Abby Poulson



External Liaison

Photography in the Arts

www.abbypoulson.co.uk

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Introduction

During this year I've experienced some amazing opportunities within the arts. As well as developing my practice as an artist, I've also been fortunate to have the opportunity to develop my own curatorial practice. This has led me to decide that I would like to develop as a creative professiona and be a part of the arts.

Within this document I hope to explore and reflect on my recent experiences where I have tried to engage externally. I am excited to use the skills I have developed, and attempt to understand how these skills can be employed in future projects as I pursue to develop an artistic and curatorial led practice.

What Will Remain Of Us

At the beginning of the year, there was a call-out for proposals for a commission to curate an exhibition in Swansea with a budget of £1,000. I responded, proposing a group exhibition that reflected the contemporary human condition, exploring the concept of what it means to be human in a fast-changing geological period, and how we navigate the ever-expanding digital network culture. Having presented my ideas to the commissioning panel, the proposal was accepted and the final exhibition, What Will Remain of Us, included works from 12 artists who explored these themes in a variety of ways.

The Show was open for seven days, opening on the 10th of May 2019, and finished on the 18th. For six months, alongside my studies I worked this project and organised each key part, from finding a venue, to marketing the show, and searching for artists. Although it was a supported opportunity, I was left to work independently, which allowed me to try new ideas and develop strategies within my curatorial practice.

For the proposal of the project, applicants were asked to respond to the work of Tibault Brunet, a French visual artist who was a recipient of the Jane Phillips Award, and was taking part in a residency within the photography department at Swansea College of Art. At the end of his residency, Brunet was to have a solo show at Mission Gallery. It was proposed that our project would coincide Brunet's solo show.

Brunet's practice explores constructed digital worlds and how we navigate them. Brunet introduces new behaviours to existing digital creations. For example, in his project Territoires Circonscrits, Brunet captures his surroundings with a 3D scanner. These images reminded me of a dystopian world. The black 'void' surrounding the objects where the scanner was at the peak of its capability, and unable to record information made me question the relationship humanity has with the digital, and how far are we able to push technology before we reach the tipping point?

When thinking about a theme for the show, I began to question virtuality and what would remain of humanity in the further development of technology. As humanity becomes more virtual, my question is what will remain of us when technology no longer needs a human to activate it? What will remain of us when we no longer leave a physical footprint? What will remain of us when reality is no longer real? Which led to the statement, what will remain of us, with the question taken away, as its one that felt impossible to answer.



Developing the Exhibition

Whilst organising and developing plans for the exhibition, I received mentorship from various artists and lecturers based in Swansea. Matthew Otten, current director of Mission Gallery and lecturers Ryan Moule and Sian Addicot, led the opportunity and were available to support me if I had any questions or issues. I also received mentorship from Eifion Porter, a fabricator who gave advice on how I could build the exhibition physically in the space, and Jason and Becky, both artists who gave advice and ideas for projecting the work in the space.

My original idea was very ambitious. I wanted to create an immersive exhibition where artists' work was projected onto objects within the space, and the work would be move about and swap, enacting the idea of an infinite scroll. The show would be endless chaos of imagery and I felt this would be a fun and contemporary way of showing work, and felt relevant to the context of the title. I also wanted to create something different to what I had seen in Swansea before and introduce something new.

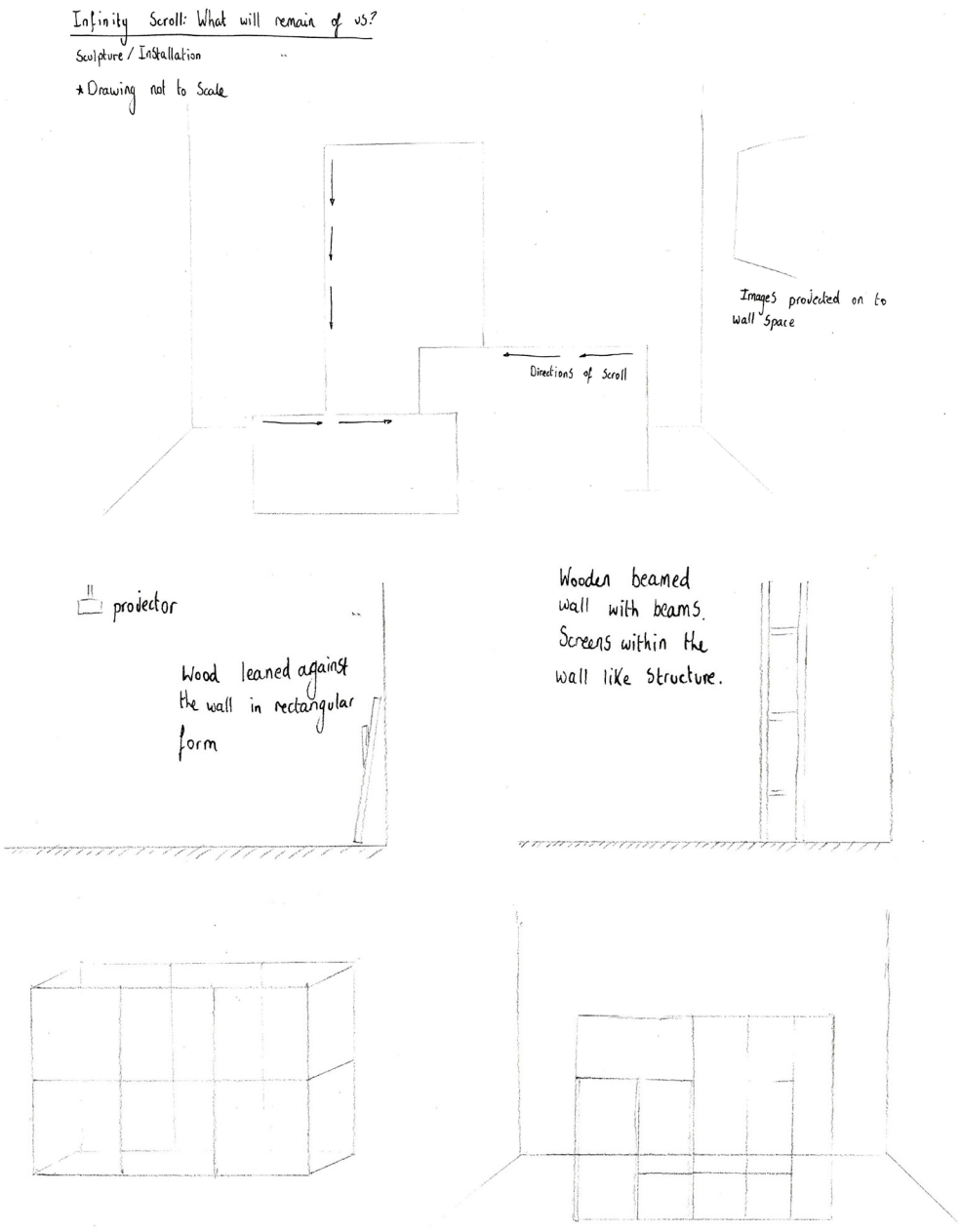
For months, I stressed over how I was going to build this idea as I had no experience of building sculptural objects, and had no experience with projecting imagery specifically onto an object. Alongside this I was also studying for my modules, making work in my personal practice and working part time. Receiving mentorship from artists and having the opportunity to share and reflect on ideas benefitted me as I soon realised the mistakes I was making. I was perhaps being too ambitious, and forcing too much of my own ideas into the exhibition, and that there was in fact nothing wrong with keeping things simple and allowing for the work to speak for itself.

After this realisation, I then focused more on the submissions I had received, the materiality of the work and the potential of how it could exist in the space. I could still play more ambitiously with the curation of the work, but the idea of forcing the work into this sculpture I realised I was wrong as it wouldn't suit everyone's work, and would narrow down my submissions massively. I'd love to use the idea of the infinity scroll in the future but could perhaps use it within a personal body of work, or invite artists whose work I feel might be suited to it.

Finding a Space

After having my first meeting with Matthew Otten, it was decided that I should try and exhibit the exhibition in a gallery space, as the space would already be equipped for facilitating an art exhibition and would save a lot of stress and money. After emailing every venue with a gallery space in Swansea, I was fortunate to have a positive response from Elysium Gallery.

Elysium Gallery were due to move to a bigger venue on the High Street, which meant that their existing gallery on College Street would be empty from April onwards. This meant that the gallery would be empty, and I could book it for the exhibition. Jonathon, one of the directors for Elysium was very helpful and met with me to see the space, and discuss the process of me having it. It was decided that I could have the space for a week, an invigilator for a day, and vinyl lettering above the door for a total of £205. The deal was done, the floor plans were received and I could plan away.



Finding the Artists

To find artists to exhibit I had proposed to create an open call. I decided early in the process that I didn't want the exhibition to be restricted to the network of artists I was already familiar with. I had also been researching on curatorial activism and ethical curating, and felt that this research was very important for the way I wanted to find and select artists. This also meant that I had to go public with the exhibition quite soon, so having a confirmed location and date by this point was very helpful.

For the open call, I needed to finalise the concept and come up with a brief statement for artists to respond to and send in their work. I had been following Instagram accounts who push out open calls regularly, and had previously submitted to some myself. I decided to study these accounts, and came up with a similar template for my own open call.

The statement for What Will Remain of Us was as it follows:

Exhibition at 16 College Street, Swansea SA1 5BH.

Title-
What Will Remain of Us

Private View, 6pm, May 10, 2019
Exhibition Open, May 10-17, 2019

Open Call to Artists

In an age increasingly defined by borders, digital networked cultures have the ability to move across space and time in an instant. What Will Remain of Us, is an exhibition that seeks to address the future of digital network culture, and its role not as a passive landscape of echoes and mirrors, but instead as a space to shine light on, and engage with our contemporary human condition.

We are living in a new geological period, a period characterised by the ecosystems failure, rising sea levels, abnormal weather conditions, climate-led migrations and the ending of many historical assumptions.

What Will Remain of Us is seeking submissions from artists/photographers whose work addresses these themes in the broadest of senses.

Submit your work for free to….

After finalising the concept, I created a website and linked it to a domain, www.whatwillremain.co.uk and set up an email account, contact@whatwillremain.co.uk. It was through this email that artists submitted their work, and the website included all the details regarding the open call, and its closing date for submissions.

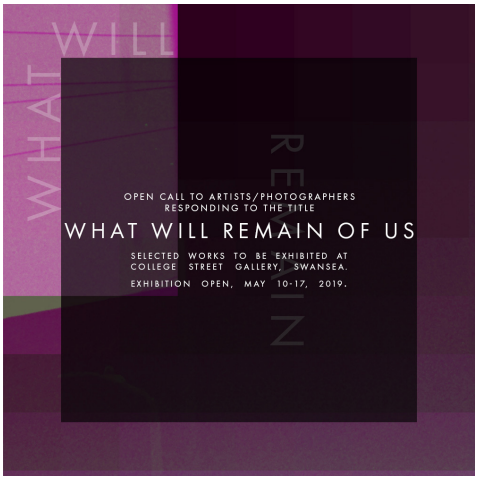
I also took to Instagram to spread the open call, and set up an Instagram account, @whatwillremain_. On this account, I began to establish an identity for the exhibition, by designing a logo and content, and creating videos and images that would keep the account active during the open call. This was then connected to a Facebook page, and soon gained interest.

I also decided to use part of my budget on promoting the open call, which meant the post could potentially reach to a wider network that was specific to artists and photographers. With the promotion, this post managed to reach 337 accounts and helped the account develop quickly. The post gave a brief description of the of the title, and encouraged artists to visit the website to submit work.

I also emailed the open call directly to galleries and organisations who promote and support artists. Some I had previous contact with and some I had not. I also posted the open call on Art Rabbit, and Artist's Newsletter. And promoted the open call physically, by spreading posters around the art college in Swansea, and putting posters and flyers up within the galleries in Swansea.

The Open Call Posts for Instagram







Open Call Poster



Creating Networks

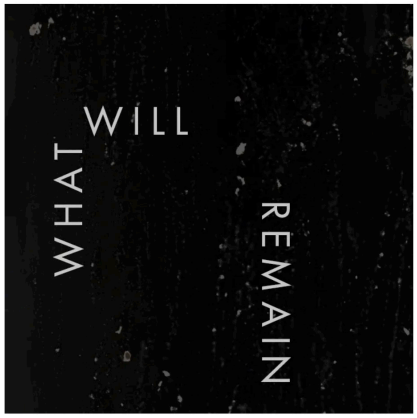


FEATURE

Artist Opportunities

19.12.2019

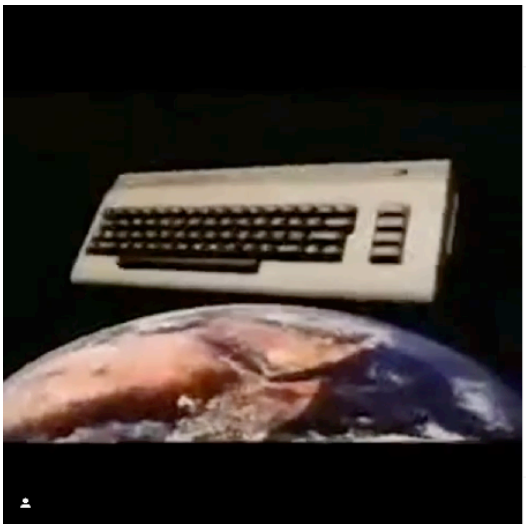
A selection of international open calls and opportunities for contemporary art related competitions, prizes, exhibitions, awards, proposals, and grants for artists, writers and curators.

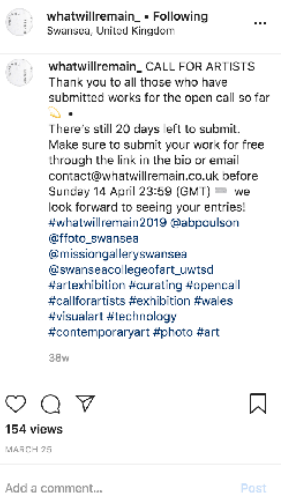


EXHIBITION

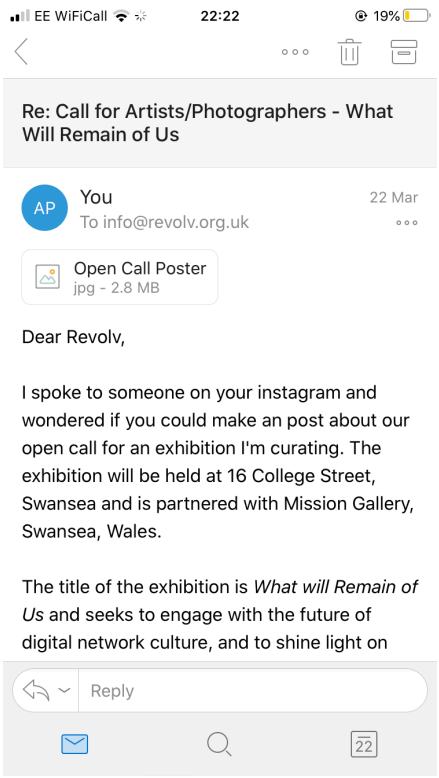
What Will Remain of Us

10 May 2019 – 17 May 2019





E-mailing the Open Call



EE WiFiCall 22:22 19%

Re: Call for Artists/Photographers - What Will Remain of Us

AP You 22 Mar
To info@revolv.org.uk

Open Call Poster
jpg - 2.8 MB

Dear Revolv,

I spoke to someone on your instagram and wondered if you could make an post about our open call for an exhibition I'm curating. The exhibition will be held at 16 College Street, Swansea and is partnered with Mission Gallery, Swansea, Wales.

The title of the exhibition is *What will Remain of Us* and seeks to engage with the future of digital network culture, and to shine light on

Reply



EE WiFiCall 22:22 19%

Call for Artists/Photographers - What Will Remain of Us

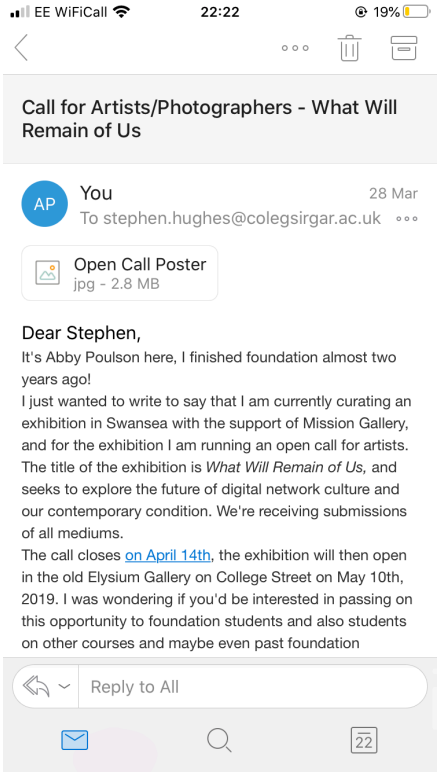
AP You 28 Mar
To post@g39.org

Open Call Poster
jpg - 2.8 MB

Dear Sir/Madam,

I am a Photography in the Arts student from Swansea College of Art, and I am currently curating an exhibition in Swansea with the support of Mission Gallery. For the exhibition I am running an open call for artists. The title of the exhibition is *What Will Remain of Us,* and seeks to explore the future of digital network culture and our contemporary condition. The call closes on April 14th, the exhibition will then open in Elysium Gallery, College Street on May

Reply to All



EE WiFiCall 22:22 19%

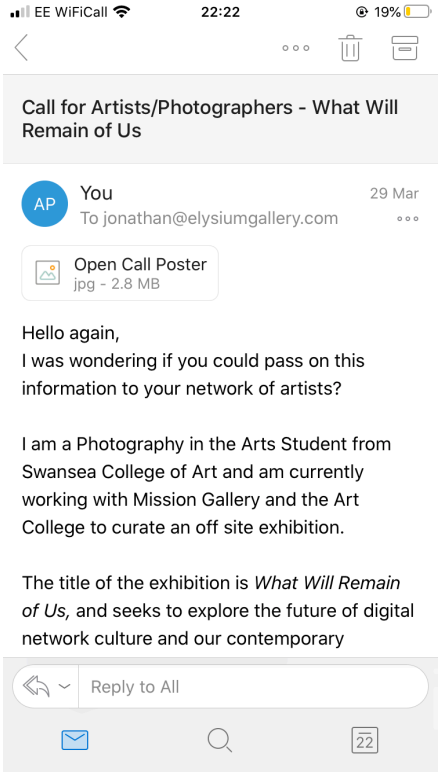
Call for Artists/Photographers - What Will Remain of Us

AP You 28 Mar
To stephen.hughes@colegsirgar.ac.uk

Open Call Poster
jpg - 2.8 MB

Dear Stephen,
It's Abby Poulson here, I finished foundation almost two years ago!
I just wanted to write to say that I am currently curating an exhibition in Swansea with the support of Mission Gallery, and for the exhibition I am running an open call for artists. The title of the exhibition is *What Will Remain of Us,* and seeks to explore the future of digital network culture and our contemporary condition. We're receiving submissions of all mediums.
The call closes on April 14th, the exhibition will then open in the old Elysium Gallery on College Street on May 10th, 2019. I was wondering if you'd be interested in passing on this opportunity to foundation students and also students on other courses and maybe even past foundation

Reply to All



EE WiFiCall 22:22 19%

Call for Artists/Photographers - What Will Remain of Us

AP You 29 Mar
To jonathan@elysiumgallery.com

Open Call Poster
jpg - 2.8 MB

Hello again,
I was wondering if you could pass on this information to your network of artists?

I am a Photography in the Arts Student from Swansea College of Art and am currently working with Mission Gallery and the Art College to curate an off site exhibition.

The title of the exhibition is *What Will Remain of Us,* and seeks to explore the future of digital network culture and our contemporary

Reply to All

Selecting the Artists

The open call, which stayed open for roughly one month turned out to be a great success. After receiving over 100 submissions from both locally and internationally, I was blown away by the positive response, and had spent a lot of time responding and organising each application into a folder for easy access. Once the submission had closed, I spent a lot of time reading artist' statements and bio's, checking their websites and looking at their projects. It was a great opportunity for me to learn more about artists' practices, what made a good application, and what did not. In terms of narrowing down the submissions, I created a short list, and simply focused on how well each application responded to the statement. If their connected to the shows themes, then they were added to the shortlist. Any artist who hadn't been added to the short list was noted down on a list. The shortlist consisted of 45 artists.

With the shortlist, I had a meeting with Matt, from Mission Gallery to chat about which artists I was certain on being in the exhibition and which I was unsure of being in. It was helpful to have a second opinion, and I was thankful for the fact he didn't step in and try to choose them for me. As I was showing and talking about each artist in person to someone else, I could almost confirm who I wanted to exhibit myself as speaking about the artists made ideas a lot clearer. It was almost like having a tutorial about a project. I then went back home, and shortened the list further down to 20 artists. I didn't decide on the definite artists until I had access to the space.

When in the space, I stuck sheets of A4 onto the walls and mapped out where I would put each artist, and what medium their work would be. This again made things even clearer, and I could begin to imagine how the exhibition would look and speak to the audience, and how I would build it. After a lot of consideration, and a visit from lecturers who gave it an excited thumbs up. I dashed to Zinco Lounge and sat down with some soup and emailed the artists to confirm who had been chosen, and who hadn't.

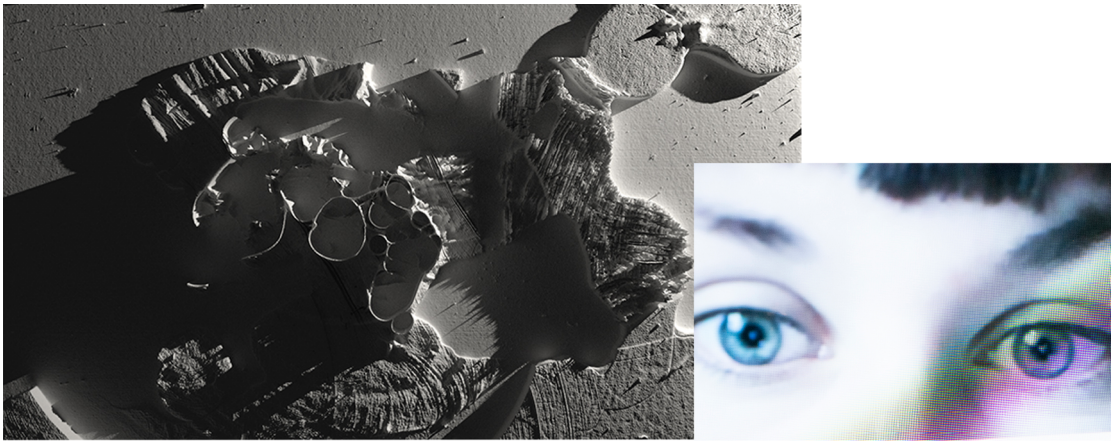
In my response, I sent three emails. A rejection e-mail, a 'congratulations you were shortlisted but sadly we couldn't exhibit you on this occasion' e-mail, and a 'congratulations you were selected' e-mail. I had lists of each artist who had submitted, their e-mail, and which e-mail they were submitting. The e-mails took hours to send, but this felt like the most careful of way of ensuring I didn't leave any artist without a response, as that would be very unprofessional, and I'd like artist to want to submit to me in any future projects I do.

In the end I had chosen 12 artists. Six male artist, and six female artists. Some were young artists, and some were not so young. Some were from Wales and others were from as far as Greece, and Argentina. This mixture of artists was important to me, and I wanted it to be equal in gender as I feel the art world can often be unfair in terms of race, gender, age and sexuality. I had been reading a lot on curatorial activism and the act of ethical curating, so I wanted to put this research into practice.

My 12 artists responded, and had confirmed they would be part of the exhibition. By the day of confirming the artists, I had less than two weeks till the show was opening and a lot of contacting and decision making to be made. Some of the works chosen were moving image pieces, which were to be shown on a projector on a tv screen, so I had to organise ways of getting the correct kit and fitting it into the space. Some pieces were sculptural, so they were to be sent to me, and then sent back to the artist. Some of the prints I had to print myself, so the required files were needed.

I also needed to design all the marketing material for the exhibition. Posters and an exhibition catalogue. I also needed vinyl lettering for the space, and a bar to organise for the private view, as well as university deadlines and working part time. Luckily I had started painting the space the week before by myself, so all the painting that needed to be done was finished. Sadly the artist before me left the gallery in a poor state, and the space needed a bit of love. The next two weeks were very mad...

Poster for What Will Remain of Us



WHAT WILL REMAIN OF US

Curated by Abby Poulson

Naomi Broome
Lucas Gabellini-Fava
Abi Haywood
Harley Morgan
Alex O'Brien
Alice Oliver
Inès Relet
Martin Robinson
Jamie F Simpson
Karina Suarez
Thomas Vallianatos
Arianne Wilson

EXHIBITION OPENING
FRIDAY MAY 10TH 2019
6-9PM

COLLEGE STREET GALLERY, SWANSEA, SA1 5BH.

AFTER PARTY AT ELYSIUM ART BAR, 210 HIGH STREET.

EXHIBITION CONTINUES UNTIL MAY 18TH
Monday - Tuesday
BY APPT. ONLY
Wednesday - Saturday
12-5 PM

FOR MORE INFORMATION VISIT WWW.WHATWILLREMAIN.CO.UK

@whatwillremain_
#whatwillremain2019

Mission Gallery · Prifysgol Cymru Y Drindod Dewi Sant University of Wales Trinity Saint David · Swansea College of Art Founded 1853

Catalogue for What Will Remain of Us



WHAT WILL REMAIN OF US

Curated by Abby Poulson

Naomi Broome
Lucas Gabellini-Fava
Abi Haywood
Harley Morgan
Alex O'Brien
Alice Oliver
Inès Relet
Martin Robinson
Jamie F Simpson
Karina Suarez
Thomas Valianatos
Arianne Wilson

Welcome to What Will Remain of Us.

This exhibition features the works of twelve local and international artists that seek to address the future of digital network culture, and its role not as a passive landscape of echoes and mirrors, but instead as a space to shine light on, and engage with our contemporary human condition.

Each of the chosen pieces explores what it means to be human in a fast-changing new geological period. A period characterised by ecosystem failures, rising sea levels, abnormal weather conditions, climate-led migrations and the ending of many historical assumptions.

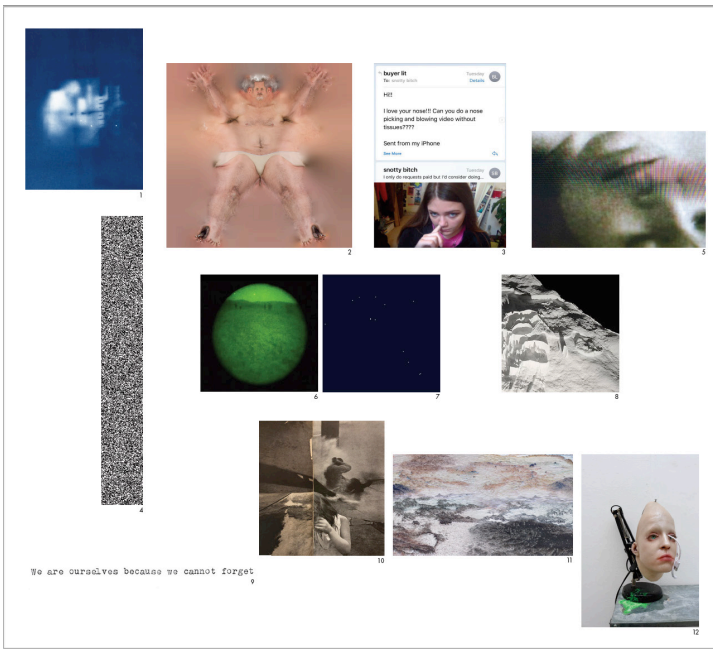
What Will Remain of Us is open at College Street Gallery, Swansea until Saturday 18th May 2019.

Croeso i What Will Remain of Us.

Mae'r arddangosfa yma yn cynnwys gwaith deuddeg artist lleol a rhyngwladol sydd yn gyfeiriio at ddyfodol diwylliant rhyngwaith digidol, o'i rôl nid fel tirlun goddefol atseiniau a drychau, and yn hytrach gwagle i'w oleuo, i gynyrllu gyda'n cyfnewidiadau cyfoes.

Archwilio pob un o'r darnau dethol ystyr beth ydyw i fod yn dynol mewn oded newydd daearegol. Adeg sydd yn nodweddiadol am fethiannau ecosystemau, lefelau môr sydd yn codi, amodau tywydd anghyffredin, mudo oherwydd hinsawdd a diwedd tybiaeth hanesyddol.

Mae What Will Remain of Us ar agor yn Oriel Stryd y Coleg, Abertawe hyd at ddydd Sadwrn, Mai 18, 2019.



1 Naomi Broome - Venemum Victu (1) Cyanotype

2

3 Lucas Gabellini-Fava - Programmed by my Father (2) Photographic Print

4

5 Abi Haywood/Snotty Bitch - All the Sneezes I've Sold (3) Video Piece

6 Harley Morgan - Binary Conversations (4) Vinyl Print

7 Alex O'Brien - An Unexpected Error Occurs (5) Photographic Print

8 Alice Oliver - MANMADE (6) Video Piece

9 Inès Relet - La Vanité de Sisyphe (7) Video Piece

10 Martin Robinson - Terrain (8) Photographic Print

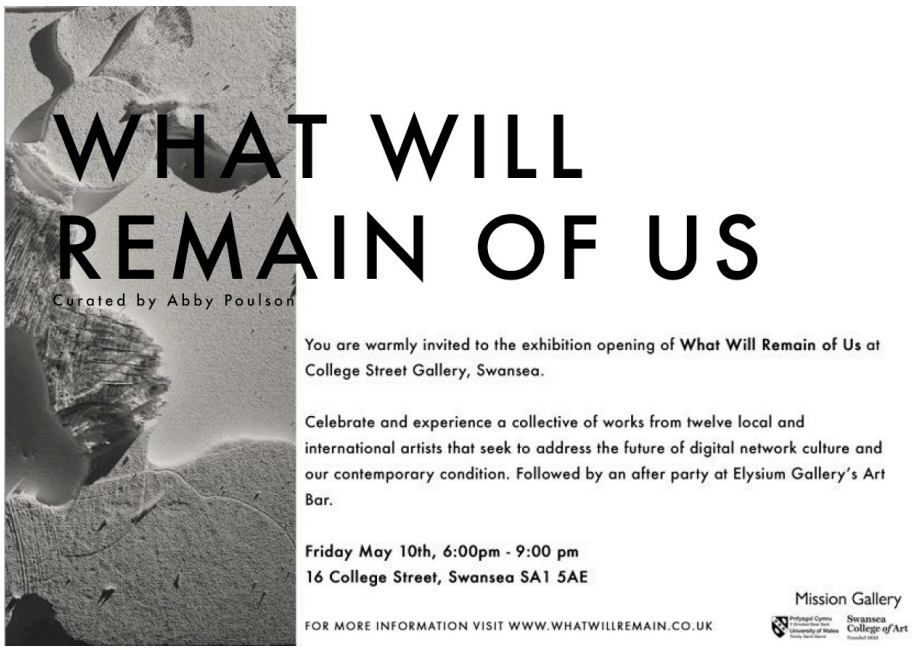
11 Jamie F Simpson - We are ourselves because we cannot forget (9) Text Piece

12 Karina Suarez - The Poisons we Breathe (10) Photographic Print

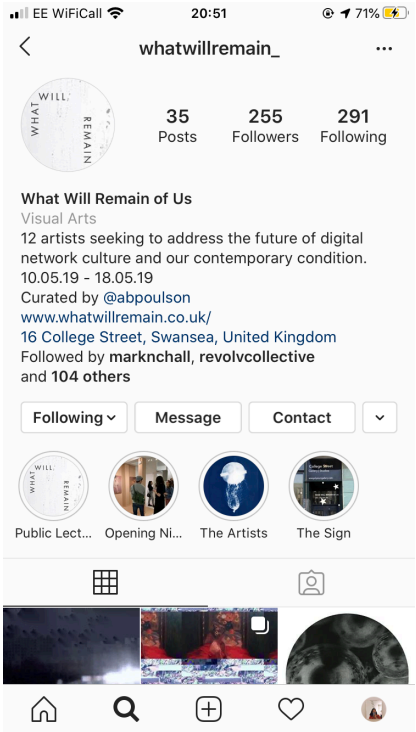
Thomas Vallianatos - Shan Shui Paintscape (11) Photographic Print

Arianne Wilson - Genesis (12) Metal Shelving, Resin, Silicone, Medical Dishes, Plastic

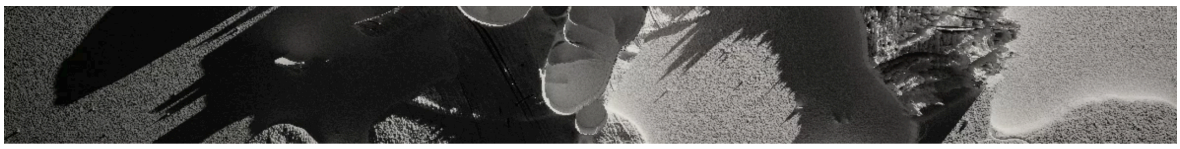
Invite for What Will Remain Of Us



Instagram for What Will Remain Of Us



Website for What Will Remain Of Us



WHAT WILL REMAIN OF US

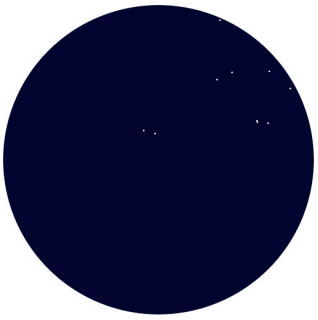
Curated by Abby Poulson

In an age increasingly defined by borders, digital networked cultures have the ability to move across space and time in an instant.

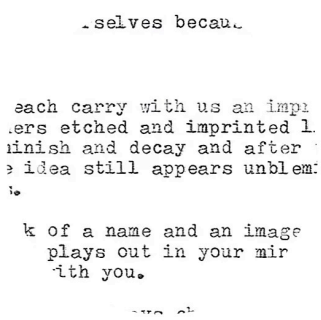
What Will Remain of Us, features the works of twelve selected local and international artists that seek to address the future of digital network culture, and its role not as a passive landscape of echoes and mirrors, but instead as a space to

Mewn oes a ddiffinnir yn gynyddol gan ffiniau, mae gan ddiwylliannau rhwydweithiol digidol y gallu i symud ar draws gofod ac amser ar unwaith.

Mae'r arddangosfa yma yn cynnwys gwaith deuddeg artist lleol a rhyngwladol sydd yn gyfeirio at ddyfodol diwylliant rhyngwaith digidol, a'i rôl nid ond fel tirlun goddefol atseiniau a drychau,













Establishing an Identity

Whilst preparing things for the exhibition, I also spent time designing promotional material. Creating an dentity for a public project is very important as it helps people recognise you and what you are. Now I had selected the artists, I revisited my previous designs and began to make new ones which related to the show. I played around with images of the art works selected, and switched around the themes but kept the style of the logo and the typeface the same. I wanted this material to relate more to the work that was being shown, rather than the open call.

I printed the posters with Mixam, a commercial printing company which I could order from online. I then popped the posters up in the same spots I'd previously left my open call posters. For the exhibition catalogue, I printed with Folium, a publishing company recently established by past students Stewart Hardy, and Harry Gammer-Filtcroft. As the design for the leaflet was a bit more complicated, and the design would need to be folded. It was much better to work with someone less commercial to ensure that the leaflet was what I wanted. For the fold design, I took inspiration from the exhibition leaflet in Yayoi Kusama's recent solo show at the Victoria Miro Gallery in London. The design included a pattern from a painting at the front, and information on the back. You could then open the leaflet to reveal a poster inside of one of the infinity rooms. I liked the idea of having something which appeared graphic and minimal, but instead wanted to include all the art works inside the leaflet, containing each artist's name and the title of their piece, as I wasn't going to include the title of the pieces on the walls due to space.

For the vinyl lettering I ordered from Charter Brookes, a local signage company. I ordered the artist's name to go by each piece, and ordered the exhibition title to go by the entrance for visitors to see as they walked in. The materiality of the vinyl worked well alongside the works and worked minimally in the space.

Setting Up

Setting Up for the exhibition began a week before the opening. I was aware I couldn't set up the exhibition alone, so I invited Ethan Beswick, friend and photographer to help as I needed someone with more technical experience to put shelves up, and rewire plugs, and an extra pair of hands to ensure everything was level and looking ok.

The projectors caused the most trouble. We were using three, and it was impossible to get them all to work at the same time with image and sound, and connecting to a socket. They caused problems throughout the private view and when the show was open, so in the end I was used to this constant problem solving and knew how to handle them. The work that was being mounted to the walls physically was much easier, and it took no time to put them up. The vinyl lettering was also simple as it just needed to be peeled and stuck to the walls.

One of the pieces required the walls to be painted and acted as an intervention in the space. The artist for this piece had sent me a tub of paint, and was bringing the pieces in person the day the show opened. I also had to squeeze in painting the walls for the artist amongst the build which was a bit problematic. It was worth the extra effort though.

During the build, I also met with some of the artists who were local. They came to discuss how their pieces could be presented. For one artist, we decided we would project her piece and have a continuous video looping with the droney sound of her video playing loud in the space. For another artist, we decided to opt for something more sculptural with the idea of putting projectors onto tripods, and having two versions of the video playing at the same time but staggered as it emphasised the chaos of the video. This piece was better with sound but the sound was quite piercing and would affect the other pieces in the space, so we decided to play the sound through headphones.

For the artists from further afield, some were happy that I made decisions for them on how their work would be displayed, and others wanted to have more input. With the help of Instagram, this simply consisted of taking photos of the space, and creating little drawings on top of the images and showing how the pieces could be displayed.

The Opening

The exhibition opened on Friday May 10th and continued till May 18th. The gallery was filled on the opening night with family, friends, artists and strangers. It was one of the best nights of my life and I spent my night talking to everyone who had made the effort to come. I was surprised at how many of the artists that were exhibited made the effort to come, especially those from London. It was more fun engaging with them face to face after communicating for so long online. Some of my friends kindly worked the bar, and Ethan who'd helped build the exhibition offered to take some pictures of the opening. Having professional images of the opening was helpful as I could use it to publicise the exhibition online, and share it with the artists who couldn't make it. I was relieved to hear that the artists were impressed and enjoyed the exhibition, and received a lot of positive feedback from other artists and creative professionals. I felt that many people were surprised by the exhibition as until that point, no one had seen or understood what I had been preparing for the past five months. I was immensly proud and exhausted.









The Private View
Images taken by Ethan Beswick.

Installation Shots






Martin Robinson



Reflection

When thinking about this opportunity and all that happened I am amazed at how much I managed to do in a short space of time, especially considering I also had to balance university work and working part time alongside the project. Whilst planning the exhibition I realised both my capability and limits. After the exhibition was taken down, I was mentally and physically exhausted. I had never felt like it before, it was as if I'd forgotten how to look after myself. It took a lot of time for my mind and body to recover. The whole experience was a great one, but I think the most crucial realisation for me was how to balance my wellbeing along with all the stress.

I feel as though I could've been offered more support during the experience, possibly from Mission Gallery. There would've been things that they could've helped with that might've taken the pressure off me during the project. But I also know I didn't come forward and ask for help until right at the end, and part of me did want to do it all – it was a challenge. I learned that I also have a habit of keeping quiet and getting on with things regardless of my feelings and whether I am coping or not. Since curating this exhibition I've shared more roles within my projects and have been quick to ask if other people want to step in and help. Working collaboratively is a lot more fun, and although I received more help towards the end of the experience, I think the process of planning the exhibition, sending e-mails, working with the budget, marketing and admin would've been better shared and less consuming. The exhibition did takeover my life for those six months, but I'm glad I got to experience that.

In terms of admin, publicising and organising the exhibition I think I did well. From looking at the insights on Instagram and Facebook a lot of engagement was made throughout, so posting regularly and creating lots of content was worth it. In terms of curation, it was amazing to meet artists and handle their work. It was a special experience, and the weeks from selecting the artists, to the show

opening were my favourite as this was the point I could interact with the artists, their work and the gallery instead of be staring at a computer screen. The feedback I received throughout the process was also humbling, and confirmed that I wanted to curate another exhibition. Despite it all being a massive task, it did not put me off.

What happened after the exhibition was also exciting. I was invited to do my first artist talk at Elysium Gallery to speak about What Will Remain of Us and my own practice. During this artist talk I was invited to join a group of photographers in a collaborative project which responded to a carnival which happens to be held in the village I grew up in. In response to me organising What Will Remain of Us, I was also invited to apply for a funded opportunity which involved taking part in a research project that explored developing entrepreneurial skills within the arts for art students. After an application and interview process, I was accepted. During the week of the show set up, I also discovered that I had been accepted for Dartmoor Summer School of Photography, a week-long residency with workshops. The buzz surrounding the exhibition was immense so it was no surprise that I was a little overwhelmed, and needed some quiet time.

If it hadn't been for receiving the opportunity, and working hard to curate the exhibition, none of the following opportunities would've been offered to me, and my year would've been very different. I am thankful for being chosen, and glad I could deliver the project that I proposed. Although the opportunity may had been more of a task than I'd anticipated, I'm glad I curated it independently, as the exhibition now stands as it's own entity and a product of my own. If other parties had been more involved, this sense of independence would be different. I'm hoping that one day I'll be able to curate a What Will Remain 2, with more artists, a bigger gallery space, and a bigger team.

Y Ffair Ffablau Collective

Tumble Carnival
July 2019







I was invited to join the Ffair Ffablau Collective by Huw Alden Davies during my artist talk at Elysium Gallery. Huw is a documentary photographer from Tumble and a few years ago set up the Carnival Project, in which he invited local photographers to respond creatively and document Tumble Carnival, which had recently restarted after disappearing for many years. This was the final time the photographers were meeting to document in the carnival. Huw was interested in the way I worked conceptually and explored my local area through experimental process, so he was excited to see what I could do with the carnival. I said yes, Tumble was where I grew up and I was looking forward to walking the streets again with my camera and seeing familiar faces.

I was added into a group chat which included all the photographers who were planning to meet up on the day of the carnival to shoot. Before shooting we met for a coffee to discuss each other's plans. Many were taking a relaxed approach and seeing what would catch their eye in the moment. I felt more comfortable planning, and decided to find out the route of the carnival, and positioned myself in a spot ready to watch it go past. I wanted to experiment with a technique I'd previously explored, and capture the carnival in overlaying frames on 35mm. I also brought along my TLR, where I shot singular images as people entered the frame. The day was a great experience to work with other photographers and engage with the village. We were given passes to wear, just in case someone asked who we were and what we were doing, and whenever we felt like we had enough, we could leave. This experience was different to what I had done before, and a few hours didn't feel like enough as I'm used to having more time to delve deeper into subjects, but it was also liberating to go out and shoot something, and for that to be it. These were the images I'd made, and these will be the ones I'd have to use. There was no going back to reshoot as the carnival was over and they day had moved on.

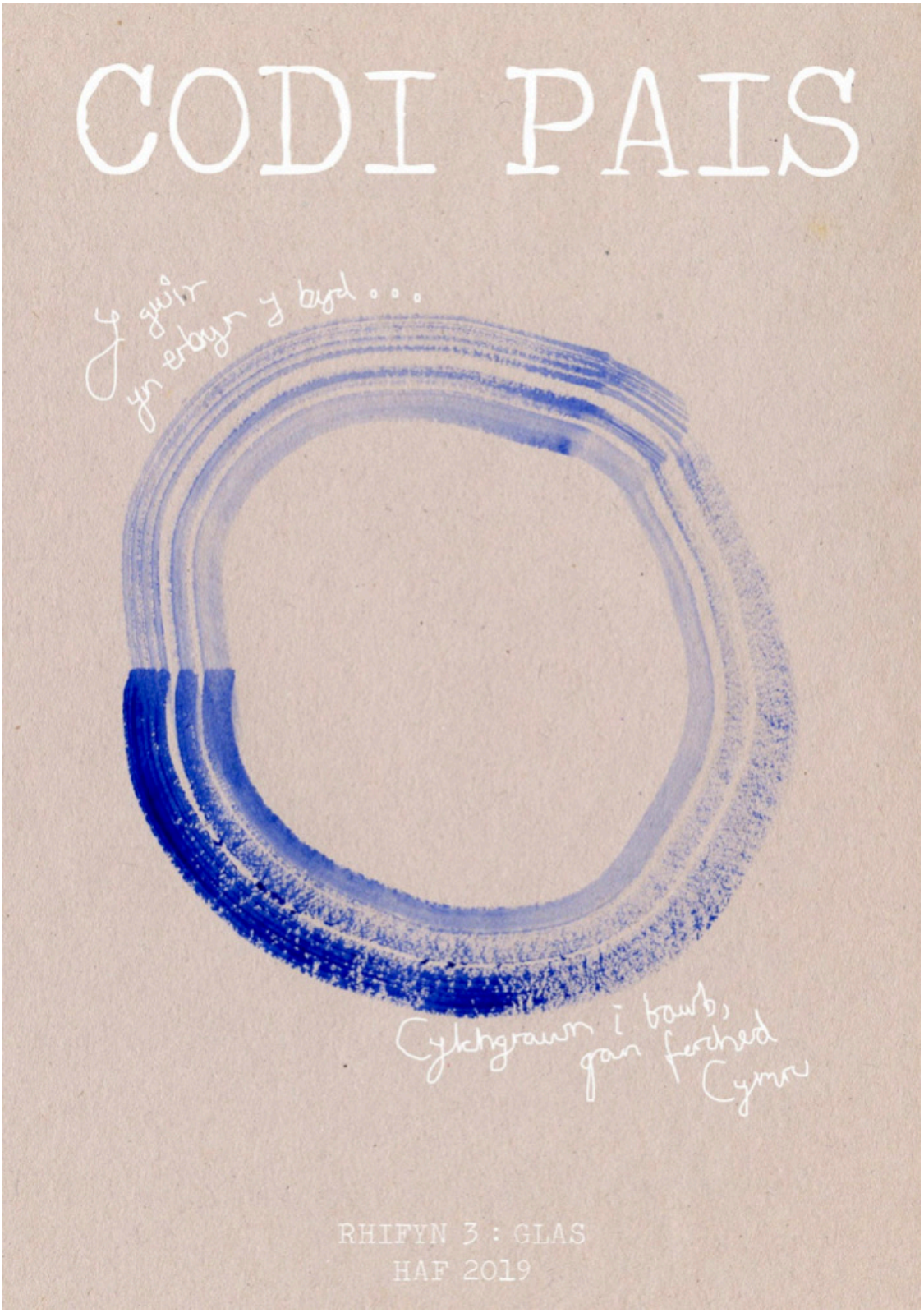
The Ffair Ffablau Collective have previously published a zine, titled Y Carnifal which included works from previous years. After three years of documenting, the collective now hope to produce a photobook, with the goal of sending a copy to the National Library of Wales, and possibly an exhibition and book launch, which I could potentially

curate. I also recently sent a pdf of my images, with a statement and biography to Huw, so that the work could be published on Ffotograllery's European Prospects Initiative, where they publish different artists and collectives from across Europe. Now the work is sitting and waiting to be organised and put out into the world. It has a lot of potential, and I'm glad I had the opportunity to be one of the artists showing that little bit of welsh culture. I'm hoping I can give the group a little nudge once I find some more spare time.





Codi Pais Rhifyn 3 / Glas



In July 2019, for the first time I created some Cyanotypes in the woods instead of my back garden. I coated the paper at home, put it into bags, and took them to the woods along with some clip frames. I walked around and enjoyed the sunshine then settled, and began to collect small plants for my cyanotypes. I placed the plants onto the paper, clipped the glass on to the top then took them home to carry on exposing. With this little project, I wanted to create something a little more site responsive, and was worried if I'd picked the plants and taken them home they would dry out in the heat. I posted some of the results onto my Instagram account. There was something different about them compared to the ones I'd created from my garden, something earthlier.

After posting one of my cyanotypes online I received a message from Manon Dafydd, a mixed media artist and graphic designer from North Wales. Manon Dafydd, along with Casi Wyn and Lowri Ifor had recently released a new publication, 'Codi Pais' which is a welsh creative magazine for all, created by and representing the voice of welsh women. I'd previously bought copies of the magazine as I wanted to support it and had been following Manon Dafydd and her work for some time. I was honoured to be invited to take part in the summer publication which was titled 'Glas' (Welsh for Blue). The theme suited the cyanotypes perfectly.

I e-mailed scanned copies of the Cyanotypes to Manon, and waited excitedly to receive my copy of the magazine. The cyanotypes were presented in the beautiful publication, which was mixed with art, photographs, poetry, text and creative writing. The three from Codi Pais had written a very thoughtful write up about the cyanotype process and me and my practice. They described me as an artist who's inspired by the quietness of nature, and who uses various forms of photographic processes to document this. I'm known for my love of wandering in the natural world and often invite my followers to join in on my journeys and photographs.

This was the first time someone had written about me, without me giving any information on what they should say. I was proud of how well they'd understood me and my practice. Reading this made me

realise my identity as a photographer in a new way, as often I try to confine myself as one specific artist. I've always tried to use my Instagram in a personal way, even though it is an artist account and relevant to my creative practice. I wanted it to be informal, and for people to understand who I was and where I was from and what I do as well as photographing. This approach has been beneficial especially with developing my curatorial practice and establishing networks of young creatives. I wanted people to see me as a person, rather than just pieces of work, and this write up from someone who has followed me for quite some time confirmed that I should carry on this way.

I have bought every copy of Codi Pais since, and look forward to receiving them. Each copy explores a different topic, and presents different creatives but it's evident that Manon, Casi and Lowri have a definitive style in the way they select and publicise the magazine. Each copy has sold out quickly, and for £8 it'd be silly not to support it. Since participating in the third edition of Codi Pais, I have received more welsh followers, especially from North Wales, and have learned more about small independent projects, using both welsh identity and language as a benefit to their creativity.







Cyanotypes

Ffurf cynnar o brintio ffotograffaidd ar ôl eu lliw glas llachar. Mae'r dechn gemegyn - sitrad amoniwm ferric a pot fe'i darganfyddwyd gan Syr John Hersch cyanotypes daw y term 'blueprint' ar gy pensaernïol a pheiriannyddol, a dyma bwrpas y dechneg - creu copïau o gynllu

Fodd bynnag, gwelodd y botanydd Anna At fel ffordd o gofnodi byd natur, gan gyhc ffotogramau cyanotype o'i chasgliad gwym ei samplau'n syth ar bapur wedi'i baenti a byddai effaith goleuni'n gadael silwé cefndir glas. Mae rhai felly'n ei hystyried fel y ffotograffydd benywaidd cyntaf.

Fel y gwelwn yma yng ngwaith Abby, mae artistiaid yn parhau i greu delweddau trawiadol o blanhigion gan ddefnyddio'r dechneg. Mae ysbryd arbrofol Anna Atkins yn fyw yng Nghymru o hyd.

o o o

Mae Abby Poulson yn artist gweledol sy'n hannu o Gaerfyrddin ond bellach yn fyfyrwraig yng ngholeg celf Abertawe. Caiff ei gwaith ei ysbrydoli'n bennaf gan ddiddanwch a thawelwch byd natur Cymru. Mae Abby'n defnyddio amryw o ffurfiau i ddogfenu straeon gan roi gwerth ar y broses ei hun yn ogystal a dulliau printio - gyda nifer o'i lluniau yn datblygu o gyfrwng ffilm 35mm.

Mae hi'n fwriadol yn "tynnu lluniau yn anghywir" er mwyn gweld beth fydd y canlyniad. Dyma ffotograffwraig sy'n hoff o grwydro ym myd dirgelwch gan ein gwahodd ni i ymuno a hi ar ambell drofa yn ei thaith.

o o o

www.abbypoulson.co.uk / ig : abpoulson

Dartmoor Summer School of Photography

Photography Residency
August 2019





I discovered this opportunity through Instagram as it was being re-posted by many different photography platforms. I went to look at their website, and learnt that it was a week-long residency in for emerging photographers in Dartmoor, with workshops from Susan Derges, Brendan Barry, Jason Evans, Jem Southam and Sian Davey. Everything was included from photographic materials to food, and it was to be held in a bunkhouse, surrounded by rivers and the moors.

I did not apply straight away, as it all came at a cost of £750, which for a week felt like a lot of money. But the more I thought it about it, the price felt worth it as I could receive valuable skills and experiences, and the chance to network with new photographers. It was something I could do for my own benefit, so I took the chance and applied. No portfolio was needed for the application, they asked for a link to a website and our Instagram through a form on their website, some information about who we were, and why we wanted to take part in the residency.

I wasn't selected the first time around, but I was told that I was on a shortlist, and in the event of someone being unable to take part in the residency, I could take their place. Luckily, someone did drop out and I did take their place, I was going on a photography residency.

The residency itself was intense, all in all there were 30 photographers. The site we were staying at was in the middle of nowhere so if you hadn't driven by car it was a long walk to the nearest village. It also rained a lot, which made me quite poorly, as there wasn't anywhere to dry off properly. Everyone also shared dorms, so there was no chance to get space all week, this was something I missed and a lot of people struggled with this. It was hard to be extrovert.

Despite this, the workshops were fun, and the photographers who led the workshops were around for the whole week so there was plenty of time to chat with them and engage in activities. I particularly loved Susan Derges' cameraless workshop in which she had support from Sian Bonnell. We started the workshop with some mindfulness, and meditated on some rocks by the river. We were then asked to wander alone and silently for half an hour, and just notice and be aware of

of our surroundings, and collect things to make photograms from. After this we went to the darkroom, which had been constructed in the drying room. Here Susan had enlargers, and water trays, which we could lay paper underneath to create exposures from by flash. Everyone took in turn and made their images, and with water or without, we tried to capture what we noticed from the outside. I also learnt how to contact print a print into positive from negative for the first time. I'd admired Derges' work for some time so it was amazing to spend some time with her, she was very kind.

The residency itself wasn't about creating and leaving with lots of work, although many did create a lot of images. It was more about slowing down and taking time to reflect on our practice and why we practice. It helped me understand myself and finalise ideas for major project, and how I wanted to lead my practice, with as much thought and consideration as possible. I liked that there was no exhibition at the end of the residency or some form of publication as it took the pressure off completely. We did all show our work on projectors or hung our prints across the room, but this was done informally, with music and drinks and speeches, and group photos, and then everyone partied.

It was one of those weeks where all week all I could think about was going home, but as soon as I got on the train in Plymouth, I wanted to go back to Dartmoor. And since the residency I've had a weird longing to go back. I managed to create a lot of friends, some I have met up with since the residency, and communicate with regularly. We also have group chats where we seem to send all our creative problems and support into.

I also realised that a lot of creatives struggle without a creative community and it can often be hard to create work and feel confidence in yourselves. This is something that they had in uni, but lost after they graduated and journeyed with their lives. It's made me value how important that community is, and how I should ensure that I always find myself near one as it can support me and my practice massively.

Found in Inbox - Talktalk Mailbox

Positive Light

27 March 2019 at 12:53

PL

Re: Form Submission - Apply

To: Abby Poulson

Hi Abby,

Thank you for your application for Dartmoor Summer School of Photography 2019.

All applicants will be informed of the results of the selection process by the end of April.

Successful applicants must confirm their participation by payment of the fee within 7 working days of notification.

Best wishes,
Positive Light Projects

> On 24 Mar 2019, at 12:40, Squarespace <no-reply@squarespace.info> wrote:
>
> **Name:** Abby Poulson
>
> **Email Address:** abbypoulson@talktalk.net
>
> **250 words why you want to participate:** I am a second-year student studying Photography in the Arts at Swansea College of Art, Wales.
>
> In my practice, I explore alternative processes of photography to experiment with the materiality and the potential of what a photograph can be. I often use these processes to explore personal responses to memory, place and the environment.
>
> I am currently experimenting further within my practice and exploring ways of using a 35mm camera incorrectly to create more immersive images that overlay one another to create one long frame on the negative. I hope to create a handmade photo book from these works, which will explore the fragility of the hidden landscapes of Wales, and their lost heritage.
>
> I am also currently curating an off-site exhibition, titled What Will Remain of Us with support from Mission Gallery, Swansea.
>
> I am always looking for new experimental ways to produce work and feel that this residential will give me the opportunity to discover new photographic ideas and processes in a new environment. This will not only develop my practice but also me as an individual, and will inform my work greatly as I enter my final year of studies.
>
> **Link to Instagram:** https://www.instagram.com/abpoulson/
>
> **Link to Website:** www.abbypoulson.co.uk
>
> **I would like a Bell Tent for the week (+£300):**
>
> **Select your workshops in order of preference:** Susan Derges
>
> **:** Brendan Barry



Darkrooms in Tents!!!







Art at the Hall

Gallery Assisant + Photographer

August 2019



Art at the Hall is a pop up exhibition which is normally held three times a year at Llangathen Hall near Llandeilo. Exhibitions have been held here for four years now, with each show following a different theme and showcasing different artists and works from the local area. Usually the shows open for one to two weeks, and draw in visitors from around the country.

I first visited Art at the Hall in the summer of 2017, and soon became friendly with the curator, Brigid Jones. In winter 2017, one of my pieces also won in their competition and was exhibited in the show. This summer, I'd heard from friends that Brigid needed an extra pair of hands to help assist the show, so I sent her a message to let her know I was home and happy to help if needed. I ended up spending two weeks at the show, from helping with the final touches of the exhibition and labelling to selling the pieces and talking to people about the show. All the works in the exhibition were for sale, and many would want to take the piece away on the day of purchase. There was a spare room at the back of the hall with lots of spare pieces, which were to be used to fill the gaps. This meant that the show was constantly evolving and being curated whilst it was open. You could visit on the first day and the show would be a different one by the end. Brigid's organisation with the exhibition was admirable and it was very beneficial to me to watch and discover how she puts it all together. Each pot or ceramic horse would be numbered so that a corresponding label could be matched.

The exhibition is branded beautifully, with the posters illustrating the hall, and the surroundings of the hall corresponding to the show's themes. The artwork's labels would even include the logo, and there was also a stamp which we used to stamp all the paper bags. Brigid also organised for there to be a tea room open in the hall for the duration of the exhibition, so that visitors could come and look at the work, and enjoy some tea and cake in the garden too. All the proceeds of the tea room went to a local charity. Brigid also organised for at least one artist to be present. They could come and paint or draw, or simply just sit and chat to the visitors. It was great to have them around, and helped them sell pieces as people sometimes feel more

drawn to a piece when they've met the artist behind it and get to learn the story.

My role was to make sure all the pieces were labelled and presented correctly, that visitors were greeted, and available to be answer any questions, help with any purchases, and note down what had been sold correctly and prepare the pieces to be taken away after they'd been sold. This meant that Brigid could focus on people who were buying larger pieces such as big sculptures or paintings, and be available to attempt to sell the work and help those who needed it. I was there more for the people who wanted to buy books, or tiny pots... things with a smaller price tag. I also took some installation shots to document the exhibition for Brigid, and one of my photos was featured in the Western Mail in an article which promoted the exhibition.

This experience was valuable to me as it gave me the chance to study an exhibition that was slightly more commercial, and I realised that an exhibition can still be fun and enjoyable and both commercial. When curating What Will Remain of Us, it was for conceptual and artistic purposes, and not for the act of making money, so working at Art at the Hall gave me the chance to see how I could move into more commercial avenues, without the pressures of curating.

It was also another great opportunity to network with local artists and makers local to home (Carmarthenshire) especially as I'll probably have to move back here once I graduate. There's also talks of Brigid opening a gallery in 2020, which may bring opportunity for her to grow her team. Most artists and visitors asked who I was and what I did and if I was part of the exhibition. Although none of my pieces were exhibited this time, it was great to practice promoting myself and my works and both my website and Instagram were shared with visitors. The two weeks were very successful and I enjoyed my time there. I hope to try and gain more experience with Brigid in the future, especially once I have moved back home.





Rivers, rocks and ruins

The eighth instalment of Art at the Hall in the Temperance Hall, Llangathen, Carmarthenshire, draws inspiration from the landscape of Wales, writes Jenny White

ART at the Hall, the innovative series of exhibitions held at the Temperance Hall, Llangathen, near Llandeilo, is completing its third year of eclectic themed shows with an exhibition titled Rivers, Rocks and Ruins this week.

Inspired by the rivers of Wales, its rocky landscape and the abundance of historical castles and fortresses that dot the surrounding landscape, the latest show brings together high-calibre artists and makers from the area and from further afield.

Established artists joining the exhibition for the first time at the hall include Llandeilo-based painter Robert Newell, who is exhibiting his mesmerising monumental Rockscapes – paintings in watercolour and gouache capturing some of Wales' most dramatic, rocky scenery.

"My work in painting and drawing has passed through certain distinct phases in relation to places, themes and formal concerns – the North Sea coast, destroyed urban environments, and now locations in Wales and Cumbria," he says.

Pembrokeshire writer, illustrator and artist Jackie Morris has been on a road trip promoting her book The Lost Songs, but has taken some time out of her busy schedule to join Art at the Hall for the first time.

Morris was shortlisted for the Kate Greenaway Medal in 2016 and won it in 2019 for her illustration of The Lost Words, also recognised by UK booksellers who voted it the most beautiful book in 2016.

Another newcomer is wildlife artist Seren Bell, described by Country Life as one of the most original animal artists in the UK.

"I am very lucky to be living in one of the most beautiful parts of Wales – the Wye Valley," she says. "Its hillsides are hung with ancient woods and lined with sheep tracks.

"Every day I walk with my dogs in this landscape and have come to love it in all its different moods and seasons.

"From the heights above the valley I can see the Black Mountains and the Brecon Beacons, which have formed a backdrop to my life."

Both newcomers include Richard G Hill, who moved to Llandeilo just a year ago.

His atmospheric textile paintings are inspired by local folklore, which lends a magical but dark accent to the work.

Organiser Brigid Loizou is delighted by how the latest show has come together, with the works of different artists echoing and complementing each other.

"We have ceramic herons, kingfishers and otters by Sallie Wakley alongside paintings of herons, otters and kingfishers by Jackie Morris, and fired ceramics by Rhian Jones that look like rocks, alongside Rob Newell's rockscapes. It's a lovely, magical exhibition," she says.

Besides art, the show aims to educate visitors about the life of the Towy river – the exhibition includes coracles and nets loaned by local coracle fishermen.

"The response has been fantastic," says Brigid. "If you've never been to an Art at the Hall exhibition before, this is definitely the one to come to."

> *I am very lucky to be living in one of the most beautiful parts of Wales – the Wye Valley*

The exhibition runs at the Temperance Hall, Llangathen, Carmarthenshire, until September 8. Find out more on social media via Instagram: art_at_the_hall or on Facebook: Art at the Hall

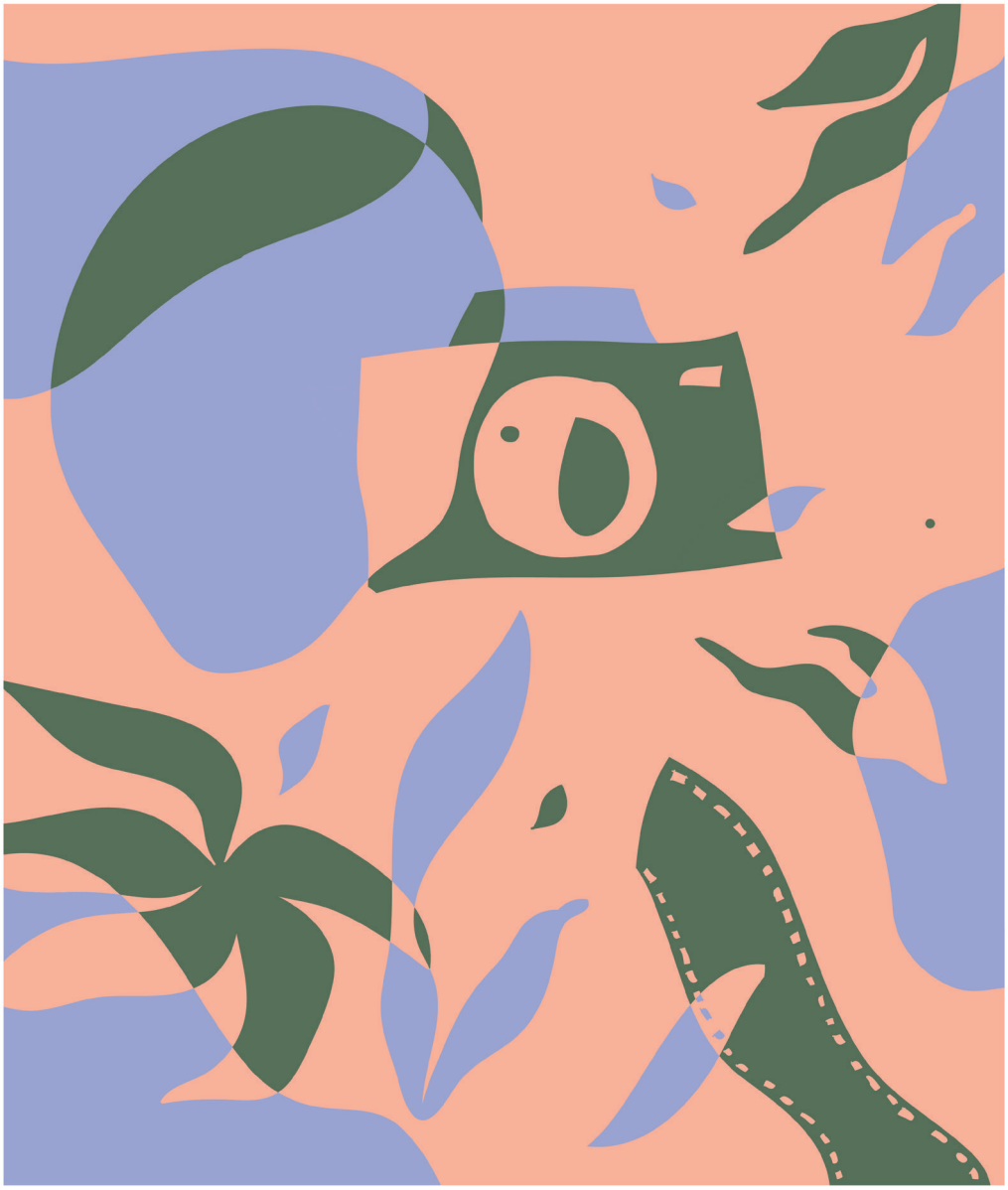
Art at the Hall in the Temperance Hall, Llangathen

Carreg Goch by Rob Newell

My image featured in the
Western Mail
August 2019

Analog Cymru

Curatorial Project
Autumn 2019



“A collaborative exhibition from a collective of Welsh analog photographers who will be exhibiting together for the first time at the National Botanical Garden of Wales. The show will not only respond to the gardens, but also the area surrounding and explore analog process.”

National Botanic Garden of Wales

Summer 2018, I decided to create an online community on Instagram called Analog Cymru (@analogcymru) for welsh film photographers who use analog processes after noticing that there were many local people shooting on film, but there was no hub or community for us to get together and collaborate. Many are hobbyists, simply documenting the area that we live in and love.

After a bit of conversation, I decided to try and organise a local pop up exhibition for us, so that we could exhibit the images physically in their best form. As we had no money, I was trying to find us a free space we could exhibit in. I contacted many venues around Carmarthenshire but never received a response. Part of me did want to give up, as I found the process really challenging. I was perhaps being too ambitious in thinking I could organsie and put up a show in one summer. I was due to go back to university again, and my plan was to try and push it forward the next time I was home. One of the photographers worked in the Botanic Gardens and suggested we try and apply there, so I went on the website and sent them an e-mail.

December 2018, I received a response from the Botanic Garden of Wales confirming that they were going to give us a space in their gallery, and the show was due to open in September 2019. This was great news, and I was excited to let the other photographers know.

E-Mail sent to the Gardens

Gmail

Abby Poulson <analogcreatives@gmail.com>

Analog Photography Exhibition

4 messages

Abby Poulson <analogcreatives@gmail.com> 23 August 2018 at 14:30
To: bruce.langridge@gardenofwales.org.uk

Hi there,

Steffan John, who works in the gardens mentioned that he'd spoken to you about holding a photography exhibition in one of your spaces. I just wanted to write this email to introduce myself and explain who we are and what we hope to achieve.

My name is Abby, and I am from Carmarthenshire and am currently studying Photography in the Arts in Swansea.

Analog Creatives is an online community of photographers from Wales who choose to shoot primarily in film. I've created this community to connect those who are shooting film in Wales, in the hope to start a community where we can all individually show our work together, share ideas and collaborate.

We hope to showcase our work in a 'pop up' style exhibition, so that we can show our images to the public in its original physical form, and inspire people to explore analog photography.

So far we have 6 welsh photographers who have submitted some images. No theme or official title has been set as of yet because I felt it should be relevant to the location of the show.

If we were lucky enough to be offered a place to show our work at the gardens I would then like to combine some images of the gardens alongside personal images the photographers have taken. The title would then be built around Wales and the National Botanical Gardens itself.

If you'd like to see some examples of the photographers work, don't hesitate to ask.

I hope this idea interests you and I look forward to your reply!
Thank you for taking the time to consider this proposal.

Abby Poulson / Analog Creatives

Bruce Langridge <bruce.langridge@gardenofwales.org.uk> 23 August 2018 at 15:13
To: Abby Poulson <analogcreatives@gmail.com>
Cc: Steffan John <steffan.john@gardenofwales.org.uk>

Hi Abby

Great to hear from you and Steff has mentioned you.

We like to support local artists and photographers and our Oriel Yr Ardd Gallery is the common venue where we show exhibitions. We've had a healthy number of applications to exhibit next year and a gallery committee is due to meet in a couple of weeks to map out the programme for next year. Our deadline has passed but as you're linked to Steff, we're happy to make an exception.

We ask all people/groups who want to exhibit to submit an application form. This doesn't have to be too long but it has to be clear about your intention – we realise artists may not know what they're going to produce a year ahead but they need to know what direction they're heading. Could you do that for us – see attached – accompanied by a few images. Also attached are terms and conditions that we need are exhibitors to agree to.

Application of Interest to Exhibit

Expression of Interest to Exhibit

Thank you for expressing an interest in exhibiting in Oriel Yr Ardd (Garden Gallery) at the National Botanic Garden of Wales.

Please complete details of your proposed exhibition below and return to Bruce Langridge, Head of Interpretation: bruce.langridge@gardenofwales.org.uk

We review expressions of interest several times each year, on a rolling basis, with a view to developing and maintaining an attractive program for the following year – 18 months.

The closing date and schedule for the next round of considerations for exhibition proposals is **31 July 2018**. After each review we will contact anyone who has expressed interest and let you know *whether or not* you are selected to exhibit.
Please complete all parts of the form, expanding the table or adding separate attachments to ensure you provide all the information requested together.

ABOUT YOU	
Name of contact person making this submission	Abby Poulson
Email Address	analogcreatives@gmail.com
Contact phone number/s	07432562640
Postal Address	5 Maes Derwen, Cross Hands, Llanelli, SA14 6SW
Artist or Group Name	Analog Creatives
Brief description of yourself, partnership or your group	Analog Creatives is an online community of photographers from Wales who choose to shoot primarily in film. We want to connect those who are shooting film in Wales, in the hope to start a community where we can all individually show our work together, share ideas and collaborate.
Website links	https://www.instagram.com/analogcreatives/ https://www.instagram.com/_abbypoulson/
Brief note about any previous exhibitions if not available as a web link (*optional*)	n/a
Exhibition Name – used in promotional marketing	Analog Creatives - a sub title for the exhibition will be confirmed.

Response from the Gardens

Gmail **Abby Poulson <analogcreatives@gmail.com>**

Oriel Yr Ardd

7 messages

Bruce Langridge <bruce.langridge@gardenofwales.org.uk> 21 December 2018 at 15:28
To: Abby Poulson <analogcreatives@gmail.com>
Cc: Steffan John <steffan.john@gardenofwales.org.uk>

Hello Abby

I'm so sorry for the delay in replying.

Programing the Oriel Yr Ardd Gallery has been much more complex than usual but if you'd still like to exhibit, I can offer you and Analogue Creatives a slot from September 14 to November 23rd 2019.

I need to check a few things.

The exhibition is yours to do with what you like but obviously keep to those ideas outlined in your expression of interest. If works sell, all the better. You'll see from the terms and conditions that we take a commission and we'd like you to talk to our Head of Retail Morgan Ward to discuss how you could maximise your sales, and how you'd replace sold works.

Putting up and taking down the show will be your responsibility although you'd have to talk to me about how you'd do it so that I can do a risk assessment. If you'd like to caption works, you'll have to talk to me as we have to make our displays dual language and I could help with translations. We have a marketing team who can also help with marketing. Obviously Steff John will be a huge help with all this too.

The main restriction is that the exhibition space is sometimes used for other events – occasional weddings, talks and functions. So works ideally need to against the walls.

If you're happy to go ahead, or have any questions, do let me know.

Nadolig Llawen

Bruce

Bruce Langridge
Head of Interpretation / Pennaeth Dehongli

National Botanic Garden of Wales
Llanarthne, Carmarthenshire, SA32 8HG
Tel: (01558) 667162
Gardd Fotaneg Genedlaethol Cymru
Llanarthne, Sir Gaerfyrddin, SA32 8HG

Letting The Other Photographers Know

Gmail — Abby Poulson <analogcreatives@gmail.com>

Analog Creatives - Exhibition Confirmed
17 messages

Abby Poulson <analogcreatives@gmail.com> 16 January 2019 at 20:14
To: Steffan John <steff.john@btinternet.com>, Caitlin Turner <caitlin.turner1@live.com>, Eddie Tea <teahousephotos@gmail.com>, Joshua James <joshjames467@icloud.com>, Llinos Stone <songbirdsummerstone@hotmail.co.uk>, Zoe Ousey <zoeousey@gmail.com>, Conor Pitchers <conorpitchers@outlook.com>, louis.rimmer12@gmail.com, peter.payne96@gmail.com

Hi all,

I hope this email finds you well and that you're enjoying the new year. I have some exciting news! We have been offered an exhibition slot at Oriel yr Ardd gallery which is situated inside the National Botanical Gardens of Wales in Llanarthne, Carmarthenshire. The exhibition will run from September 14th to November 23rd 2019.

As an initial idea I thought this would be a good opportunity to show our personal work in relation to us and Wales, which can be the images you submitted to me back in the summer, or new work. I also propose that one wall of the exhibition illustrates a creative response to the gardens - I will send more details about this idea soon.

Images will be printed and framed, I will organise this, but the cost of will need to be covered by yourselves. All the work in the exhibition will be for sale. There will be a commission rate of 30% for each piece sold.

Please confirm that you're still interested in being part of the show by replying to this email.

Now we have a venue and a theme, I hope to invite more people into the show again, so if there's anyone you know who shoot film and have a connection to Wales and would like to join, let me know. I hope you like the idea! And again, I'm sorry for long wait.

I look forward to hearing from you!
Abby

Abby Poulson <analogcreatives@gmail.com> 16 January 2019 at 20:33
To: Elinor James <contact.elinorjames@gmail.com>

[Quoted text hidden]

Eddie Tea <teahousephotos@gmail.com> 16 January 2019 at 20:34
To: Abby Poulson <analogcreatives@gmail.com>

Hi Abby,

That's fantastic news! Well done on securing this - brilliant location.

Yes, i'm still very much interested and want to be a part of it.

Look forward to discussing more and shooting images for the show.

Ed
[Quoted text hidden]

Louis Rimmer <louis.rimmer12@gmail.com> 16 January 2019 at 21:32
To: Abby Poulson <analogcreatives@gmail.com>

Dear Abby,

I would very much like to reaffirm my interest in participating in this exhibition and I look forward to hearing more details.

Thanks
Louis
[Quoted text hidden]
--
King regards,
Louis Rimmer

Abby Poulson <analogcreatives@gmail.com> 16 January 2019 at 23:22
To: Owen Williams <owendanielwilliams@gmail.com>

[Quoted text hidden]

Llinos Stone <songbirdsummerstone@hotmail.co.uk> 17 January 2019 at 14:23
To: Abby Poulson <analogcreatives@gmail.com>

P'nawn da!

Thank you for the email; yes, I'm very much still interested.

I'm a member of Bangor Uni Photographic Society: https://www.facebook.com/groups/bangorphotosoc/ - would you like me to share details of the exhibition there? I'm the Darkroom Officer, so I know there are a few members who are interested in shooting film.
I absolutely love the idea of a creative response to gardens too, and it's perfectly timed so that I can work on it over the summer, before I go back to uni in September.

Diolch yn fawr iawn!

There was quite a lot of time between finding out we had the space and when the exhibition would be up. I waited for the photographers to respond to confirm that they could commit to the exhibition. I also went to visit the gallery co-ordinator, Bruce Langbridge at the Gardens to look at the space and speak about the process of exhibiting there. The Gardens would only let us exhibit for free if they took a commission of 15% of the work we sold. This meant that all the works in the show would have to be for sale. This scared me, as I had no experience in exhibiting work that was for sale and neither did my photographers. But Bruce was very helpful, and recommend that we frame our prints as it's easy for customers to transport them home. He also suggested keeping spares of the prints to put up if one was to sell.

I took all these details into account and let the photographers who had responded to me know the plan. There was to be 7 of us exhibiting, including me, and with the size of the space I estimated that we could show 3-6 prints each, depending on how large we printed and framed our pieces.

For the time being, I carried on focusing on What Will Remain of Us and my other deadlines. I didn't go back to organising Analog Cymru till Summer 2019.

Establishing the Exhibition

I had learnt a lot from curating What Will Remain of Us, and wanted Analog Cymru to be as simple as possible. The process of organising the show was much simpler. There was no open call, and I had asked for the photographers to create works responding to the gardens and the natural world, both within the botanic garden and elsewhere. The images just had to be shot on film or present an analog process. I didn't see these works until the photographers bought them to me in the gallery on the week the show was to be set up, so the selection process was purely whoever wanted to take part. Once we were in the gallery, I did curate and try and make connections with the pieces. It was fun to do this with fresh eyes. In What Will Remain I had known how the pieces looked for some time, whereas in Analog Cymru the images were all new to me and I could curate on the spot. There was much less pressure.

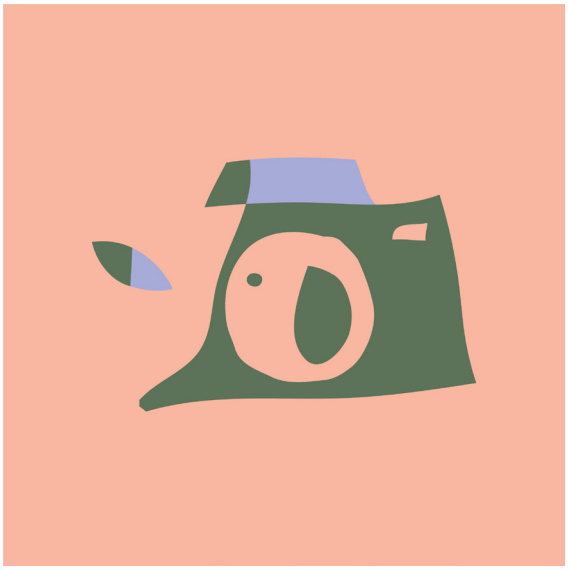
To create an identity for the exhibition and the Instagram account, I wanted to invite a graphic designer to help me as this would also take less pressure off the project. I'd invited Ben East of East Graphics to help me, a friend of mine who'd recently graduated in Graphic Design at Swansea College of Art. I couldn't give payment but I did give him a Wacom tablet I hadn't used for years. I sent Ben examples of posters I liked and we decided to go with a classic approach. I didn't want to include any photography on the poster as we didn't know what work we were showing, so we decided to stick to a botanical theme and play with the idea of the camera. I also sent him various pictures of the gardens shot on film, which Ben used to create colour schemes for the designs.

The posters and logos for Analog Cymru were really succesful. The abstract shapes and colours stood out from all other posters, and I even had people messaging me asking if they could purchase a copy.We also decided to sell copies of the poster in the exhibition. This was a great chance for Ben to be showcased too, as his role in creating an identity for the exhibition was just as important as the photographers who were exhibiting. The posters were put up around Carmarthenshire and Swansea.

Various Analog Cymru Icons

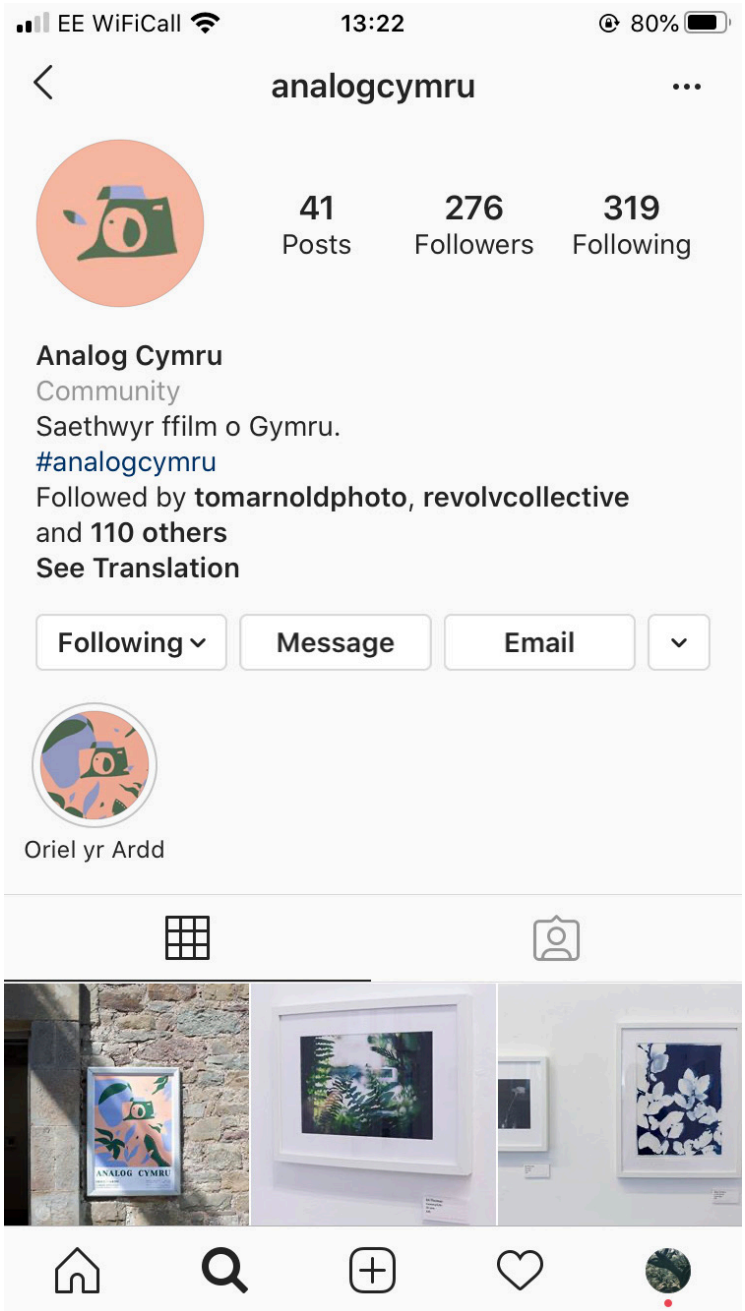








Analog Cymru on Instagram



Setting Up

As we didn't have any funds, and I knew the gallery would need a fresh coat of paint and a tidy up, I asked the photographers if everyone could contribute £15. This also covered getting posters and hand outs, which I ordered again from Mixam because the quality was great, and screws and wire for hanging the works.

We had access to the gallery from September 9th. It was organised by myself that all of the photographers would meet that day to drop off their prints and pass on information to me. Similar to the way Brigid had in Art at the Hall, I created a form which asked the photographers to fill in details about their pieces, and labels for them to write down the details of the piece at the back of the frame. Details included a title, artist's name, medium and a price, and whether the piece could be sold and taken on the day, or at the end of the show.

This helped me make labels for the pieces, and also helped devise a document which had to be shared with the shop in case anyone was to make a purchase. Some of the photographers also stuck around to help paint the space. Everything went smoothly, and I was glad I had forms to give to everyone as it would've been chaotic for me to try and get the information all at once.

On the second day I visited the gallery by myself and curated the show, and planned where everything would hang. I wanted to do this before people came to help me hang the show, and it was really satisfying to sit there with all of the pieces and decide how they would present themselves. When this was complete and I was happy with how it all looked, I returned with some help and we hung the show. The fourth day consisted of putting up labels and adding the final touches, cleaning and photographing. The show was open a day early. There was no private view, but a few of the photographers went to hang out in the gallery on the opening day to greet visitors, and plenty of friends and family visited on this day too.

Exhibition Labels - Template

Steffan John **Datgoedwigo** **35 mm** **£30** **Instagram: tirlun**	**Steffan John** **Dahlia** **35 mm** **£30** **Instagram: tirlun**
Steffan John **Gardd yr Hydref** **35 mm** **£30** **Instagram: tirlun**	**Steffan John** **Blodau a Llif Golau** **35 mm** **£30** **Instagram: tirlun**
Josh James **Sunset at Southerndown** **120 mm** **£50** **Instagram: joshmjames**	**Josh James** **Twin Peaks** **35 mm** **£45** **Instagram: joshmjames**
Josh James **Shared Moments** **35 mm** **£35** **Instagram: joshmjames**	**Josh James** **Brecon Beacons** **35 mm** **£35** **Instagram: joshmjames**
Josh James **Views** **35 mm** **£35** **Instagram: joshmjames**	**Ed Thomas** **Gower Clifftops** **35 mm** **£45** **Instagram: teahouse_photography**
Ed Thomas **In The Wild** **120 mm** **£45** **Instagram: teahouse_photography**	**Ed Thomas** **Camera/Life** **35 mm** **£45** **Instagram: teahouse_photography**

Exhibition Statement

ANALOG CYMRU

Curadu gan / Curated by
Abby Poulson

Mae Analog Cymru yn gymuned ar-lein o ffotograffwyr o Gymru sy'n dewis archwilio ffotograffiaeth gan ddefnyddio prosesau analog traddodiadol ac arbrofol.

Mewn byd sy'n fwy a fwy digidol, mae ffotograffiaeth wedi cael ei llethu gan dechnolegau newydd sy'n caniatáu ffotograffiaeth fod yn syml ac o fewn cyrraedd pawb. Mae prosesau analog yn parhau i fod yn boblogaidd ac yn aml maent yn cael eu ffafrio gan lawer o ffotograffwyr sy'n chwilio am ddelweddau gwahanol ac unigryw, ond yn anffodus mae prosesau analog yn dirywio.

Wrth arddangos prosesau traddodiadol o cyanotype i argraffu printiau du a gwyn mewn ystafell dywyll, mae'r arddangosfa yma yn dathlu'r broses analog o ffotograffiaeth, a pherthynas pob ffotograffydd â'r byd naturiol, yn yr ardd a thu hwnt.

• • •

Analog Cymru is an online community of photographers from Wales who choose to explore photography using traditional and experimental analog processes.

In an increasingly digital world, photography has been overwhelmed by new technologies allowing for photography to be simplified and accessible by all. Analog processes remain popular and are often preferred by many photographers who look for distinct and unrepeatable imagery, but sadly analog processes are still in decline.

Showcasing traditional processes from cyanotype to black and white darkroom printing, this exhibition not only celebrates the analog process of photography, but also each photographer's relationship with the natural world, both here in the gardens and beyond.

Instagram - @analogcymru
analogcymru@gmail.com

Facebook - Analog Cymru
#analogcymru

Installation Shots








Canon
PASSED

Reflection

In some ways, the experience of curating Analog Cymru was similar to curating What Will Remain of Us. In both similar steps were taken and it was great to finally meet the artists and open the show. I think the part where I get to interact the artists and build the show and open it is by far my favourite.

One difference I noticed with Analog Cymru was the feeling of building a community. In What Will Remain of Us I managed to bring new people into the exhibition and new networks into Swansea, but with Analog Cymru, I was helping already existing photographers exhibit for the first time and grow their experiences. This meant a lot to them, and it was humbling to make it happen. Luckily we didn't need anyone to invigilate the exhibition as the gallery was manned by the shop, but Steff, one of the photographers who works at the gardens did keep an eye on the exhibition and swap over any prints that had been sold.

The feedback from those who work at the gardens was positive, and some said it was the best show they'd seen exhibited in the gallery. Whilst spending time there I had noticed that the gallery is a bit outdated and neglected in comparison to the other programmes in the garden. I was glad to have given it a fresh paint and a new lease of life, even though I was told we didn't have to. I also think that the exhibition functioned well as a site responsive exhibition. All the images had a connection to the outside world, even the little camera planters. Both the photographer and the analog process brought a new way of seeing the gardens to the visitors. I also decided to leave a little comment book in the gallery, I never did this with What Will Remain of Us. It was great to see who had visited and what they thought and it was a great tool to keep track of what was going on inside the gallery and who was visiting.

I'm not sure if curating Analog Cymru was easier because there were less projects to balance alongside it, less artists or if I'd just learned

from my experiences in curating What Will Remain of Us and working at Art at the Hall and could handle the project better. Either way, this felt more manageable. In the end, we sold three prints and five posters. The photographers were pleased to be part of the exhibition, and after discussions I'm already trying to think of ways i could develop the account and perhaps organise future events.



Date	Name	Comment
17.9.19	Sammi	lovely work by all! It's great to see old school techniques still going strong! Fantastic job.
18/9	LYN Rgege	Well Done So Creative
20/9	C Midwood	Beautiful work - the cyanotypes are fascinating.
21/09	Simon & Lucie	it was good.
23/09	Judit Loras Hungary	So creative, it is impressing me...
24/09.	J x S Thomas	Inspirational! Much food for thought. well done.
28/09	Ced Jones	Fascinating techniques
13/10/19	Katrina	captured well!

Date	Name	Comment
10.10.19	Lisa, Rob from Birmingham UK.	Well done Very creative
12.10.19	Sam Coleman	BEAUTIFUL WORK LOVE The Cyanotypes ♡
12/10/19	Steve + Sheila	Beautiful - especially the ferns.
22/10/19	Alex Fox	Such an important concept to explore - rejuvenate
25/10/19	STEVE & NEVA.	↘ EXCELLENT FAB PHOTOS & ART WORK WELL DONE!
26-10-19	Katie Barrett	Amazing! Super proud. Well done El and Olives ☺ xxx.

A Conversation with Beth Pritchard

Curator at Stiwdio 3, A Gallery and Art Retail Space in Cardigan.



Stiwdio 3 is now the home to Make it in Wales. A project which began with holding arts and crafts workshops in independent venues around Cardiganshire. They then opened their home in Cardigan, and now has a venue which hosts a creative community space, a meeting and a gallery space and cafe, as well as a coffee shop. The project is run as a not for profit organisaton, with the aim to bring something unique to the high street.

Beth Pritchard is the curator at Stiwdio 3 and completed her BA in Fine Art at Carmarthen School of Art and has organised numerous curatorial projects. We recently got chatting over curating and practicing as artists, and I was interested in how she has established a curating career locally and sustained herself financially. Beth sent me a very helpful email explaining her journey through curating and how she got to where she is now.

Her response was really helpful, and I think it's clear that I should carry on looking for opportunities, especially apprenticeships and funded opportunities in order to develop my career. For the now, I should try to volunteer but I haven't found the right balance between working part time, and studying. Hopefully once I graduate I can find somewhere to volunteer, and hopefully visit Stiwdio 3 to say hi.

E-mail from Beth

From: **Beth Pritchard** beth@makeitinwales.co.uk
Subject: Curating Info
Date: 26 October 2019 at 12:15
To: abbypoulson@talktalk.net

BP

Hi Abby

Following up from our Insta chat.

So I guess I'll just tell you how I started out as a curator.. this is just to give you some background and maybe give you some alternative options. Feel free to ignore and take what you want from it :)

Second year at uni I began volunteering at galleries in Carmarthen, I asked around for work experience. I worked every Saturday morning for a free piece of cake haha.

This lead to a curatorial apprenticeship with Oriel Myrddin. Alongside this I began setting up pop up exhibitions around Carmarthen. In any venue I could find that would have me, even pubs. I would collaborate with local music promoters to share the cost of the hire fee. This was a great way to practice on a small and informal basis and I asked my friends and people from uni to submit work so it was an excuse to get together and have a party :) and network!

This lead to an apprenticeship with Oriel Mwldan as a gallery coordinator. It was pretty formal and mostly office work. I then worked as visual for Debenhams, still putting on a pop up exhibition every few months when I had time. Alongside working, i asked to volunteer at Cardiff MADE in the shopping centre on my days off. Volunteering and invigilating are really good ways of networking and getting your name out.

Fundings a bit of a thing now, I can't seem to find any apprenticeships at the moment. They could pick up again in Summer so worth keeping an eye out of Arts Council website and galleries close to you.

Look up if the glyn vivian or elysium would take you on as a volunteer maybe? or if they have apprenticeship schemes for graduates? It's fitting it around work and not burning yourself out. I volunteered in Cardiff every other week.

Set up some pop up shows with friends at your local pub? Even your own or someone's living room/kitchen?!

I can't afford to do an MA yet so apprenticeships and volunteering were a really good way for me to learn on the job.
There is a curatorial MA in Bath Spa that i would love to do one day..
https://www.bathspa.ac.uk/courses/pg-curatorial-practice/ ..could be an option?

Venice! They have a great project 'Wales in Venice' @walesinvenice on Instagram.
The Arts Council select people to invigilate the Welsh pavilion at the Venice Biennale for 6 weeks. So it's a holiday and great experience and pizza.

Email galleries further away (Cardiff, Bath, Bristol) directly (make yourself known) or go in and ask about volunteering or apprenticeships. You never know, there could be a show coming up that they need a hand with.

If you feel you need to have a year out and come back to it that's fine too! I have drifted in and out of it until this job came along at stiwdio3.

You would be more than welcome to come and stay with me for a few days and travel up to the gallery with me. That's always an option Abby, Cardigan's got some lovely waterfalls and beaches to visit too :) could go towards third year research maybe?

Sorry for this really long email on a Saturday morning Abby! I'm getting it all down before it picks up again with work.

Please message me any time if you have anymore questions or I've missed anything. Have a lovely time in Bath!

Beth xx

Post Graduate Open Days

Curatorial Practice (MA)
at Bath Spa & Goldsmiths University



From: **Bath Spa University** opendays@bathspa.ac.uk
Subject: See you tomorrow at our Postgraduate Open Day, Abby
Date: 25 October 2019 at 10:04
To: abbypoulson@talktalk.net

BU

BATH SPA UNIVERSITY

Dear Abby,

We are looking forward to welcoming you tomorrow, Saturday 26 October, to the Postgraduate Open Day.

Please make sure to check the **programme** carefully to confirm your schedule for the day.

Registration for all courses will take place at our **Locksbrook campus** (postcode BA1 3EX).

The Open Day will run from 11:30 to 15:00. Please give yourself plenty of time to register on campus before the event starts.

Schedule for the day

11:30	Registration
12:00	Welcome to Postgraduate courses at Bath School of Art and Bath School of Design
12:30	Tour of Locksbrook campus
13:30	Talk to course staff in rooms 105 and 106
15:00	Close

Getting here

Getting to Locksbrook campus.

Arriving by car: as parking is limited on site and the wider area, we have arranged for v
our Sports ground, with free shuttle buses taking you to Locksbrook campus.

Bath Spa Sports Ground
Lower Bristol Road,
BA2 9EU

Arriving by bus: You can take a U5 or X39 bus from the city centre and alight at the Ho
Nearby is Station Road which leads onto **Locksbrook Road**, where the campus is loc

Arriving by train: If you're travelling to Bath by train you will need to get off at Bath Spa
From there you can take a U5 or X39 bus from the bus station next door.

Blue Badge parking spaces

Please note that Blue Badge holders attending the Open Day at **Locksbrook campus**
park at the visitors car park located at the Sports ground and can park on campus dire
able to find a parking space close to the building where the event will be taking place. I
directions on arrival and make sure that you display the permit prominently.

Amending your booking

If you wish to check or amend your booking, you can do so via our **events booking sy**

Please note: The above booking link will expire after 7 days. Please avoid sharing this

From: **Goldsmiths, University of London - Events** events@gold.ac.uk
Subject: Only a few days until we meet you...
Date: 17 November 2019 at 19:11
To: Abbypoulson@talktalk.net

Goldsmit
UNIVERSITY OF LO

#ONEGOLDSMITHS

Hello Abby

It's not long before our Postgraduate Open Evening, 4–7pm, Wednesday 20 November.

Don't forget that this is very much *your* Open Evening: a chance to speak to lecturers and students in person, and experience the energetic and friendly atmosphere that makes Goldsmiths such a special place.

YOUR PROGRAMME FOR THE DAY

Whether you are considering a PhD, taught degree or a research degree, there is a wide range of talks and academic showcases happening during your visit. Why not take a look at our **Postgraduate Open Evening programme** to help plan your time.

So far I've managed to travel to two open days to research on possibly doing a Master's in Curating, and plan to visit Royal College of Art in January to look at an MA in Curating or Photography. I decided that I'd like to visit open days just to get a feel on whether an MA would be right for me, and if it was something I could work towards for a few years.

My first open day was at Bath Spa University. Despite registering to see the Curating MA, the course leader wasn't there, and none of the other staff could answer any of my questions. It was a pointless trip, but I did get to see how they run post graduate course and the facilities they could offer. I was given an e-mail to e-mail the course leader but decided not to, as I wasn't happy with my experience and probably wouldn't want to study there.

My second open day was at Goldsmith's University, which was organised much better, and I got to chat and ask questions with the course leader. I learnt that the course was very personal and adaptable, to the point where everyone receives their own reading list depending on where their curatorial practice lies. The course leader encouraged innovative curating and that challenged and pushed boundaries, and encouraged an independent voice from the curator. They wanted students to have already established the meaning of their practice prior to applying for the MA. This course felt a lot more suited to me and how I would like to develop my practice. I felt much happier when leaving than I did in Bath Spa, but was aware that an MA in Goldsmith's would be tough to get into, and London has its own challenges.

On my next open day, I hope to visit Royal College of Art, but am more drawn to doing an MA in Photography, as I'm still unsure which pathway I would like to follow for post graduate studies and would like to consider both.

AHEH Training Programme

Alacala de Henares, Spain.
November 2019.



Back in May, I was sent an email by Amanda Roberts, who works at Swansea College of Art, inviting me to take part in a pilot for a training programme that her and Shelley Doolan had been developing. The programme's goals are to develop enterprise and employability skills in art students as the models that already exist don't apply to arts and humanities student, as often our work comes from a place of morals and values, rather than a desire to make lots of money. They needed students to take part in the pilot to decide what worked best. The project has been fully funded by the European Union, and works with the university's partners in Ireland, Finland, Spain, Portugal, Croatia and Italy. The pilot would be held in Spain, and fully funded, and as I'd been working with external parties already they thought my feedback would be beneficial to them.

I met up with Amanda to find out more, and was sent an application so I could apply. My application was accepted and I was invited for an interview with both Amanda and Shelley. I was pleased to find out that I had been accepted, along with two fine art students. The pilot was held at Universidad de Alcala, in Alcala de Henares, a small town near Madrid. We arrived on November the 3rd and left on the 8th and spent the whole five days in the university taking part in the programme. We met students from across all the different universities, and were put into groups with them from the beginning. It was really interesting meeting various students from different countries who studied either an arts or humanities subject.

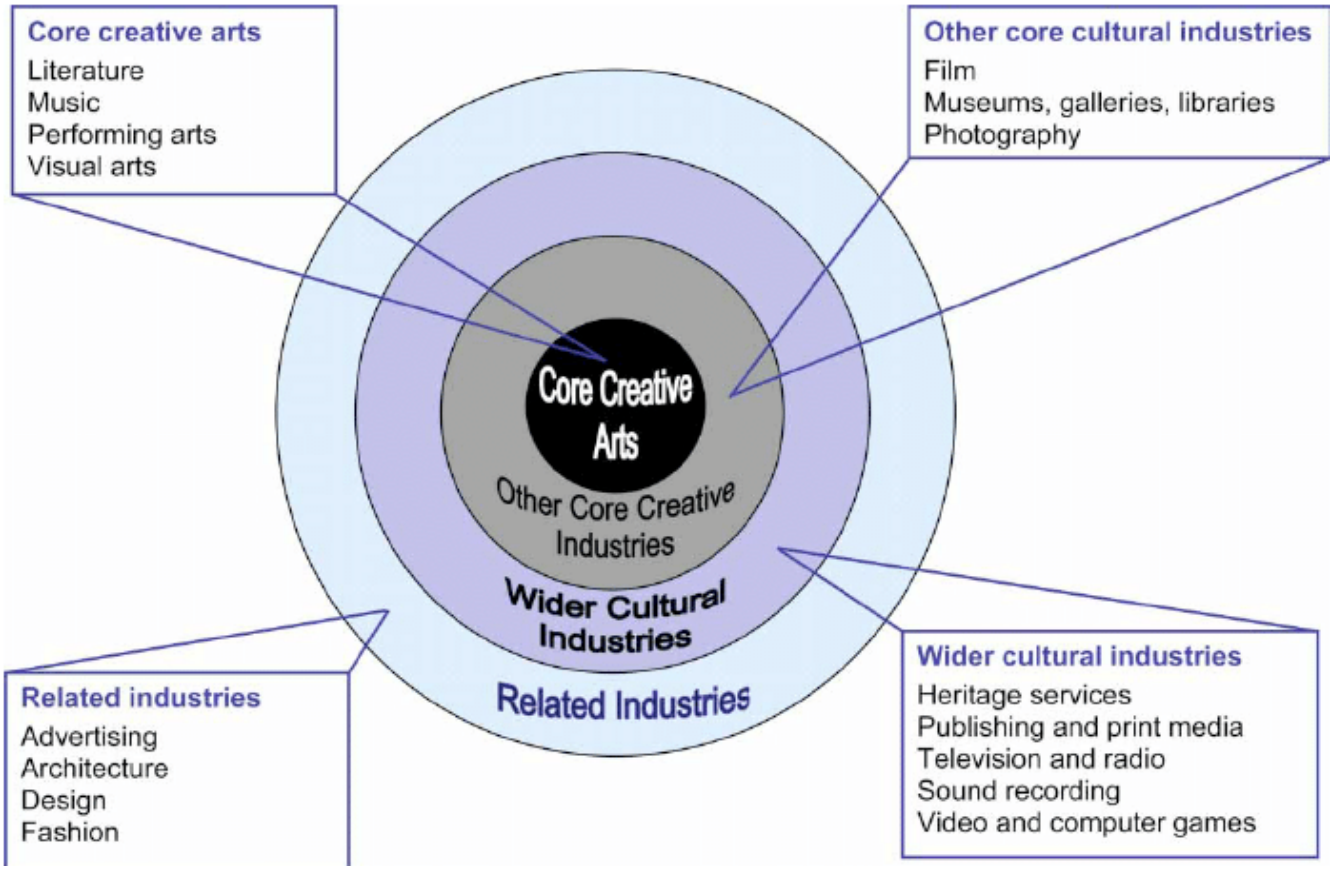
The programme consisted of picking and developing a project which had already been put forward to us by creative professionals. Some concepts suggested providing solutions for homelessness, or even just changing the world. We were asked to pick a challenge, and were then put into groups with the people who'd also picked the same challenge. I chose a challenge that asked us to change the world. I was partnered with a student from Portugal who was currently studying an MA in Philosophy, a student from Italy who studied set design, and a student from Croatia who studied History. It was slightly challenging working with students who were from slightly more academic backgrounds, but being a student from the arts really benefitted our idea in terms of developing it and moving it into different avenues

and developing it quickly. Towards the end of the project I began to appreciate everyone's skillshare as I realised I had already adapted into the group. Looking back, I am glad I got to work with students from different backgrounds as it challeged me to work and think in new ways.

In the five days of the project we chose a challenge, developed a concept and worked on exploring methods that guarantee sustaining the project. This was done through a series of seminars, and talks from creative professionals, and also free time that we spent in our groups discussing ideas. We were also taught exercises on how to pitch and communicate our ideas to a panel. On the final day we then pitched our ideas to professionals from the enterprise parties who supported the pilot scheme. Each day was really helpful, but parts weren't delivered as well as they could. Our roles as students were to give feedback and help them find ways to improve delivering the scheme, as the teaching of the subjects had to be suitable for us. Some parts were too academic, and some of us from more creative backgrounds struggled to sit through it all.

Despite our purpose to take part and give feedback, I benefitted from the topics we were taught. In my whole time at university I haven't been taught anything about the legal sides of operating creatively. Especially in terms of intellectual property, and how we can protect our ideas and work. We also haven't been given sessions on how to apply for funding, developing business models or how to pitch our ideas to the public.

The purpose of this research project is to instigate this knowledge into universities and teach it as part of a professional practice module in second year to equip art and humanities students with a professional skillset, so that they can give themselves better opportunities after graduating. I am really thankful I had the opportunity to learn all of this before graduating, and it helped me put more of an entrepreneurial thinking cap on. I began to think about ways I could possibly commercialise and develop new projects and existing ones and use it to sustain a living and my practice.



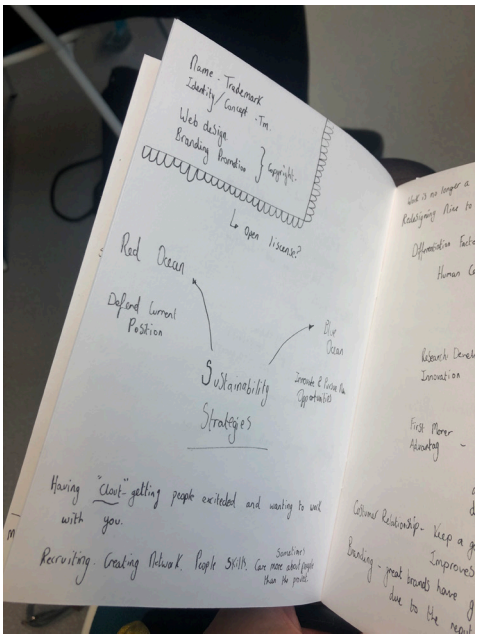
The Concentric Circles Model of (Individual) Cultural Work

This idealogical diagram was introduced to me during the week and shows an ideal setting for how people from creative arts backgrounds filter out into different industries for work and opportunity. The reality is that the 'Core Creative Arts' circle in the middle is much larger, and outbalances the other circles, as opportunity is much smaller, in comparison to the central circle and we can't rely on these industries to sustain our practice.



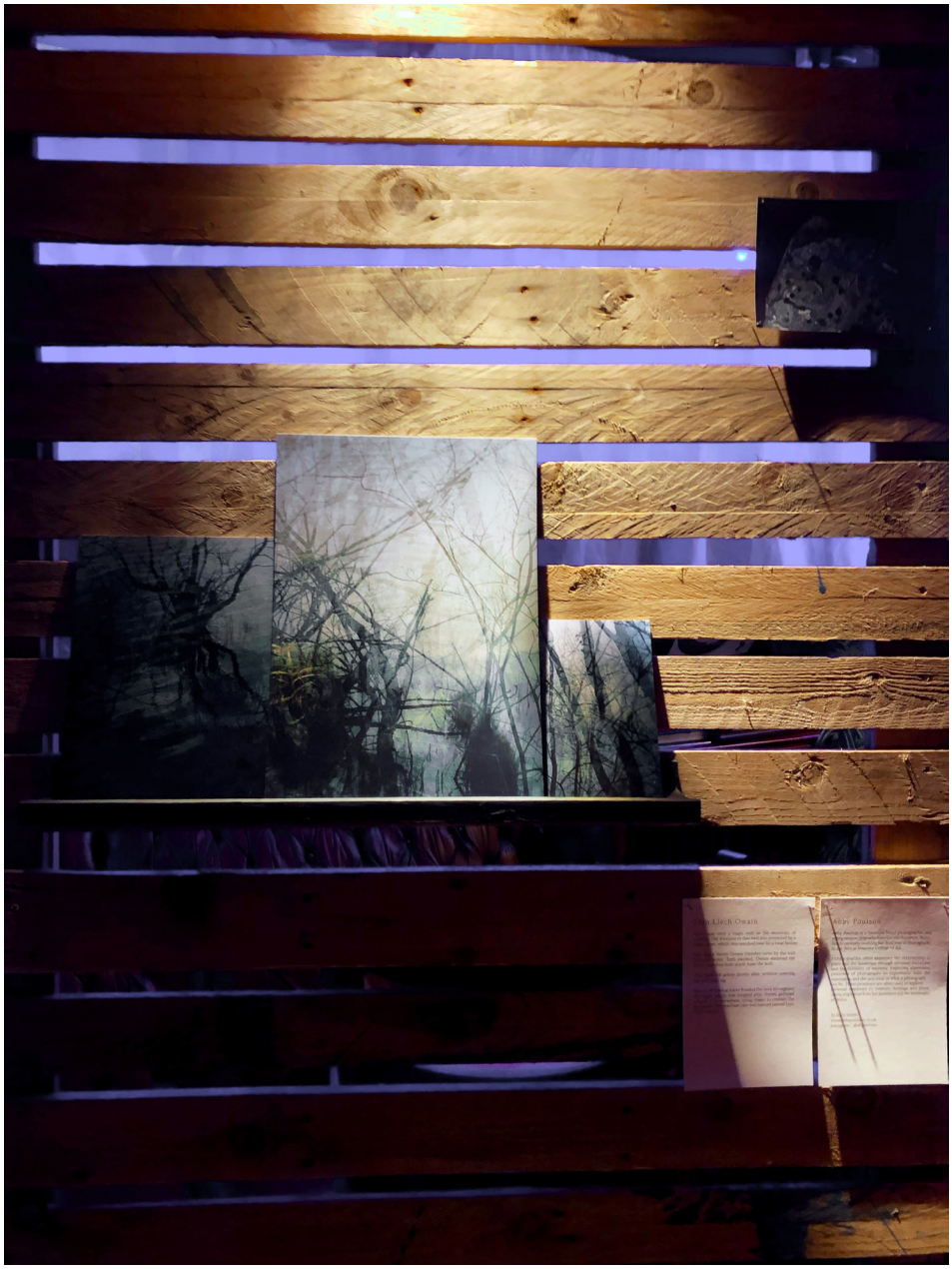


Presenting Our Idea



Pallet 04

Exhibition at Porter's, Cardiff.
December 2019.



From: **PALLET** pallet.cardiff@gmail.com
Subject: PALLET. night at Porter's
Date: 1 December 2019 at 21:57
To: undisclosed-recipients:;

Hi all,

Thanks for applying to be involved in our next Pallet. night at Porter's! We'd love for you to be a part of our event on the 11th December and invite you to display your work with us.

Just a few things to let you know about the evening, nothing too boring we promise.

You each will receive a pallet to mount your work onto, how you do this is completely up to you. The pallets are 2m by 1m (check attachment!) and if you could think about how you're going to use this space beforehand that would be ideal. We ask you bring your own equipment to mount with, we will be there to help you throughout and can provide a few things if needs be, so no need to stress. We recommend you utilise this space as best you can, after all, your pallet is yours to make the most of!

Please take some time to prepare a brief description of your artwork or even a little bit about you, and we can mount it next to your work to give the onlookers some context to your beautiful pieces of art! We'll have cards/paper for you to write these on, so don't worry about printing them off; however, if you wish to bring your own you're more than welcome.

If you'd like to sell you work that's great, we'll be providing price tags to put next to your work if you'd like them, this isn't compulsory however! If any artwork is sold, we ask that you donate 15% of your proceeds to Pallet. We ask this because we really believe Pallet. has potential to grow and thrive through nights like these, and we want to be able to continue to provide a platform for local artists to exhibit their talents. We run an honesty policy, and just have to trust that you will support us in our little venture by making sure you donate 15% of your sales to us. We can give you more information on this on the night.

Please aim to be at Porter's bar at 5pm to allow plenty of time to set up your work and chill out before the doors open. We want everyone to see your amazing art for as long as possible, so ask you to leave it up until the end of the night, and you can start to take your work down from 11pm. If this isn't feasible and you need to keep it at Porter's overnight or take it down earlier, just let us know.

Our friend James will be there on the night to take some photos/film for our social media, if this is a problem let us know! If not, make sure you say hi, he loves a chat.

One more thing! We'd like to invite you to join our little Pallet. community which we're starting to build, just follow the link to be part of the group. https://www.facebook.com/groups/2332821656803439/ We'll be posting current and future event information on there and hopefully it can be a space for you to meet other like-minded individuals and be part of a growing community.

Thanks again for applying to Pallet., we couldn't run without the support of people such as you and we're very excited for you to bring your own twist on Pallet.'s art and music night. It's going to be great night, and hope you're as excited as we are!

Please reply confirming you can attend, and feel free to ask any questions.

Many thanks,

Love the Pallet. team,

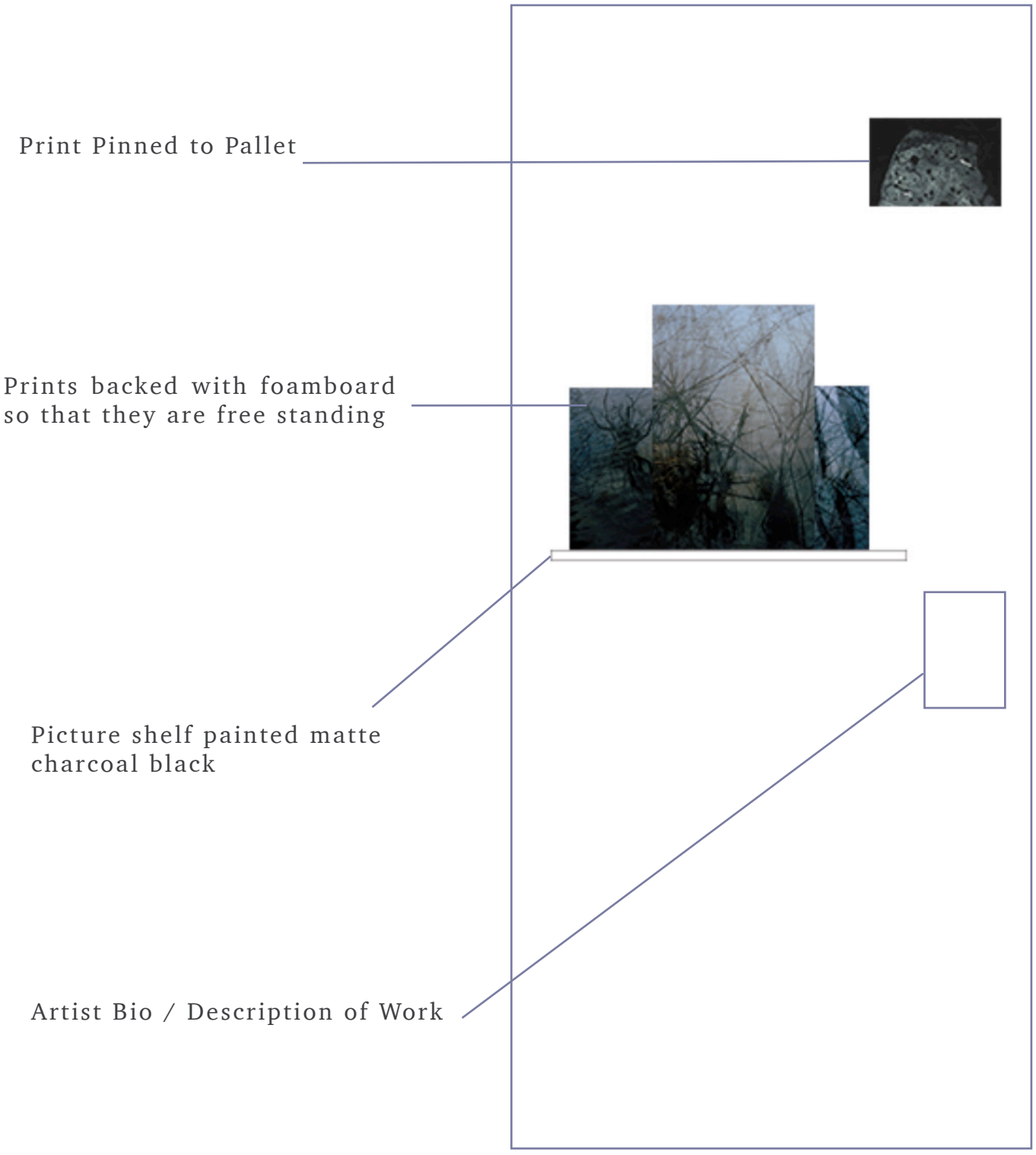
At the beginning of December I recieved confirmation that I'd been selected to exhibit in Pallet. Pallet is an informal exhibition, held at the Porter's Bar in Cardiff, where artists are given a pallet to hang their work in an informal setting. Artists have full freedom to do as they wish, and display their work for one night. During the night there is also live music and a bar, and it's the chance to enjoy art and local music.

I discovered Pallet on instagram and was intrigued by it's informality, especially from a curatorial perspective. I also felt that I had done a lot curatorially this year, and hadn't had chance to share much from my personal practice. When applying for their December show, I felt it would be a good chance for me to exhibit my work, and experiment with new ways of displaying my work, and also a chance to show my work to a new audience, as I had never exhibited in Cardiff before.

I proposed to show photogrpahic prints from my Llyn Llech Owain project, and was lucky enough to be chosen. In order to plan how I would display my work, I used the dimensions of the pallet to layout my images. I wanted to create something loose, with the potential to reuse my display for other spaces. I'd recently been thinking about how to make sure my work versatile on a small budget so that I can display works several times. With this idea in mind, I decided to buy a picture shelf, which isn't as deep as a normal shelf and ideal for displaying photographs. I didn't want to frame my prints, so I decided to mount my prints onto black foamboard so that the prints would stay rigid and would stand on the shelf. I would've preferred to have mounted with dibond but couldn't afford it at the time. I did decide to pin one of the prints to the board for visual effect. This print was only a 6x4 so didn't cost too much. I printed my works with Loxley.

On the day of the exhibition, I travelled to Cardiff with my works and toolbox and arrived at Porter's Bar ready to show my work. One thing I didn't take account for was how dark the venue was. It was hard to find a spot light enough to present my pallet as my works are quite dark, and needed alot of light to be able to see the images clearly. If I had been aware of this I would've bought some lights with me to hang on the pallet.

Plan for Displaying Work on the Pallet:



Despite this I had a relaxed night, and putting the work onto the pallet was really simple. I'm glad I planned my pallet beforehand as it meant I knew what to do when arriving and what I needed to bring. This prohibited any panic and stress. I'm also glad I decided to minimalise the content on my pallet and create a focus point, instead of randomly displaying the images all over the pallet. This minimal way of displaying the work definitely suited it better.

It was also a good chance for me to advertise my online platforms, which I included on the pallet. I also displayed the story that inspires the images to help give context to the work. Although I was glad that the exhibition was informal, it also created a weird atmosphere, considering it was an art exhibition. The three members who founded and organise the Pallet events didn't talk to me throughout the night, which I felt was quite strange considering I'd been selected by them, and there wasn't much networking at all. This might've been because it was a very busy night. The place filled up very quickly and bands performed all night. It wasn't your usual exhibition setting, and I think the bands and the bar definitely distracted people from the work.

This left me leaving quite confused as to what the purpose of the night was, I wasn't sure if had gained anything from the experience but I was at least happy that I got to experiment with a different way of my displaying work in a new city.

Future Ideas

All of the information listed above has been very beneficial to me and as helped me grow as a practicioner. After reflecting on my experiences so far, I have decided that I would like to develop ideas relating to these opportunities and use them to help grow my practice after graduating.

Curatorial projects like What Will Remain of Us and Analog Cymru have the potential for me to grow as they are independent projects. At the moment both projects are on hold. For What Will Remain of Us, I would like to curate a second exhibition, but I would like this to be funded and supported by initiatives as having this backing really supported both me and the artists. For Analog Cymru, I would like to look at more local ways to sustain the exhibition, work with the local community and give opportunity to members of the group. Some of my early ideas have included functioning as a not for profit scheme, and function similar to Make it in Wales and exist in independent venues and hold workshops and events. Another idea of mine is to invite photographers to contribute to some kind of booklet or zine that documents the area that they predominantly work in or are local to, with the aim to collect little booklets from all around Wales. I'd like the project to stay within Wales, but can see potential for What Will Remain of Us to exist internationally due to its concepts. I would also like to gain some more work in a gallery, as my experience with Brigid at Art at the Hall was really valuable and helped my learn new ways of running an exhibition.

In terms of my practice, I would like to keep developing the way I work and be open minded to experiment with new ideas and taking part in new experiences. I also intend on visiting post graduate courses in Photography as I feel this would help my practice grow to a professional level. For now, I hope to keep applying for opportunities which will bring more exposure to work and bring me new experiences. I have also began to invest in equipment that will help me carry on working with analogue processes once I won't have access to

university facilities. I'm aware that lack of access can also be a barrier for making work, so I've tried to help this situation.

From my experiences so far I've learnt that the most helpful part to completing and succeeding projects is confidence. Before curating What Will Remain of Us, I did not have the same confidence that I have now, and this confidence has definitely helped me be more productive within projects. I have learnt that it is important to look after myself, and maintain a positive attitude and well being, as often negative feelings can lower self esteem, and therefor make it harder to complete things. I feel fortunate to have been able to achieve these experiences so far, and look forward to what the future holds.