

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: Joe Bunyan

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.

Bunyan's work explores the fleeting nature of possession in a society which continually consumes and discards. The images present objects from car boot sales and junk shops; objects which exist in a state of limbo – clinging to past significance whilst awaiting reclamation or neglect. Through a process of bleaching, Bunyan allows for accidents which illustrate how the discarded and overlooked can gain new meaning in their transience. His work invites the viewer to reflect on the impermanence of material value and the growing disconnect between object and memory in a world increasingly defined by disposability.

Archwilir gwaith Bunyan natur fyrhoedlog meddiant mewn cymdeithas sy'n defnyddio ac yn taflu'n barhaus. Mae'r delweddau'n cyflwyno gwrthrychau o werthiannau cist car a siopau jync; gwrthrychau sy'n bodoli mewn cyflwr limbo - yn glynu wrth arwyddocâd y gorffennol wrth aros am adfeddiant neu adawiad. Trwy broses o gannu, mae Bunyan yn caniatáu damweiniau sy'n dangos sut y gall y rhai sy'n cael eu taflu a'u hanwybyddu ennill ystyr newydd yn eu byrhoedledd. Mae ei waith yn gwahodd y gwylwr i fyfrio ar fregusrwydd gwerth materol a'r datgysylltiad cynyddol rhwng gwrthrych a'r cof mewn byd sy'n cael ei ddiffinio fwyfwy gan wariant.

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 aren't 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.

Motoyuki Daifu

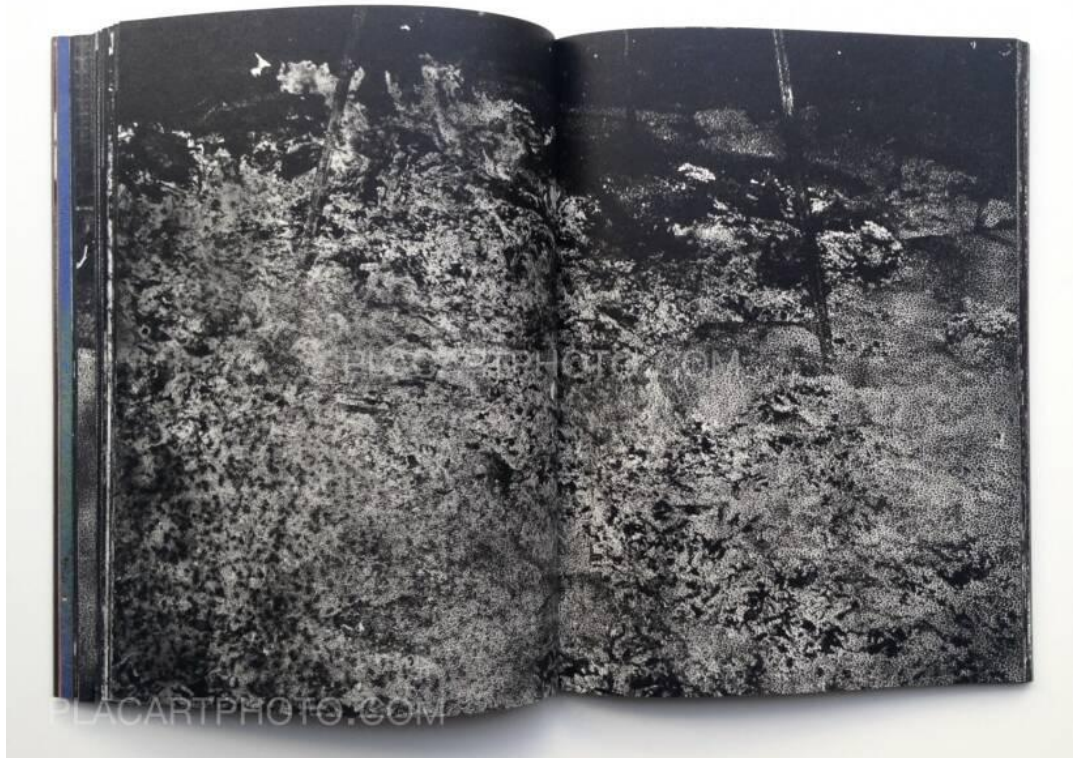


Many of the images in Motoyuki Daifu's *Project Family* include his parents and siblings, but in relation to my project, I was particularly interested in the photos in which his family members are not present. I like the idea that in these images the cluttered objects speak for the family in their absence. This lead me to consider how I could use objects as subject matter and what I would be able to communicate through them.

What I see in *Project Family* is a comical perspective on consumerism and materialism. It is a more passive stance on the subject than most – being able to accept the consumerist society we live in a see funny, striking and beautiful juxtapositions in the object we buy.

Daifu lives and works in Japan - I took the idea of narrative through objects and applied it to the UK by choosing to look at objects from charity shops, which make up a large portion of our high streets. For me, charity shop items represent the dregs of our consumption, stuck in a limbo between waste and potential repossession.

Daisuke Yokota



Yokota's project *Matter* reflects on the amount of imagery we faced with everyday, and our indifference to them, or rather – desensitisation. To represent this theme, he has taken pictures of burning pictures, which is what you can see above. What he was interested in here was the chaotic composition of these images along with the harsh tones and textures. He thought a similar kind of look would complement his arrangements of charity shop objects. To contextualise these aesthetic decisions – the bleaching process he used on his final images can refer to the objects' fading out of significance. And as his project is about objects and materiality, there is a nice link here between these themes and the material/physical processes he has used in the image making.

Yokota mentions a range of analogue processes in different interviews so it is hard to say what exactly he has done here, however there is a general theme of reshooting photographs both digitally and on film. He was happy to create his own "abstraction" process based on previous experiments. He took a set of digital images and reshoot them on film, then made prints of these and bleached them. He then scanned these prints and touched them up on Photoshop.

Keith Arnatt



Keith Arnatt's series *Images from a Rubbish Tip* and *Howler's Hill* both turn refuse, something generally considered ugly and hidden from public view in landfills, into really beautiful and delicate images through clever use of natural light and medium format film. I like this idea of using photography to transform the subject or make us view something in a different way.

Visually my final images have little connection to Arnatt's work, but I hope I was able to transform what are insignificant and boring objects into something visually stimulating. Where Arnatt uses medium format film to capture all the small details and textures, creating something akin to a Renaissance painting - my process of bleaching strips these fine details, reducing the image to a dark compositional shell.

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.



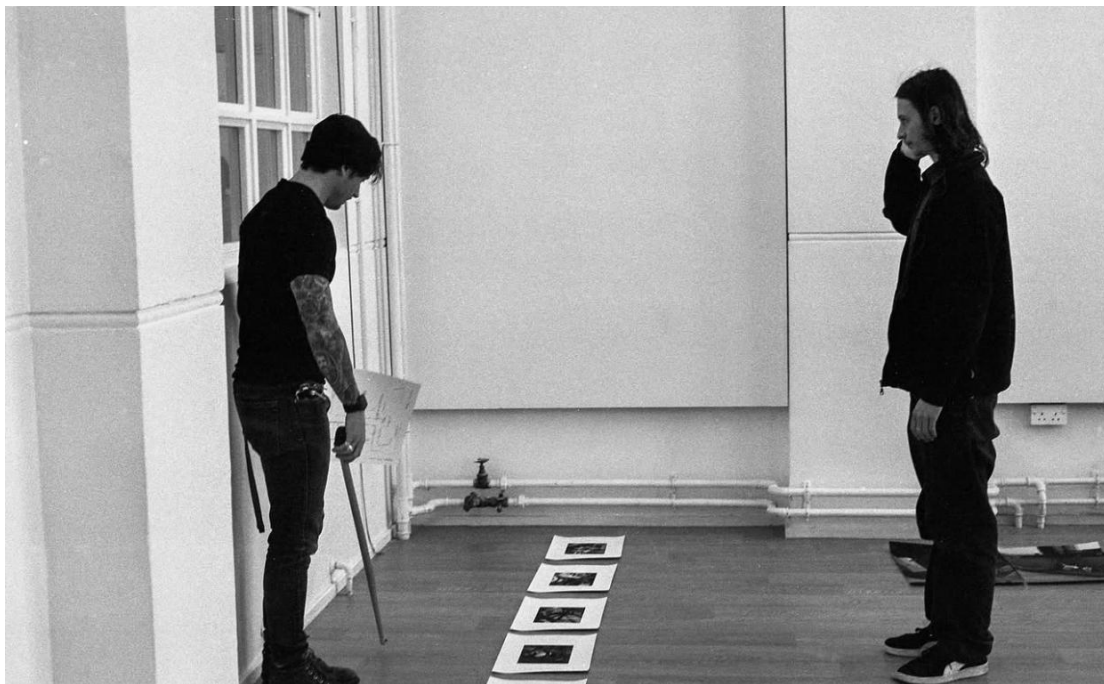
As my project was about our relationship with objects, all of my presentation decisions were based on how I could emphasize the fact that the print in itself is an object. My thought process to begin with focused on what not to do in this case as some methods of presenting, such as MDF mounting, would disguise this fact as they are very discrete. So I had to consider a way to make the hanging look obvious.

Nails are very obvious. Perhaps it is more common to put a nail in the wall and then hang a framed image of it so everything is out of sight. In contrast, I hammered the prints straight on to the wall – being careful not to hammer them in too much as I wanted a fair amount of nail sticking out.

I also decided to leave the two bottom corners free. This was so that print would curl slightly away from the wall and, with the natural light coming in through the studio window, cast shadows against the wall as you can see above. This also meant that when people walked past (probably quite briskly to have much of an effect unfortunately) the prints would catch their draught and move slightly. A photograph being static seems like another controlled factor which disguises the object and presents the image – so I wanted to make sure these prints could have some kind of movement.

As for the images themselves, I centered them quite small in the middle of the page to give plenty of white border. Along with this I also included a very fine black border around the image. As the images were very messy visually I tried to make the print quite clean and confining to create some sort of balance. My intention was to inhibit the chaos of the photographs through this presentation rather than emphasize it, in an effort to make them more approachable.

After looking at the different paper options I could print on, I chose baryta paper. I thought that it's non sheen surface would compliment the textures of my images. Initially I was considering making A4 size prints but after including the white border I decided to bump the size up to A3.



When deciding the order my prints would hang, my main consideration was spacing out the plate which features in multiple images. I wouldn't have minded so much if there were multiple plates by I wanted to hide the fact that it was the same one in

every image. Other than that, it was mostly a matter of finding a balance of shape and composition that worked.

A new technical skill I learnt whilst setting up this exhibition was the measuring up of the wall to ensure evenly spaced photographs. I measured the entire length of wall and halved that number to find the middle point – this is where the centre image would be nailed in. I chose a distance between by eye, measuring it when the second print had been put up. I then repeated this distance for the next three prints.

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 the lead up to the exhibition, I was part of the design group and the hospitality group. On Tuesday lunchtimes with the design group, we first discussed ideas for the exhibition name. After settling on the name Oculus, we created a moodboard of the graphic styles we were interested in and could potentially compliment the themes in people's work. One week we went off and all created our own posters / logos and brought them to the next week's meeting. We could have created something incorporating everyone's ideas, but after a vote we were all happy with Rebecca's design.

I joined in the hospitality meeting where we considered what food and drink would be appropriate and other considerations such as quantity etc, keeping the budget in mind. We decided on providing beer, wine, soft drinks and some snacky bits. We did consider enquiring about a hot water dispenser, so that we could offer tea or coffee, but in the end we decided this was a bit unnecessary. On the day of the exhibition I helped the group set up the bar. We set up a table in the threshold of the workshop room doors. This seemed like a good location as you can't miss it and we could keep all our supplies at hand behind in the workshop room.

From working in these two groups I learnt about how to make compromises through discussion when people have different creative directions. After the exhibition I noted that we should have spent the majority of the budget on beer and wine. We provided snacks like crisps and some flapjacks, and had options of soft drinks instead of beer. However the beer ran out faster than anything else – so in future exhibitions I would reserve a lot of the budget for alcoholic beverages as opposed to soft drinks and snacks.

In addition to these roles I also made Welsh translations for everybody's artist statements. As time was quite tight for this task, I used a translator to help speed up the process. Of course there are lots of mistakes that online translators make regarding grammar, not quite grasping the proper meaning of a word or phrase (at least in the context somebody may have used it), and translating too literally. I proof read all of the translation and made adjustments where necessary, tweaking certain sentences to try and retain the meaning or essence of somebody's concept rather than leaving it translated word for word.

Throughout the semester, I managed my workload by attending weekly meetings with the groups I was in, and also catching people in the corridor etc if there was something that needed discussing. Attending these meetings ensured that we could all discuss what stage we were up to with preparation, and because of this we never fell off track.

One thing that I will try and improve on next year is to have discussions with classmates earlier on about project ideas and concepts. Finding links and connections between people's work might make the curation stage a bit easier when it comes to setting up.

