

## Oriel Davies Gallery

Indoors // Outdoors  
DAC Art Prize 2020

### ARTIST STATEMENTS AND LINKS TO AUDIO DESCRIPTIONS

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#### Roy Barry (Winner)

Indoors Outdoors 1

I am a Photographer, it is how I see and communicate with the outside world, how I feel and how I fit.

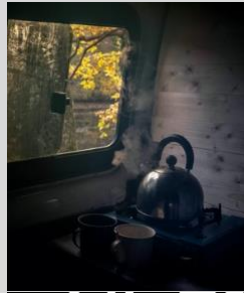
Wales captivates me from the magnificent mountains and rugged coastline, to the industrial grittiness of our history and the almost endless ranks of holiday caravans that throng the coast.

Wales has such beauty, which has been so well documented by others and my work seeks to capture a more offbeat view, which involves people and myself in the composition, because the people of my homeland are just as important as the landscape.

This series of images were taken from within my car and camper van and they were deliberately framed to include my immediate surroundings within the image. As someone with mobility issues, I felt it was important to demonstrate that anyone can go out and capture meaningful scenes of the world around them.

The viewer is asked about the connection between people and the country we call

home.



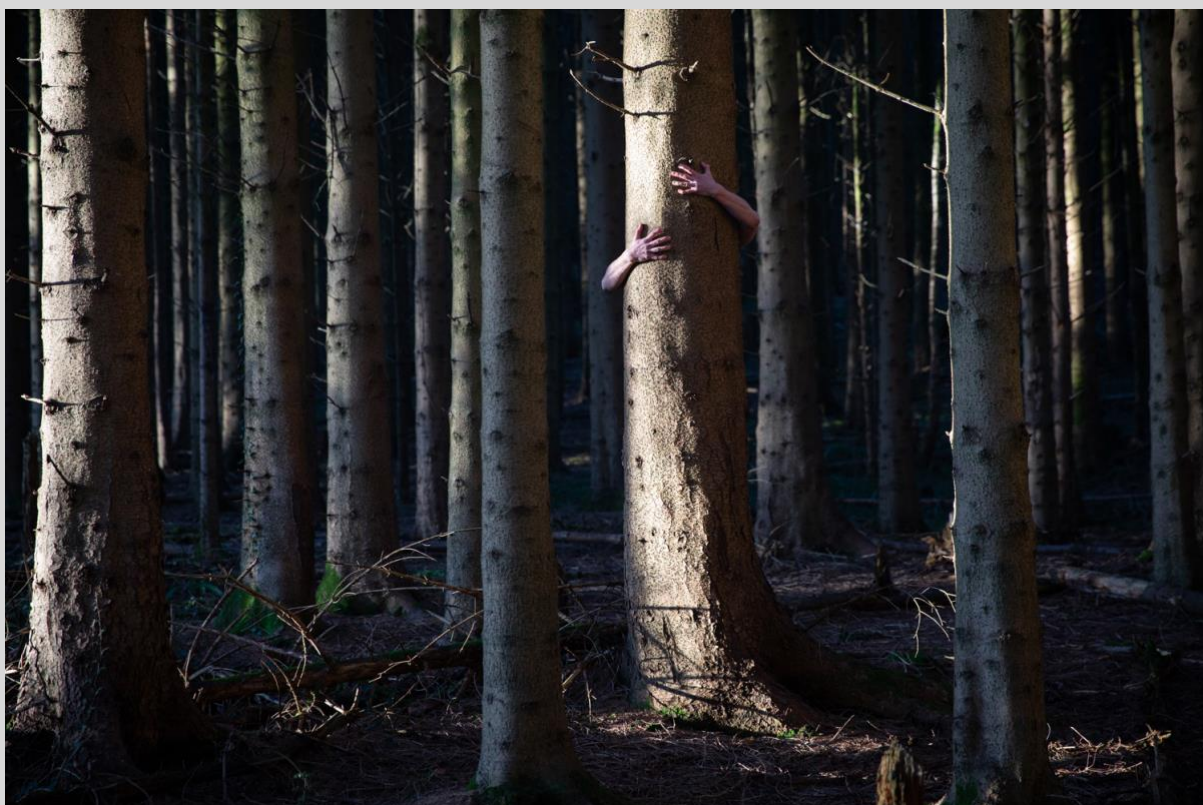
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## **Suzie Larke**

### **Unseen**

My project uses conceptual photography to depict the mental health experiences of a group of participants. I'm interested in representing an internal state rather than capturing a moment in time. I use constructed imagery, digitally stitching photographs together in such a way that they present as a single, untampered image. The subjects are co-creators in the project. By empowering participants and engaging with them as experts in their own experience Unseen seeks to return a sense of control over how they're seen by others.

I made this image with Kate. For Kate, the forest is both a safe place and a foreboding one. It represents both her need to be in nature whilst expressing something of the darkness that lurks inside her. Kate described her theme's as confinement and control contrasted with release and freedom. Whilst this image illustrates the external world it simultaneously illustrates an internal world for Kate. The internal landscape becomes an external one.



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**Gaia Redgrave**  
Crucify

Gaia Redgrave is a neuro-diverse artist who also experiences physical, mental, and sensory challenges. Her practice focuses on the discussion of equality and access within the social norms of current society. It is performative in nature but also encompasses installation & digital imagery (film).

Creating an environment is key to her work whether this is physical in nature or a less tangible construct of word and emotion. Her work aims to offer a glimpse into the reality of others and provide an impact to encourage the viewer to assess or reassess personal beliefs and ideas. It often provides an experience that the viewer would otherwise have been unable to access.

Gaia utilises alternative modes to the traditional to convey her message such as the use of a 'surrogate' performer, performing live from her home and collecting and conveying her message via water imprints.



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**Dave Peacock**  
The Helping Hand  
(commended)

As a creative my practice encompasses many forms. Photography rubs shoulders with art, prose and poetry, both written and performed. Even the selecting of music in dj-ing acquires commonality of purpose in promoting change in society. It is from adopting and advocating humanism and diversity as an alternative to religious and nationalistic dogmatism, becoming disabled myself while primary carer of my disabled daughter, and from music, that my major influences arise. Photographers like Sebastiao Salgado, admired for picturing global disparity and exclusion, are less an influence than Dub Poets such as Linton Kwesi Johnson and latter-day proponents like the No-Madds collective, in combining mediums to reach minds about injustices. Similar combining of end products is part of my creative practice.

My work's aim is to encourage questioning. In street photography form, not just the who. What brought them here and why? What might they be seeing, be feeling? Above all how does the viewer perceive and relate to the image's message?



My aim is to aid my audience reach simple truths. Accepting diversity is more than recognizing ethnic, sexual identity and disabled cultures. It means involvement in promoting equity and inclusion for all cultures forming humankind.



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**Sian Healey**  
Artist Covid-19 Recovery Room

I am visually impaired and have a condition called albinism. This means I have very poor vision, I'm photophobic and have poor depth perception. I am lucky to have a good sense of colour but my art work reflects my blurry blended world. The piece I created "Recovery Room" is in acrylics. The painting "Recovery Room" became a bit of an obsession when I was unwell with suspected Covid 19. I spent weeks around Easter 2020 sat in the garden in my pyjamas and slippers trying to get as much air as possible into my lungs. My retired guide dog and working guide dog kept me company as I slowly recovered. I sat outside for many hours mesmerised by the different greens that filled my overgrown garden. The beautiful lilac tree at the back of the garden began to bloom and captured my attention as I watched it flourish and

slowly fade during my recovery. This scene became my recovery space my recovery place. My garden had become an extension of my home, like many others during the lockdown period.



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**Leila Bebb**  
Spirit Of Yoga Sun

Being in lockdown has made a huge difference to me. I keep exercising, a lot of fresh air in my lungs and bones. Landscapes inspire me to colour shapes using pens to make them look bright. The pens want me to swim and be messy with them, playing with colour while looking beautiful to create a bright, strong, abstract, delicate and realistic atmosphere of the view from the window that brings in the outdoors. As I look through the glass the sun beams in. Spirals through the sun make the world and nature come together by night.

Spirit of yoga sun, it has healing hands to touch humanity's skin. A work of art described in this sketch in lockdown.



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## Alana Tyson

Look After Each Other / Gofalwch Am Eich Gilydd

Look After Each Other / Gofalwch Am Eich Gilydd was created in 2016 in response to the closing of Wales' last nuclear power station, Wylfa, as part of the project Power in the Land (Pŵer yn y Tir). It recreates a sign at the entrance to the power station; I was struck by the poetry and humanity in such an unexpected location. This piece feels more relevant today than it ever has. It is in both Welsh and English



**Alana Tyson**  
out-side-in-side-out

out-side-in-side-out is a series of little houses. Stitched out of soft and flexible latex, the thin skin-like mould is filled with concrete. The concrete pushes at the latex, spreading the seams of the stitching and pushing the walls out. The house cannot hold its shape without the concrete interior but at the same time the concrete pushes it to its limits, stretching its form. Each is contingent on the other, yet not quite comfortable in its co-dependancy.





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**Jan Williams**  
Layer 24 Of 56

I am a Cardiff based artist working primarily in painting, installation and film. The fundamentals of my practice are concerned with memory, identity and ambiguity of transitional states. Brought up on a farm in the beautiful Brecon Beacons, my earliest memories are of the activities that went on there. In my video 'layer 24 of 56' my inspiration was drawn from the annual lime washing of farm buildings, each layer representing one year of my life. The freshly lime-washed cowshed walls protecting and cleansing the thresholds between the warmth and security of the inside and the unpredictable elements of nature outside. The ritualistic preparation of the paint reminded me of the control we acquire when standing at those thresholds in life, places of doubt between the familiar and the unknown allowing me to reflect on my feelings of living with a disability and the difficulties encountered when wishing to access the beauty of Wales. We stand at this threshold; a space of doubt, wanting to enter yet the inside can seem a safer place. It underlines my philosophy that to

recognise and overcome these barriers is life enhancing, fortifying one's future perceptions, opening a portal to the beauty of Wales.



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## Howard & Millien

Tŷ sy'n Siarad (scream into the void motherf\*\*kers) (commended)

Gail Howard and Sophie Millien have been working together since early 2020 when they met through the Brief History of Healing Project, an initiative set up by Gail in an attempt to address the inadequate access to art making within mental health services. As long-term mental health service users, much of the work they make references their experiences of mental ill health and the way this is treated both within the NHS and also in a societal/responsive context.

Their collaborative practice explores and questions our relationship to our environment, touching on how the political, social, economic and the cultural impact on our lives. Tŷ sy'n Siarad (scream into the void motherf\*ckers) has developed through the initiating of acts of collaboration, negotiation and re-imagination, allowing H&M to move from being strangers on first meeting to developing an empathic language together and a relationship of mutual support. The work is site and people responsive, focusing on dialogue, engagement and the necessity of communication,

attempting to address the challenges inherent in a life spent feeling disconnected and 'othered'.



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### **Jenny Joanna Bartholomew Biggs**

Looking outwards from Inwards and From Inwards Outwards

I get an idea of using my mirror, which is hanging up in our hallway. I look outdoors while still staying indoors. Being in a wheelchair, gives a different value of life, at a lower level. A sunny day lifts my spirits especially, when it is warm. It can make me feel the cold sitting still. The weather is one of the big parts of my life because I know how it can make me feel.

Being isolated while in locked down as well as being isolated, doesn't give me much landscape to work with, so I decide to explore my surroundings, in and out, with the use of my camera in my communicate aid/computer. The reason why the light is on in the hallway is because it is a generally dark room, so the front door is open to bring more light into the hallway. We have got a ramp outside our front door. I can go

around the garden in my powered wheelchair to take photographs. We live near the railway. So quite often I can hear the trains going pass from our garden room. I love that sound. It's like being on an important journey.



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### **Kyriacos Asprou**

My Wales Outdoors: Educating Indoors

At the time of the photograph, and because of the current Covid-19 crisis, the nation was facing full movement restrictions; parents had to find inspirational ways to educate their children at home.

This photo, taken with a digital camera, is a 'self portrait'. In the picture, I'm giving my children a lesson that combines Photography and Geography. On TV, a video I created can be viewed; a combination of photographs and video of my collaboration, in 2019, with the Arts Council of Wales, the Welsh Government and the National Lottery fund. Craig Goch in the Elan Valley is the destination seen on the television screen.

My kids have to stay indoors, and this gives them the opportunity to wander around Wales without having to step out. Television shows the wonderful landscapes of Wales, local businesses and people in their natural surroundings. While the video is



being played, it educates my children, describes each location and explains how the photographs were created. The masks are indicative of the era we live in, so when someone looks at the photograph in the future, they can be informed that the photo was taken during the Covid-19 era in 2020.



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### **Tina Rogers**

Inside Outside And Tina, Wet But Happy, Stuck In Tulip Trees

Being outside is good for the soul, but when I'm trapped inside, I escape through my art. I bring the outside in and onto paper then let my imagination take me wherever I want to go.

There are no boundaries, I'm free to visit to castles real or imaginary, I can place myself in the welsh landscape, I can change my body shape with ink, be spontaneous in the rain with paint, and banish pain with a rubber.

Even in times of great anxiety I can surround myself with flowers and gold. Creativity is my pathway to freedom. There are no limits, I can create using anything I want. It gives me a sense of contentment,  
I see the light.  
I go from black and white to full technicolour in the stroke of a brush.

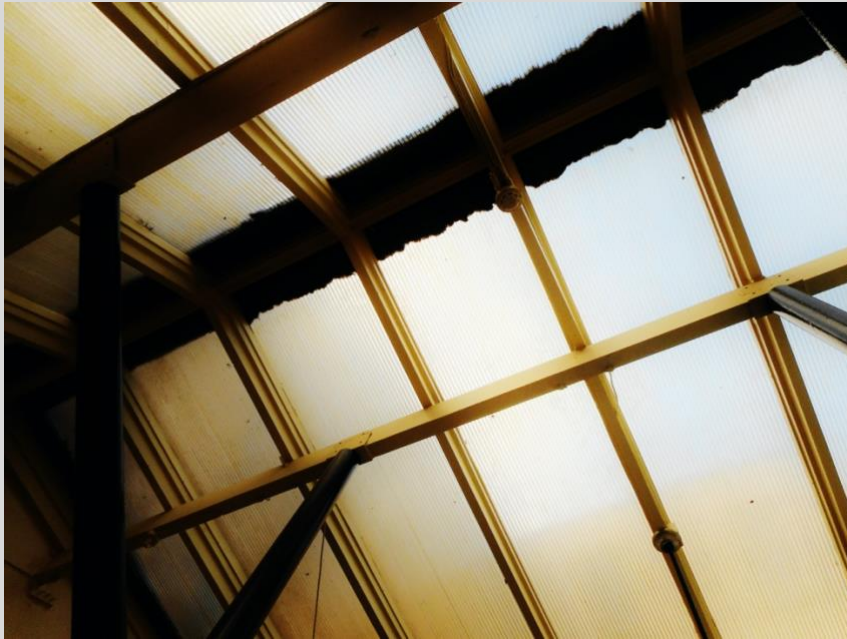


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**Catrin Gwilym**  
'Disgwyl am Liff'

Before this world of self-isolation, I would often spend time waiting for a lift to get from one place to another. To while away the hours, I would entertain myself by observing things of interest in my surroundings - finding remarkable patterns in the mundane, the extra-ordinary in the ordinary. All this by noticing things on the fringes, and in the unexpected places.

That day, I was sitting in a cafe in Merthyr Tudful, observing the sunshine beyond the glass roof, and taking delight in the light, the shapes and the shadows. Desperately wanting to be outside enjoying the sun. Now in these days of shadows, I long for the simplicity of those days - where travelling was possible, and waiting for lifts, and noticing the wonders all around.



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**Paddy Faulkner**

1/60 - 19:15 – unfinished

I am a photographer & documentary film-maker. In my photographic practice I am often drawn to working at the limits of any camera I am using. I passed those limits with the 'wholly black' image, so then it became a 'rescue job'.

The work '1/60 - 19:15 - unfinished' was made outdoors - the picture was taken at 7.15pm one day in April 2002 from cliffs in Pembrokeshire in 1/60th of a second. I worked on it indoors (over 18 years on the days when I was unable to venture out), to remove thousands of white flecks.

For some, 'indoors' means sanctuary: a place of security; for others, a prison. 'Outdoors' for some, means the freedom to roam; for others it's a dangerous place full of physical barriers to access. I had access to both the 'indoors' and 'outdoors' to make the work. The sun had just gone down and the image, when I got home to view it properly, was almost wholly black. In post-production I saw it as a new image to work on.





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**Vivi Mari Carpelan**  
Imagination / Impression

In this work, I have layered photographs to express how my perception of external reality becomes an internal experience of the imagination. Some of the photos were taken in Aberystwyth back when I could still travel, while others were shot right outside my door and from my window.

Physical restrictions have compelled me to invent an uncomplicated way of working. I superimpose my photos on an iPhone in creative dialogue with a simple digital algorithm. I try things out and play rather than set out to control the outcome. Despite the relaxed approach, the layering transforms simple snapshots into complex imagery that feels intentional, personal and true. The method reflects my belief that limitations can encourage an expansion of the mind.

My pieces represent the ambiguous, yet stratified, workings of the human mind. Past, present and future coalesce in my headspace: memories of beautiful places co-exist with an appreciation of my immediate surroundings. All the while, the tormenting fear of never-ending isolation sets the emotional tone. In addition, the forces of nature that battered our homes earlier in 2020, and the eerie stillness of death that surrounds us, all form part of a general need to cry and let go.



Imagination



Impression



Memory



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Message from Ruth Fabby, MBE Artistic Director **Disability Arts Cymru**

Welcome to 'Outdoors: Indoors'

What a year we have shared, and what huge changes can happen to society in such a short space of time. We planned to tour four galleries across Wales. We had to cancel three of these exhibitions due to the pandemic. We are fortunate to be able to display our work at Oriel Davies. For those who know about Disability Arts Cymru [DAC], you will understand that we work to promote the arts from the lived experience of disability. This makes our work vibrant, unusual, diverse and unexpected.

This exhibition chose the theme 'Outdoors: Indoors' initially to examine ableism within society, especially in terms of the tourist offer and how messages can unintentionally exclude disabled people. Then the lockdown and shielding became a way of life for many of us. This collection was to be shown in four galleries across Wales, and the work selected by all participating gallery curators, plus three artists/curators from USA and Singapore.

The global pandemic created a new perspective on 'Outdoors: Indoors' as experienced from the lived experience of disability. The first DAC Arts Prize has laid a great foundation in difficult times for us in moving forward with future opportunities to promote and curate the arts works shaped and created by disabled artists from across Wales.

### **Selectors**

Fran Flaherty: Pittsburgh, USA

Dawn-Joy Leong: Singapore

Brandon Cordrey: Raleigh, USA

Rebecca Hardy-Griffith: Galeri, Caernarfon

Christopher Parry: Amgueddfa Ac Oriel Gelf Castell Cyfarthfa// Cyfarthfa Castle Museum & Art Gallery

William Tregaskes: Ymddiriedolaeth Amgueddfa Cwm Cynon// Cynon Valley Museum Trust

Steffan Jones-Hughes: Oriel Davies Gallery



AMGUEDDFA CWM CYNON  
CYNON VALLEY MUSEUM



**galeri**



Cyngor Celfyddydau Cymru  
Arts Council of Wales

 **flipsnack**



Llywodraeth Cymru  
Welsh Government