

Student Self-Evaluation

Module	Exhibition 2.0
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This document helps facilitate the assessment of the module listed above.

Please evaluate your project or projects under each heading using the guidelines provided. Add visuals as necessary to support your evaluation. Consider each section in relation to your exhibition outcome, and your process and engagement with the timetabled sessions.

You will be assessed on your exhibition outcome with additional consideration made of observed module engagement and your evaluation.

Name	Libby Turner
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Part One: Knowledge and Understanding Skills (30%)

Applied Skills, research and experimentation

In this section, students should discuss and evaluate the application of existing and newly acquired skills, and knowledge to their outcomes.

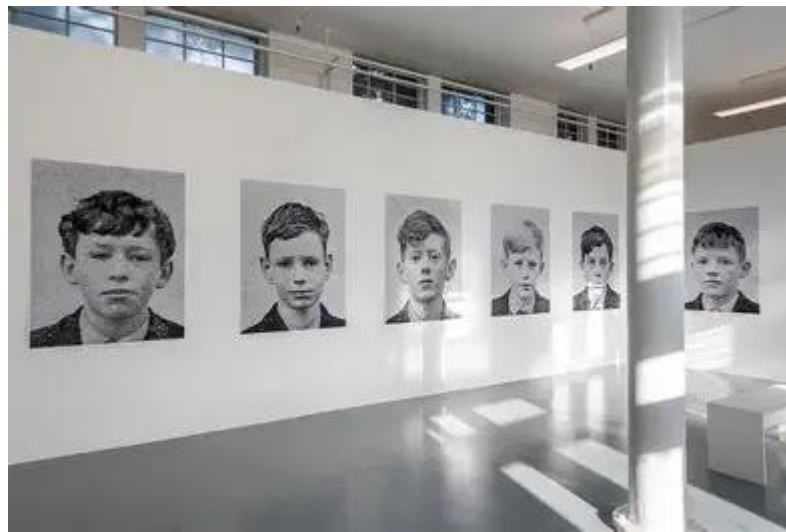
Demonstrate research into exhibition strategies with analysis of exhibitions visited. Discuss your process regarding exhibition options – framing, mounting, installation, performative etc. – as appropriate, commenting on any experiments undertaken.

Use visuals as necessary.

Approx. 350-450 words.

Response:

For this exhibition I decided to study the victims of John Wayne Gacy. Instead of showing the offender though I decided to only show the victims allowing them to get the recognition they never got. As after researching crimes, the victims are always seen as statistics rather than people and so I wanted to change that view with the work. To make this work in an exhibit setting, I had a suggestion to look into Martin Seeds, Country for Young Men. This was an exhibit piece in which Seeds presented 13 portraits of boys from a school yearbook in Belfast in 1965. These photos were used to represent the troubles such as childhood, time, and gender during the 1960s and show personal accounts of a Northern Irish school day back then. Seeds presented them big on the wall one after each other with their eyes being at the viewer's eye level, forcing viewers to look into the boys' eyes.



I had planned to do the same with my images however due to there being 26 victims, I felt as though it wasn't viable due to the limited space photography and fine art were working with for the exhibition. I wanted to keep my idea of the victims and so decided to have a tutorial with Ryan about ideas on how to present the victims well without it coming across the wrong way.

In the tutorial, we talked about placing the images at stamp size on the wall in a grid. The reason why we chose stamp size was because that was the size I was using for my book, which I liked because it meant people had to look closer at the image making them stop and take more time into looking at each image. However, after laying the images out, we decided that there wasn't a good reason to have them in a grid and instead talked about spreading them across the exhibit. By spreading them about it acts as though the images are haunting the viewers as they are seen constantly spread around wherever they go in the space making them not forget about the work. This also meant that when people walked past, they would see some images and not understand what they are until they come across the personal statement in the exhibition which will cause viewers to then rethink about the images that they have seen and view each one differently afterwards. To do this I decided to stick them onto the wall using vinyl as it was the easiest material to work with and if they needed to be moved then it was easy to fix. Luckily, I had asked Ann to print my images off for my book a while before the

exhibit and so I used my spare copies of the images for the exhibit making it less hassle for Ann and not wasting more vinyl that isn't needed.

Part Two: Cognitive and Intellectual Skills (20 %)

Evaluating the specific needs of exhibition display

Consider the module in relation to other practical outcomes. How have you considered your work specifically in this context, rather than in publication form, or as a portfolio of work. Considerations could include discussion of practicality in relation to the exhibition space, edit, scale, sequence, distillation from a larger body of work etc.

Use visuals as necessary.

Approx. 250-350 words

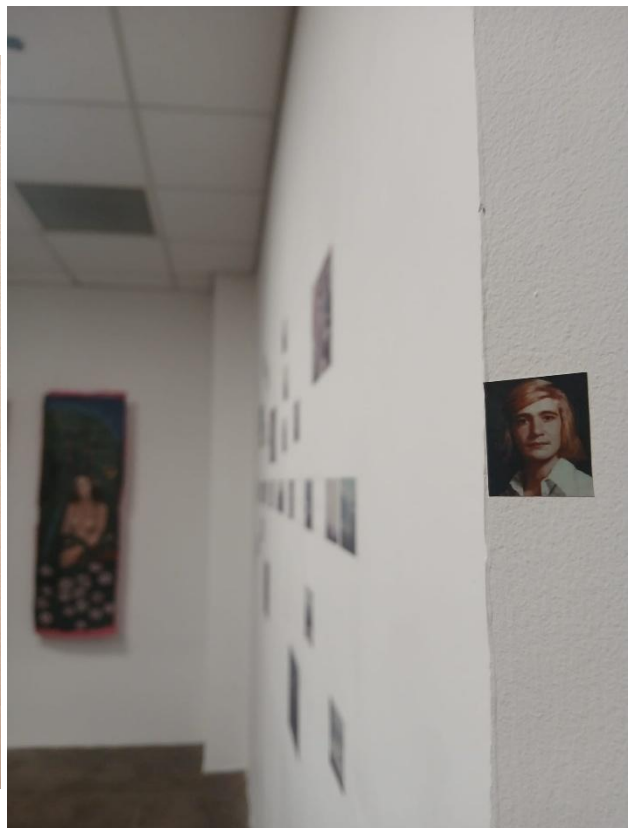
Response:

By dispersing the images of the victims through the exhibit it allowed there to be more space for others while allowing me to not have to worry about the size of space I will need on a wall for the images. This was because, due to the fact the exhibition was both fine art and photography together with little space, I knew it would be limited. So taking this into account, my first idea of having the images big on the wall wasn't going to fit where as making them small and spreading them through the exhibit at a small size, it allowed me to use all 26 images of the victims allowing each one to be seen and get the recognition they deserve.

By spreading the photos out, they give a haunting presence as the viewer is walking past each one, making the work difficult to oversee and ignore. This is what I wanted, as while people are walking around, I want them to always remember the work and not walk past it and forget about each individual, which is also the reason to spread them out as then they are individuals and not just one collection of people in a grid on the wall. With spreading them out, I didn't have an order for them as it was hard to find any research on the victims due to them not being known and instead being known as a statistic instead.

The reason why I chose to have them at stamp size was because I had used the same size for my book, which worked really well making viewers pause on each page to look closer at each image. This is effective in the exhibit as it encourages the viewers of the exhibit to do the same thing and make them look closer, making

them spend more time on each individual giving each person the attention they deserve.



Part Three: Practical Skills (30%)

Practical Work Submission - Exhibition

Apply both existing and newly acquired skills to the process of conceiving and mounting a group exhibition. Engage with any workshops or technical assistance to develop these skills.

Discuss processes involved in conceiving the work for submission and evaluate choices, for example, the use of inhouse or external fabrication and problem solving during both the run-up to, and final installation.

Consider and comment on the relationship between initial and developing concept *and* exhibited work.

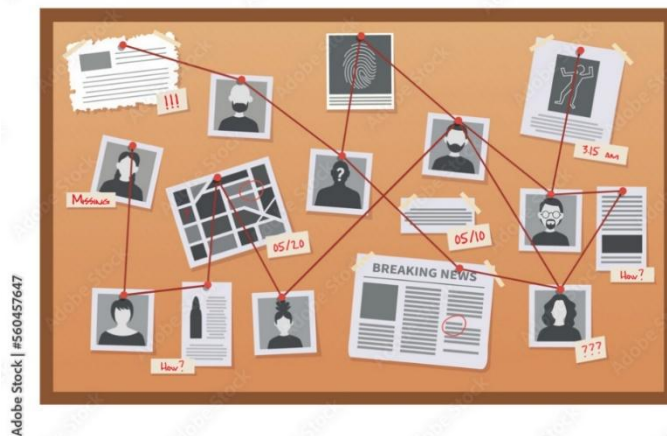
Use visuals as necessary, including process and final installation images.

Approx. 350-500 words.

Response:

While installing and developing the exhibition, I used skills learned from last year to apply this year. This included how my images will function in different layouts and within a specified space. Although I didn't use vinyl last year, from helping others put their work up, I had learned the technique in which I used to not only put my images up but to also place one of the exhibition statements in Studio Griffith. With lecturers help, I learnt the most effective way to present and mount my work, allowing the presentation to be clear and easy to understand.

For this exhibition, I had originally chosen to create a detective board using images of victims and offenders of different crimes linking them together with red thread. I had got this idea from the TV shows I used to watch where they would also solve and note crime development using thread and images on a cork board.



However, after developing my book project I realised that this wasn't the idea I wanted to carry on with. So instead, I had planned to present my images of John Wayne Gacy victims large on the wall, like I stated earlier in Part 1. This was inspired by Martin Seeds- Country for Young Men. However, due to the lack of space the classes had for the exhibition, I then chose to scale down my work into stamp size images making it easier to find space for them. My initial idea with these images at stamp size was to present them in a grid format with columns and rows which would have blank spaces for the victims that weren't identified. Although I really liked this idea, I wanted to make them more immersive and have more effect on the viewers.

To do this I developed my idea into dispersing the images through out the exhibition. This meant that the images were spread in spaces between others work, in which I made sure not to put too close or on someone's work as I didn't want to affect their work and change the meaning and view of it. In order to put the images around the exhibit, I used vinyl due to its flexibility and how easy it is to adjust the placement if needed, luckily these were printed a couple of weeks before the exhibit as I had spare photos from when I used the vinyl images for a book dummy I created where I printed 2 extra images of each victim in case I messed up the cutting or placement of the photos. By printing in house, and early on, it meant that it wasn't as much stress on me or the tech team along with the fact that it was easy to ensure the prints were correct and gave us time to reprint if it was necessary in which it wasn't. Someone that I would improve on for next time, is to try create a viable idea at the beginning of the project and try stick with it or change it slightly, as because I kept changing the idea, I became stressed because I was unsure on what I was doing near the time of the exhibit. Luckily for this exhibit I managed to have the tutorial with Ryan 2 weeks before the exhibit installation day giving me time to make sure I have everything I need and get the idea signed off by Paul.

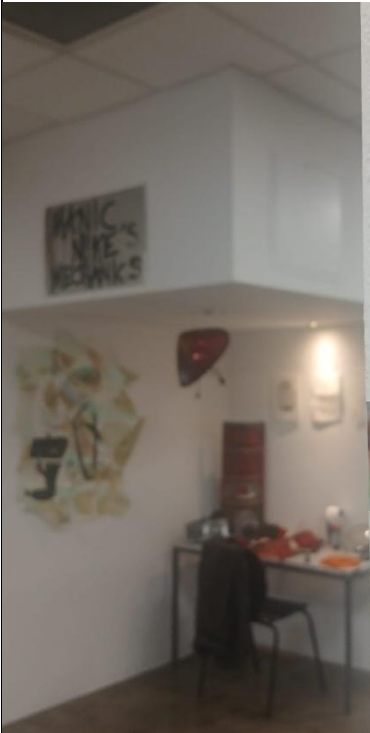
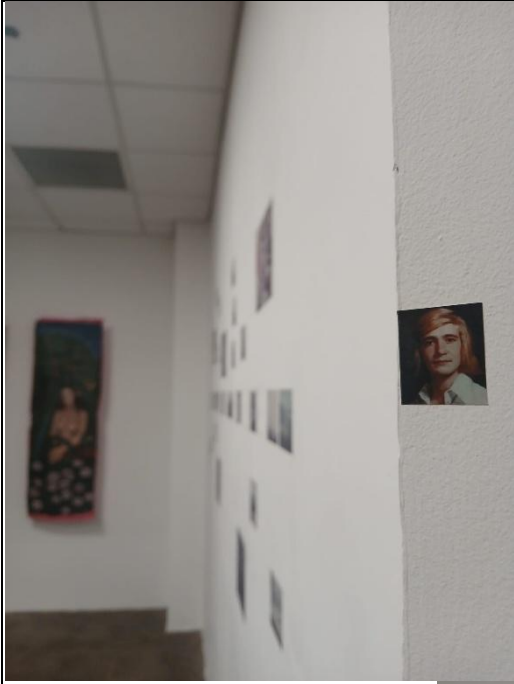
From looking at my final exhibit piece and where my idea started, there is a clear relationship between them while also being developed a lot. Although the images and concept stayed the same throughout, the biggest changes were the display of

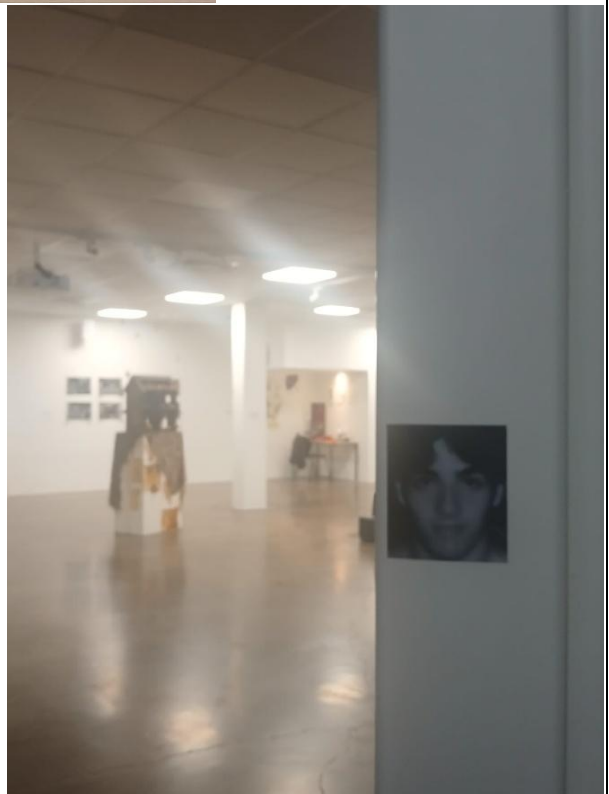
them along with how I put more thought in why I am presenting the victims the way I am which I struggled to do in the beginning with the detective board. Another thing that I want to consider when looking back is the way people will see the work in terms of with the personal statement and without it. For example, the detective board would have the personal statement next to it allowing viewers to understand the work straight away, where as the small photos spread around with my personal statement placed by one image, it makes viewers encounter the photos first without the context of the statement and then after reading it, their view then switches making them reconsider each photo they have already seen making them rethink about my work with every photo they encounter while walking around.

The photos below show some of the development, installation and final exhibition:









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

**Engagement with Taught and Studio (non-timetabled) Sessions;
Professional Engagement**

Have you participated in all tutorials and group seminars, and completed all the related tasks? How good has your time management been throughout the module?

Present exhibited work to a professional standard with a view toward professional audiences and potential clients and collaborators.

Consider group engagement and dynamics – your contributions in terms of team engagement (specified roles, help offered during the installation process etc.). What have you learned from the process to feed forward into future exhibition planning?

Approx. 250-350 words.

Response:

During the sessions, I decided to take on the role of chair in which I ended up getting the Ceo Chair role with Steve and Adam as the other Chairs. Us three had to help make sure that the other roles were doing their part and setting deadlines for each thing. For example, we had some issues with the Design team including communication, and time management. We had set them multiple deadlines in which were never met. Steve, Adam and I decided to speak to the whole class about the issues and ensure that if anyone has problems with deadlines or need help then to communicate with the rest of the class as due to work and other personal reasons the deadlines were not met, however, no one was told about these things until after the deadlines we had set passed. This happened when the poster was needed to be done.

Due to me being a chair role, it was important to me that I attended every session to ensure that I knew what was happening and could bring any points into the session that needs to be said. Another reason for this was because, Steve, Adam and I had meeting for 30 minutes before each session to go over last week points, anything the teams that the others don't know about and any issues that we were facing. This role had taught me a lot, due to the fact that last year I was very quiet and didn't like speaking in front of groups of people and so this role has brought out a leadership role that I didn't have before which I will hopefully use next year and even after university. Working with Steve and Adam as well has taught me different viewpoints on how to handle situations and has allowed a better contact between the two classes and there was a big divide between them in which no one talked to each other, so it was nice to have them as it allowed by classes to be heard.

When installing the work, the chairs made it clear to make sure to help others and ask if there was anything that people can do to help instead of everyone focusing on their own work and then leaving. We did the same for the de-installment as well which worked really well. We had a few issues of some people not being able to be there to take their work down and so I told them, to ask someone they trust to take their work down for them and put it in a safe place till they are back. With the de-installment, I also helped arrange the time and made sure everyone knows including Paul. This allowed everyone to be on the same page and makes sure that everyone has the same deadline to get it all down in time for the next exhibition to take place.