

My Visual Diary

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Artwork Studies

This photo shows us 3 police officers, 1 fixing her hat and the other 2 arresting a man that is on the floor. Adjacent to them is a man reaching for a bottle of beer whilst laying on the floor. There are an abundance of people watching this altercation. This takes place in the middle of a street, with traffic along the left of the frame, festive lights in the background and red-brick buildings throughout the photograph. This photograph looks like it was taken with a wide-angle Lense at an eye-level vantage point. The officers are positioned in the bottom right corner of the frame, the drunken man laying on the floor is positioned in the centre-left of the frame. This creates a busy and interesting composition whilst also accidentally applying the Golden ratio. Looking at the contents of this image you can infer that the photographer may be trying to show the brutality of police and the power that they impose on venerable people. Or maybe they are trying to show the greatness of the police, keeping the peace and protecting society. Knowing the factual contexts of this image. It's new years eve; this photo was taken in Manchester in 2016, and it's not staged. You can see that the photographer was not trying to talk about anything, they were just documenting the nightlife of Manchester.



Joel Goodman, New Year's Eve, Manchester, 2016

This photograph portrays 4 policemen surrounding and covering a naked man, one of them smiling at him and holding a hat over his crotch. There another 2 men approaching the group, 1 running with a jacket behind them and another in-front walking towards them just out of focus. There is a large crowd which stretches across from the left to the right of the frame, and a grassy field which fills in the bottom and lower right of the frame. The crowd of men are caught in the centre of the frame, drawing the most attention, then the left side of the frame has the out of focus man with the flag leaning on his back. Finally on the right-hand side of the frame you have the running man with the jacket. All these components create a line that cuts through the image, emphasized by the white line drawn on the grass to the right and the wooden stand on the left. Using the white line, the crowd of people, the flag in the crowd and the flag leaning against the man in the foreground as context clues. I can define that this photo was taken at some sort of football game or sports pitch, the man who has a hat over his crotch is being detained for running onto the pitch naked, the man behind is running to cover him with his jacket and the man in the foreground is seeing what's occurred and decides to approach.



Ian Bradshaw, Twickenham, 1974

This is a photograph portraying racial abuse. There are 3 people in this scene, 1 white woman looking disdainful whilst holding a white man's hand. This white man has a look of anger or serious intent whilst holding a middle finger to his forehead and staring at an Asian man. This Asian man has a look of confusion or concern whilst walking briskly alongside this couple. They are in the middle of the frame, the woman in the left, white man in the middle and the Asian man on the left. There is a large gap between the 2 men.

All 3 of them are walking down a pavement with a large building on their right which stretches into the background, and a street which also stretches in the background. The emotions portrayed on their faces and the way that they are posed/ walking tells me that there is some sort of argument happening. Or possibly an altercation. The difference in skin colour and the fact the white man is staring at the Asian man with such a disgusted look tells me that this is a racially charged altercation.



Jeff Wall, Mimic (1982)

This photograph contains 5 people sitting with each other, 3 of them on a wall, framed by 2 large bushes and the other 2 sitting on a chair and the floor. All of them are looking at each other, possibly having a conversation whilst smoke plumes from a city behind them. None of them seem to be bothered by the smoke nor do they seem bothered in general, just a couple of carefree people on a clear sky day. The sky is blue with little-to-no clouds, a sea-scape which is almost flat with some small waves sitting behind them. There is also a red Bike which sits center frame, leaned in front of the woman which is lying down, a man wearing a red flannel shirt and another man to the right straddling the wall. This photo was not very well received by a lot of people and news outlets. Notably The Guardian writing an article mentioning it as '9/11's most controversial photo' (2011) due to the gravity that 9/11 has had on the American people and the way that it had been portrayed in the photograph. This photo was not made public until 2006 and was instantly deemed problematic, people were making assumptions about the people in the photo, saying that they were not caring of the tragedy and were compared to the Seinfeld cast. The man on the right in glasses responded to this response by telling News Articles that he and his girlfriend were in fact in profound shock.



The Guardian (2023) *The meaning of 9/11's most controversial photo* Available at:
<https://www.theguardian.com/commentisfree/2011/sep/02/911-photo-thomas-hoepker-meaning>
(Accessed: 12/03/2025)

Thomas Hoepker. Brooklyn, 9/11. 2001



Erik Kessels . 24 hours
in Photos . 2013



Arwed Messmer . RAF. No Evidence . 2017



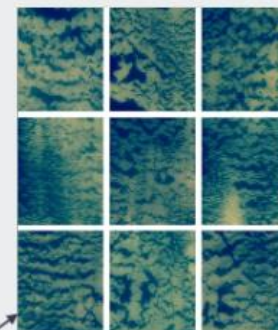
Trisha Morrissey . April 16th 1984 . 2003



Sophie Calle's portraits of hotel rooms .
SFMOMA . 1982



Man Ray Rayograph .
1922



Alexander Mourant . To Feel Its
Touch . 2019

Image as research

Research Methods

Object as research

Excursion as research



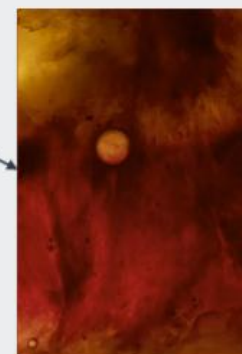
Erik Kessels. A
pictorial History of
The Empty Chair .
2022



Dougie Wallace . From Stags, Hens and
Bunnies . 2016/2015



Anthony Cairns . TYO2_080 . 2016



Stephen Gill . Please Notify
The Sun . 2019



Hellen Levett . Newyork . 1980



Saul Leiter . Taxi, New York . 1957



Eric Hart Jr - Photography and Protest - www.ericohart.com



American Civil War, Kelham Hall, Lancaster Glass, Had-Flute.



Diane Arbus - "Identical Twins, Roselle, New Jersey"



A survivor of a Hutu death camp poses for James, at the height of the 1994 Rwandan troubles. © James Nachtwey / Contrasto

Information



Sébastien Kim - Interview with Sophie Calle - Interview Magazine



Pati D'Adamo - Portrait of Barack Obama - ATRIBUTE

Research Methods



Tayo Adenurke - Reclamation of the Expedition, 2000



Osilo Jesse - Portus - 1994

Theory



Gary Williamson - Self-Portrait - Jane Craft



Rankin - Rink, Dazed & Confused, 1994 - Interview Magazine



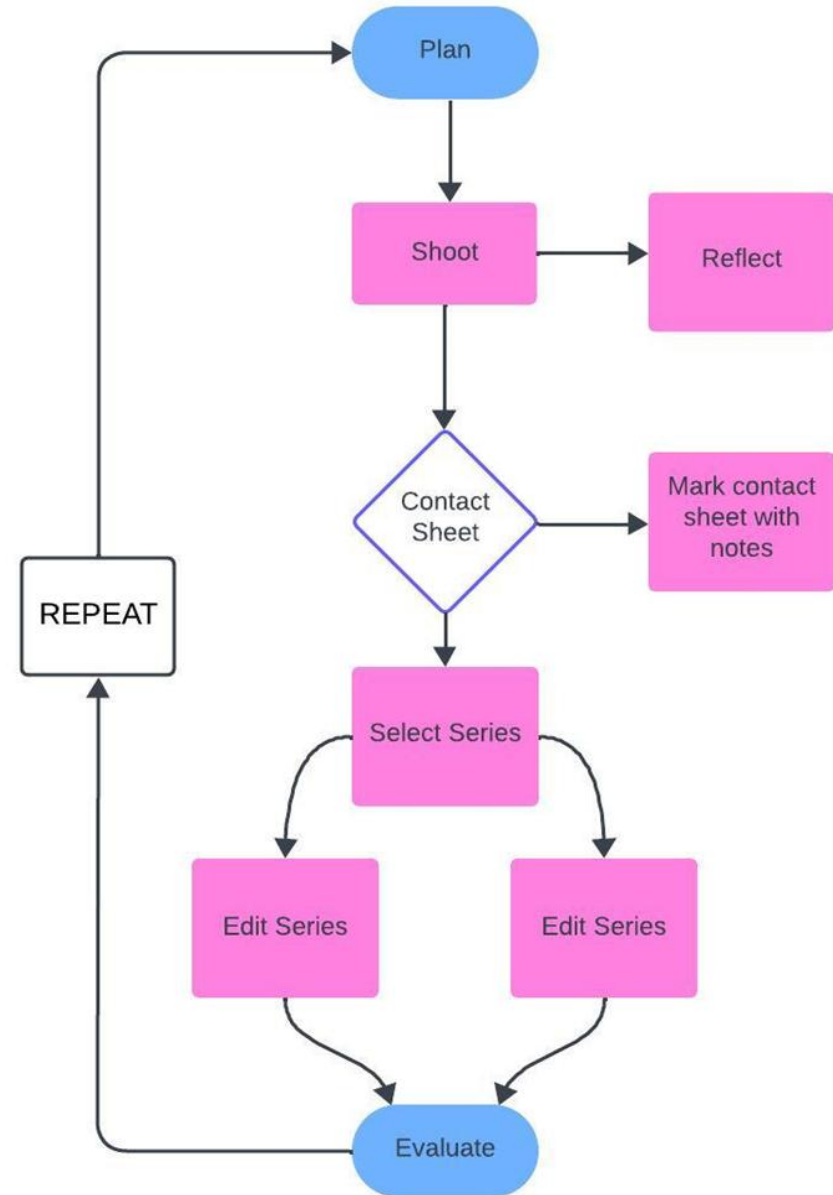
James Sarror - Evelyn Adewu washing prints at the Ever Young Studio, c. 1956-58



Four Twins, Rotimi Fani-Kayode, 1985

Discussion

Project Cycle



Plan for shoot – Discussion as research

My plan for this shoot is to go to my nanas house, record me and her just having a chat then go around the house and take some photos. She recently had a fall in her house, and I hadn't been up to see her since she came out of hospital. Her usual bubbly and happy self had been shrouded by pain and the changes around her, she had an electric switch to tilt her chair so she could stand up and she shuffled to the bathroom with her Zimmer frame.

Because I had not seen her directly after coming out of hospital, I didn't realize how much things had changed. I wanted to document the change that had occurred in the house and the effect that it had on her and my Grandpa. I decided that the best way to do this would be in B&W instead of color, for me it helps show the details and objects in the photos instead of the overall look of the photo.

To do this shoot I will use my DSLR and an 18 – 140mm Lense so that I could take photos from close-up and not have to worry about the size of the room sizes around the house. I plan to not use a tripod or any flashes to try and capture the actual lighting in the house.



Shoot Outcome / Reflection

I feel that the shoot went relatively well. It was very natural, I went up to the house, sat with my nana in the living room, started the recording then had a nice long conversation with her whilst watching TV. I think having a conversation with her and seeing her in such a condition was very formative towards my shoot. If I had not had the conversation prior to taking the photos I feel they would have looked different and maybe would not have meant the same.

When I started taking the photos I started to include a recurring subject of the chair, if the photograph did not contain my nana or Grandpa, it would contain a chair. The significance of the chair is related to my shock when walking into the house. The first thing I saw when walking in was that my nanas chair, where she would always sit, had been swapped out for a support chair with white handles attached to it. Whilst it does benefit her, it also takes something away from her.

She wasn't even sitting there, she had to sit in the other room because of her injury. She was stuck watching television. This shoot was something that I had not done before, I had never gone into someone's home and photographed them in such a vulnerable state and had such an emotional attachment. This, I feel, has changed the way I look at Discussion as research and the use of photograph in hand with it.



Contact Sheet



DSC_8443.jpg



DSC_8446.jpg



DSC_8450.jpg



DSC_8451.jpg



DSC_8452.jpg



DSC_8453.jpg



DSC_8454.jpg



DSC_8455.jpg



DSC_8456.jpg



DSC_8457.jpg



DSC_8458.jpg



DSC_8459.jpg



DSC_8462.jpg



DSC_8464.jpg



DSC_8465.jpg



DSC_8466.jpg



DSC_8467.jpg



DSC_8468.jpg



DSC_8469.jpg



DSC_8470.jpg

Contact sheet edit

1.

I felt that this photo was good in its composition, but the photo is too different from the other photos.

2.

This photo was to try and show the absence of her from her usual place. This photo I feel would have worked if composed better and if it had a clearer point of focus.

3.

This photo is just too different from the other photographs, an over the shoulder shot mixed in with these wider shots looks very out of place

4.

This photo, much like the others, is just too experimental for the final series that I want.

5&6.

I have put these two together because they both have the same problem. Both my nana and Grandpa are blurred slightly. My want for these photos was to have my nana be sharp and my Grandpa moving, to show that she is literally stuck where she sits. This was not achieved.

The photographs marked with green dots are my favourite photos in the shoot.

Final Selection

These photos are in my opinion the best of my shoot. I also feel that my idea the meaning behind my shoot is best shown as a series of 6 and no less. This allows me to show the different ways that I photographed and perceived the surroundings and state that my nana was in.



BEDROOM/180225



HALLWAY/180225



KITCHEN/180225



LIVINGROOM1/180225



LIVINGROOM2/180225



DOORWAY/180225

Evaluation

Overall, I feel that this shoot was successful. Some photos turned out great after a little bit of cropping and editing, others did not turn out great. But the problems that I had with the photos were not due to the camera or the surroundings, just due to the composition of the photograph not fitting the series that I had planned. I feel that I have competently shown what I had envisioned from the beginning and have shown what I needed to.

If I were to go back and change things I would have; turned the lights on in the hallway so that I didn't have to shoot at 13th of a second for some of the photos and had brought another light so that I could shoot at a higher shutter speed or with a smaller aperture. These are problems I did not foresee when planning this shoot, but they were not roadblocks for the shoot.

In conclusion, I believe that my shoot was a successful one and one that I would do again. It pushed me out of my comfort zone and forced me to get personal with my photography, something that I have not done in such a serious way before.

Information as Research



Information as Research Plan for shoot

This shoot was inspired by the book ZZZZX written by Gregory Halpern. This is also my inspiration for my exhibition piece. By reading this book I drew from it the types of photos, the way that the photos were taken and the overall themes that were shown in the book. Using this information, I will be going out into Swansea City and taking photos that I feel are related to the book.



Shoot Outcome/Reflection

I feel that this shoot went well, I tried to be more erratic in my shooting by taking shots from the hip and not looking where I was shooting. This made for a myriad of photos that looks very natural, very intrusive and very fluid, something that I was looking for in the outcome of this shoot. There are some photos that didn't come out so well, something that I expected when taking photos from the hip, but I balanced that out by standing and taking photos head on to make sure thy cam out well.

I feel that this shoot was a step out of the box for me, but it was an overall success.

Contact Sheet



DSC_8511.jpg



IMGP8855.jpg



IMGP8858.jpg



IMGP8859.jpg



IMGP8879.jpg



IMGP8887.jpg



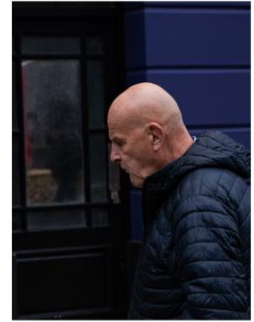
IMGP8895.jpg



IMGP8899.jpg



IMGP8904.jpg



IMGP8921.jpg



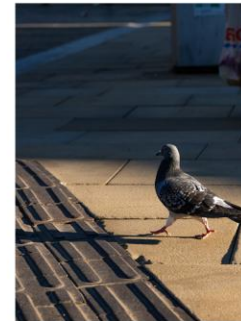
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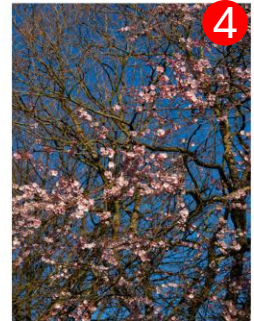
IMGP8953.jpg



IMGP8960.jpg



IMGP8979.jpg



IMGP8982.jpg



IMGP9008.jpg



IMGP9021.jpg



IMGP9022.jpg



IMGP9023.jpg



IMGP9024.jpg

Contact sheet edit

1.

I feel that this photo works in that the lighting fits the theme, but the subject matter is just too random and meaningless to be included in the final pick

2.

This photo works in its lighting and the overall image is composed well but I feel that the photo its-self is not dynamic enough to be a successful image

3.

This photo was taken too quickly and is not in proper focus and has slight motion blur in it. Something that I would prefer to avoid in my final selection.

4.

This photo works if there were more *fill the from* photos in the overall selection, but there isn't, so it is too different to be in the outcome.

The green dots are my final selection

Final Selection

This final selection is chosen with the book that I took inspiration from in mind. I chose the photos that remind me most of the book, not that they look similar to the photos in the book, just that the lighting, subject matter and composure is reminiscent of the book. I feel that this went quite well and am happy with my selection.







Evaluation

Overall, I feel that this shoot was more of a learning lesson for the future than it was a completely successful shoot. There were moments where I felt that I was getting carried away and just taking photos of random things, but I was able to look back at notes and the book to stay on task which was something that I've never been able to do.

If I were to do this again, I would read more into the artist themselves and learn what they did to take the photos and not just take photos that remind me of their works. Although there were some bumps and humps that I had to overcome with this research method, it is something I would try again, and I am pretty happy with the final selection I got out of the shoot.

Excursion as Research

Excursion as Research Plan for Shoot

My plan is to go to Scotland and go for a large walk around a lake and see if I can take some scenic photographs. There isn't necessarily a concrete plan for what the subject of the photos needs to be just that they are dynamic, scenic and are well composed.

I am intending to take more landscapes than portraits and to use my medium format Pentax 645Z so that I can get as much definition and detail in the photos as possible with its high resolution. I hope to use the photos to make some nice canvas prints.



Shoot Outcome / Reflection

The shoot went very well, I spent a long-time walking around this large lake, then through into a forest and taking photos of everything that I could see; hills, trees, plants, the lake and some algae that was growing on dead logs scattered around on the forest floor. It was a nice surprise walking through a forest and finding interesting and new things that I hadn't seen before, photographing things with a camera I had not experimented with before.

I found myself taking photos not just of landscapes and pretty scenes but getting into the details of my surroundings and taking photos of moss and algae, something that I would not have thought to do, had I brought a plan or a tripod. There were times where I wish I had brought a tripod to help with taking landscape photographs, but I feel that the photos still came out well.



This block contains a 5x6 grid of 30 landscape photographs from the Lake District. The images are annotated with red numbers 1, 2, 3, and 4, and green circles. The photographs show various scenic views including lakes, mountains, forests, and rivers.

- Row 1:**
 - Image 1: A wide lake with mountains in the background. (Green circle)
 - Image 2: A lake with mountains and a small village. (Green circle)
 - Image 3: A lake with mountains and a small village. (Green circle)
 - Image 4: A close-up of a mossy tree trunk. (Green circle)
 - Image 5: A forest scene with a small stream. (Green circle)
 - Image 6: A close-up of a mossy tree trunk. (Red number 4)
- Row 2:**
 - Image 7: A close-up of a mossy tree trunk. (Green circle)
 - Image 8: A lake with mountains and a small village. (Green circle)
 - Image 9: A lake with mountains and a small village. (Green circle)
 - Image 10: A lake with mountains and a small village. (Green circle)
 - Image 11: A lake with mountains and a small village. (Green circle)
 - Image 12: A lake with mountains and a small village. (Green circle)
- Row 3:**
 - Image 13: A lake with mountains and a small village. (Green circle)
 - Image 14: A lake with mountains and a small village. (Green circle)
 - Image 15: A lake with mountains and a small village. (Green circle)
 - Image 16: A lake with mountains and a small village. (Green circle)
 - Image 17: A lake with mountains and a small village. (Green circle)
 - Image 18: A lake with mountains and a small village. (Green circle)
- Row 4:**
 - Image 19: A lake with mountains and a small village. (Green circle)
 - Image 20: A lake with mountains and a small village. (Green circle)
 - Image 21: A lake with mountains and a small village. (Green circle)
 - Image 22: A lake with mountains and a small village. (Green circle)
 - Image 23: A lake with mountains and a small village. (Green circle)
 - Image 24: A lake with mountains and a small village. (Green circle)
- Row 5:**
 - Image 25: A lake with mountains and a small village. (Green circle)
 - Image 26: A lake with mountains and a small village. (Green circle)
 - Image 27: A lake with mountains and a small village. (Green circle)
 - Image 28: A lake with mountains and a small village. (Green circle)
 - Image 29: A lake with mountains and a small village. (Green circle)
 - Image 30: A lake with mountains and a small village. (Green circle)

Contact sheet edit

1.

In comparison to the other photos in my selection this photo is just too different from the rest of the photos, too close, and the flowers I feel give it more of a garden feel than a forest feel.

2.

This photo has no substance and is too empty to be a successful composition.

3.

Whilst this is a nice and dynamic photo with the reflection and the *forest* look, I feel that this photo would have worked better if it were taken with a wider Lense, horizontal and from further away.

4.

This is a macro/closeup of a mushroom sprouting from a tree, there is not a single other photo that contains this, it would stand out too much and would not look as good in the selection as the other choices.

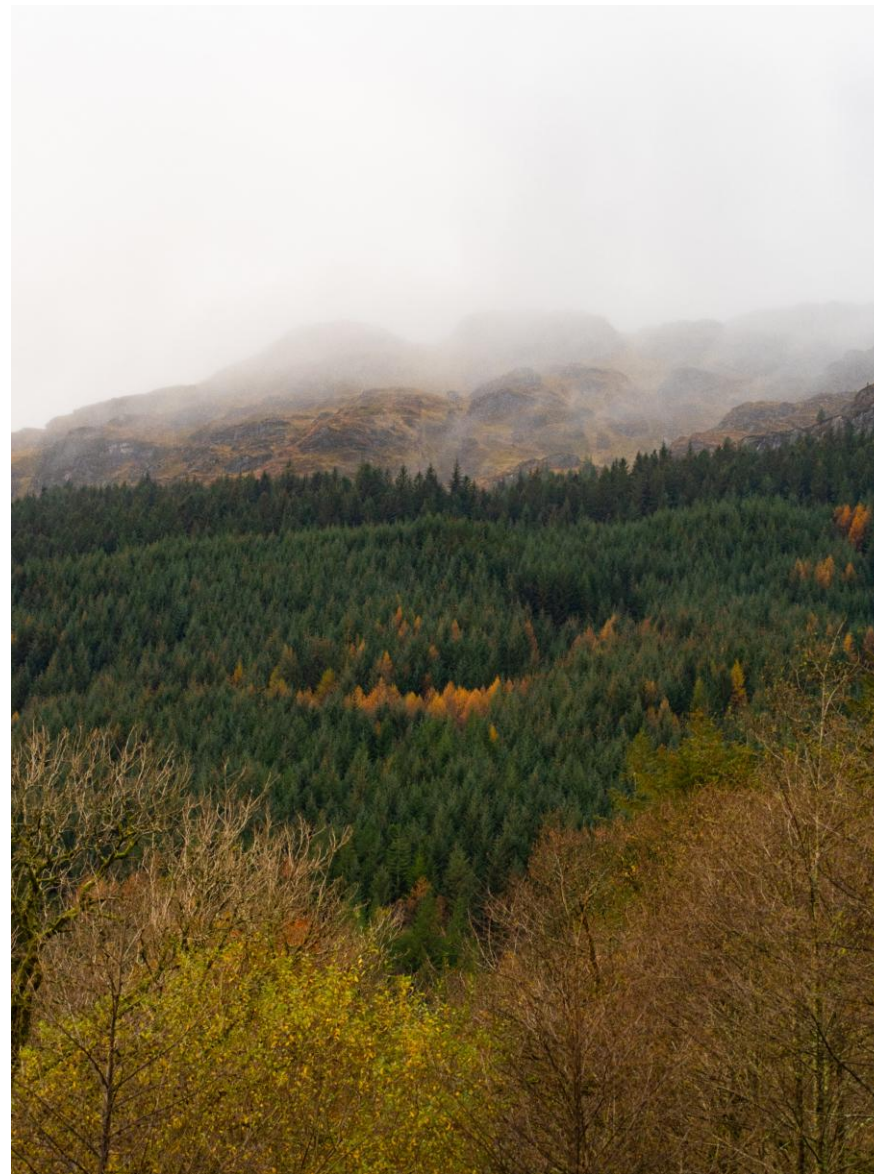
The Green dots are my final selection

Final Selection

The photos in this final selection consist of scenic landscapes both in vertical and horizontal framing. This is purely a selection of photographs that look appealing and do not necessarily have anything to say, there is 1 closeup and the rest are very wide shots.

I chose not to include the macro shots and some of the moss shots because I felt that in the end, they did not fit with the overall look that I was going for with the selection. Although it was successful.







Evaluation

This shoot was a very interesting experiment in just shooting what I felt. Yes, I planned where I was going and what I would like to see in my contact sheet, but I did not actually plan what my subject matter would be. I think the final selection is successful and is reminiscent of what I laid out in the plan. There were some things that I wanted to do differently, like take a tripod or maybe map out a route to walk on instead of walking around aimlessly, this would have given me more realistic expectations for the outcome and maybe I would have had a more cohesive contact sheet.

Overall, I feel that the shoot went very well, and this is a research method I will definitely be using in the future.

Exhibition Review

Women at Work: Delving into the women's work industry

This exhibition contains archival photographs and original photographs taken by Viv Collis (the Artist who created the exhibition), along with some archival objects, for example, an Oil filter from the 1990s to illustrate the fundamental work that women did in the post-war period in Treforest and Fram and an old brick from Ynys-meudwy Brickworks which was made in the late 19th century which had finger-marks left in it, possibly from a young working girl or women from Staffordshire and Cornwall.

The black and white image on the right is one of Collis's original photographs, taken of a woman wearing protective gear and holding a mound of what looks to be dirt. She is standing behind low cement walls and surrounded by large plastic bags, there is a tree creeping into the left side of the frame and the sky which is filling the top of the frame is cloudy. The woman is looking into the dirt very sternly; she seems to be working very hard, and this is a very important part of that work. Given her tattered clothes, stern demeanor and the way she looks at her work, I can tell that she's been working hard and relentlessly for hours, not just because she might be getting paid for it, but because she loves it.

This is the key image of the exhibition for me because of the emotional depth that it portrays and the visual appeal that it has with the sharp clarity and soft contrast it is a very effective and balanced composition. The photo is also exhibited with a written piece beneath it which reads, "I completed a 4-year Civil Engineering Degree and got a job in a fancy office. I wanted to use my skills in a positive way, in a sustainable way, so I quit my job and went out on my own. On that journey I became involved in sustainable building. It's absolutely magical." (Nicola, 2024), I feel that this not only encapsulates the tenacity of the woman in the photo, but also the expectations that women have in the workplace, an expectation to want a cushy hands-off approach to the working life, a continuing problem with stereotypes in the working world that has been perpetuated for centuries. This is why this is my Key image.



Viv Collis - 2024

'Pickling girl wearing approved protective clothing', 1957, Richard Thomas & Baldwins Ltd. (Photographic Department).

This is one of the exhibited photographs that is an Archival photograph, this one was taken in 1957 by the photography department of Richard Thomas & Baldwins Ltd. It shows a woman wearing a protective apron and smiling whilst standing in front of a Pallot which is carrying sheets of steel. The description underneath the image tells us that she works as a Pickler, someone that works with acids to clean and purify steel surfaces, much like the sheets we see in the photo. This photo is very important to this exhibition as it shows the importance that women have held in the workplace through history, and the fact that this image had been taken in 1957 shows that their importance should not be forgotten.

The exhibition shows a print of this photo at a large scale and is stuck onto the wall; this is to accommodate the large scale of the exhibition. The original photograph is only 192 x 244 mm (7 x 9 inch), on paper and kept in store at the Museum of Wales (museum.wales, 2017). I mention this to further describe the importance of archival photos and specifically archival photos which document important topics such as women in the work industry.

Reference-

Museum.wales (2017) Clayton tinplate works, photograph, 1957. [photograph]. In store: Item Number: 2017.46/14. Available at: https://museum.wales/collections/online/object/db28f6ee-31f4-3b9c-b5d1-644a714af707/Clayton-tinplate-works-photograph/?field0=agent_uuid&value0=b35c4275-46fc-3374-a300-7b496a1494c4&page=6&view=grid

(Accessed: 04/05/2025)



Unknown, 2024. Viv Collis.

In this full colour photo Collis focusses on a more hands on worker. They are wearing long sleeves, protective glasses and are grinding metal which is held in a vice, there are also sparks flying from the grinder. This is happening in what looks like a wooden room with a chalk board behind them and an anvil a-top a log to the left of the frame. One thing of note in this image is that they are not wearing any safety gloves or a ventilation mask, whether this is due to complete ignorance to proper protective gear or because they left them at home it tells the audience that they are connected to their work. That they live not just to work but they live with their work. The written piece below it is from a conversation that Collis had with the worker which says “I love creating things, the smell, making curves. Sometimes I think I should pack it in, but then I go back in there, ooh no I love this, I love this, I want to do this.” (Lisa, 2024). This statement clearly supports my observation and furthers the display of connection between worker and work by including that they said *I love this* twice in the sentence.

This photo is (much like all the other photos) printed at a large scale and stuck directly to the wall of the exhibition space. I do understand the absence of frames, it allows the work to feel more natural, more permanent and allows it to breathe into the room. It looks freer, which I think works perfectly for what this exhibition is trying to say. In an interview with Nation.Cymru Collis says, My work is inspired by an interest in how women are represented and seen within the world of work. This has led me to seek out women in ‘non-traditional’ roles and photograph them (Nation.Cymru, 2025). This is one of the many photos which displays this ‘non-traditional’ roll in society, another very important picture to the overall meaning of the exhibition.

Reference –

Nation.Cymru (2025) New exhibition showcasing women working in Wales launched this International Women’s Day, Available at:
<https://nation.cymru/culture/new-exhibition-showcasing-women-working-in-wales-launched-this-international-womens-day/>

(Accessed: 04/05/2025)



Unknown, 2024. Viv Collis.

This black and white photograph, taken by Collis, portrays a woman standing in the archway of a building, smiling and looking into the camera, the sunlight is casting a harsh shadow in front of her and into the dark building and onto the muddy floor. From the surroundings in the photograph, I can deduce that this woman works on a farm, a job that is well-known to be very hands on and entails long hours of heavy lifting and stereotypically a man's job. This photo much like the others calls to the quote from Collis where she mentions the aim of her photos is to document women in *non-traditional* roles. I feel that this photo falls into that perfectly, usually it's the man standing in that archway and a women riding away on a horse, this photo is a direct opposite to that, showing how women are just as capable in this line of work as men are.

The written piece beneath this large print, in the exhibition, is a quote from the woman in the photo, it reads, "You're not only a farmer but a plumber, a vet, an electrician, a mechanic." (Menna, 2024). I find this quote to be extremely important context for the photo; it helps us understand the roll that she has taken on, the magnitude of such a job and how important it is that women are working these jobs and not jus men, breaking down the stereotypes that have been built up over centuries. This photo focusses in on gender stereotypes and expectations in the workplace and society as a whole.



CONCLUSION

I find this exhibition to be very important to visualize the progress that has been made in not only including women in the workplace but appreciating the work that they have done. The biggest take-away that I got from this exhibition is that women have been doing important work in society for hundreds of years, manufacturing the foundations of society as we know it today and playing fundamental roles in the workplace. But the thing that has been missing is appreciation and acceptance, the stereotypes that have been built up by men in the trade industry specifically has stifled the growth of women in the workplace, and having an exhibition of modern photographs, archival photographs and archival objects allows those stereotypes to start dying off to allow a balance in the work/trade industry, whilst also showing the history of women in the workplace.

I did find that the photographs played a much more central roll in the exhibition, them facing the entrance to the exhibition and the objects being placed opposite them. This sadly made the objects and photographs feel distanced and not connected. But other than this, the exhibition was flawless, there was also a small sitting area for people to look at a slideshow, on a monitor, of the photos that weren't on display.

In Conclusion, I found that this exhibition is a very topical one, it doesn't stray from the core message, and it includes different aspects of the subject. It objects gender stereotypes, religious stereotypes and race stereotypes in a contemporary. Addressing a serious issue in modern society in a creative and relatable way. This, in my opinion, is a small but very important exhibition that has been curated in a way that can accommodate everyone.



Oculus Exhibiton

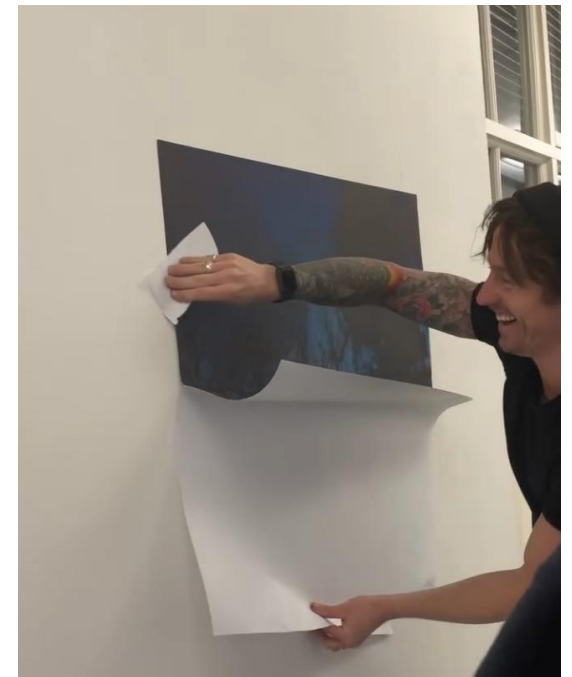
Day 1 – Monday - March 31st

The first day of the exhibition was preparation day. This consisted of cleaning down and emptying all the exhibition spaces of old works and shelves to be ready for our works. Then going through each hallway and room, inspecting the walls and making sure they were smooth. If not, we had to fill in screw holes with multi-purpose filler, sand down any bumps or lumps and paint over and marks that were on the walls. This was so that there were nice smooth and plain spaces for the exhibition. Steve wanted to have texture on his walls, so we didn't work on that wall, but all the other ones were cleaned, filled and sanded.



Day 2 – Tuesday – April 1st

Day 2 was a more stressful day. This was the day we started putting up our prints and works. We started the day by going over where our works were going and who we would be exhibiting next to, thankfully no one had any qualms, so we started the hanging process. Because mine were printed on vinyl I had to cut them from a large roll of paper, I tried to cut them out myself but after almost ruining a print I decided to get help from a lecturer and watch from the sidelines so that I could learn properly. Once they were cut out, I started to stick them onto the wall, this was another thing I had not done before and got help from a lecturer to do. But once I had been shown I continued with my hanging. Putting vinyl prints on the wall needed a pencil and a spirit level. You would first mark a level line with the pencil and spirit level, then line the print up with that and slowly peel the back away as you push it flat to the wall and stick it on. Once all my prints were stuck to the wall the day was over, I helped some of my peers to put their exhibits up and then Day 2 was complete.



Day 3 – Wednesday – April 2nd

Day 3 was the last day of preparation for the exhibition. This meant making sure the bar was fully stocked with drinks, snacks and enough cups for everyone. That was supposed to be all that was happening that day, some people were finishing setting up their exhibits but for me it would've just been the bar. But the lighting for my exhibit was interfering with the exhibition next to mine. This meant I had to go to the shop, buy a new light fixture, bring an LED bulb from my home and set it all up just before exhibition day. Luckily, this all worked out, but it was an unexpected problem. We also set up the directory signs around the university building so that people would know how to get to our exhibition, this consisted of me designing them and then sending them to Millie so that she could translate them to Welsh and print them off to be stuck to the stairwells and walls leading from the front doors to the exhibition.



Exhibition Day – Thursday – April 3rd

This is the final and most important day, bringing the bar together by getting a table from the canteen, one of my peers brought bowls and a tablecloth, I brought cups and all the food and drink then another of my peers brought ice to fill tubs that I had brought in prior to today. We got all of this done along with double checking exhibition spaces for hazards and making sure that my lighting was working before the exhibition started.

Once the exhibition had finished, we went around and made sure all the rubbish was collected then recycled, the spaces were clean and nothing was left on. Me and the hospitality team then split the remaining food and drinks between us, cleaned off the bar and went home after a successful exhibition.



Evaluation

I feel that the work that was in this exhibition was of a high standard in the quality of the photographs and the prints. Everyone clearly spent plenty of time on the composition of their works, the presentation of their works and the meaning of their works. I am personally happy with how the exhibition went and the amount of people that attended the exhibition. There were a few problems with the exhibition, specifically with the lead up to the exhibition; the lighting for my exhibit was too bright and needed to be changed last minute, the choices for food were made very close to the time of the exhibition which caused stress for the hospitality team, when putting up my exhibition I scratched 2 of my prints slightly and during the exhibition we ran out of beer for the patrons, luckily, we had enough pop to make up for the lack of beer. But even with those problems I and my peers were still able to have a successful exhibition, we *did* run out of beer but that means we had good reception with the exhibition, there was people stopping and looking at all the works, some people even conversating about the works, there was an interactive exhibit at the end of the hall which people were enjoying and interacting with, lecturers and visitors were complimenting works to us and people weren't leaving rubbish in the exhibition spaces.

I feel that this exhibition was very successful for every-ones first exhibitions.

