

OF AN EXHIBITION DESIGN

RAQUEL GAGO · GDMG 3.2 · UDIT 2023-2024

LUKE + NIK

BEYOND THE EYE

The project consists of designing an exhibition, with all the necessary elements that it entails. Thus, developing its full graphic identity.

An exhibition catalog will be developed, as well as the brochure, the ticket and a preview of the chosen venue.

1. GOALS
2. TARGET AUDIENCE
3. COMPETITION
4. INSPIRATION
5. RESEARCH
6. JUSTIFICATION
7. GRIDS
8. FONTS
9. COLORS
10. PHOTOGRAPHS
11. FACT SHEET
12. RESULTS

In my opinion, when it comes to style, values and professional approach, Luke and Nik are two very influential photographers. I really admire their work and consider them to have a way of conveying reality different to what one is used to seeing. They are an ever-increasing reference in contemporary commercial photography.

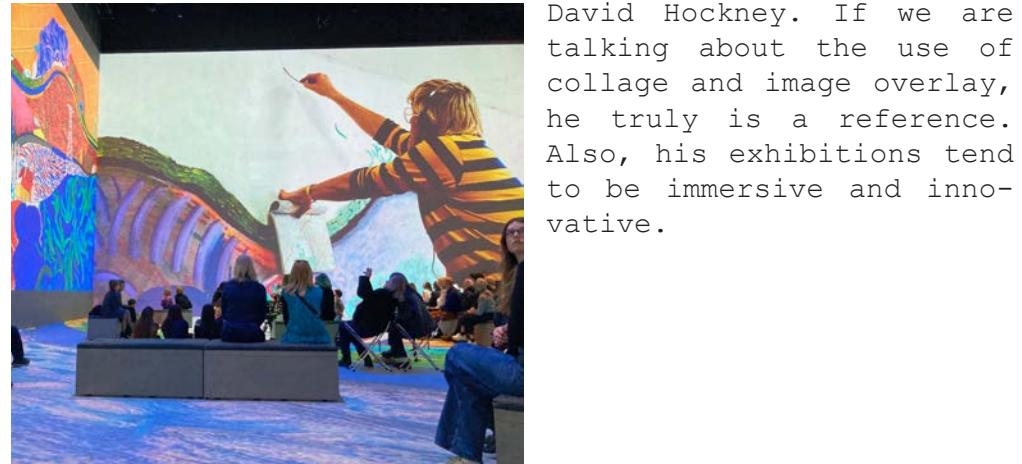
The aim of this project is to give more visibility to their work, as well as contributing to changing the perspective of what today's fashion is supposed to be and how we decide to show it. That way, one also understands that there are other ways to comprehend both the publishing and the commercial world that go beyond the classic and established standards and techniques.

TARGET AUDIENCE

This exhibition is aimed to a young audience between the ages of 17-35. It is, in fact, a fairly broad and flexible audience if one takes into account that the message to be conveyed is not too complex. It is more of an attractive visual tour through some pieces that are commercial and do not require a high level of knowledge of this particular field to be understood.

To be even more precise, one may say that this exhibition is addressed to all the young artists (designers, photographers, art directors, etc.) who are seeking to be in contact with new ways of working, as well as new creative approaches that keep them connected to the present and broaden their aesthetic taste.

Since we are speaking about foreign artists (from London and Copenhagen), and the exhibition is designed in English to attract a more cosmopolitan audience, we are not only targeting a local audience, but also a more international one.



David Hockney. If we are talking about the use of collage and image overlay, he truly is a reference. Also, his exhibitions tend to be immersive and innovative.



Matthew Brandt. He uses new techniques such as image overlay and rather unconventional materials in the printout process, creating some results that might prove to be of competition for this duo.

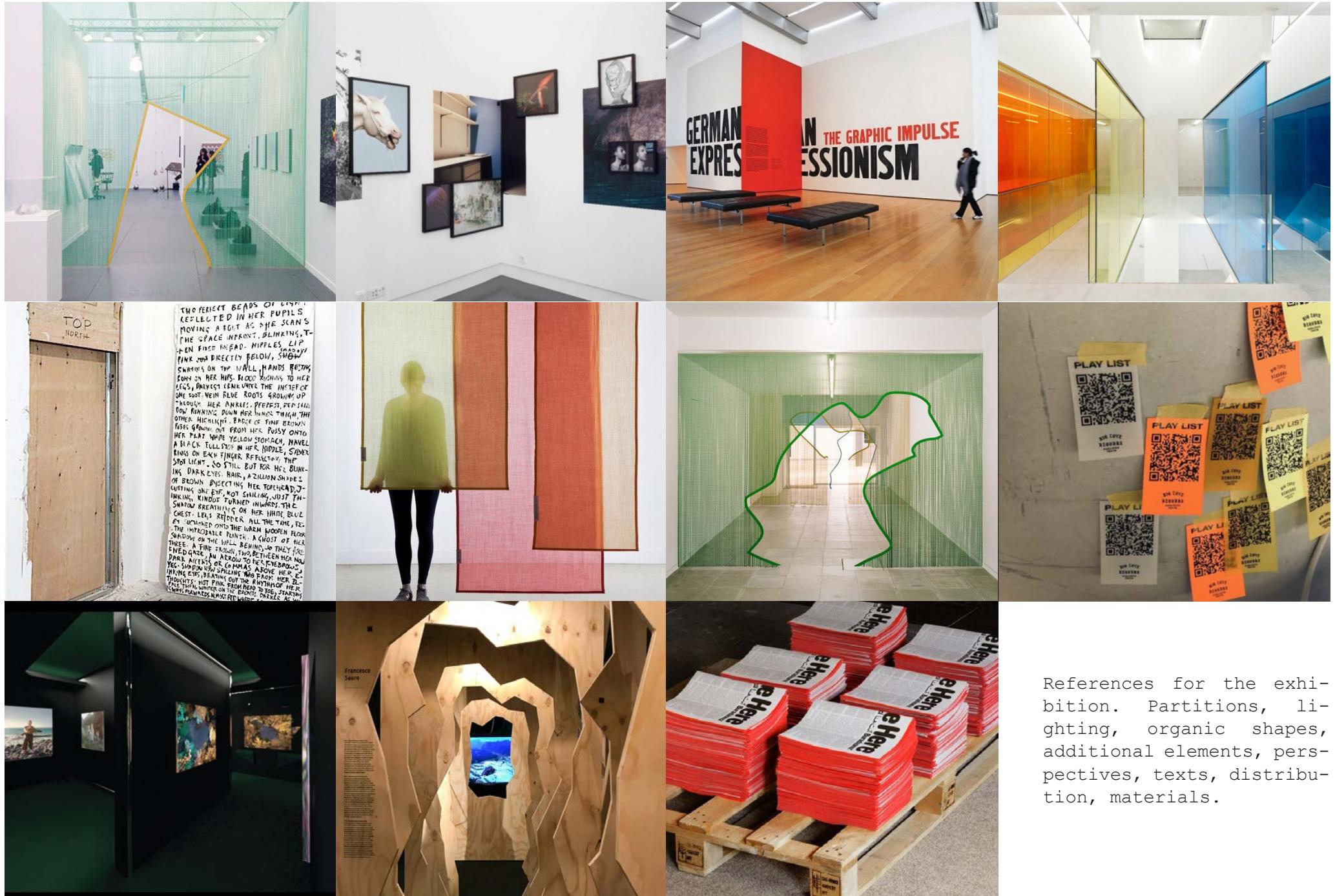


Ellen Carey. She is also a contemporary photographer who uses techniques like double exposure and color manipulation to create abstract and expressive images. But exhibition wises, she does not turn out to be too innovative.

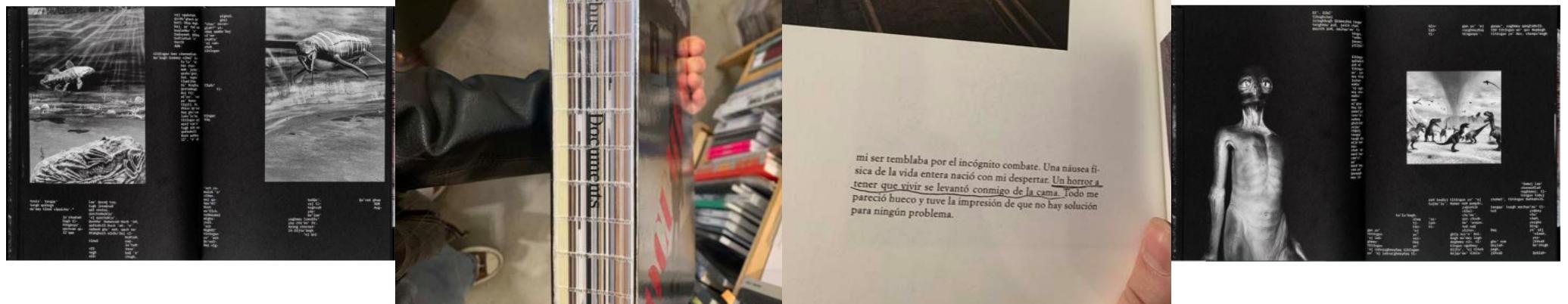


Maurizio Galimberti. Similar to Hockney, he uses the polaroid mosaic technique to create photographic collages from different perspectives.

INSPIRATION



References for the exhibition. Partitions, lighting, organic shapes, additional elements, perspectives, texts, distribution, materials.



References for the catalog. Layout, type of paper, colors, style.

As previously mentioned, this duo is of great importance to me, as they represent and are a reference of what I would like to achieve in the future and that is why it was extremely relevant to me. Therefore, I wanted to go a step further and do more of what was asked of

Therefore, in a shot in the dark, I contacted the artists to tell them about it. And, to my surprise, they replied and were very collaborative with the project. I was able to ask them many questions about their creative process. Because of that, I consider that the resulting project is much more realistic and objective.

Furthermore, in order to be able to fully understand their working method as well as their personality and create an exhibition in line with it all, I conducted a thorough research on all information available about them online.

This includes listening to interviews, reading the articles and reviews about them and also collecting material from the different brands they have worked for.

For the exhibition, I did some research by going to different venues in Madrid (Círculo de Bellas Artes, Matadero, Alcalá 51, Reina Sofía Museum, CaixaForum and Fundación Telefónica), and seeing which one of them best met my needs.

I looked at the books and brochures in all of them, but the places that turned out to be more useful for my catalog research were the CBA library and La Fábrica. Especially to be able to personally see the types of paper, their weight and many things that one cannot see or truly appreciate online.

Once I really understood all of this, I outlined their profiles. They are two very humane and warm artists. They reject things that are too rigid or clean and they do not like that their pieces look too retouched to the point of looking unnatural.

They think the biggest advantage when it comes to working in the fashion industry is being able to change the way in which it portrays society. And far from erring on the side of thinking they are changing the world, they are proud of thinking that, thanks to their work, they can give a voice to what the current media is lacking.

Their style is greatly marked by irregularity. They do not look for patterns, they do not follow the rules, everything is extremely handmade/manual. They work in an analog way: pasting the negatives, painting over them with markers. They are not afraid of making mistakes and the unexpected results excite them more than anything.

Because of this, the exhibition uses organic shapes and handwritten texts as guiding threads.

The venue is quite big and it might be overwhelming to walk through it. That is why some partitions that divide the work by style and techniques were designed. These partitions are made out of translucent fabric, to preserve the feeling of spaciousness, and its doors present organic shapes. Each one has the shape of one of the artworks of the section one is entering.



To continue with this aesthetic of rejection to perfection, to pristine and to what is too neat, the decision was made to paint the walls and give them a worn out effect. This creates an atmosphere in line with the style (it's called watered patina and it does not damage the original wall).

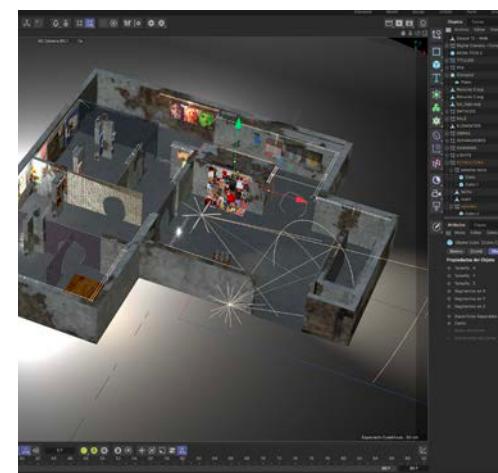


For the exhibition hall, the Sala Picasso, in Círculo de Bellas Artes was chosen. This space is constantly hosting conventional and contemporary photography exhibitions. It is very well located and it is a big venue with a lot of potential and possibilities. In addition, its famous rooftop always attracts a young audience.

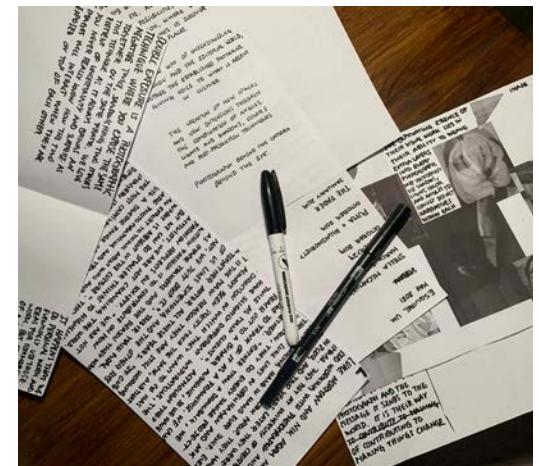
Since I was not able to get a hold of the blueprints of the venue to see the measures, I went there personally to take photos and videos of said space and I elaborated an audio guide measuring how long each corridor was as I walked down them, so I could then reconstructed them in a realistic way.

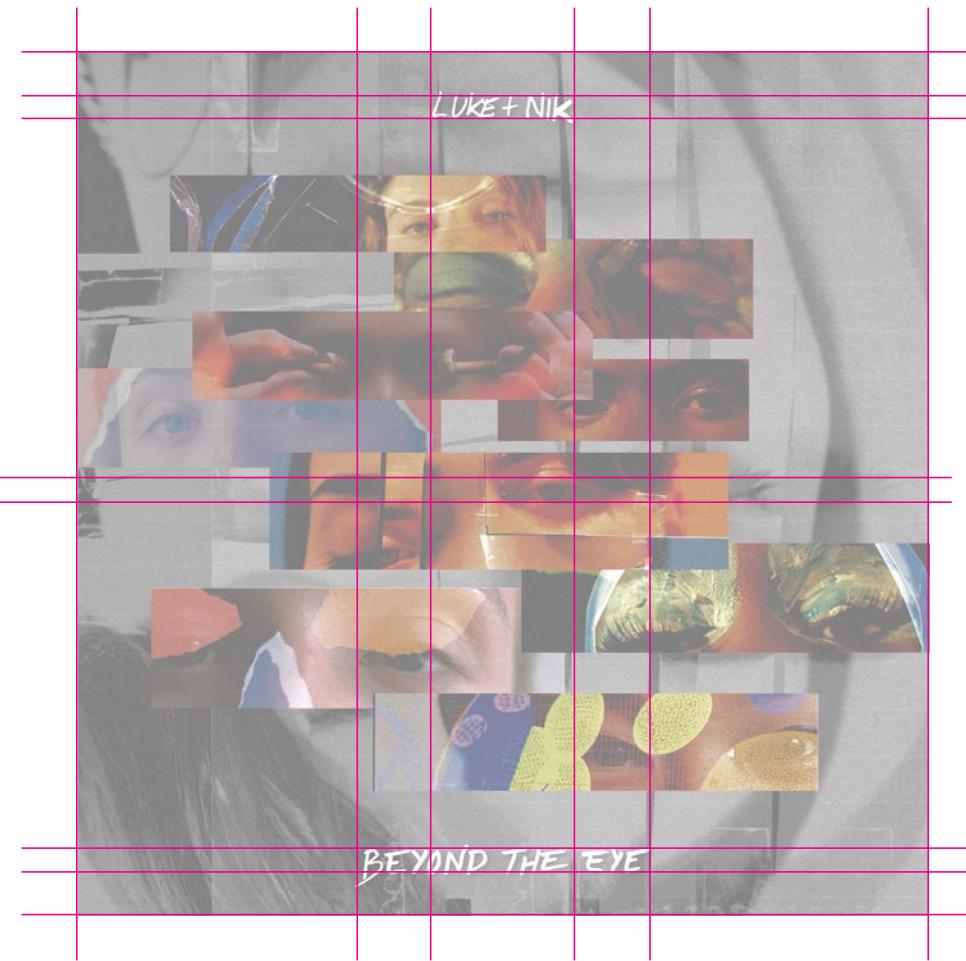


To achieve the desired result, instead of making mockups, a 1:10 scale 3D model of the room was made and then the entire exhibition was designed.



Handwritten and scanned texts were added to the visual identity. They contribute to giving that homemade and handmade touch that is so representative of the artists.





This was the grid used for the catalog's front cover. It shows the title and the duo name, equidistant from the margins and of equal size. This size, in turn, is the same as that of the eye located in the center of the composition as the main element. It is a cutout of the same image in the background.

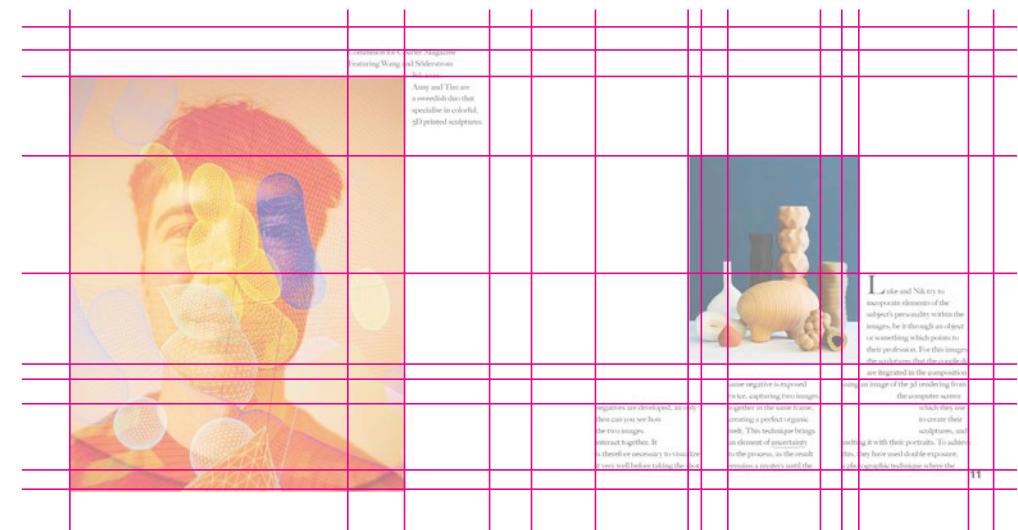
This design is a pun with the title of the exhibition. It is a collection of eyes shown in several of their pieces (a recurring element in their work and of great significance to them). All of it arranged as if it were an imitation of their collages and overlaying of pictures.



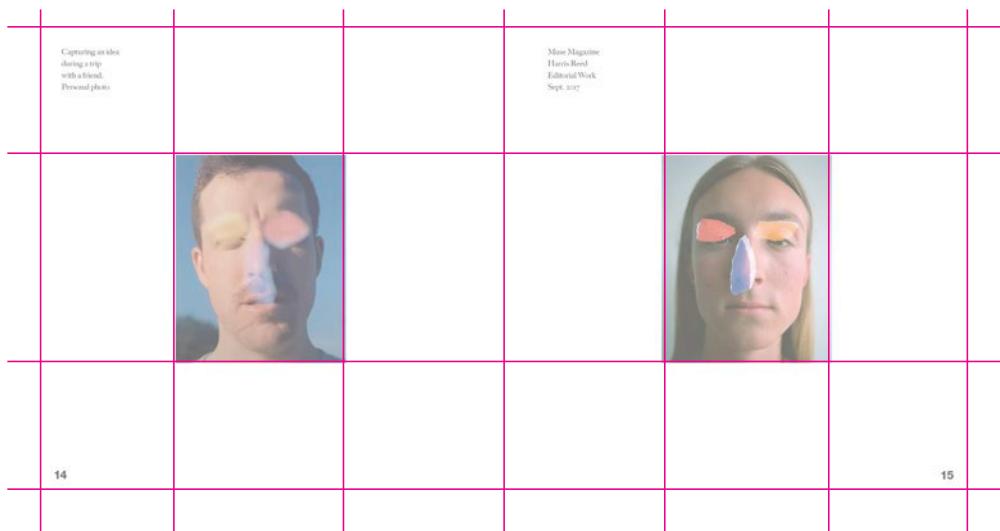
Section home page. A featured piece is displayed on the odd-numbered page and the even-numbered page is left blank.

On the basis previously mentioned, the catalog was designed following a partially unconstrained grid. There is a structure: each section has a beginning, an explanation of the style through a piece of work and a selection of artworks, alternating author's notes and relevant texts that explain what is being seen.

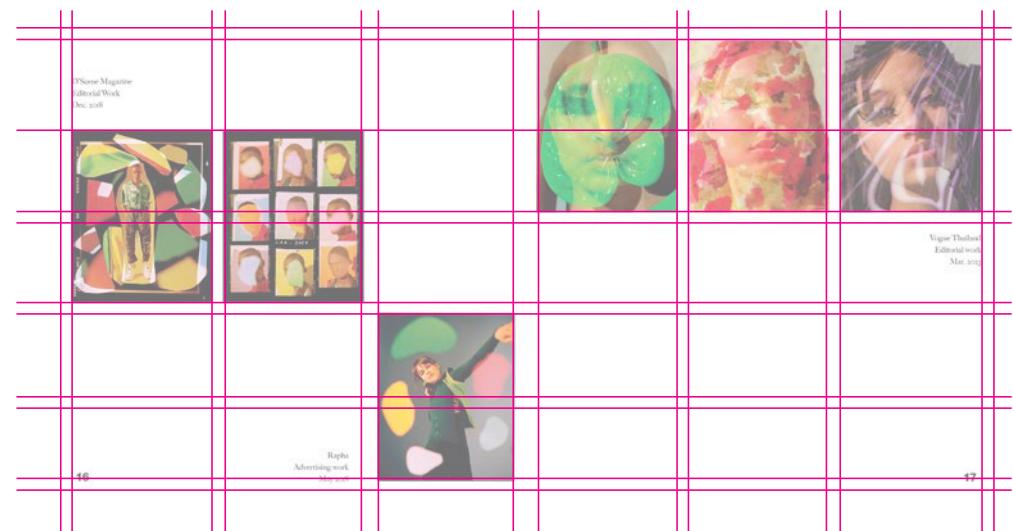
But within this random and uneven aesthetic, there are certain pages that have a clear structure and do repeat themselves (although with some variation, the base structure is the same).



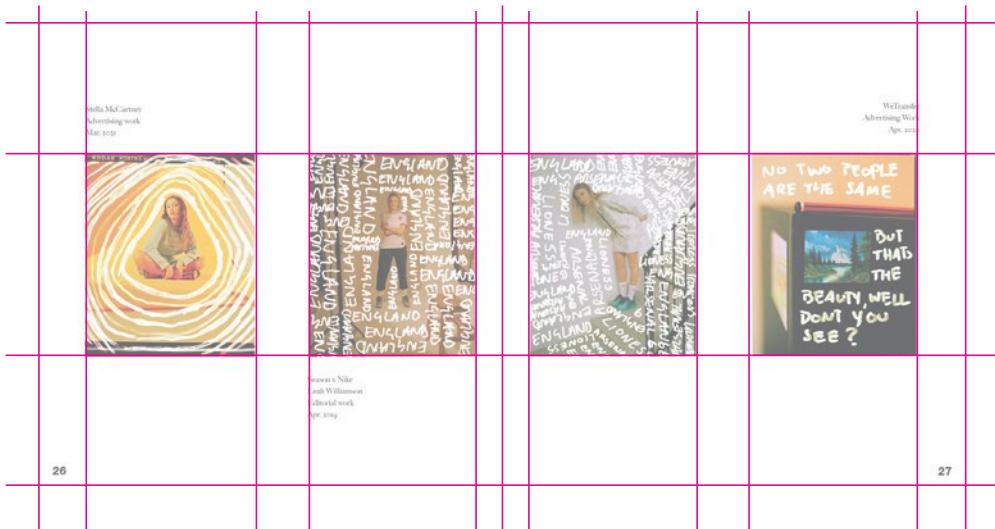
Explanatory page. On the even-numbered page the featured piece is displayed, and on the odd-numbered page, centered and on a smaller scale, an image that shows the creative process.



Comparative page. A piece is displayed on the odd-numbered page, and on the even-numbered one an image that was previously taken and that inspired the piece somehow.

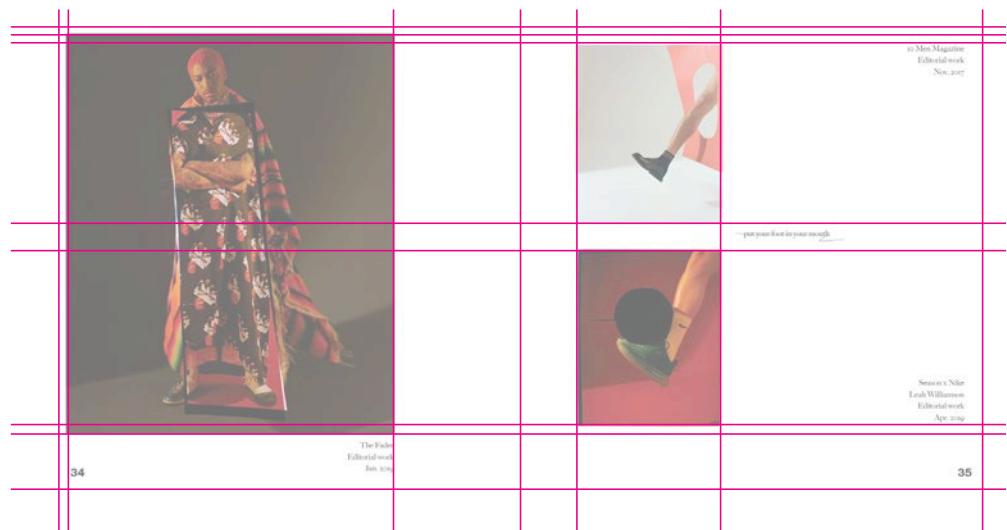


Gallery of artworks. A grid that allows a maximum of 6 pieces per page.



Another example of an artwork gallery, this time with pieces that share a lot of similarities between them.

Another art gallery model where both images on the odd page show great stylistic similarities, and the even one is different.



These grids provide certain visual coherence. To continue with the previously mentioned style, the informative texts for each piece are placed asymmetrically and never in the same way.

For the catalog texts, the **Big Caslon Medium** was used. This font is ideal for printed media. It is aesthetic and minimalist to avoid becoming a distraction from the already experimental aesthetics.

What has been used the most are the handwritten and scanned texts written by me, both for the printed material and the 3D mock-up.

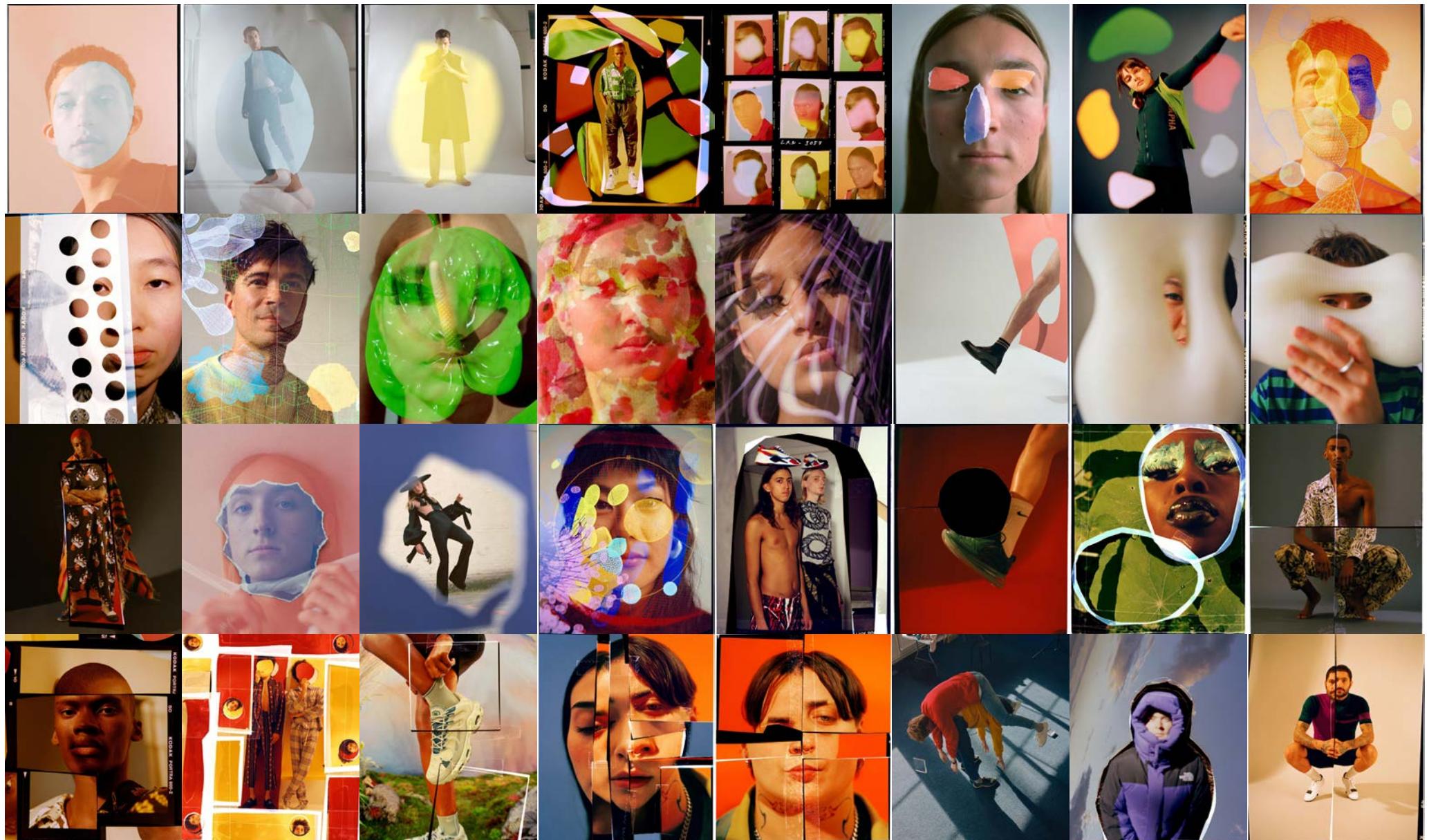
Courier has been used as a complementary font for the tickets as well as for this file, as it matches the style perfectly.

For the page numbering, **Helvética Neue LT STD Heavy** was used in order to contrast with the Roman one and not to be mistaken as part of the text, since it is unevenly distribute it everywhere.

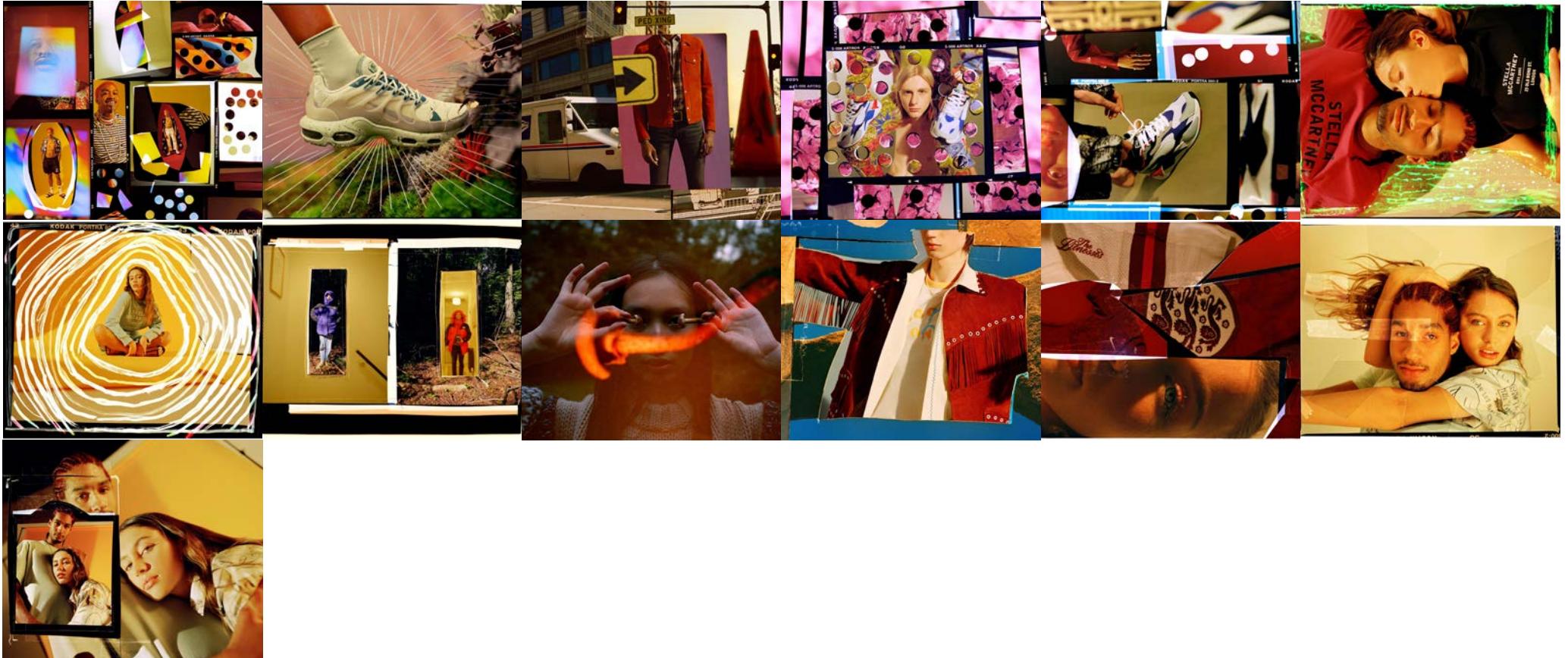
The colors that were used are those shown in the photographs.

Since adding more colors would have ended up saturating the image too much and given the colorful style of the artwork, my contribution has been mostly with blacks in order to help create that contrast.

PHOTOGRAPHS







For the brochure, coated matte paper of 170 gr. was chosen, as a fairly thick and resistant texture with no gloss is sought.

For the catalog, it was finally decided to use a 157 gr. Gold Sun Matt Paper. This type of paper was used for printing a photography book by Chema Madoz and it is the type of paper required. Also, the coated matte emphasizes the quality of the photos and avoids finger smears.

The tickets will be printed on coat matte paper of 200 gr.

RESULTS: THE VENUE



As one enters, the hall on the right is an immersive room with videos of their motion images projects.





The exhibition is constantly playing with perspectives. At the entry, from the door, these panels shows the title. But once you come in, they uncover an image of the artists. It is a pun in itself: beyond the naked eye. There is always more.





On the left side of the entry one can see a collage with pictures of the artists, some handwritten personal information and a pallet with hundreds of leaflets to pick up.



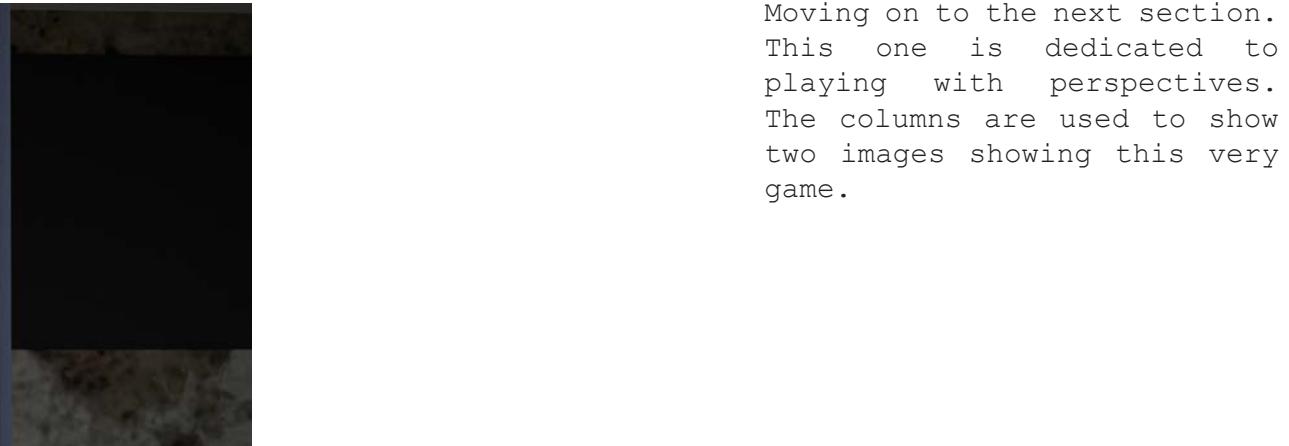
In front of it, there is a mural made out of elements from their creative process: Negative clippings, film roles, sketches, etc. I created this composition based on elements gathered from their social media and interviews. However, in reality they would be physically glued together.

We move on to the first room, dedicated to the process of double exhibitions. As previously mentioned, the entry features the organic shape of the artwork facing the front, corresponding to the campaign for 10 Men Magazine.



This section is divided into two parts. The first one shows double exposures made with paper, they have a very similar style. And on the second one, double exposures with different objects, such as plants or fabrics. At the end of the hall there is a projection of the video made for Soft Voice, where these techniques are used repeatedly.





Moving on to the next section. This one is dedicated to playing with perspectives. The columns are used to show two images showing this very game.

This is a pretty clear case of how the organic shapes regarding the artwork are used. Everything has a meaning and is in tune with the work.



The following section shows the pieces where the negatives were painted over, or where the handmade painting technique was used during postproduction.

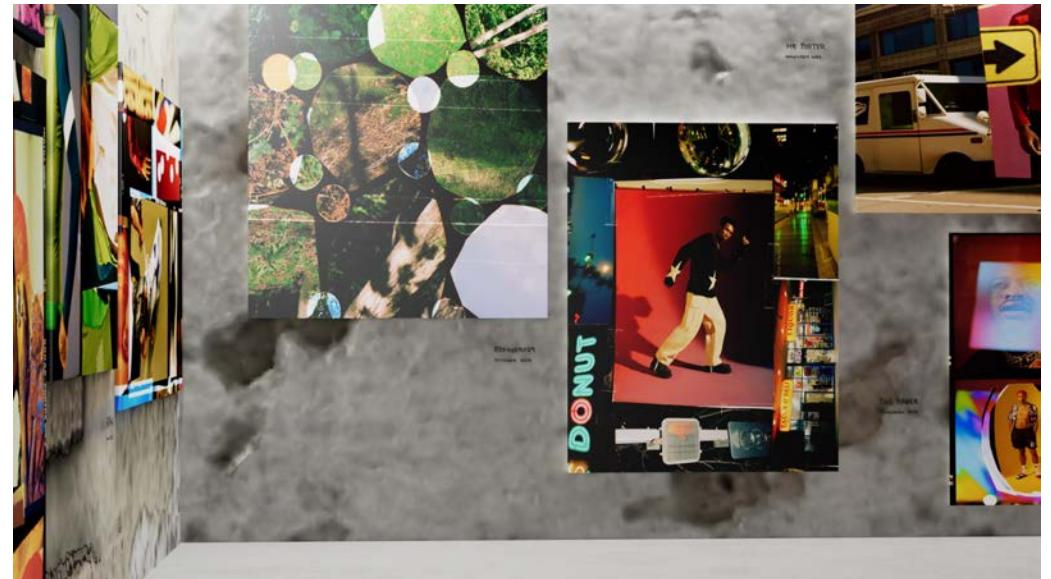




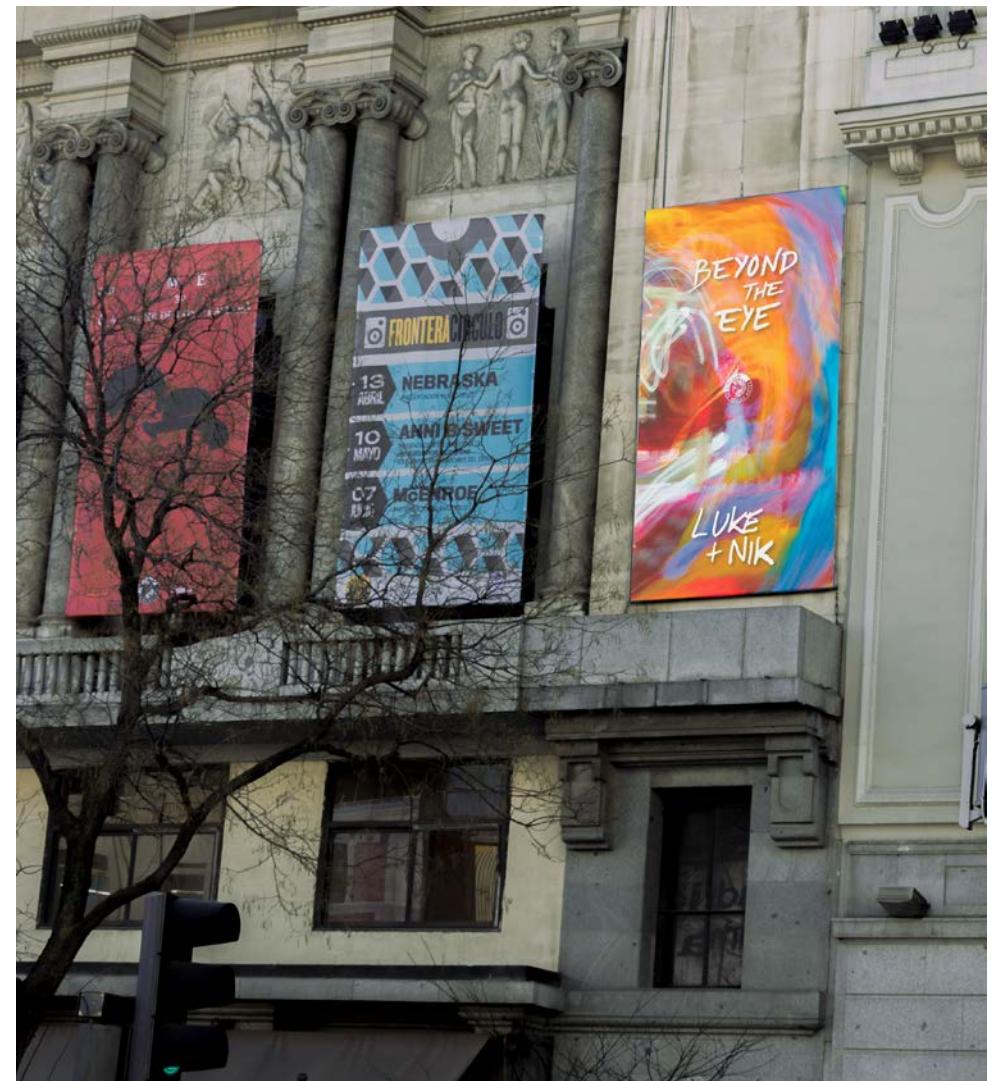
There is also a room dedicated to collage and to cutting and taping down together the negatives. It is more chaotically organized, and that is exactly what it is trying to portray. Things on top of things. Contrasts.



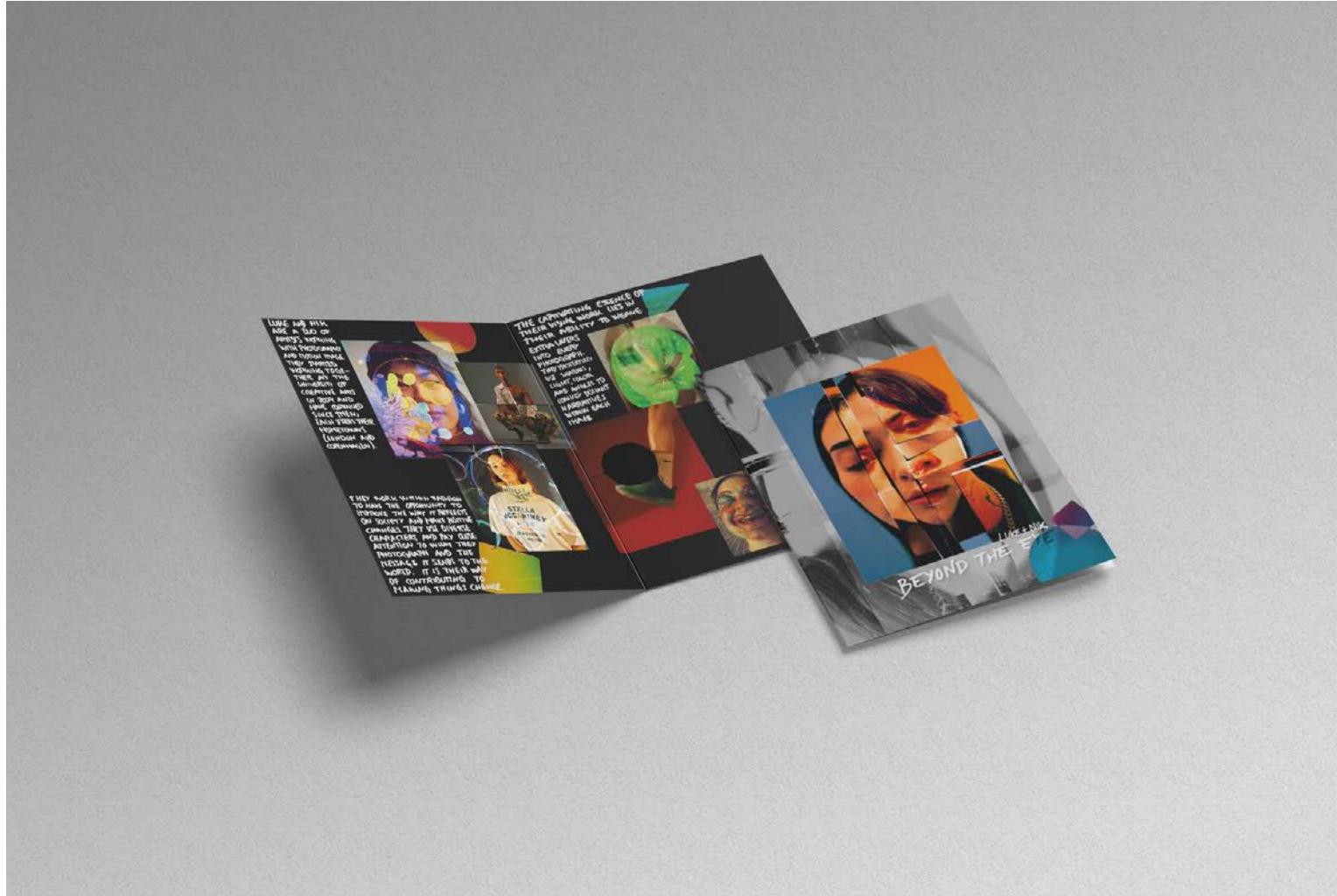
Coming to an end, we find this room where one can see a mix of techniques. This creates a kind of horror vacui that leaves no room for air.



To its left, the last room, dedicated to showing the different tools the artists use for their work. A big squared table with cameras, film roles, scans, markers, scissors, tapes, etc.











The catalog has been designed with an open spine for better reading and for mere aesthetics. It also matches the philosophy of the artists: trying to show the reality of the work. To show every bit of the process, just as it is, whether it is messy and has many layers. It is a perfect analogy with the open spine.

