Exhibition 1.0 (ADAA4023)

Exhibition Evaluation

EPHEMERA 2024

Project Title: *Carbon*

Word Count: 882

Within this evaluation I will be reflecting upon the end of year exhibition and Exhibition 1.0 module as a whole.

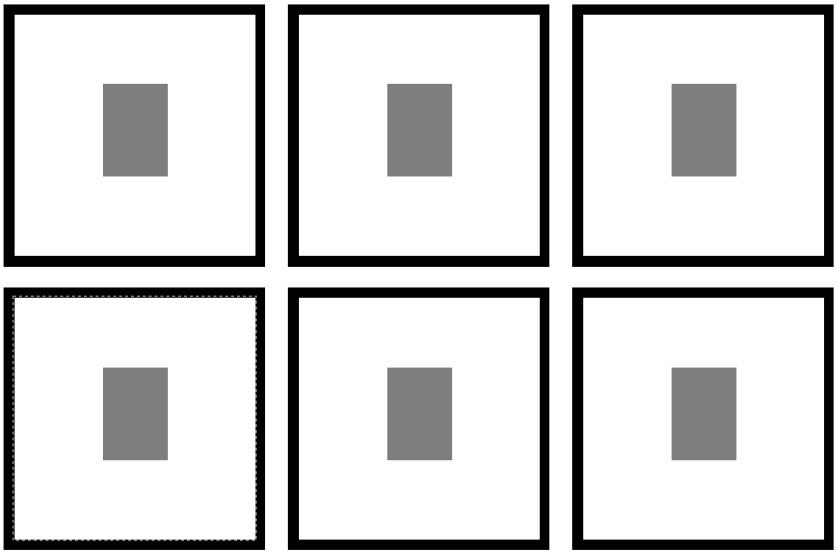
When preparing for the end of year exhibition I initially proposed 2 different ideas for my final piece. The first idea was lifting polaroids and transferring them directly onto glass. I considered layering some on top of each other or using them in combination with polaroid transparencies. For this I would need 9 glass sheets cut to size 4 x 4 inches (polaroid dimensions), at least 9 polaroids for transfers, 9 small individual shelves or 3 larger ones for each tier / line or 36 (minimum) mirror corner brackets to hang the glass sheets directly onto the wall instead of shelves.

I needed to figure out which method would be more visual and cost effective. At this point in the project, I was not entirely sure of the display location but needed to consider how reflections on the glass would affect the overall piece, and health and safety concerns due to the material being used. A diagram of this idea is shown below:

Light blue = Glass

Grey = Emulsion Lift

The second idea I had for my final piece was to use 6 (30 x 30 cm) square frames with an inner mount cut to fit 5 x 4 prints. These prints would be created using glossy, fiber-based darkroom paper and taken using a large format field camera. I would have liked these frames to be glassless, akin to the way some museums display paintings to prevent excessive reflection. I would need mirror plates to attach the frames to the walls and white emulsion to blend them into the wall. A diagram of this idea is shown below:



Grey = 5 X 4 print

Black = Frame

After discussing with staff and the overall progression of my project, I decided to stick with the first idea of creating emulsion lifts on glass. Once I committed to this idea, I sourced glass sheets from a local glazier company, which were cut and sanded to 4 x 4 inches and managed to find some mirror corner brackets to attach the pieces to the wall. After testing out emulsion lifts on the spare glass I was given, I discovered the brackets were too large and overpowered the images, therefore I instead decided to use large head clout nails to securely rest the glass on top of.

After settling on my final selection of polaroids and lifting them successfully, I chose to use up the remaining glass titles with more lifts in case the main 9 broke during transportation or installation. Since the extra lifts were of equal quality, I added them to the exhibition piece,

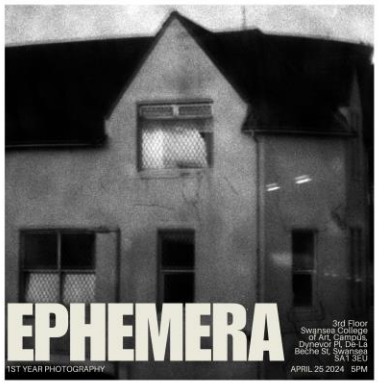
which helped to expand the narrative and allowed for a more experimental final layout. Images of original and potential layout below:

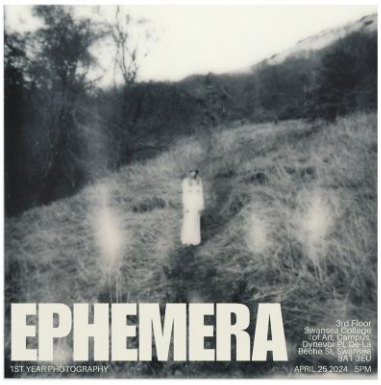
(Selected images and display draft)

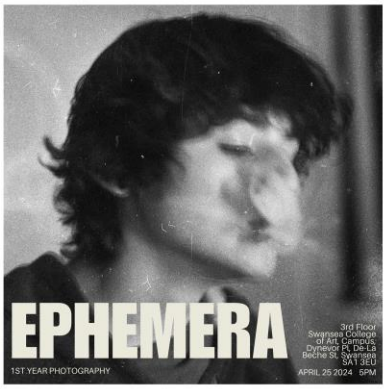
(Rethought layout, testing out separation by tonality)

In the lead up to the exhibition opening, I took on the role of designing and producing the promotional exhibition posters. The posters were created in Canva design software, using my own images and others from fellow students' final pieces. The designs were inspired by old film posters and LP's.

Poster designs featuring the work of myself, Suzanna Borowiec and Harvey Shaw:







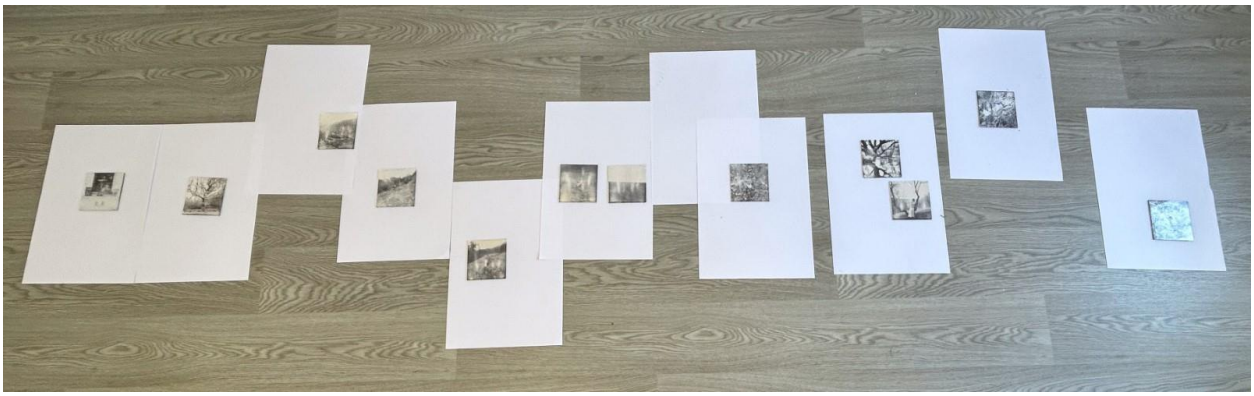
I printed copies of the poster designs and distributed/ displayed them around the UWTSD campuses, local galleries, museums, shops, and cafes. I was also one of two students in charge of the social media publicity, this included organizing students' images and artist statements to

promote on Instagram and continuously posting content for two weeks up until the opening event. In addition, this role consisted of sending invites to local creatives and art publications. Along with everyone involved with the exhibition, I donated £5 towards buying refreshments for the opening event.

In preparation for installation, I helped prepare the exhibition space by removing previously displayed artworks, filling, sanding, and cleaning walls, scrubbing, and hoovering the floor space to remove spilled paint and dust. Furthermore, I aided other students by finding and carrying plinths to display their work, as well as gathering other materials needed for their exhibition piece.

On installation day I was moved to a larger wall within the exhibiting space. Ryan Moule helped me to create an alternative layout that was a lot more sculptural, and contemporary compared to my original grid format idea. The final layout was quite different to what I am used to creating but I am thankful for being pushed to think more outside of my comfort zone, which I believe led to a far more interesting use of space and effective exhibition piece.

Images of creating final layout and the installation:



Overall, this project has been integral in developing my practical exhibition skills and integrating them into my creative process. Through independent experimentation and guidance from staff, I have developed a deeper understanding of how layout influences visual storytelling, expanding the conceptual foundation of my work. In addition, navigating through a diverse array of tools and equipment has improved my confidence in handling technical aspects, allowing me to complete this project with a sense of achievement and drive, pushing me toward my continued artistic growth.