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Exhibition 2.0

Understanding exhibitions and curatorial strategies in contemporary art practice.

Below is some of the research I have conducted using various sources that deal with exhibitions and curatorial strategies in contemporary art practice.

Public state museums are a phenomenon of the late eighteenth century – the first major public art museum being the Louvre – but museums also existed in antiquity; the original meaning of the term is a place consecrated to the muses. The famed library of Alexandria is the oldest known museum; the connection between museums and libraries, then, is an ancient and intimate one (Obrist, 2014, P33).

Museums were supposed to be an objective archive of the past. By the late nineteenth century, walking through a series of unconnected rooms in a museum was understood as a journey through time, through stages of development that tell the

story of history. But this does not mean the museum is simply a resting place – in the twentieth and twenty-first centuries, the institution has recovered this multiplicity of roots (Obrist, 2014, p.33).

Initially, collections were curated by their private owners as there were no private museums. These items were collected in a designated room known as a Wunderkammer, or a cabinet of wonders. These items were usually curiosities, mysteries and strange (Obrist, 2014).

To make a collection is to find, acquire, organise and store items, whether in a room, a house, a library, a museum or a warehouse. It is also an inevitable way of thinking about the world – connections and principles that produce a collection containing assumptions, juxtapositions, findings, experimental possibilities and associates. Collection making, you may say is a method of producing knowledge (Obrist, 2014, p.30).

Being a curator is a fairly new profession which has changed over time. The activities it combines into one role, however, are still expressed by the meaning of the Latin etymological root, curare: to take care of. The curator's role centers around four functions. Preservation. Art became part of our nation's heritage, collectively telling a nation's story.

- Thus, safeguarding this heritage became a primary responsibility of the curator.

- New work. The curators select new works to be added to the national legacy which the museum's represents.
- Art History. The scholarly research into the works already collected allows the curator to pass on knowledge in an academic way.
- Displaying. The task of displaying in a gallery or exhibition (Obrist, 2014).

The idea gallery space subtracts from the artwork all the clues that interfere with the fact that it is "art". The work is isolated from everything that would detract from its own evaluation of itself. (O'Doherty and McEvilley, 1999, P. 14)

A gallery is constructed along laws as rigorous as those for building a medieval church. The outside must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light. The wooden floor is polished so that you click along clinically, or carpeted so that you pad soundlessly, resting the feet while the eyes have at the wall. The Art is free, as the saying used to go "to keep on its own life" (O'Doherty and McEvilley, 1999, p. 15)

Unshadowed, white, clean, artificial - the space is devoted to the technology of esthetics. Works are mounted, hung, scattered for study. Their ungrubby surfaces are untouched by the time and its vicissitudes. Art Exists in a kind of eternal display and though there is lots of periods (late modern), there is no time. This eternity gives the gallery a limbo-like status; one has to have died already to be there. (O'Doherty and McEvilley, 1999, p. 15)

One by one only: Each picture was seen as a self-contained entity, totally isolated from its sum-close neighbour by a heavy frame around and a complete perspective system within.

(O'Doherty and McEvilley, 1999, p.16)

Frieze - Introduction to Jordan Carter (Curator) and Chelsea neighbourhood.



Fig 1. Jordan Carter's Guide to Chelsea (Frieze, 2025)

Jordan Carter, see figure 1, is a curator and cohead of the curatorial department Dia Art Foundation. Carter is a former associate curator in the Art Institute's Department of Modern and Contemporary Art, he joined the museum in 2017 and curated and co-curated numerous exhibitions, including *Mounira Al Solh: I strongly believe in our right to be frivolous* (2018) with Hendrik Folkerts; *Ellen Gallagher*. Prior to his time at the museum,

Jordan was a curatorial fellow at the Walker Art Center. He has also served as Fluxus Collection Intern at the Museum of Modern Art, New York; a curatorial intern at the Studio Museum in Harlem; and a research intern at the Centre Pompidou in Paris. He earned his master's degree at the Courtauld Institute of Art, London (The Institute of Chicago, 2025).

The Dia Art Foundation's mission statement is committed to advancing, realising, and preserving the vision of artists. Dia fulfils its mission by commissioning single artist projects, organising exhibitions, realising site-specific installations, and collecting in-depth the work of a focused group of artists of the 1960s and 1970s (Dia Art Foundation 1995 – 2025).

Dia was founded in New York in 1974 by Philippa de Menil, Heiner Friedrich, and Helen Winkler to help artists achieve visionary projects that might not otherwise be realised because of scale or scope. To suggest the institution's role in enabling such ambitions, they selected the name "Dia," taken from the Greek word meaning "through." Today it consists of nine permanent sites across the United States and Germany (Dia Art Foundation 1995 – 2025).

Chelsea is located on the west side of downtown Manhattan and is often referred to as the 'gallery district' of New York, with the area renowned for being a hub for contemporary art (Dia Art Foundation 1995 – 2025).

Christine Sun Kim 'All Day All Night' at the Whitney Museum of American Art with curator Jennie Goldstein. Christine Sun Kim (b. 1980, Orange County, California) engages sound and the complexities of communication in its various modes. Using musical notation, infographics, and language—both in her native American Sign Language (ASL) and written English—she has produced drawings, videos, sculptures, and installations that often explore non-auditory, political dimensions of sound, as in Figure 2. In many works, Kim draws directly on the spatial dynamism of ASL, translating it into graphic form. By emphasising images, the body, and physical space, she upends the societal assumption that spoken languages are superior to those that are signed Whitney (Museum of American Art, 2025).

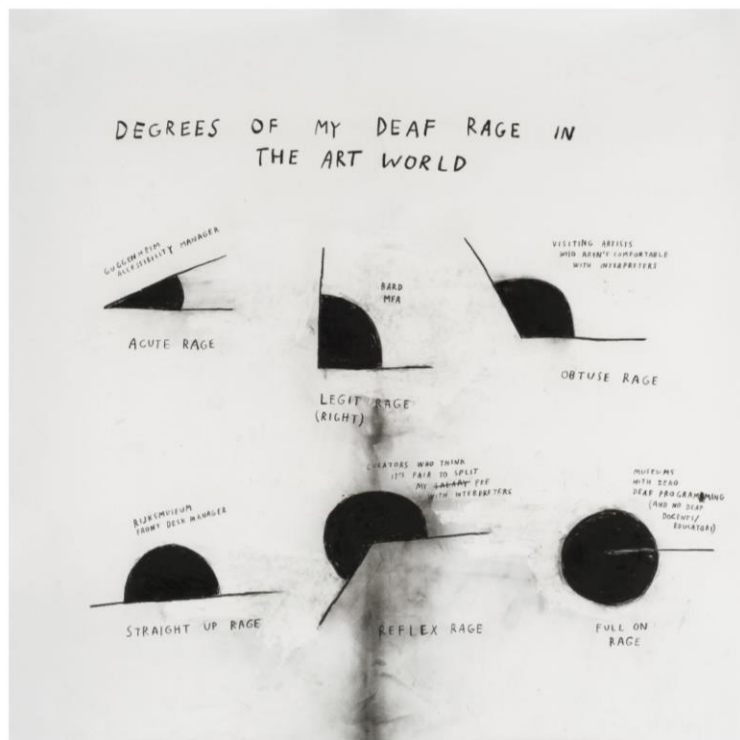


Fig 2. Degrees of My Deaf Rage in the Art World 2018 (Whitney Museum of American Art, 2018)

Cecilla Alemani (director and chief curator), introduction to the history of the High Line and High Line Art. The High Line is an old railway bridge in the city centre, which was abandoned and began to be rewilded. The area is now a park with a number of sculptures installed (Frieze, 2025).

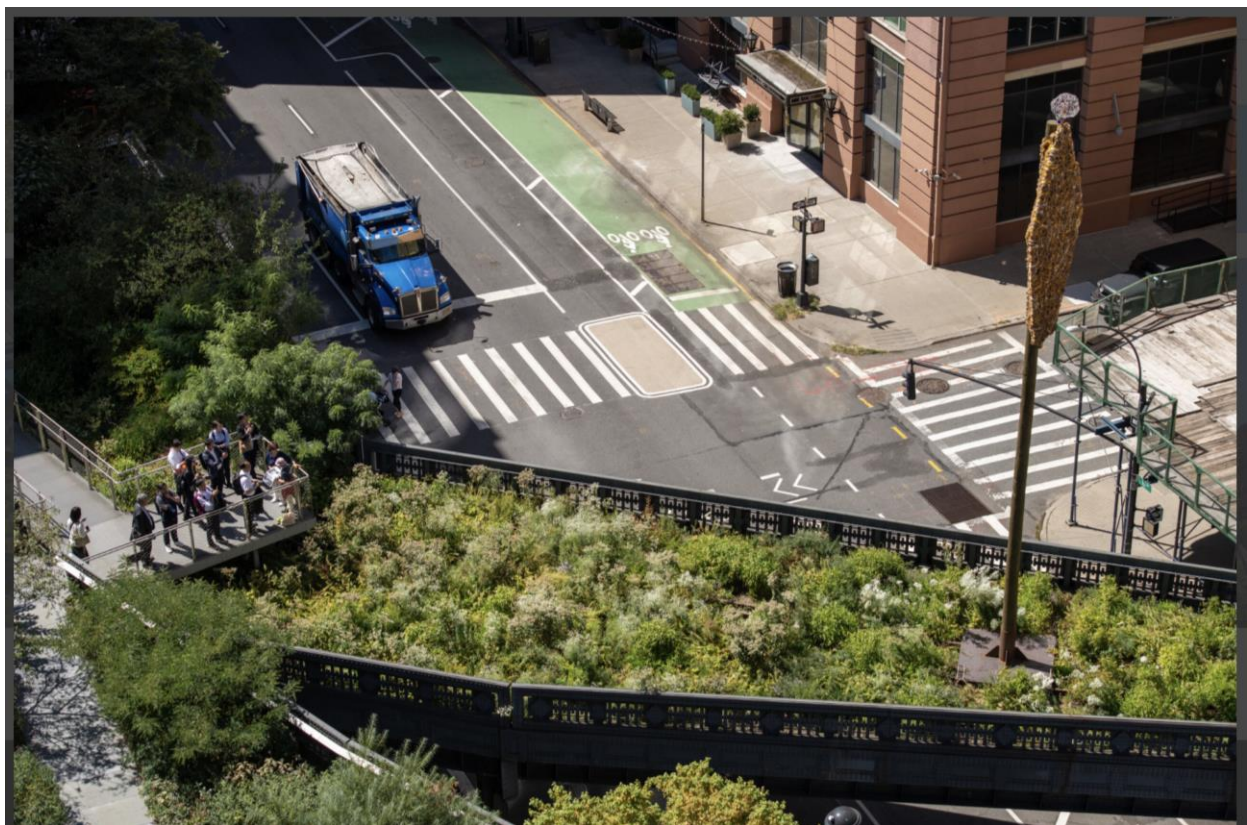


Fig 3. A totem for the high place (Northern Spur Preserve, High Line, 2024)

Alemaní speaks about Arthur Simm's site-specific sculpture, *A Totem for the High Line*, see figure 3. In addition to materials that have become core to his body of work—wood, rope, and personal objects—*A Totem for the High Line*. also speaks directly to its site, both on the High Line and in New York City. The work incorporates a decommissioned utility pole found on Randall's Island, assorted cables, and discarded license plates from various states—perhaps a reference to the many visitors that flock to New York and the High Line. By integrating these elements, Simms continues his practice of entangling and reusing objects to emphasise the various histories and meanings they embody. The work is a homage to transformation and the perpetual unfolding of our past, present, and future (Friends of the High Line, 2000 - 2025).

Arthur Simms lives and works in Staten Island, New York. He has held recent solo exhibitions at international institutions, including Kunstmuseum, Switzerland (2024) and the Irish Museum of Modern Art, Dublin, Ireland (2008). Notable group exhibitions include *Nature Doesn't Know About Us*, Sculpture Milwaukee, Wisconsin (2023); *Caribbean Transitions*, American University, Katzen Arts Center, Washington DC (2022); He has participated in international art exhibitions, including the Kingston Biennial 2022, Kingston, Jamaica (2022); the 58th Venice Biennale, Venice, Italy (2019) and In 2001, he represented the inaugural Jamaica Pavilion at the 49th Venice Biennale in Venice, Italy (Friends of the High Line, 2000 - 2025).

Cecilia Alemani is an Italian curator based in New York City. Since 2011, she has been the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, the public art program presented by the High Line in New York City. She is also the curator of the upcoming 12th SITE Santa Fe International, scheduled to open in June 2025. From 2020 to 2022, she served as artistic director of the 59th Venice Biennale, where she curated the acclaimed exhibition *The Milk of Dreams*, which was visited by over 800,000 visitors (Alemani, Unknown).

Ivan Argote speaks about 'Dinosaur', see figure 4, a large sculpture of a pigeon near the High Line in New York. The sculpture is on the same scale as a T-rex.



Fig 4. Dinosaur (Iván Argote, 2024)

Iván Argote's artistry is heavily influenced by resistance, civil disobedience, and his migration from Colombia to France. In a re-evaluation of hegemonic narratives, Argote frequently intervenes in public spaces, creating large-scale sculptures and installations that attempt to reinterpret and unravel cyclical layers of time and meaning. Exhibited in the Giardini, at the Biennale Arte, the statue's political connotations are metamorphosed into vessels for natural life. In addition to the installation, Argote's video *Paseo* can be viewed in the Arsenale. This work is a decolonial fiction that depicts Madrid's Plaza de Colón's Columbus statue riding in exile through the capital. Argote's deconstructions underscore his commitment to historical injustices and ecological concerns. From Columbus's downfall, a stunning transformation is born, from which new life emerges and a fresh legacy is written (La Biennale di Venezia, 2023).

Camille Henrot's exhibition 'A Number of Things' at Hauser & Wirth with curatorial director Alexis Lowry. In her work, Camille Henrot has engaged subjects and inspirations as diverse as ethnographic film, the zoetrope (a pre-film animation device from the 19th century that produces the illusion of motion), telephone hotlines, and *ikebana* (the Japanese art of flower arranging) (Frieze, 2025).

Born in Paris in 1978, Henrot studied film animation at the École Nationale Supérieure des Arts Décoratifs before spending brief periods assisting mixed-media artist Pierre Huyghe, working in advertising, and making music videos. Now based in New York, she produces compelling works in various mediums, including film, sculpture, see figure 5, installation, and painting. Henrot's work reflects her interest in philosophy, literature, and anthropology; her creative process often involves exhaustive research (The Museum of Modern Art, 2025).



Fig 5. Abacus (2024)

Alexis Lowry is a curator at Dia Art Foundation, New York, she is responsible for exhibitions, commissions, and public programs across Dia's sites and locations. Lowry also oversees acquisitions and the permanent collection. At Dia Chelsea, she has curated new projects by Lucy Raven, Rita McBride, and Kishio Suga. At Dia Beacon, she organised the first North American retrospective of Charlotte Posenenske's work, as well as installations by Mel Bochner, Mary Corse, Charles Gaines, Barry Le Va, Lee Ufan, Robert Morris, Michelle Stuart, and Anne Truitt (Frieze, 2025).

Prior to joining Dia, she was curator of the David Winton Bell Gallery at Brown University, Providence, and a freelance project manager for Creative Time, New York. She has recently contributed to publications for Art Monthly, the Cornell Fine Arts Museum, The Drawing Center, New York, and the Whitney Museum of American Art, New York, in addition to books produced by Dia. In 2021, Lowry was the first invited curator-in-residence at the Bauhaus Foundation in Dessau, Germany (Centre for Curatorial Leadership, 2025).

She is on the board of directors for the Triple Aught Foundation and serves on the advisory council of The Great Northern, Minneapolis. She received her PhD from New York University's Institute of Fine Arts in 2019 (Centre for Curatorial Leadership, 2025).

The Freeze content above I originally heard as a podcast and later watched on YouTube after receiving a notification from Freeze. I enjoyed watching the video and listening to the information covering curation, the spaces used, the artists and the different work exhibited.

Art Monthly

Welsh Relief. In the wake of a damning report which revealed that, of all European nations, only Greece has a lower culture spend per head than Wales, the Welsh government has announced its 2025/26 budget, and the figures include an extra £4.4m a year for the arts, culture and publishing sectors. This funding is in addition to what had previously been proposed at the end of last year in the draft budget, so this new announcement takes the revenue budget up 8.5%, or £18.4m, above the spend in the 2024/25 budget (although that was a low bar because last year's budget had featured significant cuts to the arts). Government ministers no doubt felt pressure not only from the report but also, more publicly, from the fact that the National Museum Cardiff was forced to close temporarily at short notice from 2–7 February for urgent maintenance work because of the failure of a mechanical component in the ageing building's infrastructure – an embarrassingly high-profile example of political neglect (Art monthly, 2025, p.18-19).

Examples of Exhibitions

Exhibitions Resistance: How Protest Shaped Britain and Photography Shaped Protest

Turner Contemporary, Margate 22 February to 1 June Gathering images by 61

photographers documenting acts of resistance in the UK between 1903 and 2003. This is

outwardly a curatorial project by Steve McQueen and Turner Contemporary's Clarrie Wallis

(One Darnley Road, 2025). 'This exhibition... explores how people have challenged the

status quo – a mission that feels especially urgent in today's political climate. Steve

McQueen. (One Darnley Road, 2025).

The show is unified by a stark black-and-white aesthetic, a focus on smallish prints, and a core belief in photography's power to shift consciousness regarding what is possible in the face of oppression. It's a kind of composite artwork made from documentary photographs, though in this case rooted in archival digging. Organised thematically and exploring protests by, among others, suffragists, workers, antifascists, queer groups, disabled people and environmentalist, anti-nuke and anti-war factions, 'Resistance' is a whirlwind tour of people power whose cut-off date resonates melancholically (Art monthly, 2025, P.23).

Tina Kim Gallery featuring an exhibition of Vintage 20, with Demie Kim (Managing director)
Tina Kim Gallery presents Vintage20: Design for Living, an exhibition of midcentury furniture and design celebrating the legacy of Manhattan-based design firm Vintage20. Curated by Adam Charlap Hyman of architectural firm Charlap Hyman & Herrero, this presentation coincides with the publication of their book a Design for Living,

Founded by Jae Chung, Vintage20 was recognised for its critically acclaimed museum-quality exhibitions pairing works by the twentieth century's most innovative designers with fine art and introducing midcentury modern design to international audiences.

Drawing inspiration from Vintage20's most significant exhibitions, the installation will unfold as a series of domestic vignettes—a living room, dining room, and study—set atop Art Deco rugs and featuring eclectic works by acclaimed midcentury designers, including Le Corbusier, Pierre Jeanneret, Jean Prouvé, and George Nakashima. Highlights will include a restaging of Chung's iconic study using the original objects, including a rare Prouvé Congo table.

Modern and contemporary masterpieces will also be installed throughout the living spaces, embodying Vintage20's interdisciplinary ethos of showcasing art and design in tandem. Works on view will include silkscreens by Andy Warhol; sculptures by Alexander Calder and Louise Bourgeois; paintings by Jean-Michel Basquiat, Sterling Ruby, and Luc Tuymans; and contemporary interpretations of the moon jar by Kang Minsoo and Jane Yang D'Haene (Galleries Now, 2025).

Understanding Different Types of Galleries.

Galleries can be broadly categorised into several types, each serving distinct roles within the art world.

Commercial Galleries

These galleries operate primarily as businesses, selling artworks to collectors and the public. They represent artists, fostering their careers by exhibiting their artworks and promoting them to potential buyers. This is the most common type of art gallery and can be seen in many city centers.

Non-Profit Galleries and Artist-Run Initiatives

Focused more on the promotion of art rather than sales, these galleries often showcase experimental artworks or artworks by local artists. These galleries provide a platform for artists to exhibit their artworks and often host events and artist meetups for its local community of artists. This would cover the Elysium.

Vanity Galleries

These galleries charge artists fees in exchange for a space to exhibit and promote their artworks. While they offer exposure, the artist bears the cost of the exhibition space and associated expenses. Unlike commercial galleries, vanity galleries make most of their profits directly from the artists rather than through the artworks they sell.

Online Galleries

Many galleries now operate online, offering a virtual space for artists to showcase their artworks to a global audience. An online gallery can be run in tandem with a physical commercial gallery or as its own business model with the aim of selling their artworks to a larger audience.

Each type of gallery plays a unique role in the ecosystem of the art world, providing varied opportunities and challenges for artists and collectors alike (Sotheby's, 2025).

Visiting and Discussing Exhibitions.

The mission Gallery - KABEL Pop-up exhibition 25 January - 08 February 2025



Fig 6. Kabel Popup Exhibition (Kabel, 2025)

Professor Sue Williams Leads KABEL Showcase: A Visionary Fusion of Art and Performance. A celebration of boundary-pushing collaboration between visual art and performance, led by the contributions of Professor Sue Williams from the University of Wales Trinity Saint David (UWTSD) can be seen at the KABEL pop-up showcase at Swansea's Mission Gallery from January 25 (Education News, 2025).



Fig 7. Title not known (Kabel, 2025)

KABEL began as a creative collaboration between brothers Anthony Matsena and Kel Matsena which developed to include cross-discipline work with associated artists Sue Williams, Melissa Rodrigues, Laurentina Miksys, Beth Lewis and Alex Hermon (Mission Gallery, 2025).

First born out of a residency at Mission Gallery, KABEL explores conflict, its causes and consequences. Collaborating with visual artists, film and sound practitioners, and choreographers/directors, Anthony and Kel led further research and development in 2023/2024, to work towards a later multi-disciplinary public production.



Fig 8. Title not known (Kabel, 2025)

This research and development phase followed on from short residencies undertaken by Anthony and Kel at Mission Gallery in 2021. These residencies had been programmed to further expand Anthony and Kel's creative explorations and to invite other practitioners to meet with them. This experience proved to be an important step in their creative process.

Discussions with other practitioners during this time highlighted how cross-disciplined work could open new avenues of research (Mission Gallery,2025).

Being choreographers, writers and directors, Anthony and Kel worked collaboratively with visual artists Melissa Rodrigues and Sue Williams, with sound artist Beth Lewis, with photographer Laurentina Miksys, with later development taking place with videographer Alex Hermon. This collaborative way of working allowed for further developmental work with real creative ambition (Mission Gallery,2025).

Conclusion

The mission is a small, odd gallery and the artwork on show was large and filled the spaces extremely well. The work was a mix of charcoal and paint on paper which was very expressive, intuitive and had a freshness about it. The energy in the work kept your eye moving from one piece to the next. I enjoyed this exhibition it was different and very good.

The video work on display was also very good but not for me. This work is very different to my own.

The Glyn Vivian Gallery Hetain Patel – Come as you are.



Fig 9. Exhibition Main Hall. (Bassett,2025)



Fig 10. Statue Wearing Scarf (Bassett,2025)

Glynn Vivian Art Gallery, alongside award-winning artist and Spider-Man enthusiast Hetain Patel and Artangel, present *Come As You Really Are* and the Swansea Open 2025 (see figure 6).

This exhibition showcases unique hand-crafted objects, see Figure 4, with contributions from hobbyists including collectors, costume and cosplay makers, painters, crocheters and knitters (see figures 5, 7, 8 and 9), model makers, robotics engineers, origami specialists and many more (Glyn Vivian, 2025).



Fig 11. Glyn Vivian Swansea Open (Various, 2025)



Fig 12. Conical on Knitted Sea (Bassett, 2025)

The exhibition will be curated by artist Hetain Patel with Glynn Vivian Art Gallery and input from the gallery's learning community groups. Hetain Patel has devised the nationwide project Come As You Really Are with Artangel, which is made up of 13 regional

presentations across England, Northern Ireland, Scotland, and Wales from Summer 2024 – 2026 (Glyn Vivian, 2025).



Fig 13. Tapestries (Bassett,2025)



Fig 14. Car covered in Carpet (Bassett,2025)

Conclusion

I loved this exhibition it had a great flow and was very interesting. There were many different exhibits to see, including work entered in the Galleries Open Exhibition which takes place every year. It's great to see so much varying work under one roof.

John Forman – Penllegear Trust



Fig 15. Penllegear Land Art Event Poster (Bassett, 2025)

A creator of various styles of Land Art, he is ever in search of “different.” Be it with stones or leaves, inland or on beaches. He has even created works in derelict environments using materials such as broken glass or ashes, general debris and various scales. One of these events was in Penllegear Trust Swansea (See Figure 9).

His work is ephemeral in many differing ways and reacts to climate changes; Most often, the weather and immediate climate will make his work disappear (be blown down/washed away by the tide), and sometimes other people will interfere (Smug Mug, 2025).



Fig 16. Land Art Event (Bassett, 2025)

Having spoken to John whilst he worked on this piece in Penllergare, he stated that his aim was to react to the environment, using natural materials and not be confined by the white walls of the gallery space.

This is all part of the creative process and has proven to benefit his work. Jon's practice is not just something he enjoys but it is also a therapy for him, an escape from the stresses of everyday life (Smug Mug, 2025).

Jon began his journey making Land Art/Sculpture while in college, but he feels his creative play with materials and innovative ideas are something which started long before. Most of his work takes place in an already beautiful setting such as the Pembrokeshire coastline. Having grown up there he saw the beauty of the coastline and woodlands and made use of them by collaborating with nature itself.



Fig 17. Stick Circle around Tree (Bassett, 2025)

Conclusion

It was great to speak to Jon about his work and watch him create his sculpture in real time, often inviting park users to contribute to the evolving artwork. It was also interesting to see

how many people were interested in taking part in creating the work. Jon's artwork is nothing like mine, but I am developing ideas in this direction.

Elysium Gallery - Tir Cwiar / Queer Land

At Oriel Un / Gallery One between 07/02/20 - 22/03/25.

The Queer Land exhibition celebrates the vitality and resilience of the queer community in Wales, nurtured by land and collective identity. Through the intersecting perspectives of 10 artists, the exhibition delves into themes of liminality, connection, and belonging. The artists are Ren Wolfe, Alisha Ahmed (See figure 19), Kamila Krol, Caitlin Flood-Molyneux, Jane Campbell, Vivian Ross-Smith, Morgan Dowdall, Karn John, Luke Blaid and Skye Kember (Elysium Gallery, 2025).

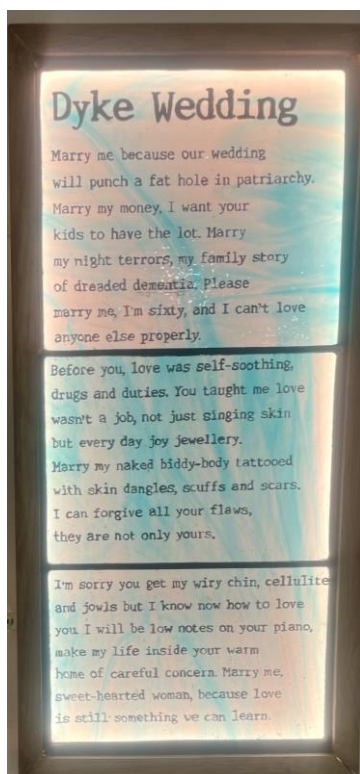


Fig 18. Dyke Wedding

Fig 19. The constant Guest (Ahmed and Gough, 2025)

With a collaborative curatorial approach, the exhibition fosters authentic dialogue between the artworks, moving beyond isolated experiences to create a shared narrative. These works reflect the depth of queer life in Wales, embracing diverse voices – from Welsh speakers and trans individuals to parents, elders, and global majority communities.

Using themes of tenderness, “otherness”, and shared space, Queer Land invites audiences to explore queer perspectives and collective imagination. It creates a space for all stories, challenging boundaries and envisioning a Wales where every identity is honoured and celebrated (Elysium Gallery, 2025).



Fig 20. Abate (Ross-Smith, 2025)

Conclusion

This was an interesting exhibition containing several different perspectives on life. I liked that different forms of media were combined, such as collage, print and video in a piece of work, also how the spaces were used to showcase a piece of work like Vivian Ross-Smith's (see figure 20).

I do not think that any of this work is like mine, but I like looking at how artists approach problems differently. It also helps me to form different approaches to my artwork. One such example is using written words in one of my works. I had the idea of combining print, video and paint for a piece of artwork. This was an idea I included in '*The Ninth Wave Exhibition Piece*', which can be seen in Figure 29.

The Nith Wave Exhibition Piece

Concept

The initial concept for this piece comes from the Welsh myth about the flooding of the bottom 100, cantor gwalodd. The great Welsh book places its location in Cardigan Bay. I have been seduced by the idea of creating this myth.

My exploration of this myth resulted in two similar images in different mediums, which b the same title. The Ninth Wave Version 1 (see figure 21) is a sketch in charcoal, watercolour on paper and the Nith Wave Version 2 (see figure 22) is a lino print.



Fig 21. The Nith Wave Ver. 1 (Bassett,2024) **Fig 22.** The Nith Wave Ver. 2 (Bassett,2024)

The installation

I really like the design of both the sketch and the print versions; however, I felt that it needed to be pushed further. The result was a collaboration with Kes. The idea was to take a two-dimensional idea and make it 3 dimensional. This would also include a window to turn part of the piece into a stained glass window, with a sculptural and pictorial element, see figures 23, 24 and 25.

It was great working with Kas, and I enjoyed the process and the finished piece. In a group critique, the installation received positive feedback.



Fig 23. Reflections (Bassett,2024)



Fig 24. Stained Glass Window (Bassett,2024)



Fig 25. In Pending Wave (Bassett,2024)



Fig 26. The ground wave (Bassett,2024)

Evolution

Reviewing this artwork, I felt it needed to be pushed further to become more abstract. I realised that I had not finished with the myth, and the myth had not finished with me. The Next step was to go back to the drawing board and produce some new sketches (see figure 27) and an unfinished painting (see figure 28).



Fig 27. In Pending Wave Sketch

(Bassett,2024)

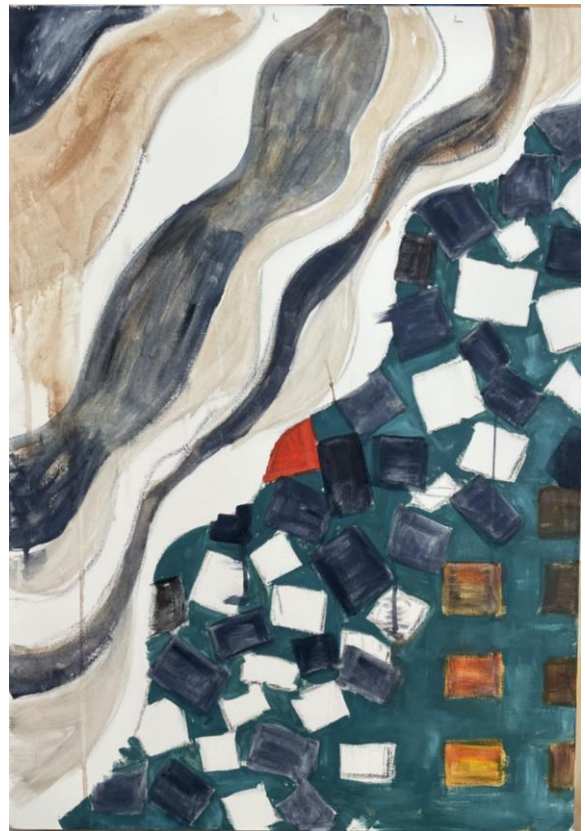


Fig 28. The Wave (unfinished)

(Bassett,2024)

I looked at two artists for inspiration: Alighiero E Boetti and his Mappa Series and Frank Stella's work (This research is in my artist research folder). I looked at these artists to make the piece more abstract, which is something I am still trying to progress.

Exhibition Ready

The Final piece started as an experiment on a large piece of paper (see figure 29). I aimed to produce another version of the Ninth Wave, in a different format from my previous attempts. My ideas need to change to achieve the breakthrough that I was after.

I liked the idea of using a map for the background, similar to Boetti, but nothing too pictorial. I also added an impending wave in the top left-hand corner. This is something that I liked from the original sketches. I decided to use a topological map showing elevation above and below sea level. The map on the final piece is made up and only resembles an actual chart.

The highs and lows are depicted in watercolour. Blue and white for the depths of the sea and yellow, brown and green for the heights.

The writing in the background is from the poem....

The numbers are also random, but on a map would indicate height.

Understanding and Preparing for Exhibitions

Early on in this process we all volunteered to undertake specific jobs to achieve the final exhibition. I took the lead for the second semester and decided to take a backseat for this semester, I felt it was time for other members of the group to step up and gain the experience of curating the exhibition and the problems that it brings.

Early on, there seemed to be a great deal of enthusiasm from both the Fine Art and photography courses; however, as time progressed, it became apparent that the photography students were quick to volunteer and provide feedback but relied on Fine Art students for any action. An example of this is the preparation of the exhibition poster, which had to be produced by the Fine Art students but suffered from a practical input from the photography students. Another example was the inclusion of braille to describe the artwork. I was suggested by the photography students for the exhibition, but was progressed by Victoria and Cel Hopkins. I would also praise Fione for her work chairing the second-year exhibition, and Cel Hopkins covering several roles to get this exhibition to the finish line.

Practical Skills for Exhibition Preparation.

Part of this process was the submission of an initial proposal and a final proposal which contains all the details of the work to be exhibited. These documents have been submitted via teams.

Initially, I wasn't sure what work would be available for the exhibition. I decided to go with the experimental piece based on the installation piece of the Ninth Wave, a collaboration with Kes. This was because the work was different from my usual style and content and not what most people would expect from me. The new piece was about creating a myth based on the legend of the flooding of the bottom 100. The background is a large topographical map of Cardigan Bay, the location of the lost Kingdom, a poem about the flooding and ghost images of lost buildings.

I considered how and where my work should be displayed and hung. I decided there should be no straight edges, no frame and torn edges. It needed to be on a well-lit wall, suspended by four silver nails about an inch off the wall. The height and exact location will depend on its final position for the exhibition.

The exhibition was curated by Holly and Paul and depends on the flow of other work in the Gallery. This was achieved by laying work out on the floor, considering its location in relation to the work round and potentially moving it.

Previously in the first year, I produced a plan of the gallery space and asked each artist to pick their space. Priority was given to artists who required specific locations concerning the needs of their work. An example would be video work being in the reading or life rooms.

Due to the number of artists and the constraints of the gallery space, I would consider producing a model for the whole exhibition as part of the planning process, it may have accelerated the curation process.

I organised an invigilation rota for the opening days of the exhibition. Exhibition opening times were to be between 10 am and 4 pm every day, with four people being available to invigilate each day. Two people from each of the fine art and photography. This number of people would ensure sufficient cover without panicking about covering the separate days. Before arranging the cover, I canvased both groups and identified who was available and who was not. This allowed me to draw up the rota. Some people became unavailable due to various circumstances; preplanning had accounted for these situations. A small number of students from both courses attended even though they were not on the rota.

Practical Skills and Methods for Preparing Exhibitions

On Monday, 31st March 2025, we reviewed Studio Griffith to survey the walls and identify what work needs to be conducted before the installation. Most of the walls were in great shape and required only a small amount of nail removal, filling and touching up with paint,

which I assisted with. I also assisted other artists in the preparation and installation of their work. There was a good turnout from both fine art and photography students, although both camps could point to the usual suspects being missing in this group effort.

It did take a bit of time to install all the pieces of artwork, this was mostly down to some work not being available until late, which was frustrating.

Final Exhibition

The final exhibition engaged with a lot of people over its opening period. Speaking to different attendees, it appears that the exhibition connected with different people for various reasons and was well received.

The bar area was positioned in the entrance to Studio Griffith and worked extremely well, it was always adequately staffed and a favourite with students.

At the end of the exhibition, I assisted in the cleanup operations, powering down all the technical equipment, disposing of all the glass and plastic to the appropriate recycling areas and moving everyone on to the after party.

Assisted Sight Visit

On the last Thursday of the exhibition, I assisted with escorting the tour from the Glynn Vivian to the University and around our exhibition. It was a great experience assisting

people who were blind or partially sighted with a tour of the exhibition. I explained the work, helped the viewers with the tactile table and advised them on what artwork could be touched.

Deinstallation

After the visit of the assisted sight group, many of us were going to be unavailable on Friday to help with the deinstallation of the artwork. The idea was to remove what we could on Thursday afternoon, this would relieve the pressure on the team who stated that they would be available on Friday. In a couple of hours, we managed to take down most of the work and fill any holes in the walls that needed filling. This means Friday's team would only need to sand and paint to make the exhibition spaces ready for the new exhibition on the following Monday.

Third Year Exhibition

This year, I was tasked with assisting Sav with preparing for her final exhibition. I assisted her in the run-up to the exhibition by speaking with her regularly, reassuring her and providing a sounding board for her ideas. Practically, I helped prepare and paint her workspace and exhibition space before the exhibition. I also assisted with the preparation and painting of the third floor, second year space, making it ready for the exhibition.

Conclusion

My overall feelings about this exhibition, as I have already expressed, are that some of the planning was late and slow, but also the engagement from the photography department was problematic. The delays in choosing a title for the exhibition, poster planning and paying for the exhibition are just a few examples. The Photography students appear to be very dependent on a few to achieve their aims. This experience has led me to the belief that the Fine Art Students are better equipped, have a greater understanding of the planning and time scales needed to produce a successful exhibition.

I spoke to a number of the students about the planning phase to gain feedback on the process. I discovered that some students were not engaging with or muting WhatsApp messages due to the amount of social media noise they were being exposed to. I also pointed out that information had been sent via email. A few students pointed out that they had not received an email, but when pressed, the emails were in their student inboxes but had been ignored.

On a positive note, I enjoyed the pre-planning submissions, which helped me to focus on what I was going to exhibit during the show and were a good example of preparing for a show of this size with a number of artists involved. I greatly enjoyed the process and the overall result, a great job by all.

AI Acknowledgement

I confirm that I have not presented any AI generated materials as my own work in this portfolio.

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