

Exhibition 2.0

ADAA5010



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Evaluation

Extensive research was conducted for this exhibition, which included examining photobooks and exploring gallery spaces such as Michal Iwanowski's exhibition at Cardiff's National Museum (Iwanowski, M. 2024). Iwanowski's exhibition was based on his journey from Wales to Poland, which he portrayed through a carefully curated selection of images previously posted on Instagram.

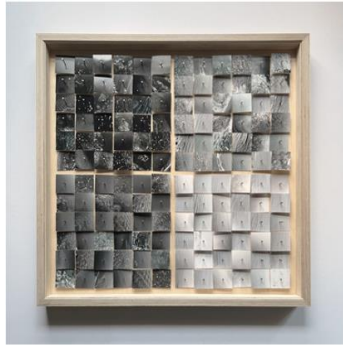


Additionally, Gareth Phillips (Phillips , G. 2024), FOLIUM (Hardie, S. no date) and Tamsin Green's (Green, T. 2024) works were intriguing as these exhibitions were based on photobook projects. Witnessing how each artist showcased their work in Studio Griffith was truly inspiring.



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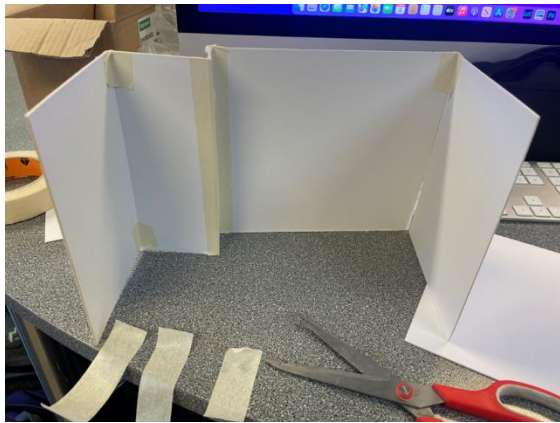


Iwanowski's body of work showcases the challenge of displaying a smaller selection from a vast collection of images.

The images going into the Comma exhibition aim to provoke the audience into questioning the narratives behind the images, deliberately avoiding the most obvious photos, such as those from behind-the-scenes interviews for The House Party at Swansea Arena. The focus is shifted towards raising awareness of the challenges faced by grassroots music venues rather than showing people the obvious images you would normally expect, choosing to photograph at different angles.

The decision was made to feature some of the interviewed music venue staff in the exhibition, as these images were deemed more textually meaningful. Initially, the plan included showcasing each music venue manager and an image of the Swansea Arena staff responsible for organising the event. However, upon collective review, a significant difference was observed between the pictures, with three in landscape orientation and two in portrait. Furthermore, the cheerful and happy demeanour of the venue holders in the images would not align with the desired effect. Consequently, the selection was narrowed down to one image from Hippos and one from Elysium, chosen for the vulnerability they conveyed, aligning more closely with the exhibition's thematic intentions.

When the images were initially chosen, the original plan was to display them in Studio Griffiths, with a muckety of the space created to experiment on the best places for the images within the area as you can see below.



However, upon reviewing some of the potential work that would occupy this space, it became clear that these images might not be suitable for the area. This realisation led to a reconsideration of the placement options for the pictures. Given that the photos were intended to be life-size, they were thought to work well on two panels covering windows. There was also a contemplation of placing them in Studio Griffiths, the reception area, or another space that would complement the images well. The decision to print the pictures on vinyl meant that mounting would not be necessary, which was considered a more convenient installation option. Additionally, the choice to print on vinyl led to cutting the images out using a 1-meter ruler and a scalpel, ensuring a clean edge to the photos.

Although the lead-up to the exhibition encountered several problems, I decided not to let these issues detract from its success. We learned much from a previous site-specific exhibition and aimed to replicate that success. However, due to a lack of collaboration with the fine arts department, the method of exhibiting the work felt unsatisfactory.

Artists were prohibited from including any statements with their work, which was only displayed within a catalogue. With only fifty copies of the catalogue printed, many attendees were left looking at the works without understanding their meaning as these ran out quickly. This was a cause for concern, especially since there had been unfulfilled plans to provide QR codes for additional information.

Anticipating potential issues, I asked if we could display our books to allow the audience to better connect the photographic works on the walls with the artists' names and intentions. Despite these efforts, the lead-up to the exhibition was fraught with challenges, including disagreements and a feeling of exclusion from the advertising efforts for the exhibition. This was particularly disheartening as, many times, it had raised valid concerns that were dismissed. We learned the importance of holding meetings with faculty members rather than working independently, as it became clear

that not everyone involved shared the same commitment to the collective success of the students.

Many photography students felt voiceless, a sentiment that deeply affected them personally. For next year, there is a possibility of taking on a managerial role, believing that these diverse experiences and leadership qualities could foster a more inclusive and cooperative environment. A fair and understanding leader is crucial for bringing people together and ensuring everyone feels included, which is essential. We must consider adding statements to our work or providing a QR code for people to scan. This will allow the audience to easily access and view the meaning of the work on an Instagram or website.



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Hardie, S. (no date) Stewart Hardie , Login • instagram. Available at: https://www.instagram.com/p/CvwtS9Zlcn/?img_index=2 (Accessed: 28 March 2024).

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