

Exhibition evaluation

My work for the exhibition proved to be successful but not without hard work and research to achieve what I wanted. By prioritising format and particular flow psychogeographical derives are known for and replicating a non-linear format and orientation within my work to address these themes.

I titled my work “*Siwrnai*” which was intentional due to it being the Welsh word for journey again hinting at the same psychogeographical nature to the work. Referring to the physical aspect to the work as well, and the utilisation of the bike which was a key element in this project. Upon submitting an exhibition statement to be included in the shared catalogue for both photography and fine art I prioritised printing as soon as possible. I specified to Daf who helped me print that I was aiming at printing a high number of images, and they would be varied sizes. I had about 16 images however they were not all needed for this exhibition as I desired to see which one’s work best together.

I evaluated each prints quality and I noticed that my black and white images were scanned in at too low a resolution, which is an error I will not repeat for my next exhibition. For the orientation, I layed all my images out so I could think of different groupings to a collage. Eventually deciding that the black and white images that were the largest size (A2) were to be positioned in the centre of the collage, as B&W images placed in a colour-based collage grouping amplifies darker tones and adds gravity. Since the B&W images were intentionally aimed to address negative themes in the response from the area in which it was taken or experiences it made sense to put them in the centre.

I was inspired a lot by Peter Finnemore’s *Pathfinder*, made between 1985–1988 this project use's photography as an alchemical instrument for revelation and transformation. These are raw documents and intriguing field notes in physically traversing the terrain along with performance that's site-specific. His dark tones and black and white imagery are utilised to bring forwards the area’s essence and aura which is what I tried to replicate.



Fusion Communion, Selenium Toned Silver Gelatin print, 25 x 20 cm, 1988



Watcher on the Hill (no.2), Selenium Toned Silver Gelatin print, 61 x 50 cm, 1988

On the other hand, the coloured image symbolises the opposite to the black and white being a positive response. All coloured images were between sizes A4 and A3 which got me thinking of ways to include them, one being overlapping the A2 prints in the centre to highlight the interconnectivity of the trip as well creating a small illusion that the coloured images are obscuring the negative themed centre images as well as reflecting those themes of escapism.

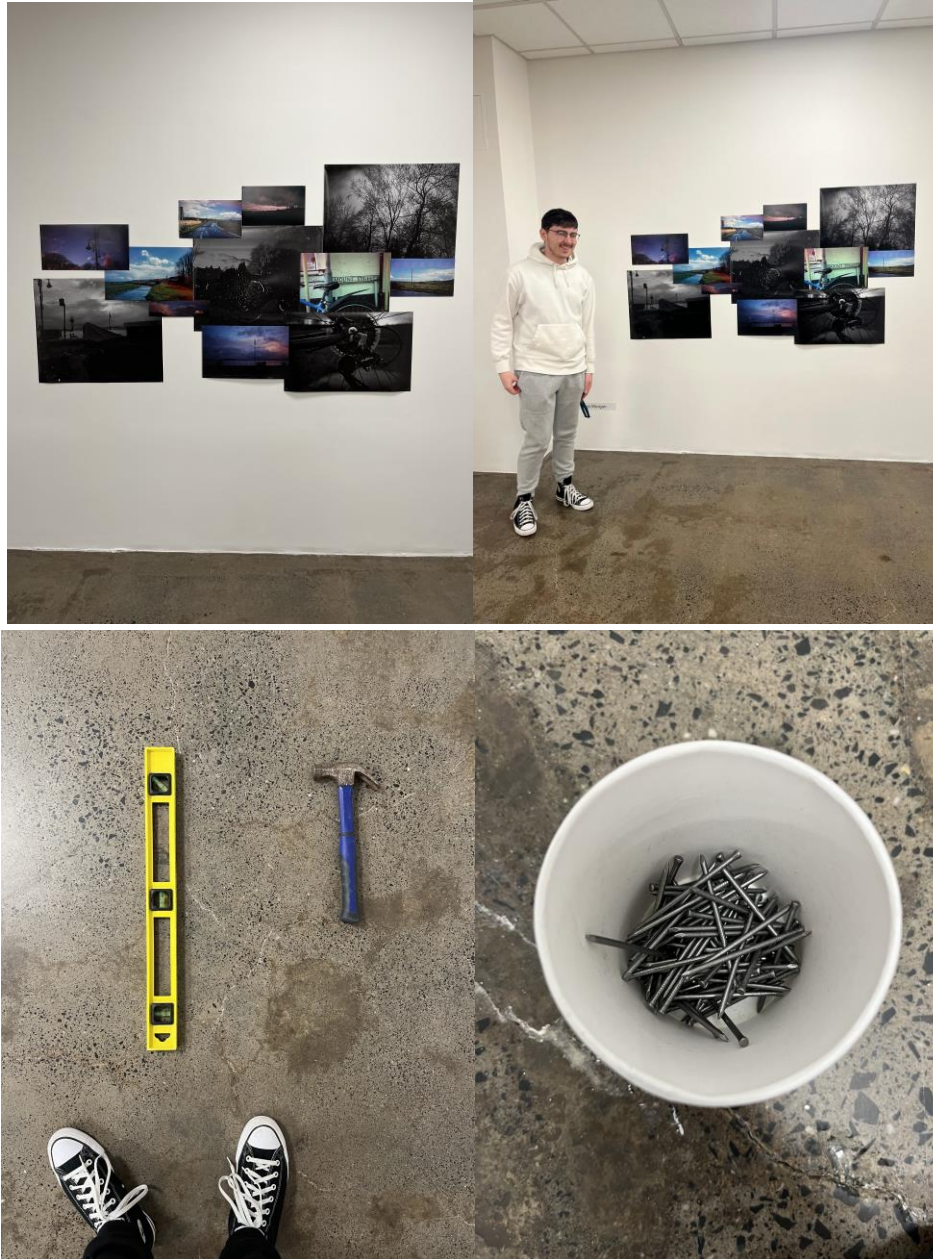
This overlapping design was an influence I took from artist Robert Rauschenberg as I could see similarities in his work to how he creates a collage of imagery with significant meaning and messages, his most well-known being *Retroactive 1* during the sixties before J.F. K's assassination, his art piece uses popular media as the focal point to show Rauschenberg's admiration for the former president, I took similar themes from his other works such as *Skyway* which uses similar techniques.



Another artist I believe influenced my work is Hamish Fulton, he has exclusively created art inspired by walking since 1972. He uses photography, illustrations, and wall writings, to translate his walks. He has exhibited a piece of work titled simply *Walking Journey* and I was struck how similar his mindset to creating work is to the mindset I put towards this project and although his displaying methods are not like those of Robert Rauschenberg his process of developing this work is more akin to mine.



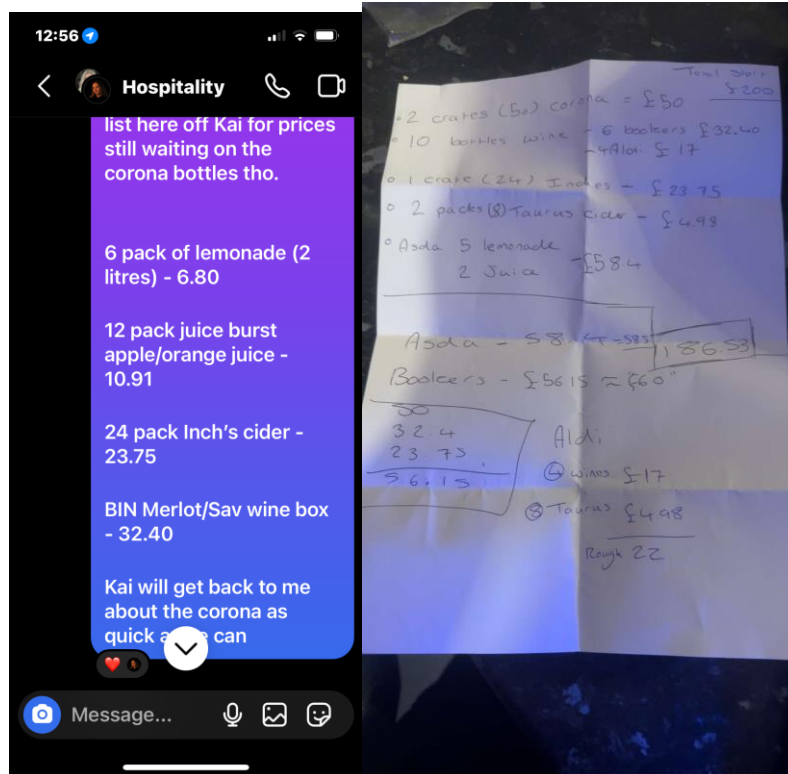
Once I was happy with my layout design, I had checked with my lecturers, and they had suggested I use one of the prints to roll up and pin to the wall. Although I was open to ideas, I did not follow through with this as I thought it would diminish the intricacy and visual presence I believe the work with my original intention. So, following this discussion I pinned each print to the wall in the correct order I wanted with a hammer and nails, I also received help from a good friend and fellow student Josh Williams.



Furthermore, when completing my installation I was not done, I still had to contribute to the hospitality sector in which I was volunteering. One of the concerning things I had noticed during this period before the exhibition, was the lack of communication between hospitality themselves as well as hospitality with any of the other sectors. Following this there was an individual who had stated that they would make a rota in readiness for the day, however as time went on, I had to ask Molly Pearce fellow student and friend in hospitality to help in making one instead as we did not receive the individual's rota.

Molly and I also noticed that due to the lack of communication drinks and snacks needed to be priced and bought, the two of us decided we would purchase the alcohol and tasked

a pair from the group to purchase soft drinks and snacks. With the help from Kai Samuel me and Molly were able to purchase crates from bookers with Kai's discount making them cheaper, and to be extra safe me and Molly went shopping for more, we had a mixture of different drinks (wine, cider, and beer).



However on the day there was a clash between first year fine art and us as we were setting up our bar, as their money for the drinks had not been passed to us along with the message that we were meant to supply for them as well as us again an example of poor communication and confusion which could have led us to a problematic start on the exhibition day if not for me and Nia Elliot and Luke Cotter suggesting they join with our main bar to allow for the exhibition to run smoothly without confusion amongst groups and attendees. Although this did mean we would have to integrate the first-year fine art into our rota and once this was done had stocked the downstairs bar with all essentials as well as help set up and supply first year's photography bar upstairs.

Both bars ran very well and smooth during the exhibition and almost all drink was gone as there was an abundance of attendees that day, I was disappointed as I was the only member of hospitality to clean up at the end of the event and although it did not take long I did put out a message asking for assistance, I had left everyone's belongings in the workshop room and told them it would be extremely important they come and pick them

up as I would not want to leave the belongings to be littered and I had taken everything that was out of that space that day. Although hospitality ran well on the day I was not happy how it was managed I and a few others had to take charge and try and set an example, even then I believe communication issues and a lack of help and drive from a few individuals had left certain people to manage issues that never should have occurred.