

CUR(AT)ED

— 2022 —

OFFICIAL PUBLICATION



THE UNIVERSITY OF BOLTON
PRESENTS

CUR(AT)ED
— 2022 —

LIFE IS BETTER WHEN WE ARE CONNECTED

NATHANIEL BENNETT
PENNY HASKELL
SHANA KHATIR
JACOB MOYLE
YELENA OVERCHENKO
AJAZ QURESHI
HEATHER RUSSEL
RUBY UNSWORTH
HANNAH WALSH
GAIA WORLEY-BARSTOW

MISSION STATEMENT

CUR(AT)ED presents an exhibition of the arts and is thrilled to showcase an arts exhibition at Bolton Market Place from the 26th- 29th May.

CUR(AT)ED was formed to celebrate the talents and successes of 10 multi-disciplinary artists and post-graduate students from The University of Bolton. Grateful for the recent easing of restrictions, CUR(AT)ED endeavours to bring a public connection back to the arts.

Using Bolton Market Place to display and exhibit 'curated' works from artists, the exhibition invites and encourages its audience to get involved.

From workshops and performances to gallery wall displays and art installations, to the most traditional of practices, CUR(AT)ED will have a little line of connection for us all.

'A life accumulates a collection: of people, work, and perplexities.
We are our own curators.'
(Richard Fortey)

How will you connect?



NATHANIEL BENNETT

SCREENWRITER

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Nathaniel recently graduated from the University of Bolton with a bachelor's in Creative Writing. Now preparing to continue studying at the university for a master's in Creative Practice Nathaniel has found a love for writing screenplays, developing a talent for writing from a child's perspective.

Nathaniel looks to utilise his background in theatre and English studies to craft engaging, realistic and believable dialogue and characters in worlds that employ the supernatural and fantastical. Often utilising his own childhood experiences and the experience of growing up with an autistic younger brother.

Nathaniel looks in his screenplays to ask the question of what if?
What if a teenager had the power to manipulate time?
Or what if two young brothers were left alone to survive in a world where everyone has disappeared?

It is this question that is always at the heart of Nathaniel's work.

GOING MISSING



All Liam ever wanted was a little brother to play with, when his wish is granted, he couldn't be happier until one day he awakes to find that the only thing he ever wanted is all he has left, when the rest of the world disappears.



PENNY HASKELL

FASHION PHOTOGRAPHER

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Penny Haskell is an award winning, Greater Manchester based photographer. Upon completing her degree in photography, she has continued her studies, specialising in fashion photography at a master's level.

Haskell has 5 years' experience in freelancing for brands such as Kirk Geiger, Sophie Summer Handbags and Peaked Apparel. She has also recently started an internship at one of Manchester's leading fashion photography studios.

Haskell is ready to take on the fashion industry.

Haskell takes the role of creative director in all her shoots. From idea creation & mood boarding, to model & creative team sourcing and finally post production editing. Her extensive networking allows for connections throughout the industry. Haskell is also skilled at managing and creating content for social media platforms, with experience of handling accounts with big followings.

Haskell is driven by giving the marginalised the limelight in her work. Her work strives to share the message of representing the underrepresented. Haskell believes that the fashion industry should be a place for all to feel included and represented.





SHANA KHATIR

FINE ARTIST

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Shana's practice is in the Fine Art discipline, specialising in processes which can be mediated into installation spaces; these processes include drawing, photography, and assemblage of items. These outputs are combined to convey the juxtapositions of the homely and the unhomely as well as permanent and temporary place. Her practice also highlights the differentiation between space and place- place being defined by Bell in his book *Ghosts of Place* (1997). Place emphasises the importance of history and experience on an environment which charges it with the energy of ghosts. Ghosts are referenced to here as spirits of experience as opposed to the ones we see or traditionally know about in horror stories (Bell, 1997, p.813).

Binary oppositions are an important concept in Shana's practice. This means two terms that directly oppose each other. In her practice, this relates to the oppositions of permanent/temporary as well as the homely/unhomely. The installations utilise the space to convey the binary oppositions mentioned above. Other influences in this project include the philosophies written about by Gaston Bachelard in *The Poetics of Space* (1958) which emphasises the importance of personal spaces such as nests, corners, and parts of this space in which we interact with such as drawers, doors and chests. In terms of personal place, there are two places that my practice focuses on, the permanent place (my home) juxtaposed with the temporary environment to which I am exposed to (a flat). These places both summarise the binary opposites which form the underpinning concept to her practice.

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JACOB MOYLE

WRITER

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Jacob fell in love with writing when he started writing Halo fanfiction to help deal with the stress of a difficult period of his life. Developing from a rank amateur who struggled to comprehend the use of grammar, he is now an individual who takes pride in his work, using his vivid imagination to help craft worlds that he hopes his readers will enjoy.

In 2018 Jacob began studying at the University of Bolton, where he graduated in mid 2021, with a BA with honours in Creative Writing, before continuing his studies in writing at master's level.

Away from writing, Jacob has a deep interest in history, especially military history, and a love of reading a wide variety of genres on an array of subject matters. He is also a keen gamer who enjoys the story of a game, rather than its multiplayer capabilities, hence why his favourite game is the story driven Halo: Reach.

JACOB MOYLE



WARRIORS

The story follows Erin Brooks, a tough no-nonsense markswoman, dropped into the unfamiliar world of special forces operators, top secret black-ops, and global intrigue. Where everyone seems to have an agenda, a forked tongue, and an impenetrable poker face.



YELANA OVERCHENKO

FINE ART PHOTOGRAPHER

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Born and raised in Kazakhstan, Yelena has been in her new home in England for the last ten years. Her journey as a photographer began with the birth of her daughter; motherhood gave her new feelings and a desire to create beauty in pictures. After a long journey in children's and wedding photography, Yelena found herself in fashion, fine art and portraiture photography. After completing her Bachelor's degree with first-class honours in photography, she continued her studies and is now a candidate for a Master's degree.

Photography for her is a passion; it is more than just practice. Photography is part of it; it is an art form, a special kind of beauty that a person creates with the help of creative vision.

Her photographs create an inner world that explores the depths of human consciousness, thoughts, feelings and self-awareness.

She is constantly looking for new shooting techniques, experimenting with mixed methods, and looking for inspiration in different areas. Beauty is in everything, and Yelena's goal is to create her beautiful world through the creative prism of photography. Yelena does not try to show realism; she creates a different world, an inner world that explores the depths of human consciousness, thoughts, spirituality, mood, feelings and self-awareness.





AJAZ QURESHI

WRITER & ARTIST

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Ajaz is currently a Master's candidate for a Specialism in Creative Practice at the University of Bolton. He holds a BA (Hons) in English Literature and Creative Writing from UCLan and a CELTA from Cambridge. Previously, he has worked as a teacher and a course coordinator for language and teaching-based institutions around the world, including Heriot-Watt University in Edinburgh, Saudi Electronic University in Riyadh, the Centre of English Studies, and MLA (Moving Language Ahead) in Italy.

Ajaz is a writer and artist, who found his art at the ripe age of 16 during a three-month retreat into a hermitage on a Lancashire farm. His work is incentivised by world history, culture, and philosophy. He has a solid basis of knowledge in linguistics, mythology, and religion. Ajaz has always had an anchor in literature, which he is also a contributor towards. Most recently, he has returned to his small hometown, Nelson, Lancashire, to reconnect to his familial and cultural roots.

Ajaz can creatively draw nuanced stories from everything around him and gift them back to the world and the people that he shares it with.

1001 CONTENTIONS

**If you have, give,
If you can, do.**

**Great things take time.
Real things take love.
Love makes love.**

Mankind: be kind, man.

**Even in our brokenness,
we can facilitate love.**

Ajaz's work often deals with the intricate nature of life and human connection. These short poetic pieces bring together the contentious aspects of the self, the other, and the connections between them.



HEATHER RUSSELL

SCRIPT WRITER

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Heather graduated in 2021 with a 1st degree in BA (Hons) Media, Writing and Production. During her time on this course, she learnt the complex stages of creating short/feature films and television programmes. She experimented with script writing, production and editing but had a personal preference for script writing which changed into script editing as she reached the end of the course.

Currently, she is developing her script writing skills on MA Creative Practice at the University of Bolton. As well as widening her script writing abilities, she is learning the additional tools of how to become a script editor. These skills will help Heather's deeper understanding of how stories work including their key components such as narrative subplots, character relationships and how to create emotional responses from the audience.

Her sitcom *A Night in with the Finches* is her most recent work showcasing this gained knowledge.

A NIGHT IN WITH THE FINCHES



Recently retired 64-year-old Wilfred Finche forgets that it's his anniversary. In a state of panic, he lies to his wife about reserving her favourite restaurant.

To stop his wife from finding out the truth, he creates elaborate schemes with his family and friends but will the truth come out?



RUBY UNSWORTH

MULTI-DISCIPLINARY ARTIST

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Ruby is soon to graduate from the Creative Practice Master's degree at Bolton University having already graduated from Manchester School of Art's Interactive Arts in 2018. Her practice is wide-reaching and variational.

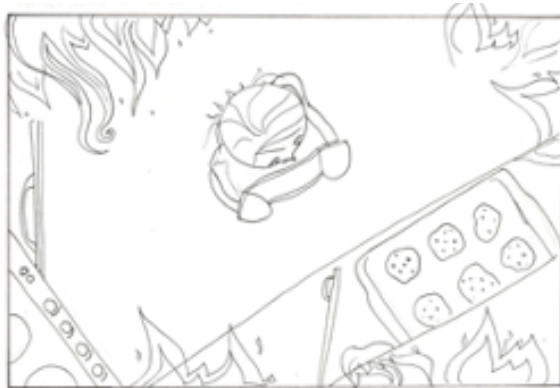
Through residencies at Islington Mill (2019) and Victoria Baths (2019), Ruby has developed a practice based in sound performance with an interest in environment and architecture.

Ruby shifted to exploring personal and lived experiences, developing an interest in comics and autoethnographic expression. Working in community settings plays an essential role in Ruby's practice as she believes in inclusive environments being critical to the arts and wider culture.

Working as an arts worker in a youth club setting since 2019, and with adults in community settings, forms the basis for the applications of her work with emphasis on well-being and creative expression.

COMIC PERSONA

This work uses comic book techniques to explore experiences of pain or trauma. What is painful to remember, and to put into words, can be explored with drawing. It allows room for safety and agency for the maker.



HANNAH WALSH

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Hannah graduated in 2021 with a 1st Class Honours in BA fine art where she is now currently a Master's candidate for a Specialism in Creative Practice at the University of Bolton.

Having been involved in performance from the age of 3, Hannah has developed an understanding of a wide range of styles and techniques, from varying types of dance to creating choreography.

Being a dancer for the past 19 years developing in ballet, modern, jazz, tap and pointe, she now uses this to her advantage in her work and has been known to include herself within her installations via projections and performance. Her experience of movement and flexibility have benefited her greatly.

Her current practice focuses on installation where her aim for each piece is to make the viewer the participator. Hannah studies the psychology and theory behind the human mind within the topics that her installations focus upon, looking into why people act in certain ways and what exactly drives them to act in that way.

Currently, Hannah is working on a project exploring the theme of perspective, however, she has also touched on a vast range of subjects throughout her work in the past such as disability, restriction, war and mental health.

TRAMMEL

restrictions or impediment to freedom of action



This project highlights the issues circulating hidden and physical disabilities through the use of 3D and film.

The installation consists of 70 tied and bound 'arms' made from plaster, grouped together on the floor with a film projected onto them. The film is composed of Hannah tied with elastic, expressing the struggles of being tied and not being able to escape.



GAIA WORLEY-BARSTOW

PRACTITIONER & FACILITATOR

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Gaia Worley-Barstow is a performance practitioner and facilitator. Having been involved in theatre from a young age, she has developed an understanding of a wide range of styles and techniques, from traditional proscenium theatre to contemporary performance practices.

Inspired partly by personal experiences, Gaia is a firm believer in the benefits of artistic engagement for cognitive development and wellbeing and strives to build and maintain an awareness of this in her practice.

Trained as both performer and teacher, she uses principles of installation art in her practice to explore ways in which non-performers can actively engage in performance, blurring the divide between audience and performer.

We all want to find connections – with other people, with nature, with our environment. Whatever the medium, the arts have a way of bringing us together, finding common ground in the unlikeliest of places.

Be more than an observer and become immersed in a new world. Find your own connections through interactive visual, auditory and other sensory exploration to find ways to embrace the unfamiliar and to find comfort in the unknown.

How can a graphic war novel connect with poetry centred on peace?

Is there a connection between a sitcom based in a small Northern Cafe and a hall of mirrors?



ACKNOWLEDGEMENTS

To everyone involved,

As a collective, we at CUR(AT)ED are delighted to finally be able to show our creative work to the world. This magazine provides a taste of what you can expect at our showcase event and a little idea of who we are as creative practitioners.

We would firstly like to thank you for attending the showcase. A lot of hard work and dedication went into getting to this point, so we hope you enjoy the work we have curated.

We would also like to take a moment to thank everyone involved in making this event a reality. From each member of the team to our lecturers Beccy Barnes and David Gledhill, as well as to our partners, Bolton Market Place, the University of Bolton, and our friends over at Hive Artists, especially to Julie Levy, as this showcase would not be possible without them.

We hope you enjoy the showcase. We would love to hear your feedback, so please let us know your thoughts over on our social media pages.

Thank you,

The CUR(AT)ED team



Name: Ajaz Qureshi

Title: Critical Essay for CUR(AT)ED Showcase (26th-29th May)

Additional Documents: Appendices (documents)

Title Page and Contents	p. 1
Introduction	p. 2
Background	p. 3
Negotiated problem 1	p. 4
Negotiated problem 2	p. 6
Conclusion	p. 9
Reference List	p. 9
Additional Documents: Appendices (documents)	Attached p. 11

Introduction

We were a group of 13 professional creative practitioners who had been tasked to set up a public-facing event that promoted and demonstrated our individual professional practices and creative disciplines [Appendix 2]. The task demanded our team to negotiate, design, plan, and deliver an event that provided opportunities for networking with wider professional and public communities. Immediately, we decided that we would produce a multidisciplinary event that showcased our individual creative practices (Scherdin and Zander, 2011, p.156). We formed a creative collective named CUR(AT)ED and planned the event under the same name [Appendix 4].

The duration of the project was 18 weeks, through the dates of 27/01/2022 – 31/05/2022, with our event, CUR(AT)ED, being held on the 26/05/2022 – 29/05/2022. The job roles and duties for the project were distributed amongst the team, basing decisions on individual interests and skillsets. In my own example, my roles were threefold [Appendix 3]:

- 1) as part of the writing editing team,
- 2) as a point of contact and administrator,
- 3) as an event curator.

The essay will include references to decisions, negotiations, and renegotiations made in my role.

There will also be references to the theoretical and critical underpinnings of cultural policy, event planning, and placemaking (Mulcahy, 2006). It should be noted here that only 10 individuals of the original group saw the project to completion.

Background information (Creating a public-facing showcase)

A primary concern in the initial stages was that the showcase needed a venue (HOME, 2022; Neo:Artists, 2022). Collectively, we decided that the event should be set in an appropriate space that was easily accessible to both public and professional people (Scope, 2022) [Appendix 4].

Edward Relph, a self-titled humanistic geographer, has argued that to imbue a space with meaning, individuals and groups can create the value of a 'space' by 'changing' it into a 'place' (1976, p.709). This means that an empty or unused space, say a derelict building or shop or a previously neglected venue, can be seen (again) not just as an empty space but as a place with cultural value (Curatorspace,2022; ARTBOUND, 2022). This arts-based placemaking approach was the underlying ethos that 'CUR(AT)ED' followed [Appendix 4].

The notion of setting art exhibitions, displays, and/or workshops in unused spaces has been supported by organisations such as Projects for Public Spaces and the Woolgather Art Collective (PPS, 2022; Youngs 2011). They argue that using art to reinvigorate shops and spaces promotes public connection and contributes to local economies by connecting creative, professional, and public communities in 'integrated places' (curatorspace,2022; ARTBOUND, 2022; O'Grady, 2017). This integrative approach would extend CUR(AT)ED beyond the academic and art world and into the public realm (Mulcahy. 2006 pg.323; PPS, 2022). It would provide opportunities for both professional networking and community connection, and thus contribute to the success of the project.

The successes of projects like 'Empty Shops Network' (Youngs 2011; Thomson, 2022) and Arc's project 'Letter to Macclesfield' (McDowall, 2016; ARC 2022, Werdigigier, 2009) are evidence of the value they bring to local communities. Recently, similar projects have been entitled to funds such as the 'Levelling Up Fund' – the incentive for Town Centre regeneration by the UK Government - and

the 'Creative People and Places Fund' from Arts Council England (Anon, Gov UK; ACE, 2021).

However, CUR(AT)ED did not apply for any of the available funds and settled on the budget of £500, donated by the University of Bolton (Cremades, 2016; UoB 2022) [Appendix 12].

Negotiated Problem 1 (Organising the venue)

With the support of the tutors from the University of Bolton and Julie Levy, a Bolton-based Arts facilitator, we sought a venue that would contribute towards succeeding in creating an event that succeeded in CUR(AT)ED's aims mentioned above. We approached a local venue with a set proposal for a CUR(AT)ED showcase [Appendix 8].

On 02/02/2022, I made the initial contact with the management team at Bolton Market Place with a small introduction to our creative collective and our need to locate a suitable venue for the showcase [Appendix 8 and 18]. Rachel Townsend responded in the affirmative and asked to meet in person [Appendix 8]. Gaia, Ruby, and Yelena visited the venue shortly after this. After a brief proposal and some negotiations, Bolton Market Place stated that would accommodate CUR(AT)ED, on the stipulation that the logos of Bolton Market Place and Bolton Culture were visible on any marketing released to the public. Julie Levy also requested for the Hive collective logo to be included. This information was passed to the visual branding team who ensured this would be the case for any posters, social media posts, and for the magazine that would be produced. On the 20/03/2022, this verbal agreement was made with Bolton Market Place.

Initially, the agreement was to secure the venue for a three-week duration (12/05/2022 to 31/05/2022). However, on 25/03/2022, CUR(AT)ED met again with the management team at Bolton Market Place in collaboration with Julie Levy to finalize these dates. We were able to re-

negotiate our terms to a six-week duration (05/5/2022 – 17/06/2022). This would give both Bolton Market Place and the CUR(AT)ED team a timescale of two-and-a-half weeks on either side of the event to set up and close the venue.

As mentioned, 'CUR(AT)ED' followed an arts-based placemaking approach. During the research, we discovered the value of having a charity-based event to waive any associated business costs for the venue (Anon; 2022). This was of benefit to the event as the money needed for rent would have drained CUR(AT)ED's allocated budget.

It was decided that CUR(AT)ED would go through the university body, which was already registered with a charitable status (UoB, 2022). To support this proposal, we would need an official letter from the university or a university official. I drafted this letter for Nicola Shaw or Beccy Barnes to send in support of CUR(AT)ED's application. Beccy Barnes provided the final signature on the contract for the venue at the beginning of May 2022 [Appendix 9]. This is how the CUR(AT)ED team sourced and secured the venue.

On 28/04/2022, CUR(AT)ED sent the details, including the press release and posters and photographs for internal promotional the Market Place in a condensed pack. This perhaps was a little late into the predicted schedule [Appendix 16] but we still had a month to set up the venue and send out the invitations.

Gaia sourced the Temporary Events Notice [TEN] which is needed for any public-facing events which run less than 168 hours [7 days] and provide entertainment to the public (Anon; Gov UK, 2022). This would be submitted and displayed at the event [Appendix 11]. I located the University's

Public Liability Insurance [PLI] to ensure we were covered for any public engagement [before, during, and after the event] (Anon,2021) [Appendix 14].

One final issue to note was the loss of Mark, who had initially taken the duties of the health and safety inspections and risk assessments, and then subsequently departed from the collective (Anon, 2022; O'Grady, 2017). Therefore, these risk assessments were allocated to the remaining members of the team. Each member of the team also carried out individual risk assessments [Appendix 13]. Further to this, before the opening, we will carry out additional safety checks. At the opening, we will review health and safety and fire procedures with guests. We will also display a map at the entrance of the venue alongside the PLI and TEN [Appendix 14].

Negotiated problem 2 (Writing/editing/organisation)

The multifaced nature of my roles meant that many jobs were taken concurrently. For example, in my role as a writer, I wrote CURATED's Mission statement [Appendix 4], which was checked with the team, and then and in my role as administrator, I sent this to Rachel Townsend [Appendix 18]. This mission statement was also included in the final publication [Appendix 23].

Another example is that I wrote the press release and waited for confirmation from the team to send it out through the correct channels [Appendix 5]. This was postponed due to mismanagement of the dates of the event, particularly the time of the opening reception. As this was not settled early in the process, promotion was halted. This was queried; however, the issue was prolonged until early May when an executive decision was made to finalise the date and time of the opening reception.

The official press release and invitations were sent out in early May. I personally received RSVPs from 4 industry professionals [Appendix 8]. It should be noted that due to data protection, the team decided it would be best if we sent out personal invitations to industry contacts [Appendix 7 and 18].

Nathaniel offered the templates for the artist statements, biographies, and descriptions of exhibitions for the magazine and the venue [Appendix 10]. These biographies were written by each team member individually, following Nathaniel's template. I did concede the role of magazine editor to Nathaniel. However, Nathaniel did not unify the biographies ready for publication. This was queried by the writing team and then organised by me [Appendix 17]. The biographies were again checked over by Heather before placement in the magazine.

On 03/05/2022 Nathaniel produced the acknowledgements page for the magazine [Appendix 23]. However, it was too informal for a printed publication. I suggested a more formal tone be used [Appendix 17]. I proofread this before the final publishing, adding additional commas for introductory clauses (Lab, 2022) and changing the mislabelled and informal 'our "lecturers" Beccy and David to a more precise and formal 'our lecturers David Gledhill and Beccy Barnes' [Appendix 17]. In the final stages, all the work was sent to Penny for placement in the CUR(AT)ED magazine (Solopress, 2022) [Appendix 23]. Yelena had taken the photographs for artist headshots used [Appendix 10].

An issue that we did have was sourcing the printing money for the magazine. The deadline for the magazine had been pushed further back than originally anticipated due to the edits needed [Appendix 16]. With the granted budget [Appendix 12] not in our hands, the university technicians being at the credit limits for the academic month, we decided to print the magazine with personal

money. The magazine was sent to SOLOPRESS for print with the hope to gain reimbursement from the allocated budget.

A final note is that as the initial point of contact, Bolton Market Place's social media team made enquiries about promoting CUR(AT)ED's showcase on the digital screens within the venue. I passed this to CU(RA)TED social media team, and Penny Haskell continued with these efforts. In addition to this, we also maintained advertisement on social media (run by Shana Khatir), by placing posters around the university campus and Bolton Town centre [Appendix 6], and at the launch event of the Bolton Review in May 2022. Yelena and Ruby had also designed the banners for the front window display, which were then installed by Yelena and me on 23/05/2022. This was to ensure a full reach of promotion before the event and committed public interaction during the event (Mulcahy 2006).

Conclusions

I have tried to navigate and explain two complex problems in this essay, referring to problems and stating solutions I found and used in the duties of my role. Though there has been little said of the many other complex issues that have arisen during the production of this multidisciplinary arts event, it should be stated that any, and all, efforts made during this 18-week period, were made to ensure the success of the CUR(AT)ED showcase.

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Appendix

Title and Contents	p. 11
1. Introduction	p. 12
2. Our team	p. 12
3. Job roles and descriptions	p. 14
4. Event Overview	p. 15
5. Press Release	p. 17
6. Branding and Poster Designs for promotion	p. 19
7. Invitations	p. 20
8. CUR(AT)ED's letter to Rachel Townsend.	p. 21
9. Supporting letter from the University of Bolton	p. 22
10. Headshots / magazine biography / Description of work.	p. 23
11. Temporary Events Notice (TEN)	p. 25
12. Budget	p. 25
13. Risk assessment	p. 27
14. Public Liability Insurance	p. 29
15. Exhibition plans	p. 29
16. Gantt Chart (digital link)	p. 30
17. Evidence of Contribution and negotiation with the team (Microsoft teams chats)	p. 31
18. Email correspondence (screenshots)	p. 35
19. MA Text Boards (digital link)	p. 37
20. Minutes of all meetings (digital link)	p. 37
21. Journal (digital link)	p. 37
22. 1001 contentions [101 curated for the event] (digital link).	p. 37
23. Official publication (digital link)	p. 37

Appendix 1. Introduction.

For the clarity of this critical output, I have sequestered these appendices into the sections mentioned above. What follows is a thorough collection of materials, documents, and information collated in the duration of the planning of the CUR(AT)ED Showcase. This includes notes of tasks, minutes of meetings, various correspondence, schedules, and various paraphernalia from the event. Everything has been labelled accordingly with a small introduction to each section. Additional files that were too large for this document have been attached separately.

Appendix 2 Our Team – The Artists.

Name	Roles	Discipline/ Type of exhibition	Extra notes	Materials and Equipment
Ajaz Qureshi	Curation / Logistics Writing Team Admin	Writer Printed poetry		Silk hangings - poetry displayed – performance on opening day.
Gaia	Event co-ordinator; planning, timetabling	Workshops Theatre/performance	Use others' poetry eg as material?	Chairs, tables, notebooks/paper, pens Artwork/scripts/poetry etc as stimulus?
Hannah Walsh	Visual branding, social media/publication	Installation artist. Video/audio installation		Installation space - video /audio
Heather Russell	PR copy/editor	Installation/interactive	Screenplay/sitcom pilot	Installation wall / pre-recorded / live performance.
Jake Moyle	PR copy /editor	Public reading by actor(s) Copies of work for reading		Paper for script and reading copies Front cover/print - A1/A0

Nathaniel Bennet	PR copy/editor	Performance space		Play performance - Handouts /
Penny Haskell	Publication designer, branding, media	Gallery space Projection / screens Installation		Gallery wall space
Ruby Unsworth	Set up / technology	Workshop space / gallery space	Piece in Gallery space: Screen-printed Pieces (comic book strips) / Small Riso printed comic.	Workshop space, Materials: (Materials listed: already sourced for past workshops) Flipchart paper, flipchart markers/marker pens, record cards, felt tip pens, a4 paper, a3 paper, pencils, erasers, dice, camera
Shana Khatir	Visual branding, social media/ publication	Installation / photography / drawings		Installation space – video audio (home is home)
Yelena Overchenko	Curation / Photographer	Installation Booth - Gallery space Projection / Prints		Gallery Wall Space
Emma Booth (left)	Writing Team	Live readings / performance		Stage
Zahra (left)	Not discussed			
Mark Stephens (left)	Health and Safety, logistics	Installations / video/audio		Installation / video /audio

Appendix 3 Job roles and descriptions.

I have only included my specific jobs roles in this appendix.

Event Curator (Ajaz, Mark, Ruby and Yelena).

As part of the curation team, my duties, (shared with the team)Mark, Ruby and Yelena), will include but not be limited to:

1. Curation of artworks, artefacts, and information for workshops that suit the themes of the exhibition (selecting and negotiating suitable pieces from each artist)
2. Curation of space into a place – to organise and transform the space in which the exhibition is set.
3. Logistics of exhibition – to ensure the placement of all artefacts and material (work well) in the space.
4. Creating a catalogue of exhibited works.
5. Working alongside the branding and marketing team to ensure unity is kept throughout the promotion, actualisation, and closing of exhibition.

(Skills and competencies required: Knowledge, strong attention to detail, organisational skills, resource management, maintaining healthy communicative relationships with the artists involved, be outgoing and likeable, be able to work well within a team and independently, awareness of industry and audience).

Copy Editor (Ajaz, Heather, Nathaniel, Jacob)

As part of the Editing Team, my duties, shared with the team (Heather, Nathaniel and Jacob) will include but not be limited to:

1. Creating content and/or templates for all writing activities (biographies, content for magazine and online publications).
2. Formatting the information needed for the exhibition (mission statement, Press release, promotional material).
3. Editing material and copy to improve accessibility or readability.
4. Proofreading any information before it is released to the public realm, either for promotional reasons or for final products.
5. Ensuring a continuous voice is kept for our brand and content.

(Skills and competencies required: time management, a competent understand of English Grammar, strong attention to detail, be able to work well independently from already set templates or guidelines, awareness of industry and audience).

Administrator (POC for communication). (Ajaz, Gaia, Ruby)

As the administrator and point of contact for all communication – supervisors, venue management team, public and industry professionals.

1. Point of contact for all outside communication from/with the CUR(AT)ED Team.

- | |
|---|
| 2. Signing off any and all communication released to the public. |
| 3. Ensuring public liability insurance is in place, |
| 4. Considerations of risk management in collaboration with venue and safety officer |
| 5. Consideration of role success and failures. |

(Skills and competencies required: Time management, a competent understand of English Grammar, strong attention to detail, be able to work well independently from already set templates or guidelines, awareness of industry and audience).
--

Appendix 4 - Event Overview

Overview:

Ma Showcase at the TOPSHOP UNIT in Bolton Marketplace.

CUR(AT)ED is the showcase event for the Master of Creative Practice candidates at the University of Bolton.

We are a mixed group of 11 artists who work in a variety of disciplines, including visual arts, photography, conceptual installations, and literature. We aim to use this space to showcase our talents and work. We believe that our show, CUR(AT)ED will bring a mutual benefit to both ourselves and the Bolton Market

We wish to use the Bolton Marketplace's Old Topman Unit (Unit 7) as a pop-up exhibition space. Below you will find an outline of the CUR(AT)ED team, a sample of our work, and details of our proposed exhibition.

Dates requested/needed:

12/05/2022 – 31/05/2022

(Exhibition dates: 26th-29th May)

Our aims.

As we are a mixed group of artists, each artist will endeavour to showcase a curated sample of their own work. We endeavour to bring local people to the space and encourage. We hope this showcase will have a long-lasting impact on the culture of Bolton.

(Think about what ties our work together, this could even be something that separates or identifies us as individual artists. This is our theme, our big idea.)

Our Team – The Artists.

(see above)

Potential issues:

??

Installations and workshops

The workshops will be open to the general public, to all adults and children. The workshops will have appropriate and relevant material.

Photographs and wall mounts

Photographs and wall display of artworks..

Marketing.

We understand the need for us to do our own marketing to ensure the success of our exhibition. We will be advertising, promoting and disseminating this event to the wider public realm. We are currently putting together a magazine or a catalogue of work that will be displayed.

Our work/ Samples.

Should we provide a complete inventory of works to be shown? Maybe titles, images and media, examples?

Or we could estimate how we would use the space – mark is already on this, so we could just use this....?

Suggest a timeline for the show/exhibition?

Closing

End

Extra information?

- Questions for staff?
- Are we using the Hive (AKA unit 5)?
- Do we need any materials from them?
- Costs? Venue? Energy?
- Rock it V5 – through Ruby.
- Do we intend to record/cdocument the event,
- Opening times
- Insurance?
- We've made a social media!!!!

To do:

Please everyone read and add what they are going to display.

Brading team to make a letter header for any correspondence.

Let us all complete our disciplines, titles, and job roles properly. At least we have a solid record off all that we are

Appendix 5 CUR(AT)ED PRESS RELEASE



CUR(AT)ED
— 2022 —

EVENT PRESS RELEASE

Title of event: CUR(AT)ED

Location of event: Bolton Market Place.

Address: Knowsley Street, Bolton.

Postcode: BL1 2AL

Opening reception: Thursday 26th May 2022 @ 6:00pm.

Dates of exhibition/event: 26th – 29th May 2022

Opening hours of exhibition/event: 10am –6pm

Preview date and times: Online material via social media.

Venue access information: First floor (Project Space only)

Contact telephone:

Ajaz Qureshi - (Event Curator) 07478 63 53 63

Gaia Worley-Barstow (Event Director) 07880 23 90 18

Instagram: www.instagram.com/curated_2022 @curated_2022

Facebook: <https://www.facebook.com/profile.php?id=100079484467218>

FOR IMMEDIATE RELEASE

Synopsis of event: 150-words:

CUR(AT)ED presents an exhibition of the arts.

CUR(AT)ED is thrilled to showcase a multi-disciplinary arts exhibition at Bolton Market Place from the 26th-28th May.

CUR(AT)ED was formed to celebrate the talents and successes of 10 multi-disciplinary artists and post-graduate students from The University of Bolton. Grateful for the recent easing of restrictions, CUR(AT)ED endeavours to bring a public connection back to the arts.

Using Bolton Market Place to display and exhibit 'curated' works from artists, the exhibition invites and encourages its audience to get involved. From workshops and performances to wall displays and art installations, to the most traditional of practices, CUR(AT)ED will have a little line of connection for us all.

How will you connect?

For more details and information keep with us on FACEBOOK or INSTAGRAM.

'A life accumulates a collection: of people, work, and perplexities. We are our own curators.' (Richard Fortey)

50-word medium text:

CUR(AT)ED is thrilled to showcase a multi-disciplinary exhibition at Bolton Market Place from the 26th-28th May 2022.

The exhibition invites and encourages its audience to get involved. From workshops and performances to wall displays and art installations, CUR(AT)ED will have a little line of connection for us all.

30-word short text:

CUR(AT)ED is thrilled to showcase a multi-disciplinary arts exhibition at Bolton Market Place from the 26th-28th May 2022.

CUR(AT)ED invites and encourages its audience to get involved.

Appendix 6 - Branding and Poster Designs for promotion

This is a brief overview of the selection process of branding and promotion.

I have also included for my comments and suggestions.

6.1. Poster 1 – Penny Haskell’s Design



Hey , I'm struggling with exactly what to write. It needs to be something simple. This is what I have:

“A multi-disciplinary arts event at Bolton Market Place. A showcase by 11 ‘curated’ post-graduate artists, photographers, writers, editors, and engineers”

But maybe we could just include something like:

OPENING RECEPTION:

????? (I don't know the time we agreed to off the top of my head)

Opening hours of exhibition/event:

10am –6pm

LOCATED

Bolton Market Place

Knowsley Street, Bolton.

BL1 2AL

EVENT CURATOR

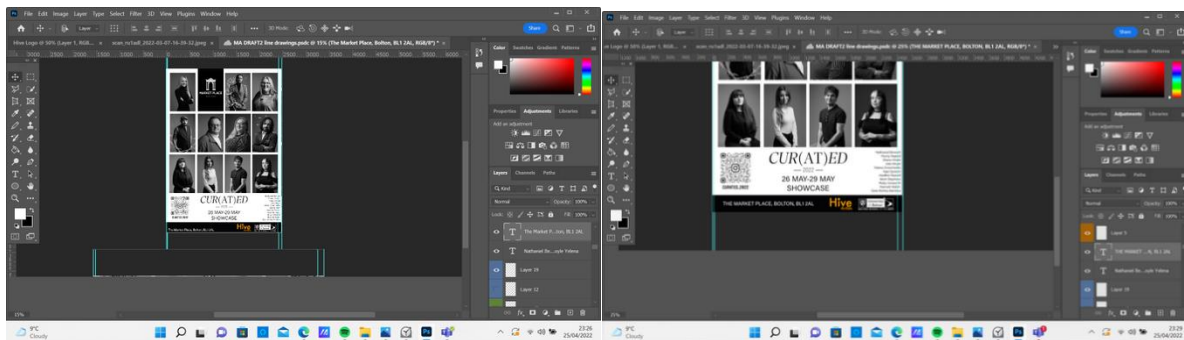
Ajaz Qureshi

EVENT DIRECTOR

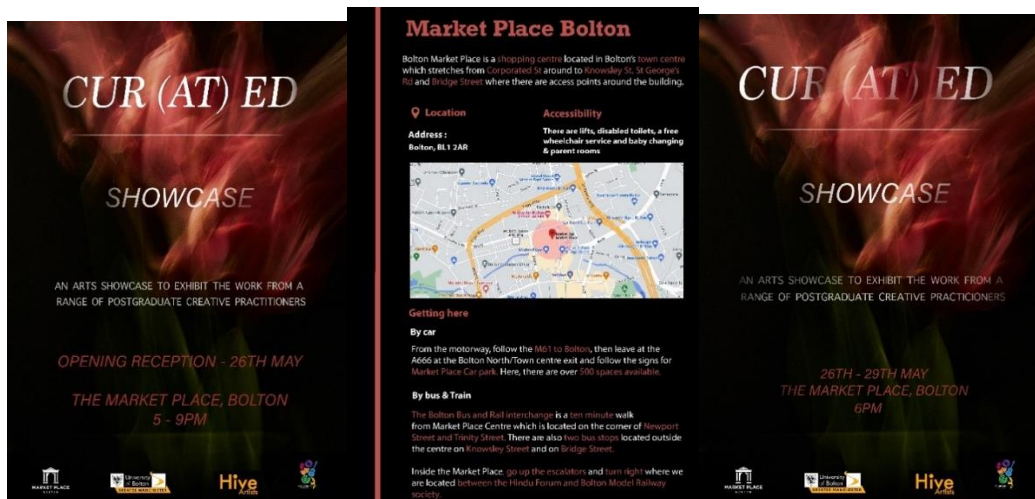
Gaia Worley-Barstow

And then we could also include our names somehow?

6.2 Poster 2 - Yelena and Ruby's Design



6.3 Poster 3 – Hannah's Design (with accessibility information) – final choice.



Hannah Walsh (2022)

Final designs decided by team.

Appendix 7 Invitations (to personal and industry contacts).

Below is a draft of the email that was sent out to various professional and personal contacts. For full emails, please see Appendix 8.

Dearest....

It's Ajaz Qureshi here. This email is on behalf of our creative collective CUR(AT)ED.

We are extending invitations to select industry professionals for the opening night of our showcase on 26th May from 5:00 pm (with the official launch scheduled for 6:00 pm). Please find the details below and also the attached digital invitation. Please RSVP, if possible.

Title of event: CUR(AT)ED

Opening reception: Thursday 26th May 2022 @ 6:00pm (invite only)

Location of event: Bolton Market Place.

Address: Knowsley Street, Bolton.

Postcode: BL1 2AL

Dates of public exhibition: 27th – 29th May 2022

Opening hours: 11:00 am – 4:00 pm

Venue access information: First floor (Project Space only)

Contact telephone:

Ajaz Qureshi - (Event Curator) 07478 63 53 63

Instagram: www.instagram.com/curated_2022 @curated_2022

CUR(AT)ED presents an exhibition of the arts.

CUR(AT)ED is thrilled to showcase a multi-disciplinary arts exhibition at **Bolton Market Place from the 27th- 29th May**. CUR(AT)ED was formed to celebrate the talents and successes of 10 multidisciplinary artists and post-graduate students from The University of Bolton. Grateful for the recent easing of restrictions, CUR(AT)ED endeavours to bring a public connection back to the arts.

Using Bolton Market Place to display and exhibit 'curated' works from artists, the exhibition invites and encourages its audience to get involved. From workshops and performances to wall displays and art installations to the most traditional of practices, CUR(AT)ED will have a little line of connection for us all.

There will be refreshments and canapés available to all.

We are looking forward to sharing this exciting work with you.

Warmest,

Ajaz Qureshi

(on behalf of the CUR(AT)ED team)

Please note: The exhibition will be open to the general public from the 27th until the 29th May at 11:00 am - 4:00 pm

Appendix 8 CUR(AT)ED's letter to Rachel Townsend.

Title: As requested, please find a brief proposal of how CUR(AT)ED intend to use the Bolton Market Place.

Letter/email:

Dear Rachel,

Thank you so much for meeting with us last week to discuss CUR(at)ED. We found it greatly informative and can't wait to get started! Please find our proposal for the event below.

(as stated above section ??)

On the advice and suggestion of Julie Levy, who we have had recent contact with, we wish to use the Bolton Marketplace's Old Topman Unit (Unit 7) as a pop-up exhibition space. Below you will find an outline of the CUR(AT)ED team, a sample of our work, and details of our proposed exhibition.

Dates requested/needed:

12/05/2022 – 31/05/2022
(Exhibition dates: 26th-29th May)

Thank you for considering our proposal. If accepted, we will be happy to sign any written agreements that outline the terms between the venue and ourselves, including any plans for how we will to exhibit our show.

Warmest Regards

The CUR(AT)ED Team.
@curated_2022 (Instagram)

Appendix 9 Supporting letter from the University of Bolton

9.1 Email to Beccy Barnes

Hey Beccy,

As discussed, we have made some enquires about the lease of the unit we would require. After speaking to Julie Levy, this is what I now know:

Firstly, the university is a registered charity, so we will definitely be better going directly through you.

Secondly, we will need a named person on the lease. I asked if this should be the person with the temporary event's licence, but Julie said it would be better for us to nominate you (Beccy or Nicola) to take on this lease.

Thirdly, we needed to book the venue for at least 6 weeks, so, I have amended our dates on the proposal etc.

And lastly, I have drafted a letter for you to send off to Rachel Townsend at Bolton Market Place (though it may need some little formalities added to it, such as a letterhead etc.).

You should find that letter attached.

That's all for now... Please let me know if you need anything else.

Warmest

Ajaz Qureshi
(On behalf of the CUR(AT)ED Team.

9.2 – Letter to Rachel Townsend



Hi Rachel,

As you are already aware, the MA students at the University of Bolton would like to host an arts event/exhibition using Bolton Market Place.

Ideally, their event, CUR(AT)ED would be staged in Unit 7 of the Market Place (the former Topman unit on the upper ground floor). They would need the unit and venue from 09/05/2022 until 20/06/2022, with the aim to run the event from 26/05/2022 - 29/05/2022. (26th-29th May 2022).

I believe they have already sent you their proposal and requirements.

If you are happy with their proposal, I, as the course leader, would be willing to support their application as a group affiliated with the UoB (as a charity). This will mean that they are able to waive any associated business rates.

Warm regards,
Nicola Shaw.
Course leader - MA Creative Practice – Course leader.

Appendix 10. Headshots /Artist biography for magazine / Description of work.

This was done for the whole team, with David finalising the foam board displays that would be shown at the event. Nathaniel Organised the bio template, I, along with heather proofread these works ready for publication. I however have only included mine for reference.



Yelena's photoshoot (Overchenko, 2022)

BIOGRAPHY FOR MAGAZINE

Name: Ajaz Qureshi

Title: 1001 Contentions

Log Line: 30 – 50 words.

Ajaz's work often deals with the intricate nature of life and human connection. These short poetic pieces bring together the contentious aspects of the self, the other, and the connections between them.

Overview/ Premise: 80- 120 words.

'1001 Contentions' deals with the multiplicitous nature of experience and expression of identity. It addresses complex philosophical issues in short, unified 'contentions'. By removing context and simplifying complex issues, the contentions are not confined to the traditions and conventions of their origin but are seen through the audience's own situated perspective. In this way, the audience can mediate the 'contentions' through their own experiences and arrive at their own conclusions of meaning, value, and purpose.

Biography:

Ajaz is a writer and artist, who found his art at the ripe age of 16 during a three-month retreat into a hermitage on a Lancashire farm. His work is incentivised by world history, culture, and philosophy. He has a solid basis of knowledge in linguistics, mythology, and religion. Ajaz can creatively draw nuanced stories from everything around him and gift them back to the world and the people that he shares it with.

Contact Details:

Ajaz Qureshi

ajazqureshi@live.co.uk

@sincereintentions

Social Media Tagline:

This is Ajaz, one of our CUR(AT)ED writers.

He is spilling with words he can't spell. He spends most of his time thinking up innovative ideas and cramming them into his ever-growing novel. We asked him what he writes about and asked us if cats knew the names of their owners. Make what you will of that. He believes sincerely in the wisdom of his pen and is deeply dependent on love.

You can find some of his words on Instagram: @sincereintentions.

Give him a follow and come see his work at CUR(AT)ED

Social media Post



(Curated_2022, 2022)

Appendix 11. Temporary Events Notice (TEN)



Ajaz
Qureshi_2113366_Af

Appendix 12. Budget.

This was the original budget sent to the university in order for us to be given the funding £500 funding.

CUR(at)ED Budget							
		Est. price	Est. no.	Est.	Actual	Diff	
Facility	Room hire	£-	0	£0.00	£0.00	£0.00	
	Electricity	£137.00	1.5	£205.50		£205.50	
	Water(?)			£0.00		£0.00	
	Materials			£0.00		£0.00	
	Technology			£0.00		£0.00	
Logistics	Temporary events notice	£21.00	1	£21.00	£21.00	£0.00	Bolton Council
	Transport (vans)	£-	2	£0.00	£0.00	£0.00	In kind
Marketing	Printing: posters (A0)	£5.00	2	£10.00		£10.00	
	Printing: Posters (A1)	£2.50	5	£12.50		£12.50	
	Printing: banners (A2 height) (per metre)	£12.00	2	£24.00		£24.00	Solopress
	Printing: Magazine (32 sides)	£0.82	250	£205.59	£131.95	£73.64	
	Printing: Curation (name tags, info sheets etc.) (based on A4)	£-	11	£0.00		£0.00	In-kind; University library
	Printing: Flyers (colour; 2 per page)	£-	200	£0.00		£0.00	
	Curation Mounting Boards			£0.00	£0.00	£0.00	
	Social media			£0.00	£0.00	£0.00	
						£0.00	
Materials	Leyland white emulsion (10L)	£16.99	3	£50.97	£0.00	£50.97	Builders Card?
	Paint Rollers & Roller Holder	£-	4	£0.00	£0.00	£0.00	In-kind
	Brushes 5pk	£-	1	£0.00	£0.00	£0.00	
	Masking Tape	£1.00	4	£4.00	£0.00	£4.00	
	Grey 50M Duct tape	£6.25	2	£12.50	£0.00	£12.50	
	Food	TBC				£0.00	
	Drinks	TBC				£0.00	
	Plates	£1.00	10	£10.00		£10.00	

Cutlery	£1.49	5	£7.45		£7.45
Tablecloths	£1.00	1	£1.00		£1.00
Napkins	£-		£0.00		£0.00
Wine glasses	£-	100	£0.00		£0.00
					£0.00
TOTAL:			£564.51	£152.95	£393.11

In-kind

Appendix 13. Risk Assessment Form

Dynamic Risk Assessment



Department / Work Area: Art exhibition				Assessment Date: 15/05/2022			
Description of Activity: Wall display (poetry)							
Give brief details of the intended presentation/display							
Projected images/text on wall/canvas.							
Materials needed:							
<ul style="list-style-type: none"> • White sheet – suspended from the internal shop display [against a back wall] • Light Projector - on a raised platform • Power supply 							
Assessment carried out by Ajaz Qureshi / Beccy Barnes							
Probable Hazards - Number any applicable hazards, from 1,2,3,4, etc. (add extra in spaces provided if not listed below)							
Automated equipment	1	Heat/fire	2	Decaying Food Stuffs (over a period of time)	1	Chemical compounds	1
Chemical - inhalation	1	Bright lighting- strobe	4	Use of sharp elements/items/objects	1	Dust, other possible general nuisance	1
Electrical devices	1	use of portable power tools	1	suspended objects- above head height	1	Working at height- e.g. on ladders	1
Use of hand tools	1	Flammable materials	1	Ultraviolet light	1	Uneven floor	1
Darkened area	1	Manual handling, heavy objects	1	Toxic materials	1	Moving parts	1
Noise levels 80dB +	1	Slippery floors	1	Poisons	1	Tripping (extended elements e.g. easel feet)	1

<p>Risk Evaluation: The likelihood of accident/injury x The possible severity = Risk Rating (See Overleaf)</p> <p>White sheet – suspended from the internal shop display [against a back wall] 1 x 1 = 1 (Low risk)</p> <p>Light Projector - suspended from ceiling [on a raised platform] 2 x 4 = 8 (Medium risk)</p> <p>Power supply 1 x 1 = 1 (Low risk)</p>						
<p>Control Measures. What precautions are in place that seeks to mitigate risk?</p> <ol style="list-style-type: none"> 1. Fix sheet to back wall 2. Projector has had a portable appliance test (PAT). Keep projector above eye level/head height to keep from light blindness/ flash blindness and/or glare. 3. Cover power supply. Warning sign at entrance to the exhibition area, restriction measures in place to avoid close proximity to projector unit and power supply. 						
<p>Please use the space below, for additional risk evaluations, notes or observations</p>						
<p>Review of Risks and Control Measures to be discussed with Personal Tutor.</p>						
<p>Assessor Name: <u>Ajaz Qureshi</u> Signature: _____ Deadline Date: 15/05/2022</p> <p>Personal Tutor Name: <u>Beccy Barnes</u> Signature: _____ Date: 15/05/2022</p>						

Workplace Dangers – Risk Assessment

Likelihood of injury occurring	Highly Unlikely	Fairly Unlikely	Likely	Fairly Likely	Highly Likely
	1	2	3	4	5

Severity of injury (if an accident occurred)	No Injury	Minor Injury possible first aid	Over 3 day Injury	Major Injury	Disabling Injury, possibly fatal
	1	2	3	4	5

Risk rating:



Ken Johnson (2007)

Materials needed:

Acetate sheets.

Projector (preferably manual, maybe even digital??)

Power cord/ extension.

References

© David Link; Photo © Photo: Felix Gross (2001)

<https://zkm.de/en/artwork/poetry-machine>

Ken Johnson (2007)

<https://www.nytimes.com/2007/12/26/arts/design/26holz.html>

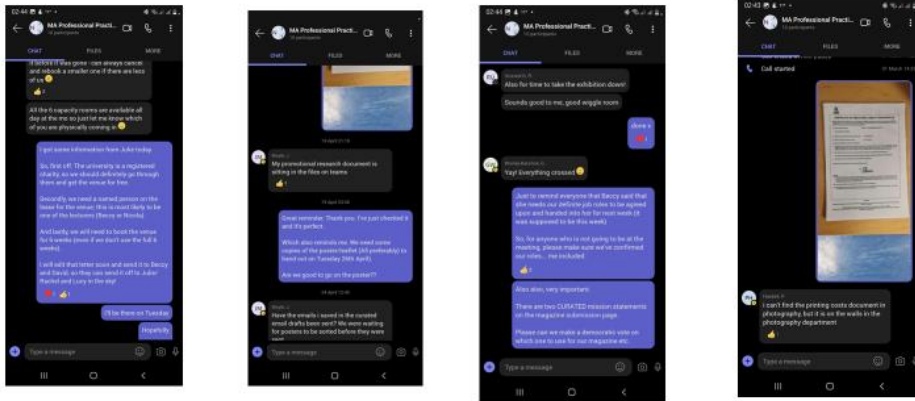
Appendix 16 Gantt Chart (digital link)



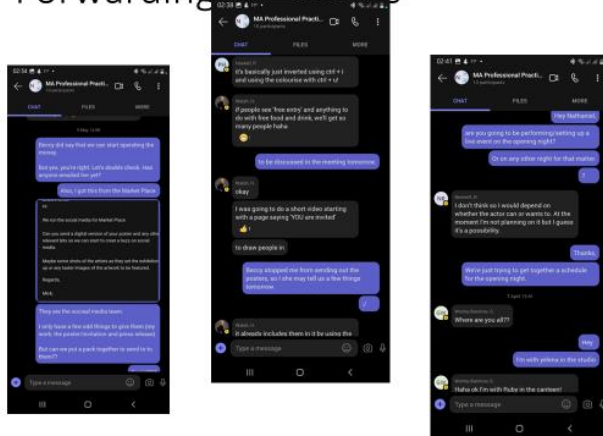
Ajaz
Qureshi_2113366_Af

**Appendix 17 Evidence of Contribution and negotiation with the team
(Microsoft teams chats)**

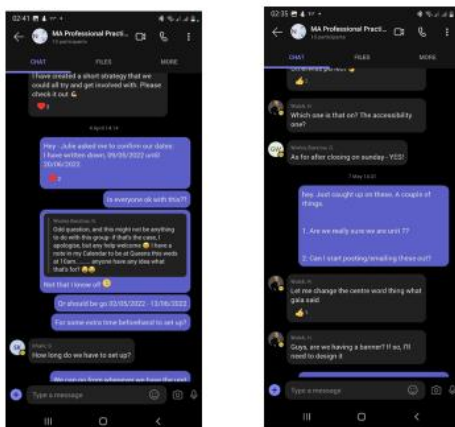
Information passed to the team



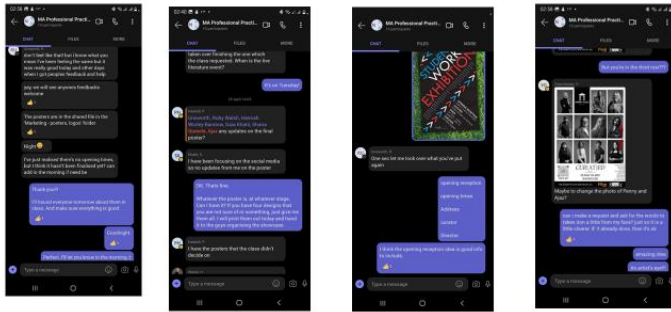
Forwarding Messages



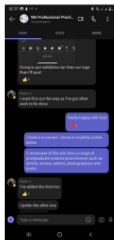
Forwarding messages to the team



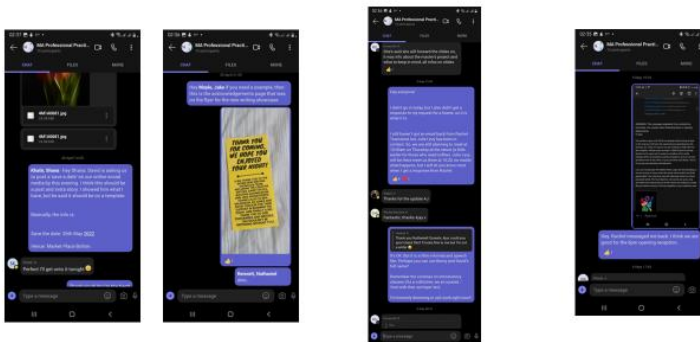
Design discussion



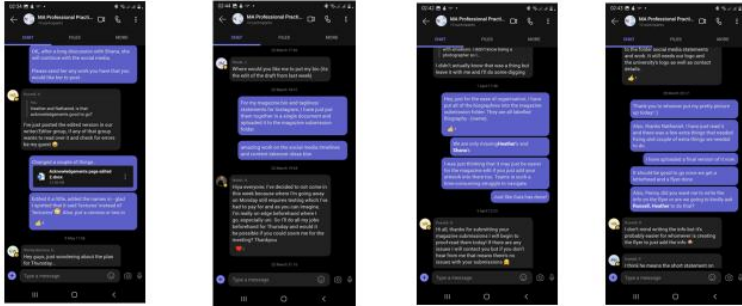
Design discussion



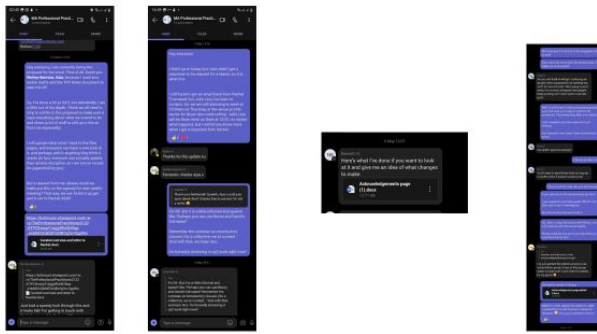
Group Updates



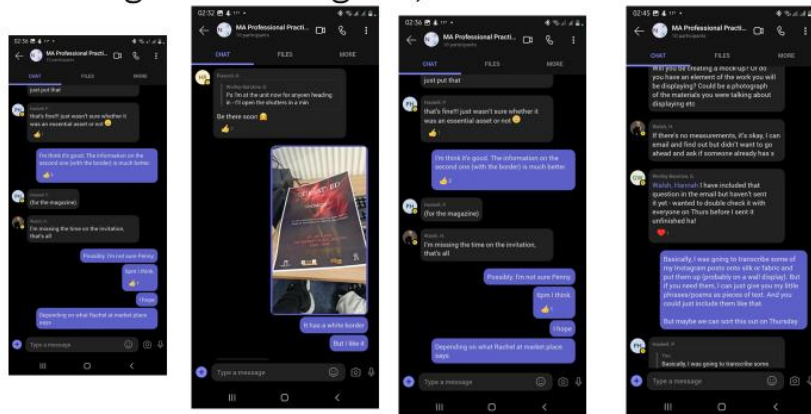
Writing and editing etc.



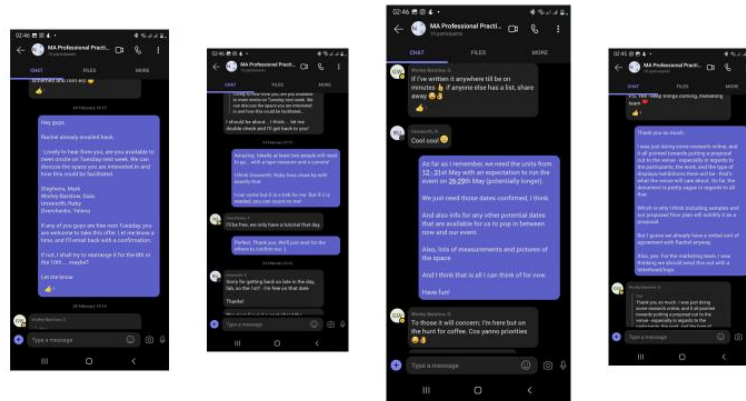
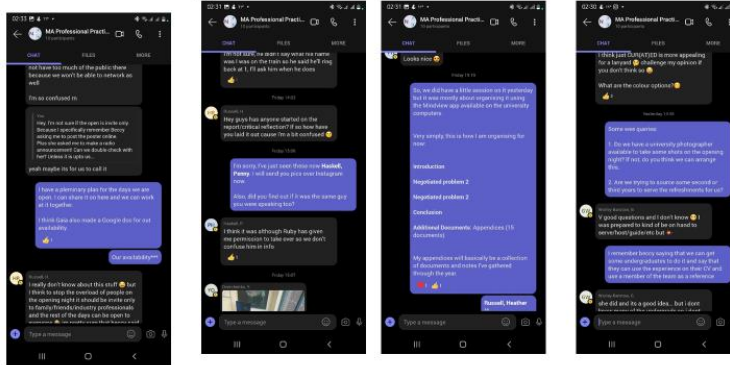
Writing and editing etc.



Writing and editing etc.



Extra messages



Appendix 18 Email correspondence

Hi

We run the social media for Market Place

Can you send a digital version of your poster and any other relevant bits so we can start to create a buzz on social media.

Maybe some shots of the artists as they set the exhibition up or any taster images of the artwork to be featured.

Regards,

Hi Julie,

After a little discussion with the team, it was decided that the dates we would require the unit would be:

02/05/2022 - 13/06/2022.

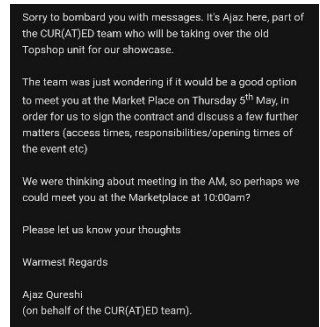
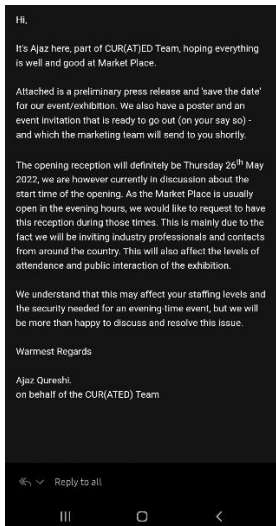
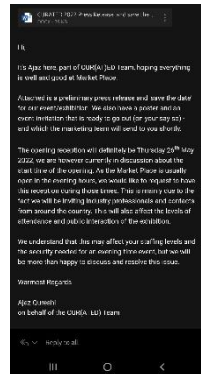
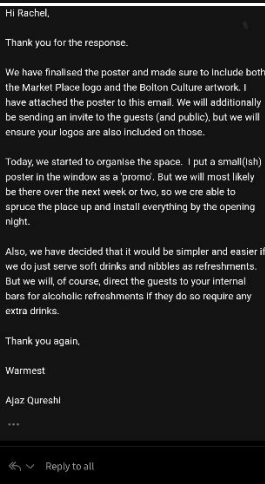
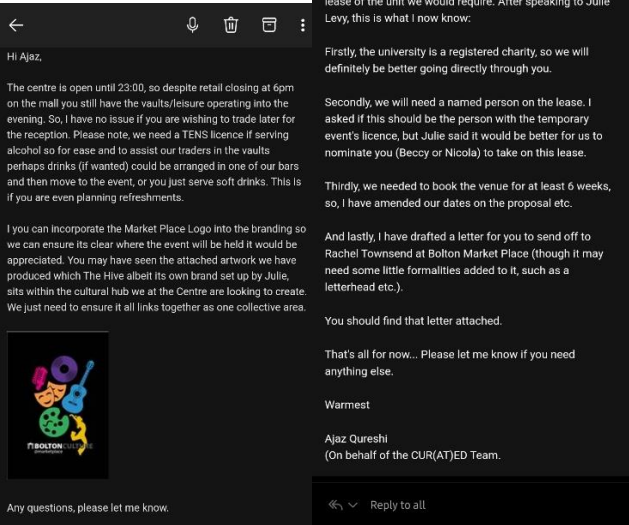
With the event running from 26/05/2022 - 29/05/2022.

This should give us enough time to set up, exhibit our works, and take everything down in good time.

I hope that also works for you,

Warmest

Ajaz Qureshi.
(On behalf of the CUR(AT)ED team)



It's Ajaz Qureshi here. This email is on behalf of our creative collective CUR(AT)ED.

We are extending invitations to **select industry professionals** for the **opening night** of our showcase on **26th May from 5:00 pm** (with the official launch scheduled for 6:00 pm). Please find the details below and also the attached digital invitation. Please RSVP, if possible.

Title of event: CUR(AT)ED

Opening reception: Thursday 26th May 2022 @ 6:00pm (invite only)

Location of event: Bolton Market Place.

Address: Knowsley Street, Bolton.

Postcode: BL1 2AL

Dates of public exhibition: 27th – 29th May 2022

Opening hours: 11:00 am – 4:00 pm

Venue access information: First floor (Project Space only)

Contact telephone:

Ajaz Qureshi - (Event Curator) [07478 63 53 63](tel:07478635363)

Instagram: www.instagram.com/curated_2022

[CUR\(AT\)ED \(@curated_2022\) • Instagram photos and videos](https://www.instagram.com/curated_2022)

221 Followers, 433 Following, 24 Posts - See Instagram photos and videos from CUR(AT)ED (@curated_2022)

www.instagram.com

@curated_2022

CUR(AT)ED presents an exhibition of the arts.

CUR(AT)ED is thrilled to showcase a multi-disciplinary arts exhibition at **Bolton Market Place from the 27th- 29th May**. CUR(AT)ED was formed to celebrate the talents and successes of 10 multidisciplinary artists and post-graduate students from The University of Bolton. Grateful for the recent easing of restrictions, CUR(AT)ED endeavours to bring a public connection back to the arts.

Using Bolton Market Place to display and exhibit 'curated' works from artists, the exhibition invites and encourages its audience to get involved. From workshops and performances to wall displays and art installations to the most traditional of practices, CUR(AT)ED will have a little line of connection for us all.

There will be refreshments and canapés available to all.

We are looking forward to sharing this exciting work with you.

Warmest,

Ajaz Qureshi

(on behalf of the CUR(AT)ED team)

Please note: The exhibition will be open to the general public & students from the 27th until the 29th May at 11:00 am - 4:00 pm



Nathaniel Bennett

'Going Missing' is a tale of two brothers surviving alone in a world where everyone has seemingly disappeared. Told from two contrasting perspectives and periods in time. The play manages to successfully capture the heart-warming joy of life as a young child and the innocence and purity of brotherhood. Juxtaposed with the dread and struggle of two boys trying to survive alone. The play keeps the intrigue high, with the story told through the flawed narrator of Liam, you view the world through Liam's own personal perspective, capturing the innocence of youth and the childlike wonderment of growing up.

Email: nbennett9119@gmail.com



Penny Haskell

This project exhibits Haskell's most recent photographic practice, entitled *women.Others.nature*. This project researched and explored themes of Eco-Feminism, a term branching off from feminism, which denounces the degradation of women, nature, animals and marginalised groups. This project is centralised around fashion photography and how the industry can be detrimental to the previously mentioned groups. *women.Others.nature* explores eco-feminism from both an antagonistic and protagonistic point of view. It allows the audience to determine which side the photographs stand with, and to explore the iconography carefully implemented into the photos.

Email: Info@PennyHaskellPhotography.com
Website: www.pennyhaskellphotography.com
IG: [@PennyHaskellPhotography](https://www.instagram.com/PennyHaskellPhotography)



Shana Khatir

Binary oppositions are an important concept in Shana's practice. This means two terms that directly oppose each other. In her practice, this relates to the oppositions of permanent/temporary as well as the homely/unhomely. The installations utilise the space to convey the binary oppositions mentioned above. Other influences in this project include the philosophies written about by Gaston Bachelard in *The Poetics of Space* (1958) which emphasises the importance of personal spaces such as nests, corners, and parts of this space in which we interact with such as drawers, doors and chests. In terms of personal place, there are two places that my practice focuses on, the permanent place (my home) juxtaposed with the temporary environment to which I am exposed to (a flat). These places both summarise the binary opposites which form the underpinning concept to her practice.

Email: shanaroshanart@gmail.com

IG: @shana.r.art



Jacob Moyle

‘Warriors’ is the first three chapters of a military-thriller novel exploring the use of a female protagonist within both a world and genre that are male dominated. Exploring the issues of gender theory, the tropes of the genre, and the interactions between uncontemporary male and female characters.

The story follows Erin Brooks, a tough no-nonsense markswoman, dropped into the unfamiliar world of special forces operators, top secret black-ops, and global intrigue. Where everyone seems to have an agenda, a forked tongue, and an impenetrable poker face.

Website: Jakemoyle@live.co.uk

Twitter: [@TheJacobMoyle](https://twitter.com/TheJacobMoyle)



Yelena Overchenko

Yelena's work focuses on fashion, fine art and portrait photography. Her photographs create an inner world that explores the depths of human consciousness, thoughts, feelings and self-awareness. Recently, Yelena began to study the topic of escapism. This theme has inspired several projects, including this one *Floral Solace*. Yelena bases this project on her creative vision and interprets things through her creative vision prism. Her art displays a unique form of beauty and aesthetics. Spiritual imagination, feelings, healing and fashion, are connected in this project. This project tells feelings, not with words but with visual images, on the level of sensations.

Email: yelenaove@outlook.com

Website: yelenaove.co.uk

IG: @yelenaove



Ajaz Qureshi

'101 Contentions' deals with the multiplicitous nature of experience and expression of identity. It addresses complex philosophical issues in short, unified 'contentions'. These short contentions were written to be memorised and recalled as the philosophical problems appear in people's own lives.

By removing context and simplifying complex issues, the contentions are not confined to the traditions and conventions of their origin but are seen through the audience's own situated perspective. In this way, the audience can mediate the 'contentions' through their own experiences and arrive at their own conclusions of meaning, value, and purpose.

Email: ajazqureshi@live.co.uk

IG: @sincereintentions



Heather Russell

A Night in with the Finches

Recently retired 64-year-old Wilfred Finche forgets that it's his anniversary. In a state of panic, he lies to his wife about reserving her favourite restaurant. To stop his wife from finding out the truth, he creates elaborate schemes with his family and friends but will the truth come out?

Email: rheather398@gmail.com

LinkedIn: Heather Russell



Ruby Unsworth

Comics are often used to explore painful or traumatic memories. The use of individual action drawings that are strung together gives both the reader and storyteller a degree of agency and control that many other genres often withhold. In *'Comic Personas'* this is developed into both artistic practice and a tool for learning. This piece explores personal experiences of teen relationships, violence and abuse through an abstract, visual narrative. The techniques used to develop the snap-shot style comic formed the basis for a community project where young people deployed the same techniques when exploring healthy and unhealthy relationship dynamics.

Email: rubyunsworth.artist@gmail.com

Website: rubyunsworth.wixsite.com/-artist

LinkedIn: www.linkedin.com/in/ruby-artist

IG: [@ruby_unsworth_artist](https://www.instagram.com/ruby_unsworth_artist)



Hannah Walsh

Hannah Walsh's practice focuses on installation, interactive art and performance art. Her work explores various themes of the human mind, feeling, self-awareness, disability and mental health. Her current practice focuses on installation where her aim for each piece is to make the viewer the participator. Hannah studies the psychology and theory behind the human mind within the topics that her installations focus upon, looking into why people act in certain ways and what exactly drives them to act in that way.

Currently, Hannah is working on a project exploring the theme of perspective, however, she has also touched on a vast range of subjects throughout her work in the past such as disability, restriction, war and mental health.

Email: Hannah.jaynewalsh@hotmail.co.uk

Website: www.hjwpersonalisedportraits.co.uk

IG: [@hannahjaynewalsh](https://www.instagram.com/hannahjaynewalsh)



Gaia Worley-Barstow

Parallels

How can a graphic war novel connect with poetry centred on peace? Is there a connection between a sitcom based in a small Northern Café and a hall of mirrors? How can an 'observer' tell their own story?

We all want to find connections – with other people, with nature, with our environment. Whatever the medium, the arts have a way of bringing us together, finding common ground in the unlikeliest of places. Be more than an observer and become immersed in a new world. Find your own connections through interactive visual, auditory and other sensory exploration to find ways to embrace the unfamiliar and to find comfort in the unknown.

Email: gwb-performance@outlook.com

Website: gaiabarstow6.wixsite.com/gwbperformance

LinkedIn: www.linkedin.com/in/gaia-w-barstow/

1.
No camera,
no pen,
no thing,
can capture
like a heart.

2.
Mankind: be kind, man.

3.
I've lived high like king,
low like beggar,
and both at once
like saint.

4.
No water's deep enough,
to drink, to drown, to purify
except when I cry.

5.
Loveless I live,
with nothing
but love.

6.
We are all
mutually superior,
mutually inferior,
to one another.

7.
Even in shining light,
shadows move.

8.
We all keep broken pens.

9.
Carelessness causes fires;
care tends them.

10.
You're not yourself.

11.
I'm just projecting on you.

12.
We are not mechanical,
we are maniacal.

13.
God speaks
and I seek
in silence.

14.

I learn all my words by heart
so, I don't betray them.

15.

Only God, free of all,
is the Refuge.

16.

The body cannot
contain the soul,
it's too vast,
it pours out of pores.

17.

Even in our brokenness, we can facilitate love.

18.

And so, we are all so fallible and so beautiful.

19.

It's all just pain management, isn't it?

20.

It's just out of eye
and just within reach
if you know exactly
where you're going.

21.

Love is not found
but the ground of being.

22.

Broken hearts kindle sincere prayers.

23.

I have only ever written one word
- love -
but I have written it with every word I know.

24.

Sometimes I need a forest for my words.
Sometimes, I need a forest fire.

25.

Into life we cry.

26.

We are, and yet,
we are still becoming.

27.

Sometimes I get high and feel as tall as the Eifel.
Sometimes, I lie on the floor among where the leaves fell.
Both times I sleep well.

28.

You gotta poke
a few holes
in your soul,
so, you don't rot
like a plant pot.

29.

And the sorrows follow into tomorrow.

30.

We emerge from the past as exiles –
never able to go back –
but in our present, we move ever forward

31.

Pain alleviates pain.

32.

My safe word is the shahada.

33.

It isn't the world
that is a prison,
it is yourself.

34.

Always lover; always loner.

35.

Moods like moons - wax, wane, cycle, eclipse.

36.

Your spirit's your limit and it's endless.

37.

If the world was a girl,
I'd probably pull out.

38.

Your word is all that matters.
Your word is all matter.

39.

Silence, like music, speaks volumes.

40.

And on the nights that sit heavy, music lifts.

41.

It takes a lifetime to learn how to live.

42.

Ideas travel further than people.

43.

What ails you, avails you.

44.

Love being kissed,
love being kicked,
nothing in between.

45.

I cry while I smile
while
I smile while I cry.

46.

At our greatest,
(whole and holy)
we are love.

47.

Man like I, might just start a revolution
Man like I, might just lie and get high.

48.

Birds are born to fly.
We are born to try.

49.

She brought the milk and the honey,
I only thought of the weed and the whisky.

50.

I lived days that aged me years!

51.

The smell of roti calls like a mother's voice.

52.

Whenever you walk
into a room,
it blooms.

53.

I dove deep
to place pearls
at her feet.
But a present
of pearls paled
in her presence.

54.

The world is a mirror,
a reflection of everything I am.

55.

Keep tears,
my heart,
for poetry.

56.

Poetry that isn't lived
is just fantasy.

57.

I'm trying to find myself.
At least that's what
I tell myself.

58.

Words betray meaning
like light betrays sight
all perception.

59.

I've spent a lifetime
filling up other people's cups,
with love, of course, with love,
and though my own is empty,
I've never gone thirsty.

60.

I live on winds, whims, and sins.

61.

Nothing is meaningless.
Everything affects you,
you affect everything.

62.

The words I give
to my mother
are the same ones
she taught me.

63.

She'd hide dark things
inside herself
like it was coal.

Under pressure,
she brought forth
diamonds

64.

My mother carried me
like an island,
and my mother carries me, still.

65.

After all these attempts,
I see why artist's commit.

66.

Home is a tent pole I carry in my heavy heart.

67.

It is not only stars that are clearer in the desert, hearts are too.

68.

I love learning things off by heart.
I love learning things about my heart.

69.

I care, but I'm careless.

70.

Of all my vices,
words hold tightest.

71.

High,
still searching
for a high.

72.

Some questions are quests.

73.

There are some questions which, when asked, will change your life forever.

74.

Sometimes,
I ask God for a sign, and he gives me the world,
Sometimes,
I ask God for the world, and he makes me blind.

75.

From a wild youth to a wilderness.

76.

Don't place people where you see them.

77.

I return from my beloved
a new man.

78.

Even the poor give alms, they give arms.

79.

There are battlegrounds everywhere around us.
There are battlegrounds everywhere within us.

80.

Colour attracts;
colour detracts.

81.

Men question God then make war,
Men make war and then question God.

82.

Love in my hand, worth more than the land.

83.

He fights like I write, in plight.

84.

Love is the framework, but you'd miss a whole lot if you only ever looked inside it.

85.

Be subtle if not silent.

86.

We are made for love and language.

87.

Big bold heart;

big bald head.

88.

Is there a more beautiful thing than a mother?

Is there even a more beautiful word in the world?

89.

Chopped my hair like an iconoclast.

90.

Kingdom to Kingdom,

the moon follows me.

91.

On my word, my words are not like others.

92.

Who cares where we are, except that we are,

93.

In love, only the place in your heart matters.

94.

if I leave you, it doesn't mean I don't love you.

95.

Take time to make time.

96.

A single step can make a world of difference.

97.

I come alone but I come with soul.

98.

Before we get too dark

I'd rather go blind;

before it gets to my heart

I'd rather lose my mind.

99.

A solitary candle gives light (sight) to many.

100.

I don't like to cry till I'm crying but then I'm laughing.

101.

No filter but the atmosphere.

102.

And we are *that* replaceable.

103.

Words the only things worthy.

104.

And what is read
can't ever be unsaid.

105.

I know some simple words that could say it all.

106.

Love this city.
Loved by this city.

107.

5am cigarette
at my window with a gown on
thinking I'm all grown up,

108.

Life is but a breath into death.

109.

And though I only feel chaos,
God has given me this moment, ordered

110.

The most subtle of secrets
is your breath.

111.

Most don't want love boy
They wanna fuck boy.

112.

She looks like what happiness feels like.

113.

The world is a year:
the days like cities
in months like countries
in continents like seasons.

114.

I wonder in wonder;
each moment I movement.

115.

I look up from the page
a new person.

116.

If you have, give,

If you can, do.

117. Rewind, unwind, find peace of mind.

118.
Still sad,
Still mad.

Still love,
Still loved.

119.
What's in a word,
who it comes out of,
or what comes out of it?

120.
I would spend a lifetime
teaching
a single bird to sing
or a lone wolf to howl.

But I know to leave
the sun and the moon
to dance their own tango.

121.
The art, the artist, and the heart that harvests are one and the same.

122.
Even if you've read my words,
you could never read my face,

I hide myself inside myself, so well,
like a Russian doll, so full of myself.

123.
Hair hides.

124.
You have to rekindle your heart
again and again (like fire, keep burning).
You have to reiterate the love
again and again, (like water, keep pouring).

125.
The leaves are falling but we're still growing.

126.
Welcome to the world.
This is where we live.
This is where we cry
This is where we die.

127.
"But this is also where we live."

128.
Time is like a place.

129.
Crazy like Qays'

130.
Live by the pen
Cry by yourself.

131.
The joys stay the day

132.
Ego death redefined the self.

133.
The past is a long moment.
The future is brief
The present is ever present

134.
You realise this whole thing belongs to God, right?

135.
It's easy to think you're doing work

136.
They say you die alone
but you're in my bones:
fate to calcium phosphate. □

137.
You may be surprised by the people you meet in graveyards.

138.
Give me a coffee and some time, and I will do the work of mankind.

139.
It lies in what is unsaid.

140.
And every time I fell
God raised me.

141.
I have love,
I have all.

142.
Planting trees in paradise
The harvest the greatest.

143.
Just something real

144.
I don't care where you're from,
Or where you are,
I care only that which you are.

145.
My words can't hold what You give.

146.
No vacancy
Only vagrancy

147. Sometimes, the words choose you.

148.

149. There's a market full of food

150. But I'm picking fresh fruit.

151.

152. I put in work!

153.

154. The glass is half a thought

155. And half a reality.

156. Uncomfortably low

157. In a comforting high.

158.

159.
The sand is always finer on other lands.
(there's not much grass here)

160.
The light at the end of the tunnel is death.

161.
Some fear clear thoughts.

162.
Your life is not about you.
Once you realise that, your life is yours.

163.
Somethings are never explained
Most things made up anyway

164.
The body is but a shore of your being;

Your soul is as vast as sea.

165.
Every word accountable;
Each one a choice.

166.
If you stay a good man
You will die a great man

167.
Never asked for likes
Only for love

168.
The world is a word
But life is a sentence

169.
God forgives all.

170.
I'm all grown up, but I still wanna be picked up..

171.
Money doesn't make happiness but poverty kills.

172.
A fountain today.

173.
Be myself
Be misel'
Be my cell

174.
I'd break a bone before I broke a heart.

175.
For the good things, we prostrate.
For the bad things, we prostrate.

176.
No gods but God.
No knowledge but His.

177.
I'm sorry; I love you. - my life in a line.

178.
Performative phrases.

179.
A dry well today.

180.

We say all these words that don't mean love
But it's all love.

181.

If you're not mine, then lie...
If you're not mine I'd die.

182.

Love.

183.

The world has shown me two things:
How small I am (almost insignificant)
And how great love is (truly magnificent).

184.

I love you. Not the world but you. I love you.

185.

Some pay bills with bills
Some pay debt with death.

186.

Shit happens
Then you die
Then you shit yourself again

187.

And everything I wrote
Went unheard...

188.

History says:
Things have always been this good;
Things have always been this bad.

189.

Toast to a good coast.

190.

And though we are tired, we strive...

191.

All that matters
Is when I die
And come to you
You will come to me.

192.

Don't be so sure that your life is yours.

193.

No-one can make you happy

But anyone can make you sad

194.
Full of dope and dopamine

195.
You gotta be harsh to be nice. Sometimes, you gotta be bad to be good.

196.
Fortified by fortune

197.
Began life as an orgasm

198.
And so my night begins.

199.
I do it to myself,
On the daily, on the nightly
Rightly. Wrongly.
It's what I do best.

200.
God forgives all.

201.
I saw God in a dream
But it was just a dream,
Just a dream
High on dopamine.

202.
In times of abundance,
I gave what I had
In soul and gold

Now, in a time of need,
The gifts are coming back
Tenfold.

203.
There's cum everywhere!

204.
Do good things,
Even when no-one is watching,
Even if no-one will ever know.

For they are actually great things

205.
You don't know where you are on the clock.

206.
Now is the whole story

207.

This wedding ring won't ever come off

208.

And when youre wild, lower your gaze
And when youre a lulling, raise it.

209.

The lover walks a new path
With the same oath....

210.

I dance to her songs, alone, like it was only me and her.

211.

There's a little bit of childhood in every day.

212.

Hard work makes you appreciate the little things.

213.

Love with your soul
And turn it all to gold.

214.

Fear me, lover

215.

You can love anyone with no ego...

216.

Greatness is within
Never without God.

217.

Your breath is your only friend.
And even that is fleeting.

218.

I cannot force words
Like one who forces love
And so, I let myself go
And let it come...

219.

A prayer before dawn.

220.

Writing a book

221.

I press these depressions into myself and lament at the mess.

222.

Whisky makes me rise up, early.

223.

These sleeps are hard and heavy.

224.

Like a dog, I need routine.

225.

like a cat I need wildness

226.

Been working on 'the 'self'
Because perhaps 'the self' is not found, unless first created.

227.

The last time my grew this length
She ripped it clean out.

228.

Only just awake.
Already crying.

229.

She makes my feet light like the wolf
And causes me to howl at heights.

230.

The only path out there
is the only path back.

231.

The sane man returns
not as the same man.

232.

The artist finds
the muse in themselves.

233.

I fear those
Who aren't afraid to cry,
but maybe I admire them
because I am just like them.

234.

Capturing life with cameras and captions.

235.

Love grows inside
like the binding of a vine,
itches the body
like the poison of ivy
but soothes the soul
like the calm of calamine.

236.

I just want to be high;
loved and pacified.

237.

People think things make them,
forgetting themselves
to be the makers of things
forgetting themselves
as the creators of the self.

238.

Surrender to across country adventure.

239.

A write man speaks from scripts.

240.

Love is home, humility is key.

241.

Lost in awareness.

242.

To know this breath;
for this breath to know me.

243.

Taking steps to take a rest.

244.

I am at my strongest in silence.

245.

I have more books than money.

246.

I fell for you in my sleep.

247.

And I rose to the world.

248.

in worlds of love, words fail

249.

Some days, you just have to make your way.

250.

There is sincerity even in my sins,

251.

If the listener permits, silence conveys.

252.

Log it to the fire

253.

Some days, I wish to take back all my words.

254.

God is high above the places we place him.

255.

And everything I wrote went unheard.

256.

happiness happens but sadness sticks like a stink

257.

All we are is light coming down
all we do is let light through.

258.

We live in moments, die in a single one.

259.

Press my stress into a single breath

260.

A moment's reflection is worth a lifetime lived.

261.

Wherever I have found myself,
I found I did not belong.

262.

I emit a universe;
I omit nothing.

263.

Great things take time,
real things take love,
and love makes love

264.

Just a little more comfort,
in my skin, with my voice,
in myself, with these words,
and I could touch the whole world.

265.

Love always overflows, overwhelms, overcomes.

266.

Mind, heart, face in the same place/

267.

I am the breaker of hearts,
My own heart mostly.

268.

Whatever it may be,
when I memorise it,
on my heart,
I see it everywhere.

269.

I adorn myself with simple words.

270.

Out looking for a new outlook.

271.

Reason is for the sane, I have madness.

272.

When I come
I'll come high.

273.

If we were to burn all the money in the world,
It would still turn.

274.

Log it to the fire

275.

Some days, I wish to take back all my words.

276.

Love is a healing.
Heal thyself.

277.

And everything I wrote went unheard.

278.

God put the world at your feet,
why carry its weight on your shoulders?

279.

Happiness happens but sadness sticks like a stink

280.

All we are is light coming down
all we do is let light through.

281.

We live in moments, die in a single one.

