

# SUMMARY

## I Imagine

In my bachelor's thesis, I present the concept and creative process behind the exhibition "*I Imagine*". I compare my light painting technique in photography with earlier photographic artists and analyse the exhibition's reception and visitor numbers. There are nine photographs printed on foam board and four animations in the exhibition. The images depict architectural structures, abandoned farm buildings, and natural landscapes. All works are unified by the use of the light painting technique and a vivid colour palette.

The choice of topic comes from my personal experience of rural life—moving from the city to the countryside and living in a rural house. In the work, I compare newly developed residential areas near the border of Tartu city with traditional farmhouses located about 30 kilometres away. I explain why these old farm buildings are meaningful to me and why I chose to represent them in my artistic practice. This exhibition dealt with a deeply personal theme — my sense of home and living environment. The process of creating the exhibition works had a significant impact on the development of my artistic style. I intend to continue working in a similar style and further develop the light painting technique in my future creative projects.

I discuss the history of light painting and photographers who work with this technique. I compare the light paintings of Wynn Bullock and Merlin Götz. I come to the conclusion that Bullock's early experimentation with light painting and Götz's contemporary work demonstrate how the same visual principle — light as a drawing element in time and space — can take on new meaning depending on the era, technology, and the artist's aesthetic choices.

In the practical part of the thesis, I discuss budgeting, the photographic process, technical solutions, and the equipment used. Although the exhibition remained within budget, I had to give up the originally planned larger print sizes and one printed animation. Nevertheless, the exhibition successfully filled the attic space as intended. The shooting process went smoothly with no major obstacles, although installing the exhibition took more time than expected. I learned a lot from organizing the exhibition. I felt as if I was working in several roles at once: planner, curator, artist, marketer, and builder.

The exhibition attracted 2321 visitors (Lupkin, Külli) and received considerable media attention. *Tartu Postimees* covered the exhibition across social media, online platforms, and in print (Hanson, Raimu. 2025. GALERII › Valgusmaaling aitas Pallase tudengil teha näituse Toomel pimedale pööningule. *Tartu Postimees*). The Estonian Public Broadcasting (ERR) visited the exhibition twice. In addition to general visitors, over 300 people took part in light painting workshops held as part of the exhibition. This interactive component engaged the audience and helped attract wider attention. In summary, the exhibition reached a broad audience and I am proud of the outcome. “*I Imagine*” will be shown again in spring 2026 at the Redwall Gallery.