CYMRU YN FENIS

WALES IN VENICE

Wales in Venice presentations;

2003 – Simon Pope, Cerith Wyn Evans, Bethan Huws & Paul Seawright
2005 – Peter Finnermore, Laura Ford & Paul Granjon
2007 – Richard Deacon, Merlin James, Heather & Ivan Morrison
2009 – John Cale
2011 - Tim Davies
2013 – Bedwyr Williams
2015 – Helen Sear
2017 - James Richards
2019 – Sean Edwards

Invigilator Programme - Learning outcomes

- An opportunity to raise aspiration and ambition in participants, giving them the chance to experience a highly creative environment amongst an exceptional peer group, in Venice and in Wales.

- Developing professional networks leading to future creative exchange and mutual learning.

- Experience of being immersed in the context of the Venice Biennale while developing an understanding of the work of international leading artists in the contemporary art world.

- Developing communication and interpersonal skills by being the first point of contact for visitors and providing interpretation of the work Sean Edwards, to a vast international audience. Developing skills and confidence at working in a fast paced public facing art environment.

- Experience of facilitating high profile events on the international stage.

Invigilator programme 2019

- A team of 18 invigilators will be recruited from across Wales
- 7 will be students (UWSTD, Cardiff Met & Glyndwr)
- Work as a **team of 3** out in Venice for 4 weeks



What is provided in the grant?

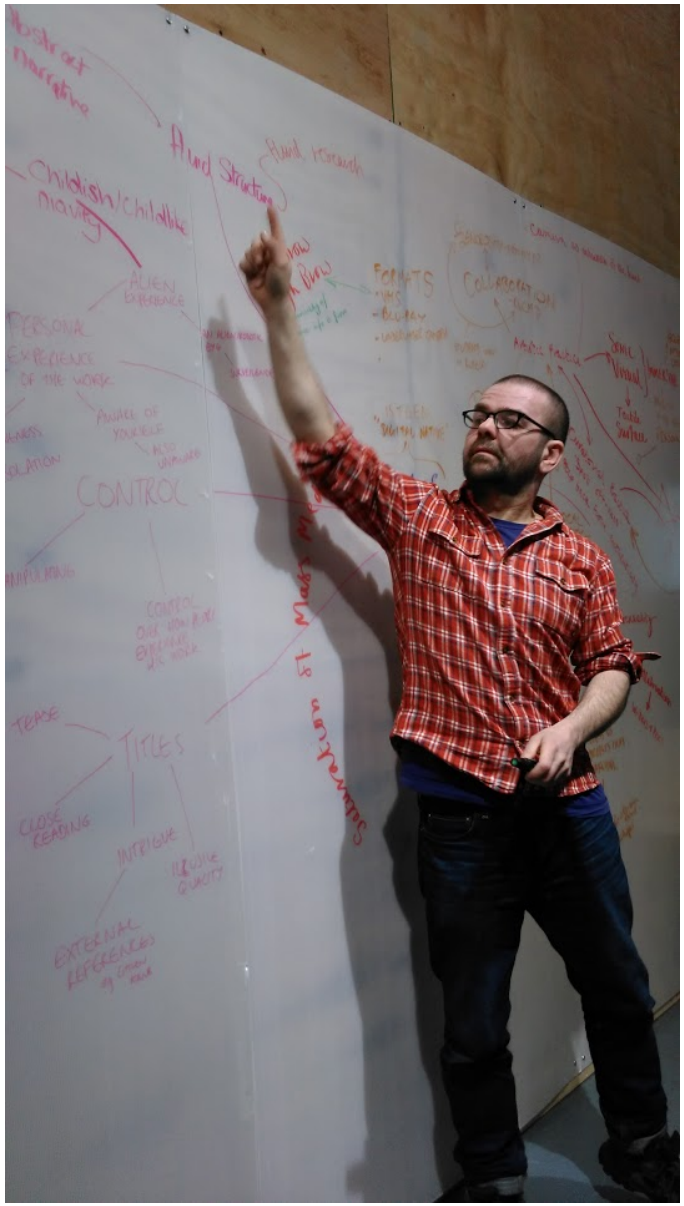
Shared accommodation
Flights & transfers
Training & mentoring with g39 & Ty Pawb
Ticket to the Biennale
Vaperetto pass
Fee – equiv of living wage



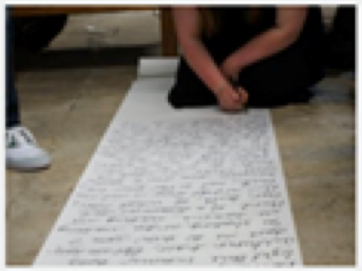

ALKSI
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AYSTACK




CYMRU YN FENIS / WALES IN VENICE
DAY
#1 - 9.30 BREAKFAST CLUB
CLWB BRECWAST
#2 - 10.30 INVIGILATING
#3 - 11.30 BREAK
#4 - 11.45 SOCIAL MEDIA TRAINING
#5 - ↓ CYFRYNGAU CYMDEITHASOL
#6 - 12.30 AMSER CINIO / LUNCH
#7 - 1.30 GRŴP A — FRONT OF HOUSE
BLAEN Y TŶ
GRŴP B - WEB TRAINING
#8 - 2.45 BREAK
#9 - 3.00 GRŴP A ↔ B
#10 - 4.15 FINAL WORDS
GEIRIAU TERFYNOL
#11 - POB LŴC
#12 - GOOD LUCK.


Abstract narrative
Fixed Structure
Childish/childlike
CONTROL
TITLES
CLOSE READING
INTRIGUE
EXTERNAL REFERENCES


JAMES
CHAOS



Cerys Thomas Ford

My practice is concerned with fictive narratives arising from fragments of interaction, and how they blur with reality to create a slant told truth.

Recently, I have begun to utilise landscape in my quest to depict the narratives that run through my mind; utilising text, sound and performance in site-specific work, responding not only to the immediate surroundings and the feelings they evoke, but also to the constant companion themes of desire, obsession, and loss.

SCUSI: COUNTING, WAITING....

Saturday 14/11/15

Performance at Piazza San Marco (St. Mark's Square)

The intention was to disrupt a site of tension via a social intervention.

Beginning at one end of the piazza, I followed the marble path on the floor, head down, concentrating only on my footsteps. I made my way around the entire square. When I encountered an obstruction - birds, tourists with or without selfie sticks - I simply stopped, and waited for the path to become clear.

In this strange, transitory space where people are constantly searching for the best image to capture - looking at themselves through a lens often attached to the end of a stick - standing still to physically experience place is looked upon with suspicion. In its unobtrusiveness, my act of merely walking, stopping and waiting became very noticeable, and created an unease amongst the usual tourist narrative.

Thanks to Vera Klimentyeva and Lim Qi Xuan.

















Honey Jones Hughes

I am a Welsh artist currently dividing my time between Glasgow, Scotland and North Wales.

My practice is highly influenced by the everyday; I am interested in the objects and situations that most people would see as mundane or necessary. I am particularly interested in the ideas surrounding traditional domestic roles, and repetitive tasks.

Often, my work concerns food, and I am interested in the communal aspect of food, the relationships that are allowed to form with food and the way food can ion and a fascination with the way I personally, link food to memory.

eriences of people and places, and the way that we use our bodies and particularly ght of objects and the relationships people make with inanimate things are key to my uations or environments and use this to develop my work, engaging the audience with

ON THE LINE GALLERY



'ELEGANT GLOVES' ON THE LINE GALLERY

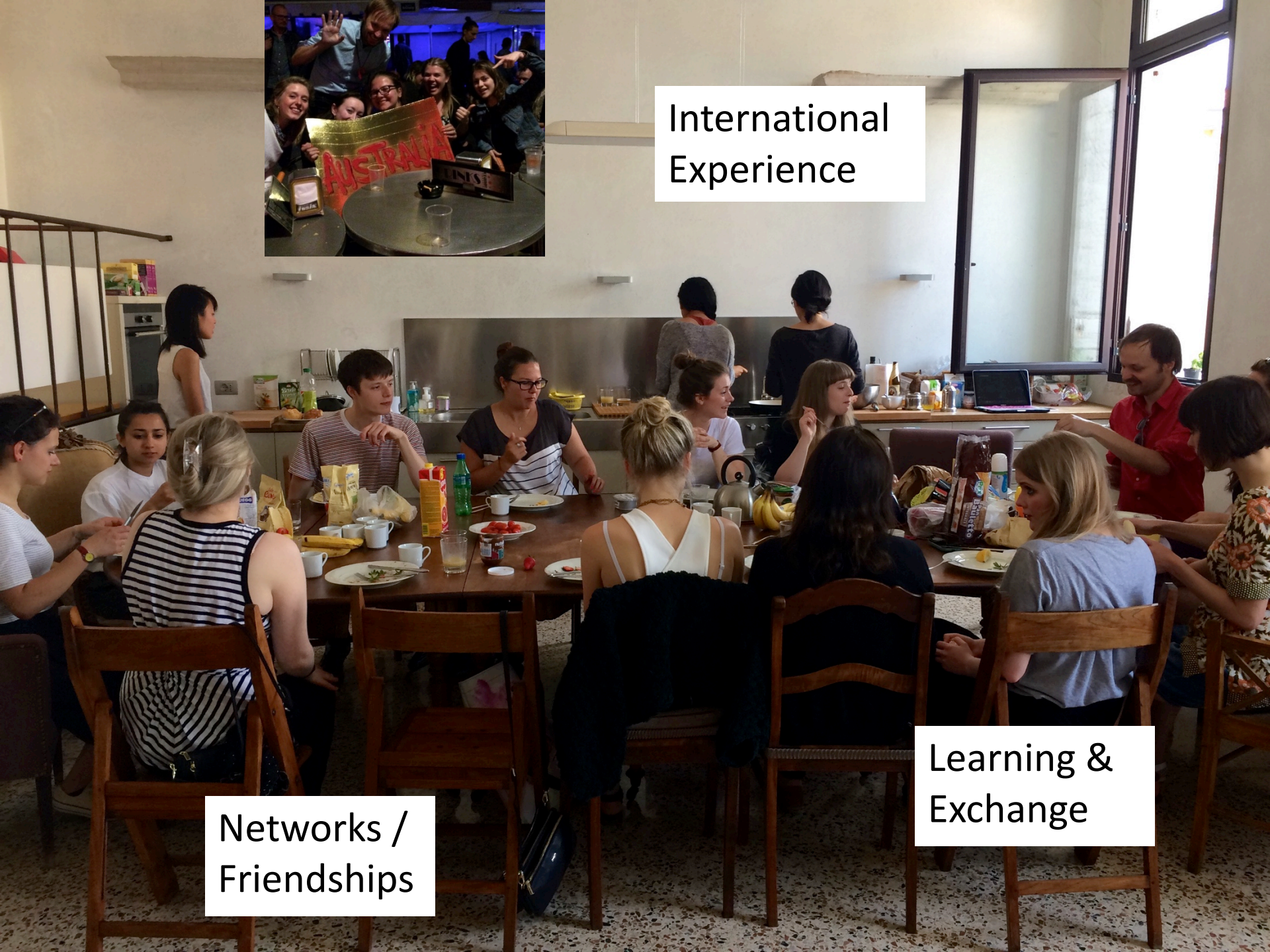


" My work often concerns and addresses the traditional roles of women within the home. I am interested in the domestic environment and the everyday, interacting with spaces and the use of object as a projection of memory. 'Elegant Gloves' is part of a larger series of works based on the concept of 'Domestic Pride' "

On The Line Gallery






AUSTRALIA
International Experience
Networks / Friendships
Learning & Exchange

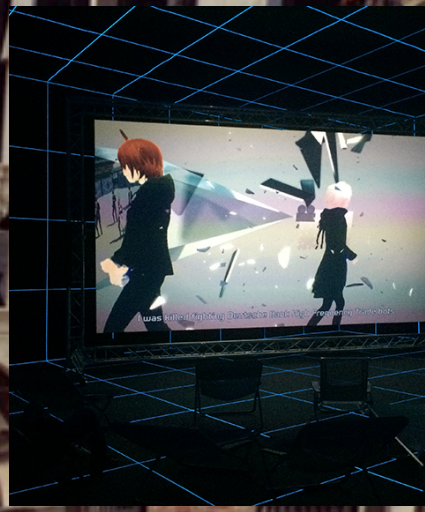


Invigilation Experience

- Looking after the exhibition
- Talking about the works
- Training & Mentoring



Art from Everywhere



Wider Context of Contemporary Practice

Where Wales sits in this Wider Context





Web links;

www.arts.wales/arts-in-wales/venice/wales-at-the-venice-biennale-of-art

www.arts.wales/arts-in-wales/venice/venice-archive

venicebiennale.britishcouncil.org/history


<3 Venice