broaden future ideas and shoots for the assignment.

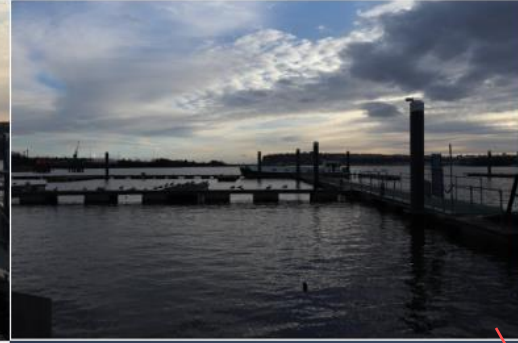
Project Cycle 1

Shoot Evaluation; Overall the shoot went decent although a lack of transport ferries and boating services limited the number of shots I could do with boats as the subject.

While shooting I had the idea of doing a semi documentary semi artistic view on coastal towns/ cities/ communities and life as the assignment does not have to be a literal recreation of the found image.

Landscape shots of coastal buildings and coastal land along with the respective body of water and vessels that traverse it will be necessary for the following shoots.

Project Cycle 1



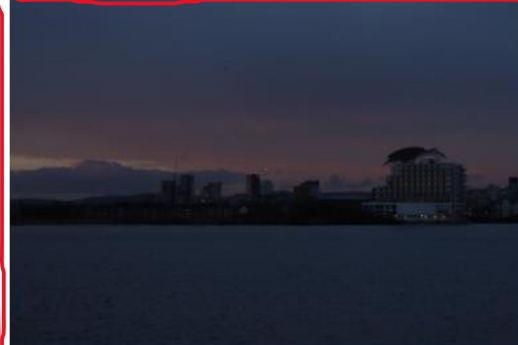
Good shot,
fits wanted
aesthetic,
not
grandiose
enough.

Perfect image to reference.
Fits with my idea of coastal
monuments and town life.

While I personally enjoy this
photo it does not fit the palate
or tone I want to move forward
with.

Same as landscape church image,
1 of 2 shots including a boat, aim
for more, adds context and depth.

Project Cycle 1



The two I picked out outlined by a red line are the two I believe will fit best with the project, further shoots will be following this as a start and continue to develop the images I choose each cycle to finalise my assignment.

Project Cycle 1

Evaluation; Overall the first project cycle went off to a good start, although I only got a few shots around 10, 5 of which were completely off mark, the development of my idea moving forward and the proof-of-concept shots I took will help me to make my future project cycles and eventually final images successful in embodying my overarching idea for the found image assignment.

Lighting and time management can be improved upon and so can location scouting to find suitable shoot spots for the next cycle.

1. Engagement with Literature Skills

There is a very good location of sources used occasionally in your work. Cae as much remains unfinished. A good example for a starting point is your research on Pixy Liao's work. You identify a solid source- the artist's website an give some basic information. This information is however pasted without real selection or commentary. Without your commentary why is her age important? Similarly, you find the topic of her work but don't connect with the image shown. How can we connect your researched ideas with what we see. Consider colour and gender, power and gender, sexuality, subservience etc.

Opportunities for further research of your works chosen are missed in your exhibition review. Considering the themes behind Cabut's work might have contextualised why it was framed and placed in a way that doesn't demand attention. I look forward to seeing Harvard referenced sources interrogated analysed and connected with photographs chosen for study and comparison.

2. Knowledge and Understanding Skills

At times Cae you demonstrated very good knowledge of key components of the module. Your attention to content and composition in your artwork studies for example is consistent throughout. The content session is entirely missing however meaning there is significant opportunity lost to demonstrate your understanding. You are missing an in-depth artwork study, however. It appears you have started to study Paglen's work but it is missing crucial depth from extended research into its context and connecting with his practical techniques. Similarly, opportunities to research this project, it's varied work and methods used in exhibition are therefore missed.

You show good knowledge of content and composition similarly in your exhibition review and begin to analyse the meaning of these works. The work appears too brief to develop real depth and it's not clear how the work chosen is linked as you are missing key elements like an introduction which would have developed a narrative for your review.

There is some good demonstration of the understanding of planning and we see your contact sheet developed into images however the work is too sporadic and brief to demonstrate significant understanding of the process. Please complete fully.

3. Cognitive and Intellectual Skills

Your artwork studies document closely the content and composition of work, however the analysis of work's intention/meaning or impact are largely overlooked. It's key whether analysing the form of the image or researching the project/image for it's contexts to consider this in detail in your artist studies. Rather than presenting this information (such as Paglen's project theme) factually, consider how the work communicates this in how it's made, how it looks and how it's presented.

Similarly, in your own work, when presenting your printed imagery, you must go beyond listing the settings used. You must communicate what your experiments are intending to communicate and whether the aesthetics produced do so, repeating/experimenting further to develop the ideas.

Week 2 Work 6th February

4. Practical Application Skills

There are many opportunities to discuss how a photograph has been made or constructed. When studying work connect with the equipment and techniques. This can be researched or spotted through composition.

In your own work there is some good attempt at discussing equipment used (in planning and development) however it is unclear why you have made the decisions you have – for example, why the Ricoh 35mm? and why have you chosen to print in this way. As a suggestion, making more ambitious aims than that presented in your planning stage will challenge you, encourage you to justify and demonstrate skills in both practical image-making and problem solving and encourage development

It is crucial that you begin to connect the way you are making images with how they feel. For example, what does the over-exposure and low contrast do to the feeling of the tower in your work?

5. Transferable Skills for Life and Professional Practice

There is a considerable amount of work missing here Cae. I was particularly surprised by this given the level of comprehension you have displayed in sessions. What you have shown in places shows excellent understanding. That you are this close to passing with this little work completed is testament to this ability.

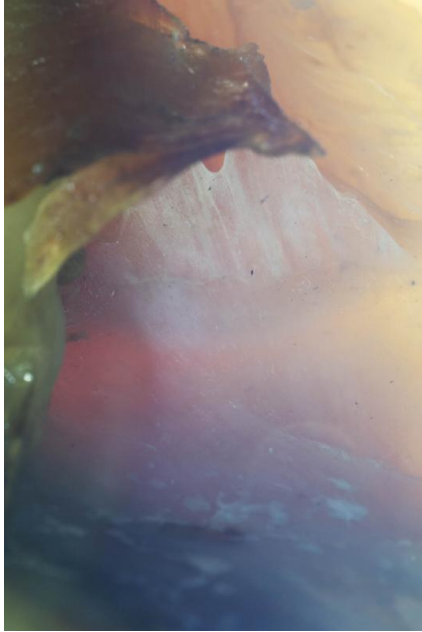
It is vital that you commit more time to the completion of session work. In resubmission, we can discuss where the issue lies – i.e. in interest or time management for example. We will outline the requirements needed to bring this work up to a pass, including finishing your artwork study (research, context and analysis), completing your exhibition review (introduction, theme) and your project cycle. Successful completion will enable you to move forward with semester two, where you will use these skills to document your own project.

Week 2 Work 6th February

Mood Board

Research Method

Objects



Please Notify The Sun, Stephen Gill,
2019



Untitled, William Eggleston,
1983-1986



Talking to Ants, Stephen
Gill, 2009-2013

Week 2 Work 6th February

A Boat At Sunset, Instow, David Anderson, Unknown

Artwork Study 2

Content; 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 beachscape leads up to another moored boat in the distance which leads up to a spot of land with a town atop, Buildings, trees and plants cover the spot of land before turning into sunset then turning into cloud.

The sunlight from the sunset shines and reflects off the beach sand creating a sheen across the image.



A Boat At Sunset, Instow, David Anderson, Unknown

Artwork Study 2

Composition; The foreground of the image makes up the boat and beachscape while the town and further boat are in the midground.

The background consists of the sunset and the cloudy sky.

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.



A Boat At Sunset, Instow, David Anderson, Unknown

Artwork Study 2

Context; David Anderson formerly David Gibbeson is a landscape photographer from Devon, Anderson's work has been published and used in a variety of ways including books, fine art prints, displays, magazines / brochures and stock imagery. "I love the way that the light bounces off of the boat in the distance and how the sun also highlights the boat's windows and navigational equipment" (David Anderson, Unknown)

It is obvious by a look of Anderson's work and how he talks about it that he has a great passion for creating captivating and incredible art through landscape and photography, both planning shoots and adapting to the circumstances to create incredible images.



<https://anderson.photo/blog/an-instow-boat-at-sunset/>

Storm at Dalmore Beach, Alison Taylor,
2018

Artwork Study 3

Content; *Storm at Dalmore Beach* contains a seascape with waves violently crashing against a grouping of rocks, one of which struts from the sea taller than the others around it with a rounded top while the smaller rocks are much more jagged and sharp. The whole image has a greying and whiteish tone with the waves looking as if they turn to mist the further, they reach into the frame. The sky is mostly grey with faint white streaks emanating off the waves to give it some texture.



Storm at Dalmore Beach, Alison Taylor, 2018

Artwork Study 3

Composition; The image can be seen through the rule of thirds as the largest and most prominent subject is in the right third of the image and commands the viewers' attention, the middle and left third make up more of the image to support the main subject.

The bottom part of the image contains some of the smaller rocks and most of the sea and its waves, the middle part contains mist, the larger rock and more seascape while the top part of the image contains the grey sky and completes the frame for the rest of a Storm at Dalmore Beach.



Storm at Dalmore Beach, Alison Taylor, 2018

Artwork Study 3

Context; Alison Taylor mostly shoots in the North of England and some shoots in Scotland focusing on landscapes, waterfalls, fells and the sea.

"I am passionate about the sea and whenever possible I drive to the coast and stand on the foreshore looking out to sea admiring the waves and looking for patterns in the sand" (Alison Taylor, Unknown)

With most of Taylor's work consisting of seascapes, waterfalls and similar works it shows the uniqueness of Taylor's passion and interest in specific aspects of photography and his dedication in sticking to that path and developing it beyond what he would have thought possible.



<https://www.alisontaylorphotography.org/scotland>

Project Cycle 2

Plan;

Location: Porthcawl

Equipment: Canon EOS 800D, 18-55mm Lens, Notebook and pen, Camera bag.

Date: 11th November 2024

Idea; The idea was to catch the early sunsets in winter at Porthcawl to take good sunset landscape shots, this was also the first time I had ever done a shoot at Porthcawl and so I went early and with extra batteries to shoot everything and anything that caught my eye as I explored the sea front and town.

In connection with the theoretical exhibition essay in which I have chosen its theme to be Floriculture and British ecosystems I decided it would be a good idea to create a contact sheet / project cycle with one of my flower-oriented shoots.

Project Cycle 2



While these shots were taken as a side piece to another larger shoot they came out in good quality and have added to my other flower related works and shoots.

Project Cycle 2



I chose the two highlighted as they were for me the most visually striking and easily recognisable, I believe some of these images while good do not evoke the theme or feeling I was going for e.g Mid row far right yellow flowers.

Project Cycle 2

Shoot Evaluation; I believe the shoot was a great success, I was able to shoot what I set out to shoot successfully with some of it being my best work to date, I also was able to shoot a lot more than what I had planned to with most of it coming out pretty good and clean. I was pleasantly surprised by how smooth and fun the shoot day was the entire way through.

Project Cycle 2

Evaluation; Overall this project cycle successfully completed what I set out to do, taking photos inspired by the faux exhibition's theme.

For future project cycles I will have to be more in depth with planning and doing multiple shoots to fill out one contact sheet as to give me a greater variety of shots to choose from for the work I will actually be using.

Mood Board



Metropolitan Palace, Los Angeles, Hiroshi Sugimoto, 1993



Donna and Sam Luntley, Murdo Macleod, 2022



Coin de la rue Valette et Panthéon, 5e arrondissement, matinée de mars, Eugene Atget, 1925

Week 3 Work 13th February

Research
Method
Image.

Using an image I
had previously
taken to plan and
execute a shoot
with a similar
subject.



Week 3 Work 13th February



Week 3 Work 13th February



Week 3 Work 13th February

Project Cycle 3

Plan;

Location: Porthcawl

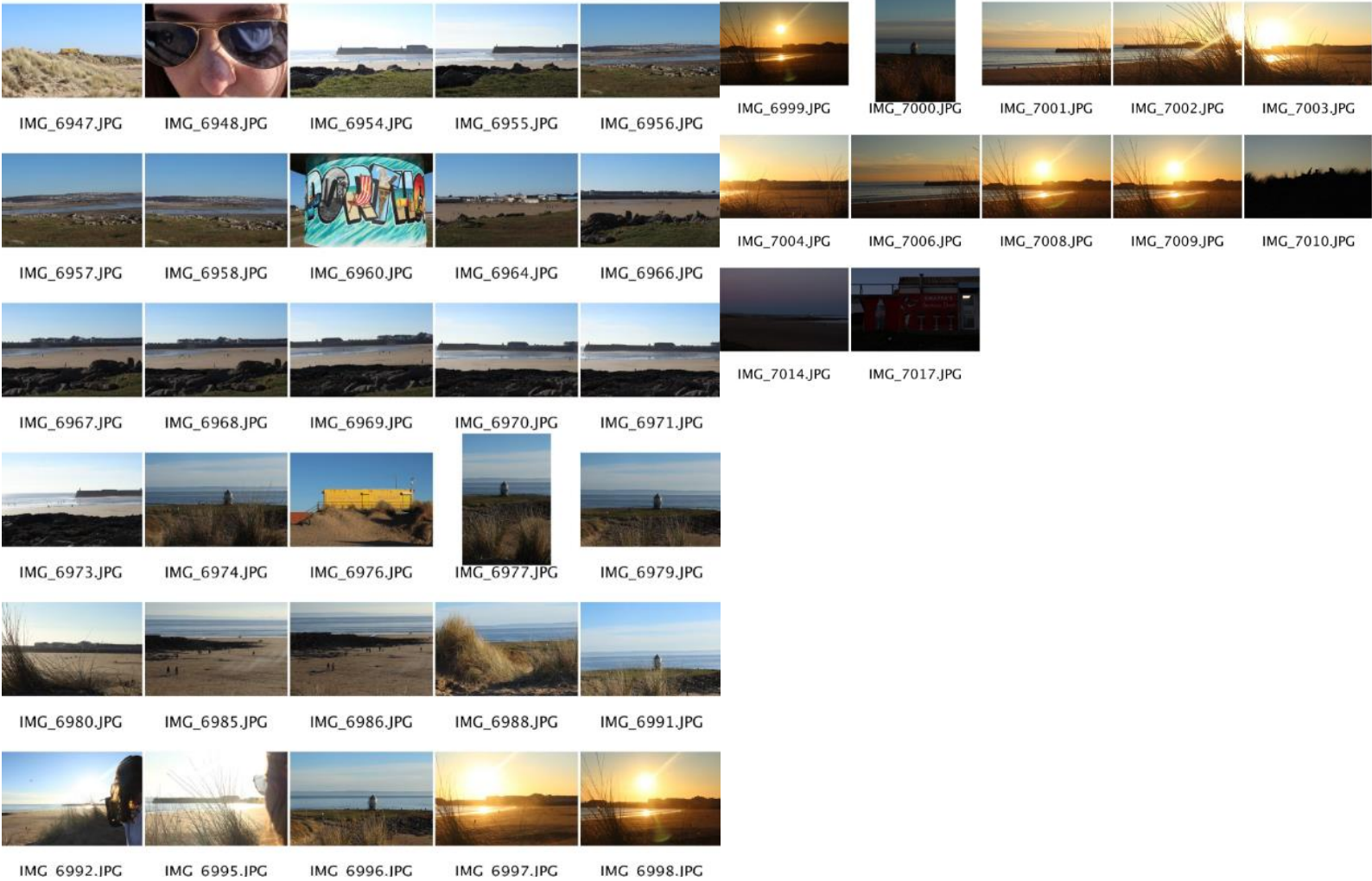
Equipment: Canon EOS 800D, 18-55mm Lens, Notebook and pen, Camera bag.

Date: 3rd March 2025

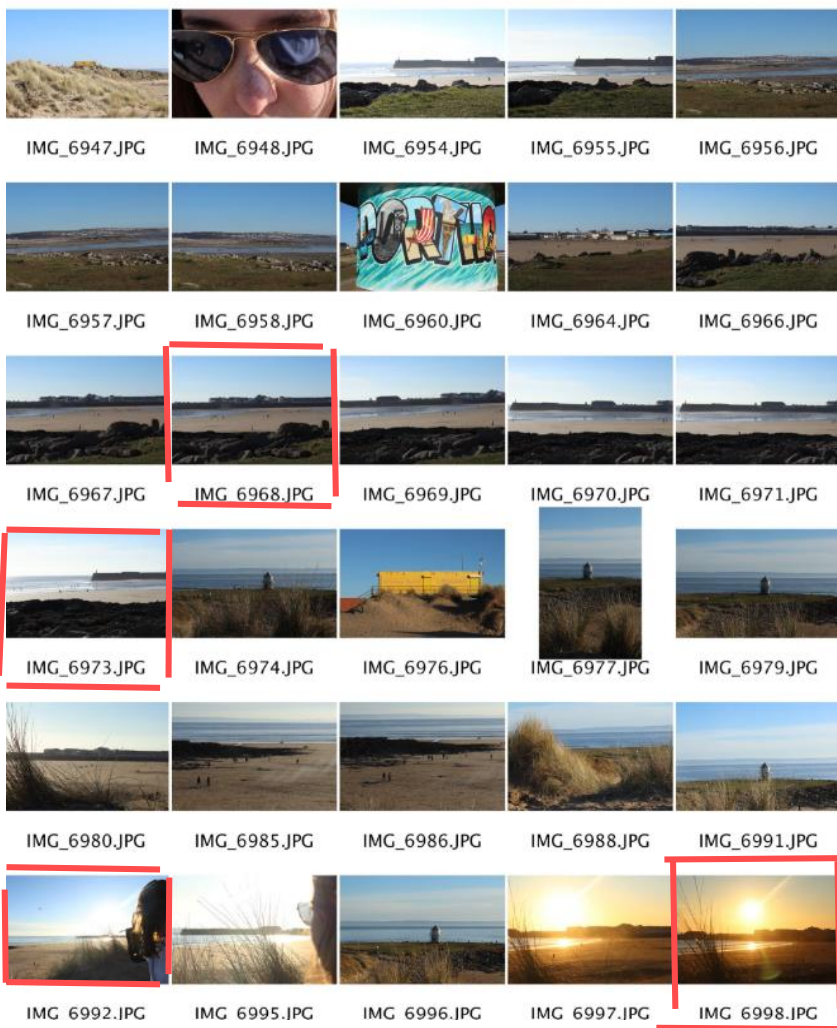
Idea; The idea for this shoot was to return to Porthcawl and do another shoot for my found image project in which I had decided to focus on popular coastal town locations. With this shoot I attempted to capture more people within my shots going about their day whether they would also be visiting or be locals doing a daily routine. This time I also took a friend to use in some more closeup shots rather than bothering people trying to enjoy their day.

Project Cycle 3

These shots came out really well especially for the harsh light the setting sun created later on in the shoot, I am very happy with the content I got for my project and any other run off photos I can use personally.



Project Cycle 3



The images I chose were the ones I felt hit the mark in terms of the images I needed for my found image project, the images contain beachscape / part of a coastal town but also contain a healthy amount of human Prescence which was the aim for this particular shoot.

I personally liked IMG 6992 and IMG 6998 the most for the lighting and difficulty I had taking those shots along with how they will fit into my portfolio.

Project Cycle 3



IMG_6999.JPG



IMG_7000.JPG



IMG_7001.JPG



IMG_7002.JPG



IMG_7003.JPG



IMG_7004.JPG



IMG_7006.JPG



IMG_7008.JPG



IMG_7009.JPG



IMG_7010.JPG



IMG_7014.JPG



IMG_7017.JPG

The chosen image IMG 7010 works well to show the human side of coastal towns rather than focusing on its geography, architecture or overall feeling.

Project Cycle 3

Evaluation; Overall this project cycle was a great success, I effectively planned and executed my idea and got a good amount along with good variety of shots that I can use both in my found image project but for other projects or uses as well.

Capel Rhiw Blaenau Ffestiniog, Jon Pountney, 2023

Artwork Study 4

Content; At the bottom of the image are five buildings packed tightly four of which seem to be traditional housing units found in Wales while the fifth is larger than the houses but is mostly obscured from view by the three houses sitting in front of it. A rugby goal post can also be seen centre bottom of the frame along with some trees to the left side of the image.

The middle section of the image is dominated by a hill shooting upwards to the sky as it slowly fades into mist / fog and cloud which then takes over the top section of the image.

The colour pallet is mostly grey, dark green and dreary beside one of the buildings being a lighter tan colour calling attention to itself.



Capel Rhiw Blaenau Ffestiniog, Jon Pountney, 2023

Artwork Study 4

Composition; The image is shot in portrait and can be split into three sections, the bottom third and the main focus of the image, the middle third which bridges the gap to the top third.

The bottom third of the image is taken up of tightly packed buildings which neatly cut off the bottom third in a straight line using the rooftops of the houses and the rooftop of the larger building behind said houses.

The fog/ mist from the top of the frame creates a border and then creeps into the middle of the frame unevenly seeming to be reaching for the town below it as it descends from the top of the hill.



Capel Rhiw Blaenau Ffestiniog, Jon Pountney, 2023

Artwork Study 4

Context; Jon Pountney's *Capel Rhiw Blaenau Ffestiniog* was shown in the National Treasures: Canaletto in Aberystwyth – Idyll and Industry exhibition.

"Jon Pountney is a photographer and artist living in south Wales. His photograph *Capel Rhiw, Blaenau Ffestiniog* (2023) featured in the Idyll and Industry exhibition at the National Library of Wales (May – September 2024), which took place as part of the National Gallery's 200th anniversary National Treasures project." (Jon Pountney, 2023)

Jon Pountney's work takes on Welsh perspectives and representations allowing each piece to be a glimpse into Welsh culture and art, Pountney has worked with a number of Welsh institutions to create work including the Senedd.



<https://www.library.wales/visit/things-to-do/exhibitions/previous-exhibitions/canaletto>

Project Cycle 4

Plan;

Location: Cardiff

Equipment: Canon EOS 800D, 18-55mm Lens, Notebook and pen, Camera bag.

Date: 18th March 2025

Idea; This shoot served as the final gathering of images to use for the upcoming exhibition, so in line with the project I had chosen the goal was to photograph flowers in a way that complimented or stayed true to the style of my already chosen images for the exhibition.

Project Cycle 4



IMG_7083.JPG



IMG_7088.JPG



IMG_7112.JPG



IMG_7115.JPG



IMG_7125.JPG



IMG_7127.JPG



IMG_7107.JPG



IMG_7108.JPG



IMG_7110.JPG



IMG_7116.JPG



IMG_7119.JPG



IMG_7120.JPG

The selection while small gave me a good variety on new images and subjects to either substitute or add to my final set while not having almost exact copies of an image making the set as a whole more diverse and unique.

Project Cycle 4



IMG_7083.JPG



IMG_7088.JPG



IMG_7112.JPG



IMG_7115.JPG



IMG_7125.JPG



IMG_7127.JPG



IMG_7107.JPG



IMG_7108.JPG



IMG_7110.JPG



IMG_7116.JPG



IMG_7119.JPG



IMG_7120.JPG

The chosen images were the ones I decided would go into the final selection for images I was using in the exhibition. I chose these ones as I felt they added a great counter and compliment to the already chosen images giving me an equal amount of darker toned and lighter toned images to fit around my centre piece.

Project Cycle 4

Evaluation; The shoot was a success, I was able to get photos that I could add to my exhibition selection as well as good photos overall to add to my collection. Because of a lot of previous shoots being around flowers I knew good spots and what lighting and time would be best for the results I wanted which made planning for the shoot very easy.

Being the final shoot, I have done for projects being used for submissions I made sure to experiment a lot with the planning and execution of this shoot going to multiple locations some planned and others on a whim to see the different images I could get from each location as the lighting changed.

Project Cycle 5

Plan;

Location: Cardiff, Swansea, Caerphilly

Equipment: Canon EOS 800D, 18-55mm Lens, Notebook and pen, Camera bag.

Date: c. 2022 - 2025

Idea; A short project cycle and evaluation of an ongoing personal project concerning skyboxes and clouds in different locations, positions and framings.

Project Cycle 5



As a work in progress there is a difference in the look and feeling of the images I have taken so far for this project, this helps to widen the ideas and thoughts I have and influence the work I will do as I continue.

Project Cycle 5

Evaluation; As this project cycle consists of multiple shoots, most being unplanned and taken out of context of making work for a project, the images are unkempt and need to be sorted through to decide which ones I think are suitable for the project and which ones I will use for another or simply keep as stand-alone images. It would also be good to do a few planned shoots with this project as its sole purpose and see what work I can make from that alongside the now and then images I have been taking since 2022 ish.

Artwork Study 5

Content; 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. The fox taking up on the left side faces towards the right with a slightly hunched posture and straight pointed ears pushing towards the top of the artwork.



Artwork Study 5

Composition; The artwork can be split down the middle into halves, the left half of the work which contains the main subject being a Fox with its surroundings being what fills the right half of grass and as assortment of differently coloured flowers. The artwork can also be split along the three lines of darker shaded grass into thirds, the lower third being comprised of only grass and flowers, the middle third holding the torso of the fox along with more flowers and grass and the upper third holding the head of the fox and the rest of the flowers and grass.



Artwork Study 5

Context; Chris Chalk grew up on a dairy farm in West Wales, who does paintings of Welsh landscapes and wildlife, Chris Chalk spent 5 years with the Royal Navy before being medically discharged for rheumatoid arthritis.

Chalk later pursued his passion for art and painting settling down in a village in Pembrokeshire and founded his studio/gallery.

"A painting inspired by a family of foxes I see regularly playing and feeding in the field behind my house. This year (2021) I've been lucky to see the vixen every evening busily gathering food and working the field, soon we'll have cubs." (Chris Chalk, 2021)

Chalk is greatly inspired by the country in which he grew up and idolised along with the aspects of its wildlife and natural landscapes.



<https://www.chrischalkart.com/portrait-wildlife/fox-meadow.htm>

<https://www.chrischalkart.com>

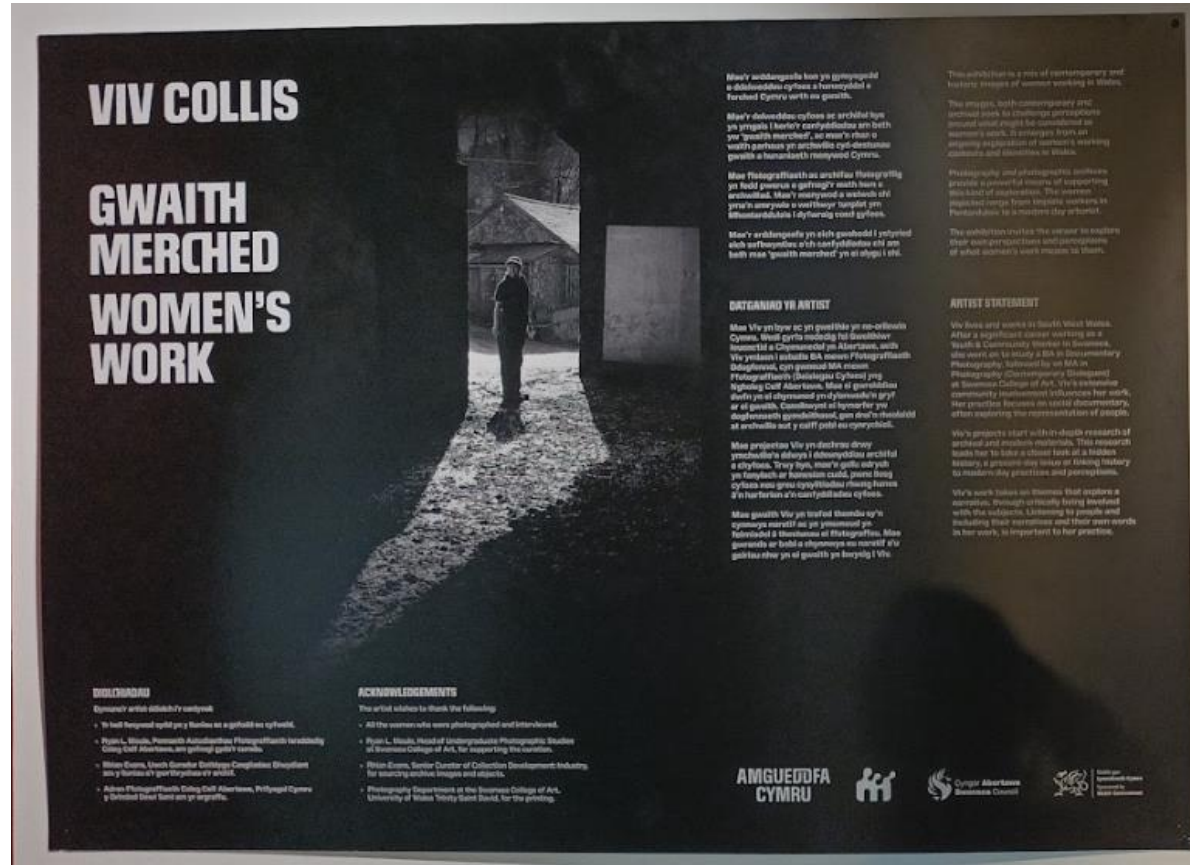
**Viv Collis' Exhibition, Waterfront Museum
Swansea.**

WOMEN'S WORK

The overall theme of Viv Collis' Women's Work exhibition explores the hidden history of working women, more specifically women working in traditionally male dominated and stereotyped fields such as construction, carpentry and metallurgy.

The layout takes on an L shape beginning with the artist statement and a pieces of large vinyl prints along the wall, standing in the middle of the floor area are cases with objects used or depicted in the photographic prints with small texts describing what they are and where they came from.

As the layout turns from the straight wall a small space with a couch, chair and T.V is dedicated to a slideshow of more pictures from the project along with occasional excerpts from the people photographed in the pictures.



Untitled, Viv Collis, 2024

This image is of a woman working metal, sparks can be seen flying off to the left of the image, The woman is wearing a beanie, safety glasses and a black jacket. In the background a black board with white and red chalk writing can be seen atop a wooden box.

"I love creating things, the smell, making curves. Sometimes I think I should pack it in, but then I go back in there, ooh no I love this, I love this, I want to do this." - (Lisa 2024)

The themes of this image can include metallurgy, crafts, determination and perseverance against self-doubt and pursuing one's hobbies and dreams.



Untitled, Viv Collis, 2024

The image contains a woman wearing a filter mask and cloth on her head along with gardening gloves looking over a container. There are bags of Hemp Build stacked behind the woman along with the branches of a tree mostly cut from frame on the left side of the image.

"I completed a 4-year Civil Engineering Degree and got a job in a fancy office. I wanted to use my skills in a positive way, in a sustainable way, so I quit my job and went out on my own. On that journey I became involved in sustainable building. It's absolutely magical." - (Nicola 2024)
There are themes of sustainability, construction, chasing passion and personal dreams, impacting the world in a positive manner.



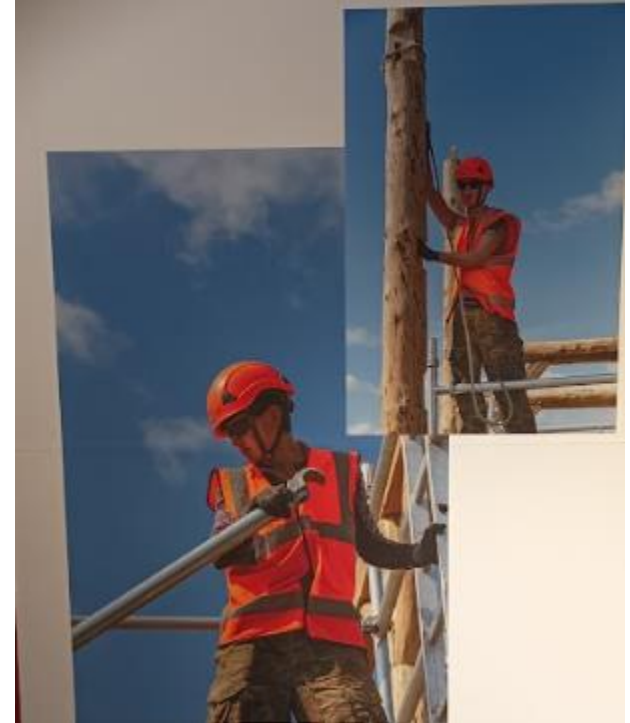
Untitled, Viv Collis, 2024

The image contains a woman working in construction, wearing an orange high vis vest and a safety helmet of the same colour, she is also wearing camo working pants and sunglasses. The woman holds a silver ladder and piece of metal.

There is a clear blue sky as the background with some patches of cloud, the shot is close up and portrait.

"I found it very difficult to get my first job in construction as most companies are looking for a man. More recently I think attitudes have changed, being older and having more experience means it's easier now" - (Sonia 2024)

The themes of this image include Feminism, Women in male dominated fields, The perception of working women, Empowerment and Perseverance.



Untitled, Viv Collis, 2024

This image is of a woman wearing a helmet with a mesh visor, the helmet being painted black with red stripes and decals on its top. The woman is also wearing an orange shirt and black undershirt showing its sleeves. The background of the image is white blown out sky as the image is a closeup portrait and completely focuses on its main subject.

"Being a woman in this industry, which is dominated by men, has not been an issue at all, I've been welcomed by everyone I've worked with." - (Emma 2024)

The themes of this image go hand in hand with each other image and the overarching themes of the exhibition, those themes being of women working in male dominated fields, how they are treated and accepted and how they can break the stigma and stereotypes keeping other women from pursuing the same.



Viv Collis' Exhibition, Waterfront Museum Swansea.

WOMEN'S WORK

Viv Collis' Women's Work exhibition is an insightful and fun experience and body of work; It drives home its messaging and themes of women in work and how their experiences can help shape working fields' stigmas and stereotypes.

I believe the exhibition was successful in gaining and holding the attention of its viewers in a natural and enjoyable way while also giving room for the viewers to think about its themes, prints and what it meant to the viewer personally.



Year 1 Student Exhibition Review

Shown here is the proposal form for the exhibition, including print material, size, layout and surface space required along with a risk assessment.

Continues on next slide.

Student Name: Cae Phillip Leslie

What kind of space do you require?

Wall Space
☒

Floor Space
☐

Wall and Floor Space
☐

Dark Space
☐

Other (please describe)

PROPOSAL: referring to guidance notes – write your proposal here (up to 150 words).

I will be printing on vinyl paper with 7 separate pieces of work to make up the project, 1 will be A3 sized (29.7cm x 42cm) and the remaining 6 pieces will be A5 sized (14.8cm x 21cm). The work will be set with a centre piece and smaller pieces surrounding it.

DIMENSIONS/ SPACE: indicate the approximate dimensions of the work that you plan to install (or dimensions of required installation space/ or specific location of space if this applies)

1 A3 sized piece 297mm x 420mm (29.7cm x 42cm) and 6 A5 pieces 148mm x 210mm (14.8cm x 21cm) All together the work will cover 120cm x 170cm rounded up.

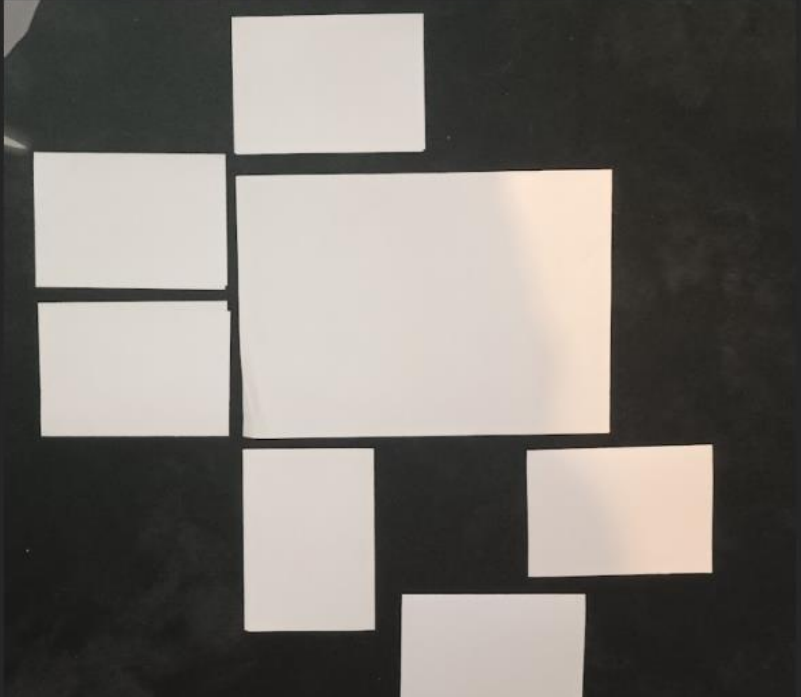
AUDIO-VISUALS: indicate what – if any – AV equipment you anticipate using and how this will be used (projectors/ screens/ speakers etc). Please indicate whether any sound will transmit in the space or via headphones.

I will not be using any audio or visual equipment for my exhibition.

Year 1 Student Exhibition Review

Shown here is the proposal form for the exhibition, including print material, size, layout and surface space required along with a risk assessment.

Continues on next slide.

SPECIFICS: Please provide diagrams, renders, photographs of how you envisage your installation. Please indicate if you will be printing 'in-house' or externally. If 'in-house', what paper stock do you require? I will be printing 'in house' and will be needing vinyl paper. Below is the layout of my work for the exhibition. 

Year 1 Student Exhibition Review

Shown here is the proposal form for the exhibition, including print material, size, layout and surface space required along with a risk assessment.

1ST YEAR SHOW RISK ASSESSMENT

Section 1:

What are the health and safety risks you have identified in your proposed work submission. This should include risks that may be encountered during install, while the show is open to the public and during de-install.

The health and safety risks posed from the installation of my work are cuts, splinters and potential burns from mounting work onto MDF or other materials. There is also a risk of dropping the work onto myself or tripping / falling over while installing work.

Section 2:

What measures will you take (mitigate) to minimise these risks to an acceptable level:

The measures that can be taken to mitigate risk are as following, During the mounting process gloves can be worn to prevent burns as well as splinters and cuts.

During the installation process steps can be taken to ensure that work is handled well and not dropped.

Year 1 Student Exhibition Review

Shown here is the artist statement I had written to go along with my work in the exhibition which I named Blauw en Goud translating to Blue and Gold from Dutch.

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

Year 1 Student Exhibition Review

These are the chosen and final images for the exhibition, they were printed on vinyl so I can stick them flat to the wall, they were printed one in A3 and six in A5 as to have a larger centre piece and six smaller pieces spread across the surface of the wall around the centre piece.



Bright 1.JPG
March 21



Bright 2.JPG
March 21



Bright 3.JPG
March 21



Centre Piece.JPG
March 21



Dark 1.JPG
March 21



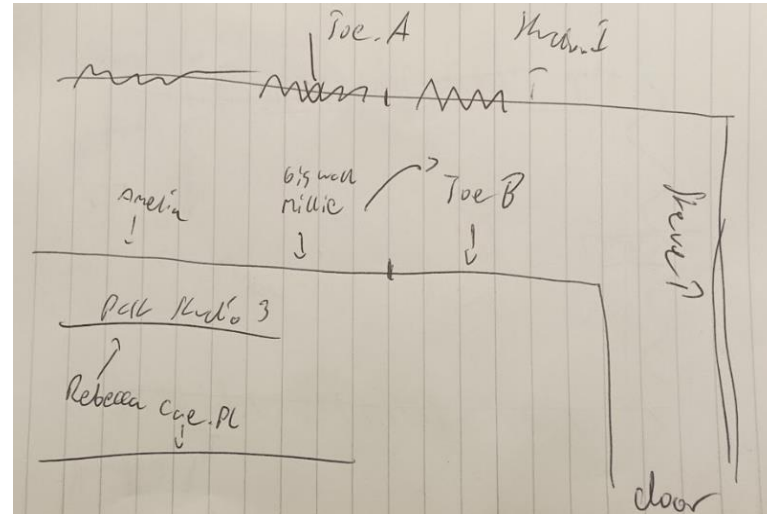
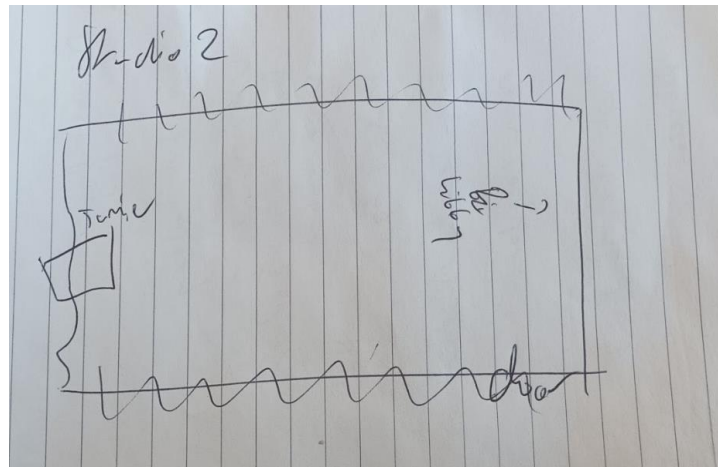
Dark 2.JPG
March 21



Dark 3.JPG
March 21

Year 1 Student Exhibition Review

As part of both the curation and hospitality team I had a part in deciding what food and drink would be presented at the bar for the exhibition along with its setup, for the curation side I helped in creating a rudimentary floorplan (seen to the right) as well as communicating with everyone to see where and how they would like their work presented.



Year 1 Student Exhibition Review

In regard to my own work, I felt it was lacklustre, unremarkable and unnoticed. It was frankly humiliating, I was unable to get the spot and layout I wanted in the corridor, that being in direct sunlight in front of the windows that peer into the studio spaces.

In the next exhibition I will need to be more assertive in where and how I want my work to be presented along with more grand in the size and number of prints.

Cae Phillip Leslie

Blauwen 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. *Blauwen Goud*.

Instagram: caephillipleslie

Flickr: Cae Phillip-Leslie

Mae'n rhy aml bod rhai o'r rhannau pwysicaf a phendant o'n hunaniaeth yn cael eu hanwybyddu. Mae angen sylfaenu'ch hun yn y foment ac arsylwi ar yr hyn yr edrychir arno bob amser ond nad yw'n cael ei weld yn aml.

Mae'r prosiect hwn yn gwahodd gwytwyr i ystyried eu hunaniaeth, eu delfrydau a'u credoau wedi cael eu llunio gan brofiadau a dylanwadau bach syml. Ei nod yw annog mewnwlediad ar yr effaith gynnil ond dwys y mae eiliadau, sgysiau a chyfarfyddiadau bob dydd yn ei chael wrth fowldio pwy ydym ni.



Year 1 Student Exhibition Review

Overall, the exhibition itself as well as the planning and preparation were a great success, there were plenty of visitors, more than I had personally bet. The works were installed professionally and to good standard, each work was unique and attention grabbing along with the respective artists statements.

