

Student name: Anastasia Sevcova

Programme: Bachelor of Arts (Part-time): Fine Art- Studio, Site and Context

Student ID: 2006526

Module: Changemakers: Building your Personal Brand

Module code: ADAA5001

Semester 2: 2022/23

Lecturer: Paul Duerinckx and Holly Slingsby

Assignment Title: Exhibition Evaluation - Dynevor

Word count 1609

Anastasia Sevcova
Exhibition Evaluation - Dynevor

In the 'Passing Rhythms' exhibition held by the second-year Fine Art students at the end of March 2023, I showcased my recent series of oil paintings titled 'Meat n' Bones'. This series comprised ten small to medium-sized still lifes depicting meat cuts, bones, and animal parts, and was inspired by the works of Chaim Soutine, Francis Bacon, and Rembrandt van Rijn, particularly his painting 'Slaughtered Ox'.

During the planning process for the exhibition, I drew inspiration from various exhibitions I had visited in London in 2022-23. For instance, the 'Making Modernism' exhibition at the Royal Academy of Arts in London proved to be particularly informative in terms of hanging and arranging small and medium-sized oil paintings and still lifes.

Earlier in the same year, I had also attended Francis Bacon's solo exhibition at the Royal Academy and Louise Bourgeois's solo exhibition at the Hayward Gallery in London, which further influenced my approach to displaying my own artwork.



Figure 1. The Cut, 18x 24 cm

After completing my initial piece, 'The Cut', from life, I was inspired to continue exploring the theme of meat and bones in still life paintings. I wanted to focus specifically on the structural beauty of bones and the rich, textured colours of meat cuts. This led me to create a series of oil studies, which eventually developed into a cohesive body of work that I titled 'Meat n' Bones'.

In this series, I aimed to delve deeper into the concept of life's beauty and complexity, while also acknowledging its inherent fragility and impermanence. By capturing the raw

and visceral nature of meat and bones in my paintings, I hoped to provoke contemplation about the fleeting nature of existence and the temporality of life.

Although I had also painted other animal parts, I made a deliberate decision to keep them separate from the 'Meat n' Bones' series. I wanted to maintain a focused exploration of meat cuts and bones as distinct subjects, allowing for a more concentrated investigation into their inherent visual and conceptual qualities.

During the Changemakers module, we engaged in a series of seminars and group discussions that revolved around the upcoming show and its planning and preparations. These sessions provided us with a platform to share and discuss our proposals and bodies of work with each other. Additionally, I had the opportunity to have a tutorial with Professor Sue Williams, during which I received valuable feedback on my series.

The feedback I received from both my tutors and peers was positive and encouraging, which further motivated me in my artistic pursuits. The Changemakers' seminars proved to be instrumental in helping us discuss and finalize the allocated exhibition space for our show. I was thrilled to have my proposal accepted and my works approved for display on the foyer wall.



Figure 2. The wall space I proposed to have for hanging my paintings

This experience not only allowed me to show my artwork to a wider audience but also provided me with a valuable opportunity to engage in meaningful discussions and receive feedback from my peers and mentors. The Changemakers module facilitated a collaborative and supportive environment that encouraged artistic growth and development, and I am grateful for the opportunity to be a part of it.

As a member of the Fine Art group, I actively participated in both formal and informal group discussions regarding the preparation of the exhibition. Within the module, as well as in studio settings afterwards, I regularly engaged in discussions with my fellow students to ensure that the show was well-organized and cohesive.

As agreed upon, Branwen, Amber, and I took on the responsibility of painting the ground floor walls in preparation for the exhibition. I also painted the wall in the foyer when it became available for hanging my works. I hung my paintings without assistance, carefully considering their placement to create an aesthetically pleasing display.

During the opening event, I offered my assistance to the photography students by helping with welcoming drinks, welcoming guests, and distributing printed maps of the show spaces to ensure a smooth and welcoming experience for visitors.

From the ten works in my series, I carefully selected five paintings for display, taking into consideration their cohesiveness in terms of subject matter and colour palette. I also chose mostly landscape-shaped works, as they would visually complement each other and be easier to position together on the wall. Although I could have potentially hung one more painting, I decided against it to avoid overcrowding the display and due to the presence of a column obstructing the space. Instead, I opted for a sparing spacing arrangement to allow each painting to stand out and be appreciated individually.



Figure 3. Heartless, 40x40 cm



Figure 4. Offals, 24x30 cm



Figure 5. Scraps, 24x30 cm



Figure 6. Untitled, 24x18 cm

Through these decisions and considerations, I aimed to create a visually appealing and harmonious display of my works in the exhibition, while also ensuring practicality and optimal presentation for viewers.

I was thrilled with the exhibition space and the placement of my works within it. The location of the space within the building has resulted in a significant footfall, ensuring that my works receive ample visibility. The combination of ceiling and natural light in the space has beautifully enhanced the surfaces of my paintings and the perception of colours.

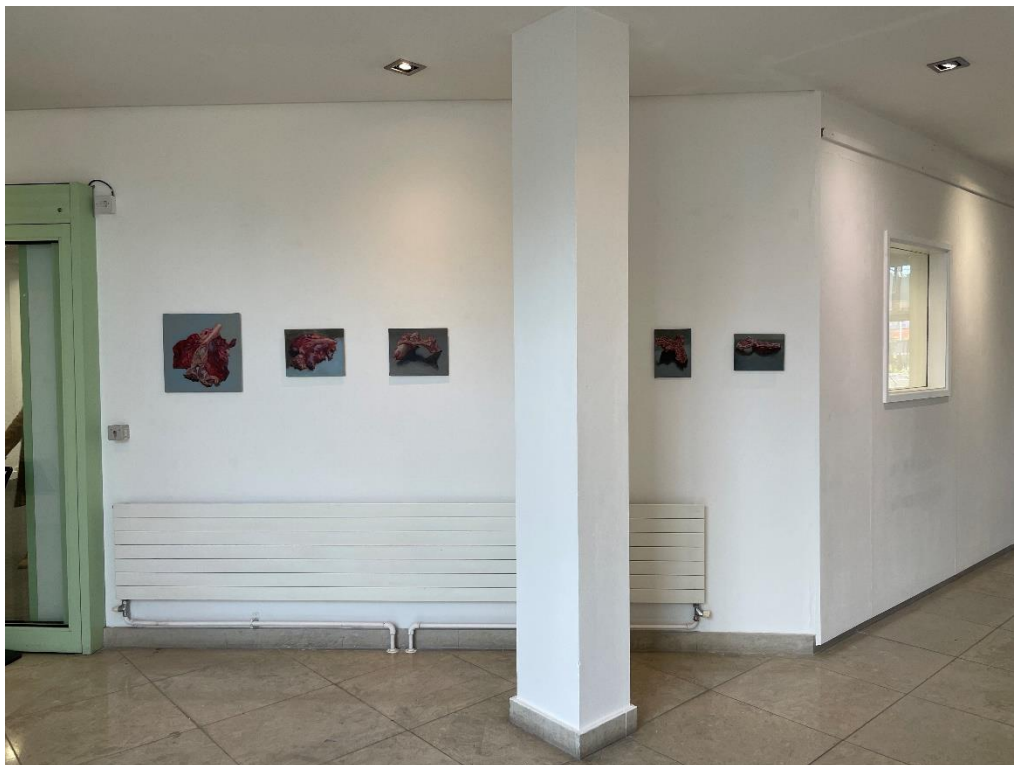


Figure 7. My works in the exhibition space

One of the highlights of the exhibition was the fact that all of my works could be seen at once from multiple points within the foyer. This allowed viewers to fully appreciate the series of paintings I had created. Additionally, Megan Kane's sculptures and paintings, which were exhibited in the adjacent space of the Griffith Gallery, shared a similar subject matter of animal carcasses. From certain vantage points in the foyer, viewers could see both Megan's sculptures and my paintings, creating a wonderful combination that increased the overall cohesiveness of the exhibition. The visual interaction and dialogue between Megan's and my works added an interesting layer to the exhibition, providing viewers with a deeper understanding of the subject matter.



Figure 8. Megan Kane works in the Griffith Studio

In the weeks leading up to the opening night, I actively posted updates about the upcoming exhibition on my social media accounts, particularly on Instagram, which serves as my main platform for showcasing my work as an artist. I also utilized the specially created group Instagram account to share posts about my own works and to repost updates about other participants in the show.

During the opening evening, I received several positive comments about my works from the attending public, and I had engaging conversations with fellow artists and visitors about my paintings. It was incredibly uplifting to receive such positive feedback and to see the impact of my works on others. The entire experience of the students' show coming together and being displayed was unforgettable and emotionally and creatively stimulating. Witnessing the dynamic of a like-minded group exhibition was a powerful and inspiring experience, highlighting the immense potential of such collective events.

The opening night was a remarkable event, and it was evident that the hard work and dedication put into the preparation of the exhibition had paid off. The positive interactions, feedback, and conversations during the opening night were encouraging and motivating, reinforcing my passion for my art practice and the value of showing my works in a group exhibition setting.

The exhibition was an invaluable experience that provided me with essential skills in planning, preparing, and organizing a group show, which are crucial for any artist. It gave me a first-hand understanding of the details and potential challenges involved in putting together an exhibition. Through the process, I honed my installation skills, including drilling and measuring, to ensure the proper display of my works.

Despite minor hiccups such as a slight delay in designing and printing promotional materials, the student show was overall a success. However, I recognize that for a commercial exhibition with potential sales involved, the planning and preparation would need to be more detailed, scheduled well in advance, and progress checked and reported multiple times for greater efficiency.

The experience of participating in the exhibition also underscored the importance of effective communication and coordination among the group members, as well as timely completion of tasks and adherence to deadlines. It highlighted the need for proactive planning, organization, and attention to detail to ensure a smooth and successful event.

Reflecting on the exhibition, I am grateful for the opportunity to have gained valuable practical experience in organizing and showcasing my works in a group setting. It has provided me with invaluable insights and skills that will undoubtedly benefit me in future exhibitions and art-related endeavours.

Bibliography

Delphian 2020 *Navigating the Art World*, Foolscape Editions, London

Obrist H U, 2008 *A Brief History of Curating*, JRP Ringier, Zurich

<https://www.artsy.net/article/artsy-editorial-impoverished-painter-filled-studio-rotting-meat>

<https://nielsbergervoet.wordpress.com/2011/07/29/rembrandt-and-the-slaughtered-ox/>

List of Figures

Figure 1. The Cut, oil on canvas, 2023, 18x 24 cm

Figure 2. The wall space I proposed to have for hanging my paintings

Figure 3. Heartless, oil on canvas, 2023, 40x40 cm

Figure 4. Offals, oil on canvas, 2023, 24x30 cm

Figure 5. Scraps, oil on canvas, 2023, 24x30 cm

Figure 6. Untitled, oil on canvas, 2023, 24x18 cm

Figure 7. My works in the exhibition space

Figure 8. Megan Kane works in the Griffith Stiwdio