

MA FA exhibition space planning pro forma

Answering these questions as clearly as possible will help us allocate show spaces. We will do our best to provide you with what you need, but we cannot guarantee it, as the needs of the entire group will have to be considered when spaces are allocated.

Please note that any construction of walls or partitions will have to be agreed by your pathway leader. There will be limited technical help during the installation of the show, so your plans should not rely on help from technical staff.

Please return this to your pathway leader by

Name: Michaela D'Agati

Course: MA Drawing

What do you intend to exhibit?

Please be as specific as you can, for example: how many pieces? What is the size of the proposed work/s?

- Include images and clear visualizations (use a drawing, google sketch up or diagram) of your work here. You can also use Photoshop or scan a drawing or use an image of previous similar work, so we know what your work looks like and its dimensions.

Use the space provided here for images of your work:

From the outset and in my project proposals for this MA, I have always wanted to exhibit an installation made up of multiple parts that situates itself across the wall and floor space.

Creating an environment that is simultaneously imagined and reminds us of an existing one will be an important feature of the display. I want it to be something like a landscape or terrain, something the viewer must navigate visually and physically. A lived experience that you must enter into and move around. Modes of habitation (in-habiting the space, a habitable drawing) revolving around humanness and 'techniques of the body' like sitting, resting, standing, leaning, climbing, walking, holding, and supporting – will all be activities the works need to coordinate.

The forms and objects I make will flip back and forth between 2 and 3 dimensions, reoccurring and reappearing across different mediums (e.g., See images 1 & 2)

I want to offer a range of invitations to view the work, ones that involve the body -like direct head-to-head looking (the work looking at you from your height, you look at it), hunkering down to peer at something small (like with the video works pictured in image 9), maybe making a much larger MDF shape that allows viewers to pass through it or simply walk between (e.g. In image 6), or allowing for an object to suspend (e.g., see image 4) .

I do not know exactly what I want to show, but the artists' works/installations included on the following pages illustrate the sort of 'feel' or aesthetic I would be keen on achieving within the gallery space (see pages titled 'Artist Influences' images numbered 1 to 8)

I intend to still work with drawn GIFs shown as videos on screens which are embedded into MDF shapes and forms coloured pink (see image 10) the leads which run from them to their power source will be a part of the work (like image no. 7) There will likely be just one of these displayed on the floor (see image(s) 11)

I am also wondering whether to build a part of a wall to embed one of these screens into it so that they could become part of the surface of the space rather than just within the works? (But may not be possible?) (See image 1 of Natasha Macvoy's work, how the same object appears in the center of the floor but also on the walls)

So far, my MDF shapes and forms have been on a relatively small scale (max size. 121 x 53.5 x 26 cm) and I have had a real issue with how diminutive they feel in the space when they are exhibited. I would really like to be more ambitious in scale with these shapes and have a couple of works that are larger than human scale in either height and/or width, to allow for that invitation to view the work with a more direct relation to the scale of people and the space (see images no. 5 & 6)

Another aspect would be to pull on the space/site more, incorporating/responding to the architectonics of the space. I would like to involve a relationship with the wall, that doesn't necessarily mean a 'typical hang' – so not just hanging works on the wall – but actually bringing forward the surface of the wall as part of the material/dialogue of the work. There is a lot of 'flatness' to my work and building upon the flatness of the wall could also be a way of growing its reach in scale. By creating a mural-like feature (see Natasha Macvoy's work, image 1) either painting parts, blocking out with material colour (like Theodora Djordjadze, image 8) or using vinyl's (image 3) to extend that spatial play and reach (e.g., images 16 & 17 as rough example)

Sculpturally, I would like to try to realize a selection of my drawings in 3d (see images no. 12) these would sit on the floor, lean against walls or dangle (see images 13 – 17)

I feel that my works and my methods of installation are very flexible, unfixed and are/can be playful things that have the ability to be edited out or expanded and enlarged. In this way I think both my works and my approach lend themselves to reciprocating within a group show very well.

I am struggling at the moment to know which way to take it because I do not have a specific thing I want to show nor do I know what the space looks like exactly. So, my sketches and ideas are incredibly rough but I hope they might provide some sense of potential intentions.

Artist Influences

1



Natasha Macvoy, Notes from the margin

2



Abi Charlesworth MASH

Artist Influences

3



Olga Balema Her Curves

4



Esther Klas



Artist Influences

5



Nairy Baghramian

6



Unknown artist

Artist Influences

7



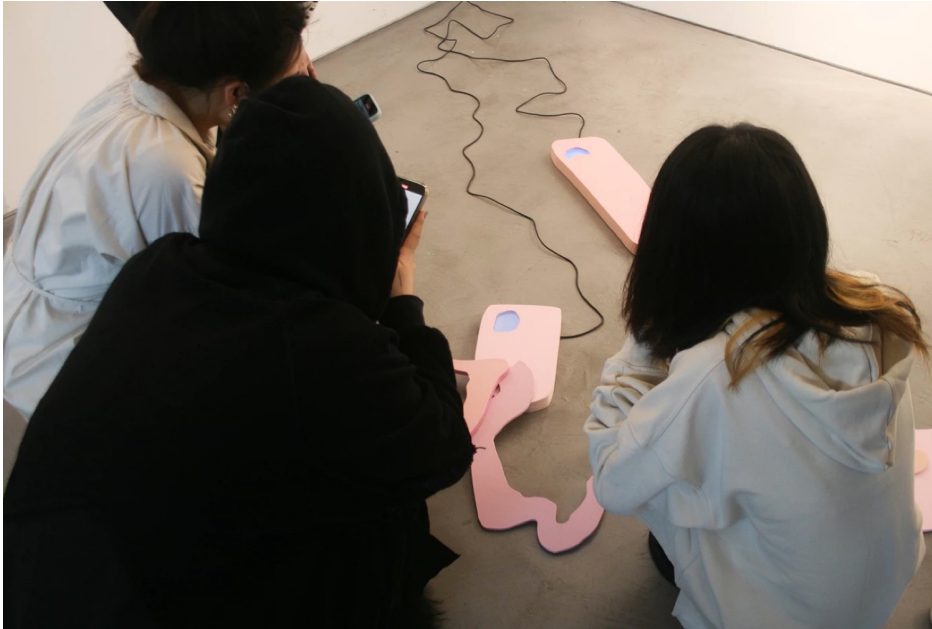
Katrina Cowling

8



Theodora Djordjadze

9



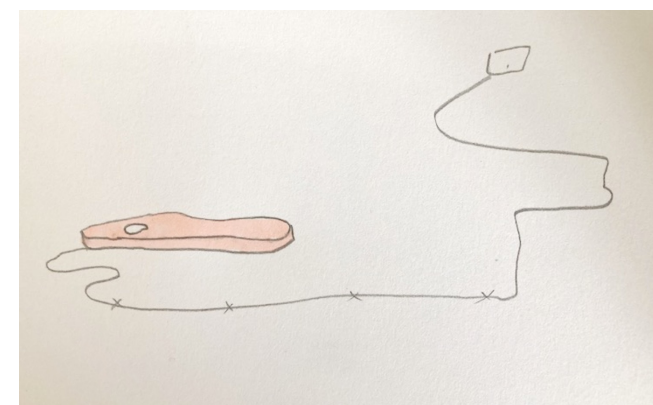
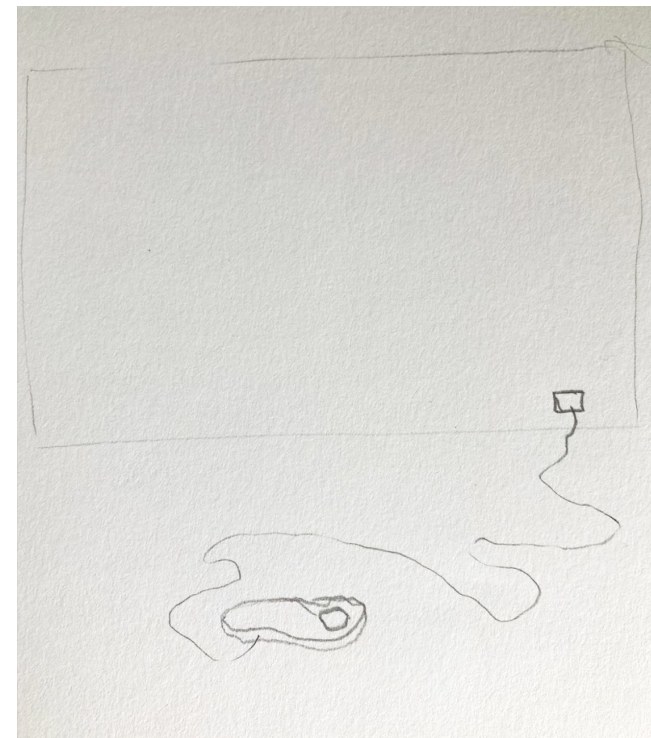
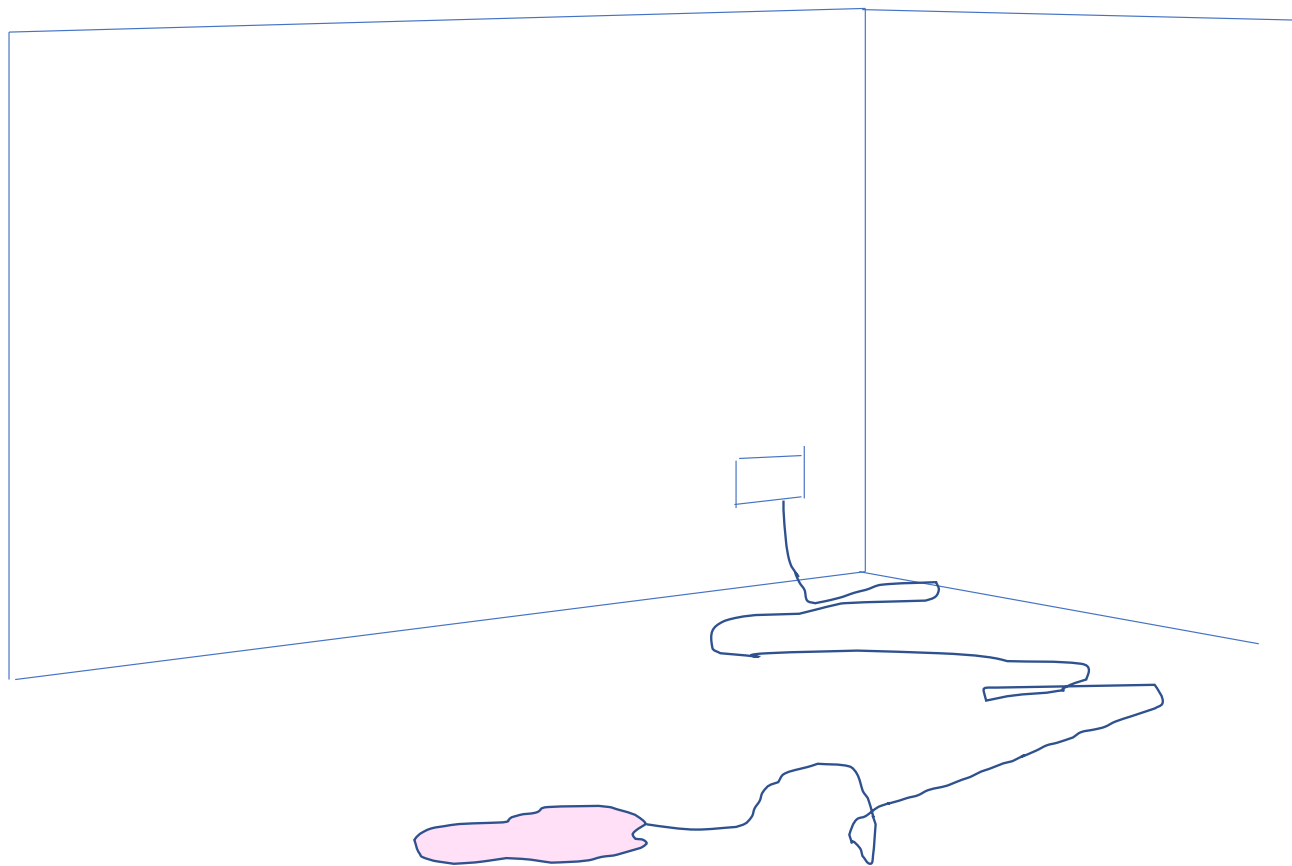
Invitation to automatic bodily interactions with the works - hunkering down to see

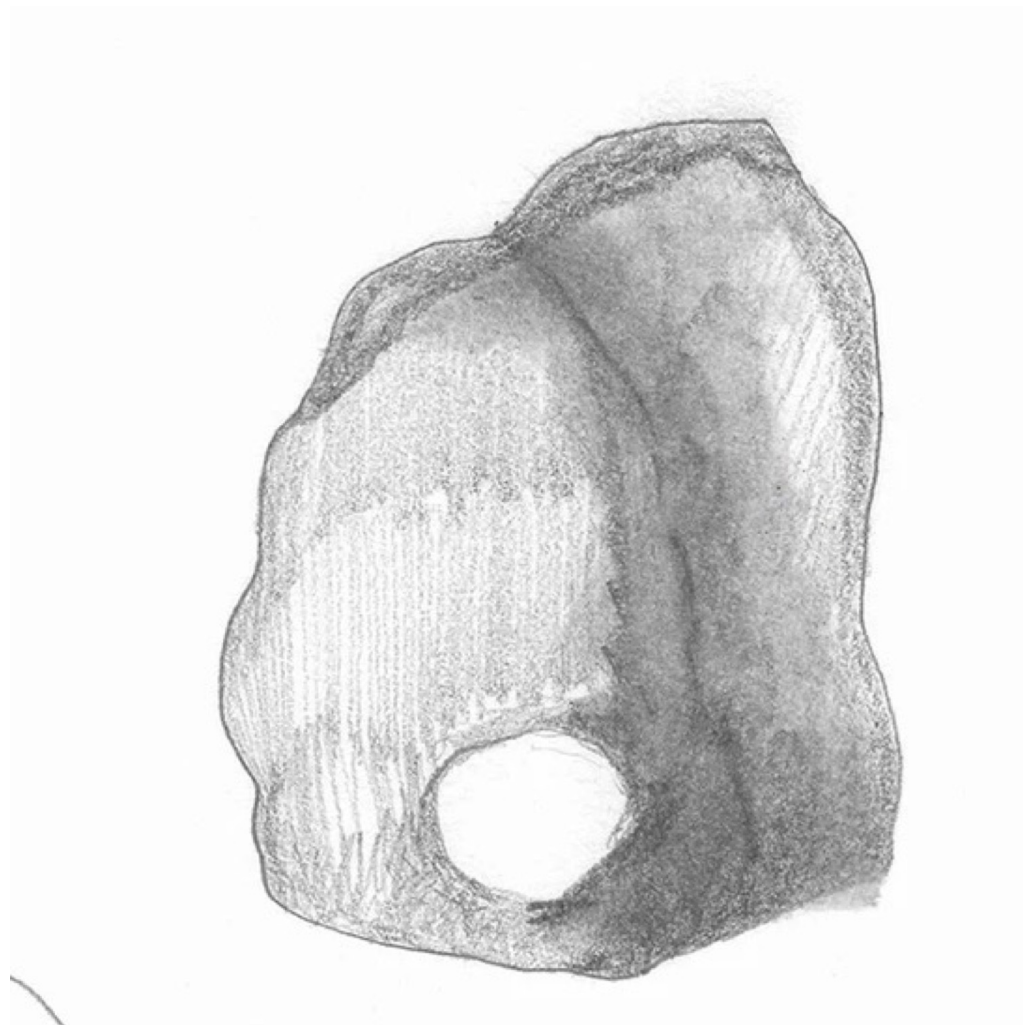
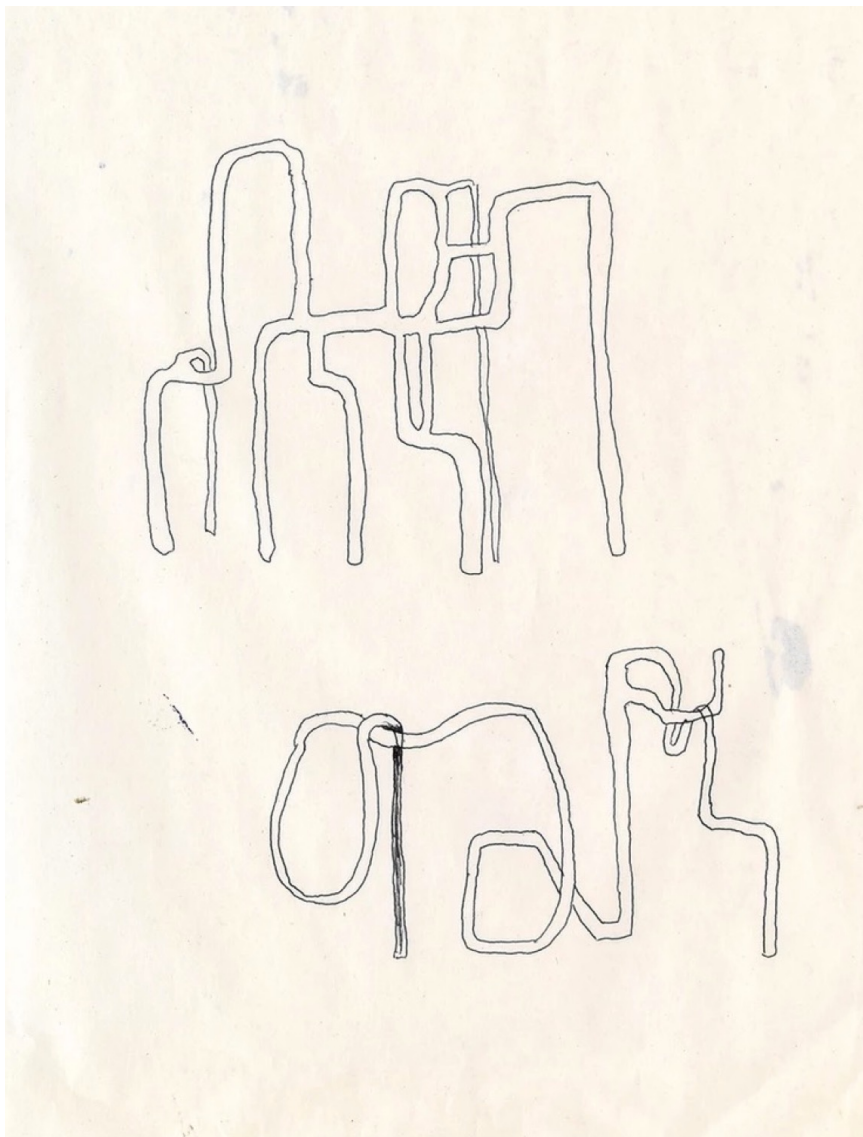
10

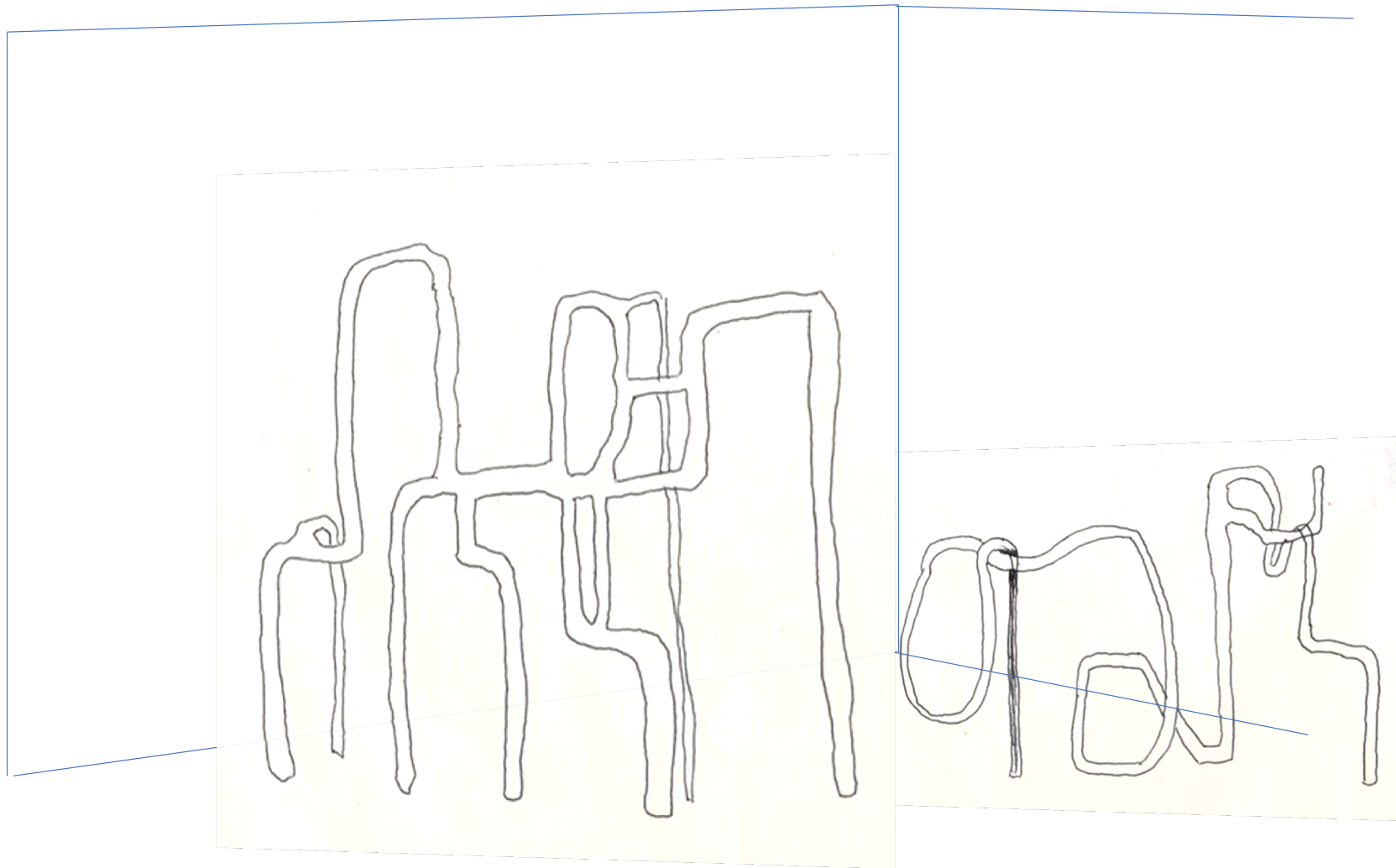


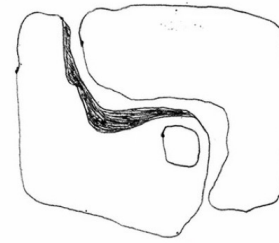
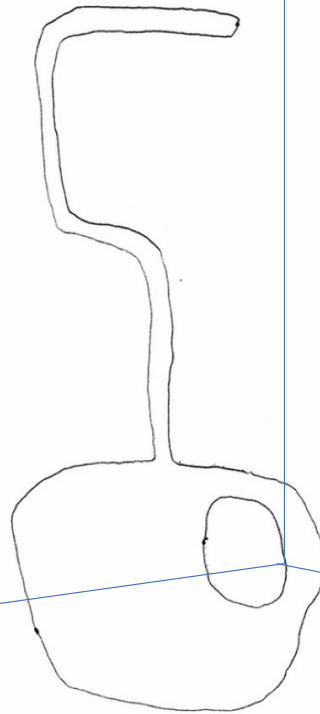
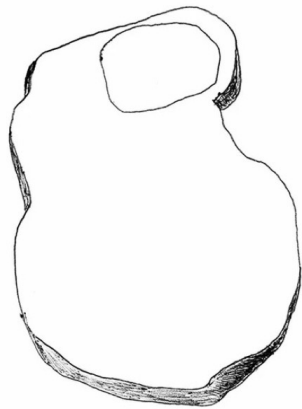
Video works embedded into MDF shapes

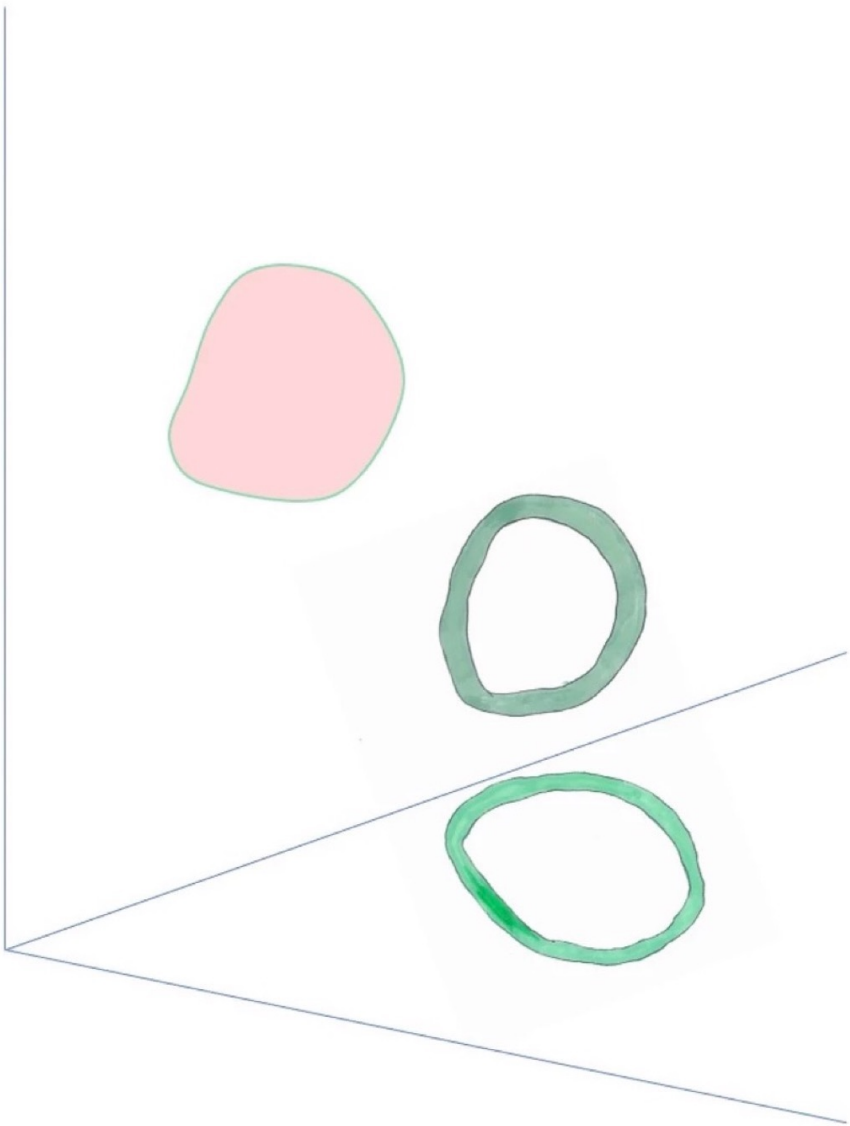
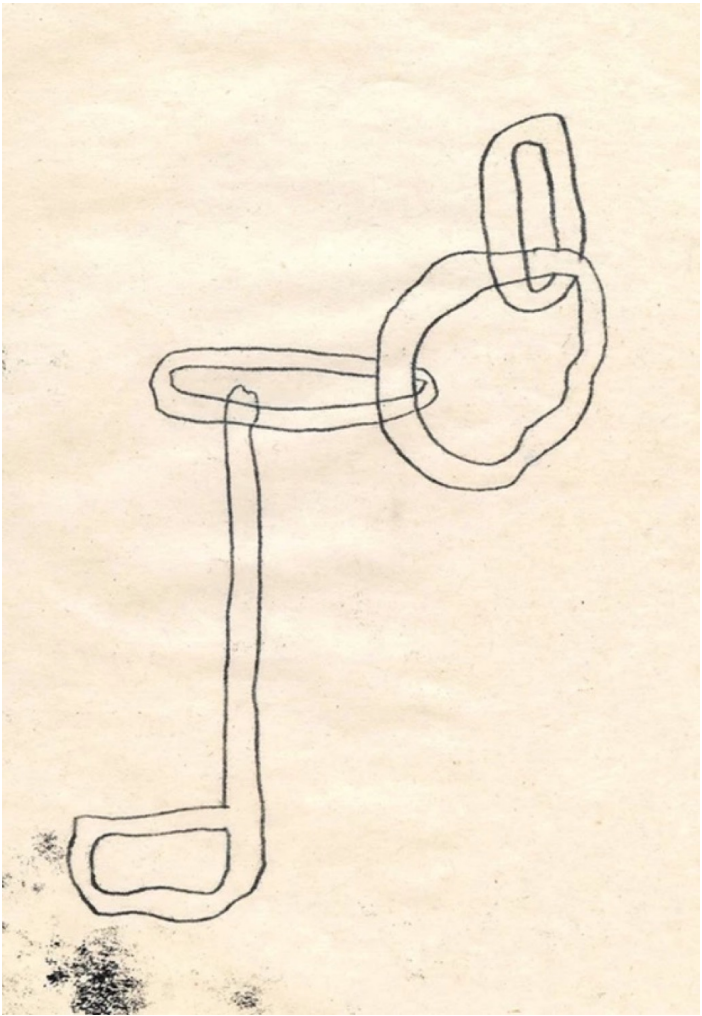
11

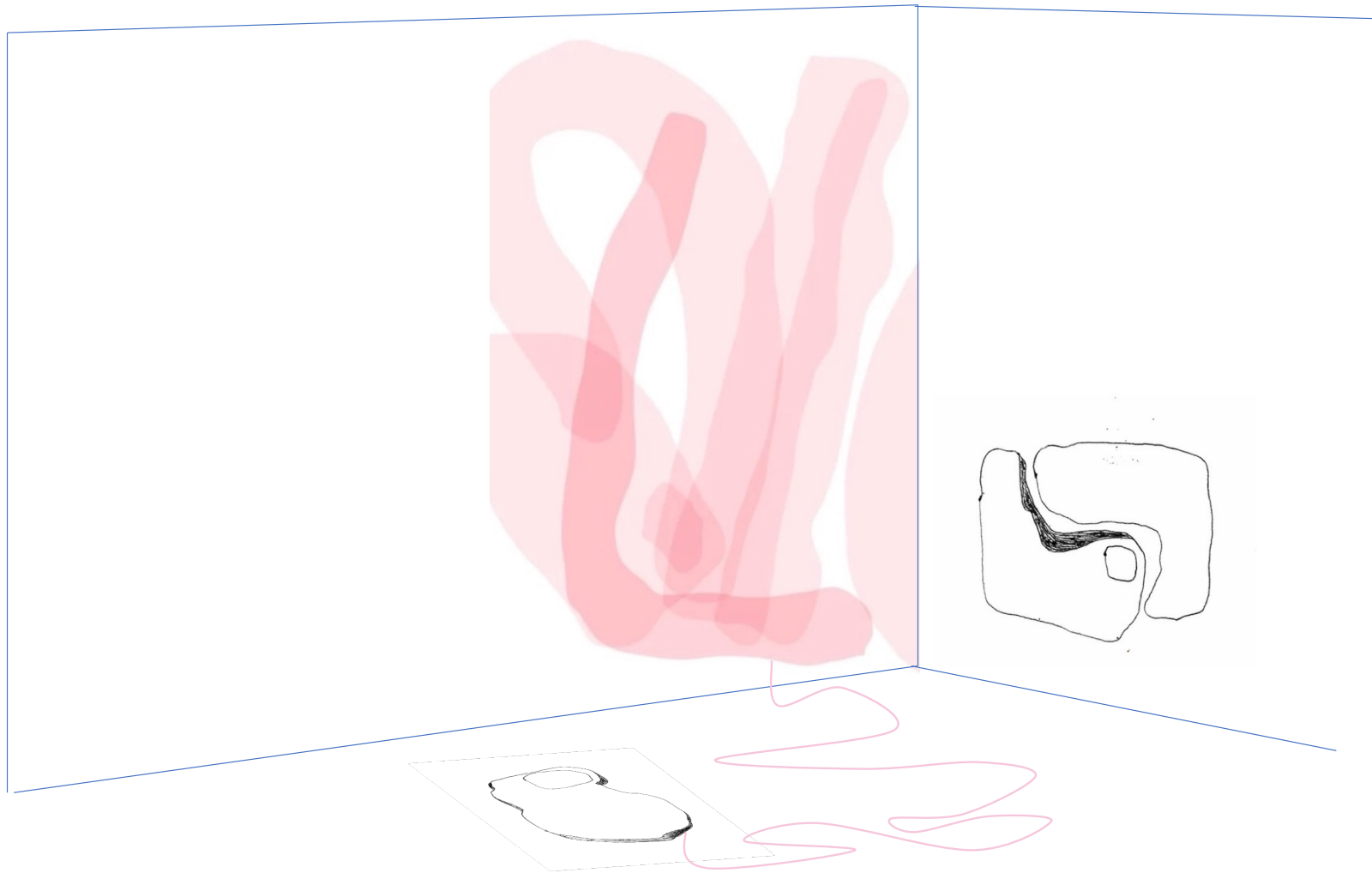


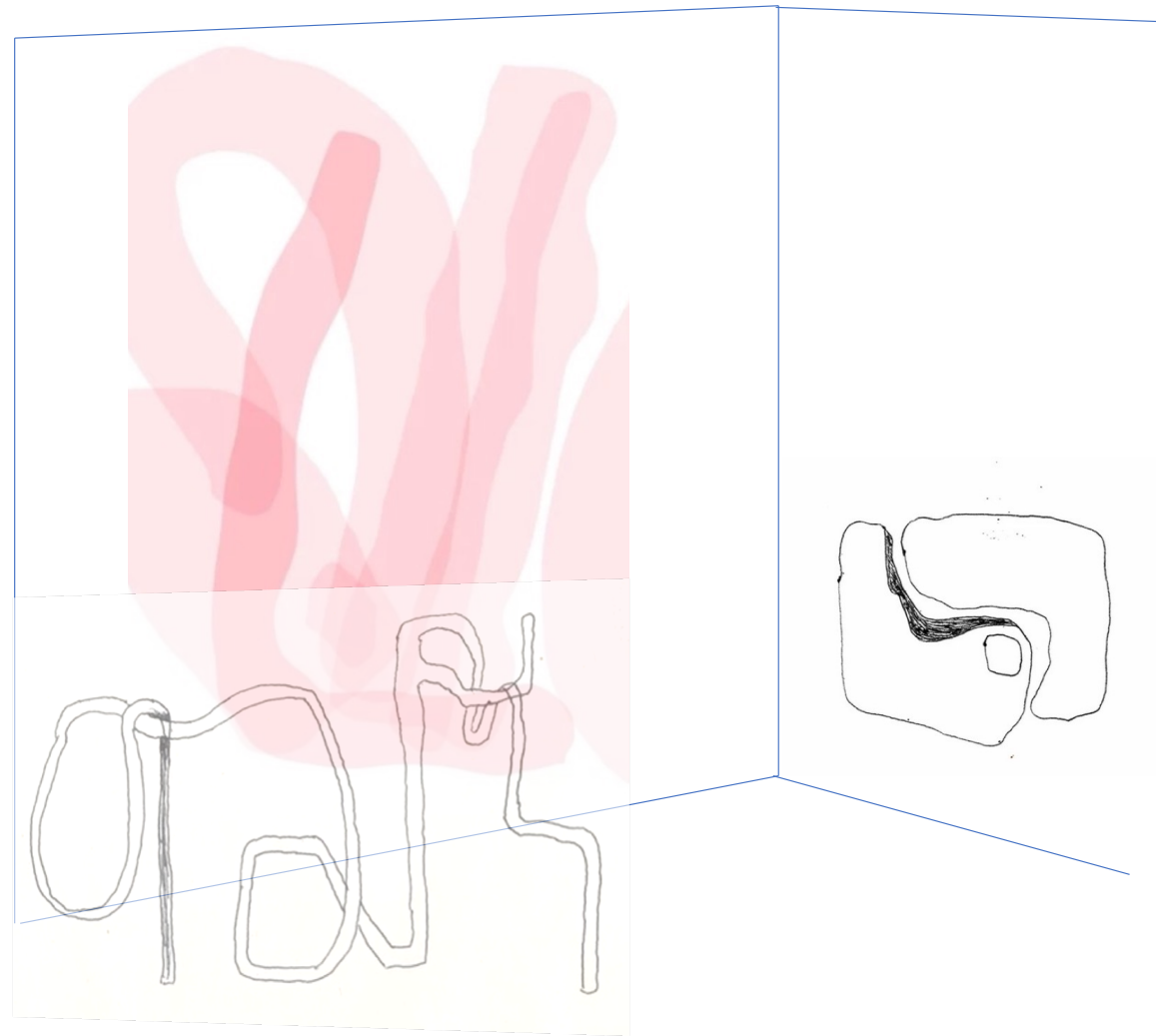












Do you have any other specific requests?

e.g., power supply, a corner, floor space, a darkened area? Does the work have the potential to 'interfere' with other exhibits (sound etc.)?

I will need access to a power supply/plug socket (at least x3 plug sockets will be needed)

Trailing leads are a part of the installation (see pictures inc. below) however, it would be ideal if the power supply was not near a main thoroughfare or situated too close to another person's work so that the leads will present less of a trip hazard – even though they serve a function to the work, the leads are a part of the work too.

**What are the health and safety considerations?**

Risk Assessment information: This is a public show in a professional gallery space so it's imperative that you inform us of potential issues regarding your proposed work and that **everyone completes a Risk Assessment.**

Risk assessments cover anticipated potential dangers associated with installing artwork, from time lost through breakages and repairs, to accidents and potential public risk during the exhibition.

Risk assessment forms are available on Moodle to download. Please complete and include with your proposal.

Please see completed Risk Assessment attached with this doc.

Common risks include potentially hazardous materials, handling objects over 25kg, exceptionally large or long work, installing with ladders, suspended work above head height, sharp edges, trip hazards, exposed moving parts, self-made or repurposed powered electrical components, unbalanced or unsecured objects, the inclusion of water, flammable liquids, airborne chemicals, solvents, any preserved, unrefrigerated, or decomposing organic matter: insects, animal or human. **If you are unsure, include the details.**

If you need to be on-site to install you must also complete a UAL Risk Assessment Form **prior to installation** and the risk assessment **must** be signed off by a tutor with **all safety issues resolved before installation**.

Materials: describe any potential **hazardous materials**. If in doubt about hazardous materials or processes, see a technician or tutor for advice:

Use the space provided here to list hazardous materials:

N/A. There are no hazardous materials used within my works.

Installation methodology: describe here BRIEFLY how you anticipate we will need to install the work and include any specific assistance or method needed e.g., working at height or with large scale work. For example:

- **2d work:** how will the work hang and what tools do we need? Will the work be framed?
- **3d work:** how will the work be installed? What tools do we need? Do you anticipate we will need a ladder?
- **Projection/monitors/sound:** do you need to make plinths, brackets for mounting? Cable covers for power cables? Test sound levels in an empty space? Explore different projection sizes? Ensure compatibility/availability of hardware or software and technical advice?
- **Power outlets:** If relevant, state the number of power outlets and plugs will you require? Have you had all electrical equipment PAT tested?

Use the space provided here to describe the installation method:

Installation will be carried out by myself.

Any 2d works will be hung using hammer and nails, where required any lightweight works that need to sit flush to the wall will be attached with Velcro strips. For 2d works that hang higher up the wall, I will need a ladder to do this. No framed works will be included here.

If I use any adhesive vinyl, these will stick directly to the wall or floor surface. Any painting would be directly onto the wall.

3d works are positioned by hand within the space. If any larger 3d aspects of the installation become a part of this show, I will need to assemble them on site. For this I will need an electric screwdriver.

If any works are to be suspended, a ladder will be required.

I will need access to at least x3 plug sockets for the digital screens.

My electrical equipment has not yet been PAT tested.

Ethical:

If you foresee any ethical issues involved with the work that are not listed in the risk assessment, please state them here:

N/A

I do not foresee any ethical issues within my work, so this should not be a problem.