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Exhibition 1.0 - ADAA4023

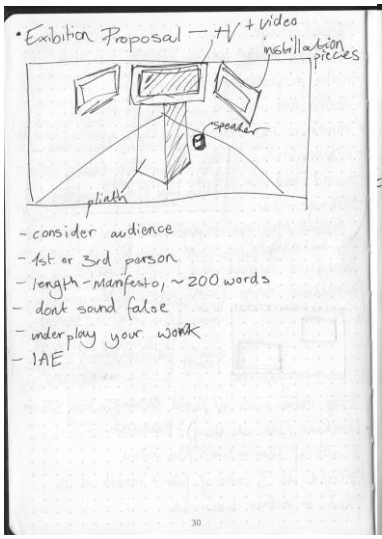
Exhibition Evaluation

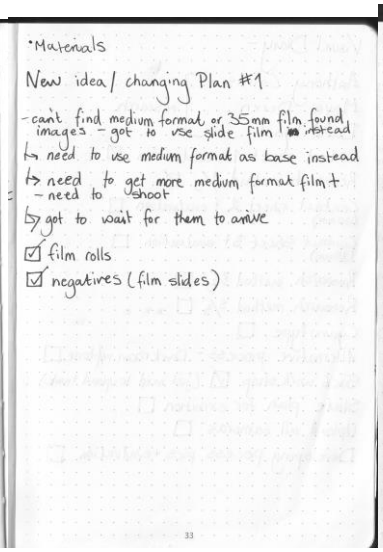
Words: 836

Exhibition Evaluation

In this given module, we were presented with the task of completing a group exhibition (titled Ephemera by me, with the support of the class), tasks ranged from planning the exhibition and work, arranging hospitality to creating posters and social media pages. Having joined the course halfway through the module made this task rather intimidating but in hindsight very rewarding, especially for further exhibitions.

Coming from a film background and high interest in filmography, my initial plan for the exhibition piece was to present a multimedia film/video done through analogue processing on a CRT TV, with a motherboard installation around the TV (see figure 1. and 3.), after attempting to contact different buildings to film at, with no avail, as well as taking on different experiments, I concluded that with the little time I had left I would have to create a different plan for my final exhibition piece (see figure 2.)





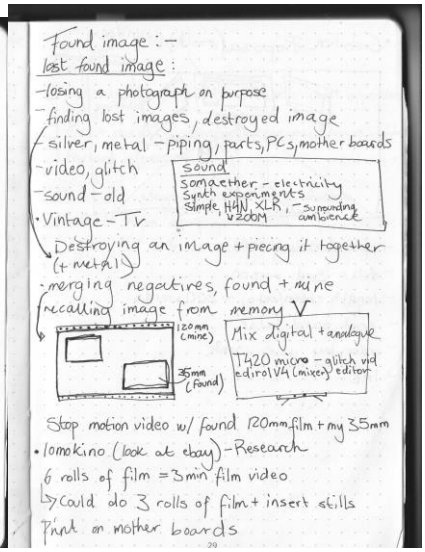


Figure 1. Figure 2. Figure 3.

(sketch book notes and plans prior to exhibition)

Firstly, I experimented with a Lomokino film camera (see figure 4.), playing around with video glitch on a CRT TV, capturing wires and cables through a camcorder and attempting to film through an analogue camera as I was not able to film on location. After developing the experimental roll of film, I quickly realised that it did not work as 99% of the roll came out black (see figure 5.) – mostly due to the lighting in the space I was using and the difficulty and unattainableness of capturing what I aimed to capture through analogue, and I was back to square one. Following this, I experimented with motherboards and incorporating my photographs onto them using acetate printing: measuring each side of the motherboard, creating a template on Adobes Illustrator, uploading and resizing my images (see figure 6.), printing them on acetate, cutting them out and slotting into the motherboards (see figure 7.). The acetate motherboard experiment turned out to also be a failure as due to the size of the motherboards and the darkness of my images, the outcome was dark and unrecognisable of the initial photograph, not only distorting my images into complete darkness but also covering the intricate detail of the motherboards themselves. Both experiments were beneficial to me in the long run as I realised that motherboards were indeed something I wanted to incorporate into my work, I just had to find a way around it, which I did indeed do (see figure 8.).

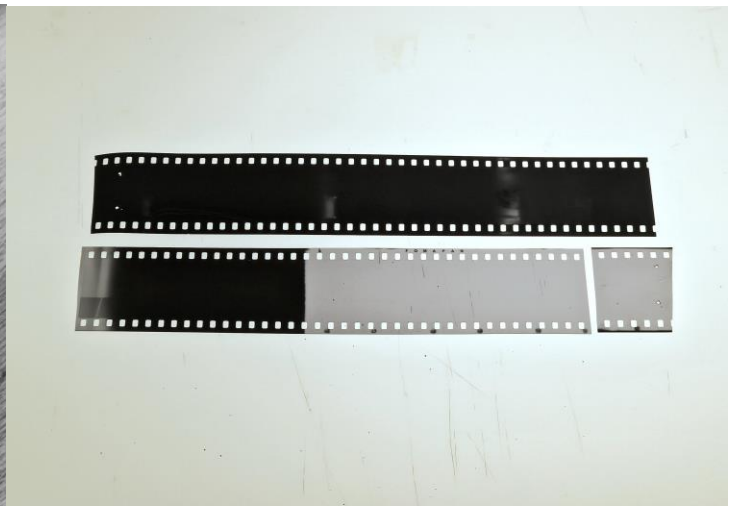


Figure 4. Lomokino camera

Figure 5. Failed roll of film using Lomokino Camera

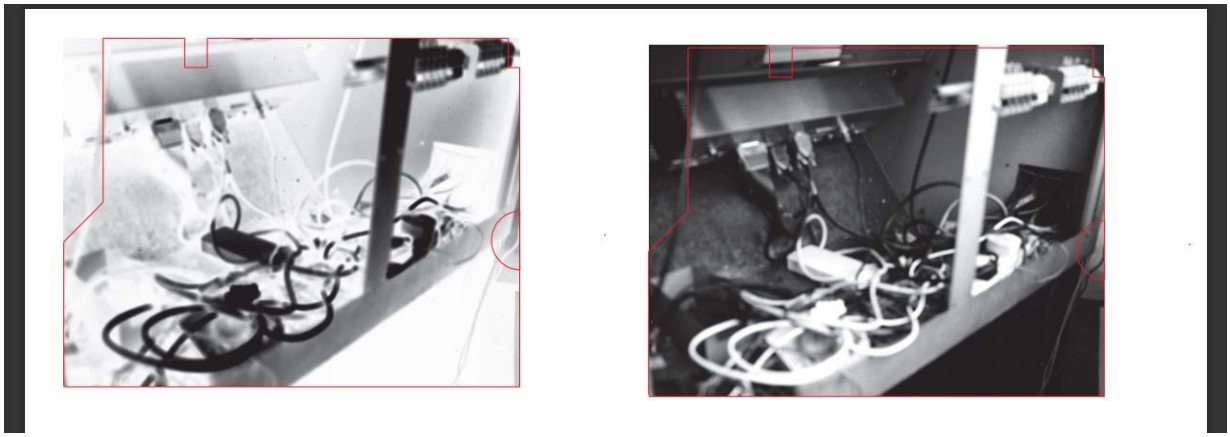


Figure 6. template on Adobe Illustrator

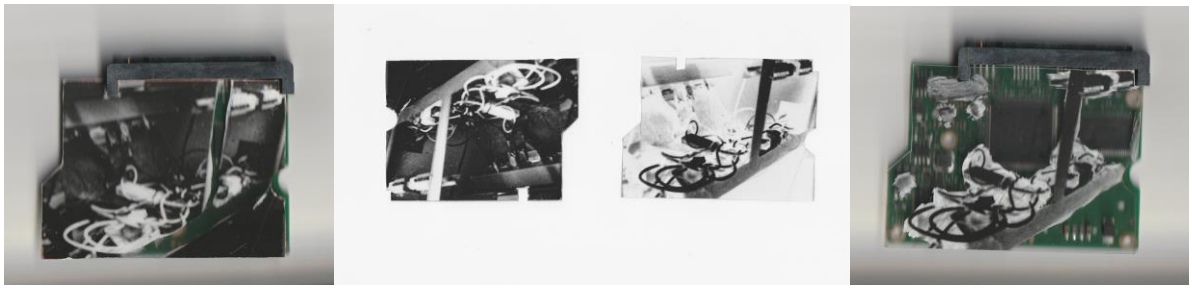


Figure 7. Motherboards with acetate slotted into them + acetate prints by themselves

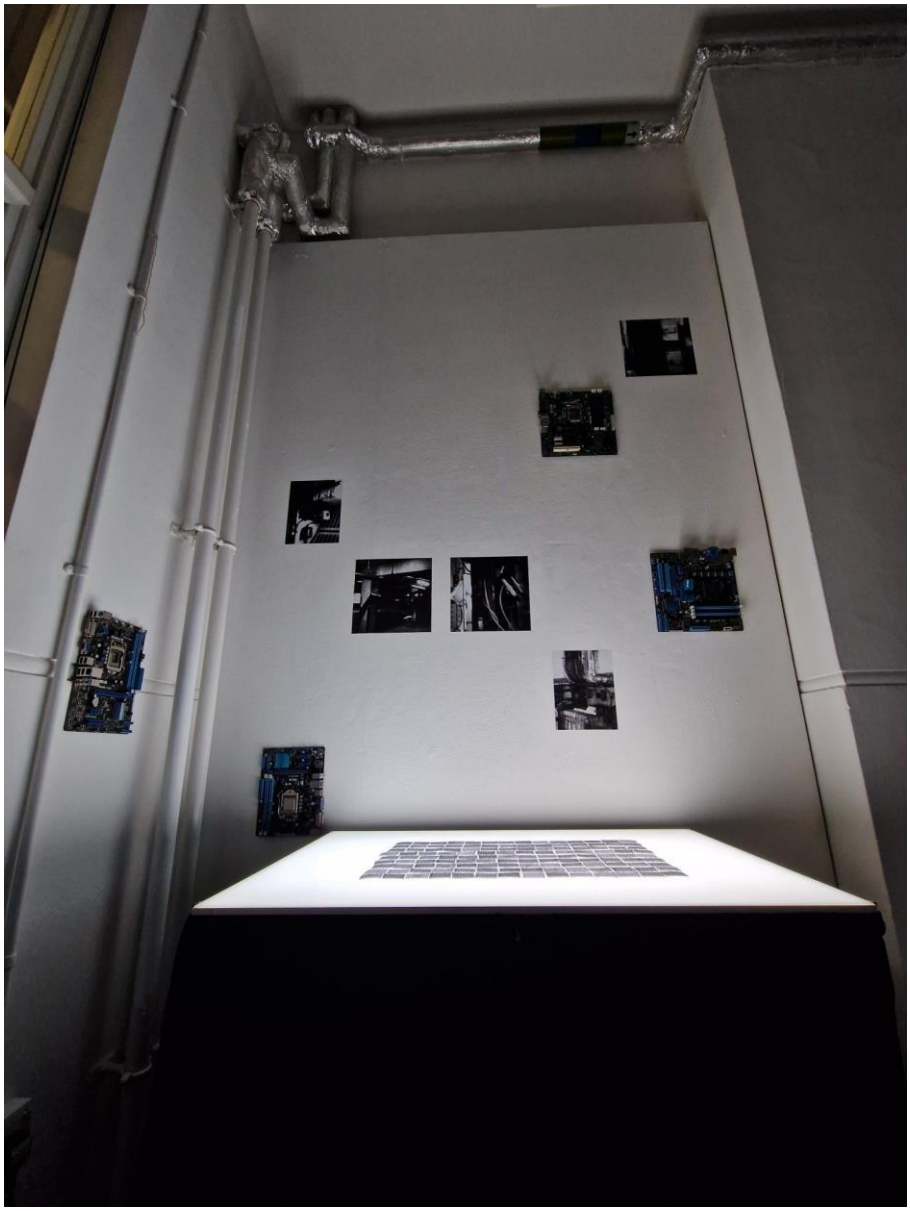


Figure 8. Final Exhibition outcome

After completing the (failing) experiments I have decided to instead print my photographs alongside the motherboards instead (see figure 9.), still incorporating the object into my work, this allowed me to use bigger and more intricate motherboards which added depth and texture to the final piece, to create harmony between the photographs and motherboards I matched the sizes of prints to the objects (2 prints sized : 22.5 x 17.5cm and 3 prints sized : 24 x 24 cm). As well as this, I have decided to cut negatives that subject the theme of my project (wires, piping, cables etc.) and stich them together with silver staples, this was a very important part of the project titled as ‘Seolfor’ (Silver in old English) as it was a way of incorporating the metal that

only existed through the images and ambiguous title into something physical that the spectator can interact with.

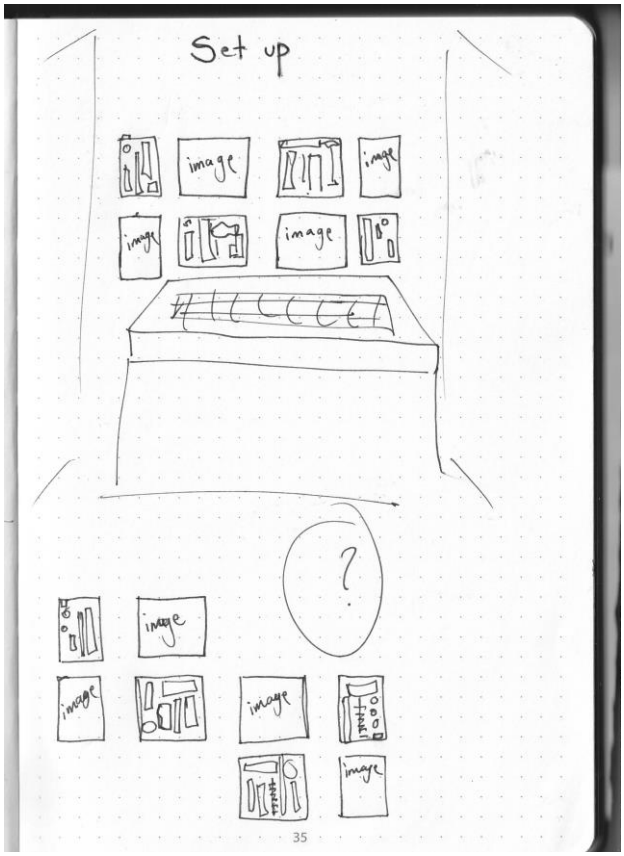


Figure 9. sketch of possible layouts in exhibition space

The space I have chosen to install my work at was a recessed wall that was surrounded by piping, I found this the perfect space as it allowed me to use the whole wall to create an installation and piece everything together, adding further depth to my work and bringing out the photographs into the physical. When setting up the vinyl prints and motherboards, I aimed to position them just like in Figure 9. (bottom sketch) but once I began, I realised it is too conventional and structured (unlike my work/images) therefore I began messing around and placing them all around the wall (figure 8.) I found this to be effective as it used the space to its full potential, with the height of the installs it also drew the attention to the piping above, overall creating an unstructured harmony between the lightbox and the motherboards/photographs.

Overall, I found this process very rewarding, learning many different skills like measuring and levelling prints and objects out onto a wall, nailing them and most importantly learning how to be fluid with my ideas and work when something does not work or is not able to be done on time.

For social media and advertising, I took the initiative of starting an Instagram page (see figure 10.), working with Carys Davies, we created posters (which we stuck around Swansea, see Figure 11.), posted our contemporaries work, shared them around and gained a good amount of traction. Although overwhelming to do so whilst catching up on work (due to joining late), I found this enjoyable and rewarding, now being able to advertise exhibitions of my own and inspiring me to start a collective in the future with some of my contemporaries.

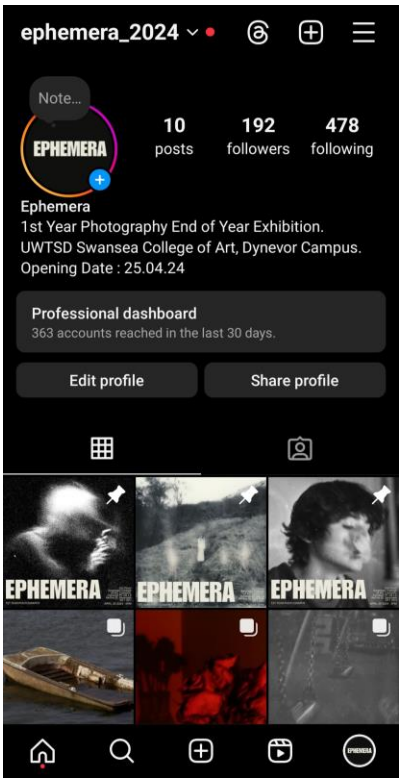


Figure 10. Ephemera Exhibition Instagram Page

Figure 11. Ephemera Exhibition Posters around Swansea

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Figure 11: Borowiec, S. (2024) *Ephemera Exhibition Posters around Swansea.* Private Collection.