

Exhibition 2.0

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Project outline

Aim to translate my book series *Stop, Think, Breathe, Proceed* which focuses on narrating the primitive concept of semiology thorough visual mediums; by creating a tactile experience, engaging the spectator to be a part of the work rather than an observer, emphasising the theory's notion that meaning is produced by the spectator. Lastly, support the execution of the exhibition, predominately through the advertisement channels.

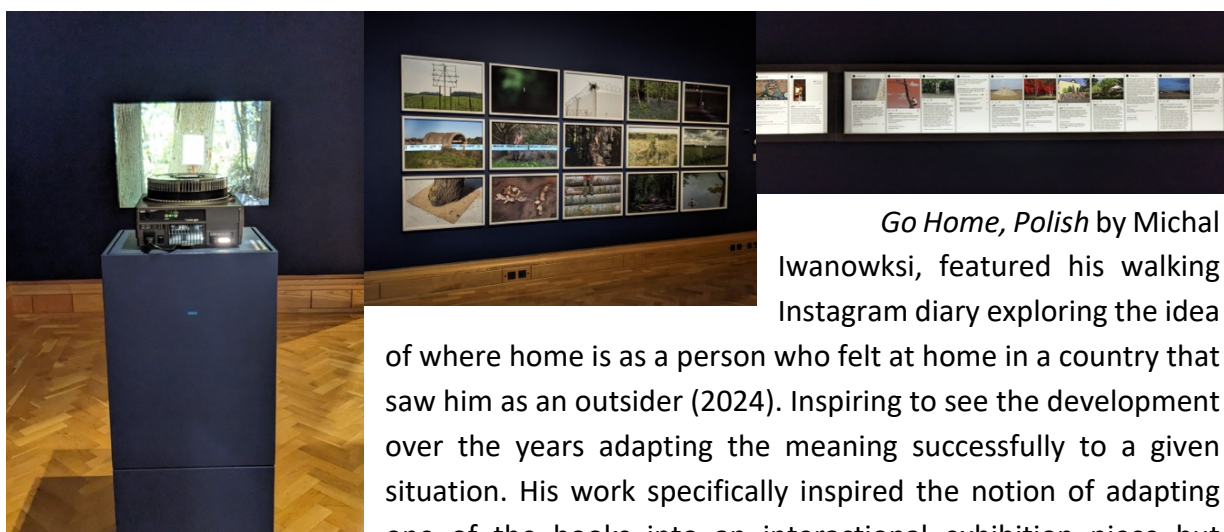
Research

Gwymona- Kristi Davis



Featured in the exhibition *Holdfast* in the Glynn Vivian 2024. *Gwymona* (2024) features photographs, collections of seaweeds and print pressings, displayed on a table to represent an ongoing body of research (see left). Inspiring to see how an ongoing research investigation could be displayed as a factual artwork, creating viewers to think about the work; influencing me to create an interactive artwork around research that impacted my practice and later the notion of the table.

Go home, Polish- Michal Iwanowski



Go Home, Polish by Michal Iwanowski, featured his walking Instagram diary exploring the idea of where home is as a person who felt at home in a country that saw him as an outsider (2024). Inspiring to see the development over the years adapting the meaning successfully to a given situation. His work specifically inspired the notion of adapting one of the books into an interactional exhibition piece but

without losing original style/meaning.

Llyf- Folium



The Llyf exhibition on the whole was interesting but was drawn to Folium's deconstruction of a photocopier. There deconstruction was

akin to mine, inspiring the notion to use the physical object in the exhibition not as a fixed entity like theirs, but as one that could be interacted bringing a tactile level to deconstruction.

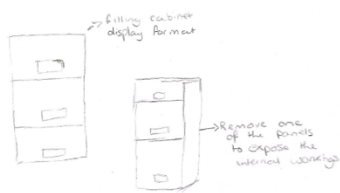
Contribution to the exhibition execution



I cut the posters removing the print boarder, and then distributed some to the UWTSD Library and Waterfront campus. Other contributions came from folding the catalogues when support was requested and cleaning/vacuuming the upstairs of Studio Griffith on the opening evening.

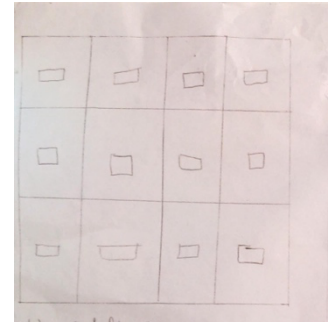
Development of work

Filing systems



Filing cabinet

- Allows for both photographs and objects to be filed away
- Removing the panel to expose the inner workings
 - ↳ Adds a textural emphasis on the not quite / not perfect - would not expect to see the cabinet dismantled
- This method allows to avoid needing a table or platform
- Issues
 - ↳ Price of getting one
 - ↳ Difficulty in transporting it on the train / getting it to university
 - ↳ Safety in removing the panels



Library card

Filing cabinet cabinet/library card concepts were to represent the way the theory describes a spectator shifts through the mind to apply their conscious and unconscious influences to produce meaning. The Filing cabinet was too large for this exhibition hence the scaling to the library card system; but when the photographs for the book project were refined, I did not have enough to fill such systems, therefore will not be used at the moment.

Video

Link: <https://www.youtube.com/watch?v=I75LSxgp5LY&t=51s>

A looping the video of the jelly on a screen and below it on a shelf to have the camera fragments. The video quality was over exposed to try and remove the line where the boards met, however from the force of the hammer it still is seen, creating a messy amateur shot video. Further issues come from over setting the jelly, so bits did not fly off in the manner hoped for. My knowledge of video construction is not adequate enough and thus this idea will not be pursued.

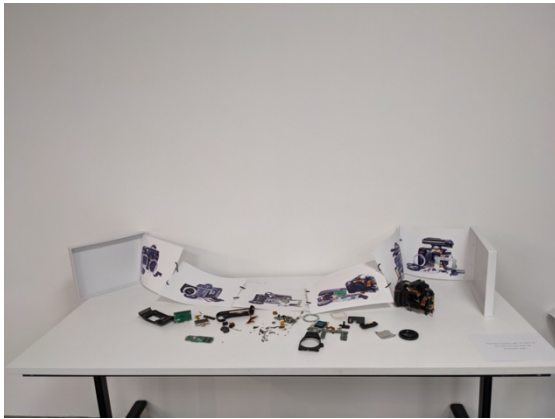
Book

Initial concept



Constructed as loose leaves with a fold on each to resemble the accordion style but the paper weight meant it could not stand unpropped, and the use of a water based glue caused warping. This notion is too loose, forming it with some link will ensure cohesion without losing the deconstruction narrative, and attention to glue and GSM will ensure a clearer finish to the work.

Final editions



A4- Size was too big coming to a total of 120 inches. In the centre the weight of the project caused the pages not stand up creating a messy display of the book (left). I printed the camera photographs on this copy, establishing the meaning was too literal and the juxtaposition of the jelly offering more narratives to be drawn.

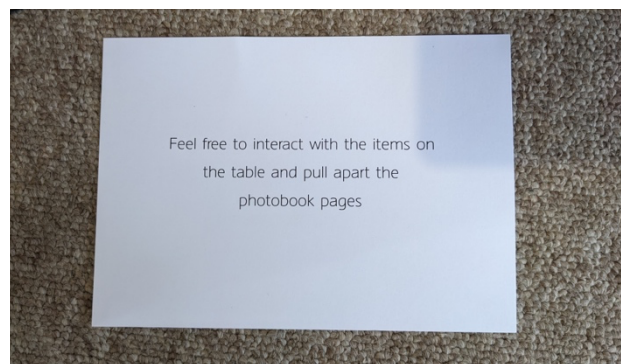
A5- This was the size selected and on the right shows working best in displaying the photographs in a neat manner, without overbearing on the joints, coming to a total length of 60 inches.



A6- Created to fit onto the original table with total length of 45 inches, as the others were too large falling off the table. Issues with table height could have prohibited interaction; borrowing a table from university prevented this. The use of a tablecloth (right) was to create a mock-up of the studio environment as the clinical white was essential in

photographs to encourage spectator focus only on the objects.

A slip (right) stating that people could interact was essential as often individuals cannot touch the artwork, and this ensured the work could be viewed in the intended way.



Using the carabiner was to reflect the idea of using internalised influences to create meaning, and the colour was matched to the pain colour in the book to create cohesion



The idea of creating a feedback box was to enhance the idea of research but also reflect how the meaning of the work was from the spectator rather than myself. However, this concept overcomplicated the set-up, changing the narrative negatively to a cooperate notion, thus not being used.

Evaluation

As a beginning investigation into how photography could be displayed off the walls in an interactive manner, it was successful, particularly in narrating the deconstruction outlined in the semiology theory to produce meaning. To enhance this body of work, I could have used a camera that was not deconstructed and encouraged the audience members to deconstruct it themselves; or having a jelly that they could physically smash to bring another level of deconstruction.

I made a fundamental mistake of not considering how each material reflects upon the work; while I did so in the linking between the pages of the book, I failed with table, and as it was the carrier of the work settling on one from university, left an unwanted cooperate connotation, and should have paid closer attention to the decision. When creating photography in these manners, everything must thematically link, and planned in advance of set up, ensuring the work comes together cohesively.

I did not contribute successfully to the running of the exhibition. Being proactive on the advertising team, such as posting on Instagram, taking posters to community boards, bus shelters or the train station, would assist in wider reach. The set-up of exhibition could have helped with filling the holes, painting, and more cleaning. I had asked to be invigilate but the slots had already been filled. This has shown me that I tend to be told what to do, prohibiting

my want to help something progress, and in future I will need to be more assertive, focusing on how I could help more.

Reference

Exhibitions

Go home, Polish, National Museum Cardiff, from 27th January 2024

Gwymona (2024), Holdfast, Glynn Vivian, 24th November 2023- 10th March 2024

Llyf- Foliwm, Swansea College of Art, 4th March 2024- 21st March 2024