

Changemakers: Building your Personal Brand for
Sustainable Employment
ADAA5001

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1902658

Exhibition Evaluation

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The aim for this changemakers project, was to develop and expand on our own current personal practice. This development and series of work produced, was to form a collaborative exercise in developing and curating an exhibition with my cohort. This included the organisation, preparation, advertisement, and installation of the exhibit.

The chosen theme of the show was based on the journey of discovery and the idea of being in the space of an in-between. This explores the communal feeling of being in a position in our practice as individuals, where we are no longer just finding our feet, but also not settled or fully composed within our practice's. As a year, we are in-between the start and finishing line of our degrees, there is always room for development and discovery and I feel, in this sense, the topic speaks to us all. It was decided that the show would be titled, 'Lost In Limbo'.

Limbo can be defined in its most common and literal sense by the Roman Catholics, as the place that lies between heaven and hell, where the spirits of unbaptised deceased children go (Cambridge Dictionary, 2023). This is also how I first interpreted the theme, having been raised in the Catholic Church and attending Catholic school as a child. This was a definition that resonated. My initial interpretation was one of uncertainty, as I did not understand how the class could all engage in such a specific topic, and quite a harrowing one at that. Limbo, in my mind, is a hypothetical place in which people who died with original sin; too young to commit any actual sins, but still had not been baptized and therefore not freed from any original sins. However, for this project it is the wider interpretation of the word limbo that was to be considered; describing a situation of uncertainty, one of which we cannot control, a state of transition (Merriam-webster, 2023).

Limbo can be described as being lost in time. I considered this topic to be a journey of discovery, through my practice and through my understanding of photography; a place in-between. My practice this year has largely been focused on this idea of 'watching time pass', my point of view as a flaneur, surveilling moments of interest to me. Surveillance is the act of keeping a close watch on a person or place (Cambridge Dictionary, 2023). The act of surveillance in photography can be described as the 'unseen photographer', where images are taken undetected or on the sly. The exhibition entitled 'Exposed; Voyeurism, surveillance

and the camera in 2010, presented 250 photographic works that dated back from the late nineteenth century, with photographs that presented ‘shocking, illuminating and witty perspective on iconic and taboo subjects’(Tate, 2022), explores this notion of the unseen photographer in depth. Engaging in research on similar subjects of photography, gave an insight into how to further pursue my direction of images. ‘*Exposed*, 2010’, highlighted the fact that surveillance is not a modern occurrence, with the act of people ‘spying’ or ‘watching’ other people has been prevalent since the invention of photography. The UK is one of the most surveyed countries in the world with London alone basing approximately 800,000 surveillance cameras (IFSEC Insider, 2020). There is an emphasis on privacy laws, freedom of media, surveillance and touching on the idea of voyeurism in this nation and images are constantly being captured – it takes anyone with a mobile phone to know how instantaneous it is to capture an image and share it. Furthermore, ‘*Exposed*, 2010’ highlights the unwitting subject through the eye of the photographer, with one room dedicated to that of “The Unseen Photographer”.

‘ “The Unseen Photographer,” the tools for shooting were on display: spy and surveillance technology that ranged from nineteenth-century cameras concealed in a shoe heel or vest pocket to a 2005 Motorola camera phone. These objects placed an emphasis on image production; they do not enhance sight, but enable users to record a version of what they see. They also served to historicize invasive photography as a medium, to romanticize its roots, and to connect it to the current moment, in which its role is increasingly complex. The progression from hidden contraptions to smaller yet more visible and popular devices created a visual argument: the technologies that facilitate surreptitious photography are not solely responsible for the abrasion of privacy they effect. Rather, their prevalence signals an ever-growing desire to capture images of others. On the walls of this room were pictures social documentarians created with the help of some of the first concealed devices.’

(Mallouk 2011)



Figure 1 *Paul Strand, Young Boy, Gondeville, Charente, France, 1951*

This room displayed images by Paul Strand, Henri Cartier Bresson, Walker Evens and Ben Shahn, with the images being ‘unbelievably candid for their closeness’(Mallouk 2011). Paul Strand was known for using a false lens to distract attention (Authors: Department of Photographs, 2023). This would be done by turning ninety degrees away from where he was intending to photograph, aiming the false lens in this direction. The real lens of course would be meanwhile capturing the intended images, whilst the subjects were unaware. The results exhibited in ‘Exposed’, a series of portraits, staring directly through the camera; under the impression that they are the ones observing.



Figure 2 Miroslav Tichy, Camera, n.d.

Similar to that of Miroslav Tichy, he used a homemade, bricolage camera, which was barely recognisable as a real instrument of photography (Lenot, 2009), and so his subjects were unaware they were being photographed at all (de, 2014). Tichy's work, although could be seen as a form of voyeurism, his imagery encompassed in an aura that allows our imagination to fill in the blanks (Tichy, 2011, p.26). Voyeurism is photography as the practice of gaining sexual gratification or enjoyment from observing others, or rather the act of viewing a person without their consent (Merriam-webster.com, 2023).

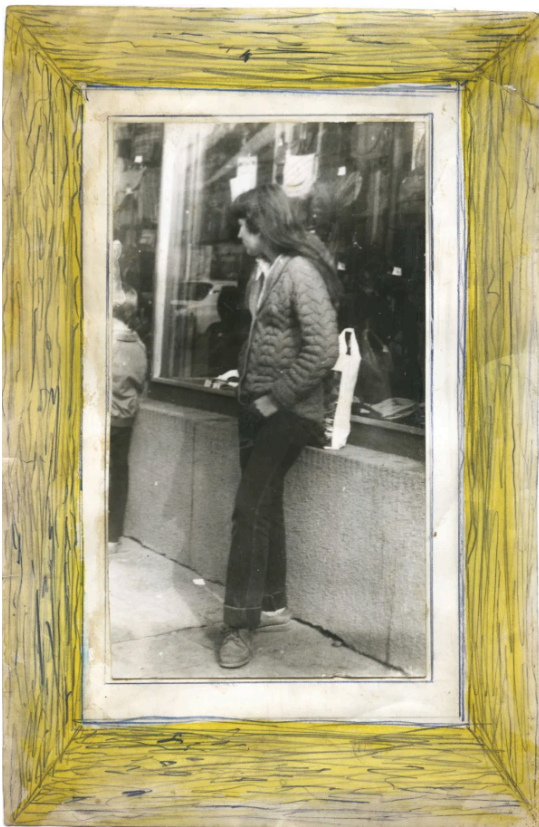


Figure 3 Miroslav Tichy, Untitled, 1926-2011



Figure 4 Miroslav Tichy, Untitled, c. 1960's - 1980's

Although the nature of Tichy's image appear risqué, but it is suggested that his intentions were far from that of voyeurism. It is recorded that Tichy exclaimed that women are a motif. The figure, how the figure of a women is when moving or sedentary, claiming 'the erotic is just a dream anyway. The world is only an illusion, our illusion' (Art Blart, 2010).

It is becoming more prominent that some photographers didn't think they were being invasive; they were just attached to this view of looking at people, through the lens, and seeing what the world looked like when people weren't posing for the camera (Pollack, 2014). This is something I, somewhat, take account for in my technique, and often why I avoid portraits. I prefer the view of the flaneur, I wonder and capture and survey moments, rather than watch people.



Figure 5, Robert Doisneau, Jean Settour, bar des BOF place des Innocents, 1972

The description of a flaneur in photography often is one of the perspective from a lone roamer, a street photographer, a key influence being Henri Cartier-Bresson, whose work highlighted this technique and principles of capturing a 'decisive moment' in documentary photography (Cartier-Bresson, 1952: n.p.). Street photographers such as Robert Doisneau also recorded French everyday life through playful imagery, 'The marvels of daily life are exciting; no movie director can arrange the unexpected that you find in the street' (Magro, 2011, p. 110).

the city's modernity is most particularly defined for him by the activities of the flâneur observer, whose aim is to derive 'l'éternel du transitoire' ('the eternal from the transitory') and to see the 'poétique dans l'historique' ('the poetic in the historic').

(Butler, 1900 – 1916'. p. 113)

It is within the exploration of technique and types of composition of imagery that are elements I want to engage with in my process and practice; redefining and exploring the mundane and every day, capturing the moments I find captivating. There is poetry in the everyday.



Figure 6 Stephen Shore,
Merced River, Yosemite National Park, California, August
13, 1979

I also looked at further surveillance photography, as a source of non-portraiture, researching images captured by Stephen Shore. In particular shores series, *Uncommon Places*, which include aerial surveys of the American Landscape (Myers, 2005). Topographies in photography are similar to how someone would go on a geographical drift or derive, where a flâneur of sorts indulge in an unplanned journey, with no goal, or rather with an aim to experience and observe something entirely new, giving meaning to an observation in capturing it (View, 2016).

I decided to shoot in 35mm black and white film, my favoured medium of photography. I captured my images with a balda baldessa camera. This was a process of discovery, as I find myself adjusting to and altering functions, of which are limited on this old platform, to achieve the desired outcome for my images. There was experimentation, especially during the development and selection process.



Figure 7 Lost In Limbo Poster, 2023

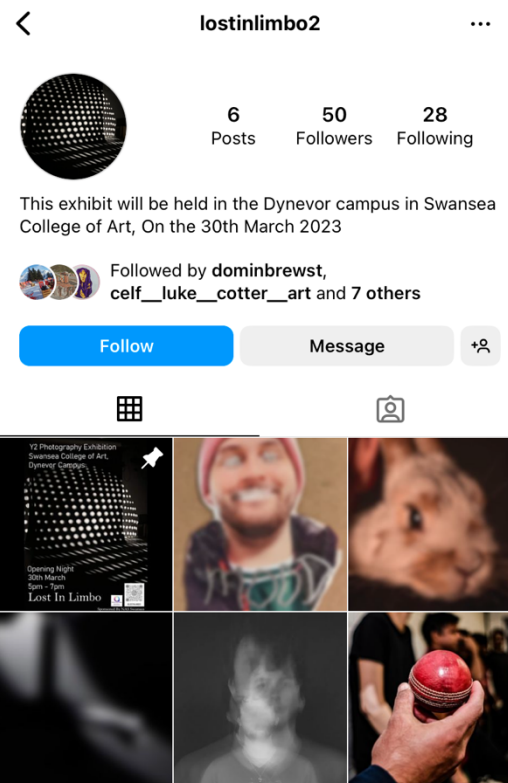


Figure 8 Lost In Limbo Instagram Profile Screen Capture, 2023

Alongside this, was the organisation of the event, the date of which was already set for 30th March, alongside the Second Year Fine Art exhibition. The event had to be advertised. So, for engagement for public view leading up to the opening night, an Instagram account was set up. On this platform, we were able to display the main poster, and images that were introducing the contributing photographers and some explorative and progression images (see figures 7 and 8).



Figure 9 Dominic Brewster, Exhibition Preparation, 2023



Figure 10 Dominic Brewster, Framing Work, Lost In Limbo, 2023

Whilst my images were in progression and the decision had been made on the selection that would be displayed, as a group we were focusing on the curation and exhibition prep. Collectively, we contributed to the preparation of the space, which included the repainting and cleaning of the walls; creating our blank canvas, if you will. As well as, the curation of images throughout the exhibition space. I helped and directed elements of the preparation of the space; sanding down uneven surfaces, filling and sanding holes from previous pins and nails, as well as, painting multiple coats. This was completely with little problems.



Figure 11 Dominic Brewster, *Paranoia*, 2023

The selection of images chosen for my series, entitled *Paranoia* (See Figure 11) challenge the common place I find myself in. This work focuses on the feelings and frustrations of living in the World's second most Surveyed place, the UK. With human rights in question and facial recognition equipment on our streets, these images are taken with the sense of paranoia from these uncommon things. These black and white images have captured the normality of surveillance, how it seeps into everyday lives and recording the moments of privacy. The moments we'd least expect.

This series was installed near the start of the exhibition corridor. The wall was large enough to give the images a boarder, room to space out and have the audience engage with each encounter. The small prints allowed the viewer to draw into the series and move closer to inspect each picture. I think this interaction with my photography is important, and was taken into account when considering the scale of the prints. The wall was also small enough that there was space for it to stand alone, other photographs were not installed directly next to it, which allowed the images to have breathing space. Again, this meant opportunity for questioning and curiosity from the viewers. Despite this, there is limitations to the site of the exhibition. Installing work throughout the corridor allows for all the exhibit to be viewed. However, especially during the opening event, people move past quickly, when spaces become full, the footfall is almost too much for the space. For this reason, I wonder if there would have been a difference, had I installed my series on a wall within a more open space.

Considering the theme of the exhibition, 'Limbo', there were in some aspects, a lack of coherency

between pieces and the chosen spaces for installation. Possibly, this is something I should have verbalized more during contributing with the curation and installation of the exhibit. There are a lot of individuals, in a small cohort of documentary and art photographers; all with their own voices and ideas and practices. This can make for incredibly engaging and thought provoking conversations within the arts, especially photography; a space that can be so literal. However, there was a lack of collaboration and there were limitation amongst some of work, that I felt did not relate into this collection of images, where they did not necessarily fit into this title, *Lost In Limbo*. This is of course, is subjective and purely my own thoughts and opinions. In hindsight, something I will directly involve myself in voicing in future curatorial projects. It is important to challenge and question one another, in order to push our own creativity, overcome adversity and differences, especially during collaboration.

Lost in Limbo, was thoughtfully considered and curated, forming on a whole a successful and enjoyable event, which generated conversations around the topic, including how each photographer interpreted the subject, forming connections between their practice and the title.

The overall exhibition had an engaging and large gathering of guests during the opening., with an overall positive response to the work exhibited. As individuals there was a general development in personal practice that felt considered and poised. The images produced, assembled to form a positive collaboration of photographers, an exercise which challenges us to develop, curate and install an exhibition, that everyone contributed to.

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Figure 1 – Mutti, G. (2016). *How Paul Strand Paved the Way For Photographic Modernism*. [online] AnOther. Available at: <https://www.anothermag.com/art-photography/8482/how-paul-strand-paved-the-way-for-photographic-modernism>

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Figure 3 – Michael Hoppen Gallery. (2022). *Miroslav Tichý*. [online] Available at: <https://www.michaelhoppengallery.com/artists/88-miroslav-tichy/>

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Figure 6 – The Independent Photographer. (2018). *Stephen Shore: Uncommon Places | The Independent Photographer*. [online] Available at: <https://independent-photo.com/news/stephen-shore-uncommon-places/>

Figure 7 – Swansea College of Art. (2023). *Documentary Photography and Visual Activism and Photography in the Arts. Lost In Limbo Poster*.

Figure 8 – Swansea College of Art. (2023). *Documentary Photography and Visual Activism and Photography in the Arts. Lost In Limbo 2*. Available at:

Figure 9 – Lost In Limbo Installation (2023) Dominic Brewster. *Paranoia*

Figure 10 – Lost In Limbo Preparation (2023) Dominic Brewster. *Paranoia*

Figure 11 – Dominic Brewster. *Paranoia* (2023)

Changemakers: Building your Personal
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Website Research and Evaluation

Lecturer: Paul Duerinckx

Link to my Website: <https://19026585.wixsite.com/dominicbrewsterdocum>

The goal with curating and updating a website was to showcase my work as a professional brand. Curating a website as an online portfolio for a personal brand is important especially for a photographer trying to produce an income from their creative practice. A website can be more specific and personal to your own style and aesthetic preferences, it becomes a platform to showcase your work with more intention, that reflects who you are more accurately. This is something popular social media platforms often lack, as there are limitations in presenting your creativity and practice. For example, most image sharing platforms have a grid system layout and a border, that often crops pictures, meaning all profiles look similar following the same template.

Previously I have created a free domain website, in order to showcase my work. However, this was used on an academic basis, for sharing to universities during application. It has not been considered much since then, nor updated much during my time in university; during which time my practice and personal development as a documentary photographer have changed considerably. This old domain is no longer an accurate representation of myself or my work as a photographer.

Making the decision of how I was going to create this new webpage, I had to consider layout and design, and importantly, how much influence I could have on altering the website. Did I want ultimate freedom? I reviewed my options.

The webpage could be built from scratch using a programme like Adobe Dreamweaver, where you can code the overall appearance, tools and functions of the site. This option allows for complete control and creates a unique platform, catered to your own ideas and designs. However, this process requires a lot of time and cost, especially considering my skills do not lie in coding. It is a very complex process. Alternately, and the decision I opted for was to create a website profile, through an already existing platform. In essence, a website that offers options for website building and hosting. Examples of these include, square space and wix, which provide a service for creating a website using a pre-built templates, which are easy to modify (Website, 2013). Although, these have pre-built templates, it was important that I chose the correct style and layout in which my photography was to be illustrated through.

Taking into consideration my influences as a photographer, as well as, the online presence of publishing companies I admire, I took inspiration and notes on what I felt have been successful attributions to their webpages.

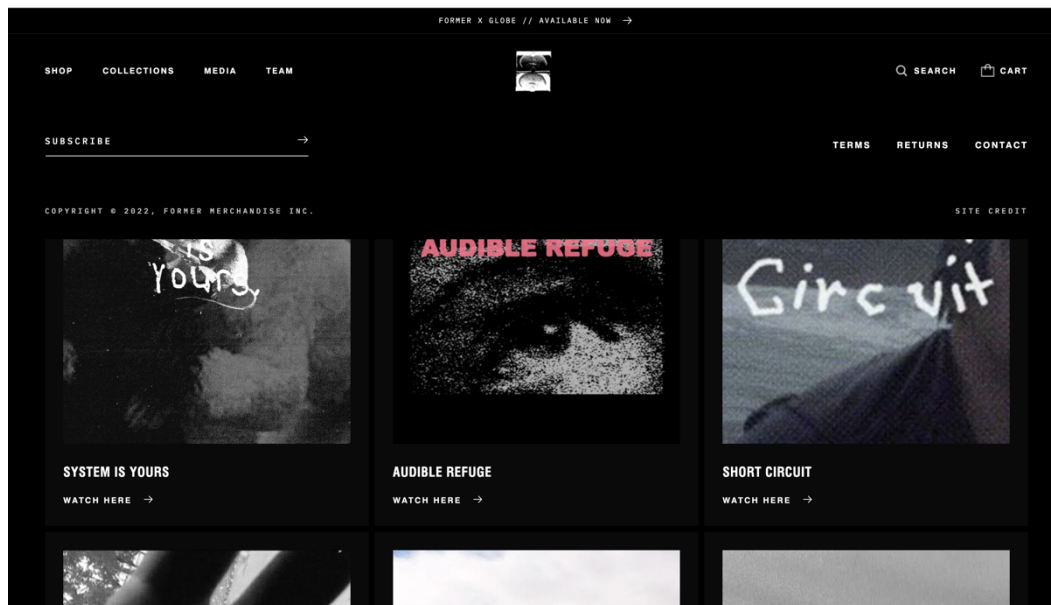


Figure 1 Former Merchandise, 2023, Screenshot of webpage, Media Page.

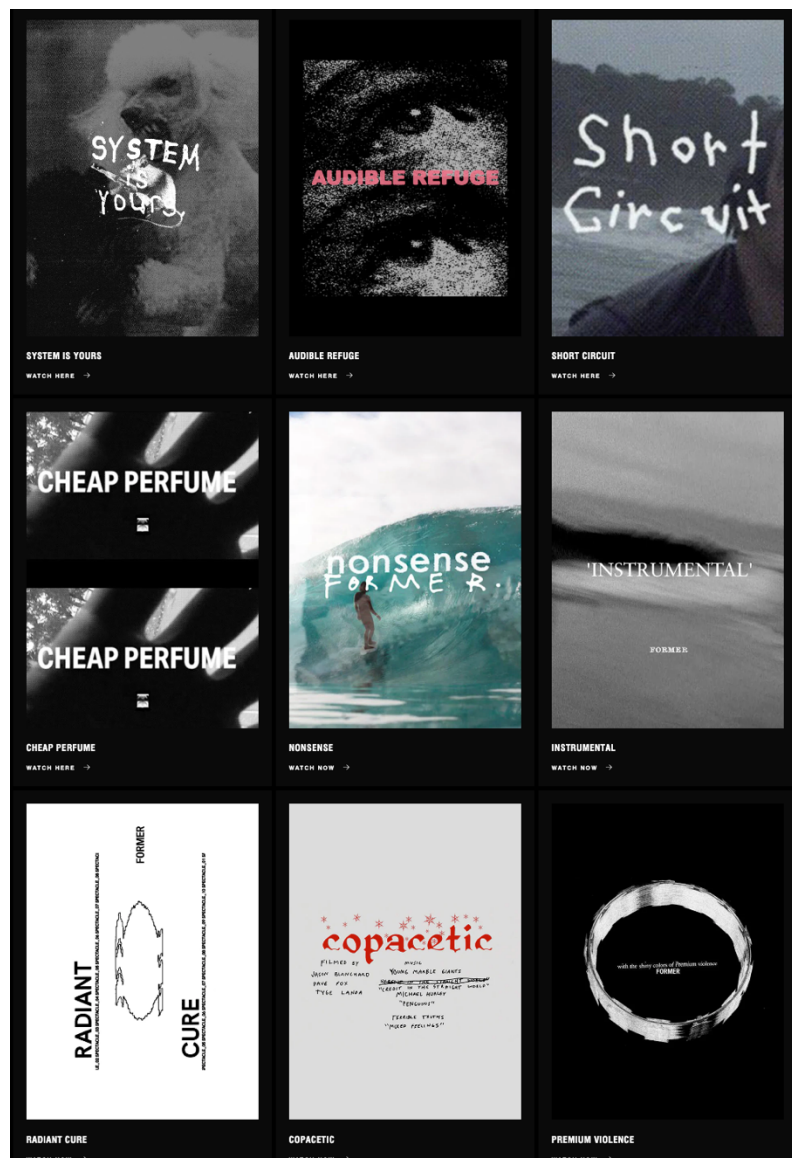


Figure 2 Former Merchandise, 2023, Screenshot of webpage, Media Page.

Figure 1 and 2, refer to *Former*, a media, apparel company and publication house founded by Craig Anderson, an surfer based in Australia (FORMER MERCHANDISE, 2022). This website provides a clear layout that works perfectly to compliment the aesthetics of the brand. The menus provide dropdown bars to subpages and each media page is simple to use.

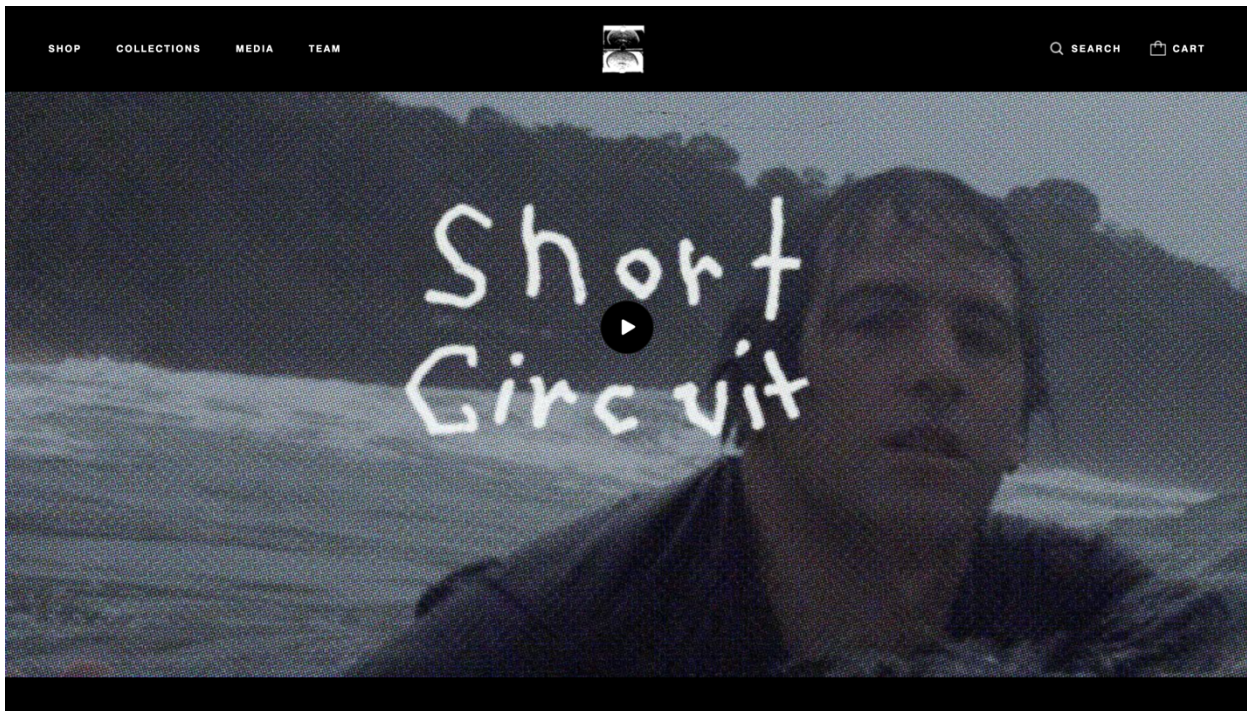


Figure 3 Former Merchandise, *Short Circuit* (Film), 2023, Screenshot of webpage.

Each media page, allows the video or selected media to flood the whole page, which is great for honing in on the subject. Often websites can be filled with too much information or imagery, that clutters the feed and distracts from the objective of the webpage. This is something seen a lot with use of advertisement (Brookins, 2019), and therefore is something I want to avoid. Furthermore, the choice to keep to a colour scheme that is basic and allowing the substance of the website to speak for itself is underrated. Going for a monochrome palette is often complimentary to any subject matter but also, again, has the ability to enhance the images or media displayed. Too much pattern of colour could draw attention away, creating a cluttered and unappealing layout.



Figure 4 Franziska Strauss Photography, Screenshot of webpage (2023), Home

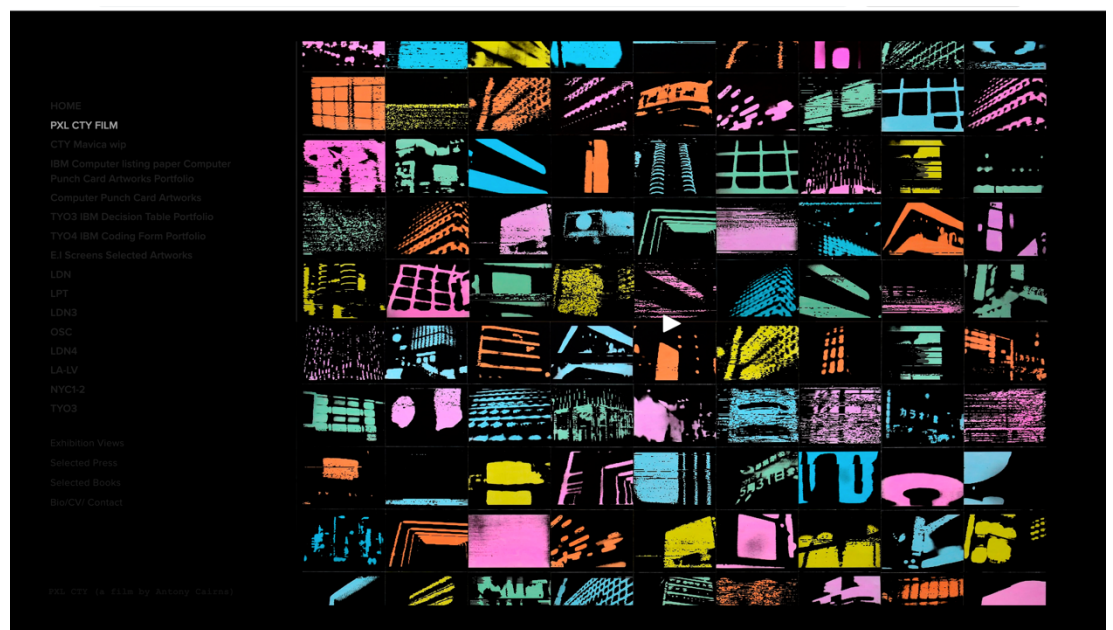


Figure 5 Anthony Cairns, PXL CTY FILM Screenshot of page, (2023).

The simple thematic choices is again displayed in figures 4 and 5. Figure 4 provides a straightforward and effective layout for a home page; providing an eye catching first sight and basic menu bar. Anthony Cairns (see fig 5) has been a main point of influence in terms of technique with film photography and inspiration for future projects involving film, so naturally I explored his website. I found that despite his large portfolio, the website was still clean and considered; each series of work listed in a menu, separate from the additional information pages (for which there is an obvious difference on the website). Moreover, Cairns has experimented with layout and there is a clear creative influence on the design and flow of the pages, with some changing background colour to enhance the work displayed. This was something to consider when choosing the sequence of images I was going to display, and whether the format I was using would allow for these kind of alterations to the webpages.



Figure 6, Anthony Cairns, Bio/CV Contact Page, (2023), Screenshot



Figure 7, Anthony Cairns, Bio/CV Contact Page, (2023), Screenshot

In addition, examining how other photographers had included their artists statements and cv was helpful in curating my own portfolio. Although, a listed CV is concise and can easily be placed in chronological order, I find this formality monotonous and lacks interest. This is especially when there’s no imagery linking to the dates and exhibits. However, it is understood that as a professional portfolio website, including a summary of relevant work is key when enabling you to successfully market your skill set to any potential employers or collaborators.

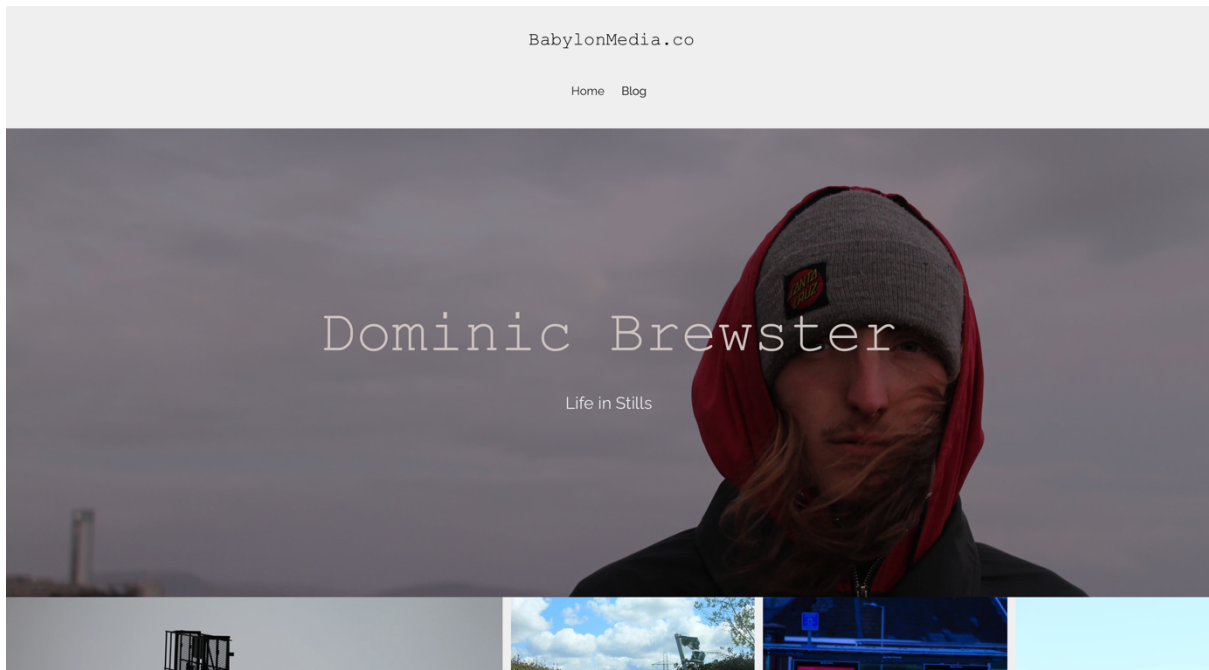


Figure 8 Dominic Brewster, *BabylonMedia.co*, (2023), Screenshot of webpage

My previous portfolio included a very basic visual display of my photography taken to outline my main areas of focus. This however, no longer resonates and has not been updated with any of my current or relevant pieces of work.

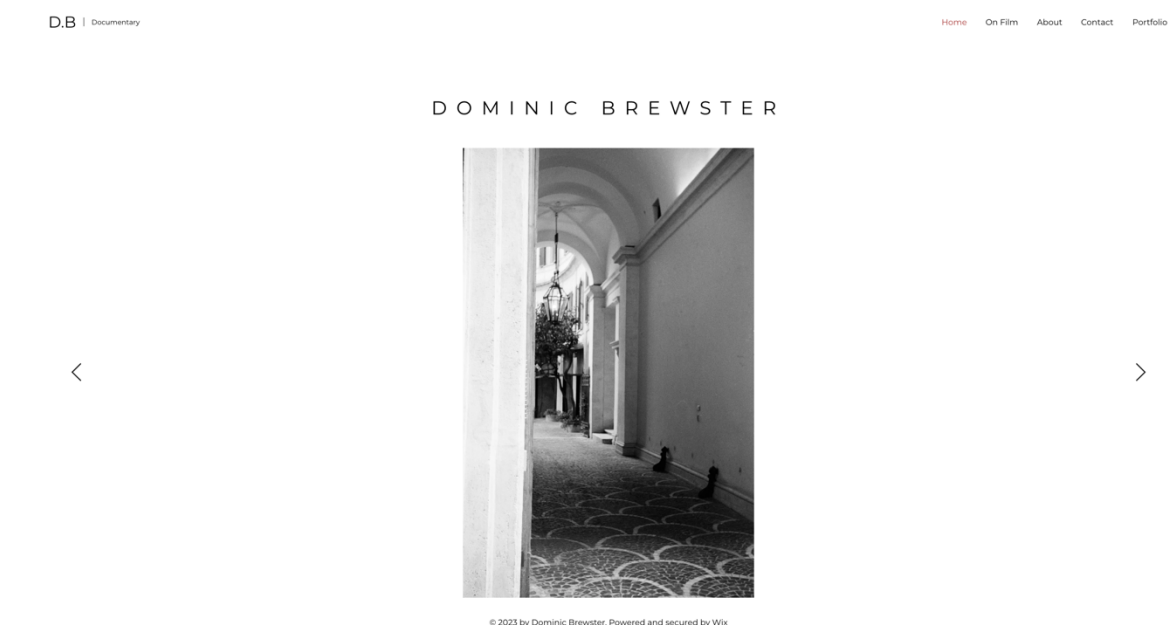


Figure 9 Dominic Brewster, *D.B. Documentary*, (2023), Screenshot of Homepage

Figure 9 displays the home page of my updated website. The website has been changed to maintain simple and clean cut. The use of bold and simple colour palette that allows for the

audience to easily and smoothly navigate the website, with limited distraction. The home page includes a small selection of images, that slide through automatically (there is a feature to click on and enhance each image if the viewer wishes). This is a series of film images taken in Rome. It felt appropriate to be placed as an initial interaction people have with my practice as they are some of my most recent self-directed images, as well as, one of my most recent private bodies of work. I've largely worked in black and white film photography and these represent this format concisely and effectively. In future, I would like a video edit to feature on the home page.

The aim was to create a clear, simple and cohesive website; allowing each page to flow nicely into the next. This is where I found the ability to modify each page very useful, providing options for contents to opt for 'next page' buttons etc. The format of the website is straightforward, where I chose for there to not include all of my images, rather to sequence the best of the images I have produced over the past two years; opting for quality over quantity, featuring published works that have been exhibited and already featured in a professional setting. This selectivity, allows for potential clients or audiences to have room to discover more and help support that element of curiosity, as they have not witnessed everything at once. Another element that I incorporated, and resonated with other portfolios, was leaving out excessive information. Context next to imagery does not always feel necessary, particularly when my practice focuses so much on the admiration of the everyday – there is some value in observing an image as and for what it is. As it was put quite simply by Elliot Erwitt, 'the whole point of taking pictures is so that you don't have to explain things with words' (A. L, 2014 n.p.)

Nonetheless, I have included titles and dates, as well as, where a photograph was exhibited on the page displaying each curated sequence. A short edited biography has been included under the 'about' heading, discussing a brief synopsis of the subject of my work. The option to provide a short biography was made, in replacement of including my full artists statement as the statement felt too long and would draw away interest; leave space to allow the work to dominate the space and speak for themselves.

I have linked my website to my Instagram account, which in itself needs further updating. I would like my Instagram to follow a similar aesthetic to my website, allowing myself to play around creatively. This could be incorporating written word to my posts; things that indirectly relate to my practice. I have considered the use of facebook and twitter, also, in an attempt to reach a larger demographic. A Facebook page would be a great platform to link to my Instagram profile, where you can get more frequent and instant updates on my practice. Whereas, twitter would be a beneficial media platform for sharing images that are considered off the cuff, relaxed and informal. The website contact page is included on the website and provides an email for potential clients. Nonetheless, this is my personal email and in future would like to set up a professional email purely for inquiries about my photography.

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Figure 2 – FORMER MERCHANDISE. (2022). *Movies*. [online] Available at: <https://www.formermerchandise.com/pages/movies>

Figure 3 – FORMER MERCHANDISE. (2022). *Short Circuit*. [online] Available at: <https://www.formermerchandise.com/pages/short-circuit>

Figure 4 – franziska strauss photography. (2019). *franziska strauss photography*. [online] Available at: <https://www.franziskastrauss.com/street/home>

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