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Nightclubbers

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Fine Art

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Abstract

This is a photography exhibition, Nightclubbers. I strategically curated an exhibition of 10 photographs by Tom Wood, Wolfgang Tillmans, Susan Meiselas and Eva Bell. Nightclubbers will be held in the night club Firewater in Glasgow, Scotland. Research methods I focused on were film and television, past exhibitions I've attended and social media, as this is where I find most photographers and gather my inspiration. This exhibition is about night clubs, and the different experiences people go through on these nights. Main themes; being present (in the moment), looking for love, boredom, the idea of being sober in a drunken world, all aspects of the night life scene. I believe these photos deserve to be seen within the environment they were originally created in.

Acknowledgments

I want to thank everyone who has helped and fuelled my passion to continue the research to write this dissertation on the nightclub scene of the 1980s. Firstly, I want to thank my team from DUSWPC (The University of Dundee Swimming and Water Polo Club) as they were all happy to be photographed over the year while in the nightclub scene, ultimately sparking my idea for holding an exhibition about this subject. I offer my thanks to Museum of Modern Art (MoMA) for making their website accessible and easy to navigate giving me access to amazing photographs. My chosen photographs are on the older side and hasn't been exhibited in person in a while. I express my gratitude to Alan and Malcolm, down in wood workshop, for helping me with my exhibition model. I would like to thank Edward Summerton for his lecture and talk through on the exhibition and the exhibition model. I want to thank the library staff from helping me develop a better understanding of referencing and for their presentation to my year group.

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Introduction- Exhibition Dissertation

This exhibition, entitled Nightclubbers will include work from Wolfgang Tillmans, Tom Wood, Susan Meiselas and Eva Bell. The idea of capturing the candid photo, capturing people in an expressive way. Before getting into this paper, as a writer I'm very open about the fact that I am dyslexic and I work better visually, as many people in the creative industry do. I take in more information when I see something rather than read about it, it's how my brain is wired.

Throughout this paper you shall see multiple photo references and stills from tv shows that influenced my decision making when creating this exhibition. There's not a lot of books as I'm image based.

My exhibition takes place in Glasgow, Scotland in the night club Firewater. The exhibition will be open during the day (before it gets busy with clubbers) this is so people can see the material (sober) and in a relaxed, classic exhibition style. Then, when it starts getting busy and manic, that's when this exhibition will speak out! The photographs will stay hung on a wall during your average 10pm-3am night club period. People can therefore view the work about clubbing whilst they are clubbing, in the atmosphere the photos are set.

All three photographers I've chosen are very experienced in their field and have completed many years as photographers. I admire their many years of experience, and I feel they are great role models in terms of photography. Mostly I admire their love and passion for the art, and I hope you can see this come through within my exhibition. Hopefully you can see that moment in time before it slipped away. Tillmans and Wood especially, focused on photographing the night life scene for many years at a time throughout the 80s and 90s and even the early 2000s. Capturing a moment that wouldn't usually be captured back then, as people couldn't just whip out a phone and snap a few pics or even take a video. Phones have changed everything now, every event you attend, every moment of every day phones take over. I dream of a time where kids could be kids and make their own decisions without the influences of social media. Where photographers could just take photos without the pressure of others judging them or having negative feedback

all the time, because your work is broadcasted all over the internet. Wish in this article reference is made to the adolescent Boomers gaze at Yates's camera with the self-confidence born of making your own choices Twenge (2017).

The idea of looking for a camera, the reason this photography spoke out is due to its unique capture of the public within the nightlife atmosphere. Trying to capture peoples 'movie moments' before they see the flash of the camera and look round.

I will be using a bundle of peer reviewed journals, films and television, photographers', interviews and books etc within this dissertation to support my view on nightlife and how the desire to capture images on camera, has changed over the years. Night life developing further to be a fashion show of idea.

Chapter One- Curatorial Thesis

Tom Wood, Wolfgang Tillmans, Susan Meiselas and Eva Bell all investigate the subject reality of life and people's everyday experiences, the mundane movement, yet they produce work that are equally unique and different.

Tom Wood 1982-1985 Looking for Love project.

Tom Wood has experimented with different cameras and printing papers for his entire career, this has allowed him to develop photos with different interpretations of his subject matter, ultimately exposing detail and depth in his work Philippou (2025). The now demolished Chelsea Reach Nightclub in New Brighton was the spot for all Woods' shots within this project. Wood managed to capture the remarkable moments people shared whether it be good or bad. He captured these shots on dark and busy nights Philippou (2025). You can really see the noise and heat of the club through his work. It's extraordinary! He was regularly known for taking photos at this club and became a bit of a club photographer Philippou (2025). Portraiture within the club is Woods' main focus capturing people in striking and unusual positions capturing not just one mind set but a bunch. This is the reason why Wood was selected for this exhibition.

Wolfgang Tillmans

Tillmans is constantly re-evaluating the medium of photography through many different genres, subject matters, techniques and his perhaps, unique exhibition strategies Zhong (2025) From 1988 he experienced raving for the first time and that became a staple subject matter for many years, capturing and documenting this emerging subculture. Tillmans attended university in London from 1990-1992 where he continued capturing the rave scene Brimhall (2025). Tillmans is particularly great at snapshot photography, I believe he enjoyed this immensely and that is

evident in his work. Snapshots, the technique that will bring this exhibition to life with the essence being in that moment, you get what you get. When Tillmans first started out he was known through the art community, for his unusual way of presenting his photography. He was very grounded with the idea that he did not want to frame his work. He wanted to keep the purism and the immediacy to his work; your eye to his, nothing in-between. Also, a simplistic reason was to avoid glass reflection, avoiding that glare, keeping the experience intimate and more direct Olunkwa (2025). Tillmans has always made an exhibition mock up model before every exhibition he's completed. That's the high level of maturity I'm looking for in this exhibition, with the contrast of it being held in a night club which has connotations of immaturity.

Susan Meiselas: Prince Street Girls

I've chosen Susan Meiselas as she has a unique way of capturing people's raw emotion and the living state of girls in the 70s Meiselas (2025). Meiselas captured the mundane activate of simple living of day-to-day life. Fixing your shoes, playing out, school uniform, smoking and getting married. The steps a woman goes through, purely captured on the streets. You can also see a clear change of age within her shots. The period of adolescence. Elements of protecting each other, always huddled, probably unintentionally. I understand Meiselas photography isn't exactly on the theme to my topic of night life photography, however I'm focusing more on the element of capturing someone in the moment. I've taken away the drunken club aspect, meaning you can be the observer, focus more intensely on the raw moment shots. When she's photographing, she is getting down to different angles. She doesn't just stay in her own eye line she gets down to the subject's eye line, overall making the image more grasping and meaningful. Meiselas (2025)

Nan Golden was considered for this exhibition however here are the reasons why I never chose her. As incredible as she is, and how deeply I admire her photography, I feel she is too well known by the public eye. Her subject matter didn't exactly meet my requirements. Don't get me

wrong I admire her work, I can see how raw and exposing her photos are, however I wanted to go down the route of Susan Meiselas instead.



Tina, Phylis and Carol, 1979

Figure- 1



Carol, Lisa and Jojo at Rockaway Beach, 1978

Figure- 2



Pebbles, Jojo and Carol on the A train, 1978

Figure- 3



On the A Train to Rockaway Beach, 1978

Figure- 4



Dee and Lisa on Mott Street, 1976

Figure- 5

Eva Bell

Eva Bell is a unique photographer from Glasgow, Scotland, for multiple nights now she's been photographing the nightlife scene with the inspiration of Tom Wood and Wolfgang Tillmans. She enjoys photographing her fellow team mates just before they spot her holding the camera, capturing the candid moment. Moments in life are so precious, and they always get ruined a little by a camera. Bells intent is to capture someone's precious moment that second before they see her camera. Within her life Eva Bell has had to overcome the fear of being caught, that fear of the person you're photographing seeing you. As she is only 20 years old, and new to this world of photography, this has been a huge achievement and she is starting to come into her own,

finding her groove with photography and is simply 'not giving a shit' if people see her. Bell knows her mission and passion for photography comes from capturing peoples' everyday moments. She has no intention of stopping this practise.

The Why

The ultimate of "why" this exhibition, and why I'm fascinated by the nightlife scene that is wrapped up in my experiences pretty much every week, however I never usually document people other than my friends on social media. I am therefore highlighting the importance of the documentation of human nature. Wood and Tillmans explore the themes of other people, people they don't know. Photographing people living their life in that moment. I'm putting together an exhibition on the beauty of that, the beauty of the unknown. Within this theme there is the idea of different atmospheres within the nightclub, giddiness, excitement, speaking, love, kissing, needing a break, touch, feeling, broadness, freeness and girlhood. When you walk around this space you will experience aspects of a night out and be immersed in it, feel it, love it even, at times, feel uncomfortable.

I'm intrigued by nightlife activity and how one drink can alter someone's brain and change their ways for a short period of time. The need and drive for a night out within my generation is wild, the concept of FOMO (fear of missing out) is a disease.

I recommend seeing the exhibition twice, once during the day with a typical number of people in the space, and the other at night when it's crammed full of drunk people with less inhibitions. You need to keep moving your head to find the photos or push past people. Viewing these images during your average clubbing experience is recommended.

Chapter Two- Curatorial Choices

Intended Audience

Wolfgang Tillmans has lived and breathed photography pretty much his whole life. He has experimented with different collections throughout his career, all with the same idea, capturing the vulnerability of people. I think it's important that his work receives an audience, as he captures individual moments and can really make the subject talk through the photograph. It is breathtaking. He's taking these photographs with the intent of them being seen. They are full of life, and they capture life, this deserves to be seen. Tom Wood is similar, he exposes his subject passionately, drawing your eye to certain parts of the photograph whilst still taking in the whole view. This upcoming exhibition *Nightclubbers*, will offer a chance for the older generation to experience a bit of nostalgia and even help them with remembering the good old days. Nostalgic meaning the "bittersweet" quality of the emotion is a distinguishing characteristic of the nostalgic condition Susan (1992).

Regularly, Firewater is a nightclub full of clubbers seeking love or a goodtime. Now it will be used as an exhibition area, holding some of the most affluent nightclub photography. I will be running this exhibition for 2 weeks. When I was planning this exhibition, I concluded that it will be aimed at the youth of the club scene. The main audience viewing this exhibition will be young adults aged between 18-25, as the exhibition is set in a night club of today. I do however hope that this exhibition brings the older generation back into a once loved space that was "the dancing". Of course, the older generation can view the exhibition between the hours of 1pm and 7pm, but I really hope over the 2 weeks the exhibition is running they can come into the space during the times of 10pm to 2:30am to experience the photographs the way I intend them to be seen. I want them to feel nostalgic when they see these photographs I've selected, as they are all from the 70s, 80s and 90s, other than the photograph Eva Bell, this picture is from 2025. I want the older generation viewing this exhibition to be transported back to the 80s, back to the good-old times.

Sketch of bird's eye view

Aerial view of the gallery- 1:50 scale model of FIREWATER dance floor (Glasgow, Scotland). One side will be the boredom (looking for a way home) of club life and the other will be chaos, the dance shouting element.





Figure 7

Looking for Love 1982-1985

Tom Wood

Three maybe four figures, if you count the guy at the right-hand side, one looking right at the camera, one singing/maybe talking and the other looking confused. That's what I see at least, what do you see?

Vulnerability, the art of capturing a moment. Woods' shots from the 80s are striking. Woods' idea of taking pictures of people you don't know and having to get over the fear of snapping that shot, is one of the reasons I selected his work. The exhibition comes to life when these pieces are presented together. Within the dance floor of Firewater (night club in Glasgow, Scotland), you'll feel the atmosphere of clubbers when you're totally submerged within these photos. As said above, see this exhibition both when it's not busy (perhaps during the day) and the also at night when it's loaded with people. Meaning you can really understand the concept of this exhibition. Please refer to chapter 3 where I talk about venue/location choice and why I chose Firewater in further depth.



Figure 8

Looking for Love 1982-1985

Tom Wood

Man placing hand on other man's face: possibly an altercation. Capturing the real atmosphere of a club life.

The way Wood uses flash to capture the vulnerability of the figure within that moment, the moment of drunkenness and excitement, the gentleman placing his hand on the other gentlemen's face could have been done out of excitement or anger, we shall never know. That's the beauty of a snapshot. I think when Wood entitled this project looking for love he didn't just mean relationship love I think he meant platonic too, as lots of these images show the love of friendship, brotherhood or girlhood.

This piece will be placed on the far-right wall next to the 1st shot. Pairing up shots, placing them together is emphasising the reality of the club world.



Figure 9

Looking for Love 1982-1985

Tom Wood

Subject matter: we see 4 maybe 5 women scattered. This image shows the girlhood of clubs. To this day that hasn't changed.

Women stick together in places like this, nightclub areas can be intimidating, unsafe and even cruel. We stay together sometimes forever, hand in hand leading each other through this exciting yet intimidating place. It's nice to see that women still enjoy a night out entirely with their girls, as boys come and go but girlhood stays. Wood has captured that aspect perfectly. Wood was often called the 'photie man', as he says in many interviews that everyone just got used to him being there with a camera Coleman (2025) these photographs show this perfectly, showing the unbothered-ness of him being there.



Figure 10

The Cock (kiss) 2002

Wolfgang Tillmans

This is a shot of two men kissing, breaking the outcast views and stereotypes. Letting loose in the place that was invented for letting loose in. Everyone should feel comfortable no matter who they are. I believe every club should be inclusive and a safe place for all sexualities and genders to express themselves. Peer reviewed journal quoted that although inclusive research has proliferated in the 21st century, more attention needs to be paid to the ways in which the voices are heard Strnadova (2017). Thus, proving we have advanced our inclusive thought processes further than, let's say back in the 90s when if two men kissed, they probably had a lot more eyes on them than you would now clubbing in Scotland in 2025.

Love, close-up love. Placing this shot above the DJ space. Freeness is a thought this exhibition explores. This shot could be one of the most important shots within this exhibition. This is the

spitting image of vulnerability and acceptance. Imagine someone shoving a camera in your face when you're trying to seek love, I think now-a-days people are much more protective of their privacy, everything is so intense. Back when this photograph was taken people were more carefree, no worries of it being blasted all over social media!



Figure 11

Chemistry Square Smoker 1992

Wolfgang Tillmans

Close up image of a man smoking a cigarette, you can see the sweat in his hair down to his chin. I believe Tillmans used the flash for this shot as I can see a slight reflection of light off the man's chin and the harsh blackout which is happening behind the figure within the background. Seeing the subject in this shot having no idea Tillmans is there and maybe to this day having no clue they were photographed. The exhibition is capturing all atmospheres of a club night so this shot will slot in nice and will be placed under the DJ desk!

His focus when snapping shots is incredible, how close he gets to these individuals is awkward and yet you still can't take your eyes off it. The theme of Vulnerability is repetitive throughout his work, and you can really feel it coming through the image.



Figure 12

Prince Street Girls 1978

Susan Meiselas

7 girls all looking in different directions, no one has spotted Meiselas with her camera. They all have different facial expressions and seem to be huddled together sitting on some sort of bench.

The feeling I get from this picture is uncanny. It's a snapshot in a moment that has now slipped away. Maybe it would have slipped away completely if not for Meiselas taking this picture. I

almost get emotion seeing how womanhood hasn't changed, we are still very much huddled when we go out with our girlfriends, whether this is a good or bad thing I'll let you decide? Most importantly we don't stop being ourselves no matter who is in front of us.



Figure 13

Prince Street Girls 1978

Susan Meiselas

Two females, one older and one younger. The older woman with her arm around the younger girl. This could have been in a moment of safety or even just comfort.

This shot especially stood out to me as it really captures all aspects of girlhood along with sisterhood. Meiselas took such a unique angle, getting down to the little girl's eye level to get the snapshot just as the little girl spots Meiselas and her camera. It's so up-close and personal, it still intrigues me to know if the older girl had a problem after the photo was taken or whether they just kept walking. But that's the beauty of photography it's the unknown.



Figure 14

Looking for Love 1982-1985

Tom Wood

2 couples experiencing a love affair within the atmosphere of a club, whilst two figures, a man and a woman are sat and stood in what looks like discomfort. They manage to see the camera and look dead into the lens.

Love, awkwardness, loneliness. This piece explores it all. Feeling the want for someone in such a public place. Then the two figures at each side without someone and wondering what that longing is for. The two people not with a partner are looking directly at the camera, very ironic. You get the idea they are perhaps sober maybe bored and desperate to leave. Placing this piece on the left side of the room alongside the 9th shot will give the viewer the understanding of love and loneliness being in the same room at the same time.



Figure 15

Looking for Love 1982-1985

Tom Wood

Boredom, a longing for comfort, GET ME HOME. A woman sits head in her hand as she leans on the table, perhaps waiting on someone, perhaps longing for someone. Figure at the side hugging a man's legs, again a sign of boredom or making body contact with someone as if to say I'm ready to leave, take me home.

I want the viewer to be immersed in the world of boredom and discomfort we all experience when out. We all have our hyper sessions, then our low moods, perhaps waiting on your friends to finish kissing someone! When you walk into the exhibition, you're met with a space to your left with this image placed here. We see the image and immediately feel the same. Wood has captured the boredom of clubbing and how even the effects of alcohol can't save you once you've hit the boredom time zone.



Figure 16

The Stare 2025

Eva Bell

This photograph has a man standing staring directly at the camera as everyone else is completely unaware whilst they carry on with their life in that moment. This photo makes you think that the figure in the middle's life has come to a standstill for a split second.

This shot was inspired by Woods' Looking for Love project and Wolfgang Tillmans photographing of the rave scene. Capturing a moment when no one else was remotely aware of the camera yet the man in the middle sees the shooter straight away and stares down the lens of the camera. This could be in fear or curiosity or just plainly wanting to be snapped. Modern club photography, and in a way club photography has not changed.



Figure- 17



Figure -18



Figure-19

This is the inside of Firewater Glasgow and their small red dance floor, where my exhibition will be held. This is to help you get an idea of the layout when the place is busy, full of people compared to quiet and empty.

Exhibition model (Scale 1:50), made from wood; nailed and glued together.



Figure 20- Firewater-desired lighting, creating shadow element.



Figure 21- Firewater- Boredom side



Figure 22- Firewater- intended lighting for inside gallery- Boredom side.



Figure 23- Firewater Chaos side shadow reflection keeping the element of movement.



Figure 24- Firewater- Chaos side



Figure 25- Firewater- Chaos side- lighting with shadow.



Figure 26- Firewater- As you enter your greeted with Wolfgang Tillmans pieces The Cock (Kiss)



Figure 27- side angel entrance



Figure 28- Firewater - As you leave you are greeted with another of Wolfgang Tillmans pieces, thanks for coming; now head out and have a ciggy (The black rectangle is the wide door)

Chapter Three- Ideas about Curation and Exhibition Making

Ideas/ Influences/ People

What drove me to make this exhibition was the idea of; being out having that night, that moment together, sharing the same experience even though there may be different thoughts within each person. Wanting to make an exhibition that shows this rather peculiar state documented well, by great photographers. As a club is often documented purely by someone's drunken mess. Looking at Dancing the Night Away Rave/Club Culture helped me gather my thoughts on which part of the clubbing experience I wanted to explore within my exhibition. I realised I wanted to cover all aspects of the dark sweaty room that is a dance floor. I now understand that there are multiple aspects to going out, so many different dance cultures, song cultures etc Thomas (2003).

Tom Wood Looking for Love was a main exhibition that influenced my thought process to exhibit night club photography and create an exhibition dedicated to it. That fascinating space that is the night club. Within this project Wood exhibited 31 coloured photographs, giving you a glimpse into a world of youthful hopes and desires Howard (2025). Every movement and gesture become stark and uncomfortable in these pictures Howard (2025). Wood captures 'booze drenched bodies, hands groping bums, flickering tongues, bleary eyes, fog smoke and sweat' women and men working up the confidence to engage in the ritual that is disco dancing Howard (2025).

Venue

The Venue is Glasgow's nightclub Firewater. This exhibition will take place in the small backroom dance floor, with my 10 selected photographs surrounding you when you enter. This club opened in 2001; this fact plays a part to why I chose this venue Clement (2025). This venue

was selected as it holds a rather intriguing story telling aspect. Those walls have many stories to tell, they have seen a lot. That dance floor has seen people with a fag in one hand and nothing in the other and perhaps the odd person would have a camera. To now when everyone has a phone and maybe a vape in their hand (technically band in door) . Similar thought process to my intended audience, the idea of generations. Those walls have seen my cousin's generation who were clubbing there in the early 00s when it opened. To now seeing my generation, when I was 10 my cousins were living it up in firewater, holding that nostalgic feeling for past generations and generations to come.

Moving onto viewing times; this exhibition will be open during the day from 1-7pm then re-open from 10pm-2:30am. This will allow the exhibition to be viewed in its natural habitat, full of people clubbing. Showing past generations photographs on a modern dance floor setting. Viewing of these photographs is in a dark little room with the only light coming from the club lights. The lighting aspect is varied as club lights switch up and flicker on different timers, every time you view the photographs, you perhaps see a new area of it as the lightening has changed yet again.

Banksy Exhibition June-August 2023

NO PHONES! This was a main part of Banksy's exhibition the contrast of capturing everything you see on a camera to then being told no, no you can't take any pictures. You had to put your phones in a locked bag. This allowed you to feel totally immersed in his work. Understandably Banksy's work isn't exactly on theme with my exhibition but it's the principle he holds when demanding everyone must be in the moment and not get caught up trying to capture it. Banksy had people dotted around his exhibition that can do that for you. They all had polaroid cameras, you could get a shot stood next to Banksy's work, take a physical photo home with you. Polaroid is the definition of point and shoot, capture that one moment in a second without editing it!

Throughout my exhibition I've chosen photography from a time in life where cameras and phones weren't around as much. People never looked for a camera they just lived in the moment. Banksy demanding people do this is courageous. You can see why my decision making was influenced by his decision making. Although I will allow phones in my exhibition, it's more about the idea of the photographs I've chosen being taken at a time where people lived in the moment more, life was more carefree. No one had a need or a want to take a photo and post it all over social media.

Grateful Gallery

Grateful Gallery Glasgow 2025 created by OhPandah, Conzo and Ciaren Global OhPandah (2025). I attended one of their exhibitions during summer 2025 called Friends (a group show), their gallery is a small room close to The Glasgow Art School; the artwork is changed up every couple months. The specific exhibition I managed to catch had around 30 pieces of art all over their walls. Their area felt exciting, welcoming and chaotic all at the same time. Each piece represented the idea of fun and being present. The exhibition had a wide range of art works throughout, which I was very much attracted to. It was photography, street art and illustration-based work. It's more the idea behind the setting up of this exhibition that I'm drawn to. It's all about being present and grateful for what and who is around you, Grateful to be here OhPandah (2025). This is the notion I want to bring to my exhibition whilst you are viewing photography that focus on capturing moments. I want you to feel a sense of presence as you view it.

Whilst viewing this exhibition I noticed there were no information cards around each piece of artwork like you would find in other exhibitions, telling you things like the artists name, what medium they used etc. So, I completed some further research, and I found that all the artworks were created by the 3 founders along with their friends (hence why the exhibition is called Friends) keeping that sense of unison and togetherness. Each piece one by one capturing and representing a moment in time of that individual artist.



Figure- 29

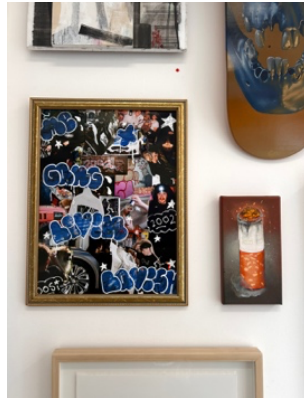


Figure- 30

Chapter Four- Other sources that have influenced my ideas

To create this piece of writing and produce an effective and gripping exhibition, I have had lots of influences which have helped develop the ideas I've explained throughout. Firstly, starting with social media, I would say this has a bigger part to play in my generation's brains more than film and television does. When our brains aren't sufficiently stimulated, we pick up our phone, absorbing 100s of short videos and photos in such a small-time frame. The number of photographers I've discovered through Instagram and TikTok is unbelievable. No other generation has had anything like this. Social media has become a digital gallery for all photographer's work. The world can see whenever they want Jurgenson (2019) emphasising the idea that everyone is always on their phone. We are more influenced by information, art, culture and photography via a screen than in an exhibition or seeing it with your own eyes. So, here our two photographers I found via social media which influenced me the greatest.

Happy2find

This photographer captured people on public transport mainly subways within New York. His fascination on topic/subject matter is inspiring, subject matter being what we do in-between our day-to-day life, how we get from one place to another. Traveling to events, back from work, to work, to meet friends, whatever it maybe he captures the moments in-between the bigger moments in your life. Using his zoom to capture people in a sort of limbo, nowhere else to go but need to wait 2find (2025).



Figure- 31



Figure- 32

RonaldcPhotography

A photographer called Ronaldcphotographer shoots on film. He simply walks around snapping the public during their day-to-day life, he is bold and outgoing I admire that about him. He simply doesn't stop walking. Walk, snap, reload and snap again. His sheer confidence to point a camera in someone's face then simply walk away is incredible, I have been incorporating that into my own work, working up this type of confidence. He must upload a video of him photographing once a day which helps get his voice and creative mind out into the world. Without the advancements of social media, getting your voice out would be a lot harder. C, Ronald (2025)

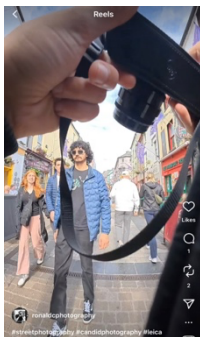


Figure- 33

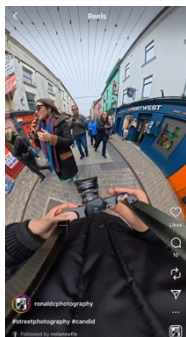


Figure- 34

3rd Year Photography Project

3rd year played a part within my idea process to write a dissertation on photography as I completed a 3-month photography module. Within my time completing the course I learned to understand the beauty and appreciate the work that goes into capturing a candid photo. The Module was led by Janice Aitken a phenomenal lecturer and adviser at Duncan of Jordanstone College of Art & Design. Her knowledge behind this art form and her motivational feedback really helped me grow and ultimately made me fall in love with photography. Her raw eye to capture and see details within pictures was inspiring, made me really want to improve and develop. I learned so much within that 3-month period, I will forever be grateful that it sparked my interest to continue photography and even pursue an exhibition all about the candid pictures in their rawest form.

Film and Television

Euphoria

Firstly, I'll be speaking about a show that is dear to me and holds a place in my heart, Euphoria. First season being realised in 2019 and the second in 2022 Marks (2019). I'll be talking about the visual aspect of the show rather than the theme, obviously the theme plays a part a little, as the majority of the show is set within house parties or gatherings of the same nature and with my chosen topic being nightlife photography, it links in. The visual aspect, cinematography, camera angles and the professional decision making on the focusing shot have profoundly influenced me. Even though Euphoria is moving pictures (tv show) and I'm more interested on stills, it has stayed a massive influence within my life and help further my life in photography.

The producers brilliantly capture all aspect of a house party setting, they capture the darkness and boredom when you are sitting still and the world is moving chaotically around you, people looking for love and that one person that doesn't feel they belong. It's all covered. I would say

Euphoria inspired me to pick up a camera at gatherings and capture my own experiences, friends and perhaps people I don't know. Ultimately leading to my love of portrait and in the moment photography. This has led to my idea of hosting an exhibition all about different experiences within the same room/ building.

After watching this show I am left wanting more, I am left with an urge to find real nightlife photographers and not just from within fiction. So, I started researching. I started with social media, as most people from my generation would do, and found nothing that grabbed me. Moving onto Google I found Tom Wood and his incredible 'Looking for Love' project. The minute I saw it I was set; he would be a part of my exhibition. Following on, I soon found Wolfgang Tillmans and again, the same feeling occurred. I was inspired, I knew it had been created around their nightlife photography from the 1980s and 1990s. I knew this exhibition could be nostalgic for the youth of the past to view. Euphoria's overall vibe and theme is gripping; you are mesmerised by it all. There is a sort of 'old time' feeling to it which inspired me to find 80s and 90s photographers. "The event I described is a nostalgic experience for me" Biskas (2019)



Figure- 35



Figure- 36



Figure- 37



Figure- 38



Figure- 39



Figure- 40

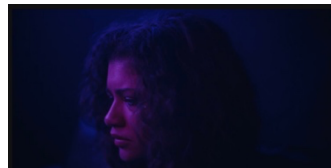


Figure- 41

The Perks of being a Wallflower

Another standout film that is set apart, when capturing the youth and following them through that growing up period, is The Perks of Being a Wallflower. I've chose this film as I watched it on repeat when I was 16 and 17, it inspired me to pick up a camera and try to capture something with equal beauty as this film has. The Perks of Being a Wallflower, directed by Stephen Chbosky Harri (2025) is an incredible coming of age film that focuses on a boy Charlie who suffers from mental health issues, he feels trapped in his mind. You follow his life through high school, who he makes friends with, how he loses friends, his highs and lows. You see him find himself. The thought that's gone into this film regarding cinematography and videography is unique, the overall atmosphere is one of a kind, you become immersed in it.

When choosing this film to talk about I'm focusing on the concept of finding yourself when you're in your coming-of-age years (16,17,18) The film doesn't include a physical nightclub element per say, but it does include the idea of letting loose and forgetting about your troubles for a while. Isn't that the whole point of going clubbing sometimes, you need to let go occasionally, drink alcohol, dance, kiss a few boys (or girls), get that high that only comes with the package of being a teenager. You are trying different experiences to find out who you are. You need to let go occasionally, escape that teenage mind and let loose. Forget your troubles and find your people! Within the nightlife scene this is a huge portion of what you'll experience. You can see how this movie sparked my imagination to find a place you ultimately feel free from your mind.



Figure- 42



Figure- 43



Figure- 44



Figure- 45



Figure- 46



Figure- 47

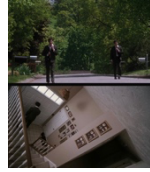


Figure- 48

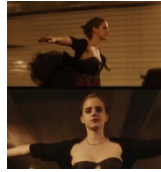


Figure- 49



Figure- 50



Figure- 51

Social media

Social media is an important influence within my work; I'm surrounded by it. Within this paper you have seen multiple source references through social media as that's where I find most of my inspiration. Instagram and Tik Tok have this algorithm, which basically works like this; when you like certain pictures or videos it sends more of a similar theme to your page Schirch (2021). Meaning my whole online life is full of photography and I'm constantly being influenced by many different photographers, different cameras and lenses to buy. Social media ultimately makes me want to do it all! This can be a good and bad thing as I easily get overwhelmed when it comes to organising what I want to do and what to keep included in my work.

I can't think of a life without social media. I'm too young to remember a time like that, I was born in 2005 which means I was born straight into it. However, my first memory of social media isn't really until I was 11 when I got my first iPhone, I thank my parents for protecting me and letting me play outside in the street rather than doom scrolling. Compared to this generations child where it's normalised to ask for iPad time and kids at the age of 6 have phones. It's awful and it makes me sad to think that future photographers will find it very hard to have a unique thought without it being altered by social media or the internet. I think my generation was the last to experience a real childhood. This relates to keeping yourself in the moment, I understand the meaning of this as my childhood was surrounded by it. However, the next generation (born 2015-onward) will have no concept of the meaning; in the moment, it's sad. As a peer review source states, they do not trust social media Nicholas (2015) talking about the public when finding reliable sources. Social media is altering kids mind in a negative way.

Conclusion

To conclude, this was a particularly fun exhibition to design and curate as I'm very passionate about this subject matter and I find it enjoyable. Overall, I have discussed why I've chosen to create an exhibition on nightlife culture and in the moment snapshots. I've spoken about where I chose to hold my exhibition and why the nostalgic aspect was very important within my decision making for the venue. Speaking about certain photographers that influenced this whole exhibition idea; Tom Wood, Wolfgang Tillmans and Susan Meiselas, their incredible way of capturing all aspects of club scenes together with capturing precious moments in time. Every single photograph exhibited makes you feel something, they are full of life. Other areas I explored was social media and how it can be brilliant for inspiration yet sometimes overwhelming, clouding your own authentic creative choice. Looking at film and television, I've referenced how they are massive influences within my idea process. Watching on the big screen is gripping and influences me hugely. When exploring film and television I tend to look for that one spark of atmosphere. Once it's grabbed me, it takes a lot to pry me away. Film opens the part in my mind that becomes creative and unstoppable. It sparks a fire underneath me and only then do I develop a flood of ideas, hence how this exhibition was thought of and ultimately created.

By thoroughly researching each artist I've successfully curated an exhibition about night club culture and how it affects so many people in entirely different ways. Capturing the drunkenness, boredom, love, girlhood, brotherhood and fist fighting. I've seen their brave use of flash in a dark hazed room. To a certain extent this applies to Susan Meiselas as; at least now when you take pictures of strangers (street photography) no one really bats an eye that there's a flash going off every 5 minutes when on a night out, but back in the day it would have been daunting, their confidence was key.

Depending on your age, you may have a different view and have different opinions about my show, younger and older person will see it differently. This exhibition will bring nostalgia to the older audience and hopefully a little happiness. For my younger audience viewing this

exhibition, it should make you feel excited for your next night out! Or perhaps seeing the range of emotions one has when clubbing; boredom, kissing, drunkenness, being painfully sober might be enough to send you over the edge all together and never club again.

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Appendix

Included below are a few photography I considered for this exhibition if space had allowed.



Figure 52

Rave Scene (1992-2002)

Wolfgang Tillman

Tillmans capturing a group of people all going through a different experience within the same setting. Tillmans not using flash is an artist's choice, in this shot it makes sense. With the mirrors placed in the back, if he had used the flash the shot would have been ruined. Seeing the subjects in this shot having no idea Tillman's is there and maybe to this day having no clue they were photographed. The exhibition is capturing all atmospheres of a club night so this shot would of been placed under the DJ desk!



Figure 53

Rave scene (1992-2002)

Wolfgang Tillman

Two figures looking into the distance, who knows what or who they are looking at. Capturing a moment of being together but also in completely different mind sets, they are both in the same area physically, but I get the idea Tillmans has captured two people who are strangers, they're having two entirely different experiences, capturing the fact that everyone is having different nights, totally unmatched to the other. Unique. This piece would have slotted in nicely.



Figure 54

Prince Street Girls (1978)

Susan Meiselas

This image is full of women, all different ages. There are on a train traveling somewhere, Meiselas has captured them in unique ways, sitting down holding each other (huddled), sitting on seats and an original camera angle of women's legs some with trainers and some wearing heel.

I admire how Meiselas gets down to unusual angles to capture the most unique compositions, the way she has captured all these women in conversation, and no one is looking at her lens. She has captured that moment, these women probably would have forgot this moment if she hadn't captured it, it's the little moments that she captures so well, like you and your friends being together on a train. Something you wouldn't think about capturing.