

# **Sue Williams**

Senior Lecturer  
University of Wales Trinity Saint David  
Research Group: Fine Art

**Evidence Portfolio: *Tulu Girls***

**Output Number: 1 of 2**

Output Code: WIRAD-UWTSD-SW01

Output Type Code: M

Output Description: Exhibition

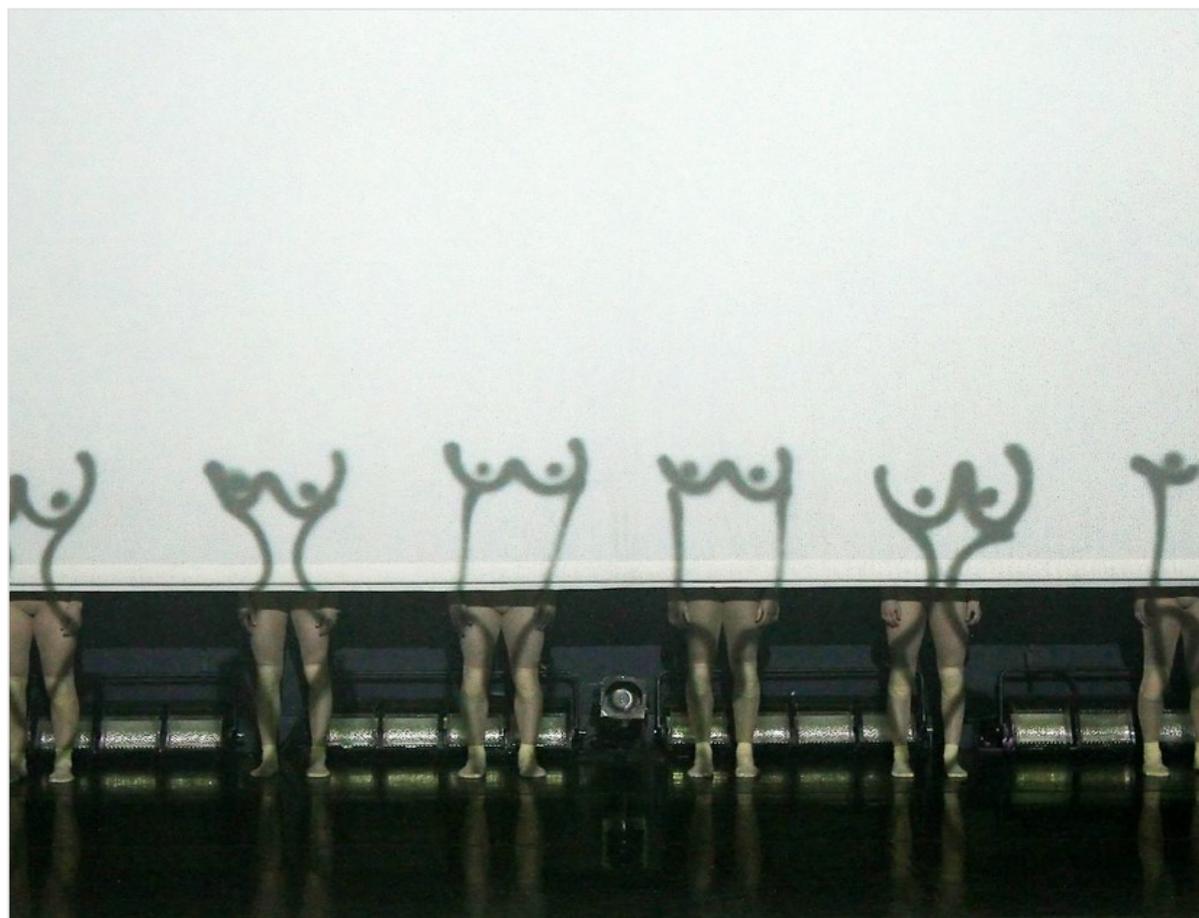
Author: Williams, Sue

Year of Publication / Production: 2010 on-going

Location / Venue(s): Oriel Mostyn Gallery, 2010

Media: Drawing, painting installations, stage, costume design and film

Number of Works: 100+



*TULU GIRLS: PHANTOMS OF US*

## Research Context

TULU GIRLS is Williams' umbrella name for a multi-disciplinary 'portfolio' including stage designs for the theatre performances IMBUE and PHANTOMS OF US choreographed by Eleesha Drennan, and the drawing and painting installations POKE ME, DARE U PLAY and MOVEU. Her work and on-going research explores relationships and the formation of identity in an age of 'culture over nature'. The core themes of her drawing and installation-based practice are centred on communication in relation to gender and contemporary culture. More specifically, through her works she examines communication and misunderstandings in a technological era where cyber worlds of adult fantasy permeate everyday living. Williams has worked directly with a psychotherapist during the course of the project.

Cyber-culture promises an alternative and enhanced life through the creation of avatar cyber-bodies and participation in cyber 'communities'. Yet these alternative virtual worlds are potentiating for dysfunctional relationships, as desire for bodily transformations threatens to privilege illusion over reality. Williams engages with these issues via mixed media projects that are ongoing, projecting the TULU GIRLS into mixed media and performance, and culminating in exhibition and stage set design.

TULU: Tease Unprotected Longing Unsafe



*TULU GIRLS: MOVEU 1 series*



*TULU GIRLS MOVEU 2 series*

## **Research Imperatives**

Williams attempts to reveal fictions as well as realities through drawing and the manipulation of other materials, aiming to subvert what we think we know and the lies we tell to protect ourselves and each other, in a riot of image and text and in both a serious and playful manner.

TULU GIRLS is concerned with the following questions:

- How can art compete with the forces of marketing, consumerism, and social utilities when it comes to the development of gender identity?
- Did we go past the point where we could irrevocably understand issues of gender and inspire fair viewpoints on either side, or is the best challenge yet to come?
- How do we communicate to send the 'right' messages to each other?
- Is it true to say that neither gender feels totally at ease with each other and that in reality we are bound by biology, conformity and prejudice?

## **Project Methods**

Williams employs the process of drawing to comprehend and to uncover the 'spaces in-between' of her subject, to bring the debate on cyber-culture to a wider public audience through large canvas installations, non-conventional theatre installations, drawing installations and film work.

The materiality of her practice is central to this endeavour, and sets for both theatre performances *IMBUE* and *PHANTOMS OF US*, were based entirely on her drawings. The concept of *TULU GIRLS* was realised as a number of human size body parts dispersed in space for the production of *IMBUE*, together with the projection of large images on the stage. The design of the *PHANTOMS OF US* performance included projections of de-sexualised mannequins and dancers dressed in sheer flesh-coloured material to emphasise their relationship to the mannequins.

As a whole, the project incorporates mixed media paintings and drawings (canvas, paint, spray paint, cloth material), installations featuring light fittings, beds and a large series of body casts, and large projections of drawings on theatre backdrops, as well as theatre and dance costume design.

In the short film *WATCH ME... I know her, I think I do (2013)* Glyn Vivian Ffilm 4, commissioned by 0:4W Outcasting: Fourth Wall, Williams is both director and choreographer, asking dancer Annabeth Berkeley to respond to a number of psychological issues through a non-verbal form of communication.

Williams' mixed media approach reflects the complex nature of the issues under investigation and, in turn, these outcomes continue to contribute to the development of her long term (2003-ongoing) *dirty linen on line...!* drawing installation.

## Funding

The project was funded by a Major Creative Wales Award and National Dance Company Wales

## Outcomes and dissemination

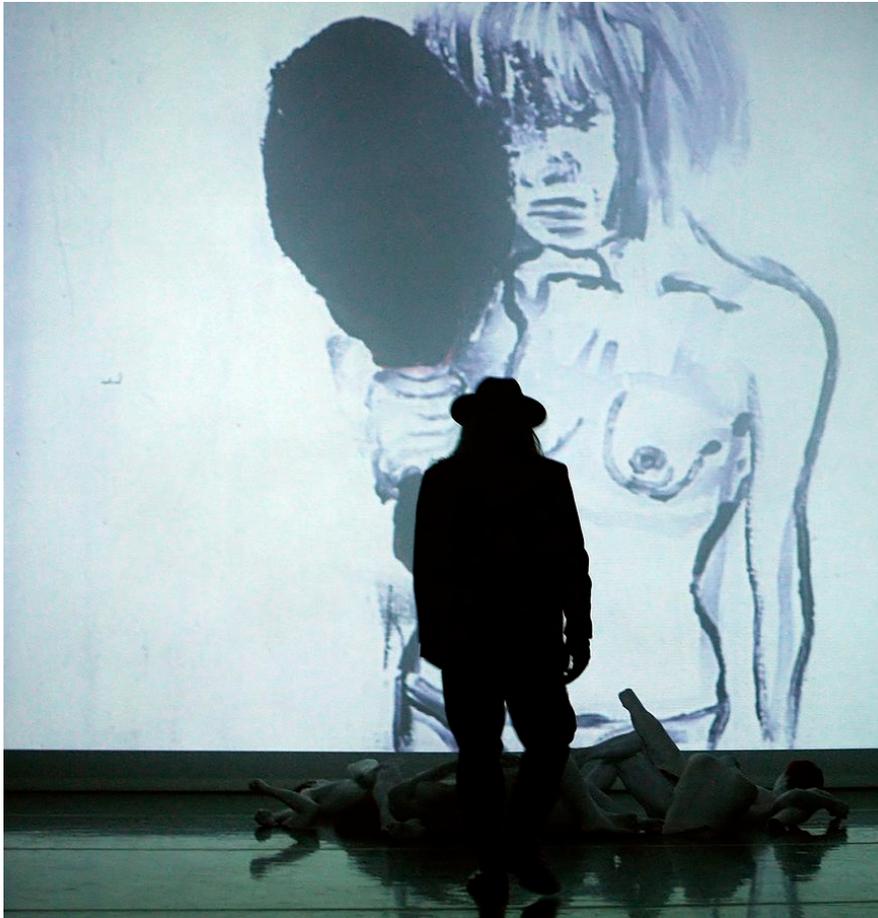
### Exhibitions:

These mixed media artworks were exhibited as follows:

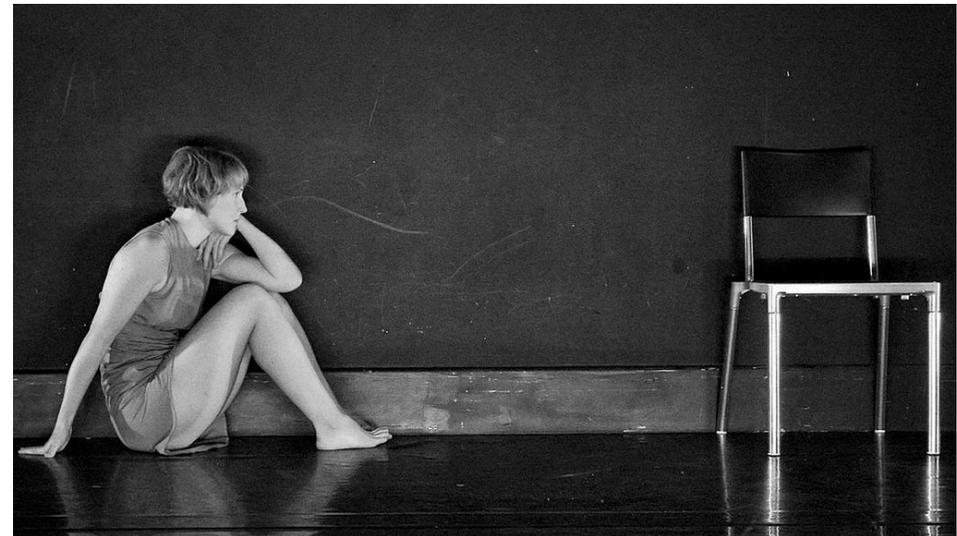
- *We Have the Mirrors, We Have The Plans*, Oriel Mostyn Gallery, Llandudno, Wales 22<sup>nd</sup> May – 3<sup>rd</sup> September 2010  
Exhibition catalogue *We Have The Mirrors, We have The Plans*, (2010) Llandudno: Mostyn. ISBN 9780906860632.
- *DARE U PLAY* Sue Williams at Gallery Genesis, Athens (with artist Robert Slingsby) 15<sup>th</sup> April – 15<sup>th</sup> May 2010. Twenty-five 15 ft x4 ft drawings in charcoal, black ink and spray paint.
- *POKE ME*, Ffin y Parc Gallery, Conwy, North Wales 9<sup>th</sup> – 31<sup>st</sup> October 2011
- *Poke me 4... Just Injustice*, Sandie Lowry, Gallery, Kensington, London, 15<sup>th</sup> – 30<sup>th</sup> December 2011.  
*POKE ME* is a multi media painting installation of one hundred 46 cm x 46 cm works consisting of paint, spray paint, felt markers, photographic imagery.
- *WATCH ME... I know her, I think I do* (2013) Glyn Vivian Ffilm 4,



*TULU GIRLS: PHANTOMS OF US, 2011*  
National Dance Company Wales. 18 minutes duration, choreographer Eleesha Drennan



*TULU GIRLS: PHANTOMS OF US 2011*



*WATCH ME... I know her, I think I do 2012*



*IMBUE*, 2010. Choreographer Eleesha Drennan