

Alice Oliver's External Liaison File

1702213

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CV

Alice Oliver

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EDUCATION & QUALIFICATIONS

2017 - Present BA (hons) Photography in the Arts, University of Wales Trinity St David, Swansea.
2016 - 2017 Foundation Diploma in Art and Design, Arts University Bournemouth - Distinction.
2009 - 2016 A Levels in Art, English and Psychology, Our Lady's Abingdon, Abingdon.

EXHIBITIONS

Upcoming:

2020 *Siapio*, Swansea College of Art, Swansea.
2020 *Siapio*, Copeland Gallery, London.

Past:

2019 *Swansea Open*, Glynn Vivian, Swansea.
2019 *Monomania*, University of Wales Trinity St David, Swansea.
2019 *50fifty*, Elysium Gallery, Swansea.
2019 *What Will Remain of Us*, College Street Gallery, Swansea.
2019 *APOLLO*, Swansea Observatory, Swansea.
2019 *Reading Festival*, University of Wales Trinity St David, Swansea.
2018 *Watlington Art Weeks Exhibition*, Watlington.
2018 *Nascent Energy*, University of Wales Trinity St David, Swansea.
2017 *Fugitive Testimonies*, University of Wales Trinity St David, Swansea.
2017 *Here is Always Somewhere Else*, University of Wales Trinity St David, Swansea.
2017 *The Way We Live Now*, University of Wales Trinity St David, Swansea.
2017 *Summer Show*, Arts University Bournemouth, Bournemouth.
2016 *End of School Exhibition*, Our Lady's Abingdon, Oxford.
2013 *Together*, Art In Jericho Gallery, Oxford.
2012 *The Old Fire Station Exhibition*, The Old Fire Station, Henley.
2010 *Oxford Art Weeks Exhibition*, Watlington.

CURATORIAL PROJECTS

2019 '50fifty', The Foyer, College Street Gallery and Elysium Gallery, Swansea.
2019 'APOLLO', Swansea Observatory, Swansea.

ACHIEVEMENTS

2019 Awarded a curatorial internship with Elysium Gallery, Swansea.
2019 Published in the Sunday Times Magazine. 3.3.19.

- 2019 Selected and put forward for the Sony Student Awards to represent Swansea College of Art.
- 2018 Awarded a Lens Culture Profile and judge's feedback in the Art Photography awards.
- 2017 Work selected for Millennium Images social media.
- 2010 Henley Hamptons Estate Agents photography competition, winner.

EXPERIENCE & SKILLS

I am really interested in bridging the gap between a frame on the wall and audience interaction. This has led me to curatorial roles, which I am really interested in, and something I am exploring outside of University. I also work as a freelance events videographer, which has developed into a small business that I started myself. I am completely self-taught and have always been interested in filmmaking. Through this business, I have learnt many skills, including technical, artistic, people and business skills. I also work as a freelance photographer, photographing local businesses and people for Chiltern Food Magazine. I have recently had one of my photographs published in The Sunday Times Magazine. From these jobs and through University I have gained the primary skills in applications like; Adobe Photoshop, Final Cut Pro X, Adobe Lightroom and Adobe Premiere, as well as experience with books, zines and magazine layouts and printing.

Artist Statement:

My practice is in an ever-changing state often considering the interactions and juxtapositions between concepts such as nature & technology and the human memory & the digital memory. Some of my other work explores my own life and memories. Within my research, I am interested in reception aesthetics and the idea that art is made to be viewed and the embodied experience of the artwork comes about in the exchange between the spectator and the art. This research comes into practice with the ways my work is manifested, whether it's in a photo book format, an installation or a moving image piece. I find the interactivity and immersion can often cause more affect on the spectator. My current work involves working with found footage from online archives; exploring the concept of memory, from both an emotional and technological point of view. In our current age, we are totally consumed and inundated with imagery; therefore I am interested in working with what already exists. For me, installation and moving image's temporality and immersion can often cause more affect on the audience than a still image.

Curator of 50fifty:

Myself and fellow student, Alicia Hughes, recently got awarded a paid internship from Swansea College of Art in collaboration with Elysium Gallery, to organise, curate, install and invigilate a exhibition to celebrate Swansea's 50th anniversary of being a city. 50fifty showcased 50 artists who had either studied or taught at Swansea College of Art in the past 50 years. Together, we carefully selected fifty artists from each course from the faculty. The chosen artists and artworks explore the impact that Swansea has had on them, whether the artists were born and raised in Swansea, or moved to the city to be a part of Swansea College of Art. 50fifty helped to celebrate this exciting mixture of artists who have been inspired by our city. 50fifty was spread across three venues in Swansea's City Centre, all of which are hugely important to the Swansea Art scene, The Foyer at the Dynevor Campus, College Street Gallery and Studios and the Elysium High Street Gallery.



Jonathan Powell, Director of Elysium Gallery wrote:

"I moved to Swansea in 2001 to study at SCA without a clue what I was going to do. Swansea has this wonderful chaotic nature of constantly changing, aspiring to be better with a can-do attitude. It is this that has contributed to what I think is the most vibrant arts community in Wales. I'm proud to be a part of it....and it is still evolving!"

Caroline Thraves, Swansea College of Art Academic Director, Art and Media wrote:

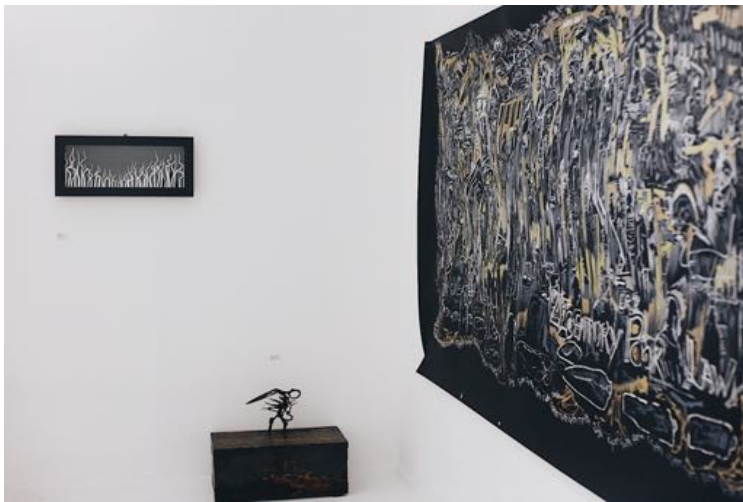
"Swansea College of Art is proud to be celebrating 50 years of Swansea becoming a City. Our graduates are highly creative individuals who help to make Swansea the cultural and creative hotbed it is where grass roots art is thriving. The 50ifty exhibition showcased the exceptional talents of 50 artists from 50 years of Swansea College of Art."



Swansea College of Art Professor Emeritus Howard Riley whose work was included wrote a review of the exhibition after attending the opening of the exhibition:

"Swansea College of Art is the oldest in Wales (1853). The city is the youngest in Wales (1969). How fitting that an exhibition celebrating the city's 50th anniversary should be curated by two of the College's present students, Alice Oliver and Alicia Hughes. These two had the onerous task of selecting fifty participants working across the wide range of media representing fifty years of visual culture in the city: the 50fifty exhibition, 4-11 October 2019, on display in three venues: the College, and two of the Elysium gallery spaces facilitated by Jon Powell and his co-directors.

Alice and Alicia's choices emphasised the work of recent graduates beginning to make their mark in the contemporary artworld, leavened with examples from lecturers past and present. A visually-intriguing mix, evidence of the curators' joint 'eye' for quality, their administrative skills, not to mention their capacity for patience and tactfulness!"



Curating 50fifty has given me a huge amount of external experience and taught me invaluable lessons. From learning how to professionally email 50, somewhat difficult, artists, learning how to budget our internship money, creating an online presence for the exhibition. I designed our posters, exhibition leaflets, exhibition maps and vinyl logos. I learnt so much from physically curating and professionally installing the exhibition. We learnt how to organise an opening event, to which a large amount of people turned up and we managed to successfully herd them around all three galleries. I also invigilated at College Street Gallery over the course of the exhibition, this experience taught me how to

talk to visitors about the work on show and the exhibition in general as well as being able to keep the gallery in a tidy, safe and presentable environment for the audience to visit. I have learnt so much from the whole experience and made numerous connections with successful artists, other curators and galleries.

Curatorial Workshop Plan at The Glynn Vivian, Swansea:

Curatorial Workshop: Bridging the Gap Between the Spectator and the Art on the Wall

Overview:

This Curatorial Workshop is a 6-day course spread over three weekends based at The Glynn Vivian and will culminate in an exhibition featuring previous work produced by the students. Join this workshop and gain a better understanding of the professional standards of curating in the art world. Over the course of the 5 days, we will also be visiting the current exhibitions on at the Glynn Vivian, Elysium, Mission, Galerie Sipmson, Volcano and any other exhibitions on in Swansea at the time. There will be a guest lecture from the ex director of Artes Mundi International Visual Arts Exhibition and now, current curator of Swansea's Glynn Vivian Gallery, Karen MacKinnon, MBE.

You will be taught about structures and institutions of the art world - exploring the prevalent issues within these institutions and also the current trends in contemporary curatorial work. We will delve into the history of curating and how it is developing in the 21st century. Students will learn the basic tools to write an exhibition proposal, how to organise an exhibition and learn how pieces of art can work together. There will be a workshop on how to physically install work with a team of technicians.

The skills that the students will acquire during this workshop will be applicable in the future when it comes to finding funding, how to promote the show and the physical installation. Learning how to write exhibition proposals and explore potential exhibition concepts and themes will help students build up practical skills that will be useful when curating shows in the future.

Equipment needed:

- A small tool kit including:
 - *Screws*
 - *Nails/Pins*
 - *Hammer*
 - *Screwdriver*
 - *Tape Measure*
 - *Spirit Level*
 - *Sharp Pencil*
 - *Masking Tape*

- Some of your own work (framed & prints etc)
- Notebook and pen to make notes

Topics we will cover:

- The history of curating
- How to write an exhibition proposal
- How to successfully pitch your ideas
- Roles of the Curator
- Learn about installing work with a team of technicians
- Working with external context
- What resources are available for curators
- Gallery Visits
- Your 'brand' - media, publicity and press releases
- Money, funding and grants

Outcomes:

From attending this workshop, we hope that you will gain a strong understanding of the practice of curating, a wide knowledge of the current state of art exhibitions, an insight into the art world of Swansea and have the tools to write an exhibition proposal, organise a show and apply for funding. This workshop could help students move towards curatorial projects, internships and gallery related jobs in the future.

Who is this workshop for?

16+

If you are interested in curating exhibitions in the contemporary art world, come to this workshop! It may be that you want to make a proposal to a gallery space or you're thinking of applying to an undergrad or postgrad degree in Curating or if you're hoping to apply for a gallery internship.

Volunteering at The Museum of Modern Art Oxford:

My local gallery at home is The Museum of Modern Art Oxford which is a very exciting and influential contemporary art organisation showing cutting-edge exhibitions of international modern and contemporary visual art. They offer a very impressive volunteer scheme called 'Volunteer Makers'. They allow you to volunteer in sections of the gallery that may be more relevant to you, for example if you want to develop people skills and learn about modern and contemporary art at the same time, being an exhibition guide would give you great experience.

Over the summer, whilst I was organising 50fifty from home, I realised I wanted to gain a wider understanding of how a gallery works, what the different roles are and how this relates to the art world. So I decided to apply to be a volunteer through the application on their website. I was then invited to come in for a chat about my interests:

Hi Alice,

Thank you so much for your interest in volunteering with us!

We are currently looking for friendly, welcoming people to help within the current exhibitions.

If you'd like to pop in for a brief chat about the role and your own skills/interests, please let me know and we can arrange a date and time.

Warm regards,

Joe Wilson

Operations & Visitor Services Manager

Modern Art Oxford

Joe.wilson@modernartoxford.org.uk

01865 813 812

Following this I had an induction into to the work they do at the Gallery and Joe told me what they can offer to young artists and aspiring curators that will help them gain experience that would be extremely helpful when applying for jobs. Next year, when I have finished my degree, I am hoping to do the Postgraduate Masters photography degree at the Royal College of Art. Alongside this, I hope to volunteer at The Museum of Modern Art Oxford in my spare time, in order to develop and expand my gallery experience.

Photographer for Chiltern Food Magazine:

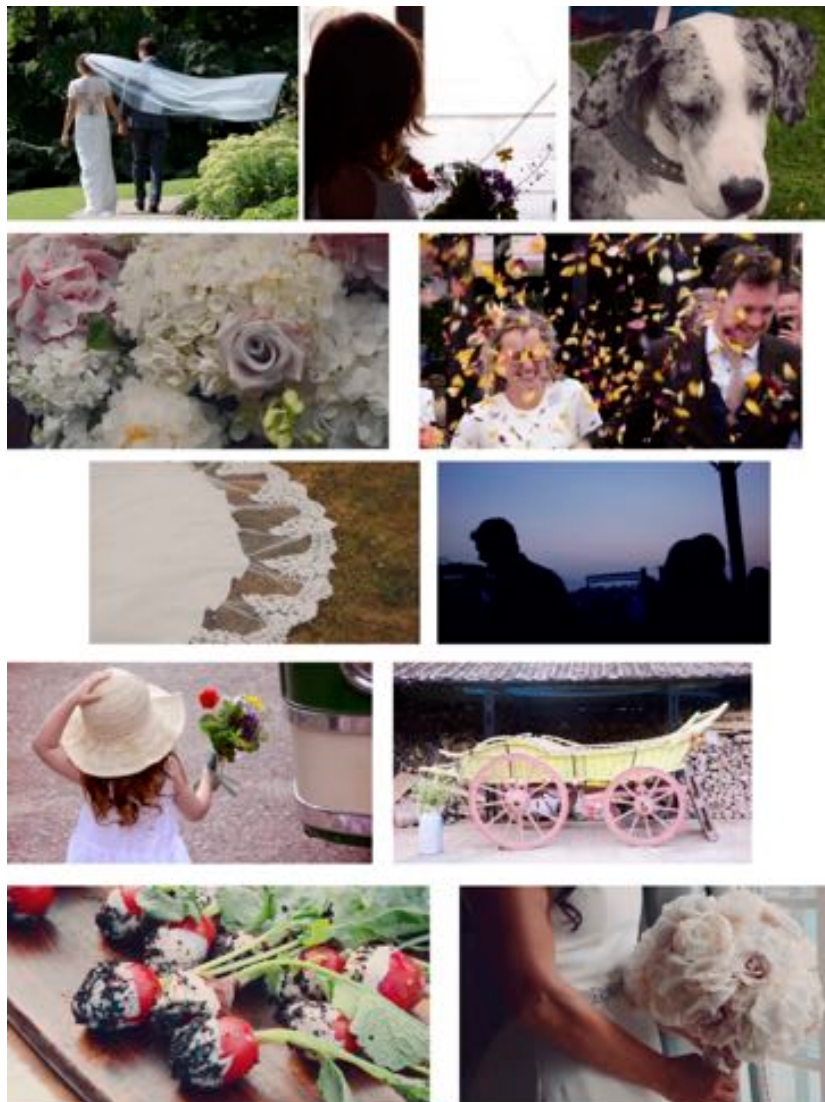
Hugh Collins, founder of Chiltern Food Magazine, recently commissioned me to photograph Kitty Tait of 'The Orange Bakery' for an article he was writing. Kitty is 15 years old and is recovering from an eating disorder, which meant she was unable to continue school. She has been using baking as a form of therapy and has completely excelled. Within a year she has absolutely bloomed and has recently opened her own shop. It was an honor to be one of the first people to photograph Kitty, as since her story has come out, lots of people have photographed her for various articles and magazines. My work was then feature in the 2019 Spring issue of Chiltern food magazine, spread over 4 pages. One of my images (from her Instagram account) was then featured in the Sunday Times Magazine. The exposure I have got from this is incredible, and since I have been asked to photograph other peoples businesses and events.





Freelance Events Videographer and Photographer:

Over the last few years I have worked as a freelance events videographer and photographer, which has developed into a small business that I started myself. Due to a lifelong interest in video and filmmaking, I am a completely self-taught videographer and editor. Through this business, I have learnt many skills, including technical, artistic, people and business skills. The video editing skills I have learnt have become extremely helpful within my own practice, especially with my current final major project. I have filmed weddings, birthday parties, food pop up events and even doggie day care open days. Although this is definitely not what I want to do as a full time career, it has been extremely helpful in funding my own artistic practice, building up my people skills and getting my name out there.



Hi Alice,

I just wanted to say a humongous thank you for the film you have put together for us, I have now watched it 3 times and it is absolutely amazing. I love the way you captured all the details and we may even have shed a little tear.

You have great talents and when your name is known by every body, I will be proud to say that you did our wedding video when you first started :)

Thank you so so much, we are super happy with your filming.

Kindest regards

*Marlène Brand-Meyer
French Accompli
07710 681 904*

Hi Alice,

We just watched the wedding video that you created for us and it's just brilliant. You've captured the day so well and having the video really brings it all to life. There are so many great shots that neither of us even noticed you were taking! So thank you very, very much again for doing this for us - we are so grateful for all of the time and effort that went into it on the day (and indeed the days before!) and in the editing afterwards. It's certainly a wedding gift that we will treasure!

Many Thanks and Lots of Love,

Sarah and Joe

Photography Competitions:

Over the past couple of years I have entered my work into multiple competitions, not necessarily to win but more to get my work and name seen and hopefully acknowledged by people in the creative industry. I have been entered in the Sony World Photography Student Awards by the university two years running - 2019 *Evolution* and 2020 *Invisible Lines*.

The work that staff have selected as UWTSD entry for The Sony Student Award is by Alice Oliver (2nd Year Photo Arts).

Many thanks to all those who submitted work & good luck to Alice!

The Polymer Triptych reflects the amalgamated world we now live in. In the age of the Anthropocene, humankind must accept that we are living in a world of our own making, where our activity has been the dominant influence on our environment. Polymers can be both natural (proteins) or synthetic (plastics) and play an essential and ubiquitous role in everyday life. Alice Oliver's photographic series acknowledges this (r)evolution, whilst also alluding to classical religious iconography and power of the cycle of life and death.

I entered my 5p work into the Lens Culture Art Photography Awards (series section), where I was awarded a free Lens Culture Profile and written feedback from one of the judges:

Hello Alice, and thank you for your submission to LensCulture's Art Photography Awards! On behalf of the LensCulture community, it is a pleasure to spend time with your work.

This is a really interesting series, and I really like the visual playfulness of the work and the nice rhythm you find in your sequence of images.

To your question, there really isn't much of a secret you need to know to improve. It's just a matter of putting the work in, every day if you can, and committing yourself to your craft. The trait shared by all the best out there is that they are never satisfied with their work, they know that their best is always ahead of them, and are always in pursuit of developing their craft, techniques, and ways of seeing in new ways. So I hope this is a trait that you share as well.

Like any novelist, musician, or actor, it takes years of dedicated work to achieve a personal voice. So it's important to be patient, persistent, and to not get discouraged by failure. At 19, I would actually suggest that you not try to gain attention or recognition for your work. Focus on the work itself, anything else will take time and energy away from that. Recognition comes as a result of a natural process, it's organic, and actually, most photographers who win competitions like this are largely forgotten the next day. Take your time and play the long game.

Finally, like the aforementioned novelists and musicians and actors, when they are not producing work they are studying it. Novelists spend half their time reading the work of their contemporaries, musicians are always listening, actors always watching. To be a great photographer, you have to know the field, the conversations taking place, the current thinking, and ideas. So invest the time to look at the history of the medium as well as it's contemporary developments. Go to lots of shows, look at a lot of publications, make it a habit. There are endless wells of inspiration to draw from in this process. It will make your work better and more relevant when you know what has been said and done.

The work itself here is well crafted. You've got a good eye for color, light, and composition and the technical execution is good. And you write pretty well about your ideas in your statement. The pictures are strongly contextualized and presented with a sense of purpose. I think what's most important is that you are exploring different visual strategies. I think I don't want to harp on to much about the project, because in the larger scope of things what is important now is the development of your skills and visual vocabularies. To create a broad foundation of knowledge and ability that you can build on in future work. These look good, and I hope you continue to experiment and expand on your making without worrying too much right now on creating finished products. Again, play the long game. You've got a good start.

Best of luck!

I also entered the Lens Culture Emerging Talent awards with my body of work, *somewhere & nowhere*, and also received some feedback from one of the judges:

Hi Alice, and thanks for taking the time in submitting your work with us!

I am happy to have the opportunity to review your submission and offer some thoughts and suggestions as to how you can take the work to the next level. It is important for a photographer to realise what works in the approach and what doesn't, and this is regardless if one works in a series or in singles. One of the most important abilities a photographer can possess is to transcend the mundane into a distinct moment that offers something that departs the subject matter.

I find the play of single images and diptychs to work well. It creates some sort of rhythm and at the same time creates a pause that allows the viewer to contemplate; to stop and think about the image connections. I find the collecting object to work well but there is something in the third image which takes things to the next level; it feels religious, liberating and at the same time undefined as well as the formation of the landscape in #4 and #7.

The second image feels more of scientific archive and it would be good to expand both ends and make more images. Image #6 is interesting but I don't get the same emotional connection as well as a formal one as I get with the other creations; it just feels and looks a little dull and passive. That is fine though because you are moving in the right direction with the other images but I will go back to the suggestion that it would be good to delve deeper and become more lyrical and bring out the sublime qualities of the landscape.

I find the use of the open space and the details, for example, the contrast between #7 and #8 to work well and I would like to see more of that. It's a matter of how much you can travel but there is room to develop this more. I would also be interesting to see you explore just a sequence with diptychs and see how would that work out but it is important to not become repetitive in terms of the visuals you are working and pairing.

It was my pleasure reviewing your work and I look forward to seeing more in the future.

It is amazing to receive feedback like this from the Lens Culture Judges and have my work considered and seen by the likes of Alona Pardo, the Curator of The Barbican Art Gallery, Photographer, Todd Hido, the Senior Curator at the Photographer Gallery, Anna Dannemann and Kim Knoppers, the Curator of the FOAM Photography Museum. It is very rewarding to receive such in depth and supportive feedback and it is amazing that on two occasions my work and name have been seen by such an amazing board of international judges.

External Exhibitions

Over the last year, I have had my work in several external exhibitions. This has been a great way to showcase my work and also get my work and name seen by people. It has been a great platform to get recognition among peers and industry experts, and also get really helpful feedback on my photography and installations. Some of the exhibitions I have been in were open call exhibitions where I responded to a title. For example 'What Will Remain Of Us', where I made an archival footage video installation that commented on the affects that humans have had on the planet. I have really enjoyed the exhibitions where I have been able to be a bit more creative with the way in which my work was displayed. For example, alongside 50fifty, I had my own work, 'somewhere & nowhere' on show at Elysium Gallery. This body of work originated as a photo book so I chose to display the work in a more book like way, with images overlapping and telling a narrative, without the restraint of a frame. I am very grateful to have been selected for these exhibitions, they have taught me a lot about physical installation, galleries and how they work and also working alongside other artists in the show and the curators behind them.





Interview with Karen MacKinnon

Due to my growing interest into galleries and curatorial roles, I was set up for an interview with Karen MacKinnon, who was the Curator and Director of Artes Mundi and is now the Curator of Swansea's Glynn Vivian. This meeting was set up to aid the writing of my dissertation, however the discussion I had with Karen has helped me have an all round better understanding of how the gallery systems work, what is required to be a curator and where to go next. After our conversation I decided that a Photography Postgraduate degree would help me more than a Curator Postgraduate degree. However I really hope to continue with the curatorial aspects in order to aid my own practice, and having Karen MacKinnon as a contact will be really beneficial as both an artist and a curator. Below is some of the manuscript from my conversation with Karen:

Alice: So I am currently writing my dissertation and I'm interested in curating art in ways to help bridge the gap between the art and the audience, also curatorial activism and equality in art galleries and how the levels of equality are hopefully changing.

Karen: Obviously, these are massive questions, I mean they're urgent and they're absolutely necessary. I think we're aware of those issues on a daily basis and hopefully challenge those issues. I've been here [The Glynn Vivian] 7 months but before that I was at Artes Mundi (International Visual Arts Exhibition and Prize), you can imagine I was challenged a lot, most of the artists I worked with were incredibly challenging contemporary artists. It might be interesting to think about Artes Mundi, somebody once did a survey on how we selected artists, and about diversity, and we actually came out on top. They asked how do we do it and I said well we decide on them, that's what we do. So if we're selecting and there are too many men, then we change it. But I think here [The Glynn Vivian] its pretty good actually, excluding the current display of the collection, that's a completely different matter.

Alice: So, how do you feel about the level of equality within current art galleries?

Karen: You can imagine, we get quite a lot of applications from white men of a certain age, who want to curate using the collection, they want some money, they wanted a tour, they want to be paid, they want a book, and they're often exhibitions that I think are very interesting if you're a historian or if you're interested in the curatorial history. They're fine, but actually for most people, they're not very interesting. And it costs a lot of money. But then again, it's all well and good putting on an LGBTQ exhibition but what do you do after that, what happens? How do you then integrate diversity, LGBTQ, age, sexuality, gender, race and class? How do you make sure that that's thought about in every selection? How do you change the system? There's so much to do here, I've only been here 7 months; I'm trying to make that change.

Alice: How do you feel about curatorial activist groups like Guerrilla Girls and the White Pube who question and challenge the institutions?

Karen: I think it's so great. But I have some issues with the White Pube; I met them when I was working at g39 in Cardiff. I think they're really punk rock and as someone who started as a little punk, I get it. I get that they're shouting at everyone and I get why they're angry. Going back to me saying that we're always getting applications from men of a certain colour and age, I get it. But where I find them problematic, as Mark Fisher said about the left, we're always fighting each other. We just rip each other to shreds all the time. When The White Pube came to g39 to work with some young artists, they just ripped everyone to shreds, without even knowing whom they were. You need to work on who you're enemies are, or we're not going to change anything. I like it that their role is to disrupt, but to what ends and what responsibility to you take for those disruptions. However I do love reading their posts, they make me laugh and I love their subjectivity. But if we're to change society, then we need to work together. Their post about the Liverpool Biannual was really awful because I know the Director and I know the financial strains and the difficulties she was under. So when they wrote that I was just like its not really fair, you're probably going to just add grist to the mill to the people above her who already want to cut it, you know? Cause we're all under such pressure to lose these galleries in the place of hospitals and schools et cetera.

Alice: How do you think this form of gallery will fair in the future?

Karen: We do need to talk more about galleries and the system because it doesn't really work anymore and you know this. You know? What will survive in the next 10/20 years in the gallery sector? Art will survive and radical curatorial strategies will survive, and I'm convinced that if we lose these places they will become more activist, because that's what happens when you look at things like Art in revolutions and Nazi Germany.

Alice: So I'm really interested in interactive installation art and taking the work of the wall and let it become something that the audience can experience. Working with technology to make immersive and participatory and socially engaged. Coming at it from a slightly critical point of view, do you think this form of gallery suits installation and site specific work?

Karen: I think so... The gallery has got a bit lost in the last few years but the Atrium is perfect for installation and site-specific work. Some Examples from years back are the NS Harsha exhibition that we did with Artes Mundi, Ecce Homo, Mark Wallinger's work and the Lindsay Seer's crazy upside down boat that filled the whole Atrium. In the future that

Atrium space will be for site-specific work. The reason it's important and the reason that it works here is that the Atrium is colonial architecture and has historical context. So, from a critical point of view, that space is perfect to engage with more diverse artists who have been excluded in the past. I think these spaces are already in their battlefield, they've already got that history embedded in them, I think they can be really useful. But if these kinds of spaces continue to operate in the way they always have, I don't think they'll survive.

Alice: They need to evolve with the times.

Karen: Absolutely. How do you think they should change Alice?

Alice: I don't know very much about the system yet, but I don't know whether it's that not many artists make installation pieces or that galleries don't tend to pick installation/interactive work to show. It's what interests me most, so it is always what I hope to see when visiting a gallery, but of course that is just a personal opinion!

Karen: I know what you mean; there has been an awful lot of drawing on show here lately! Room 3 is absolutely perfect for film; I'm not quite sure why we don't show film in there more often. But we will be doing that soon which is exciting. I think finance is a big issue so I think galleries have become quite safe and I think we're in a time where that's the wrong thing to do. I think money is an huge issue, with installation art and technology available. I think there is a big fear of it going wrong. We don't have a specific AV technician here so if we need specialist help we often have to bring in an AV technician. Probably, galleries have become safe and in some ways sometimes they sanitise though complicated issues that you're talking about. I think it's reasons like that that we don't see as much installation art.

I am really interested, Alice, in this question about installation work?

Alice: Sorry, I didn't mean to criticise the Glynn Vivian!

Karen: No no no no of course not, it's a very interesting and important question

Alice: I guess its just personal preference? Maybe it's my generation? I was brought up going to a lot a lot of galleries all the time and it has always been the interactive, immersive installations that I saw that have stuck with me. But sadly the framed works on the walls haven't always stuck with me.

Karen: Yes! So what kind of things do you remember seeing that you loved?

Alice: Well I went to see Olafur Eliasson's Weather Project at the Tate Modern in 2003 when I was only 5 but I still remember it as if it was yesterday.

Karen: Oh amazing! But you see, I don't know what that would have cost; Tate can do that sort of stuff. But I do think here has been a little conservative for some time now. But I think it's very important stuff, whether its film or something like Eliasson's work, its that experimental stuff that's interesting. People like it when you play don't they, and when they feel involved in something. Unfortunately we are under pressure in these times, when we have no money. The money thing is a whole other story.

Alice: It sound really naive and stupid, but I hadn't really thought about where the money actually comes from.

Karen: If you look at Tate, I think it used to be 80% public funded and the rest would come from its shop and cafe, but now its 70% corporate funded. But the question is where does that money come from?

Alice: That's crazy, I never thought about that.

Karen: But, whatever happens, I'm a real believer that if the institutions don't survive, art will always survive.

Postgraduate Course

After I complete my Undergraduate Degree I am hoping to continue my education and complete a Masters course. I have my heart set on the MA Photography course at The Royal College of Art so in October I went to their open day and have since sent off my application. The application consisted of a very specific 4 part online portfolio. When I met the head of MA Photography, Olivier Richon, at the open day, he stated they only wanted to see 5 images from one single project, as they want to see how well we can edit our own work. I also had to include a very concise 300-word statement, a video statement and a reference.



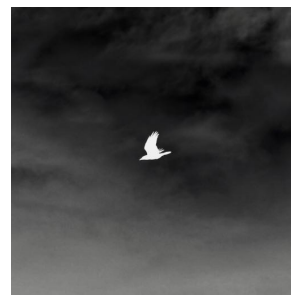
Your Portfolio

The Photography programme aims to develop and support a range of photographic practices within contemporary art. These may include the still and the moving image, installations, performance, text-based works. In your portfolio, we will appraise how well edited your work is and how successfully you describe it, and who are the artists you have learned from to develop your own practice. We recommend you show works that represent your aspirations best. We discourage you to show disparate projects. We welcome self-initiated work rather than works that respond to a brief given by your former school.

In your portfolio, please submit documentation of the work you make, including title, date, size, and media. You have 5 slots and each can accept 4 supporting items. You may use these slots to show how a work developed and evolved from start to completion. This may include detail of drawings, experimental approaches and work in progress.

General information

1. Provide a title, medium, dimensions (artefacts), length (digital audio/video) or word count (written) to describe your work
2. You have 5 areas available to upload content, **each area can hold multiple files.**
3. In the text space provided:
 - a. You **may** need to provide a short description of the work; refer to the Programme Guidance.
 - b. **Always** state whether this is an individual or collaborative piece/project; if collaborative you need to explain your contribution.



Provide us with a 300-word statement of intent that addresses the following points:

1. Introduce yourself, your interests and your motivations for applying to the Royal College of Art, and to this programme in particular
2. Briefly summarise any educational background and professional experience to date that will support your application
3. Tell us what you want to do in the future

My name is Alice Oliver and I am currently in my final year of studying BA Photography in the Arts at Swansea College of Art. My practice is in an ever-changing state often considering the interactions and juxtapositions between concepts such as nature & technology and the human memory & the digital memory. Some of my other work explores my own life and memories; for example, this body of work is a documentation of a road trip I took with my father around the land of our heritage. Within my research, I am interested in reception aesthetics and the idea that art is made to be experienced. For me, the embodied experience of the artwork comes about in the exchange between the spectator and the art. This research comes into practice with the ways my work is manifested, whether it's in a photobook format (like this body of work), an installation or a moving image piece. I find the interactivity and immersion can often cause more affect on the spectator. This interest has led me to some curatorial roles; most recently I curated *Ngily*, an exhibition of 50 alumni from Swansea College of Art from the last 50 years. Some of the artists represented were also alumni of The Royal College of Art. I am applying for a place on the MA Photography course at The Royal College of Art because I think it is the ideal next step in supporting and improving my personal practice. I believe this course will open many doors for me and allow me to make connections with fellow artists that will hopefully lead to some interesting collaborations. After completing an MA I hope to continue to push my practice whilst also exploring the gallery environment and achieve some more experience with curating contemporary art.

Word count: 300 (Max 300)



Your Reference

All applicants will need to upload one relevant reference, preferably academic, written in English and provide the details of the referee.

Your application will not be considered until this reference has been received.

Please add the details of the referee below and upload one document.

You **do not** need to add any other statement on this page.

Name	Ryan L. Moore
Role	Lecturer of Photography in the Arts & Creative Practice at Swansea College of Art, University of Wales Trinity Saint David
Contact email address	ryan.moore@swansea.ac.uk



This has been fully submitted and contains 1 linked asset.

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I think I would highly benefit from undertaking a masters course, especially at the Royal College, because not only is it the number one postgraduate art school in the world, it also has a really high percentage of employment after graduation. I think that a MA would continue to expand my art practice as well as my research and writing abilities. But career wise, I really believe that doing this course could open up many more doors for me, allow me to make connections with fellow artists, curators and galleries and help me to build upon everything I have already learnt on my undergraduate degree.