

External Liaison File

Presented to

University of Wales Trinity Saint David

Swansea College of Art

Submitted in partial fulfilment of the requirements for the
degree of BA (Hons) Photography in the Arts

By

Naomi Jane Broome

May 2019

Content page

Arts in Action	Page 3
Glynn Vivian – Swansea Open	Page 13
Fashion Shoot - Louisa Moody	Page 15
Application for Studio Vortex	Page 18
Application for Mission Gallery Internship	Page 21
Second Year Site Specific Maps	Page 23
Ffotogallery Diffusion Internship	Page 26
What Will Remain of Us Exhibition	Page 33

Arts in Action



In 2018 I applied for the Arts in Action Residency Programme, run by University of Wales Trinity St David, which is a two-month paid residency creating artistic projects with local primary schools. The programme was set up to give children the

opportunity to engage with art and show them that you can have further education in many art practices.

This programme instantly excited me, as I feel I was never fully informed about what opportunities there were to peruse art in further education and art as a subject can be taken seriously as a career. I have always considered it as just a hobby however I feel that if I had known what options there were for me earlier I could be further developed in my artistic practice now. The Arts in Action residency provided me with the opportunity to inspire children from a younger age and encourage them to pursue their passion. I was also considering teaching or giving workshops as a career and thought that this would be a perfect opportunity to see how the role suited me.

To apply for the job I had to submit a proposal of what workshops I intended to run and then present that proposal in an interview. I found this nerve wracking because it wasn't something I'd ever done before but was a great experience. For my submission I proposed a series of photographic workshops as I wanted to give the students a full understanding of what photography has to offer. Below is my proposal.



Swansea College of Art
Founded 1853

Arts in Action 2018: PROJECT PROPOSAL

An Artist in Residence employment opportunity for UWTSd full/part time 2nd, 3rd year BA and MA Art, Design, Media, Performance students.

Arts in Action 2018: PROJECT PROPOSAL

Section One: Artist's Details

Name:	Naomi Jane Broome
Term time address:	52 Rhondda Street Swansea SA1 6ET
Telephone no:	07713921428
Student email address (It is vital that this email address is correct and CONSTANTLY accessed/checked)	Nbroome.149717@student.uwtsd.ac.uk
Programme enrolled on:	Photography in the Arts
Level/Year:	Year 2
Referee Contact Details (Your Course Director or Lecturer)	Dr Hamish Gane Hamish.gane@uwtsd.ac.uk
Do you have access to a car	No
Are you a Welsh speaker	No

Section 2: Project Proposal

Day 1

I will start the week by giving an introduction to Cyanotype printing which is one of the oldest forms of photography dating back to the 1840s. I've chosen to start with cyanotypes as they it is one of the most basic forms of photography and simplifies how light effects chemicals to create a photographic print. I'll start by showing some examples of cyanotypes and talking a bit about its history and then we'll begin to prep the paper with light sensitive chemicals which we'll apply with a brush, all pupils will be given rubber gloves for this. I'll then ask them to collect flowers, leaves, twigs etc anything they'd like to print with. After lunch we'll then take the paper outside and create the cyanotypes using the things they've collected, and they'll be able to see their work appear before their eyes. Finally, we'll make sure all the work is labelled.

Day 2

As cyanotypes can be difficult process, I think it should be done over two days in order for a good print to be achieved. The day will start by going over any problems encountered the day before and then prepping the paper for the rest of the day. We'll then carry out the same process as the day before collecting and gathering materials to create prints from, I will ask them to bring something in for this day to further experiment with printing. For the rest of the day the pupils will be given the time to get creative and make prints, I will be around to give help wherever needed. I think this is an amazing first process for this project as student will be able to see instant development and have a sense of achievement.

Day 3

I will introduce them to photography and photographers that have inspired me and my work. I will then give them a task to look through a photographic book and using post-it-notes what photographs they like and why. This will help them to understand diverse styles of photography and give them ideas of the type of photographs they would like to take. I will then split them into groups and show them how to use a digital camera and do some test shots. After lunch the children will be given the chance to plan and take photographs and I'll be available for help and guidance. I'd like to wrap up the day by talking about the photographs taken and what they like about the photos they've taken and what they'd like to do differently next time.

I will teach staff and pupils how to use film cameras, I think this will take until lunch as it is complex, but I think they will be able to learn. After lunch they will have the same opportunity as the day before to take photographs in their groups. If they go through all their film before break or simply don't like using the film cameras they can have the digital cameras back and carry on using them. After break I will show them how to wind their film and sort through who's film is who's for later in the week. We'll then discuss how the day went and how they found the film process compared to digital.

On the final day we will hand out the film that they've taken would like them to process their own photos they took earlier on in the week. We'll start off by sorting out the film that was taken earlier on in the week and then split the pupils into two groups like the previous day. I think it will take the majority of the day printing as it's a longer process and I will need to individually help each pupil. I think this would be an amazing, fun experience for young children as well as being highly educational. From doing this I think it will give them an amazing sense of achievement and they'll be able to see how far they've progressed. At the end of the day I will discuss with the pupils what they thought of the week, their favourite part and what they didn't enjoy, most importantly I will ask what they think of higher education and if they would like to go to university when they're older. I hope and think that they will say yes.

As cameras are so readily available I hope this project will teach them to think more about how to take a composed photograph and that there are lots of things you can use photography for other than taking selfies. I think that challenging the idea of beauty will give them more confidence in themselves, which children increasingly need. I think this would be an amazing, fun experience for young children as well as being highly educational and giving them a sense of achievement by making something new.

The budget for this project would largely depend on the number of pupils in the class and I'd happily pay for some of it myself if it's over budget to provide the pupils with the best experience.

Arts in Action Draft Budget 2017	
Artist Name: Naomi Jane Broome	
Telephone No: 07713921428	
	£500
Artist's fee @ £500	
Travel (Project Only i.e. hire of bus for trip to museum, beach etc if needed – please ensure that this cost is kept within reason – trips are expensive so please consider whether they are absolutely necessary to your project)	For 1 day £80 With Camry Coaches
Materials (i.e. drawing/painting materials, film or digital processing etc)	
Film Cameras	£0
Digital Cameras	£0
Darkroom Processing Facilities	£0
Film	£50
Photographic paper	£90
Past-it-notes	£2
Card	£4
Brushes	£2
Pens	£2
Paper	£6
Total Estimated Budget	£236

My proposal was accepted; I then had an interview and was successful. I was both excited and scared as this was quite a big job and one I hadn't done before and I wanted to do it well. The following month consisted of meeting with the programme directors, tweaking the project itinerary, corresponding with my given school to arrange dates and completing paperwork such as risk assessments. I also finalised my costing's and sourced the materials and equipment needed for the project.

Over the course of the month I delivered workshops using different photographic mediums such as cyanotypes, film and digital photography. I then had a trip to University of Wales Trinity St David where I gave a darkroom workshop, as mentioned above.





Some of the workshops worked better than others. Although the pupils did enjoy the cyanotype workshop it was difficult because it was weather dependent. My favourite workshop was using film cameras; as it was a lovely day the children were able to take photographs outside, taking it in turns within small groups. It was nice as there was discussion amongst them about photography, the subject of what they were shooting and framing. We had some really successful results.





To finish the project after the workshops, an exhibition was put on with all the schools that took part in the Arts in Action programme. For this exhibition I had a small space so I had to edit and curate the work that we made, experimenting with the different photographic mediums, scale and manage the installation.





I'm pleased with the result and that I'd completed this project by myself with no training. During the opening day the school came and got to see their work presented in an exhibition, which I think they found very exciting. They were able to talk about their photographs and chose which ones they liked best, which was a lovely conclusion to the project.

Overall I'm happy with how the project went; I think the pupils enjoyed and learnt core skills about photography. I found that I was able to develop my own skill base through learning about art within education and the possible opportunities to have a career within this area. However I did really struggle during this project with stress and anxiety and I think this was largely because I didn't feel confident in taking a class. I was told at the beginning that there would be a lot of support and help with lesson planning but no such help was given. I only had assistance in tweaking the project's overall run-through but not an in depth breakdown. The biggest problem I had was managing a big group; I wasn't able to be with the whole class all of the time, for some things needed to be in groups such as the digital photography workshop as there were not enough cameras for every pupil. This meant finding something for the other half of the class to do that another teacher could do with them alone. I wouldn't say that I enjoyed this experience but I certainly learnt a lot and know I can now deliver a workshop successfully.

I've massively developed my communication skills and understanding on how to tailor my communication according to the audience; I learnt how to prepare a lesson plan and deliver this to a group, prepare and deliver information within an interview environment and communicate with students and teachers alike. This required me to tailor my knowledge and teaching style according to the age group and their skill base, as each understood in a different way. Time management was additional skill I developed during this experience and this will be really beneficial within my future career and art practice. I had to work to specific time guidelines ensuring that each lesson covered the material required to meet the level for the next lesson. Punctuality was important to ensure I was teaching the students good practice for their future careers and for my own also. It also allowed me to learn and develop the cyanotype process, which I fell in love with and am now using in my practice for my Major Project.

I am really glad that I did complete this project because I had intentions of pursuing a career in teaching and now I know that it isn't something I enjoy. The experience was really beneficial developing my artistic practice and future career plans and will enable me to pursue other options in the future.

Glynn Vivian – Swansea Open



I applied for Swansea Open, which is an annual exhibition, held at the Glynn Vivian Art Gallery. The exhibition showcases a mixed medium of art made by artists local to the Swansea area.

A maximum of two prints could be submitted along with a short biography of what the work was about. I submitted two of my favourite black and white medium format images, originally a triptych, from the series, [...] a piece of work left deliberately untitled as the images aimed to describe the feeling you get when completely immersed in nature and the moment which I feel the written language cannot describe. I was extremely happy when I found that both of my entered works had been selected. It meant a great deal as I have visited the museum many times as a child in primary school and was always awe struck by being in such a space, and surrounded by art. It was a huge confidence boost that my work was seen as 'good enough to be displayed' in such an established gallery.

As well as being a lovely experience it was also a great learning experience, finding out the process and what is required to apply for an exhibition or a competition. I think it's an important to learn how to promote yourself and be an independent artist. It was also an opportunity to put work for sale, I placed them both on sale for £60 but neither of them sold, but in a way it was a positive as I know now I need to do more research in how to price my work because to make a career as an artist I do have to be able to sell my work and make an income from it.



Fashion Shoot - Louisa Moody



I worked as a photographer's assistant for a fashion shoot for the designer Louisa Moody. As well as assisting the photographer during the shoot I also worked with him on the concept and overall look of the shoot. This entailed researching current fashion shoot aesthetic as well photos with the aesthetic the designer has described to make sure we delivered what the designer wanted. Once the overall theme was set it was then down to buying props and sourcing backdrops from the shoot. As we only had one day where the designer and model were free for the shoot. The photographer and I spent two days prior to the shoot setting up, testing and experimenting to make sure everything was prepared.



I really enjoyed working as a photographer's assistant, it was a great project and loved being a part of it from start to finish. It was lovely to develop a project outside of my normal university practice that is very different to my own style as I am not used to working digitally in a studio, although I have some experience in the studio it was really interesting to learn from someone who is a lot more experienced. From this shoot I definitely improved my studio skills, learning how to make more dramatic lighting, and how lighting has to be altered depending on the material of the garment your photographing, from example sequins are very reflective compared to other fabrics.

I also learnt a lot about the process of setting up a studio shoot and how much work goes into it before the execution which was the part I enjoyed most, coming up with the concept and aesthetic of the shoot that of course compliment the outfits.

Overall it was an enjoyable experience and the designer was very happy with the outcome. A photographer's assistant is not something I originally ever considered pursuing or saw myself doing as a career, but now after this experience I could definitely consider a career working in shoot concept and design. The only negative about this experience is that there was a short times scale, but that enabled me to improve my time management skills to make sure it was executed in time which I believe I did by spending time before the shoot making sure everything was prepared.



Antoine D'Agata

STUDIO VORTEX WORKSHOP



ARLES, FRANCE April 2019

Once again, we've been invited to send a student to take part in an intensive Studio Vortex Photography Workshop with internationally acclaimed (Magnum) photographer **Antoine d'Agata**. The selected student will join others from renowned photography schools such as Bauhaus in Germany, FAMU in the Czech Republic, Parsons in New York, as well as others from Denmark, Finland, Italy and South Korea.

The two-week workshop run by Antoine & (ex-Swansea Photography student) Lucille Lagier, will take place in the historical city of Arles, utilizing the facilities of France's National School of Photography. Fares & accommodation will be paid. The work produced on the workshop will be exhibited as part of the **Les Rencontres d'Arles International Photo Festival** in July. Previous workshops have included Swansea graduates [Tom Pope](#), [Osi Piigansen](#), [Harry Gummer-Pitcroft](#), & [Ole Neset](#).

Staff will select **10** student portfolios to send out for consideration.

DEADLINE: electronic submissions to Hamish by Friday 14th December 2018

Your electronic submission should be in a folder with your name & must include:

Portfolio of 12-20 images

CV

Proposal (a 200-500 word statement suggesting a project to work on in Arles)

Application for Studio Vortex

Studio Vortex is an intensive Studio Vortex Photography Workshop with internationally acclaimed (Magnum) photographer Antoine d'Agata. This is an amazing opportunity provided by my University and one that I had my eye on since my second year. Many previous students that were selected for the workshop are now very successful in their career in their art practice, which is something I strive to achieve.

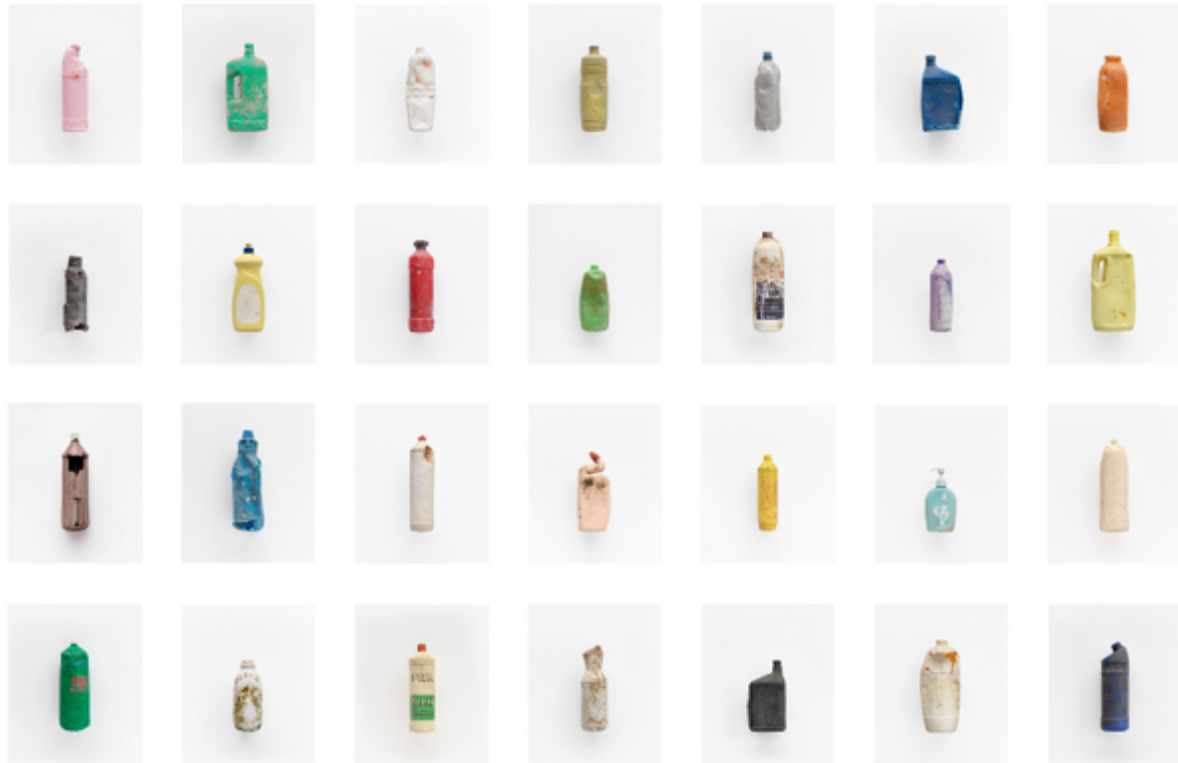
For my application I submitted a portfolio of my images as well as my CV and proposal of a project to work on in Arles if selected. Proposal shown below.

Studio Vortex Photography Workshop Proposal

My project will be to work on a response to the plastic crisis. Plastic is one of the most durable materials on the planet, taking at least 450 years to biodegrade. Virtually every single piece of plastic that's ever entered the ocean is still there. Studies show that if something doesn't change it's estimated that annual plastic production, in 2050 will have increased by 500%, meaning there will be more pieces of plastic in the ocean than fish. As an artist I feel I need to make a statement about this problem. This

is a problem that is in effect globally even in beautiful cities such as Arles. Surrounded by sea and river I imagine it also feel the effects of this plastic problem, my intention is during the two-week workshop, collect plastic from around the city to then document making a series of photographic prints. This topic normally shows polluted spaces on the 'macro scale', but sometimes small found objects can also tell a story on a much more personal level. I will explore this topic through alternative plastic free photographic processes, or at the very least as plastic free as possible when considering chemical containers etc. The photographic processes I am most interested in are Cyanotypes, a beautiful method of making a contact print from the plastic I will collect, Pinhole photography, large format paper negatives and darkroom prints. For photographic paper I will have to use fibre-based paper, as resin-coated papers is sealed by two polyethylene layers, making it impenetrable to liquids, therefore accelerating the processing time. I prefer to work with Fibre-base due to the deep tonal range.

My main inspiration for this project is Mike Perry and his work *Môr Plastig*. This body of work is a forensic photographic study of plastic objects that have washed up on the west coast of Wales. Perry's aim was to, "reduce the objects to their formal states separating them for a moment from any meaning beyond their sculptural presence. The purpose is to make us think about the materiality of these objects, where they might have come from, how they physically break down into the food chain and how nature sculpts these man-made objects into new forms."



My aim is to increase the ever-growing awareness and concern for the plastic crisis to, in turn, motivate a solution, or response, educating people in the process.

At the time of application I'd recently changed my third year project from continuing my second year project '[...]' discussing being present in the moment in the natural environment to plastic crisis. This made it quite difficult to apply because I wanted to create new work but I hadn't at the time made any work to show so I couldn't best communicate my ideas. I did however find this application a useful way to solidify my new project idea, process and artist that have inspired me.

Unfortunately I didn't get on to the workshop, but it allowed me to apply for other opportunities as well as focusing on my studies. I still found it a very beneficial process to go through.

Application for Mission Gallery Internship



Funded by the UWTSO in collaboration with Mission Gallery the position is a one-month intensive internship to plan, curate and execute an off-site exhibition to coincide with the artist Thibault Brunet's exhibition, which was opening in Mission Gallery.

The brief was to address the context and issues raised in Thibault's work. With assistance and guidance from Mission Gallery team the successful applicant would be responsible for procuring a site, sourcing work, budgeting, planning and marketing the exhibition with a budget of £1000.

I felt this would be too big a task for me to do alone alongside my studies for third year so enquired into applying as a team. It was confirmed that I could apply as a pair, so I teamed up with my classmate Dylan Thomas.

To apply we were first required to submit our CV for an initial selection. We were successful in that selection, but we were then required to prepare a 5 minute presentation of our ideas for the exhibition, showing exploration into the themes addressed in Thibault Brunet's practice, the potential site for the exhibition, how long the exhibition will be on for, a strategy for marketing the exhibition and how we would source the artwork.

This seemed like quite a daunting task as it was very new territory for the both of us, but it was also a very exciting prospect. I began by researching into Thibault's practice and coming up with themes for the exhibition. Looking at Thibault's really effected how I think about the virtual realm, its vastness and almost limitless capabilities. My main idea was to create a virtual Mission Gallery in first person shooter game style. I got in touch with game designers online and through the university to find out the practicalities of making a game and was informed that it could be done, I was very happy with this information, I thought it would be a good selling point to Mission Gallery that they would be able to use the virtual space for future exhibitions. After a meeting with Ryan Moule to discuss my ideas, he informed me that Mission Gallery were looking for a temporary physical space so I would need to develop my idea further to fit the brief. I was disappointed but understood that a virtual gallery was maybe not suited to the nature of the task, but this is definitely an idea that I'd like to keep for future projects.

I met with Dylan to try and develop some new ideas but he wasn't able to contribute at the time. I became increasingly stressed and felt I wasn't getting the support I needed from Dylan as he said that he didn't think he wanted to continue with the application. Very sadly, I made the decision that I would withdraw my application, as I didn't feel I was able to manage a project of that scale by myself without disrupting my studies. I felt I needed to prioritise my studies first.

I think it was a great experience applying for this opportunity as it gave me the chance to think and learn about the logistics of putting together an exhibition. It is unfortunate that I wasn't able to apply for this opportunity as I feel I would have achieved a greater understanding of running a gallery and organising exhibition. I was most interested in developing my curatorial skills, as it is something I thought of looking into as a career. However, I feel I made the right choice in withdrawing, as I

know it would have been too stressful for me and it definitely would have had a negative effect on my studies.

Second Year Site Specific Map



For the Second Year's site specific project I was asked along with fellow student Dylan Thomas to create a map, containing a brief description of all the exhibitions and all their locations around Swansea.

I worked with Dylan deciding how the map would look, scale, how it folds out by creating prototypes. We also discussed colour scheme and design ideas. I attempted at making a map of the locations, but Dylan designed all the graphics for the map.



Example of Riso Print and Potential Colour Scheme.

We decided that we wanted the map to be riso-printed as it a more environmentally friendly way of printing, using soya-based inks. Before the day of printing I worked with our client, Holly Davey and the technician to make sure the design was finalised, to spec and ready to print.

It was a helpful experience as I learnt how to gather all the information I needed and organise it into a layout that was concise and easy to navigate. This is now something

EXHIBITIONS

1. READING ROOM 10
YVONNE WATKINS
A THE PETERBELL SOCIETY
SAT 10.00

2. LOT 20
THE PETERBELL SOCIETY
A THE PETERBELL SOCIETY
SAT 10.00

3. APOLLO
THE PETERBELL SOCIETY
A THE PETERBELL SOCIETY
SAT 10.00

4. PLASTIC
THE PETERBELL SOCIETY
A THE PETERBELL SOCIETY
SAT 10.00

5. RED BRICK EXHIBITION
THE PETERBELL SOCIETY
A THE PETERBELL SOCIETY
SAT 10.00

6. PETERBELL SOCIETY EXHIBITION
THE PETERBELL SOCIETY
A THE PETERBELL SOCIETY
SAT 10.00

7. THE DRESSING ROOM
THE PETERBELL SOCIETY
A THE PETERBELL SOCIETY
SAT 10.00

8. SWANSEA STREET LIFE
THE PETERBELL SOCIETY
A THE PETERBELL SOCIETY
SAT 10.00

9. UNDER FLASHING LIGHTS
THE PETERBELL SOCIETY
A THE PETERBELL SOCIETY
SAT 10.00

Dylfatty St
Orchard Street
High Street
Quayside
Fabian
Saint Helen's Road
Gystemours Road

1
2
3
4
5
6
7
8
9

Ffotogallery Diffusion Internship



I learnt about the position when Ffotogallery's Internship and Volunteer manager came in to give a talk about Diffusion and what roles were available. The Internship role that particularly interested me was Interaction and Engagement I felt that I would be good at talking to visitors and inform them about the festival and the artist work. It was also a paid position and you got to work more closely with the artists.

It was the first job like this I'd applied for so I spent a lot of time on the application. This was a really good experience as it meant I had to update my CV and make sure all my professional information was in order, it was the first time that I'd combined my traditional CV with my artist CV and it was exciting to see how all my experiences had come together to allow me to apply for this role.

I applied not even thinking I would get an interview, I did get the interview and then had the great news that I'd got the job. This was a huge boost to my confidence, having people believe in me that I could take on this role.

The job started with a large group training session, discussing the artist and work that would be exhibited in diffusion, the different locations by David Drake and an in depth talk on invigilation training in invigilation by Thomas Williams. This consisted of how to speak and engage with viewers, how to read body language to know whether they wanted to make conversation or the type of viewers who like to experience things by themselves, I found this not to dissimilar from working in retail but was incredibly useful as I haven't invigilated before I felt it set me up for diffusion and is a skill that I could bring to future opportunities.

For us to be informed on all the work that was exhibiting each intern was asked to research and write about two of the exhibits each. That way if we were required to invigilate at different locations we could read each other's research and be well informed.

I was assigned to Shift gallery; I was required to make sure I knew everything about the space and the exhibitions. During the installation period as well as painting and installing I was also required to manage the groups of volunteers and other interns, to set them task and make sure the install of shift was on schedule. I haven't been in charge of managing people in a working environment; it was a daunting task but I believe I executed well and realised it is an invaluable skill to learn.





I was in charge of the opening and closing of the exhibition and writing up detailed instructions with images showing how to turn on and off all the AV equipment, this was for projectors, speakers, TV's mixers and media players and what remotes corresponds to what devices.

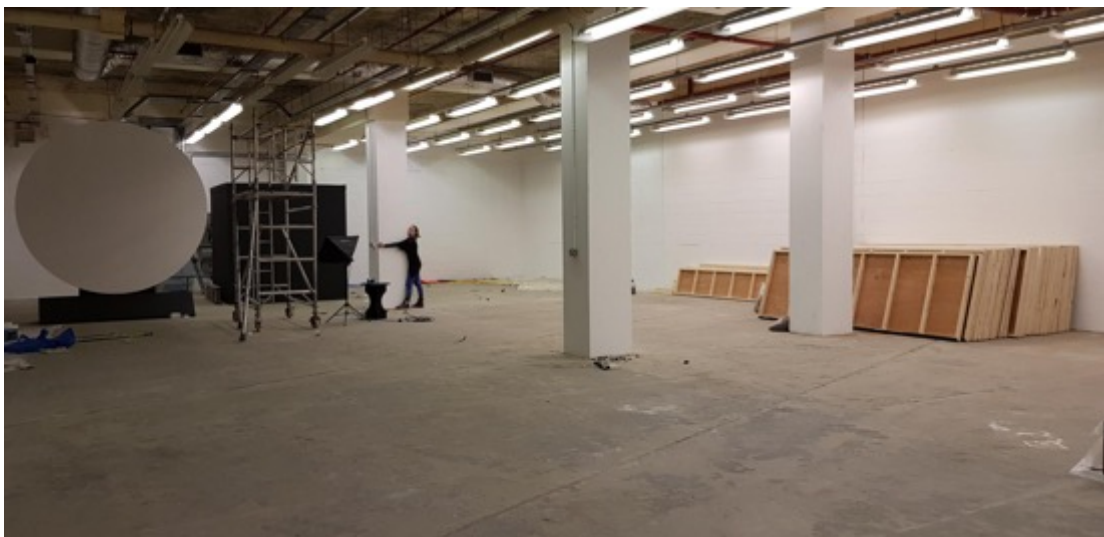
For the duration of the exhibition I invigilated, managed volunteers and gave guided tours to visitors and school visits. To promote the festival, I went to a School presentation with Catherine McKeag at Willows High School and then presented that presentation myself to photography students at UWTSD.





My favourite part of this internship was meeting and working with the artist, particularly Alina Kisina who's work I loved. Not only does Alina produce great photography but is also a lovely person, I help her when documenting her work with lighting and keeping the gallery open later for her. It was great to learn about her work in depth and she kindly gave me some feedback on my own work. She is a great friend to make and contact for the future.

The de-install was largely the same as the install, managing the volunteers, painting and also organising/wrapping the artists work so it is same to travel which was great to learn as I now know how to take care of my own work.





I also carried out other tasks during my internship such as managing Volunteers expenses when Ayu was not there and at the end of my internship creating a spreadsheet and inputting all the written feedback cards onto it. This was a boring job made interesting by reading what all the visitors had to say. I feel I may be able to apply some of this information to my future exhibitions.

In short this Internship had been an amazing opportunity and one of the best experiences of my life. It was a huge confidence boost and I have learnt such a lot in the two months of working there. I have met incredible people, made connections and learnt about other opportunities that are out there for me. Before the internship I had no idea what I wanted to do for a career but now I know for certain that I want to work in a photography gallery, the exact role I have yet to decide but now I have a path to go down and explore. During the debrief Director David Drake expresses that all interns are now a part of the Ffotogallery family and he will keep in touch about any opportunities in the future and that we can use him as a reference for any future job applications. As well as this we were given feedback that is attached below.

What Will Remain of Us Exhibition



I entered into the *What Will Remain Of Us* exhibition; the call out asked for work that explores the subject of what it means to be human in a fast changing 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. My work was chosen because the use of non- recyclable plastic in my project directly relates to the title as I am documenting the plastic waste that I will leave behind. I was very happy that my work was selected it was a great experience having my work chosen for an exhibition.

The exhibition was originally intended to be a video installation but the curator, Abby Poulson decided to make the exhibition more mixed and needed original cyanotype prints.

As I was using all of my prints for my major project exhibition but had more plastic to document, I made prints for the What Will Remain Of Us exhibition then I could later add to the Venenum Victu Body of work.

I met with Abby in the space, discussed how many prints would work well for the space. I helped with some technical issues regarding the projector for Alice Oliver's piece whilst I was there and had a run-through of the artists involved and their work.

Once I'd made a selection of prints for the exhibition I met with Abby to select and curate the prints for the exhibition, we decided that nine prints would work best with the space. I then flattened the images ready for the install and numbered them.

I really enjoyed being a part of this exhibition, it was great seeing my work on the wall for the first time, and I think Abby did an amazing job at executing and curating the exhibition. It's great to show on my CV that I've been in a group exhibition before I've graduated, which will hopefully help when applying for competitions and future exhibitions.

My external work has massively improved my confidence as an artist and in myself, I feel I have progressed massively in the last year and have a more employable skill set and experiences which have set me up for my future endeavours. I hope to find a role working in a gallery space whilst continuing with my art practice.

