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Changemakers: Building your Personal Brand for Sustainable Employment

Exhibition Dynevor

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Illustrations Page

Figure 1: Students of Swansea UWTSD Fine Art BA (@raw_art_collective_). Instagram photos and videos (2023)

Figure 2: Swansea Open 2023 (2023) Glynn Vivian, Swansea. January 28 2023 – 16 January 2023

Figure 3: “Within the Colour Palette” (2023) H. Lucca-Redcliffe

Figure 4: “Looking through the Canvas” (2023) H. Lucca-Redcliffe

Written Evaluation

As a collective from Fine Art and Photography, we curated an exhibition. Throughout this process, we communicated ideas, worked collaboratively and shared our vision. In my opinion, I have further developed my collaborative and independent skills.

Initially, I understood communication was essential in preparing our exhibition, therefore, I took the initiative to schedule regular meetings for everyone to attend. Although there wasn't a Team Leader, I believe I took on that position. Quote from The Curator's Handbook influenced me to become a strong communicator. The term 'curator' is someone, "whose role is to coordinate and manage the output of those teams, ensuring that an overall vision and direction is maintained". (George. J, 2015 pg.8). I ensured meetings were structured, information gathered and steps towards the exhibition were clear. During the first meeting, I assigned roles and created small working parties. The meetings were regular to maintain a constant flow of communication. Additionally, I recorded notes, shared them on Teams, to ensure those absent were kept up to date and were able to share questions/ideas.

Throughout this process, I was available to support and address concerns. Working collaboratively with Pamella, Ewan and Cheye focusing on the exhibitions planning and advertisement.

Advertising our exhibition was crucial as this raised awareness and brought an audience to our exhibition. Cheye and I created abstract photographs, sharing them on Instagram.

Concept of the closeup photograph engaged our audience, enticing and exciting them about the artwork but not spoiling the exhibition.

All students were informed, consent given, and specific features of their artwork captured. I maintained time management of my curation, dividing images for editing and uploading to social media with Ewan. I posted my photos on March 29th, including information promoting the exhibition.

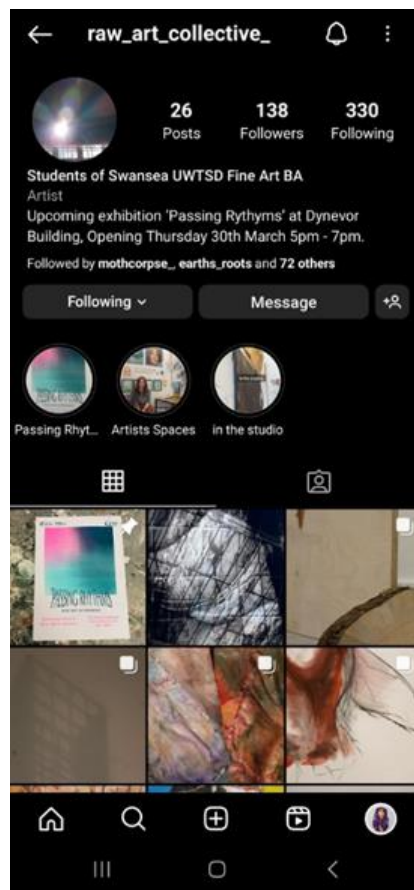


Figure 1: @raw_art_collective_ (2023)

“Social media is a powerful business tool for professional artists... as a place to share and build community” (Artists and Illustrators, 2020). Using Instagram to promote our exhibition was necessary, bringing awareness to our show and our page received positive interaction through likes, comments and reshares.

Additionally, I supported Pamela with the catalogue layout, reminded peers to send their artwork and statements and assembled the catalogues. The catalogues contained context to support our artwork; a decision made at our meetings, to save printing and time. I believe the catalogues became interactive, navigating the audience through the exhibition, reading each page dedicated to the artist and it became a souvenir.



Constructing Catalogues

Finally, I printed and prepared labels for the students. Working alongside Pamella, Ewan and Cheye we arranged the placement of each label, navigation and health and safety signs.

In conclusion, I thoroughly enjoyed working collaboratively, curating a wonderful exhibition. Meetings were positive and consisted of regular updates and discussions. Our advertisement was strong and consistent; through constant sharing and engaging with our audience, regular updates to promote our exhibition which all resulted in a positive response for the opening. My communication skills have greatly improved, and I need to recognise my confidence has grown. When decisions were finalised, I should have remained assertive and not ended any disagreements with me further compromising.

Seminars consisted of evaluating proposals, observing peer's artwork and curation ideas. Recent exhibition "Swansea Open 2023" (2023) created an insight of curation. The variety of artwork was curated in a circle, opened and closed like a loop. Artwork appeared to be curated based on visual connections, e.g., portraits grouped, flowing into the next category seamlessly. It was difficult to absorb all artwork in this exhibition, limited space between artwork resulted in unnoticed artwork. We decided to arrange our art by visual connections, nothing too similar together.



Figure 2: *Swansea Open 2023* (2023) Photographed by H. Lucca-Redcliffe (2023)

Referencing P. Curtis, “Curating is responsive” (Curtis, 2010, as cited as George, 2015. Pg 30)

It’s important to curate artwork that responds to each other and how the audience responds to the layout. I proposed to install my artwork in the Foyer, due to natural light creating an accurate and clear viewpoint for my art. The area was spacious, welcoming and the lowered ceiling suited my hung piece, “Within the Palette” (2023). In comparison to the cramped Fine Art corridor where the lighting had yellow undertones which would affect the overall presentation of my artwork. “Francis Bacon : Man and Beast Exhibition”, (2022), by Francis Bacon, inspired me to consider the importance of how lighting impacts the artwork. In my opinion, his extraordinary work intensifies because of the lighting.



Figure 3: *Within the Palette* (2023) H. Lucca Redcliffe

Reflecting on my proposal, I became flexible and open minded with curation. I understood, “curational profession is constantly changing, developing and expanding, so the curator’s range of skills must develop and expand to meet these new challenges and opportunities”. (George, 2015, Pg 2). I adapted my plans when further analysing my curation, as this challenged me to perceive from different perspectives.

Conversations with lecturers/peers led me to included nine additional canvasses, reducing the space between me and another student’s artwork. This challenged my original proposal, becoming responsible to curate a wall. I mirror plated ten canvasses, attached them to the wall correctly, which I learnt from a previous workshop lecture. To curate the wall, I observed the space and responded to my peers’ proposals. Megan attached grotesque,

meaty sculptures within the window-space, therefore, I responded assembling mine in a spontaneous sequence. I perceived my self-portraits as intimidating, staring directly at the audience, creating seriousness through the concentrated glare that supports Megan's impactful display.

Another modification was the placement of "Looking through the Canvas" (2023). Initially it was to be displayed on the right of the hung piece, however, displayed on the left gave breathing space between mine and Zee's artwork.

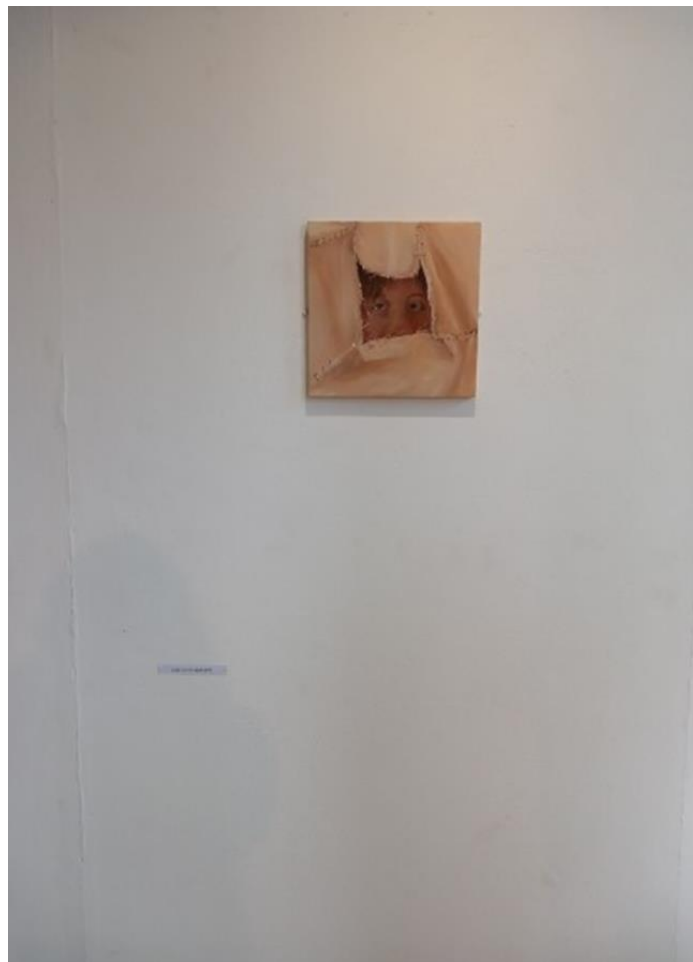


Figure 4: *Looking through the Canvas* (2023) H.Lucca-Redcliffe

Additionally, Pamela and I performed for two hours, through the response of sound, interaction and visuals. I contributed by providing fabric and abandoned instruments. It was an excellent performance, a great addition to the exhibition, bringing spontaneity to the audience, an extension from the installed artwork and a live performance. It was a rewarding experience to work in collaboration with Pamella.



My Artwork displayed.

Reflecting on my curation, my hanging piece introduced the audience, inviting them to look at both sides and challenged the usual perspective of canvas displayed paintings. It was considered and a site-specific piece that visually related to my peer's artwork, from the wire sculptures to the raw canvas. The self-portraits became interactive as viewing levels changed. However, I feel I impulsively placed and curated my canvasses and should have considered the spaces between each artwork.

Bibliography

Books

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Exhibition Reference

Francis Bacon : Man and Beast (2022). Royal Academy of Art, London. 29 January 2022-17 April 2022

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