

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: Rebecca Davies

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.

Vestige refers to a trace of something that no longer exists.

In Vestiges, Davies explores the delicate relationship between presence and absence through the remnants left by the departed. After her grandfather's passing, there was nothing to hold onto, leaving a profound void in her grieving process. Years later, an object of his was given to her, reshaping her understanding of loss.

Inspired by the creation of shrines in honour of the departed, Davies' work reflects the ritual of placing objects as memorials. These practices symbolise respect, remembrance, and an ongoing connection, inviting reflection on how traces shape grief and identity.

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 are not 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.

Petra Creffield's Going Home (1997) is a series of five images, whereby she projects old family photographs around her childhood home. Creffield returned to her

childhood home as a way of commemorating her mother, after her recent passing. The projections create a ghost-like space that merges the past and the present, creating a space that acts as a limbo between absence and presence. Creffields work was the first that heavily inspired the beginning of my project Vestiges. 'Going home' gave me the idea of exploring the concept of memory and loss through a more poetic visual. Specifically, I am using photography to process the loss of a loved one, my grandfather. Creffield made me see that memories do not act substitute for something or someone absent. They give us the ability to honour the deceased, whether it is through stories, artwork, or legacy.

The way her work explores these ideas by creating an atmosphere through her photographs rather than simply displaying the images themselves, gave me the idea to dive deeper into how I can present my work through spaces and atmospheres.



This led me to explore Sophie Calle's work, 'The Birthday Ceremony.' Every year Calle invited several guests equal to her age to a birthday dinner. She asks each person to bring a gift, whereby rather than using these presents, she keeps these as tokens. Years later, she displayed these in glass cabinets, transforming personal items into elements of memory and identity.

Calle's work made me think differently about objects and their significance to memories. I realized how objects can hold memories and feelings just like photographs. After my grandfather's passing, there was nothing to hold onto. Although a few months ago, I was given an object of his, which reshaped my understanding of loss. I realised this connected to Calle's concept of objects. This concept inspired me to incorporate objects that are significant to others. Specifically, objects that hold the memories of those who have passed. Like Calle, I created a shrine-like space that places objects in a way that invites reflection. Although, her work is more about identity and mine is more about healing, she still influenced my symbolic use of objects and memory.



Calle's work led me to dive deeper into the idea of shrine rituals. The 'Cloutie' or cloutie Shrine Tree in Cornwall is a collective contemporary installation. Whereby people tie strips of fabric, ribbon, or personal clothing to tree branches. This is deeply rooted in nature and ritual whereby these offerings of fabric often represent wishes, grief, or prayers.

Over time, the tree has become a layered archive of expressing emotions. This folk shrine was a big inspiration for my exhibition photoshoot. I was especially drawn to the trees themselves. Trees often represent life and death, which links to the themes in my work. They also have spiritual meaning in many cultures. Instead of using fabric, I placed objects on the trees. I wanted to create my version of a quiet ritual. Whereby I use the tree to hold memories and emotions. The shrine tree holds feelings from a whole community, but in Vestiges, I made it more personal while keeping that same emotional and symbolic connection.



These three works helped shape Vestiges. Creffield made me start thinking about memory and loss. Calle showed me how objects can hold memories. And the Cornwall shrine tree showed me how to connect grief with nature and simple rituals. I found a way to turn feelings of loss into something you can see and touch.

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.



For this exhibition, I chose to present two large-scale prints, each at a height of 100cm with a landscape ratio of 3:2. The size of the prints was especially important, as I wanted the viewer to feel physically confronted by my work. This scale forces

viewers to bring their attention to the smaller objects, which encourages a closer look into the scene itself. This brings viewers into the scene itself, creating an immersive experience. By enlarging these everyday items, they become more noticeable and symbolic. This gives them a new emotional weight. This immersive scene created by the layout, allows for viewers to step into a quiet, more personal experience. This effectively displays the images the way I intended. After physically seeing the work installed in the space, I felt that something more was needed to complete the narrative of this project. So, I decided to add a third image, at a smaller print of 60cm in height, with a portrait ratio of 3:2. I wanted the image smaller as not to draw too much attention away from the other prints. This image features a person's arm interacting with a book. This object is placed around the arm itself. This human connection adds another element to my work that may not have been thought about with just the original two images. This concept explores how we carry attachments and memories within objects. Furthermore, in terms of ensuring everything is cohesive and fits with my intention, I used vinyl prints on the wall to allow the images to blend into the space. This not only adds to the theme of something being present yet still fading into the past but also allows for a more immersive experience, allowing viewers to feel like they are looking directly into the scene itself rather than just looking at an image. Overall, this setup aims to allow viewers the space to feel the emotional weight this work portrays.

One aspect that was particularly important to me was the quality of the prints, mainly because my work relies on intricate details, this being the objects, so I need to ensure they are visible and unscratched. I ensured the images were resized for printing and I used the high-resolution laser printer with matte paper. This makes sure I avoid any glare from ceiling lights and makes sure all textures and objects are shown clearly. Fortunately, the large prints had high quality at the scale needed and the details within the objects stayed sharp. This enhanced the idea of the importance of these significant objects.

The mounting and hanging were a big challenge due to the size of the prints. As these images needed to be lined correctly and equally spaces on the wall, measuring was a huge priority. When putting up these prints it was best to have two people as it would make the struggle easier as well as ensure everything is lined up correctly. Another aspect that I made sure to take great care of was the space between the images. This is because I wanted the space to be immersive but not overwhelming, so there needed to be a certain amount of space to make this happen. On the other hand, the smaller print was much easier to install. However, the challenge of this part was measuring and positioning correctly. I did not want it to feel like this image was an afterthought, so I needed to ensure it created a good balance between the larger prints and the space. To make this happen, I made the smaller print align with the other prints making sure the centre of all the images aligned with each other. Also, I used the beam to create a well-needed space between the large prints and the smaller prints without creating a disconnect. The space between the prints allows for a moment of peaceful reflection and encourages viewers to slow down. Accessibility was also a consideration of mine, whereby I made sure all the prints were at a height

that was easy for the viewers to see without any strain and the space itself allowed viewers to move around and step back to see the work all together.





In conclusion, the layout was designed to guide viewers into a quiet, personal experience. The large prints create a confrontational space, whereby you are unable to ignore them. This symbolises the significance of the objects and the placement of them. The size of these prints demands attention, encouraging viewers to step closer and notice the smaller details. When looking at the print viewers will notice the objects that create the overall emotional essence of the work itself. Furthermore, the use of a smaller print displays the relationship between themes of memory and personal connection. Overall, having these images enlarged and the objects visible, creates a scene that invites viewers to see them differently. Allowing for the transformation from personal belongings to vessels of memories to be seen. This creates a more personal intimate world, making viewers feel more connected to the work.

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

During this module, I tried to attend all available workshops, tutorials, and group seminars as I believed these opportunities would improve the development of my work and offer valuable insights which would help me learn how to successfully plan and execute an exhibition. Despite not attending every guest lecture, the ones I did take part in were extremely beneficial as they provided new perspectives, techniques and knowledge that educated me on the directions in which I can take any future projects. In the future, I aim to attend all guest lectures, as I now recognise how much they contribute to both my knowledge as well as my creative process. One of the elements I found very insightful was the mounting workshop as I had been introduced to a completely new skill. While I did not use this technique for my exhibition work, it has taught me new ways of presenting projects and how they can contribute to the atmosphere of my work. This workshop also allowed me to assist my classmates with their work to help lessen their stress and workload. Furthermore, I found having group meetings to be extremely useful, as it allowed us as a class to ensure we were all keeping on track as well as maintaining effective communications with one another.

Overall, I found this experience to be extremely helpful. I appreciated the encouragement to experiment and conduct most elements of my work and production independently as this gave me the confidence to gain, not just the knowledge of doing these aspects but experience as well.

In facilitating the end-of-year exhibition, I selected the roles of being a member of the marketing team as well as the design team.

Within the marketing team, I played a crucial role in managing our social media presence. This role included creating, developing, and scheduling content through our social media page, ensuring that we maintain a consistent visual identity. Generating a high interest and engagement from our target audience was our main priority and to ensure this was effective I made sure the tone, imagery and content of posts were connected well with the overall theme of the exhibition. Moreover, we worked with the design team to produce a poster, so we could market our exhibition. As a group, we all made sure to plan meetings and create deadlines for the marketing materials. We decided to divide certain group roles to lessen the workload for each person. We all collectively came together to brainstorm posts and marketing ideas for our social media to ensure everyone had a say. My main tasks included setting up and running the Instagram page, creating reels and posts to highlight our work as well as sharing behind-the-scenes content from the curation process. One mistake was made whereby we did not get a Welsh translation for our captions or written content; to solve this error I worked with Millie to translate every element we missed and correct them. We also made sure every piece of content was checked for both English and Welsh Translations before we posted them. Furthermore, I also helped with other aspects such as filming content, printing and prepping marketing materials as well as contacting other members of our class to ensure we are accurately representing and marketing their work. Being a part of this team allowed

me to develop my skills in digital marketing, content planning and clear communications, while also teaching me new skills of being socially conscious. I also developed my teamwork skills, understanding what it takes to make a team work and acknowledging times when other ideas are more appropriate than mine. In the design team, we initially began by working collaboratively to decide the initial concept and theme of our poster, while also discussing elements such as the colour scheme and overall visual designs. Afterwards, we all agreed it would be best if each team member developed their poster designs based on the ideas we had shared as a group. This process allowed us to get a good range of unique styles and perspectives. As a group, we were able to gather a wide range of feedback from one another that allowed us to develop our ideas and collectively decide what visual direction we wanted to take our final poster. I am proud to state that my final design idea had a huge amount of support from the other team members. After some small adjustments based on their reviews, it was then selected for the final poster. This team helped me to further develop my communication skills, specifically working with a team to bring a shared creative idea to life. I took time to understand the needs of others, learning how to manage all our expectations while also considering the group as a whole. It also taught me how to take on constructive feedback and incorporate it effectively within my work. One mistake that was made was not having the poster translated into Welsh, which we were later made aware of. Due to the late timing of this, we were not able to create one for the marketing team before the exhibition. However, this is now something that as a group we know for any future work, whereby we will ensure this error does not happen again.

I was able to effectively manage my workload by keeping a To-do list. Whereby, I wrote a detailed list of each aspect of the work I would need to complete step by step, as well as creating my deadlines for when I wanted each of these tasks completed. This process allowed me to maintain a realistic expectation of my time and organisation. I made sure to keep track of key dates on my calendar, whereby I prioritised tasks that were harder and/or took longer to complete. I found that communication with my team members as well as the chair members was essential for me, as I wanted to ensure I was always updated on each aspect to ensure that I was not missing any tasks that needed to get done. These strategies helped me to reduce stress and keep the planning process smooth.

During this module, I learnt a great deal of skills that have improved not just my work but my personal growth, allowing me to apply these new skills to every aspect of my life. I developed skills in making key decisions and I become more confident in my approach to group work and problem-solving. One important skill I improved was my communication skills, specifically working in a larger group. I learnt how to express my opinions clearly and not to back down when I believed in an idea. However, this also taught me how to effectively listen to others' opinions and how we can combine our views to form a shared idea. This balance improved my teamwork skills and helped me to be more confident. This also led me to learn how to be supportive without taking control or helping too much, which created a more positive and collaborative environment.