

MOSTYN

GALLERY CAFÉ SHOP
12 Vaughan St, Llandudno LL30 1AB

LARGE FORMAT EXHIBITION GUIDE



Eliffant Logo, Siân Healey, 2022 Courtesy the artists
ID: A digital logo with the word Eliffant hand-written in a dark purple with a light purple aura around the letters.

ELIFFANT

SENSE US

12 MARCH - 17 APRIL 2022

PROJECT SPACE

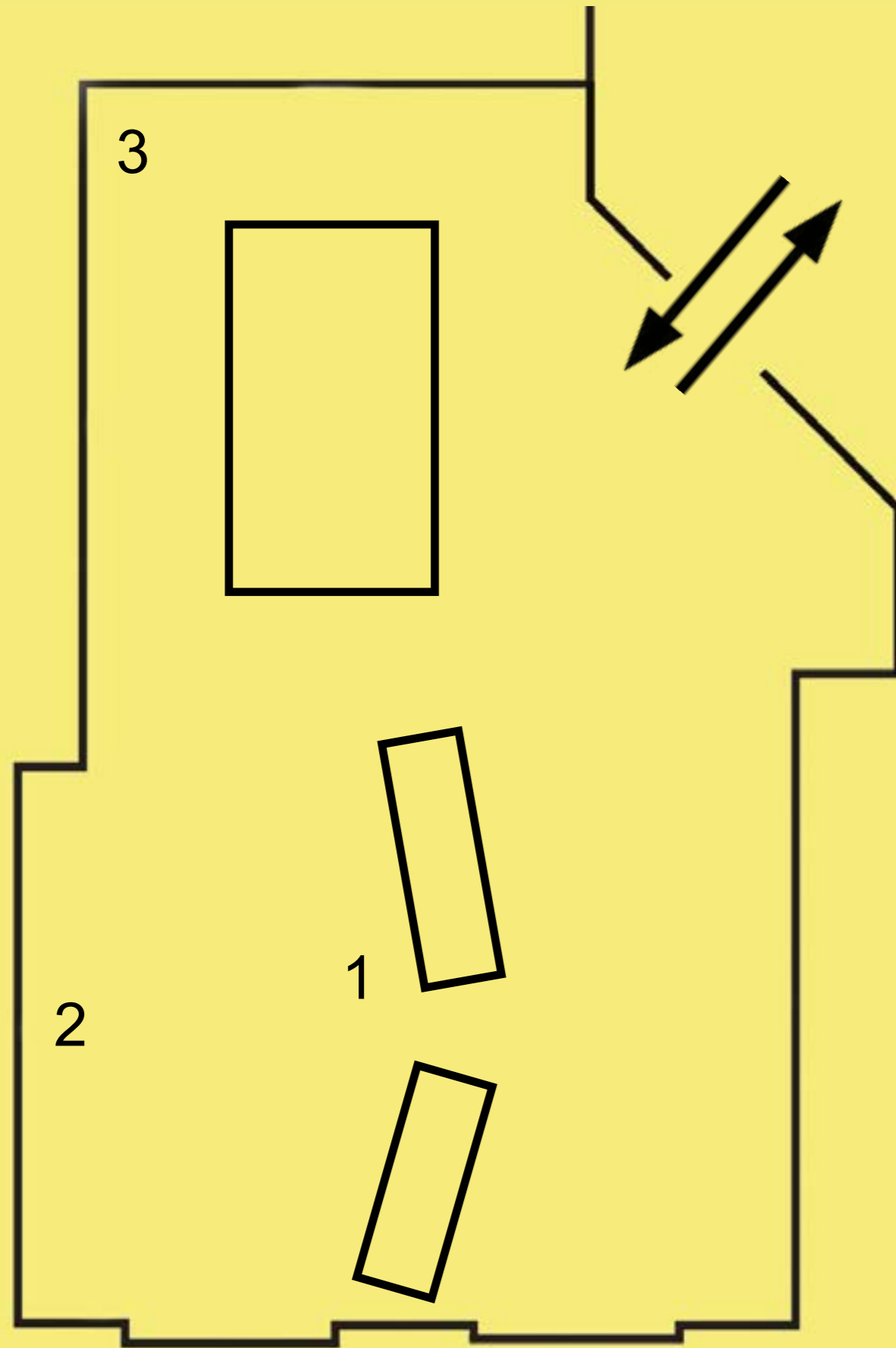
On the first weekend of March the Project Space hosted Eliffant and artist mentor Sam Metz for a 2 day mini-residency of collaborative conversations and workshops.

The installation contains accessible co-designed furniture alongside a display of multi-media works by Eliffant, generated through a Drawing as Stimming workshop led by Metz.

Eliffant is the collective identity of artists Leila Bebb, Siân Healey, Ceridwen Powell and Dr Sara Louise Wheeler who formed through Disability Arts Cymru's Creativity is Mistakes Project.

Creativity is Mistakes is an Arts Council Wales: Connect and Flourish project led by Disability Arts Cymru. In partnership with MOSTYN, Artes Mundi, g39 and Venture Arts, the programme seeks to connect disabled, d/Deaf, and neuro-divergent artists with galleries and arts organisations across Wales to improve access and visibility of under-represented artists and develop new opportunities.

PROJECT SPACE FLOOR PLAN



WORKS LIST

1. Collaborative stimulating textile, 2022
Eliffant & Sam Metz
Hessian, calico, cotton, fabric pen, fabric paint
Courtesy the artists and mentor
2. Journey through line----, 2022
Eliffant & Sam Metz
Edited by David Cleary
5 min 4 sec
Projection and audio
Courtesy the artists and mentor
3. Artist Statement Collaborations
Eliffant & Sam Metz
Pen on paper
Courtesy the artists and mentor

GLOSSARY

1) **Social Model of Disability (Shape Arts definition of SMod.)**

The Social Model was developed by disabled people to identify and take action against discrimination, and to centre equality and human rights. This is in contrast to the traditional Medical Model, which presents disability as an individual, medical 'problem', focuses on what a person can't do because of their particular physical, neurological or psychological characteristics, centres care, cure and welfare instead of accessibility, independence and inclusion, and places responsibility and burden on the disabled individual. The Social Model takes the focus away from impairment; it places responsibility on government, organisations, businesses and individuals across all sectors of society to identify and implement constructive changes to remove barriers and increase access. A good place for organisations and companies to start is by undertaking professional Disability Equality Training and access consultation.

2) **Medical Model**

The social model of disability says that disability is caused by the way society is organised. The medical model of disability says people are disabled by their impairments or differences.

Under the medical model, these impairments or differences should be 'fixed' or changed by medical and other treatments, even when the impairment or difference does not cause pain or illness.

The medical model looks at what is 'wrong' with the person and not what the person needs. It creates low expectations and leads to people losing independence, choice and control in their own lives.

3) **d/Deaf**

The uppercase D in d/Deaf is used by someone who identifies as a member of the deaf community whilst the use of the lower case d is associated with a deaf person who isn't affiliated with the community. The use of both in a single word is used to identify the two groups at the same time.

4) **Neurodivergence / Neurodivergent**

A term which is used to cover a spectrum of thought, sensory and psychological differences. Neurodivergence is used to describe, but not limited to ADHD, Autism and Dyslexia. Attributed to sociologist Judy Singer who is also autistic, the term was coined to shift the societal discourse away from negative associations that were historically linked to those who were neurodivergent.

5) **Stimming (Taken from Drawing is Stimming, The Big Draw)**

Stimming is behaviour often seen in autistic or neurodivergent children and adults that can include repetitive actions such as rocking, hand flapping or making noises. Often stimming is viewed negatively because it is seen when an autistic child or adult is overwhelmed by sensory information. But, importantly, it can also be positive and part of a sensory-seeking journey where the child or adult responds to interesting sensory stimuli. Masking or hiding stimming, which is often learned early in childhood, can be painful for children. However, because stimming is so often misunderstood, linked with bad behaviour and seen as disruptive, lots of children who have the ability to mask will be pressured to do so.

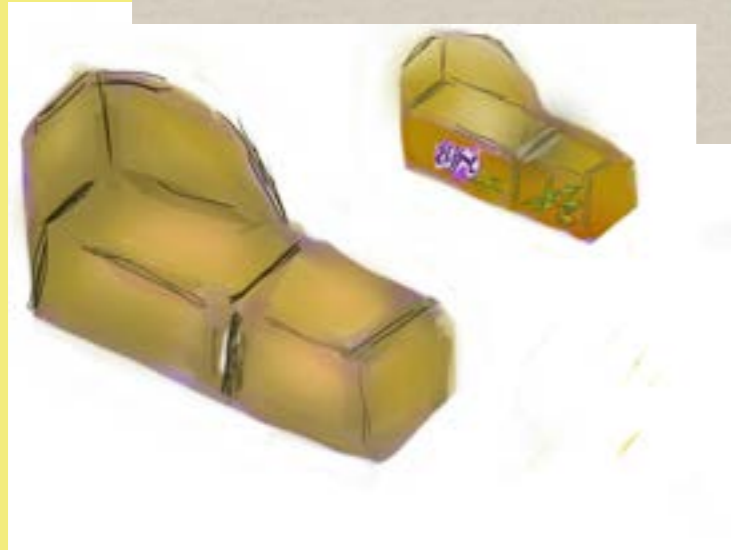
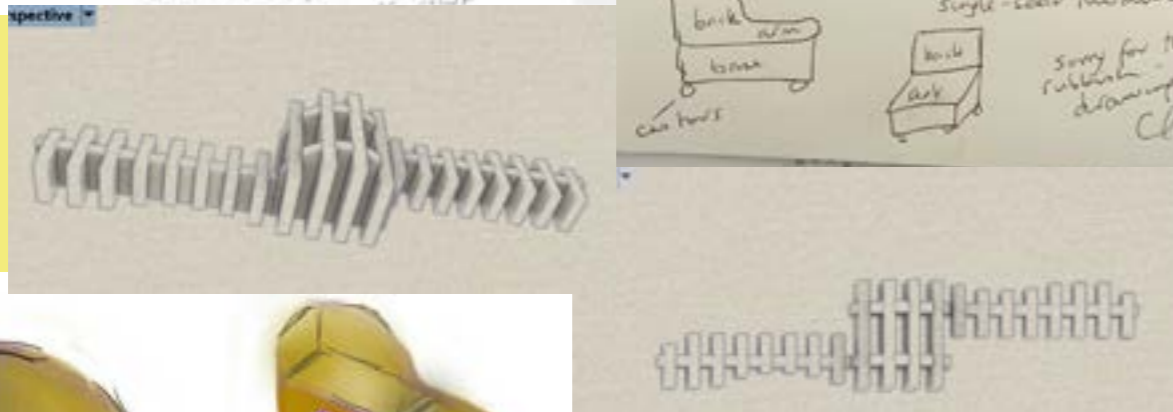
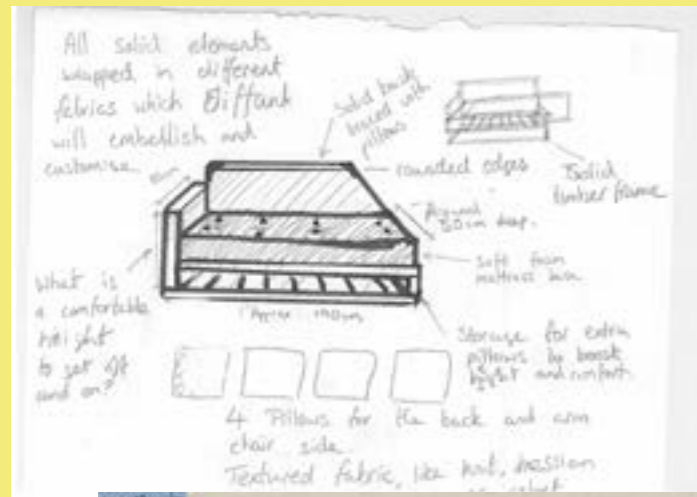
6) **Crip Theory**

Crip theory is an academic term which is closely linked to disability studies and queer theory. Crip theory, identifies, critiques and offers reprieve from societal and institutional cultures which create social barriers, such as categorising those with disabilities within terminologies such as 'abnormal'.

Crip theory also places focus on the supposed margins of disability identification as well as on the intersections where gender, race, sexuality, and disability come together. Crip theory, additionally, offers an analytic that can be used to reframe thinking or historical contexts, but at the same time does not restrict itself to a fixed position.

FURNITURE DESIGN

drawing
as
stimming



Accessible and modular furniture designs made by David Cleary, Learning and Engagement Curatorial Fellow, Eliffant and Sam Metz, 2022

ID: A collage of drawings. The drawings are of chaise longue style furniture. Image 1 is a pencil and black pen drawing, annotated with various notes in response to the artist feedback. Image 2 is a drawing made by Ceridwen Powell on white paper and pen of seating with a curved back and arm rest. Image 3 and 4 are digital rendered model of skeletal structures designed by Sam Metz of parallel benches connected by a central structure. Image 5 is a digital drawing by Sian Healey of two chaise lounge style modular seats coloured in moss green to represent textured fabric and embellished with the Eliffant logo and appliques.



Drawing as Stimming

Easy Read Version

Drawing as Stimming was developed by Sam Metz, Sian Morrel, David Wilson Clarke with thanks to Necessity and Big Draw.

Easy Read Version courtesy the artist.

Introduction to Drawing as Stimming

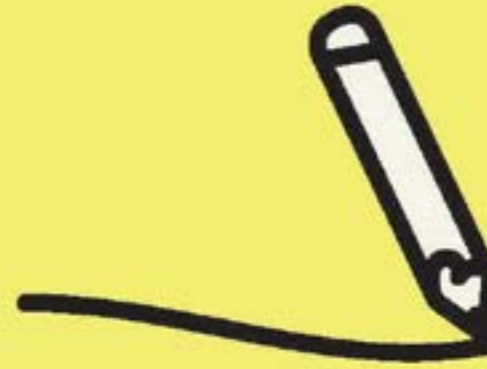
“Sometimes a shape, mark, or line pattern finds me. I lay the marks as a rhythm. I feel into the drawing, noticing how my body feels making the mark.

Noticing the sound the pen or pencil makes on the paper. Slowing down to look at what I have done, or speeding up to enjoy repeating marks and gestures.

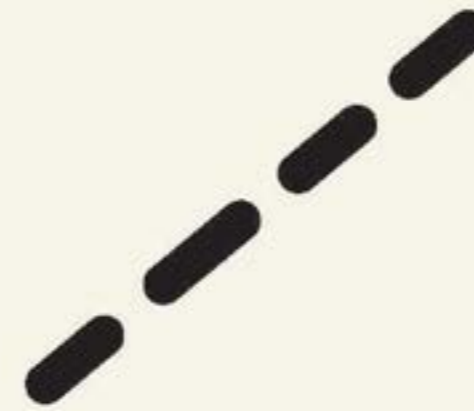
Allowing myself to move with the drawing is soothing. It reminds me I am located in my body! The repetitive marks are calming, they allow me to get rid of uncomfortable energy.”

drawing
as
stimming

1



Moving the pencil across the paper, the pencil makes marks:



Dashes



Dots



Long Lines



Circles

2



One mark can be repeated.



I move my body as I draw, do you?



I repeat the mark over and over sometimes.

3



One line going over another



I am interested in the shapes that I make



The shapes in between the lines



And the shapes of the lines

4



What sound does the line make on the paper?



How does it feel in your arm to make the line?

5



Start moving the paper



Look at the marks you have made, and the spaces in between



Stop when you think it looks good

STIMMING POEMS

She stutters – st st – st – st st st
Ca ca – ca ca ca – ca can't
Duh duh - don't- don't – please don't
Away away away
Run run ff ff – ff yyy- yy your life
Ff – ff – fff – far away
She's far away- nnn – nn – n
Never to return, gone, gone
Ggg – gg – g -

Rosamund McCullain

*Figures of eight waggle dancing,
multi-layered oak leaves, treble clefs
morphing into ears – ironic! And
an S for Sara. Meandering daisy chains
into hedges, growing around
the margins, engulfing life -
like a fairy story of a thousand years
of sleep, until the spell is broken; funny,
how my thoughts go there every. single.
time.*

*All squiggly, circular movements,
wrapping around and around,
like a maze, encasing notes,
my attempts to be systematic, productive
on point, toeing the line. My mind
wandering through therapeutic lines
on textured paper, blue ball point pens,
satisfyingly embodied vibrations
of 'sound' my body 'hears'
and sighs.*

Dr Sara Louise Wheeler

ABOUT THE ARTISTS

ELIFFANT

Leila Bebb

Leila Bebb is an artist based in Swansea, Wales working from Elysium Gallery and Studios.

Bebb works across a fusion of drawing, painting, textiles, writing and dance. Influenced by nature and wildlife, Bebb fuses abstraction, figuration and landscape to produce vibrant works which have been displayed in various galleries across Wales.

Siân Healey

Siân Healey is an artist and educator based in Cardiff, Wales.

Healey works within painting and mixed media with a specific focus of textural works for visually impaired audiences. The themes of Healey's work centre around ideas of journey and often represents this visually in her work with images of guide dogs which the artist uses in her everyday life.

Healey exhibits their work in non-traditional community and public spaces and for audiences typically excluded from the institutional arts setting. Healey also works voluntarily with galleries and museums to provide consultations and advocacy to engage with partially sighted audiences and guide dog users.

Ceridwen Powell

Originally from West Yorkshire, Ceridwen Powell moved to Mid-Wales in 1983 to study English at Aberystwyth University.

An interdisciplinary artist and writer, working mainly poetry. Powell gained an MA Fine Art in October 2019 and works under the artist name Ceridwen Powell and pen-name Rosamund McCullain.

Powell is an abstract artist working in different media to respond to

any ideas and inspirations. Much of their work explores disability issues through challenging confusion and unfairness. As a disabled person, writer and artist they feel that it is very important to speak out and speak up for disability rights. They are interested in the role that the arts and creativity can play in helping individuals and communities to thrive and heal.

Dr Sara Louise Wheeler

Sara Louise Wheeler is a Welsh poet, writer, and visual artist. She writes the column 'O'r Gororau' (From the borders) for Barddas Welsh poetry magazine, in which she explores all kinds of topics relating to marginal experiences. The themes of Sara's work include her embodied experiences of Waardenburg Syndrome Type 1, dyslexia and neurodivergence, and the unique space and culture of borderland life. Sara is currently working on a variety of projects, including: 'Y Dywysoges Arian' (The Silver Princess) a trilingual opera-ballet with Theatr Genedlaethol Cymru, and 'Creativity is Mistakes' – a pilot project for Welsh visual artists, with Disability Arts Cymru. Sara also has two new poetry collections which she is hoping to release in 2022 – 'Confylsiwn/ Convulsion', a bilingual collection exploring her memories and lasting impact of febrile convulsions, and 'Cwilt Clytwaith Goareig/ A Goan-Welsh patchwork quilt', a bilingual collection about her multi-cultural extended family.

MENTOR

Sam Metz

Sam's work researches, creates and reflects on the concept of what they refer to as 'choreographic objects'.

A 'choreographic object' is any work Sam creates that has, through the process of making or in the way it looks, a relationship to the body and movement. These works have included animation, analogue and digital film, paintings and crafted objects, such as 3D printed forms. These objects are created through movement and rhythm, whether in the form of still images lifted from film footage of Sam's live art or in the dynamic, repetitive gestures of their mark making.

As an emerging curator Sam is influenced by disability-led approaches to interpretation, particularly focusing on sensory modalities of understanding neglected in traditional forms of art museum interpretation, such as touch. Sam explores methods of providing art historical, social, material interpretation – that different people can use in different ways to help them make meaning from what they are looking at. Sam's focus is on visual, tactile and sound elements to achieve this, rather than written text or curatorial talks. For some of this work Sam considers their own neurodiversity which sometimes leaves them unable to talk and process written language and traditional forms of interpretation.

FURTHER READING

- Amanda Wells, [Where are the Disability Arts](#), Cynfas
- Dr Sara Louise Wheeler, [Translanguaging as part of the creative process](#), medium, 2020
- Johanna Hedva, [Sick Woman Theory](#), late 2014
- Tobin Siebers, [Disability Aesthetics](#), Michigan University, ©2006 Tobin Siebers. All rights reserved. Siebers, Tobin. "Disability Aesthetics." *Journal for Cultural and Religious Theory* vol. 7 no. 2 (Spring/Summer 2006): 63-73.
- Roy Claire Potter, [Sharing the Problem of Listening](#), The Mobile Feminist Library, 2021, MOSTYN
- bell hooks – [Feminist Theory from the Margin to the Centre](#), Copyright © 1984 by bell hooks
- Jamila Prowse - [The Quiet Revolution of The Self-Isolated](#) – Art Works Magazine, 2021, copyright Jamilla Prowse
- Eva Rowson ["How do we keep it going?"](#), 16 January 2018, AQNB**
- Leah Clements, [Access Docs for Artists](#), 2019, Wysing Art Centre
- Neuk Collective, [Manifesto](#), funded by Creative Scotland's Create:Inclusion project,

The Visitor Experience Team are also available to support you if you have any questions or additional access needs.

MOSTYN is always seeking to improve the accessibility of our building and programme. If you have any suggestions of ways we can make your experience more positive you can feedback to our Visitor Experience Team.

You can also give us your feedback by emailing engagement@mostyn.org or by telephone on 01492 879201.

OPENING TIMES

GALLERY

Tue - Sun: 10:30 - 17:00

SHOP

Tue - Sun: 10:30 - 17:00

CAFE

Tue - Sun: 10:30 - 17:00

CONTACT US

ADDRESS:

MOSTYN, 12 Vaughan Street,
Llandudno, LL30 1AB
Wales, UK

FACEBOOK: [mostyngallery](#)

TWITTER: [mostyn_wales_](#)

INSTAGRAM: [mostyngallery](#)

Email: post@mostyn.org

Phone: +44 (0)1492 879 201

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