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Exhibition Evaluation (500-1,000 words, approx.).

Indexical Archives: Dischronia

Documentary Photography, Evie-rose Holden

Medium: framed A1 photographic prints, Index cards, vintage display elements

‘Dischronia examines the fractures of time and memory through the lens of the archive. Mounted 35mm negatives, framed prints, and vintage display elements create a fragmented narrative where chronology dissolves. The work questions the preservation of history and the displacement of artifacts, exploring how objects, removed from their origins, exist in tension between presence and absence. Memory unravels as entropy takes hold, leaving behind traces that are both record and relic. In this space, the archive is not static but shifting—a fragile container of what cannot be fully preserved, where meaning fades and fragments remain.’

I conducted research into multiple exhibitions; the works of Dayanita Singh, Gulia Parlato and the curated gallery of Dove Allouche, Josh Brand, Tacita Dean, Margarita Gluzberg, Matt Saunders and Thomas Zummer. These exhibitions and collective informed my approach to my own imagined exhibition prior to constructing the format alongside my collaborators for ‘Damage Control’ (2025).

Singh’s Museum Bhavan initially performed as a series of photobooks, the photographs were recontextualised into an exhibition; ‘bringing together photographs spanning decades of her artistic oeuvre, these structures’ (monumental wooden structures whose wings house 126 black-and-white photographs.) ‘- which she refers to as ‘photo-architecture’ - function as repositories that also provide a performative space in which her images come together in infinite permutations to allow for unexpected poetic and narrative possibilities.’ (PR, 2015), Singhs installation created a space in which view ship could interact and ‘unfold’ the narrative of the exhibition. The architectural form of the sculptures, over the years of installation, have been evolving as repository for her photographs and site for display to store the photographs whilst they are ‘in rest’. Singh often integrates new and unseen images from the collections, and ongoing projects, that did not infiltrate the original collections and now are displayed in limited bursts throughout the installations. The exhibitions layout is integral to its narrative, the audience is free to examine and observe the structures alike what one

would do in museum – this imitation of photograph as object/artifact is a commentary on the context of the original format, the photobooks also acted as a dynamic format to observe and interact with different contexts.



Singh, D., 2015. *Conversation Chambers: Museum Bhavan*.

In Dayanita's words, "The design and architecture of the museums are integral to the images shown and kept within them. Each large, wooden, handmade structure can be placed and opened in different ways. It holds around a hundred framed images, of which some are in view, whilst others wait for their turn in the reserve, stored inside the structures."

(Dayanita, 2015)

Singh's work greatly influenced 'Indexical Archives: Dischronia', creating a format that aligned with the narrative and philosophy of my collection was an integral part of my planning and research. The transition between Photobook into Exhibition proved difficult to curating purely based off presenting imagery in an exhibition setting, deciding to cut my archive to present only a few images from it was not something that would have enhanced the narrative, instead, the intention and meaning behind the collection would have been lost. When analysing Singh's work with Museum Bhavan for

Conversation chambers, Singh seamlessly presents a collection spanning over seven photobooks into her own intimate exhibition spaces – I decided to imitate this by using sculpture.



Singh, D., 2015. *Conversation Chambers: Museum Bhavan*.

Using an alternative method of presentation contextually aligned with my narrative of ‘the archive’, and refusing to diminish my collection in aid of the exhibition enhanced my themes of entropy, collection and narration of/in the archive. Using a Vintage Index drawer, I imitated the use of an interactive archival element into my own exhibition – the Index drawer is a commentary on chronology and order, a concept that I visit when referencing to *death drive* in the archive (which is Freudian concept commenting on the nature of human existence in rejecting entropy and the flux between destruction and creation) The drawer holds a collected archive of multiple artifacts, relics and abstracts taken from three independent collections in and around Swansea, the images are printed onto index cards and discarded into the drawer with no intention of order or narrative, the expectation was for exhibition go-ers to interact with the drawer and curate a narrative within the drawer themselves.



'In this space, the archive is not static but shifting—a fragile container of what cannot be fully preserved, where meaning fades and fragments remain.' (Holden, 2025)

I was influenced by Gulia Parlato's work from her series *Diachronicles*, I had been encapsulated by her formatting and layout of images in an exhibition setting – she alike Singh has intergraded material intended for a photobook into an exhibition seamlessly. Parlato's work is centred around the museums part in shaping our understanding of history, she muses 'what is a museum? 'The question that was a catalyst for this collection.

“They’re places to learn about the past, and places where objects end up being elevated to a higher status of interpretation. But what happens to the discarded, unrecognised, or lost material culture that is not displayed?” she says. “A museum is tidy, organised and clear. We like to think about time as a linear, horizontal path, but there isn’t such a thing. It’s much more complicated than that.”

(Parlato, 2020)



Parlato, G., 2022. *Evidence n.7 [Exhibition] from the series Diachronicles* (2019–2021)

Although Parlato's themes and theories align with my own, I was initially intrigued by the formatting and display elements that are present in her exhibitions. Large-scale prints in a linear format with beautiful archival mahogany frames, the prints engulfed the space despite the minimality, the prints themselves hold enough texture and presence to capture the audience – I wanted the same experience in my own installation. I decided on framed A1 photographic prints, unlike Parlato I used negative space as a commentary on absence and presence to align with my own concepts and themes.

'The work questions the preservation of history and the displacement of artifacts, exploring how objects, removed from their origins, exist in tension between presence and absence.' (Holden, 2025)

I had intended to inspire the aesthetics of Parlato with the use of mounting with mahogany frames, I believed this would best imitate that authentic/formal aesthetic of the archive and artifact, unfortunately, due to costs, I was unable to increase my stipend to fund such large

quality frames. Therefore, I opted for the more cost-efficient black frames and found mounting the prints to be challenging – the finish wasn't what I had imagined.

Although, the frames did provide a cohesive colour scheme to my exhibition, the material of the frames is something I would re-evaluate if I were to re-install. Due to this 'issue', I had to re-evaluate how the prints would be mounted in the space, the frames proved too thin and weak to withstand hooking or nailing, after counsel with my lectures we had derived a plan to mount the frames onto shelving. The frames would rest on the shelves as if they themselves were objects/artifacts, this created a seemingly intentional finish to the exhibition that collated my themes with my format and layout.



The collective exhibition, Double take collaborated with: Dove Allouche, Josh Brand, Tacita Dean, Margarita Gluzberg, Matt Saunders and Thomas Zumner to curate a dynamic and intricate two-venue exhibition commentating the interactions between drawing and photography.



Drawing Room, 2016. *Double Take* [exhibition]. 14 April – 5 June 2016

‘At Drawing Room, the six contemporary artists will each present serial works executed in a range of photographic media, graphite and projection. Sources are chanced upon, or obsessively collected, and each is embedded with temporality: -’

(Drawing Room, *Double Take* 2016)

The nature of our own exhibition ‘Damage control’ was a collaboration between fine art and photography, alike Double take. Researching the collective that was so like our own, provided me with insight into how to navigate a space with multiple different artists and mediums. I discovered that when collaborating in a space certain works compliment a certain structure, I had always envisioned my own work to be in an alcove with three prints facing into the audience and another facing from the left, as if the meeting of walls was part of the installation – using this layout I had intended to command a space, in order to guide the audience. I was privileged with a space that was highly sought after, and used it to my

advantage, it was exactly how I had envisioned. The alcove of three meeting walls enhanced my work to its full potential, creating the available space to install my plinth and index drawer as well as my prints.



Illustrations

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