

Rachel Norman
1902815

ADAA6000
External Liaison Document

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Illustrations

Figure 1 - This isn't Art Zine, Exquisite Cadaver Project (photo taken by myself)

Figure 2 - Lockdown Collaboration #2 (artists: Zoë Mills, Hannah Thomas and Megan Rogers Text: Samantha Lengkeek.)

<https://www.exquisitecadaverproject.com/lockdown-collaborations>

Figure 3 - Third Year Fine Art Studio (photo taken by myself)

Figure 4 - 'This should have been in the atrium' poster

Figure 5 - Screenshot from 'This should have been in the atrium' Online Exhibition

Figure 6 - Screenshot of email

Figure 7 - Poster from internship Application

Figure 8 - Illustration for Go Green Week (Internship work)

Figure 9 - Illustration for Go Green Week (Internship work)

Artist Statement

Rachel Norman's practice tends to be multidisciplinary but with a focus on installation and performance. Her interest is to explore ideas surrounding self-reflection, identity and the internalised world. These are all important aspects of her work as the way we see the world around us and internalise it alongside how we perceive our identities impact the ways we act towards the surrounding environment and our relationships with other people. Therefore impacting the creative process.

With the focus of creating being upon the process, rather than the result, it means that there is not much planning of outcomes but framing each stage as important in their own right. Alongside her practice, she runs a collaboration group called The Exquisite Cadaver Project. This aims to encourage experimenting with the perception of what art is and isn't.

CV

Qualifications/Education:

BA Drawing at Falmouth University (2017-2019)

Erasmus: Communication Design at Hochschule Augsburg, Germany (2018-2019)

CEFR German Language, Level C1 *Advanced* (2019)

CEFR Italian Language, Level B2 *Intermediate* (2019)

BA Fine Art: Studio Site and Context at the University of Wales Trinity Saint David (2019-2021)

Publications:

The Rational Creature- June (2019)

Florence Contemporary Gallery- March (2020)

Just my cup of tea- September (2020)

This isn't art - November (2020)

Is this art - January (2021)

Post Internet Aggravation - March (2021)

Internship:

Blog and Design Intern for INSPIRE- February to July (2021)

Exhibitions:

Because we felt like it - January (2020)

Restart - September (2020)

Holy Art: Identity, Online Exhibition- January to February (2021)

This should be in the Atrium, Online Exhibition- 1st April to 7th April (2021)

With my two eyes, Online exhibition- 20th April to 25th April (2021)

Introduction

Link to website: <https://www.rachelnormanartist.com>

Link to Instagram: <https://www.instagram.com/rachelkatenorman/>

For my external liaison project, I have decided to focus on more Curatorial practice and art directing based roles. This is the path I currently see myself heading down after completing my undergraduate in Fine Art. This fits with my current artistic practice which explores ideas around display mechanisms, the audiences relationship with art and how we can push perceptions around contemporary art.

To explore this potential path I have taken part in a range of activities from starting an art group, hosting online exhibitions, talking to the Exhibition and retail coordinator at Mission Gallery as a few examples.

Transfer from Falmouth University

My Undergraduate experience began at Falmouth University doing BA Drawing in 2017. I had gone straight from A levels rather than foundation and then regretted doing so. As it had lead me to realise my original interest in being an illustrator wasn't what I wanted to continue in. However, the experience has allowed me valuable skills to build upon such as life drawing and other basic elements that transferable within the arts. After completing a semester abroad in Germany I decided I did not want to continue at Falmouth and that my creative practice would develop better on a Fine Art course. I choose the course in Swansea College of Art due to the amount of studio space as this wasn't something I had seen in other courses I had looked at.

Erasmus Semester

Before I transferred from BA Drawing at Falmouth to Fine Art: Studio Site and Context I took part in an Erasmus semester in Hochschule Augsburg, Germany. The course I took part in was Communication Design and lasted between September 2018 to February 2019. The course incorporated elements of photography, graphic design and creative advertising. I also took an elective module in German Historical and Contemporary art. These experiences allowed me to develop skills that were not being tested upon on my course and let me reevaluate how I felt about my practice. This made me think about how I can make it into something I could sustain in the long term. Which led me to the realisation that I could no longer push myself in the direction I wanted on my degree at Falmouth University.

Alongside the Creative development, my Erasmus presented me the chance to further develop my language skills. During this time I passed my C1 level (advanced) German language qualification and my B2 level (intermediate) Italian language qualification. I wanted to gain the ability to speak more languages as it could provide me with more opportunities in the future, especially in regards to finding jobs outside of the UK if possible. This was something I was considering pre pandemic as I had secured a residency in a boarding school called ‘King Henry

VIII College' in Cyberjaya, Malaysia. However, with the current circumstances I decided it isn't in my best interest to move abroad and i'm negotiating doing the residency after completing my postgraduate course.

Exquisite Cadaver Project

Link to Website: <https://www.exquisitecadaverproject.com>

Link to Instagram: https://www.instagram.com/exquisite_cadaver_project/



figure 1



figure 2

I came up with the idea for the project originally in October 2020 and encouraged a group of other third years in fine art to take part. At first, it was to do with the frustration of how desolate and industrial the studio looked since returning. While aware of how fortunate to be back in the studio space even with all the guidelines, there was not the same atmosphere as pre-covid. Also with the climate of

lockdowns over the last year, the need for a supportive community is even more important. With all this in mind, I pushed to have other students collaborate, to make the studio look like space where several artists work together and inspire each other's creative process.

Figure 3



The name was taken from the surrealist parlour game called the exquisite corpse/cadaver which I was introduced to in my first year when I was studying in Falmouth before transferring to UWTSD in my second year. In this game, people usually draw either head, torso or legs on a piece of paper and then pass the

drawing on for another artist to develop the piece without them looking at the original person's work. This allowed bizarre and wonderful images to form and inspire new works of art. However, with COVID we couldn't play this game due to health and safety concerns. So we adapted the process to a person creating a work (sanitising utensils and their hands first) and then giving it to someone else to finish. It quickly became something that we enjoyed doing more than our practice as there is a sense of freedom and experimentation we don't always get to have in our work. A large driving force in this project's running is the need to push our conceptions on what it means to be a contemporary artist and how we want to influence the art world without always having to be serious.

While we were placing the artworks around the free wall space in the studio we decided that we wanted to put the work on Instagram and then later have a website to share work on, both are important aspects of making art in the post-internet age. Around this time we concluded that a zine would be an interesting way to show how display mechanisms can change an audience's perception of the artwork. I want to go into Curating for my masters and potentially as a future career, so exploring how seeing the work can be displayed in various ways appealed to me.

Seeing the interest in the project, I decided to create a website dedicated to the work. By buying a years plan and domain I ensured I would feel pressured to continue the work, rather than let it fizzle out. This has allowed me to further develop my skills in regards to marketing work and sharing it online in a professional manner. Zoë Mills also helped me in regards to writing the text, allowing me to take the more design based aspects needed to run the website. I have placed a link to the website at the top of this section related to the collective. The use of online platforms is becoming an important factor within the work produced. This is further seen when planning and putting up online exhibitions, rather than physical.

Due to the number of physical works that were created and from students in all three years of fine art, we had initial plans to hold an exhibition in the Dynevor reception area in February 2021. However, with the extended lockdown, we could not realise this plan and instead, we organised an online Exhibition and called it “This should have been in the Atrium.” For this online exhibition, I decided to use the server Kunst Matrix to host as it was reasonably priced and I had used it in another online Exhibition I had taken part in by the Holy Art group in January 2021.

In the preparation for the exhibition, I made a simple poster to post on social media to inform about the event. I decide to use a photo from the studio for this as I wanted to highlight it was made in a collaborative/community setting and not as individual artists. I'm currently participating in an internship based on more graphic design based skills (see page 28.) This has allowed me to develop skills integral to exhibition planning such as making visual communication pieces such as posters.



Figure 4

As a group, we decided to invite participants to submit one of their pieces and a short 100-150 word artist statement. We wanted a way to show how their practices add to the collaborations by showing them alongside. It also felt like a nice way to

show appreciation for them taking part. While the group started as a way to collaborate, it started to develop into a way of me expressing my curatorial interests without it being centred on my artistic practice.

I enjoyed the process of planning the exhibition even if it was online rather than physically. As useful as online platforms are, it still feels lackluster in comparison to seeing artwork in a real life show. It has now lead me to plan a series of smaller online exhibitions throughout the summer containing four artists at a time.

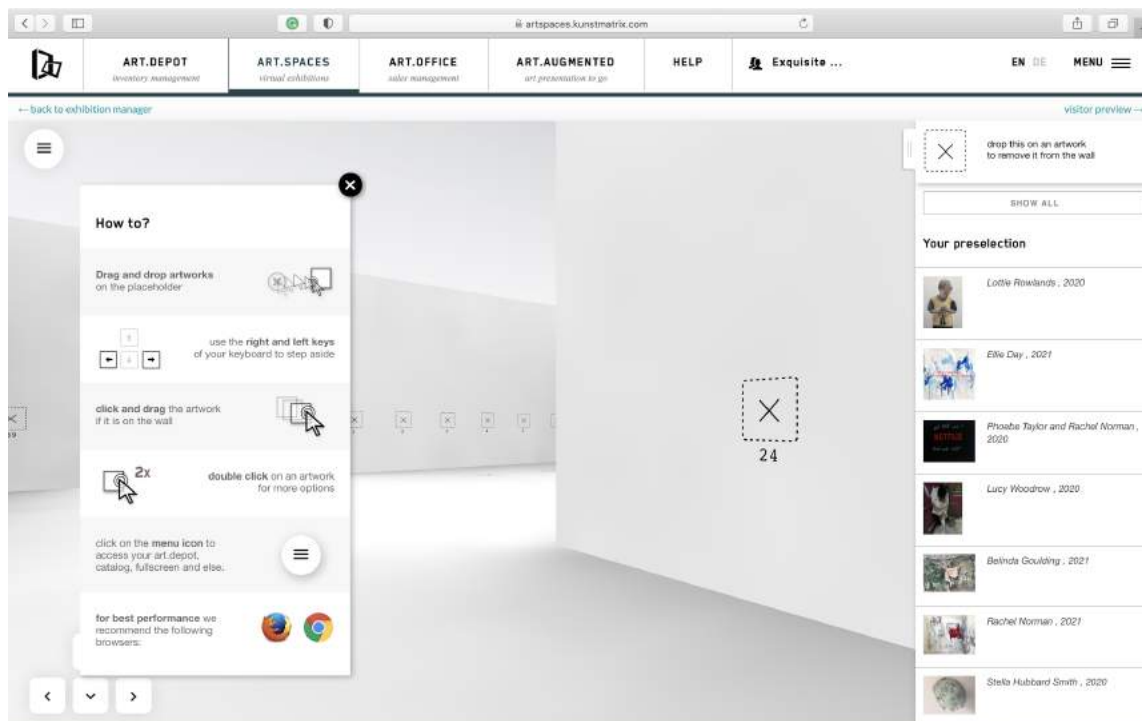


Figure 4

With the response of our online exhibition being so positive and my interest in Curation I decided to set up a series of smaller shows. In these ones it would be to showcase artists that take part in the project or we enjoy the work off. I decided to keep this under the group name as I don't want the association of my curation with my artist practice and this fits with the ethos behind the collaboration group.

As a group, we decided to submit our work to the Mission Gallery open call for digital art submissions. We went in not expecting much but were thinking that it's always worth trying and not succeeding. While we were not successful in our application we did receive a pleasant surprise with them inquiring further about work and the prospects of working on a project in the future.

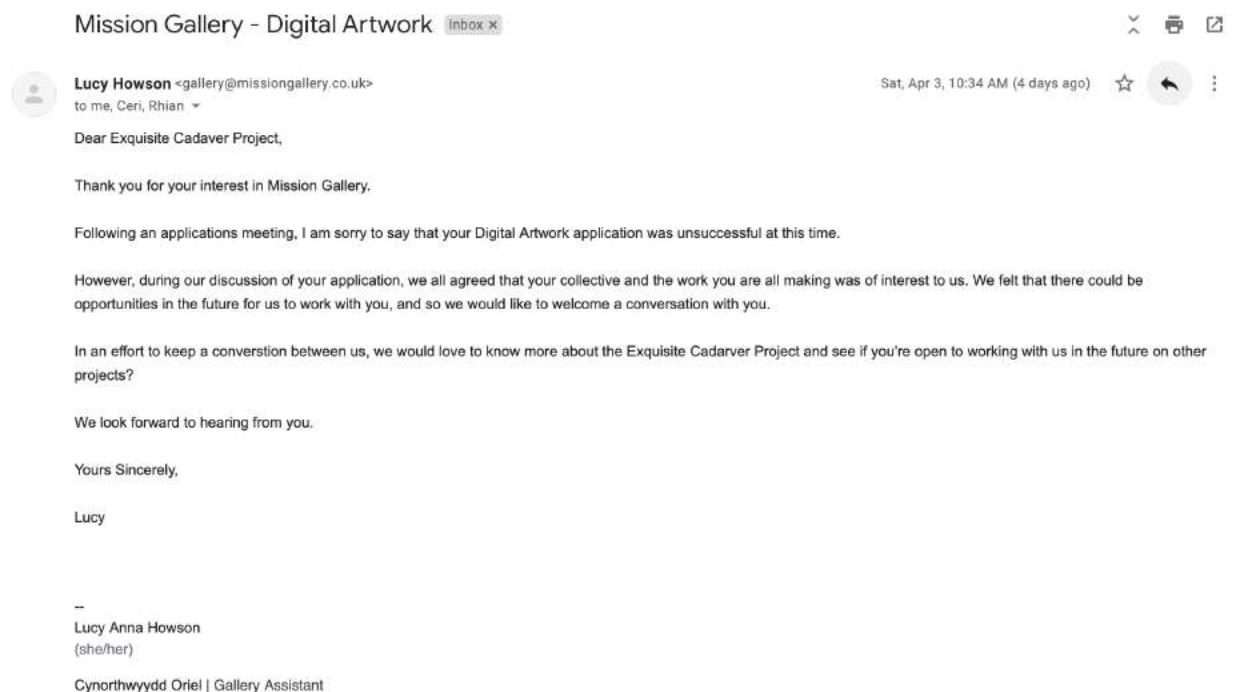


Figure 5

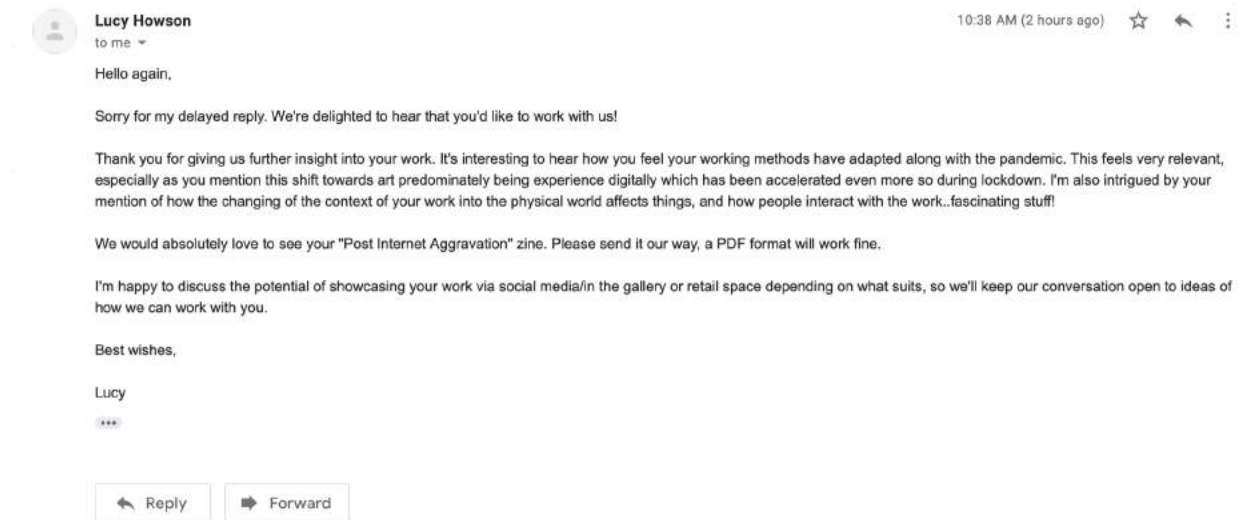


Figure 6

Our next plans within this project were to print the digitally made collages around A2 or A3 and to place them in public places you wouldn't expect to see art. During the planning stages, we considered the costs of printing, getting the permission of the artists involved in the pieces and getting the permission of the relevant individuals after scouting for places. For the pieces, we decided to make collages based on horror films. As the imagery from films such as 'IT' or "The Shining" are well know and there is often exaggerated imagery involved. Meaning it is more interesting to make works with these as reference points. I have also been

beginning the planning for the Zine we will selling at the Mission Gallery between July and August 2021. Both Zoë Mills and I have decided how we will improve on previous zines we had made for the project and what elements we wanted to carry over.

Post Internet Aggravation Zine

While working on the Exquisite Cadaver Project during lockdown, we decided to continue our exploration with Zines but in both digital and physical forms. We wanted to completely change it aesthetically from the first two we made as the work included was made in an entirely different way. While the first two zines work was made physically and then went through either photoshop or procreate as a collab, this last zine's work started as individual pieces collaged together on digital software. This meant the work felt and looked vastly different to the previous pieces we had made meaning we decided to completely change our zine format to visually separate the work within the project. Due to the way we were now working with the combination of physical and digital art it meant we could collaborate with people outside of our course. I reached out to friends studying Photography at Manchester School of Art to take part which allowed us to work

with some new people, further diversifying this zine in comparison to previous ones. To break up the imagery we added two short essays and poem as I am curious to how visual language and written language interact with each other in different circumstances.

I was overall really happy with the way this zine turned out as it lets me explore several areas of interest such as the relationship the audience has with digitally made artwork and how zines can present said work in the physical world. We also made the zine a PDF to further play with the ideas of how an audience interacts with art and how the physicality, or the lack of in this case, can impact this relationship. We also selected the name to reflect our interest between physical and digital art and also how we are currently being forced to consume art digitally due to the pandemic. However, when discussing the content of the zine Zoë Mills and myself decided against focusing on the current state of the world. We wanted to create content that didn't continuously drag the pandemic and political situation over and over again. However we did acknowledge the circumstances with two or three pieces.

Below this section of text I have inserted the zine to be viewed digitally.



exquisite__cadaver__project



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exquisite__cadaver__project POST INTERNET AGGRAVATION

Post Internet Aggravation

Introduction by Zoë Mills

This project focuses not directly on current events, but the intimate solitude artists and creatives are finding themselves within. 'Post Internet Aggravation' is a collaborative exploration of art derived from the comfort of personal space, in a new refreshing online context. This zine gives a glimpse into raw artworks created without restriction by tapping into buried emotions and stripping away any pre-existing meaning. The project primarily focuses on combining works online with a variety of artists, culminating new and interesting imagery that is not defined by a solo narrative.

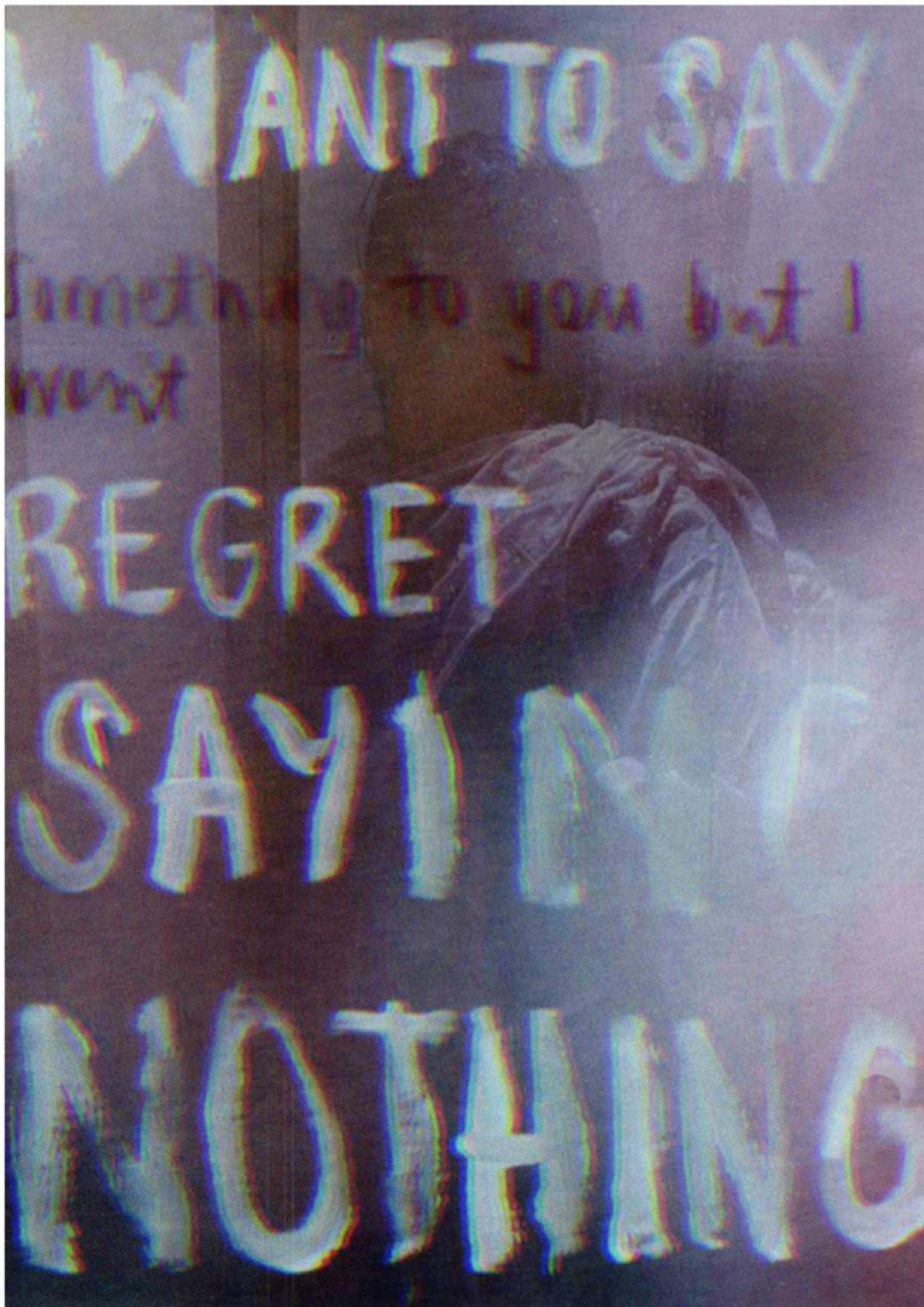
'Post Internet Aggravation' is composed by the Exquisite Cadaver Project, whose aim is predominantly focused on challenging the structure of what art is. Inviting artists internationally to take part in collaborations and to join group art projects that emphasise community and creativity.



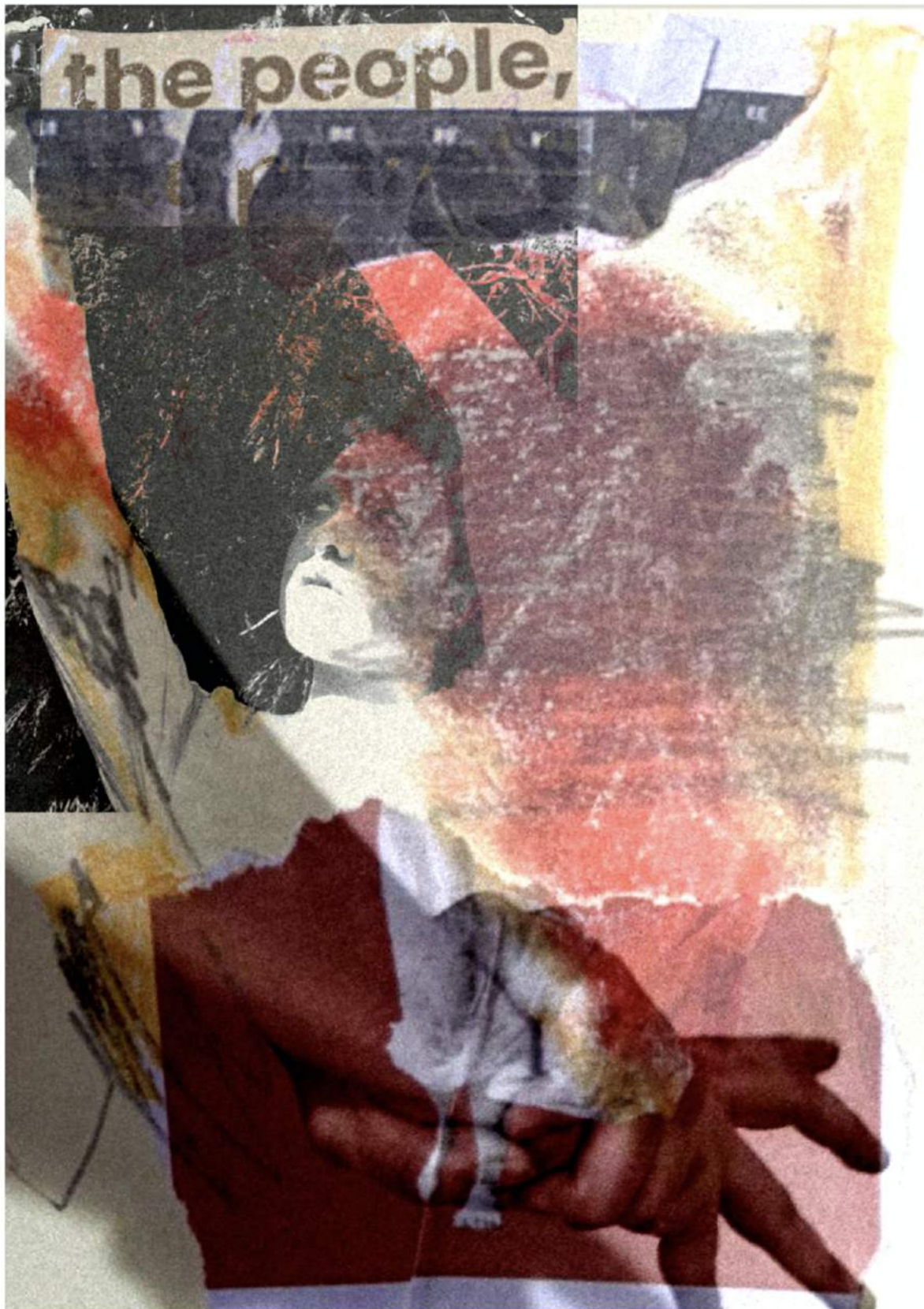
Visual Artists: Alana Thomas, Hannah Thomas and Zoë Mills



Visual Artists: Dione Jones, Antonia Clenciu and Rachel Norman



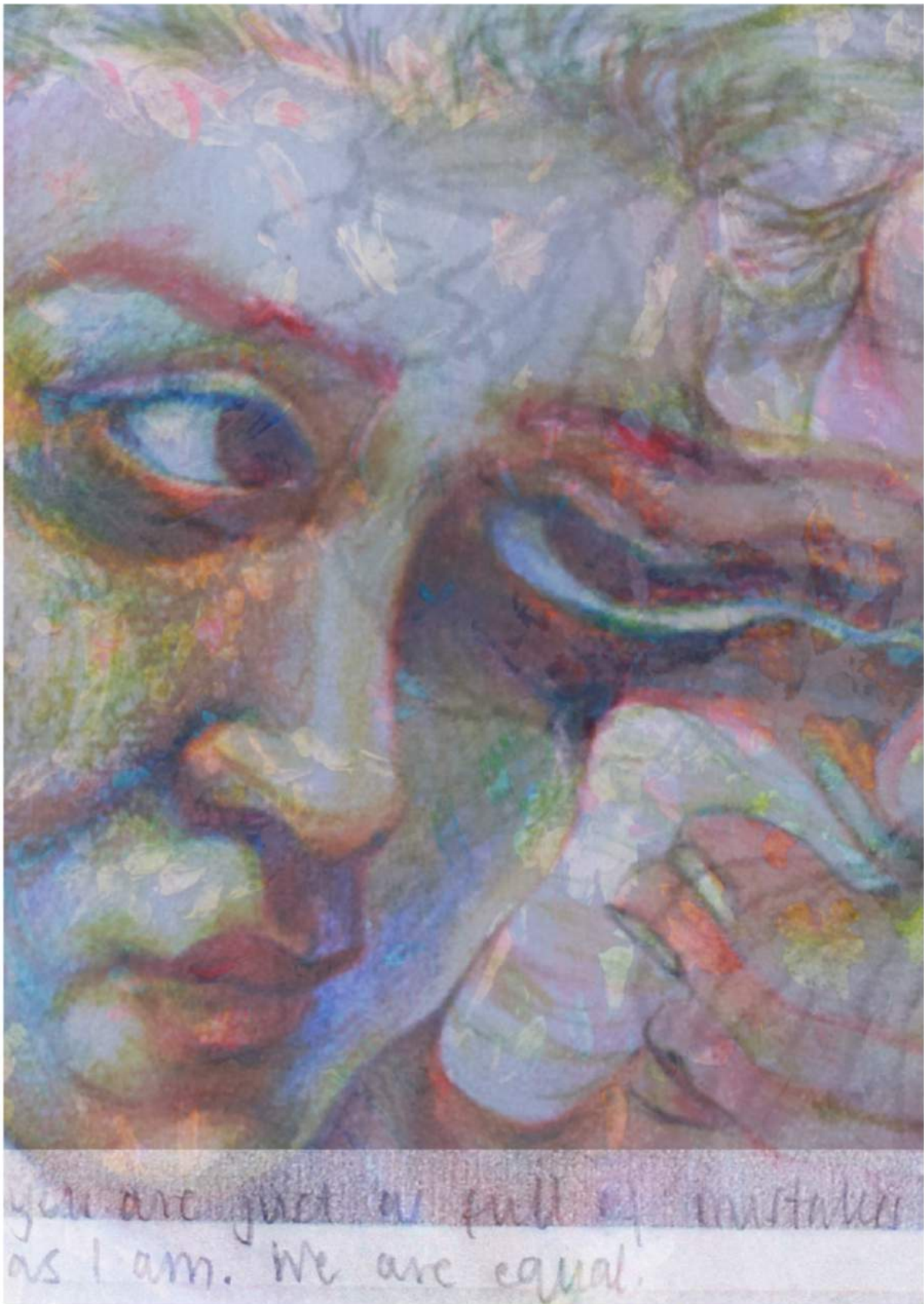
Visual Artists: Mae Barlow and Lucy Woodrow



Visual Artists: Hannah Thomas, Dion Jones and Alana Thomas



Visual Artists: Oli Koren and Joyce Chan



Visual Artists: Antonia Clenciu and Mae Barlow

The similarities between Instagram, Dorian Grey and Vanitas Art

Rachel Norman

*"I am jealous of everything whose beauty does not die. I am jealous of the portrait you have painted of me. Why should it keep what I must lose?"
(Wilde and Mighall, 2005)*

When told to think of a story that warns of the dangers of excessive vanity, Oscar Wilde's *The Picture of Dorian Gray* seems to be an appropriate place to start. Throughout the book the reader sees how an obsession on the ephemeral nature of youth and the struggle to preserve it can create a corruption of one's morals. Vanity has been a subject to warn against for centuries and literature isn't the only medium to discuss the topic. Within art it is depicted both historically and contemporary, but especially within the Vanitas movement.

Vanity is seen in many aspects of contemporary society, with social media as our own version of Dorian's hellish portrait. On sites like Instagram we see an idealised form of beauty. This beauty is often based on a select few body types, is eurocentric and enforces the need to appear youthful. While these standards of beauty don't reflect what most of humanity looks like they have formed from centuries of gender roles and beliefs. Vanitas is the translation of the word vanity in Latin, and it is used to describe art that is primarily still lifes from the 17th century. The main focus on Wilde's book is the transference of Dorian Gray's ability to age onto his portrait. "If it were I who was to be always young, and the picture that was to grow old! For that - for that - I would give everything!" Dorian's wishes go against the laws of nature but can be understood by every reader even over a century after it was written. In humanity there is an innate fear of aging as it is a sign of death's encroaching figure. Vanitas works are often allegorical paintings exploring the concept of death and the transient nature of existence. Most paintings within this movement contain similar objects and motifs to explain these themes.

In the Dutch still lifes such as Joris van Son's *Allegory on Human Life* (1658-1660) we see a large amount of blooming flowers hanging over a lavish spread of fruits and vegetables. Within this type of paintings, flowers often stand for the fact beauty is not long lasting. Like most still lifes in this time period this would have taken months to paint. The flowers would not have been all growing within the same seasons, and this shows the artist taking control of nature. We can compare this with how we augment our bodies in modern society through plastic surgery and other types of body modifications.

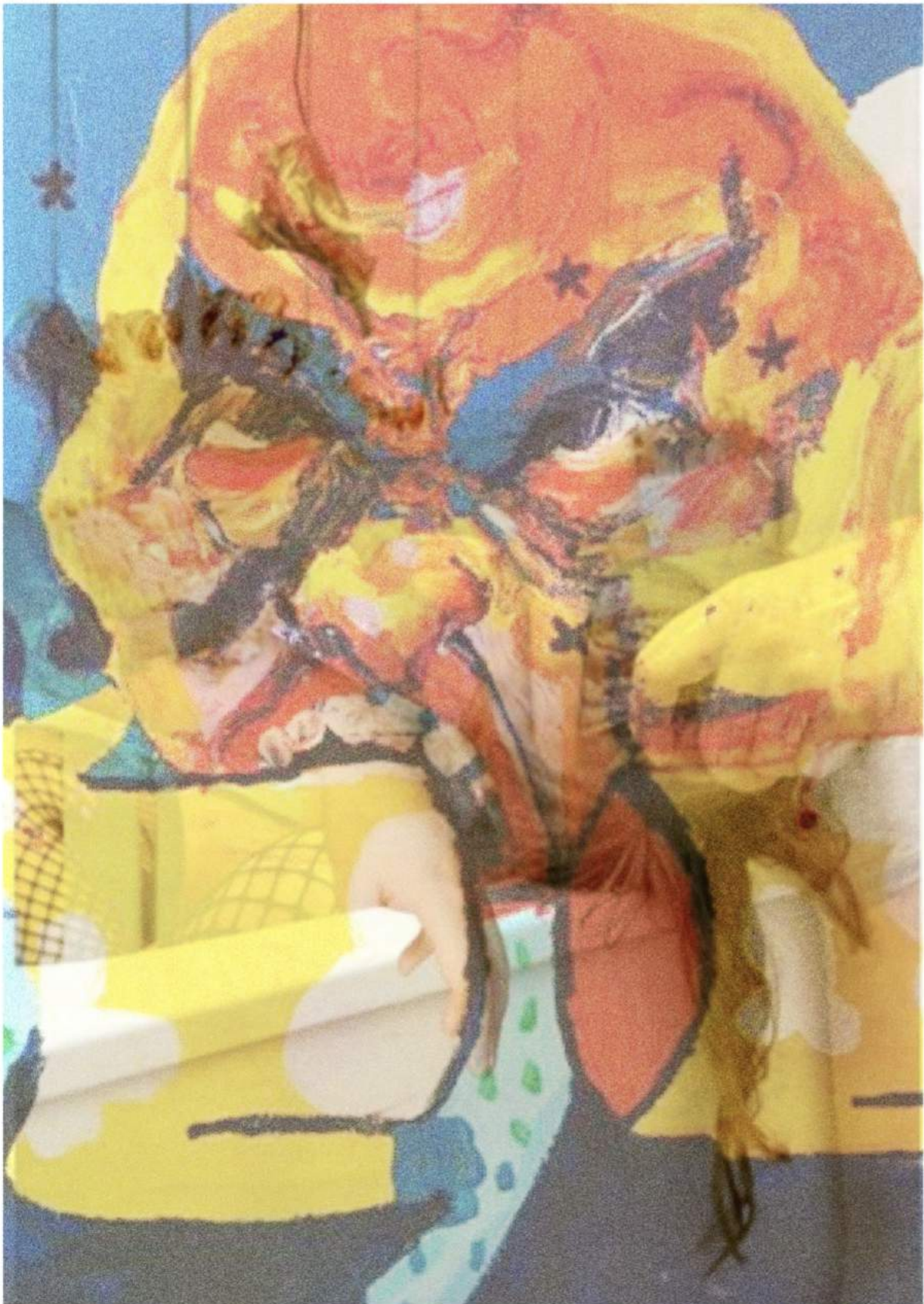
While not inherently bad it gives a warped sense of reality to the viewers, both of the painting by van Son and by consumers of modern media . The types of flowers included within an artwork also had different meanings, if a lily is used it symbolises purity while a rose stands for love. Both of these flowers are common in vanitas still lifes and are often used to represent youth or traits associated with it.

Displays of food in paintings in Vanitas art are used to portray luxury and gluttony. In the 17th Century only the upper class in Holland or other countries in northern Europe would be able to eat grapes or other exotic fruits. Susan Bracken says in the book *Women Patrons and Collectors*, when talking about botanicals and art in the 17th century "if grapes were present then this was a symbol of luxury and wealth." The modern equivalent would be a celebrity taking photos at a 5 star restaurant, for almost all of human history food has been a status symbol. Lack of food for some and surplus for others has allowed regimes and monarchies to be overthrown. The connection of food and death is even more heavily felt when you notice the skull at the center of the painting behind the extravagant display. In comparison to the brightly coloured flowers and food it is dark and rather hidden. It is only when you look past the ostentatious foreground of the painting you see it. This can be seen as a way of symbolising how even if we try to forget about our own mortality we will never be completely free. Skulls are often a symbol of the certainty of death in these allegorical paintings, whenever we see them within art it is usually alluding to religious themes or disaster. Vanitas art was created often in extreme religious environments. Calvinism, a puritanical form of Protestantism was the main ideology in Holland at this time and was constantly pitting against the Catholicism of its neighbours. These artworks were created to remind the viewer that their earthly body meant nothing if they were not morally sound and that wealth acquired on earth would not bring them eternal joy.

Both in Wilde's book and in vanitas art, we are shown that focusing on how we outwardly appear and our material wealth mean nothing if we aren't good people. Dorian's inability to age allows him to become morally ambiguous that then becomes his undoing and this fits with the themes of Vanitas art. Western society in the past and present has always had a desire to promote beauty and wealth. But as individuals we must remember that we are more than an exterior we present to the world and also like Dorian and his portrait that what we are shown isn't always what it seems



Visual Artist: Hannah Thomas, Rachel Norman, Joyce Chan and Charis Copp



Visual Artists: Oli Koren and Zoë Mills

ALS IK TERUG KON IN DE TIJD OM EEN MOMENT UIT HET VERLEDEN NOG EEN KEER TE KUNNEN BELEVEN, DAN IS DAT DE AVOND EN NACHT VAN 30 SEPTEMBER 2016 OP 1 OKTOBER 2016. DIE AVOND WAS IK MET MIJN VADER OP BEZOEK BIJ MIJN OMA IN HET VERZORGINGSTEHUIS. ZE WAS DIE DAG ONTSLAGEN UIT HET ZIEKENHUIS. ZE HAD COPD EN KON NIET MEER ZELF ADEMEN ZONDER TOEGEDIENDE ZUURSTOF. OMA WAS MOE, ZIEK EN HAD NIET VEEL KRACHT. ECHTER, DIE AVOND WAS ZE SPRINGLEVEND. ZE WAS ZO VROLIJK, GEESTELIJK GEZOND EN KON VEEL VERTELLEN. BIJ ONS ZELF DACHTEN WE DAT ZE WEER HELEMAAL DE OUDE WAS. TOEN DE NACHT AANBRAK WAS HET TIJD OM WEER NAAR HUIS TE GAAN. IK MERKTE AAN OMA DAT ZE VERDRIETIG WAS. ZE WILDE NIET DAT WE ZOUDEN GAAN. "NOG EVEN NOG, BLIJF NOG EVEN." ZEI ZE OP HERHALING. HET WAS AL LAAT EN WE MOESTEN HELAAS NAAR HUIS. PAPA EN IK NAMEN AFSCHIED EN WE LIEPEN NAAR DE DEUR. NOG EEN KEER OMKIJKEND ZAG IK OMA IN BED LIGGEN. ZE RIEP MIJ EN VROEG OF IK NOG EVEN NAAR HAAR TOE KON KOMEN. IK LIEP TERUG NAAR HAAR BED EN ZE PAKTE MIJN HANDEN EN KNEEP ERIN. ZE FLUISTERDE: "HET GA JE GOED SAMANTHA." EN LIET MIJ GAAN.

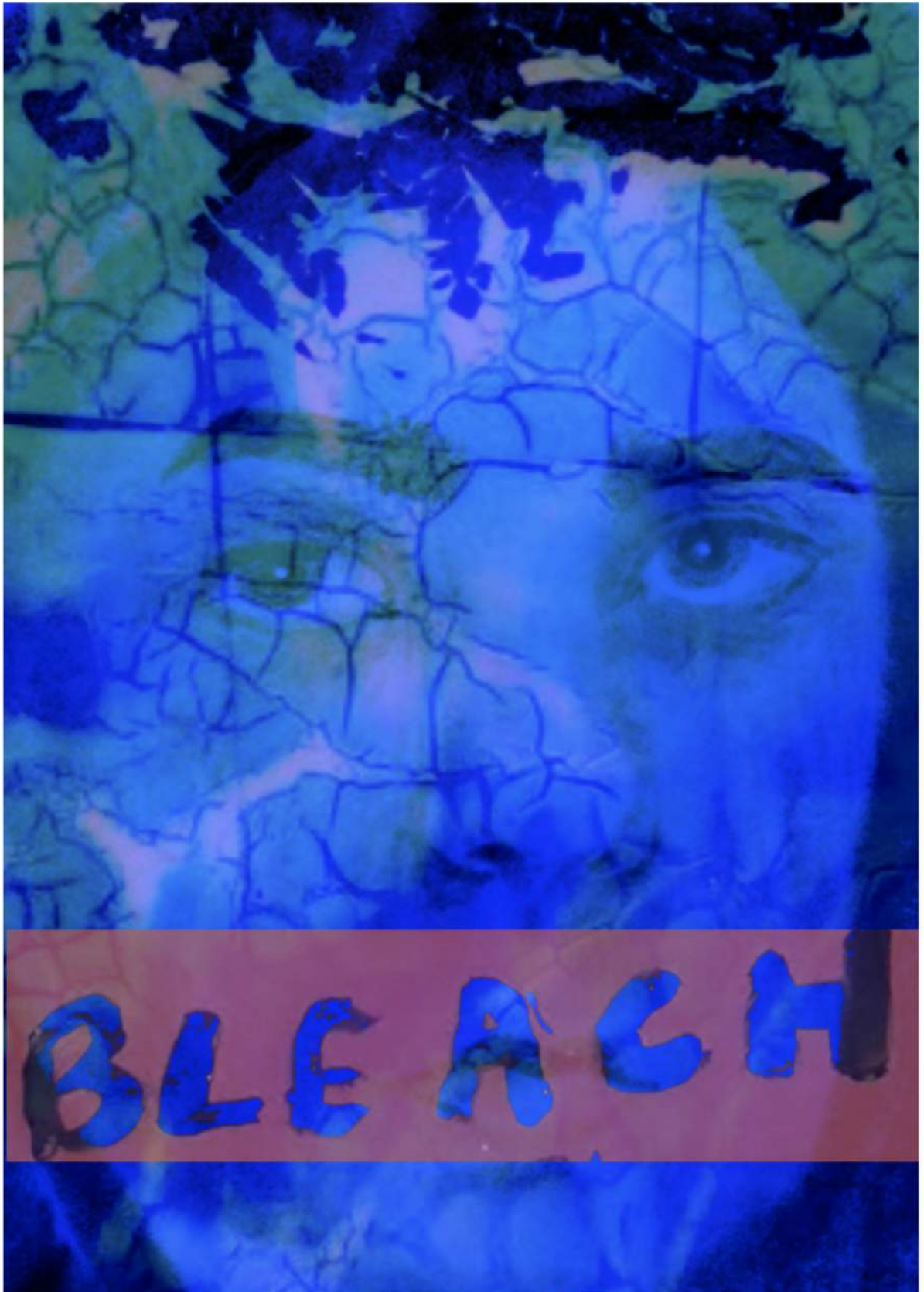


DE VOLGENDE DAG IS ZE OVERLEDEN. TERUGKIJKEND DENK IK DAT OMA WIST DAT HAAR TIJD GEKOMEN WAS. HET LEEK ALSOF ZE EEN HEROPLEVING HAD DIE NACHT. OP HAAR EIGEN MANIER HEEFT ZE AFSCHIED VAN MIJ GENOMEN. KON IK MAAR TERUG NAAR DEZE NACHT, KON IK MAAR TEGEN HAAR ZEGGEN DAT HET GOED KOMT EN DAT IK VAN HAAR HOU. WIST IK MAAR WAT OMA BEDOELDE, DAN HAD IK NOG ZOVEEL MOOIE DINGEN TEGEN HAAR KUNNEN ZEGGEN. IK MIS HAAR ENORM.

Visual Artists: Joyce Chan, Sid Lloyd and Hannah Thomas Text: Samantha Lengkeek



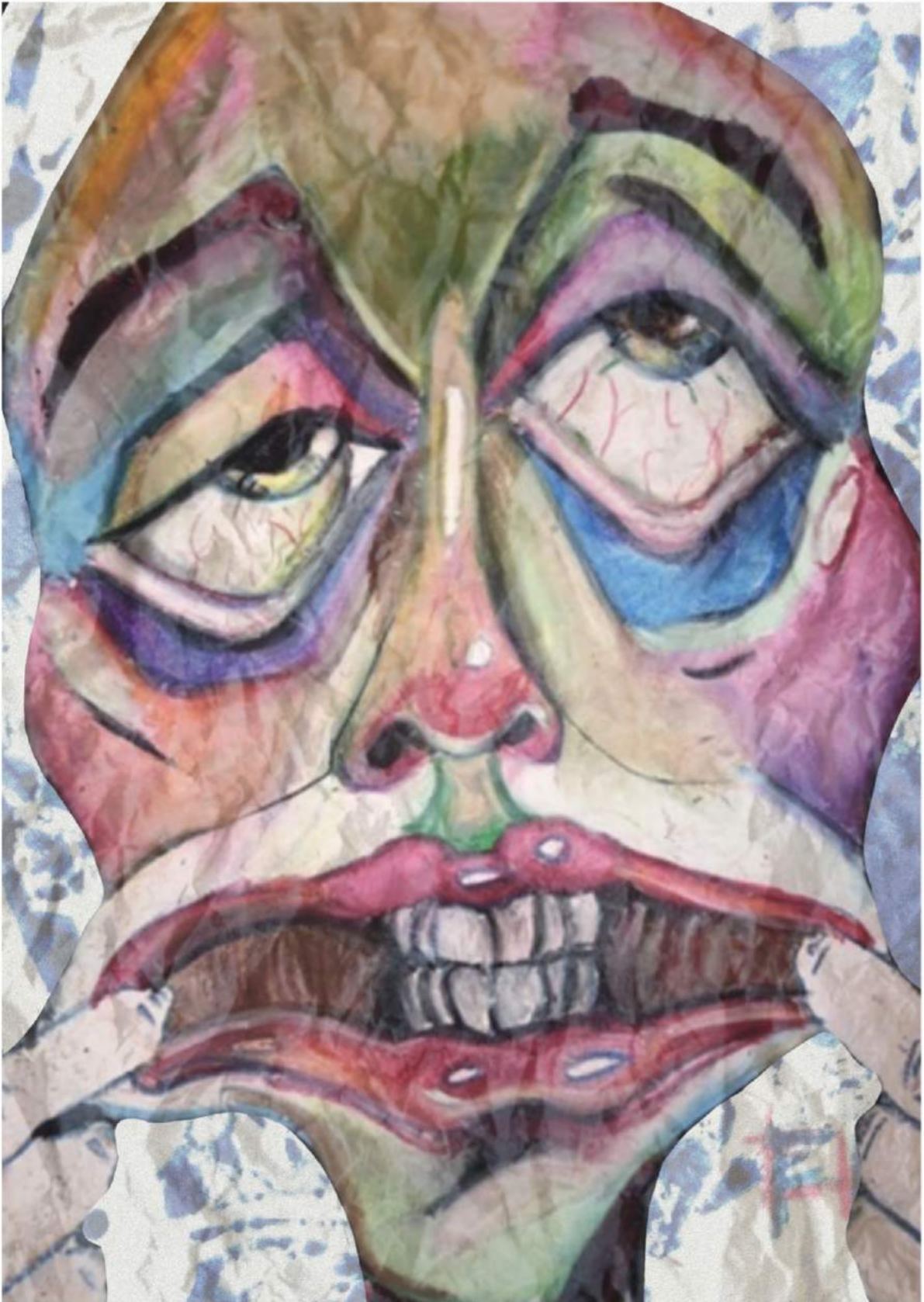
Visual Artists: Oli Koren, Hannah Thomas, Phoebe Taylor and Megan Rogers



Visual Artists : Stella Hubbard-Smith, Megan Rogers and Zoë Mills



Visual Artists: Lucy Woodrow, Rachel Norman and Eva Subhan



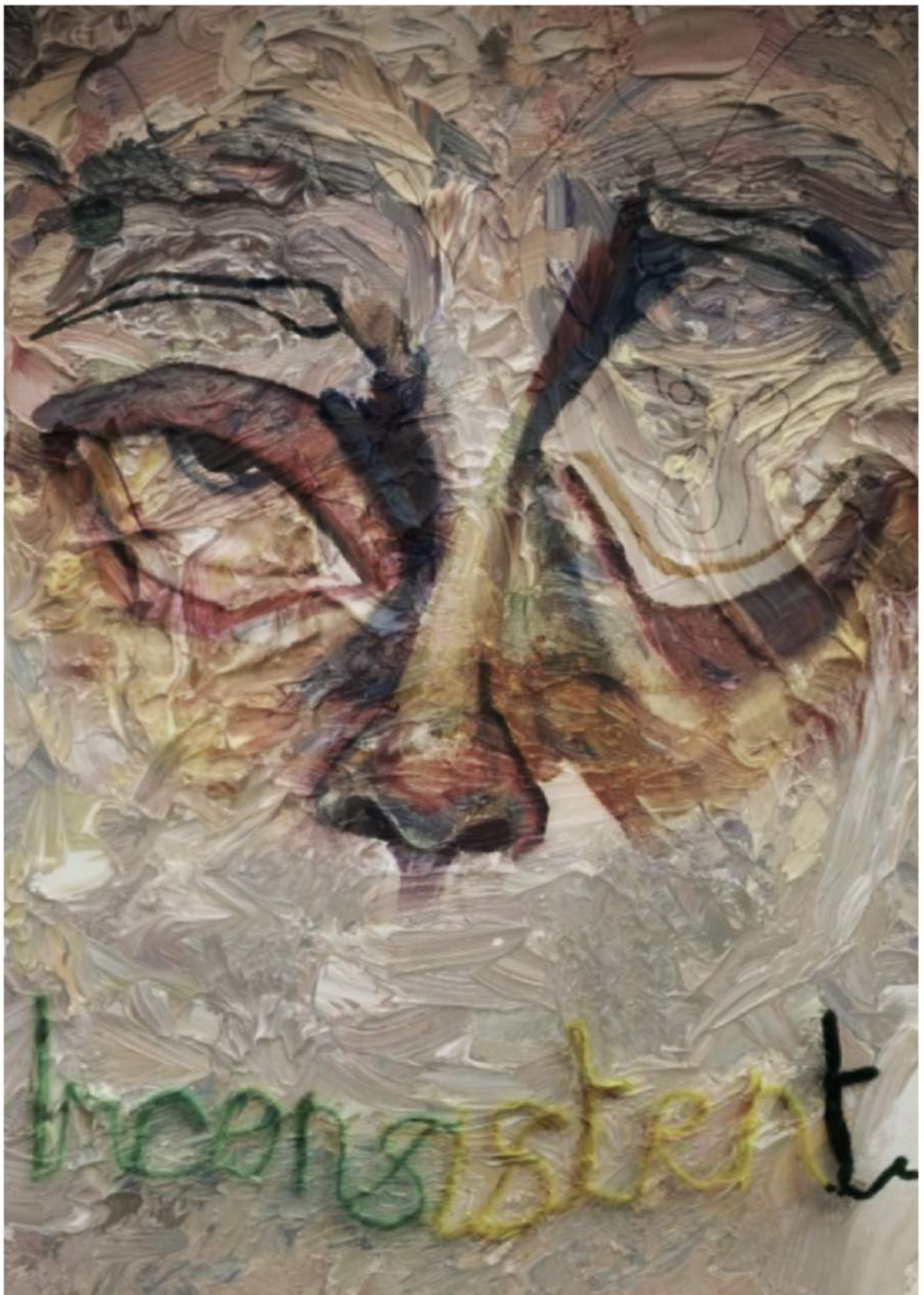
Visual Artists: Charis Copp, Antonia Clenciu and Hannah Thomas



Visual Artists: Antonia Clenciu and Zoë Mills



Visual Artists: Lucy Woodrow and Zoë Mills



Visual Artists: Sid Lloyd, Charis Copp and Phoebe Taylor

We need more Art History in Education

Lucy Woodrow

Art in education is important in younger years, as it is a significant factor in children's cognitive development, art is fun and simple for children. As you get older education gets tougher, but it is also extremely clear what the high ranked subjects are and sadly any topic surrounding the arts is not up there. In school pupils are told the most important year is the year you pick your GCSE's as they are needed for your future job prospects. But if non-academic subjects are picked, teachers and families start to question it and ask where you'll work in the future, you have to wonder if those questions are asked to those pursuing academic subjects.

"Arts education is in crisis. In the UK, school time and budgets are under pressure and school inspections increasingly value 'core' subjects as the indicators of the school level and success. Subjects including art, music and drama are often side-lined in the curriculum." (Tate, n.d.)

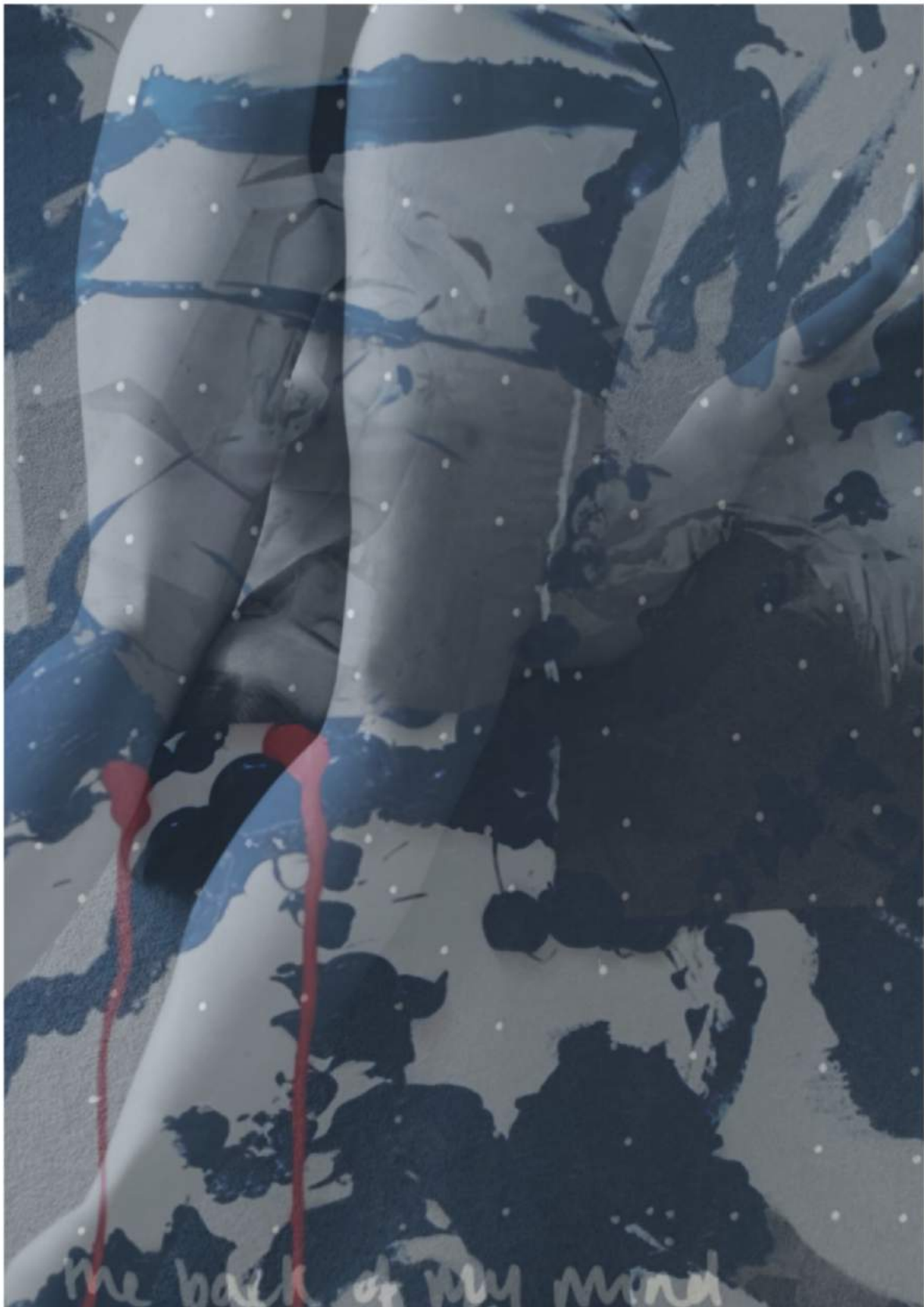
It is difficult to understand the importance of picking numerous topics to further study for your future prospects, when the full area of a subject is not applied and taught to the pupils. In art and design sessions, they were more opinion lead rather than factual, which can cause numerous issues. Younger students are being taught on their teachers' opinions of artists and movements, rather than facts. Although younger students are taught the basics with art, who Pablo Picasso is, why Leonardo da Vinci is one the world most famous artists, how to romanticize the devastating life of Vincent Van Gogh and most importantly why Tracey Emin and Bridget Riley are egotistical and pointless artists. Art and design have this looked over effect and a majority of pupils decide to pick art and design as a back up subject as it is viewed easy, because there isn't an end of year exam and you don't need to learn or memorise any information to pass. When there should be an abundance supply of information pushed onto pupils of all education levels, as a Fine Art University student who has studied art in GCSE, college and A-Levels, to find out Picasso played a part in starting a movement in University, feels devastating. It took four levels of study to find out an extremely important moment in art history.

There is a strange atmosphere around art history, there's an awareness that we are actively searching for answers from dead artists. How if an artist has made an impression, they are stamped in history books and taught about for years to come. It is fascinating how one artist's choice has created a form of immortality. There is a slight humour when looking at the past, the different times allow for very uncomfortable but important conversations. Whilst there is a very clear understanding to why we need to appreciate and learn the history of art, the education system is failing to do so. Coming from an education system that had such a lack of support towards art, to finally learn some art history in the final stages of my education is shameful.

Understanding and recognising art of the past, shows us how people have viewed the world and how they show that to others. It creates a relationship between the past and present, allowing an understanding of art and how it is everchanging, whilst also appreciating different forms of art. It informs us that an individual's values aren't only attached to an image but also how that singular image connects us to their mindset and viewpoints. Art history opens up a new context for art, artists and figures.

Unfortunately, not having this appreciated or even acknowledged in the classroom, by allowing educators to teach only opinions can create misleading presumptions of certain movements and artists, this is coming from first-hand experience. It is clear that most art studies are based on biased opinions as most art educators aren't being appreciated the way they should, so they may find themselves unmotivated to be factual. Whilst there is hopefully a certainty that the educators are likely to want to teach pupils more than the basics, there is clearly a lack of interest from both the educational sector and a majority of the pupils, as art is an 'easy' subject and can be very easily dismissed. If a pupil is actively involved and interested in art, they should be acknowledged as much as those who are interested in the academic subjects. Art history isn't an opinion is it a part of art and is a movement in itself.

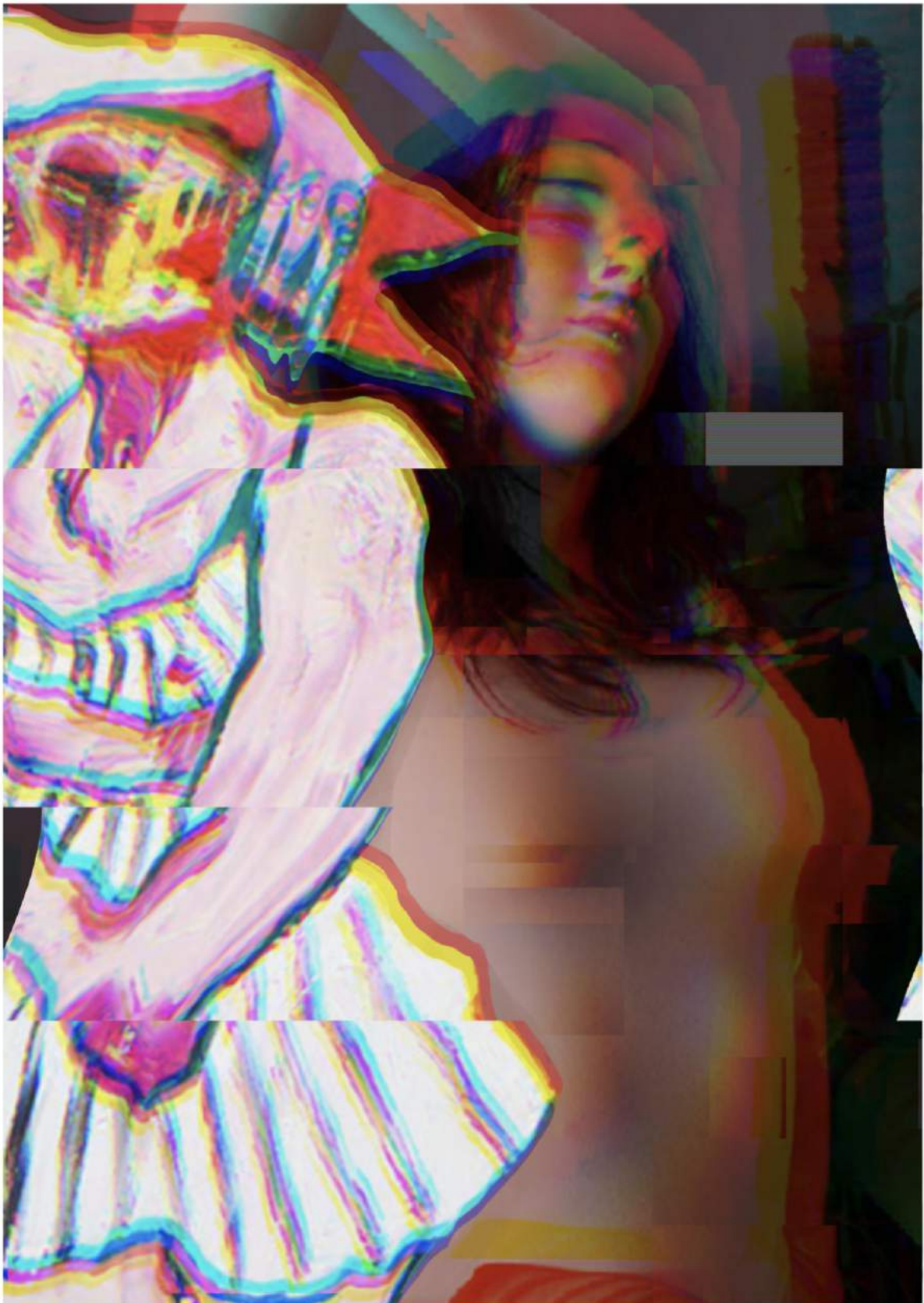
"Critiques of any pro-art history arguments that point out the inequities rife in the subject are often attacked as challenged to the importance and value of art history (...) Acknowledging this duality is the way to ensure that the fight to bring back art history is also a fight to remedy the underlying inequities present in the distribution of the subject." (Kaplan, 2016)



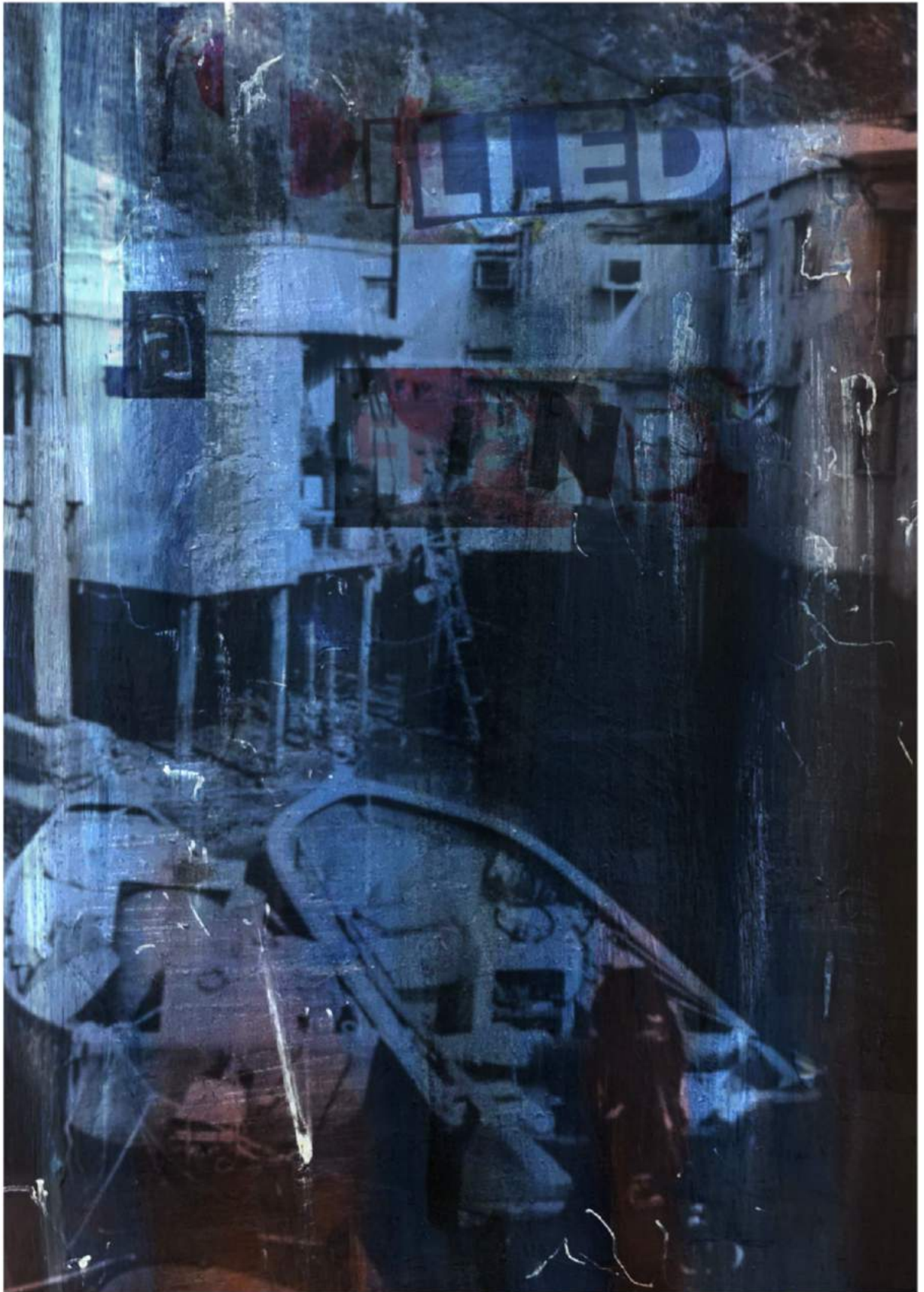
Visual Artists: Alana Thomas, Lucy Woodrow, Phoebe Taylor and Rachel Norman



Visual Artists : Megan Rogers, Hannah Thomas and Phoebe Taylor



Visual Artists : Oli Koren and Zoë Mills



Visual Artists: Joyce Chan, Rachel Norman and Antonia Clenciu



Visual Artists: Dion Jones, Lucy Woodrow and Mae Barlow

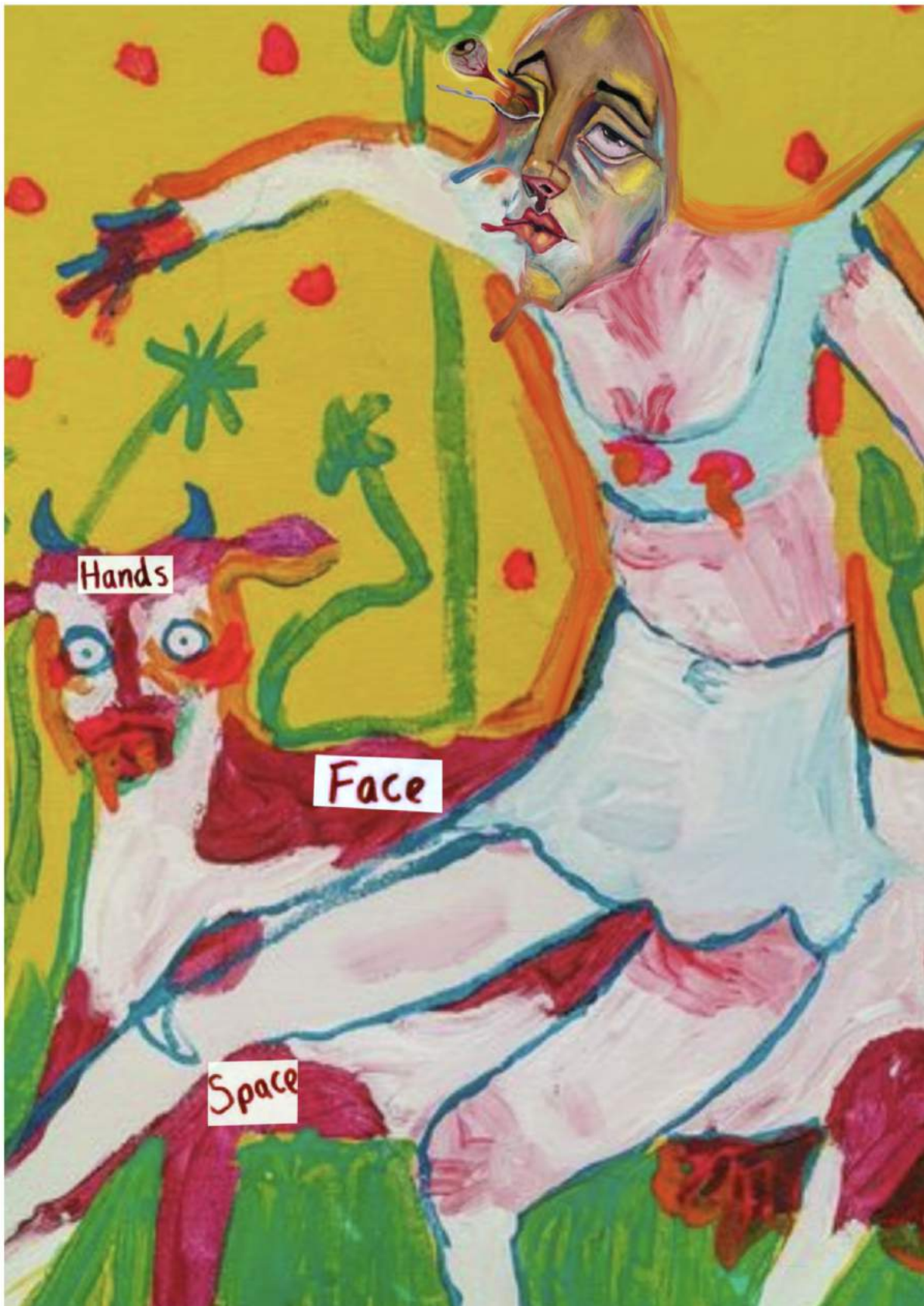
We've been in lockdown for a long
time,
Being inside, eyes tired, foul breath
and bones breaking,
Muscles aching
Damnation waking.

As I walked outside,
I feel exposed and controlled
Alone filled with rejection
But regained protection.
Aura whispers fading,
Blocking my vision,
Watching me diminish,
As I picked up a weapon
And shoot at my reflection

By Ariel Tunay



Visual Artists: Sid Lloyd and Antonia Clenciu



Visual Artists: Zoë Mills, Phoebe Taylor and Charis Copp



exquisite__cadaver__project



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HANNAH THOMAS @hannahthomas.art
JOYCE CHAN @throughjoycesview
LUCY WOODROW @canvasoverload
MAE BARLOW @pieces_by_mae
MEGAN ROGERS @meganrogers986
OLI KOREN @oli.koren
PHOEBE TAYLOR @phoebedoesthings
RACHEL NORMAN @rachelkatenorman
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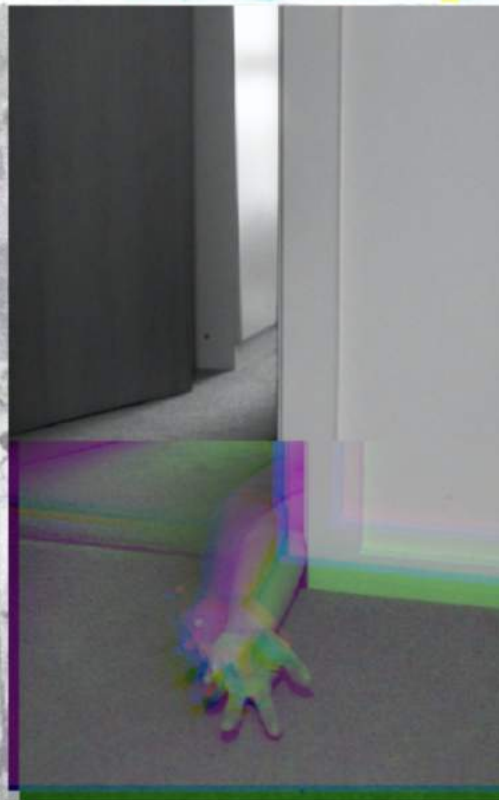


exquisite_cadaver_project



ALS IK TERUG KON IN DE TIJD OM EEN MOMENT UIT HET VERLEDEN NOG EEN KEER TE KUNNEN BELEVEN, DAN IS DAT DE AVOND EN NACHT VAN 30 SEPTEMBER 2016 OP 1 OKTOBER 2016. DIE AVOND WAS IK MET MIJN VADER OP BEZOEK BIJ MIJN OMA IN HET VERZORGINGSSTELHUIS. ZE WAS DIE DAG ONTSLAGEN UIT HET ZIEKENHUIS. ZE HAD CORP EN KON NIET MEER ZELF ADEMEN ZONDER TOEGEDIENDE ZUURSTOF. OMA WAS MOE, ZIEK EN HAD NIET VEEL KRACHT. ECHTER, DIE AVOND WAS ZE SPRINGLEVENDE. ZE WAS ZO VROLIJK, GEESTELIJK GEZOND EN KON VEEL VERTELLEN. BIJ ONS ZELF DACHTEN WE DAT ZE WEER HELEMAAL DE OUDE WAS. TOEN DE NACHT ANNEMERAK WAS HET TIJD OM WEER NAAR HUIS TE GAAN. IK MERKTE AAN OMA DAT ZE VERBORSTELIJK WAS. ZE WILDE NIET DAT WE TOEGEDEN OMA, "NOG EVEN NOG, BLIJF NOG EVEN." ZE ZE OP HIERHALING. HET WAS AL LAAT EN WE MOESTEN HELAAS NAAR HUIS. PAPA EN IK NAMEN AFSCHIED EN WE LIEPEN NAAR DE DEUR. NOG EEN KEER OMKIJNDE ZAG IK OMA IN BED LIGGEN. ZE RIEP MIJ EN VROEG OF IK NOG EVEN NAAR HAAR TOE KON KOMEN. IK LIEP TERUG NAAR HAAR BED EN ZE PAKTE MIJN HANDEN EN KNEEL ERIN. ZE FLUISTERDE: "HET GA-JE GOED SAMANTHA." EN LIET MIJ GAAN.

DE VOLGENDE DAG IS ZE OVERLEDEN. TERUGKLIJKEND DENK IK DAT OMA WIST DAT HAAR TIJD GEKOMEN WAS. HET LEEK ALSOF ZE EEN HEROPLEVING HAD DIE NACHT. OP HAAR EIGEN MANIER HEEFT ZE AFSCHIED VAN MIJ GENOMEN. KON IK MAAR TERUG NAAR DEZE NACHT. KON IK MAAR TEGEN HAAR ZEGGEN DAT HET GOED KOMT EN DAT IK VAN HAAR HOU. WIST IK MAAR WAT OMA BEDOELDE, DAN HAD IK NOG ZOVEEL MOOIE DINGEN TEGEN HAAR KUNNEN ZEGGEN. IK MIS HAAR ENORM.



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exquisite_cadaver_project POST INTERNET AGGRAVATION

This zine feels like a turning point for how we design our collaborations and how we can progress further once graduating. We are no longer confined to just physical work, which would make it difficult to make work for the project after this summer. We are now working on producing a new zine for July to sell at Mission Gallery. For the next zine we are going to develop from how we created Post Internet Aggravation and see how we can push ourselves further.

Meeting with Rhian Wyn Stone from Mission Gallery

Knowing that Curation is the area I want to go into after my degree, I thought that it would be helpful to contact the local galleries around Swansea. I then got into contact with Rhian Wyn Stone who is the exhibition and retail coordinator at Mission Gallery.

I mainly focused on asking questions on how do I get into this area of the creative industry, what skills are necessary and how does she feel the pandemic is going to change. It was an informal chat and helped me feel comfortable reaching out to people in the creative community around us. She gave me several artists to research and contact who also work as curators or use elements of curation in their practice.

We also discussed how we felt the pandemic has changed the way we see exhibitions and gallery spaces. And how online Exhibitions will most likely remain even when there are no guidelines in place as they have to allow for a wider audience to view exhibitions. Rhian then helpfully gave me lists of Wales based artists that also go towards the area of curation as a way to further my knowledge and to create connections.

Discussion with Rhiannon Lowe

After talking to Rhian from the Mission Gallery I decided to contact artist Rhiannon Lowe as she was one of the artists I was recommended to look into. Lowe is a locally established artist who also utilised curation. Her current work Cecka Het which she's created during her g39 residency in Cardiff is intriguing and incorporates several mediums into her artistic practice from embroidery, drawing and music.

Even though I know curation is an area I want to explore further through a postgraduate course, I am still anxious about continuing to develop my artistic practice. So I wanted to ask Lowe about how can I balance both of these aspects in the future.

(For clarity - I haven't edited the answers at all other than changing font, size and placing them in italics.)

How do you balance artistic based practice and curation? Does your artistic practice aesthetically influence how you curate or vice versa?

“I think I’ve gone through periods where curation, or whatever what is termed curation, has taken more priority than my visual arts practice, and then vice versa. I think I used to see curation (exhibition organising...I mean, curation as a term always seems a bit awkward to me, but maybe that’s because of all the wankers that call themselves curators, I dunno. It’s such a varied and wide term, and the responsibilities and roles that different people take on and develop within that term are so differing. It’s a very exclusionary term as well, and off-putting, it has such 🤔 awe attached to it, and then a loaded distain as well; curation can be about mates, about making a platform for yourself along side other (often better) artists - the artist curator, the worst, hahah - but soooo often it’s just an excuse, I feel, for basically selecting work for and organising an exhibition. It’s given this other-worldly almost fictitious aura, when it’s more of less, looking on a database, asking a few mates, coming up with some written guff, and then getting some other poor sap to hang the show...sorry, warned you this’d be ranty) ... I used to see curation as part of my overall art practice, and when I thought that my art making wasn’t going anywhere, curation gave me a way out, working with artists, not make things myself. You know that old horrid saying, about teachers being people who can’t actually do anything, so they teach instead - I don’t believe this tbh at all - but curators, yeh, often they’re just frustrated artists.

Anyway. I don't see myself any longer as a curator, even if I hoped I did at any point before. I was an exhibitions organiser in a couple of jobs, and occasionally got to select the work. I've been asked a few times to be a visiting curator, and again, this to my mind is a high-falutin way of saying, select the artists, write some words, and ask someone to hang the work correctly - it's organisation, I think, more than anything else. But, I guess, what has happened, is that as a result of working on exhibitions of other people's work, I have become very concerned about how my own making practice is hung, and I tend to work in an installation-way, and organising, working on the hang myself - that might be because I'm not good or well known as a maker, so galleries I have shown in don't have a so-called 'curator', but I know that I'd have the last word about hanging my own works, and I make work that has to sit well as a whole, not just be handed over to be put up somewhere.

As I said, I'm not sure that I organise shows at the moment. I used to work on an art magazine, and helped edit and design that, I did interviews and all sorts, and I feel that that is another way of organising artists, showing their work, and if it needs to fit into others' terms, I guess that is some form of curating? Maybe? I think that as my making practice has developed over the last 10 years, anything that I organise in the future exhibition-wise will look to have many of the concerns

that I have in my head as I make work, so in that sense yes. Things have changed big time for me; I'm trans, and since transitioning, who and what I am is basically at the heart of my work, and it seems senseless to be working on things that don't chime what I think is important in the world.

Does that answer the question? Hope so, a bit."

What tips could you give for wanting to keep an artistic practice and exploring curation further?

"Given my rant above...

So, I'd say never put yourself into an exhibition.

Look outside your own bubble always, and ask, ask advice, research, don't just go for who is close by, who is your own demographic, who looks like you, who has the same privileges as you, go outside and find other people who have different experience, talk to them, work around what you're doing, and be prepared for it all to be turned on its head.

I always think if you're working with other artists' work, that should be your focus.

And then, make work whatever, just keep making, even if it's fiddling about in a sketchbook, but don't expect anything to come of it, it's secondary."

With the current circumstances of the world we live in, we have either realised how dependent or become more dependent on technology. How has the digital world such as social media and online exhibitions impacted creating and sharing art in your view?

"There's so much of it, I'm bored, mostly, but then I get bored easily.

Exhibitions online are The Worst, and the inability to experience artworks that should be seen IRL and having to see them URL instead, sucks. The only good thing is, you can experience things further afield, I guess, but so often it's not much of an experience, just a shitty 360 view, that chunks about a rubbish 3D space, and I'd rather be watching police crime drama, tbh. Loads of galleries and organisations have resorted to sharing dull shows online, with no thought as to how the work was made originally, and what the artist intended, and actually,

artists are as much to blame, cos they're so desperate for people to see their shows, that they just buy into the online and social media sharing, wizened down onto a little phone screen. Pants. That; 's not to say that there isn't art that smashes it online, but often it's made to be seen online, not necessarily IRL, or it's an extra thing to the work URL itself, that has been made with screen-viewing in mind."

How do you see artistic practices and exhibitions changing post-pandemic and is there any positives for artists?

"I can see there being a need for a lot more to be made available online...fingers crossed there'll be a lot more consideration in the future about how the work is shown for screens, and how exhibitions are set up, and what artists actually want for their work.

There might be less travelling going on, if people respond responsibly to international travel restrictions and think more about the environment., which will be great for everyone, not just artists.

There's going to be a lot less money available for a long time, esp if the Tories are in power for longer, and bigger splash things will be supported like the Brexit show thing next year, and they'll be to the detriment of smaller exhibition and artist provision.

There's the possibility I guess of something like a universal wage being brought in as a result of the pandemic, and that might.... be good for artists, having time and space to make, and not for it to be a second to 'work' or finding work. Not sure if this is a good or bad thing, tbh, and I can't see the Conservatives bringing it in any time soon.

The pandemic will hang over a lot of makers and art practice for years, as it will in much of life, and there'll be some of the worst work made ever as a result, hahah.

Maybe some artists will stop making because they realise it's such an indulgent way to live a life and try make a living.

Maybe art will become ever more at the beck and call of the need to be useful, attaching funding to health development practices for example, to social work, to education.

I'm not being very optimistic, I'm afraid. Can I blame the government, please?"

Overall, the conversation with Rhiannon has been helpful for me to consider when starting to think about my future plans that entail working in the creative industries. I still believe that Curation is an area I do want to explore further and is what I want to do for my postgraduate degree. It also made me consider how it could impact me working as visual artist in my own right.

Internship with INSPIRE

I had been fortunate to do an Erasmus in my second year studying Communication Design at Hochschule Augsburg, Germany. This had introduced me to skills

associated with Creative Advertising, Graphic Design and Photography. This has been an area I have wanted to explore further outside of my artist practise but haven't had the chance to. This lead to me applying to do the INSPIRE internship at the university as a way of furthering these skills I had acquired.

To get the role I had to design a blog piece about the universities "Big Plant Event." I researched past examples of how the event was advertised so I knew what they were looking for in the included information and style of writing. While the design aspects in regards to illustration and choosing colours were important it was important for to highlight inclusivity in displaying text as previous examples were difficult for me to read due to my dyslexia. This was a point I then highlighted when in my interview as I was asked for opinions on previous ways the students union had shared information.

I am currently working on Go Green Green week which is scheduled for May 17th to 21st. I am tasked with creating illustrations for online campaigns and writing a piece on sustainable fashion which is something I am interested in. I have placed selected pieces I have created for Go Green Week below this section of text. The internship has allowed me to develop skills outside of my creative ones such as working to strict deadlines, working within a team context and developing my

writing for a wider audience. However, I doubt this is an area I will pursue in the future as I do not enjoy making art just for commercial use and in the style of illustration. But I am grateful for the chance to explore this area and gain this insight before progressing further in my education or career.

THE CHANCE TO SPEND TIME IN NATURE HAS NEVER SOUNDED SO GOOD!

The Big Plant event started in 2017 with The TSD Environment Society and RSPCA Llys Nini Animal Centre in Penllergaer. Students from Lampeter, Swansea and Carmarthen are needed to make Wales that little more greener by planting trees at the National Botanic Garden of Wales.

If you have never planted a tree before, this is your opportunity to learn, with training given on the day. You will also have the chance to meet like minded students wanting to help the environment. So far the Big Plant event has planted over 1000 trees, helping the UK to reach it's 2050 Carbon net-zero target.

All volunteers will be presented with a specially designed t-shirt to mark their efforts. There's only 20 spaces available at this year's event on Wednesday 4th April 2021. Anyone interested in taking part needs to be quick to sign up. Students will be collected from respective campuses at 9am and then returned by 5pm. Lunch and refreshments will also be provided during the event.

Volunteers should wear sensible footwear and appropriate clothing to be comfortable throughout the day. Please be aware that there may be changes due to COVID-19 restrictions. Students that want to take part and dig for a greener Wales can sign up with the event listing.



Figure 7



Figure 8

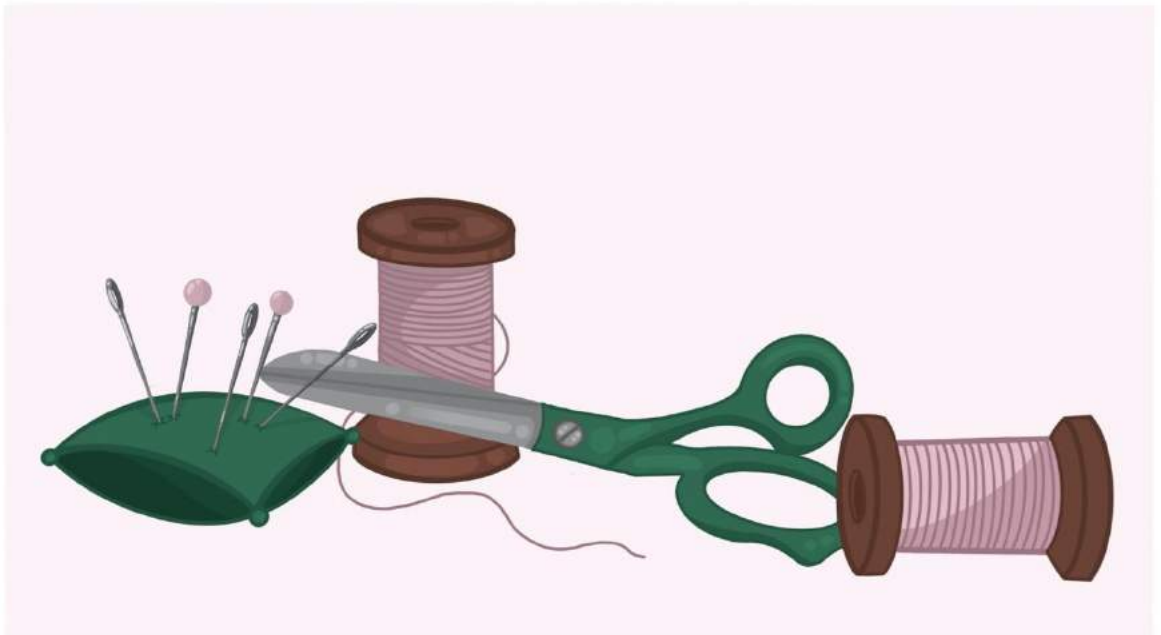


Figure 9

Post Graduate applications

For the last year, my practice has been exploring display mechanisms and how art can convey a message to the audience. This has developed an interest in Curation which is now what i'm planning to do on a post graduate course.

The courses I had applied to were: Manchester School of Art, Bath Spa and Arts University Leeds for various curation masters programmes. I have now accepted Arts University Leeds offer which is for MA Curation Practice. This decision was made due to previously visiting the campus on physical open days, the course structure and considering the living costs there in comparison to Bath and Manchester. Alongside the application for the course, I have applied for the Vice Chancellor Scholarship which is £2000 deduction off the fees and you have to provide a statement explaining why the university would benefit from you receiving the scholarship. Below is the statement I presented for my consideration for the scholarship:

Being awarded the Vice-Chancellor's Scholarship would positively impact my studies and would allow me to contribute to university life significantly during the course of my postgraduate degree.

The scholarship would allow me to continue and develop the project that I began on my undergraduate Fine Art degree which is called the Exquisite Cadaver Project. I direct the cadaver project artist collective which was born as a response to the bizarre situation of re-entering the studio in between lockdowns. From forced isolation, I realised how important community is for us to develop as artists and how collaborating could push the exploration of new ideas without the constraints of our individual practices.

Using the surrealist parlour game Exquisite Cadaver we were able to encourage ourselves as well as other guest students to think about how they create artwork and its interactions in the wider community. This progressed to the creation of three zines with both international and UK based artists. Currently I am building a website and curating a series of online exhibitions showcasing students and recent graduates from a variety of art courses across the country. From this self directed initiative we have now been contacted by Mission Gallery, Swansea for developing future projects.

I would want to push this further while studying at Leeds Arts University, especially with a focus on curatorial aspects. The next idea is to print posters of the collaborations to be placed in public spaces as I would like to explore the potential of public art. These collaborations we will use are made by artists or writers sending images of their work to be collaged with other artists to create a new piece. By taking the digital work and placing it in the physical world we can explore how the context of visual art and how we consume it. Alongside this, this allows an investigation on how viewing art in different locations can change the audience's relationship with it, which allows me and the other artists involved to explore what we believe art to be.

By receiving the scholarship I can continue exploring and funding ideas such as the project detailed in this statement while on my postgraduate course, which could allow me to work with students on MA Curation Practices and on other courses.

Conclusion

The variety of activities I have done or people I have talked to have given me a renewed way of thinking. Especially about how I can participate in the creative industry after finishing my degree.

I have decided that Curation is the area I want further my knowledge in after completing my degree in Fine Art. With the managing of the collaboration project and the ability to help people share their practice, I realised I really enjoy this aspect of the art world. I am also interested in how the relationship between the audience and my own work can be influenced meaning curation can allow me to explore these ideas further.