

Student Self-Evaluation

Module	Exhibition 2.0
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This document helps facilitate the assessment of the module listed above.

Please evaluate your project or projects under each heading using the guidelines provided. Add visuals as necessary to support your evaluation. Consider each section in relation to your exhibition outcome, and your process and engagement with the timetabled sessions.

You will be assessed on your exhibition outcome with additional consideration made of observed module engagement and your evaluation.

Name	Joe Bunyan
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Part One: **Knowledge and Understanding Skills** (30%)

Applied Skills, research and experimentation

In this section, students should discuss and evaluate the application of existing and newly acquired skills, and knowledge to their outcomes.

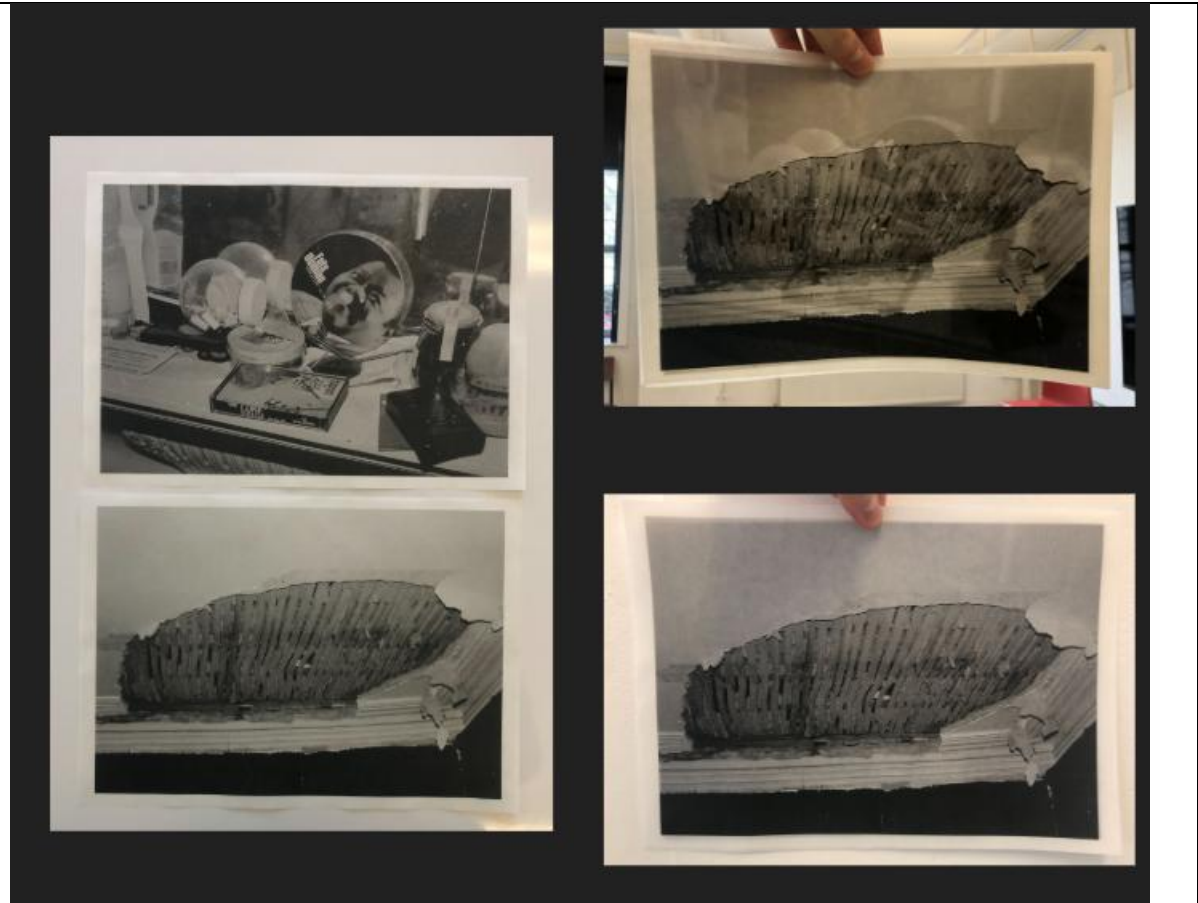
Demonstrate research into exhibition strategies with analysis of exhibitions visited. Discuss your process regarding exhibition options – framing, mounting, installation, performative etc. – as appropriate, commenting on any experiments undertaken.

Use visuals as necessary.

Approx. 350-450 words.

Response:

I started experimenting with my exhibition layout by printing out some of my images in sizes A5, A4 and A3. I then layed this out on the floor and started arranging them in different ways to see what might look good. I tried some more 'randomised' layouts but thought they looked too confusing and slightly forced, so I settled on a grid layout with images all printed the same size. This provided a contrast between the chaotic nature of the imagery.



The next thing I decided to try was overlaying the same image. I made two versions of the same image on photoshop, using the levels tab to create one with heavily increased blacks (which would lay below) and the other with decreased blacks (which would lay on top). When overlayed this gave an effective ghostly look.



Next, I found that if I printed the back page on normal paper and kept the front page as tracing paper the effect would be accentuated. So, this is the technique I used for this small mock-up pictured below. I still needed to adjust the images on

photoshop so they didn't look as low contrast as they do here – this was just because I was experimenting with the transparency.



For the final exhibit, I chose to use nails as my subject matter and themes in my work are very similar to last years – where I also used nails. I had bought some large green coated nails which I was then told would go straight through the plaster board and become loose in the wall. I instead chose some from Daf's collection which had a similar shape but were slightly smaller (and of course not green). This may have been for the better looking back, as garish green nails may have been a distraction from the work.



One interesting exhibition piece I saw during this module was in Boris Mikhailov's retrospective at the Photographer's gallery. This show was full of great work, but one series in particular had a very interesting function. The pictures focus on the run down streets during the collapse of the soviet union, with specific attention to the people, many of whom are homeless. Although you can't see in my picture of the work below, it is hung far below the standard 5ft height so that the viewer has to bend down to view the pictures, as Mikhailov had to do with his camera while taking them. Here the audience completes the angle that the camera starts. To look down on something in this way gives the work a very voyeuristic feel – it feels like you are looking at something you shouldn't be, which clearly reflects the intentions of the soviet leadership at that time.



Part Two: Cognitive and Intellectual Skills (20 %)

Evaluating the specific needs of exhibition display

Consider the module in relation to other practical outcomes. How have you considered your work specifically in this context, rather than in publication form, or as a portfolio of work. Considerations could include discussion of practicality in relation to the exhibition space, edit, scale, sequence, distillation from a larger body of work etc.

Use visuals as necessary.

Approx. 250-350 words

Response:

Deciding which images to display in the exhibition was a difficult task for me. I was working with a pool of around 100 final images, around half of which I used in my book, but only 8 of which I could display. In the end I selected the ones which best spoke about my Grandad and my relationship with him. So of course I chose the picture of me in his house as a baby. I chose others which include references to music and art such as a Fats Domino CD and a photograph of some London Irish musicians including Margaret Barry, a famous banjo player and singer, who lived nearby and played at his wedding. I had to include some images that emphasised the hoarding, so the images top and bottom on the far right are his table which he often sat at, and the bin below it. I know, in my artist statement I didn't mention my Grandad at all, so of course the audience wouldn't understand this connection I had to the man. However, I found that when I selected images that stood out and were important to me, they tended to be the ones with the most personality in them anyway. So without knowing who the person was, the audience should still get a slight gauge of the person who inhabited this space.



I decided to scale my images to A3. I think they could have benefitted from being A2 or even A1, however with the amount of work which had to be fitted into Stiwdio Griffiths, this would have meant selecting even fewer images. I didn't want to sacrifice even more so I left the prints at A3.

Although it wasn't my doing, I was really happy with where I was positioned in the exhibition. I thought that my work and the person's on my left really complimented each other. Firstly, both our works were monochrome – but beyond this, they both incorporate a kind of layering with materials chosen. While my images were printed twice and so layered semi-transparent tracing paper over regular paper, the work to my left was a video projected onto a large sheet, so the folds in the cloth could be seen in the video. Not only this, but when people walked pass the cloth would move slightly, just as my tracing paper sheets would as the slightest breeze got between the layers of paper. Unfortunately in this image I have the projection isn't on but you can see my work next to the large sheet.



Part Three: Practical Skills (30%)

Practical Work Submission - Exhibition

Apply both existing and newly acquired skills to the process of conceiving and mounting a group exhibition. Engage with any workshops or technical assistance to develop these skills.

Discuss processes involved in conceiving the work for submission and evaluate choices, for example, the use of inhouse or external fabrication and problem solving during both the run-up to, and final installation.

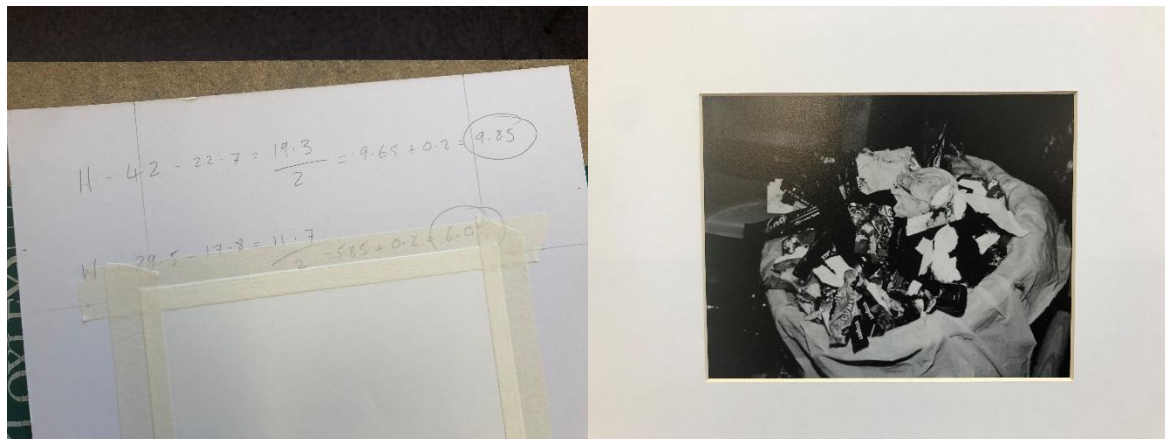
Consider and comment on the relationship between initial and developing concept *and* exhibited work.

Use visuals as necessary, including process and final installation images.

Approx. 350-500 words.

Response:

Although I didn't end up using this technique for my final exhibit, during this module I attended Daf's mounting workshop. First we were taught how to measure up a piece of mountboard so that the image would be centered. Then you use a mount cutter which has a 45 degree blade to achieve an angled cut. Then a bone folder is used to press down any rough bits – particularly in the corners where the cuts may overlap. Then, the print is taped to the back and the mount is ready to fit into the frame. This was an important skill to learn, however I didn't feel as though the professional/traditional style fitted my images very well.



The whole process of realising my exhibition work from initial ideas to its fruition was based on the idea of creating layering through the use of tracing paper as this links to my book, but also how to achieve this link whilst also keeping the exhibition work distinct from the book. In the exhibition, through experimentation mentioned in the knowledge and understanding skills section, that ended up being the layering of the same image over itself to create a ghostly and transient effect. In the book, I ended up printing different images onto the front and back of one page, resulting in different parts of each image bleeding through onto the other, which was particularly apparent when turning the page. I think I have achieved this goal, in that both function slightly differently yet their techniques and materials are similar enough to create a cohesion across this body of work and its forms as both exhibited work and a photobook. The aim of having this layering in the work is to convey the sense of accumulation in the images – and I was pleased to find that people I spoke to on the exhibition night commented on this and seemed to understand it!



One technical issue I had while making the book, actually becoming a help when printing the exhibition work. This was a printing issue I had whilst using a thick paper stock for my book. For some reason, the printer didn't link this paper and would sometimes print the images slightly off-centre. Of course this was a pain when I was formatting my book, however it really worked in my favour for the exhibition images because it meant that the bottom layer photograph was slightly off-laid from the top one (tracing pages printed normally). This further emphasised the effect that I had already created through layering the tracing paper. You can see what this looks like in the image below:



Part Four: Transferrable Skills for Life and Professional Practice. (20%)

**Engagement with Taught and Studio (non-timetabled) Sessions;
Professional Engagement**

Have you participated in all tutorials and group seminars, and completed all the related tasks? How good has your time management been throughout the module?

Present exhibited work to a professional standard with a view toward professional audiences and potential clients and collaborators.

Consider group engagement and dynamics – your contributions in terms of team engagement (specified roles, help offered during the installation process etc.). What have you learned from the process to feed forward into future exhibition planning?

Approx. 250-350 words.

Response:

I have attended all tutorials, group seminars and relevant workshops – and completed all related tasks. My time management during this module has been okay. I would say that I may have given more time to making book dummies initially and put exhibition experimentation on standby, however at the same time I wouldn't say I did any of my exhibition work in a rush. Furthermore, a lot of the experimentation I was doing in my dummies eventually fed into my exhibition experimentation – so overall I think my time management was good.

My final work was presented at a professional standard, and I received positive feedback on it whilst talking with people on the opening night. It seems like the themes and ideas I was attempting to convey were received and understood by the audience.

My role in the lead-up to the exhibition was in the hospitality group. Having done this last year as well, I knew what sort of drinks people wanted at an exhibition

opening and was able to buy the appropriate amount of beers, wine and soft drink options within our budget – which only required £5 off each person across fine art and photography. During the exhibition I was mostly serving drinks, however I got plenty of time to have a look around and chat with people once the bar died down. I also helped out classmates during installation and de-installation. Especially during installation many people's works required two or three pairs of hands, so it was important to hang around and see whether anybody else needed help. Joe A and Steve helped me with putting up my own work. Aside from this, I also did a few invigilation shifts over easter.

Going through the whole process of organising and realising an exhibition for the second time now, I would feel fully confident to do this in the future, if for example I was organising a group exhibition with a collective etc. I feel I have a good understanding of all the skills required such as reaching out to venues, creating a synthesised concept to arch over a group of peoples varied work, curation, marketing, fundraising, hospitality and practical skills regarding installing and de-installing work.