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Exhibition Evaluation

To assist me in generating concepts and ideas for my exhibition piece, I investigated artists that shared my topic of surveillance, digital documentation, and the premises of “Watched without seeing the watched”. One of the first that caught my attention was the work of Dr Stanza and his installation of *Visitors To A Gallery*, wherein his work consisted of projectors displaying camera feeds of the gallery on the wall and the people who visited being filmed from various angles. His intentions with the work were to directly include the observers in the process of their own observation, a role that most of the public never get the chance to engage with since the position has an innate role of privilege built into it. Another artist I came across was Esther Hovers, whose *False Positives* project explored intelligent surveillance systems and compiled a series of images based off of anomalies the algorithms are built upon to be able to identify deviant behaviour. It questions what should be considered the standard of normative behaviour when the pictures obviously show no crimes occurring despite the intention of the technology. Taiji Matsue’s book *Cell* was also an interesting perspective for the themes of surveillance, where he collected pictures of people in public spaces and cropped them down into a square frame to isolate certain crowds or individuals. It was done with the perspective of monitoring those who were blissfully unaware, putting a focus on them and their actions out of the many people available in the original picture.

My initial ideas for my work were to incorporate collage into digital image, eyes from magazines and newspapers scanned in and placed amongst photos of the public to visibly portray the presence of CCTV, aiming to unsettle an audience with the disembodied gaze of whoever sits behind the camera feed. However, as I continued to research likeminded artists, I felt the best way to address the topic and bring it to light would be by putting myself in the role of being unseen. This in comparison to my original concepts speaks much more effectively to my goal of creating discomfort in my work as it’s directly told from the perspective I’m criticising. Staying true to its digital form, I felt it most effective to display my screenshots as a video, as this would also be appropriate to be able to present a mass of images collected over time. The final execution of this was successful, images playing at a high speed to effectively cause the faces and shapes blench together within the stream of information. Requesting it to be located in a darker space made the

projection stand out, and having it grouped near other projections and video tied it in well amongst the composition of the exhibition. Though the flashing imagery of the video was a cause for concern in health and safety, signage was supplied, and I feel the risk was justified to be able to enhance the concept of my work. The themes behind it can be overwhelming so it aligned to cause a sensory overload both my visuals and in the volume of work. I had to become familiar with the software of Premier Pro in order to execute my concept, working with timings between a large batch of images as well as readjusting their sizes to fit with each other appropriately. Learning some easy but effective tools within the programme will undoubtedly come in useful for me in the future of my work as it opens the option for me to consider video format in my projects where appropriate. It also makes Premier Pro less daunting as a software to go to down the line, familiarising myself with how it operates will at least make starting or experimenting with video in my work something I'm comfortable with and so my photography won't be held back by being unsure how to execute my ideas in that way.

During the setup for the exhibition itself I put myself on the hospitality team, contributing to meetings on what drinks to supply and the logistics of where we could locate our bar. We also discussed whether offering food would be something to consider but all ultimately agreed that we didn't want to risk allergens being around the show, especially with the tendency for food allergies to be so bad that being in the same space can cause symptoms. A group of us, myself included, sourced the drinks in our free time during installation and organised to keep them cold and safe with the cafeteria staff. I was also responsible for the rotation of the hospitality team in charge of the bar from opening to closing of the exhibition, taking my team's preferences into consideration and working around their availability and plans to be with those who came to see the show. I was also present in the decisions to narrow down our final choice of exhibition title and poster design, voicing my opinions on what formatting could work best once the design team had brought the ideas to the full group.