

CAROLYN BLACK CV JUNE 2016

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ABOUT FLOW CONTEMPORARY ARTS

[Flow Contemporary Arts](#) – founder and director since 2012

Flow has come out of Carolyn's extensive experience of commissioning artworks in unusual locations. Flow devises and delivers arts projects for organisations and artists on varying scales, from one-to-one support for an artist to large, multiple-site projects with many partners. Carolyn's broad portfolio enables her to take a fresh, outsider perspective and identify innovative approaches suitable to individual needs – whether it is finding new solutions or applying tried-and-true methods that have evolved through experience.

Vision: Encounters with art in unusual places

Mission: To initiate, develop and deliver visual arts projects that engage with partners from diverse disciplines for unusual places.

In 2013 Flow was awarded a G4A grant to engage in consultation with the contemporary art Directors of The Forestry Commission, National Trust and Canals & Rivers Trust, with a view to potentially delivering a project across all organisations. Since inception Flow has secured two G4A grants and one RDPE grant and other partnership funding from various sources.

I believe in continuing professional development and have recently completed a Leadership Course (VASW) an Arvon Writing Course in the Arts and an Arts Marketing Course (Creative England). I regularly attend symposia, conferences etc. at a National level.

I am passionate about the arts, which is why I often engage in advocacy work and campaigns that fight for the arts. I seek to keep the value of arts, in every form, on the government agenda. I cannot imagine life without art – so I use creative writing

to amplify this on my [blog](#). Technology is invaluable and provides a fast way of communicating ideas and information. I love it - and have no hesitancy in saying so because I believe in emotional intelligence.

Flow Advice - Current: consultancy work for [Paying Artists](#), an a-n initiative. I am on the project team to lead on consultations within the art sector, listening and responding to the thoughts of artists and galleries on the issue of paying artists fairly 2015/2016. I'm also doing consultancy work for [Take A Part](#) in Plymouth and the [FANDVOS](#) Open Studios in the Forest of Dean.

I am currently designing training services to deliver to the sector about how to talk about art, as well as how to commission and produce new work. I am available to writing commissions too – something I really enjoy doing. I use my blog as a way of disseminating information and learning and to evoke discussion and debate.

AMBITION FOR FLOW

In 2016 Flow Contemporary Arts will be registered with Companies House, to enable me to do bigger and better things - like The Story of Objects. The business plan and Board are in development.



the story of objects

Flow: researching Story of Objects – Arts Council England funded, to conduct research relating to creating an online social network for objects. Running workshops, exploring the impact on dementia patients when participating in reminiscence in storytelling about precious objects we own and love. Connecting people and places through the objects we pass through families and between friends. Revealing connections between the things we cherish and other genealogies. 2016 finds me in conversation with De Montfort University about furthering the research together, as well as developing the dementia work with other partners.

Flow: Producer for Friction Project – Friction is an art project that investigates the dynamic between fact and fiction, challenging the assumption that museums deal with the past and contemporary art is concerned with now and the future. In 2014/5 Flow Contemporary Arts commissioned artists Tara Downs and Bart Sabel to construct an interactive artwork that responded to collections in three Gloucestershire Museums: Holst Museum (Cheltenham), Museum in the Park

(Stroud) and The Waterways Museum (Gloucester). 2014-2015. Friction has now finished and the learning will inform other projects.

Board member for B-side arts - an NPO in Dorset that specialises in socially engaged practice. 2013- ongoing

PROJECTS – PREVIOUS (SELECTION)

I wrote a document about how to approach your MP for VASW and one about Redefining Print (I was the keynote speaker at their conference). This year (2016) I was paid to write an opinion piece for Fours Seasons Hotels in-house magazine.

Bideford Black: Next Generation: Flow was appointed by Burton Art Gallery & Museum, Bideford, to manage eight new artist commissions alongside a film maker to make new work with, and in response to, a local pigment – Bideford Black. An exciting project relating to the use of a black earth pigment. 2014-2016. Watch the trailer here.

Writer for Redefining Print at Double Elephant Print Workshops: A writing commission to engage with the four artists that have been commissioned for the Redefining Print project, writing as a commentary about the ideas and motivations behind the project as it evolves. Keynote speaker and chair for Symposium. 2015

Associate Producer for Luke Jerram Ltd – worked with National Trust and Forestry Commission on Withdrawn Project for Bristol Green Capital. October 2014 – April 2015

Big Picture – Producer for Exploratory Laboratory (ExLab)
October 2011 – December 2012

Employed by Big Picture to deliver Exploratory Laboratory (ExLab) for London 2012, Cultural Olympiad. www.bigpic.org.uk www.exlab.org.uk

University of Southampton, Arts Coordinator
April 2010 on 21-month contract on .6 basis

I worked with Luke Jerram to enable him to produce and tour a substantial sculpture – Aeolus. www.aeolus.org.uk

Forest of Dean Sculpture Trust, Projects Director
September 2005 to October 2010

Sample of artists: David Cotterrell, Annie Cattrell, Colin Glen, Nathaniel Rackowe, Tabatha Andrews, Laura Daly, Katayoun Dowlatsahi

Bristol UWE: Situations –Thinking of the Outside, Project Assistant

July 2004 to July 2005

SITUATIONS Project Assistant to Claire Doherty (curator), working on Thinking of the Outside commissions. Artists: Nathan Coley, Phil Collins, Kathleen Herbert, Susan Hiller, Silke Otto-Knapp & Joao Penalva.

Independent Artists Network (IAN), Project Director (and company Director) 2002 to 2006. As a freelance project director and director of IAN Ltd., I initiated and managed a number of projects, including: DIALOGUE 2003: I commissioned 13 artists to create temporary public artworks responding to, and sited around, Bristol harbour.

I have also held a number of smaller freelance roles over recent years, varying from initiating and managing projects, such as: ALIAS publication/web site – content writer & editorial assistant to SVA for publication & website (ACE)

COMMISSIONS, AWARDS & CONSULTANCY (SELECTION)

VASW towards attending Berlin Biennial

VASW bursary to attend Social Making symposium

Arvon and Visual Arts South West arts writing residency January 2014

Visual Arts South West Cultural Leadership Training

Creative England Marketing training course

2010/2011 Selected to be on Turning Point South West Steering Committee

2007 Selected for curatorial visit to China as part of the Curatorial Network

GWR funding for PhD

2004 Commissioned by Bristol City Council to write a report on the use of empty public buildings by artists during urban regeneration.

Women's Network Now: Video commission -filmed and produced video work, interviewing women (multi-cultural)

2002 PVA Labculture, Vivid, Birmingham

2002 UNESCO digital artist in residence, Bandung, Java, Indonesia

Arts Council South west Critical Writing Award

PUBLICATIONS

Catalogues/texts

ExLab Handbook 2012

Sandie Macrae 'Cloud' exhibition Mission Gallery, Swansea 2002

Kathleen Herbert British Auckland Triennale Catalogue 2004

dialogue catalogue Editor 2003

Essays

'The Body is Obsolete, or is it?' Visual Narrative Matrix, Southampton Institute

'Where the private becomes public: contemporary artists video'

Unprincipled Passions Conference, Southampton Institute

Articles & reviews

a-n Social Making
Four Seasons Magazine
[Medium.com](https://medium.com)
CCQ Journal
Arts Professional
Nom de Strip – preview and review of artSOUTH 2013
a-n commissioned text for website:
Quo Vadis – An Inquiry Into Cultural Identity And The
Nomadic Artist
decode Gina Pane, 'dialogue'
a-n* Angharad Jones, Alan Russell, Java residency, PVA
MAKE Sally Aplin
'skip' review of Cities on the Move
Publications
'flesh' Metapod Publication, B'ham, alongside Sandy Stone
Visual Narrative Matrix Southampton Institute
TrAce Noon Quilt
Bristol Children's Hospital art catalogue

OTHER

- I hold both public liability insurance and professional indemnity
- CRB can be applied for, though I don't usually need it, as my work does not involve working directly with young or vulnerable people.
- I have a high level of experience relating to securing licenses, permissions and dealing with health and safety issues on-site, including writing risk-assessments.
- I actively engage with current policy in the visual arts sector, attending and participating in discussions at key conferences at a national level.
- I'm an active member of [Create Gloucestershire](#)

EDUCATION

1999 MA Fine Art with distinction for thesis Cardiff UWIC
1996 Post-Grad Diploma Extension Studies Fine Art Bristol UWE
1993 BA (hons) Fine Art Bristol UWE
1990 Foundation Fine Art Bristol UWE

SKILLS BASE

- Creative thinking - I have an MA in Fine Art Practice and will always think like an artist
- Leadership - I enjoy working with teams and engendering ownership
- Lead on consultations

- Delivering art projects in unusual places
- Listening and capturing the essence of things
- Fundraising – biggest coup was £100k for an artist I worked with
- Writing - both reports and documents as well as creative
- Thinking - I reflect on things constantly, realign my thoughts and create new ways of approaching problems
- Speaking – I’m a confident speaker
- Analysing - I can read through things and draw out key points
- Technology - use it all the time, in every way possible
- I have run projects in mostly non-gallery places - often in open landscapes
- I’ve collaborated with Heritage organisations, City Councils, Hospitals, Museums, Property Developers
- Often work with non-art partners

MY VALUES

Communication
 Fairness
 Openness
 Transparency
 Meaningful partnership working
 Honesty
 Accessibility
 Passion

REFERENCES

I can provide references on request, to ensure they are appropriate for the role

ONLINE PRESENCE

I integrate and amplify the work I do across different platforms - this is an example of that:



Story of Objects: Solidarity Brooch by Catherine Cartwright

[YouTube](#) [Blogpost](#) [Medium](#) [Facebook](#) [Pinterest](#)