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Esgyn /  
Uprisings

# Laura Reeves

15.11.2014 - 08.03.2015

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IMAGE / DELWEDD  
Seaside Postcards, 2012

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Ganwyd Laura Reeves ym 1987, ac mae'n byw ac yn gweithio yn Abertawe. Gellid cymharu dull Reeves o weithio, yn rhannol, â gwaith ditectif. Mae proses o ymchwilio trylwyr, sy'n ystyried tarddiad, ystyr a diben, yn nodweddu'r deunyddiau mae'n eu darganfod a'u defnyddio yn ei gwaith. Gan ganolbwyntio ar y gorffennol, a sut y mae'r gorffennol yn ymdoddi i'r presennol, mae ei gwaith hefyd yn treiddio i'w hanes hithau ac i'w rôl fel artist, sy'n ganolbwynt ei harddangosfa ym MOSTYN.

Dechreuodd ei thafleuni gwaith, sy'n cael eu cyflwyno yn yr arddangosfa, fel ffordd o ddwyn cyfres o ddelweddau at ei gilydd. Maent yn ymddangos fel dogfennau syml, delweddau â nodiadau i gyd-fynd â hwy, ac maent wedi'u llunio o ddelweddau a dynnwyd gan ei theulu, rhai ganddi hi ei hun, a rhai gan ffotograffwyr proffesiynol. Fel casgliad, maent yn ystyried hen syniadau ac yn caniatáu i syniadau sydd wedi bod yn llechu yn y cefndir i ennill eu lle yn ei gwaith a chael eu cyflwyno, gan gynnwys hyd yn oed rhai nad ydi hi'n teimlo'n hollol gyfforddus â hwy. Gwneir cysylltiadau rhwng delweddau drwy eu dyblu neu eu cydfeddiannu, a'r ffordd y mae'r tafleuni gwaith yn cael eu cyflunio a'u cyflwyno. Gyda'i gilydd, maent yn cynnig sylw ar broses Reeves o ganfod deunydd, yn ogystal â'r sgwrs y mae hi, fel artist, yn ei chael â'i hymarfer ei hun (sut mae'n datblygu ac yn cael ei brosesu), hanes celf a'r byd yn gyffredinol.

Laura Reeves was born in 1987, and lives and works in Swansea. Reeves' approach to work, in part, could be compared to the practice of a detective. An in depth process of research, exploring origin, meaning and purpose, characterises her artistic practice and is applied to materials she discovers and uses for her pieces. Examining the past, and how the past becomes present, her work also mines her own biography and the role of an artist - this being the focal point of her exhibition at MOSTYN.

Her worksheets, presented in the exhibition, began as a way of collecting together a series of images. They appear as simple documents, images paired with notes, and are made up of images taken by her family, some by herself and some by professional photographers. As a collection, they take stock of old ideas and allow ideas which have been in the background to enter her work and be presented, even those she does not feel entirely comfortable with. Connections are made between images through their doubling or appropriation, and the way the worksheets are configured and presented. This forms a commentary on Reeves' process of finding and using material and also on how her own practice develops within the context of art history and the world at large.

Adam Carr

Curadur Rhaglen Celfyddydau Gweledol /  
Visual Arts Programme Curator, MOSTYN



## Cyfweliad gyda / An interview with Laura Reeves

IMAGE / DELWEDD  
It Could Be Elvis, 2012

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Adam Carr: Mae eich gwaith yn defnyddio ffotograffau a ganfuwyd yn bennaf ac mae'n ymdrin â syniadau sy'n gysylltiedig â chofnodi'r gorffennol. A allwch chi drafod beth yw apêl hynny i chi? Pam fod gennyh chi ddiddordeb mewn defnyddio deunyddiau o'r fath?

Laura Reeves: Mae llawer o ffactorau sydd wedi fy nenu i ddefnyddio ffotograffau a ganfuwyd yn barhaus, ond mae'r diddordeb hwn mewn ffotograffiaeth a ganfuwyd yn mynd yn ôl yn uniongyrchol i fy mhylentydod. Roedd gan fy rhieni albwm lluniau o ddechrau'r 1960au a oedd yn cael ei gadw mewn seiddbord yn yr ystafell fwyta yn fy nghartref. Mae gen i gof byw iawn o estyn am yr albwm ac edrych ar ddiwyg y dudalen ac ar bob un llun unigol, a hynny'n gymysg ag arogl hen ledr, y persawr tebyg i bren gyda thaselau wedi breuo'n dal y cyfan efo'i gilydd. Roedd y rhan fwyaf o'r lluniau wedi syrthio o'u lle gwreiddiol ac roeddent yn dangos i mi'r bywyd roedd fy rhieni wedi ei fyw ymhell cyn i mi gael fy ngeni. Dwi'n credu bod gen i hiraeth am rywbeth na fu gen i erioed neu nad ydw i'n ei adnabod.

Roedd fy Nhad wedi datblygu'r ffotograffau hyn i gyd ei hun mewn ystafell dywyll adref ac roeddent yn teimlo fel rhywbeth hudol neu ryw fath o alcemi. Mae ffotograffiaeth yn bwysig iawn i fy Nhad, nid yn unig fel ffordd i gofnodi hanes y teulu ond hefyd fel hobi a diddordeb. Mae'r hobi hwn yn gofnod hunangofiannol o'i fywyd. Mae llawer o gyfarfyddiadau cyd-ddigwyddiadol eraill sydd wedi denu fy sylw i'r llun, fel y diwrnod yr oeddwn yn chwarae triwant a phan wnes i ddod ar draws ffotograff wedi'i rwygo o wyneb dyn ac y gwnes i ei gadw yn fy mhws, neu'r atgof o fy nhad yn cynnal sioe sleidiau yn y t yn dangos lluniau i mi a fy chwarae o gasgliad cactws fy mrawd. Byddaf yn meddwl weithiau a ydw i wedi creu atgofion i fod yn rhywbeth mwy nag oeddent ar y pryd.

Adam Carr: Your work primarily uses the found photograph and deals with notions associated with the recording of the past. Could you discuss what brought you to that? What are your interests with using such material?

Laura Reeves: There are a lot of factors that have brought me to continually use the found photograph, but I think this interest in found photography is directly linked to my childhood. My parents had a photo album from the early 1960s that sat in a sideboard in the dining room of the family home. I have vivid memories of pulling the album out and examining the page layout and each individual photograph, and it being mixed with the smell of old leather, the perfumed woody scent, with frayed tassels holding it together. Most of the photographs had fallen from their original positions and they showed me a life my parents once had long before I was born. I think I have nostalgia for something I never had or knew.

My dad had developed all of these photographs himself in a home darkroom and they felt so magical and alchemic. Photography is very important to my dad, not only as something to record family history but also as a hobby and an interest. This hobby is an autobiographical account of his life. There are many other coincidental encounters which have brought my attention to the photograph, like the day I bunked off school and found a ripped photograph of a man's face and put it in my purse, or my dad doing a slide show in the house showing me and my sister photographs of my brother's cactus collection. I do wonder if I have constructed these memories to be more than they were at the time.



AC: Beth oedd y darn cyntaf i chi ei gynhyrchu a oedd yn ymwneud ac yn cyfuno'r holl ddiddordebau hyn?

LR: Mi ddes i o hyd i gasgliad o bron i 400 o sleidiau a oedd yn eiddo i gwpl anhysbys mewn siop hen bethau yn agos at ble mae fy rhieni'n byw. Roedd edrych drwy fywyd rhywun arall yn gofyn cymaint o gwestiynau ac arweiniodd yr archif hon at ymchwilliad a barodd am ddwy flynedd o'r enw Richard and Beryl (2010-2012). Teithiais i lawer o'r manau lle'r oedd y cwpl anhysbys hwn wedi bod yn tynnu lluniau o'u hunain yn ystod yr 1960au cynnar. Roedd y broses yn edrych ar y gorffennol drwy'r presennol, gan geisio gwneud cysylltiadau â'r llefydd a gwneud synnwyr ohonynt yn awr.

AC: What was the first piece you produced that related to and compounded all these interests?

LR: I found a collection of nearly 400 slides belonging to an unknown couple in a junk shop near to where my parents live. Looking through somebody else's life posed so many questions and this archive materialised into a two year long investigation titled Richard and Beryl (2010-2012) I travelled to many of the destinations this unknown couple had photographed themselves in during the early 1960s. The process explored the past through the present, trying to make connections with the place and making sense of them now.



## Cyfweliad gyda / An interview with Laura Reeves

AC: WMae'n ymddangos bod yr hyn rydych newydd ei ddweud am archwilio'r gorffennol drwy lens y presennol yn ganolog iawn i'ch gwaith. Rwyf bob amser yn cymharu'r hyn rydych chi'n ei wneud â'r hyn mae ditectif yn ei wneud, yn enwedig o gofio sut yr ydych yn canfod deunydd, yn ymchwilio iddo ac yn ei gyflwyno. Mae hyn yn aml yn arwain at wneud prosiectau yn hytrach na darnau unigol.

LR: Dwi'n meddwl bod artistiaid yn dditectifs ac mi ddywedodd rhywun wrtha i unwaith 'Rhaid i chi ddod yn eich arbenigwr eich hun ar y deunydd' ac mae hynny'n crynhoi'r cyfan i mi. Mae gan gyrff mawr o ymchwil sawl trywydd y gallwch eu dilyn felly roedd yn naturiol i mi i dynnu gweithiau o'r archif wrth i mi fynd yn fy mlaen. Ar y dechrau pan ddechreuais i weithio ar Richard and Beryl daeth y delweddau'n ddisgrifiadau testun a ffurfiodd lyfr, yna tynnwyd detholiad i waith sleidiau 35 mm. Pan symudais ymlaen o archwilio'r archif yn y stiwdio a dechrau teithio i'w cyrchfannau gwyliau datblygodd y Seaside Postcards [2012]. Mi es ati i gasglu cardiau post o'r manau lle'r oeddwn wedi bod a dod â hwy i'r stiwdio gan ail-wneud pob cerdyn post i ddangos delweddau ohonof fi fy hun ynddyn nhw, efallai ei fod hefyd yn swfenir o'r prosiect cyfan. Mae'r twrist yn chwilio am yr anarferol a'r anghyffredin ond yn y diwedd maen nhw'n cael eu gwneud yn wrthrychau drwy ffotograffau a delweddau cardiau post. Roedd llawer o wahanol bethau i ymgodymu â hwy mewn archif mor fawr, yn enwedig un o'r math hwn, naratif, twristiaeth, ffotograffiaeth a mwy, a dwi'n meddwl y byddai'n rhyfedd pe bai dim ond un darn o waith wedi deillio ohono.

AC: What you said then about the examination of the past through the lens of the present seems very central to your work. I always compare what you do to what a detective does, especially when thinking about how you find material, explore it and present it. This often leads to you making projects rather than standalone pieces.

LR: I think artists are detectives and someone said to me once 'You need to become your own expert on the material' which sums it up for me. Large bodies of research have many avenues you can go down so it was natural for me to draw works from the archive as I went along. Initially when I began working on Richard and Beryl the images became text descriptions which initially formed a book, then a selection were pulled out into a 35 mm slide work. When I moved from simply examining the archive in the studio to travelling around their holiday destinations the Seaside Postcards [2012] emerged. I collected postcards from the places I had been and brought them back to the studio remaking each postcard to show images of myself in them. It is perhaps a souvenir of the whole project too. The tourist is in search of the unusual and abnormal but ultimately becomes objectified through photographs and picture postcard images. There were a lot of different issues to tackle with such a large archive, especially one of this kind; narrative, tourism, photography and more and I think it would be strange if only one work came from it.

↳  
IMAGE / DELWEDD  
Untitled (Mum Bikini)  
from Worksheets series, 2014

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When I was nineteen I was looking through family photographs with a new boyfriend and my parents.

He looked a little disturbed at this photograph of my mum, taken by my Dad, at exactly the same age I was. Later after leaving my parents house he said

'She looked exactly like you in a bikini'

I didn't know why he was so disturbed. Did he fancy my mum in the past like some Nicolas Lindhurst *Goodnight Sweetheart* weirdo?

## Cyfweliad gyda / An interview with Laura Reeves

IMAGE / DELWEDD  
How To Start A Collection, 2013

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AC: A allwch chi ddweud ychydig yn rhagor am y sioe ym MOSTYN? Mae'n teimlo fel pe baech yn pwysu a mesur ac yn adfywio hen syniadau yn ogystal â rhai heb eu defnyddio...

LR: Roedd hwn yn teimlo fel cwestiwn braidd yn rhyfedd i mi - beth yw hen syniad? Chwiliais yn yr Oxford English Dictionary i weld beth oedd eu diffiniad hwy o'r gair 'hen', Mae'n cynnig sawl diffiniad gan gynnwys 'possessed and used for a long time' ond hefyd 'expressing affection, familiarity or contempt' a'r enghraifft a roddir yw 'good old mum.' Dwi ddim yn credu bod syniadau'n hen. Fel artist, nid yn unig yr ydych chi'n cael sgwrsiau ag artistiaid eraill am hanes celf, ond dwi hefyd yn credu eich bod yn cael sgwrs â chi eich hun, gan ddychwelyd at yr un testun dro ar ôl tro. Enghraifft dda o hyn fyddai Hockney yn gwneud portreadau o'i fam dro ar ôl tro.

Mi gefais ddeunydd ffynhonnell ar gyfer y Worksheets drwy dynnu delweddau o fy ymchwil a fy archifau, ac i ddechrau efallai bod gen i tua chant o ddelweddau cyn eu golygu i'r ddau ar bymtheg rwyf yn eu dangos. Mae rhai o'r delweddau hyn yn gyfarwydd ac rwy'n hoff ohonyn nhw, ond dwi'n teimlo dicter tuag at lawer ohonyn nhw hefyd. Mae llawer ohonyn nhw'n syniadau methiannus a phethau na weithiodd erioed, fel yr awydd i wneud darn o waith am geiliog y gwynt ar feic, neu ffotograff ar wal fy stiwdio.

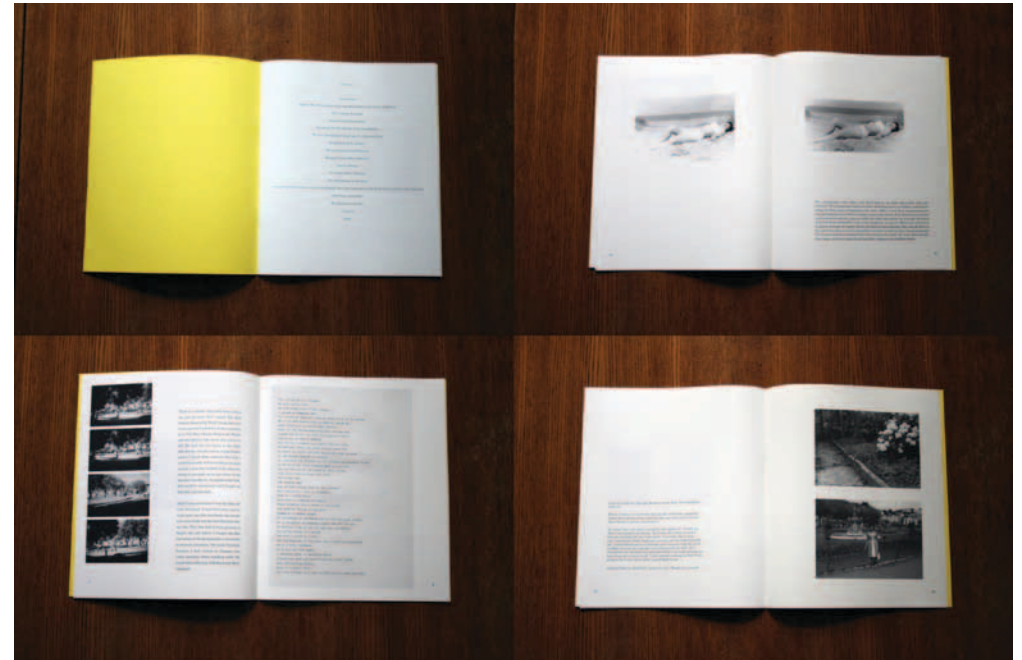
Mae'r Worksheets yn teimlo i mi fel pwynt i neidio oddi wrtho, bron fel ffordd o gael gwared ar y pethau nad ydynt erioed wedi gweithio, neu wneud y presennol rywsut. Fel cyfres, maent yn gorwedd yn rhyfedd wrth ochr ei gilydd, ond mae'r nodiadau personol o dan y delweddau'n galluogi'r cysylltiadau rhyngddynt i ffurfio. them to be formed.

AC: Could you tell me a bit about the show at MOSTYN? It feels like you are taking stock and reviving some old as well as unused ideas...

LR: I found this question quite curious- what is an old idea? I looked up the specifics of the word 'old' in the Oxford English Dictionary. It has several definitions including 'possessed and used for a long time' but also 'expressing affection, familiarity or contempt' and the example that is provided is 'good old mum.' I don't think the ideas are old. As an artist, not only do you have conversations with other artists across art history, but also I think it's often having a conversation with yourself, returning to the same subject matter over and over again. I suppose maybe a great example of this would be Hockney repeatedly making portraits of his mother.

The source material for the Worksheets began by pulling out images from my research and archives, and initially I had maybe around a hundred images that were edited down to the seventeen I am showing. Some of these images I do feel affection and familiarity for, but many of them I feel contempt for too. Many of them are failed ideas and things that never worked, like the desire to make a piece of work about a cyclist weathervane, or a photograph on my studio wall.

The Worksheets feel to me like a point to jump from, a way of almost getting rid of the things that never worked, or making present somehow. As a series, they sit strangely next to each other, but the personal notes beneath the images allow the connections between them to be formed.



Holl weithiau gan /  
All works by Laura Reeves

How To Start A Collection,  
2013

Cyfres gyfyngedig o 200 copi,  
cyhoeddiad 24 tudalen o hyd  
/ Limited edition of 200  
Copies, 24 page publication,  
21 x 25cm

Dad's Bicycle (one of  
possible 36), 2013

Ffotograffiau wedi'w  
darganfod / Found  
Photographs, 13 x 18cm

Seaside Postcards, 2012  
Printiau digidol / digital  
prints, 4 x 10 x 15cm

The Italian Wedding  
Home Movie, 2013

perfformiad, dimensiynau'n  
amrywio / performance,  
dimensions variable,  
Delwedd / Image Credit:  
Warren Orchard

It Could Be Elvis, 2012  
Printiau Xerox / Xerox  
prints, 118.9 x 84.1 cm,  
Delwedd / Image Credit:  
Thomas Heming

Untitled [Mum Bikini] from  
Worksheets series, 2014  
Print Giclee Archifol /  
Archival Giclee Print,  
21 x 29.7 cm

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Cynhyrchir y cyhoeddiad hwn  
i gydfynd ag arddangosfa  
Esgyn gan Laura Reeves fel  
rhan o raglen Oriol 6.

MOSTYN, 15 Tachwedd 2014 -  
08 Mawrth 2015

Ysgogwyd a churadwyd Oriol  
6 a'i rhaglen Esgyn gan:  
Adam Carr, Curadur Rhaglen  
Celfyddydau Gweledol MOSTYN.

Mae Esgyn yn rhoi  
arddangosfeydd unigol i  
artistiaid ifanc ac egin  
artistiaid sydd heb eto  
gael arddangosfa unigol  
mewn sefydliad, naill  
ai'n genedlaethol neu'n  
rhyngwladol. Mae'n galluogi'r  
artist i weithio dan amodau  
proffesiynol a chyflwyno  
eu gwaith i gynulleidfa  
ehangach.

Mae Esgyn yn bosib diolch i  
gefnogaeth hael: Sefydliad  
Esmée Fairbairn.

Mae cofnod catalog o'r  
llyfr hwn ar gael gan  
Lyfrgell Genedlaethol Cymru  
a'r Llyfrgell Brydeinig.  
Cyhoeddiad © 2014 MOSTYN  
a'r awduron.

Cyfieithu: Cymen  
Dylunio: Elfen

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produced to accompany the  
Uprisings exhibition by  
Laura Reeves, as part of  
Gallery 6's programme.

MOSTYN, 15 November 2014 -  
08 March 2015

Gallery 6 and its programme  
Uprisings has been initiated  
and curated by: Adam Carr,  
Visual Arts Programme  
Curator, MOSTYN.

Uprisings gives solo  
exhibitions to young  
and emerging artists who  
are yet to receive a solo  
exhibition in an institution  
setting, either nationally  
or internationally. It  
allows artists to work under  
professional conditions and  
present their work to  
a larger audience.

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