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Student number: 2005002

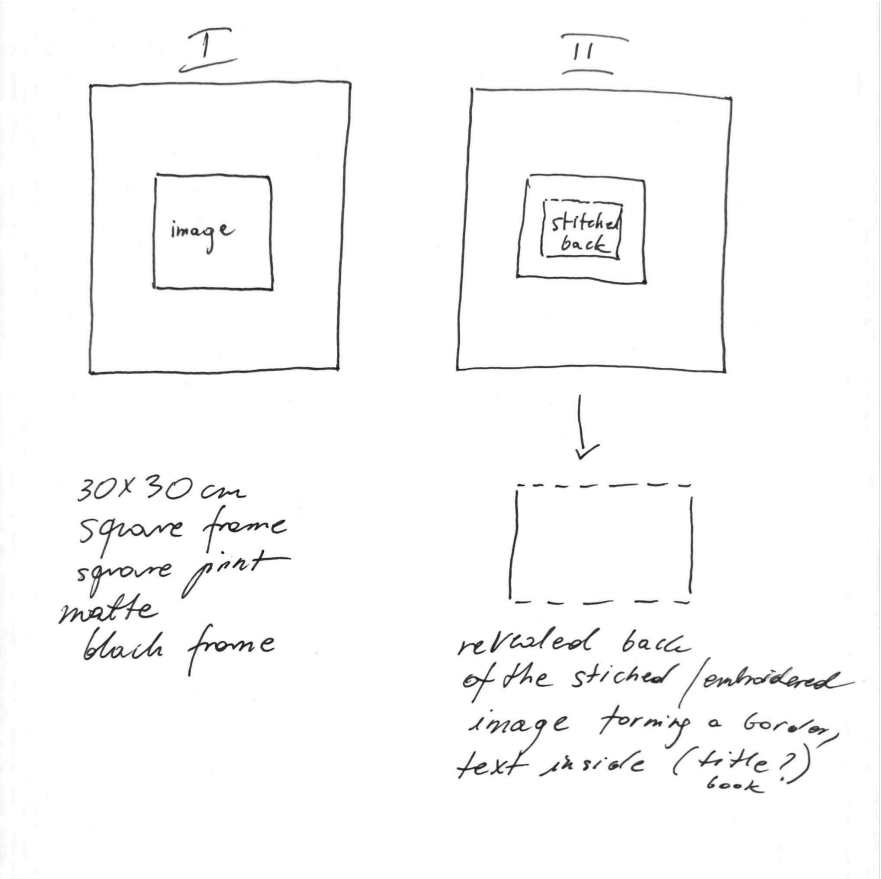
BA Photography in The Arts

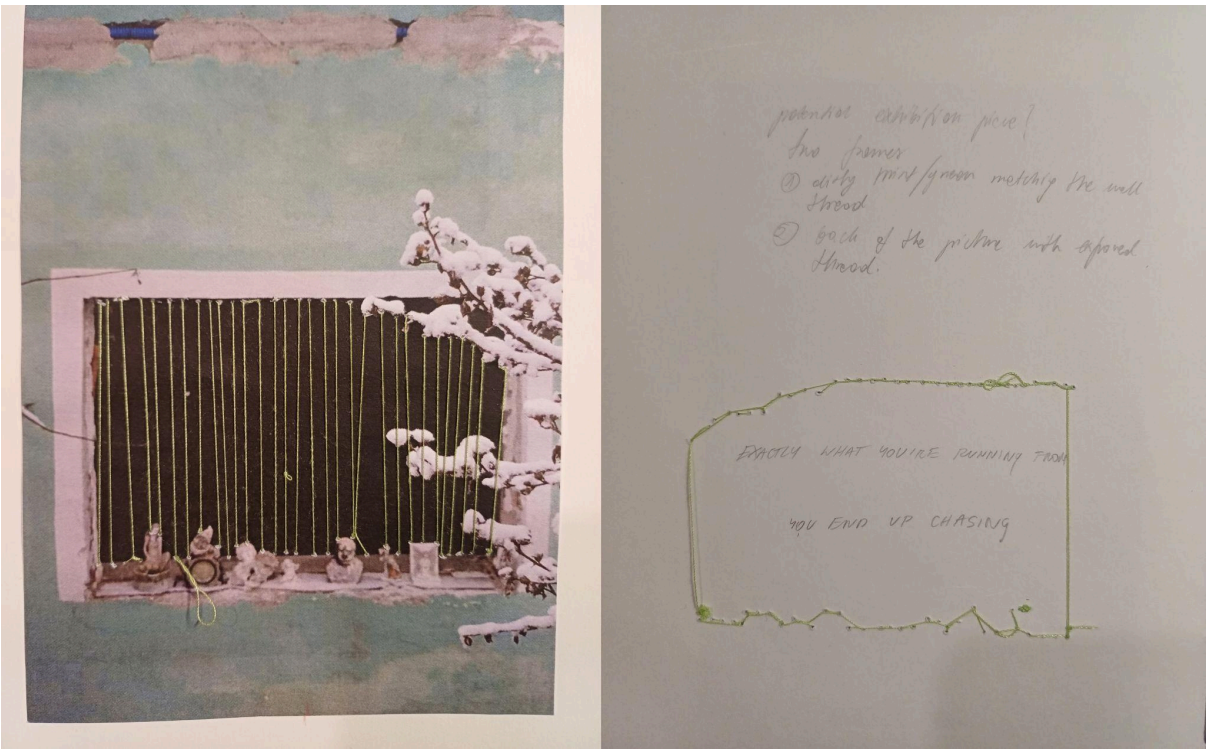
Module: ADAA5010 Exhibition 2.0

Lecturer: Paul Duerinckx

Inital idea for the exhibition and references

My initial idea was to exhibit one of the images from my book *exactly what you run from you end up chasing*.



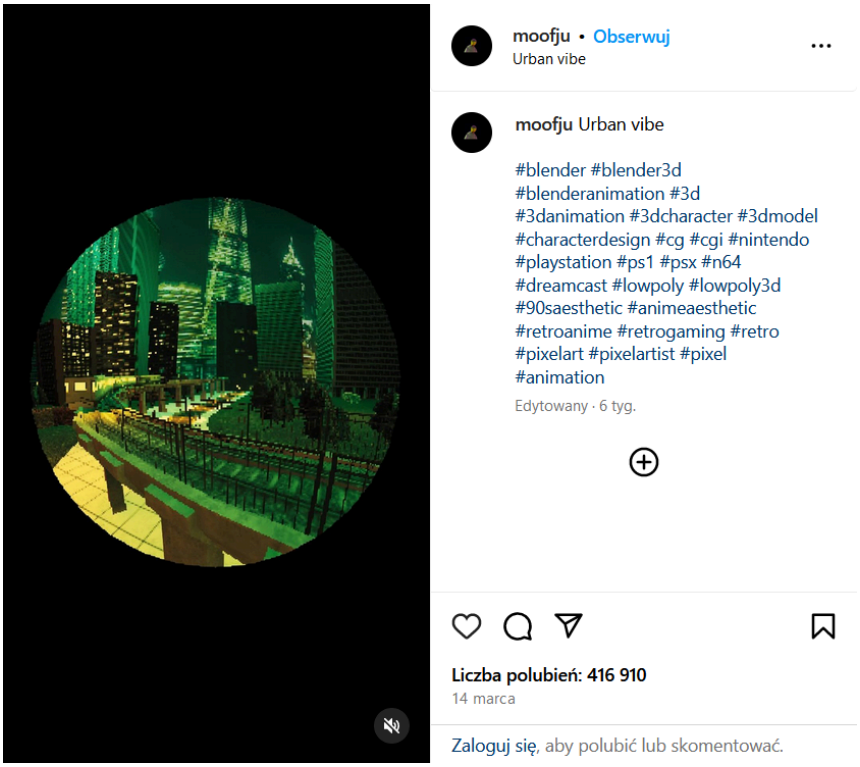


I thought it would be interesting to exhibit a mixed media photographic print to bridge the Photography and Fine Art departments within University, showcase my personal work and enjoy creating something unique on a bigger scale beyond the constraints of a book. However, I also felt this was limiting as the style of images was similar to my previous works, hence why I decided to take a risk and produce something in a style I have never experimented with before.

My book project is set around familiar locations around Krakow, Poland, but especially those closest to my actual home. I'm interested in what makes for the 'Eastern European' aesthetic that is becoming increasingly more popular online, that which makes so many of us hate our hometowns and miss them all the same. In my free time, I like playing old PlayStation games as this is what connects me to my childhood and the memory of home. Finding strange comfort in the often overly-saturated, pixelated visuals of those games, I decided this would be a good ground for experimentation.

I have looked at works of primarily 3D Blender designers as this represents the aesthetic I was looking for best. I also included screenshots from the MS Windows game Cry of Fear (2012), modeled after streets in Stockholm, and images from the 1998 anime Serial Experiments Lain.

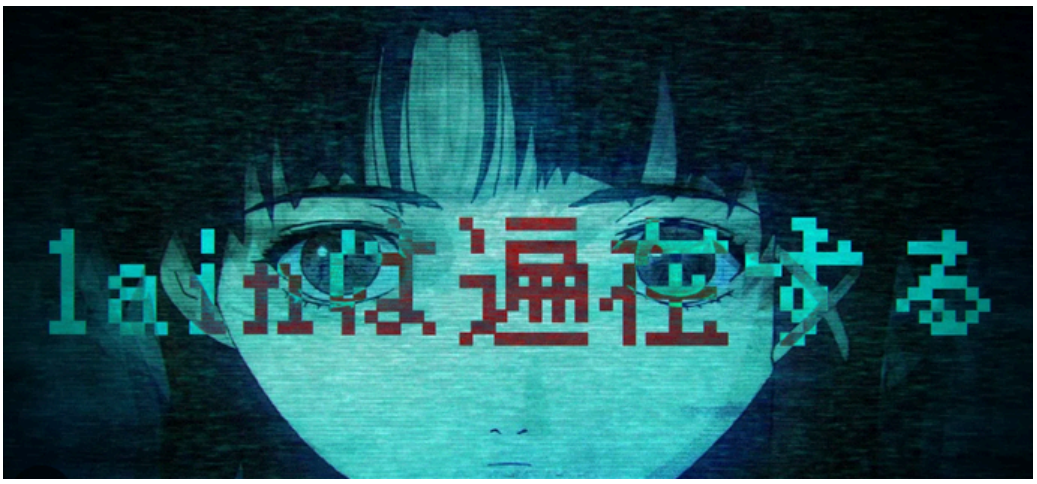
Victor Estrella, @vicestrella.psd on instagram

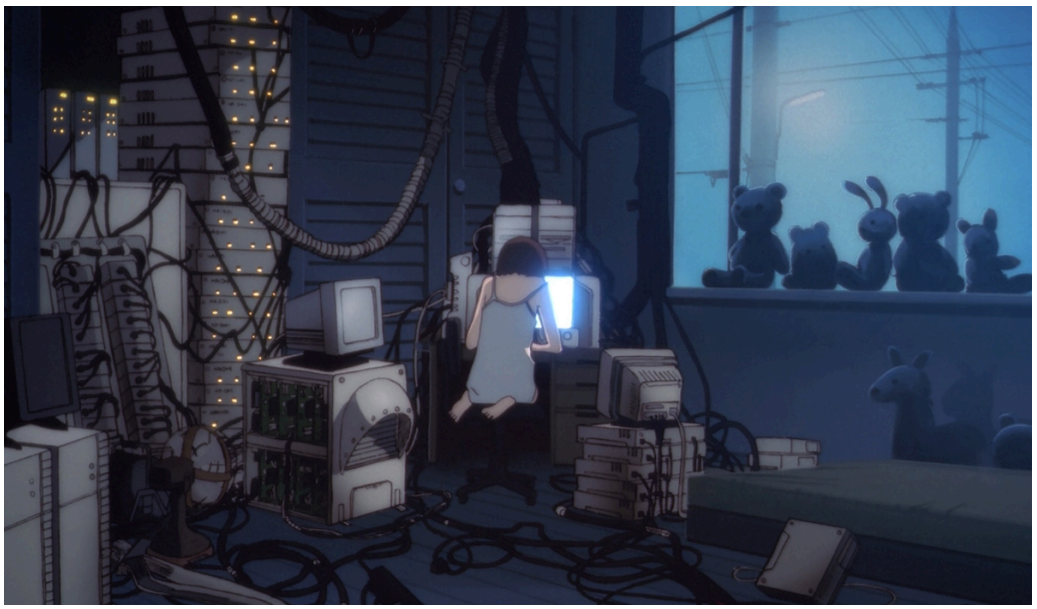


@moofju on Instagram

Jack McVeigh @jackmcv.art on Instagram

Team Psyskallar, *Cry of Fear* (2012) gameplay screenshots

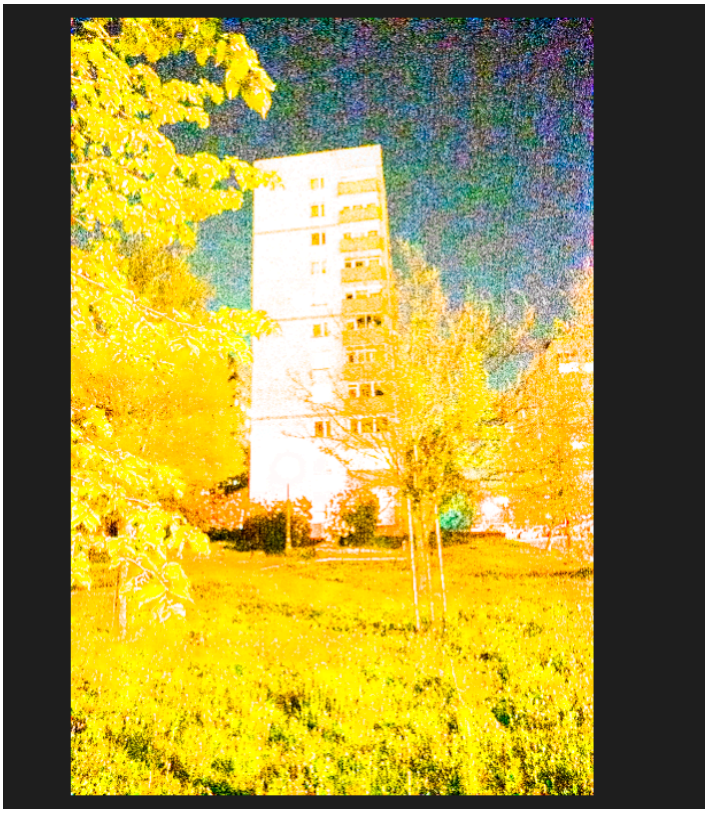




Yoshitoshi Abe, *Serial Experiments Lain* (1998)

Development

I took images from a shoot that was originally supposed to be a part of the book project, and experimented with saturation. This led to a lot of colourful noise in the images as they were taken at night, with a high ISO setting. I was happy with this result as it felt closer to this eerie, pixelated aesthetic, but not enough not to be considered photography.



Then I experimented with tone curves, eventually arriving at the final product. What I really liked about this process was how seemingly angular the leaves became, and the two-block colouring on the streetlights, reminiscent of the simplistic PS2 aesthetic. I decided to produce a photographic print tryptich as this is what felt the most complete visually. I decided against simply pinning the images to the wall, and opted for a minimalistic black frame to accentuate the work.

Contributions to the exhibition

I wanted to be assigned to either editing or design team, however due to miscommunication between me and the organisator, I was not assigned to either for two weeks, eventually becoming a part of the design team. At that point, before Easter Holidays, all the work for posters was finished and my input no longer needed. When it came to discussing the catalogue, I was firmly against the idea of printing it on laser printers due to the low quality and I felt it would not accurately represent our works. I was met with disagreement and a lot of pressure from Fine Art who coined this idea, but when asked, admitted they were not sure how to organise printing on a larger scale and were hoping the Photography departament would do this. In conversations with colleagues in Photography, some were not happy and felt similarly pressured.

Due to the pressures and lack of communication between the departments, I decided to stop voicing my disagreement and minimise the tension. With myself working full time in a demanding job, I was not able to make it into all the meetings where discussions took place, and there was not enough external communication via email or Teams to summarise the outcomes of those meetings or give a full, accessible overview of what was happening.

As for the placement within the exhibition, I was flexible and said that I did not mind where my works would be, as again, I felt other people had predetermined ideas about this exhibition and that my voice did not really matter.

On a personal level I am happy with my works being exhibited the way they were and felt the opening night was successful. Saying this, I am rather dissatisfied with the lack of communication or democracy and I feel this could use more input from the lecturers in a form of stronger moderation. Things could have been more carefully considered, especially when planning the catalogue, and less rushed.