

Exhibition 1.0 Pro forma

Please ensure to answer all questions posed in this document. This document is used to help facilitate the assessment of your final year exhibition. Ensure to be thorough in how you address each point.

Student Name: Grace Archer

Part One: **Knowledge and Understanding Skills (30%)**

Artist Statement

In this section, students must provide an **artist statement** clearly demonstrating their understanding of **key themes** and **ideas** underpinning their photographic practice. The statement should **contextualize** the exhibited work. The artist statement should function to support the audience's engagement with the work during the exhibition.

Working with archived images, *Blodeuo* is a multimedia project, that invites us to reimagine childhood identity, through the core of a blossoming flower. The project is to visualise growing up and finding oneself in a world that just felt more colourful. Through the use of photo collage and painting, *Blodeuo* is an act of reclaiming memories, to present them in a light different to how they were originally captured; the storytelling of colours through everyday scenes. The looped animation of the flower represents the growing timeline of an individual. By obscuring the face, it allows for a child-like exploration of gender, belonging, and individuality, through an older pair of eyes.

The project itself uses appropriated imagery, such as the flower at centre frame; whereby reworking it's meaning through photomontage, and therefore giving it another purpose fitting of the project, it's been placed in a new context that further pushes the themes of selfhood and growth. As the speed of the opening flower varies, we're welcomed to breathe and reflect on our own nostalgia surrounding a familiar sound, place, or person, and how you would re-paint that picture.

Part Two: Knowledge and Understanding Skills (30%)

Key Research

In this section, students must provide a clear and concise overview of **3 key pieces of artwork research**. This research should demonstrate **how** it has informed the making of your exhibition work. We aren't concerned with knowing background information on the artist (biography), instead we are interested to understand **how** the work has influenced you. Please provide visuals to support your writing.

Max 3 artists, 500 – 1000 words (approx.) words.



'Blow out the candles, oil paint on C-Print', 2013, Audree Anid

The first Artist to influence my exhibition work is Audree Anid, whose project titled 'Re-Fractions' features multiple archived images, in which she has painted over to either compliment or contrast the original meanings behind the images. The placement of the paint is an emotional expression on top of what's already happening in frame; a simple scene of a birthday celebration, where the key subjects such as the cake and people are still recognisable, but the paint obscures parts of the image in a way that feels as though we're looking at an almost forgotten memory. Anid's choice of colours in this image specifically, extends the colour palette rather than opposes it; which is something I applied to my own work, by assessing each frame individually, to see whether an image would benefit from similar or contrasting colours.



'Maya in the woods, oil paint on C-print', 2013, Audree Anid

These familial images don't just feel like they've been painted over without thought; instead, they feel as though they're creating a new moment to look back on altogether. The way in which she covers the environment is a technique I used on my images, as it works towards framing the centre subject, which felt necessary in my work, as the flower was at the core of my images and project. Based off the texture of the paint, I assumed that multiple techniques were used across her images to achieve different consistencies and blending, and so I experimented with this in my work; lifting paper off the painted surface to create a sponge effect, or just using my fingers, which ended up leaving fingerprints, giving my images a more personal touch whilst linking back to identity. Overall, Anid heavily inspired my work for this project, whilst equally allowing my work to be completely its own, as each image simply cannot be replicated.



'Two is a crowd', 2021, Hinke Schreuders

The second artist to inspire my work for the exhibition is Hinke Schreuders. In a process involving mixed media through printing images on to fabric, Schreuders sews her own storyline of colour into each archived moment. Though she primarily uses black-and-white images, Schreuders re-saturates the imagery through the layering of thread and beads, where rather than focusing on the subjects of the scene, she brings attention to the accents that make it. Where I enjoy her work the most is how she follows her own composition when deciding on where the thread will grow; subtly playing with the colours that could have been in the original environment, the placement of the thread never interrupts the image underneath. Images such as this inspired my project as it allowed me to reimagine the colours of different scenes; where there are no leaves on the trees, she added them in, which aligns with my project as it's based on allowing others to re-understand environments as I look back on them.



'Works on paper #57', 2017, Hinke Schreuders

Creating an effect that mimics a paint splatter, some of her artworks focus on the impact of just two complementary colours in an image. Where I've applied this to my work is through sticking to roughly 2-3 colours per image, where one colour would be chosen to blend in with the image, and the other to create a statement. Originally, I had planned to use embroidery in my project, which is where I discovered Schreuders work; though as I changed it to just being paint, I still felt as though her work would translate well with that medium, and how to keep enough of the original image in tact whilst using such vivid colours.



'Scarlet Else', 2020, Linder Sterling

Another artist to inspire my exhibition project is Linder Sterling. After visiting the *'Linder: Danger Came Smiling'* exhibition in the Glynn Vivian Art Gallery, I felt inspired by the work where she used flowers to mask the faces of models; and so, combining the child-like painting aspect of Anid's work, and the idea of undiscovered identity in Sterling's work, both the concepts blended together nicely as an initial idea to work from. The flowers used in her work often seem as though they're reflecting the character of the person photographed; and although the image is in black-and-white, for my project I chose a flower that worked well with the colours of the environment, and that it bloomed at the right scale and in an interesting way for the animation. Different to Anid's work, Sterling's placement of the flower seems very calculated and carefully set, which is how I needed my images to be in order for the animation to work; but with the combination of the freedom in Anid's images, I wanted my images to have both elements of being organised and improvised.

Each artist helped me understand how to improvise with archived images, and the importance of reinterpreting others work in a respectful way, to make something meaningful that others will recognise. Audree Anid's work reminded me to not be precious with the placement of paint, and that not all of the images will be perfect, but neither were the moments captured. Hinke Schreuders work taught me how to allow others to see from my perspective; how the project was to show you memories but not how they were literally captured, but how I chose to see them. Finally, Linder Sterling's photo collages, and how someone's character can be understood more when they're replaced with an object that resonates with how they truly feel.

Part Three: **Presentation Skills** (40%)

Exhibition Methods:

How have you chosen to present your work and **why**? (include installation photographs of your final display).

Students should **clearly articulate why** their chosen method of presentation best suits their intended audience and context.

How well have you produced and installed your work (consider technical skills)?

500 – 1000 words.

The final display of my work for the exhibition featured a 3.27m x 2.08m vinyl print, with a small TV mounted to the centre, as an animation of a flower opening and closing repeated at varying speeds. Using the process of mixed media animation, each image was assembled and painted by hand, which is why it felt important to have it displayed at such a large scale; bringing out more detail than you would be able to notice on the original images. Additionally, I placed a QR code alongside the piece, which would direct you to a website where you were able to view the individual images not in the form of the video, but at your own pace.



Initially, I had not planned to use video in the display; it was instead going to be a grid showing the sequence of the flower opening across multiple frames, with a flip book alongside. As I created a test video showing the animation on repeat, it became clear that the video needed to be implemented into the display, as it worked well with the theme and title of the exhibition (Simulation Swarm), and that being able to display work that existed physically and digitally, converts well to our age of consuming digital media. The confronting placement of the screen directly over the face subtly

hints towards the minds of my generation, growing up with the rise of social media and the inability to escape it. As the original images were only a few inches in size, the exaggerated display brought out the intricate details of the fingerprints and printer ink patterns that you were not able to see as much of in the video alone. The reason for selecting this image in particular, besides it being my favourite of the bunch, was because of the colours working well with the rest of the images appearing on screen; as well as it being the midway point of the animation, which felt like the best cover image for the project, as the flower is not yet completely recognisable.

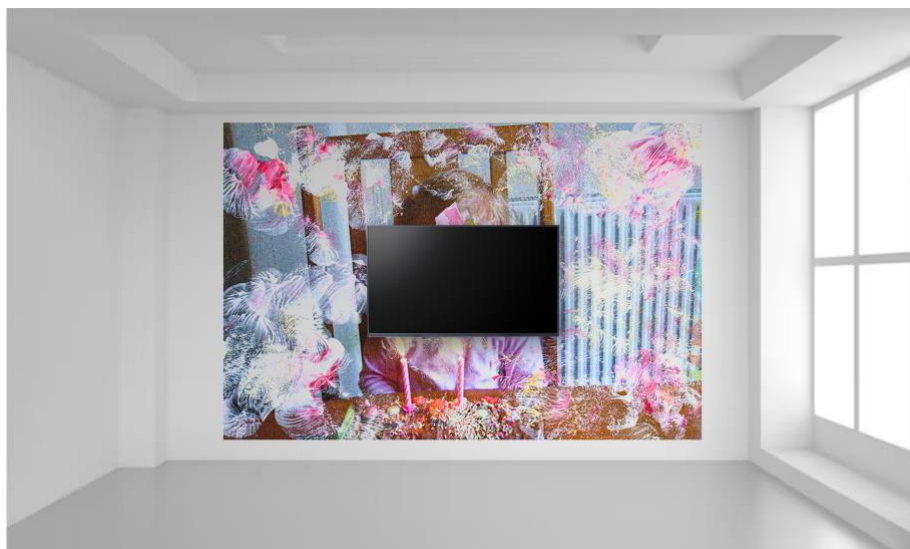
I created the website for this project with the '*Framer Website Builder*', which offered a free page with full control over the design and coding. I wanted the look of the page to be simple, with only a white backdrop and the images to be seen; placing each image in a disorganised sequence, as though we were viewing the family photos scattered across a table. I felt there was a need for the website to be included, as each image worked well on its own, even when separated from everything else. The position of the QR code was purposefully detached from the larger piece, in the hopes of sparking some inquisitiveness from the audience as to what might it lead to.



When editing the video in Premiere Pro, I made it so the animation of the flower changed speeds, allowing the audience to stare at it for longer, to visualise the piece differently each time; the slower animation put focus on the context of the images themselves, whereas the fast animation brought your attention back to the flower. The display also included some ambient audio as you watched; which was taken from a childhood video of mine, capturing a British summers day in a pub, as you hear the clinking of glasses, noisy birds, and indistinctive chatter, which ultimately felt like the perfect nostalgic audio for my project. I included some additional

snippets of audio placed at random points in the video, which was of my younger self talking with others, therefore it didn't feel as though you were listening to the same thing on repeat as you watched.

I took time to consider each element of the display, the most being the video. As the ratio of the image did not fit the screen size, which left me with vertical borders on each side, I experimented with how I could fix the issue. I firstly placed the video in a white border which didn't blend well with the vinyl print, nor the black outline of the screen; which led me to try a black border instead, but that created too much of a separation between the video and vinyl print. What ended up being the solution was creating a layer above the video that incorporated the paint splatter from some of the images. This method ended up masking the borders nicely and still allowing it to blend in with the vinyl print, without it feeling like two separate ideas. A small consideration was made with what size screen felt appropriate, where too large of a screen would take away from the scale of the physical print, which I tested by creating templates in Photoshop as to what the setup could look like.



(Exhibition Display made in Photoshop)

The technical skills needed for this project required me to understand video, audio and photo editing; as well as how to preserve the quality of images across scanning, importing into video resolution, and the correct ppi for web display. When setting up the exhibition, I was required to format the images in Photoshop, and accurately cut the white borders after printing, for the panels to connect seamlessly.

I believe my work displayed for the final exhibition can be intended for all audiences, as by covering my face I invite others to remember their memories and insert themselves into the illustrated world I created for this project. As it's an experience that firstly includes both photography and art, it allows for a wider audience to be interested; as well as there being video and audio to accompany, I feel as though I've

provided enough components for people to gravitate towards their own interests within the work.



QR code Website Link: https://shy-notes-749349.framer.app/?utm_source=ig&utm_medium=social&utm_content=link_in_bio&fbclid=PAZXh0bgNhZW0CMTEAc3J0YwZhcHBfaWQMMjU2MjgxMDQwNTU4AAGnnKOBOYZy8LBP9v-rWB4IPnsOsNLQE9nRkhuVN4Q1mFE9UaHRd0oTYkEUes_aem_LK3QIGsvajgNIAJsXTvWNg

Part Four: Transferrable Skills for Life and Professional Practice. (20%)

Final Year Exhibition Evaluation

Have you participated in all tutorials, group seminar and workshops?

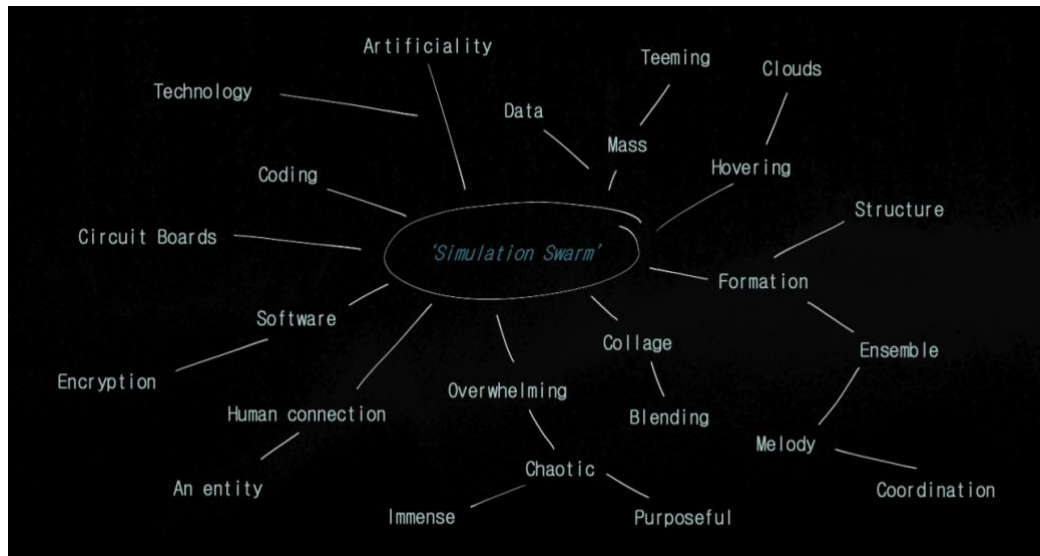
What role have you taken in facilitating the end of year exhibition and what have you learnt from undertaking that role?

How have you managed your workload for this module?

What new skills have you developed in producing this exhibition, and what aspects would you refine or approach differently moving forward? 500-1000 words

I used the tutorials to get feedback on my work as it progressed; questioning how the animation would be best displayed, or if the meaning of my project was clear despite there being multiple components. I brought both printed and digital work to the tutorials, demonstrating the mixed media process of creating my work. I asked questions where I felt it was needed, such as the topic of appropriated imagery in my work, and whether I would need to re-shoot my project if I couldn't go down the photo collage route of using a portion of somebody else's work. I've attended all the workshops, where I found the re-photographing and recontextualising images workshop, as well as the formatting images workshop particularly useful for my exhibition project. The re-photographing workshop taught me how the placement of lighting can influence the presentation and meaning of a printed image; whether the image should be flat to capture as much detail as possible, or that a strong shadow should bring more attention to the texture of the print. Formatting the images correctly was also very important for my project as I was printing at such a large scale, any pixelation would be noticeable; as well as re-formatting those same images to be displayed on a web page without using an unnecessary amount of ppi or storage. Also, being able to understand the entire process of mounting images, though it was not used for my exhibition work, has allowed me to have the knowledge for future exhibitions on how to create prints at a professional level.

My role for the end of year exhibition was within the graphic design team, where I designed the logo and poster for the exhibition, which I put up around the campuses. With this role, I was communicating with the group to update and discuss the progression of the logo and poster; seeking feedback from the different designs, to understand if it worked with everyone else's projects for the exhibition. I created a mind map and mood board for others to share their opinions on, as well as asking people to give a short description of their project, so I could understand the style that the logo should be. The design itself uses a combination of the natural world mixed with a sort of coding sequence, to tie it back to the title of '*Simulation Swarm*' with its *Matrix* look and the repetitive wording 'swarming' the page. I chose for it to be in black-and-white therefore there wasn't a requirement in everyone's images to suit the poster. When designing the Welsh version of the poster, I made it so that they inverted each other in design, therefore it created a more pleasing display.



Though I was not officially part of the social media team, I helped in designing the Instagram posts that were counting down to the day of the exhibition. Within these posts, each person in the group had a day of us posting a teaser of their work with their name titled, to create daily engagement leading up to the event. What I learnt from my role as the graphic designer of the group is that the more options you give for designs, the more varied opinions you'll get, as others won't know what looks best without comparison. Another aspect that I have learnt from it is that ultimately, it's your decision to know when to move on from the design if not enough feedback is being given, as social media cannot move forward otherwise. The graphic design is an important and fundamental stage of developing a project, where the aesthetic of the project will determine the type of audience that engages with the event.

As a fair amount of work needed to be done in order to execute my project successfully, I believe I balanced the workload well in terms of attending lessons and workshops, creating the mixed media tests, re-making the mixed media work as a

final outcome, editing the video and audio, and setting up the exhibition space. I feel as though I had enough time to still experiment with ideas or change parts of the project, if necessary, as I did when editing the video and audio until the very end.

In terms of new skills, I have not worked with images on a large scale before, or incorporated both physical and digital media in a singular artwork; therefore, I have gained a better understanding of the time in which it takes to prepare images on a larger scale, and that testing the video display for your project is vital when considering the type of screen and speakers that will be used. Creating an animation with mixed media is a new skill for me, which I realised didn't need to be perfect on the paper, as much of it can be fixed in post. What I also learnt from the exhibition process is that certain ideas can be saved for different projects, where if there's a struggle to try and incorporate it into the project, it most likely doesn't need to be there.

To refine my work going forward, I'd like to understand how to work with screens better, as I found it difficult to make the technical look of the screen blend with the print. The only slight change I would make to the presentation of my work is if the cable could have been white, to blend in with the lighter parts of the image, and into the white wall.