

Exhibition Evaluation

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Fatal crossings

My project, *Fatal Crossings* explores the quiet remains of road traffic accidents; traces left behind in public space long after the event itself. Rather than presenting scenes of violence or acts, I focused on what lingers: the marks on tarmac, the chipped signage, and the subtle wear of an environment touched by trauma. These details often overlooked are visual reminders of lives interrupted. The project aimed to capture that tension between visibility and absence, history and forgetting and invite viewers to slow down and consider the memory embedded in everyday spaces.

The work was fundamentally data-led. I used an online crash map database to identify specific sites with documented road incidents. This digital research allowed me to approach the project methodically, combining factual data with visual exploration. Using mapping tools, I could pinpoint areas with recurring collisions, then travel to them physically to observe and photograph the setting. This process not only gave the work research driven foundation but also strengthened the emotional quality by linking each image to real world events.

Three artists significantly informed the development of *Fatal Crossings*. John Divola's *Vandalism* series was influential in shaping my visual strategy. His use of abandoned interiors as a kind of active surface encouraged me to focus on the ground and its markings. His gritty, high-contrast aesthetic also guided my editing process, helping me to construct images that felt raw and confrontational. Gilles Peress's *The Silence* inspired the emotional tone of my work. His photographs of post genocide Rwanda show what's left behind; clothing, ruins, empty buildings, and it is in this restraint that their power lies. I took a similar approach, allowing minimal, damaged elements to hold the emotional weight without ever depicting the events themselves. My aim was to evoke, not explain. Jon Rafman's *9-Eyes* was especially relevant in the early research stage. His use of digital tools like Google Street View validated my use of crash data and google earth as legitimate parts of the creative process. Rafman's challenge to traditional authorship helped me see value in curating, selecting, and responding to data as a form of visual storytelling.

In the exhibition space, I presented the work as a 3x3 grid, printed on lustre paper, and mounted onto MDF panels. The decision to mount on MDF was practical but also conceptual, it gave the work physical weight and emphasised materiality. Although the heat press caused the MDF to warp slightly, I adapted by attaching wooden battens with glue, since drilling wasn't possible. This issue was frustrating but ultimately worthwhile, teaching me to adapt under pressure and to think about display not just as a technical step, but as part of the conceptual outcome.

The work occupied a 1.5 metre space and was installed at standard eye level, allowing viewers to engage directly with the imagery without needing to adjust their position. Its black and white palette stood out visually in the room, especially as it was displayed between two considerably more colourful and stylistically works. This contrast enhanced the mysterious tone of *Fatal Crossings*, and feedback suggested that the layout and monochrome colourway drew individuals in.

The sequencing of the grid: tight, ordered, forensic, mirrored the data driven nature of the project. It created a rhythm and configuration that encouraged the viewer to read the images almost like evidence. Many visitors said they found the work cryptic and intriguing, while several noted they had to spend time reading the artist statement to understand the full context. I saw this as a success: the work invited thinking, pausing, and questioning. That kind of continual engagement is something I value highly.

In terms of external contribution, I wasn't deeply involved in the physical setup of the exhibition, but I was part of the hospitality team. I helped organise and set up the drinks and refreshments for the private view. While small, this role made me aware of the collaborative energy behind exhibitions and how important it is to think beyond your own work when contributing to a group show.

Throughout the process, I developed a range of practical and digital skills. I became more confident using Photoshop for tonal editing and texturing, and InDesign for layout and visual planning. These digital tools helped me shape the mood of the work and control its presentation. On the practical side, I gained experience using the heat press, and I problem-solved around the challenges that came with using thinner MDF. These skills were as much about technical execution as they were about decision making,

learning how materials behave and how to adapt creatively when things don't go to plan. Looking ahead, I'd like to experiment with other installation formats. While MDF had strong visual impact, I'm interested in trying vinyl or even nailing prints directly into the wall to further emphasise the rawness of the work. Presentation, I've learned, is an extension of concept and even logistical difficulties can lead to unexpected breakthroughs.

Overall, *Fatal Crossings* has helped me refine the way I think about photography, not just as image making, but as research, reflection, and physical intervention. The project brought together digital tools, data, fieldwork, and audience interaction in a way that pushed my practice forward and helped me better understand how to communicate through quiet, deliberate visual language.