Student Name: James John Peaple

Student Number: 2001173

Module Name: Experimental Strategies

Module Number: ADAA5003

Experimental Strategies Visual Diary

Experimental Strategies

- Potentially look at Rosehill Quarry park as a potential site
- Potentially do a exhibition revolving around the Swansea's marina, in particular the Swansea Docks during the war time as my Great Grandfather worked there during that time period.
- Visual Diary: min 600 words
- Plans to chose which building:
  - Hellwick
  - City Centre?
  - Lighthouse mumbles
  - Meridian Tower
  - BBC building
  - The Mond Buildings
  - West Morgon
  - County Archieves
  - Prince of Wales Street

Rosehill Quarry Community Park

- Rosehill Quarry Community Park is a volunteer run space which celebrates biodiversity and sustainability of the natural environment in the local area (Rosehill, 2021).



- Quarrying began in Rosehill park during the 1840s where it provided much of the stone used by local people. Since the 1980s Rosehill Community Group have transformed the quarry site into a community park which serves as a quiet getaway for the hectic city life while also sheltering all forms of animals (Hillside Wildlife Corridor including Rosehill Quarry - Swansea, 2021).

- Initially I thought I could do a exhibition revolving around the Parks transition from a quarry into a community park which celebrates nature and a more peaceful environment from city life.

- However on reflection and following further research, I instead chose to focus on the Swansea Marina, in particular the history of the Swansea Docks during World War 2 and my own personal connection to it, as I will explain on the following slides.

Swansea: Past, Present & Future – The Marina as a Microcosm

Proposal summary: An exhibition to celebrate the significance of Swansea Marina in the city's past, present and future



Rationale

The development of what is now the Marina also symbolises the city's development and significance over a two-hundred-year period as follows:

- **It was the site of the South Dock built in 1859 which was a symbol of Swansea's status as one of the leading industrial cities in the world in the period of the industrial revolution in the nineteenth century (History Points - Swansea Marina, 2020).**

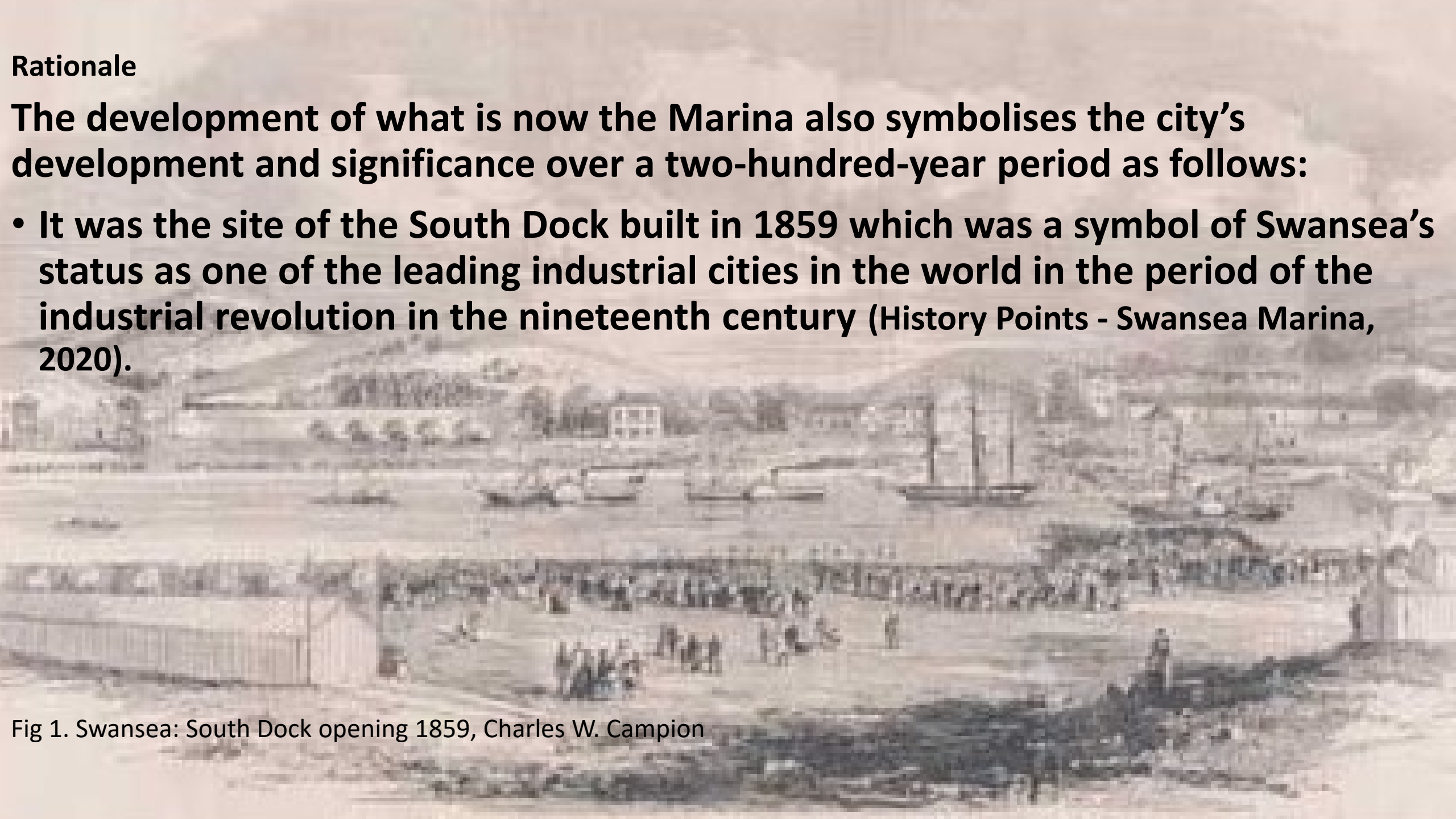


Fig 1. Swansea: South Dock opening 1859, Charles W. Campion

- **It was the main reason why Swansea became the most significant focus of German bombing during WW2 outside of London, destroying most of the city centre, although ironically leaving the dock area virtually intact (World War Two, 2021)**

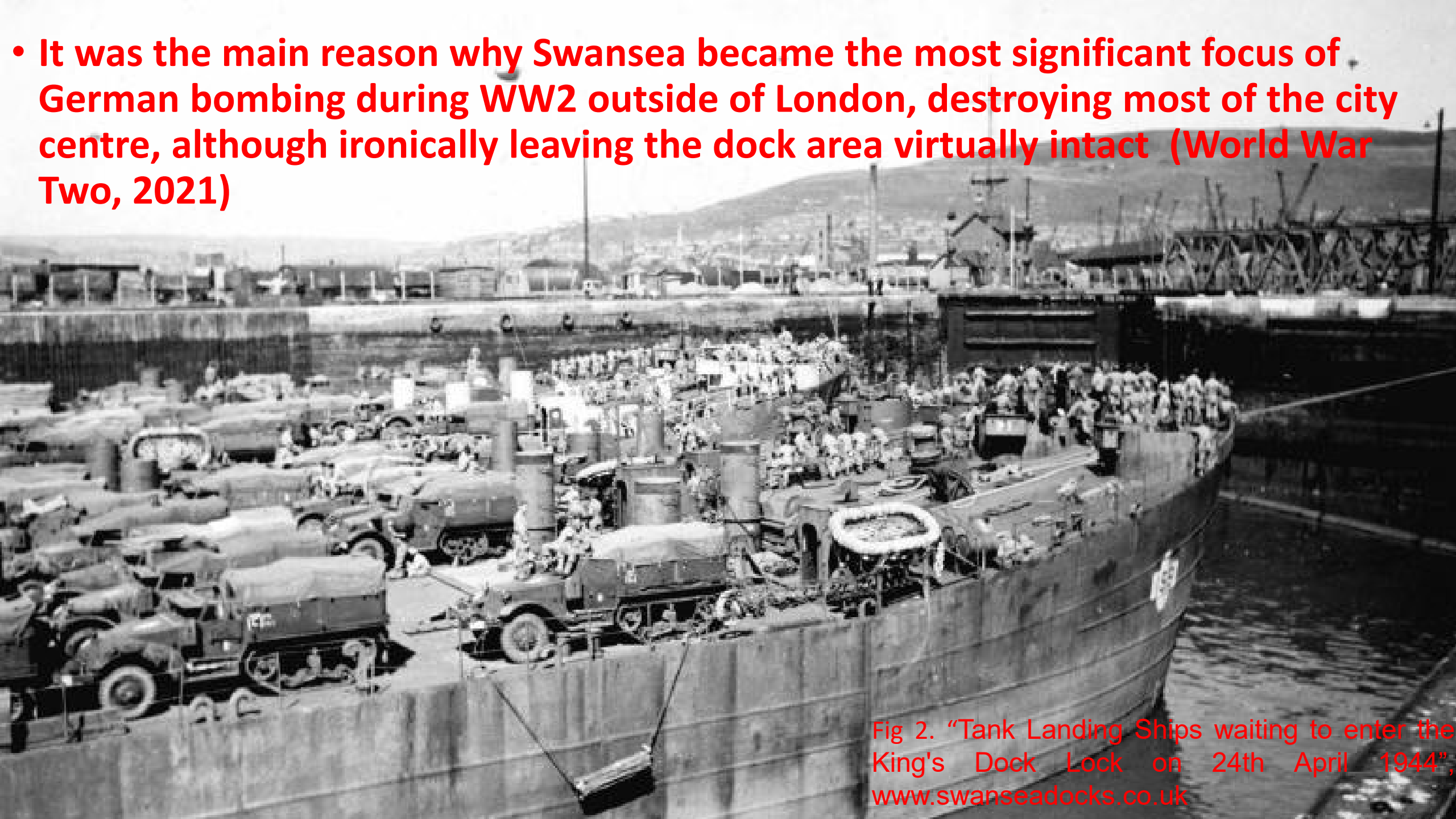
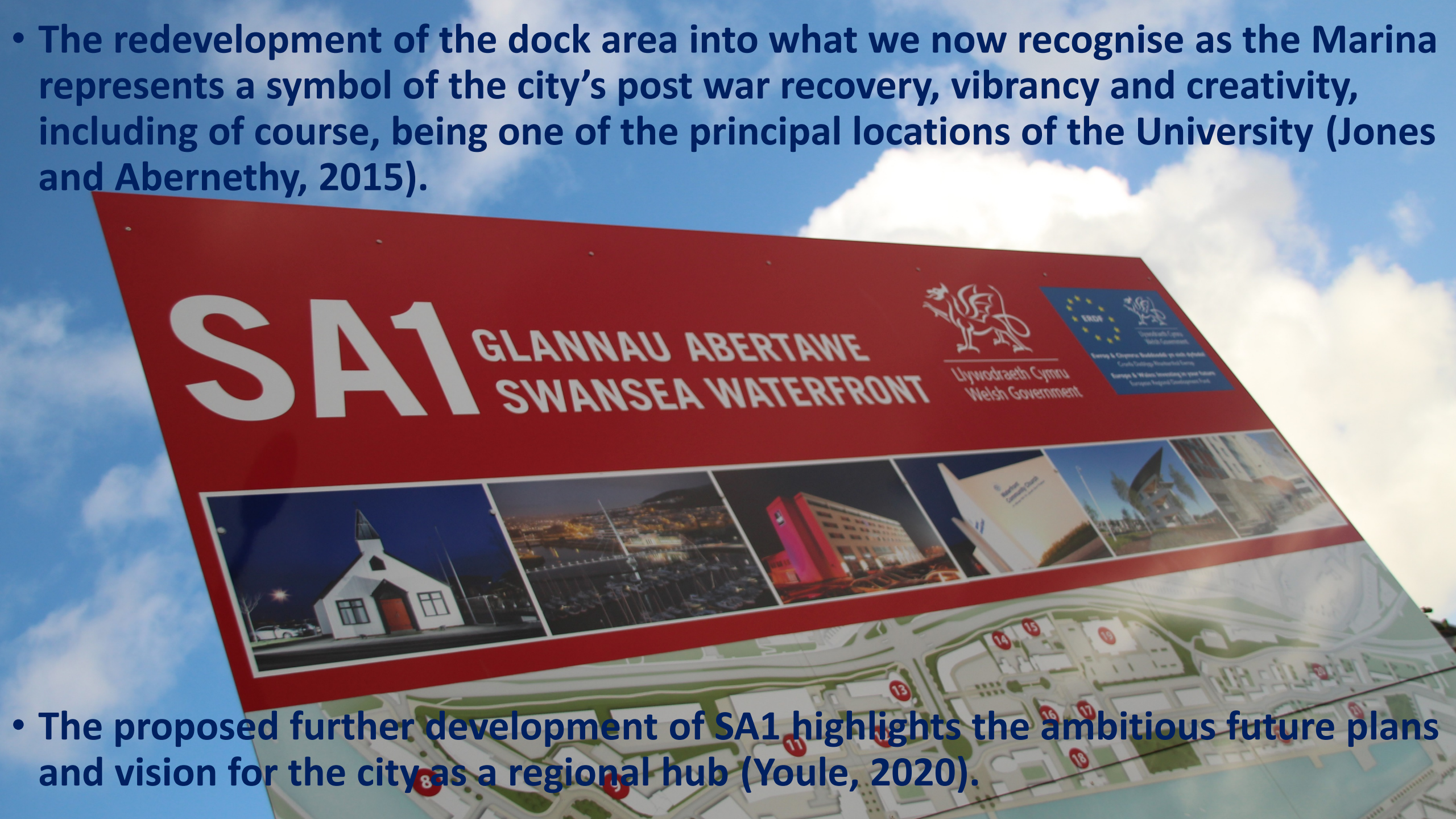
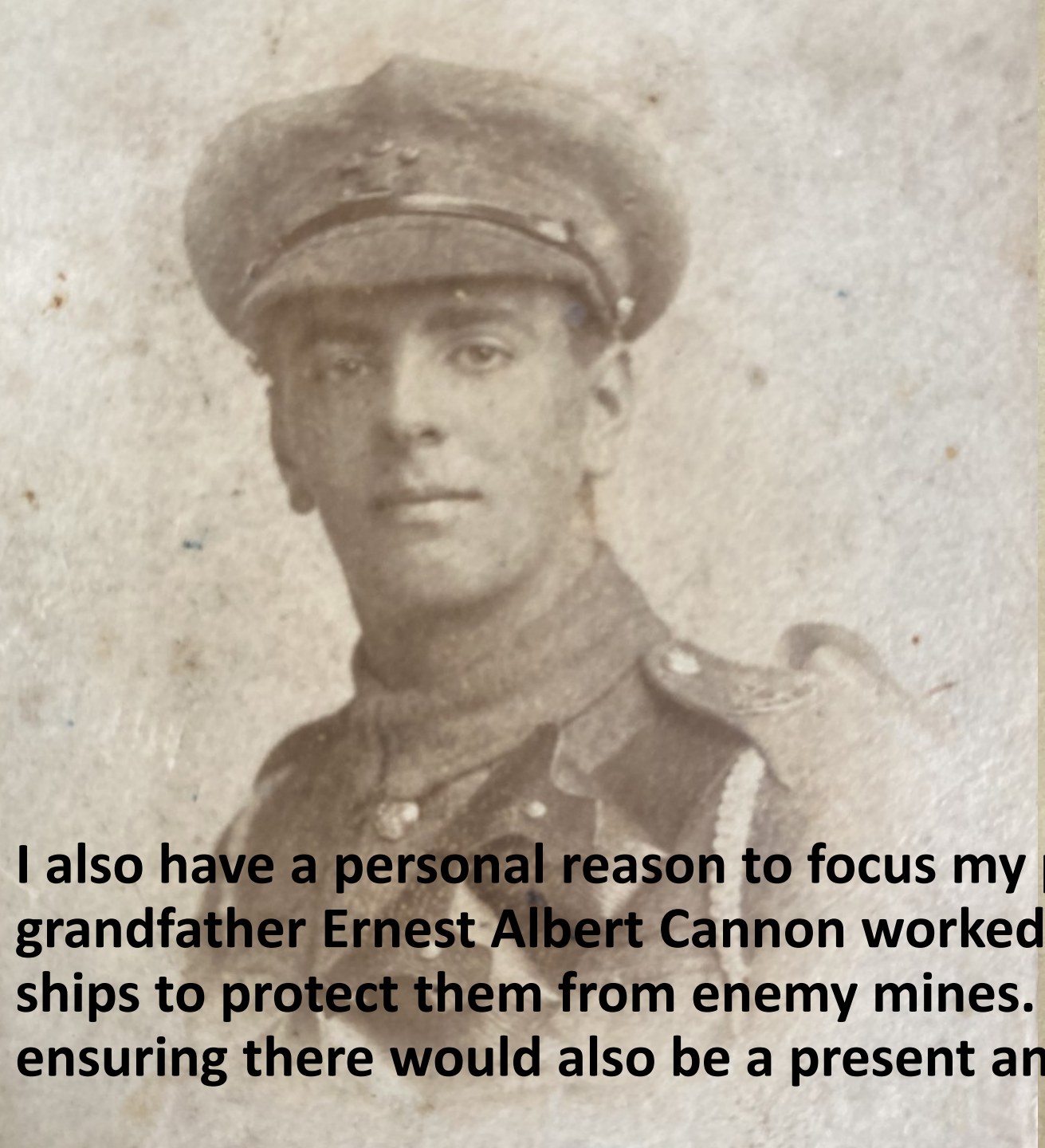


Fig 2. "Tank Landing Ships waiting to enter the King's Dock Lock on 24th April 1944", www.swanseadocks.co.uk

- The redevelopment of the dock area into what we now recognise as the Marina represents a symbol of the city's post war recovery, vibrancy and creativity, including of course, being one of the principal locations of the University (Jones and Abernethy, 2015).



- The proposed further development of SA1 highlights the ambitious future plans and vision for the city as a regional hub (Youle, 2020).





I also have a personal reason to focus my proposal in this way as my great grandfather Ernest Albert Cannon worked on the South Dock in WW2 degaussing ships to protect them from enemy mines. He is also therefore part of its past, ensuring there would also be a present and future.



The Marina additionally offers a prime location for an exhibition of this type, ensuring major footfall through the day and evening because:

- It is a local community in its own right as a result of the major housing developments
- It provides a focal point for the wider local communities as a result of its numerous restaurants, walkways and attractions such as the Waterfront Museum



- It is business centre
- It houses many of the the University’s buildings, therefore making a connection with this as a Trinity St.Davids project

Group Site Project: Swansea Market



Following our group presentations (mine being a video based around Swansea Marina), we had an anonymous vote to decide upon both the sites and the groups that would be chosen to put together the exhibition at that particular site. I was put into a group which will be doing an exhibition focussing around the site of Swansea Market.

Swansea Market

- Swansea opened as a covered market during the 12th century and later during the 14th century it earned the title "The Market town of the Gower'. (Making its mark (1100 – 1700) — Swansea Indoor Market, 2021). Since then, the market has been relocated several times: firstly, Swansea Castle, Secondly Wind Street and currently Oxford Street.

- Following this, in the 18th century, improvements were made to the market due to risk to safety, as the market had expanded to the point it had outgrown its original space. In fact, the market had expanded so much that a new one had to be created specifically to sell meat, however, the butchers boycotted it due to the loss of their original stalls and sold their produce on the streets opposite the original site of the market (Building a legacy (1700 – 1890) — Swansea Indoor Market, 2021).



Fig 3. Lithograph by John Nixon, 1799

- The Victorian Era saw further changes to the marketplace. Due to a further increase in population around the city, the Oxford Street market had started to deteriorate.
- The indecisive weather and the drainage systems caused the market to become damp. So, following a competition, two architects were selected, J. Buckley Wilson and Glenndening Moxham.
- They unveiled their new collective design for the market in 1897. This featured multiple entrances to the market and was the UK's largest structure of glass and ironwork at the time (The Victorian Market (1890-1941) — Swansea Indoor Market, 2021).



Fig 4. Swansea Market During the Victorian Period

- During the Second World War (like most of Swansea) the Market was heavily bombed by the Luftwaffe, destroying the glass roof and desecrating most of the interior. As a result, the market was relocated to Singleton Park above the bus garage, as it was an essential way of supplying food to the people of Swansea during the war. Even though the interior of the original market was ruined, the main structure itself was still standing, so after the debris was cleared traders returned their stalls to the market which continued to remain open air through the 40s and 50s (The Wartime Market (1941-1961) — Swansea Indoor Market, 2021).



Fig 5. Wartime damage in the blitz February 1941

- In 1959 Sir Thomas Perry and Son started to design a new building to hold the market which was completely rebuilt by 1961 (History Points - Swansea Market, 2020). The total cost to reconstruct it was 1.25 Million! (The Modern Market (1961 – Present Day) — Swansea Indoor Market, 2021)

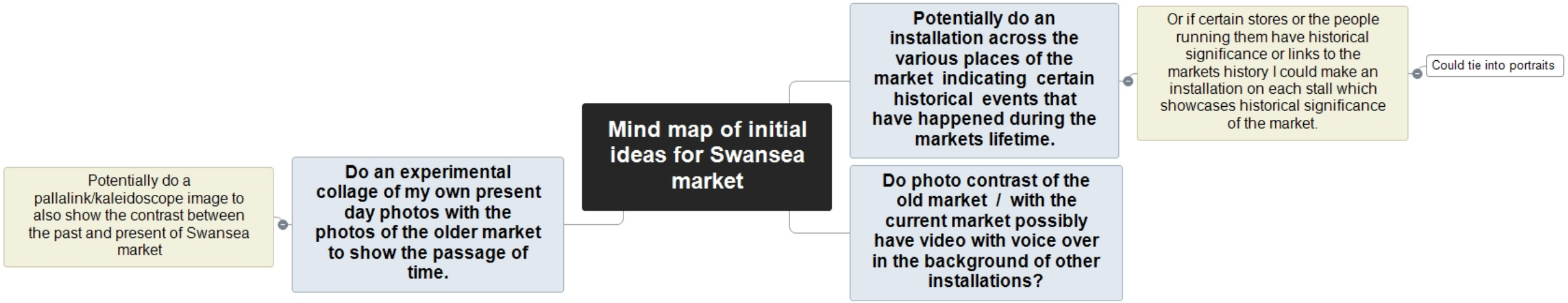


Fig 6.



Fig 7. Shoppers busy at the indoor market 15th May 1971.

Initial ideas



First meeting 8.10.2021

- For the first meeting Sarah, Megan and I discussed initial ideas. Firstly, Sarah suggested:
- 1. Stop motion of entrance/stall, installed lifesize.
- 2. Street photographer Jr's portrait style inspired portraits of Swansea Market people/ stall owners
- 3. Long exposure images of stall owners/time loop.
- 4. Use street photography style images as a framework for our ideas
- We discussed themes of history, diversity, community, pride
- I suggested we look at the positives and negatives of these in particular the theme of history
- Finally, we all discussed the idea of making up a map of Swansea.
- I suggested we have a look at placing installations based around the history of the market around certain parks of the market.

Second meeting 12.10.2021

- When meeting in our group today we discussed our initial ideas which we could potentially include in an exhibition, for example:
- I said I would make a photo Collage/Kaleidoscope image which would be created by using archived images of the old Swansea market and contrast them with present day photos of the market. I want to do this to show the history of the market and contrast this with the present-day image of the place.
- Sarah said she would potentially use a stop motion video of people going in and out the market which would be projected on to a stall.
- Seren said that she would do a performance style piece by using old Welsh dresses. She said she would also put photos she took of the market as adverts for the exhibition around the market.

My Idea

I intend to create a kaleidoscope/collaged image which reflects and contrasts archived images of the market with my own images of the present-day. I want to do this to show how the market has changed and how its longevity reflects the community behind it.

Artists Research

Palla

Kazuhiko Kawahara also known by his nickname “Palla” is a former Japanese architect turned photographer who created the pallalink technique of Kaleidoscope photography (PALLALINK, 2021). The Pallalink technique involves using photos of either landscapes or “unpopular” architecture and then “reflecting” them multiple times over until they create a linked sphere known as the “Pallalink”. (Nast, 2021; PALLALINK, 2021)



Fig 8. The Book of Pallalink, Palla, 2003

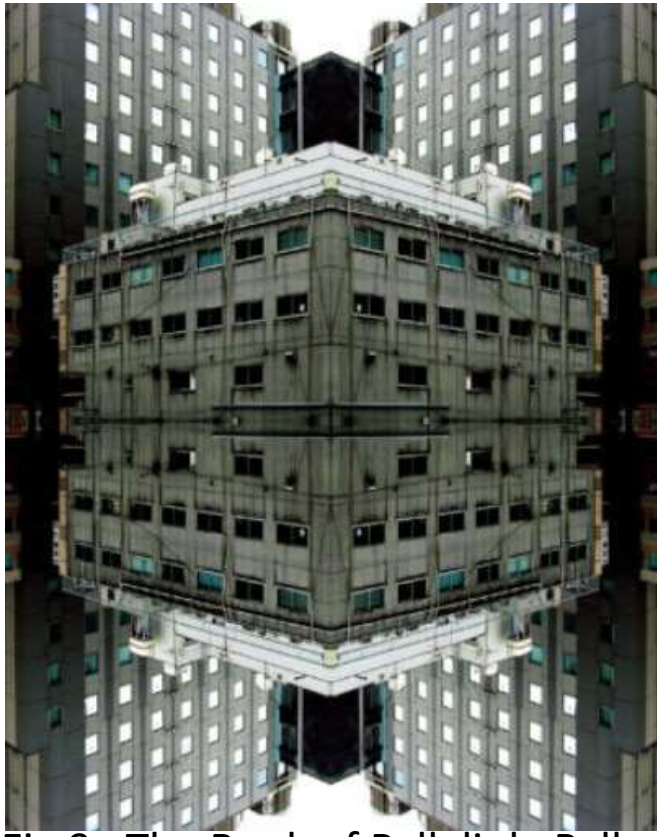


Fig 9. The Book of Pallalink, Palla, 2003



Fig 10. The Book of Pallalink, Palla, 2003

Gina Solden

Gina Solden is a British artist/photographer who's known for taking photos of abandoned buildings. Her 2016 Kaleidoscope series takes these photos and flips, rotates and “inverts” them to create the kaleidoscope effect (Kaleidoscope – New Series, 2021).

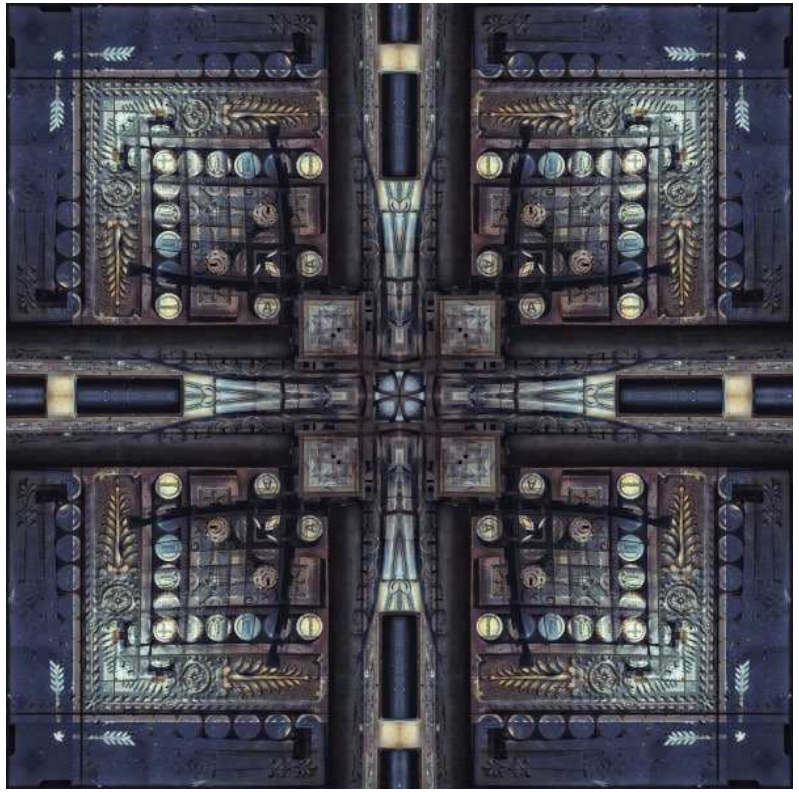


Fig 11. Kaleidoscope, Solden, 2016

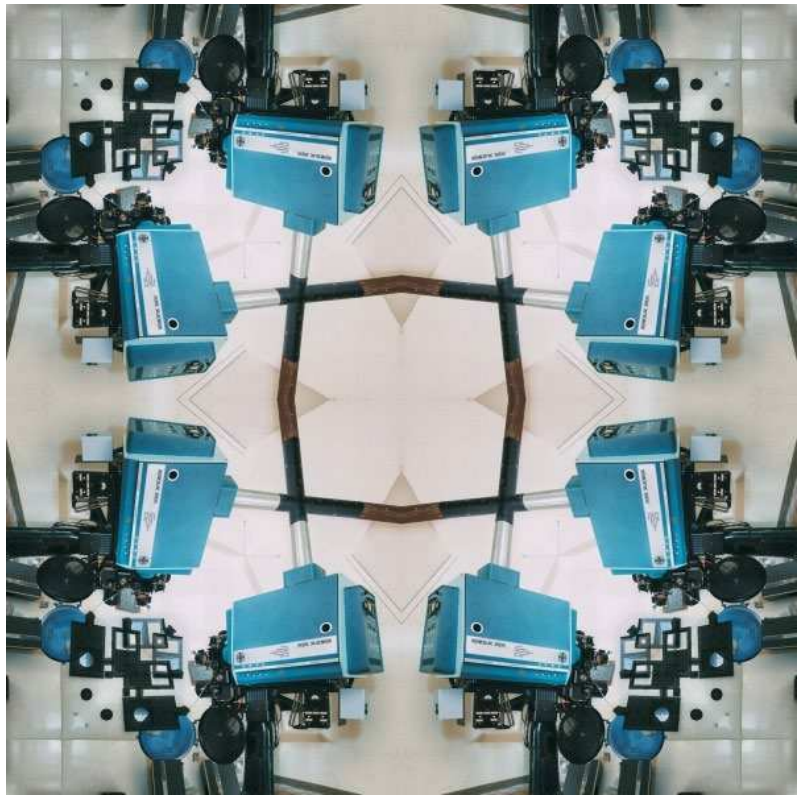


Fig 12. . Kaleidoscope, Solden, 2016

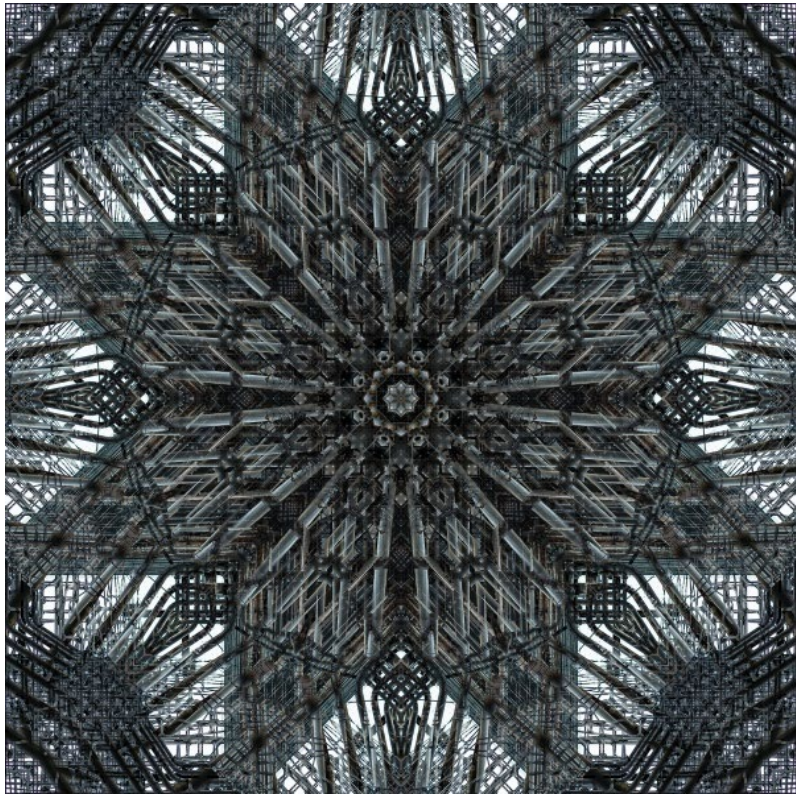


Fig 13. . Kaleidoscope, Solden, 2016

Laura Zalenga

Laura Zalenga is a German photographer who primarily bases her work around self portraits. Zalenga combines self portraits with Kaleidoscope techniques in her “Kaleidoscoped project” (Jungbauer, 2016).

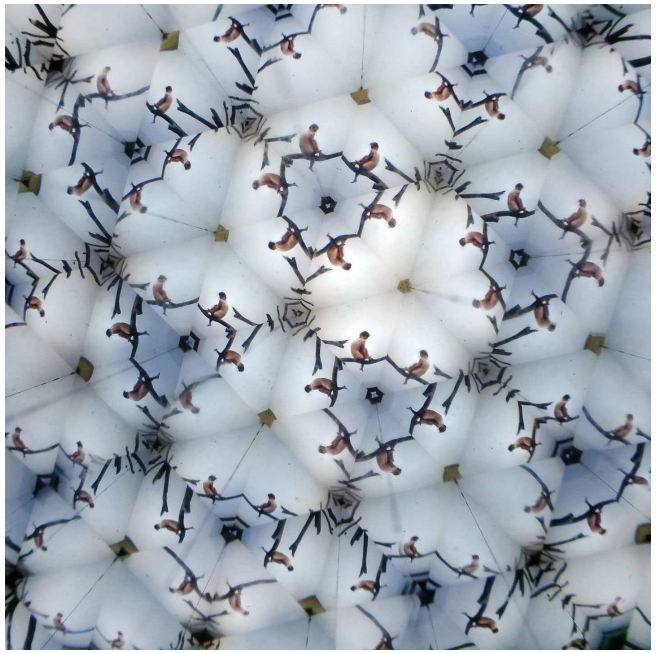


Fig 14. Kaleidoscoped, Zalanga, 2016

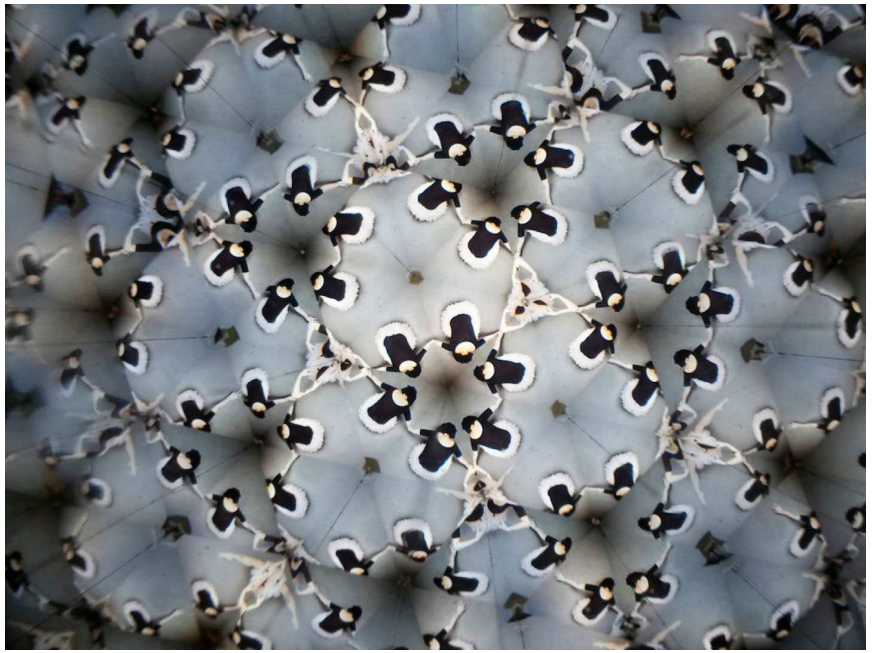


Fig 15. Kaleidoscoped, Zalanga, 2016

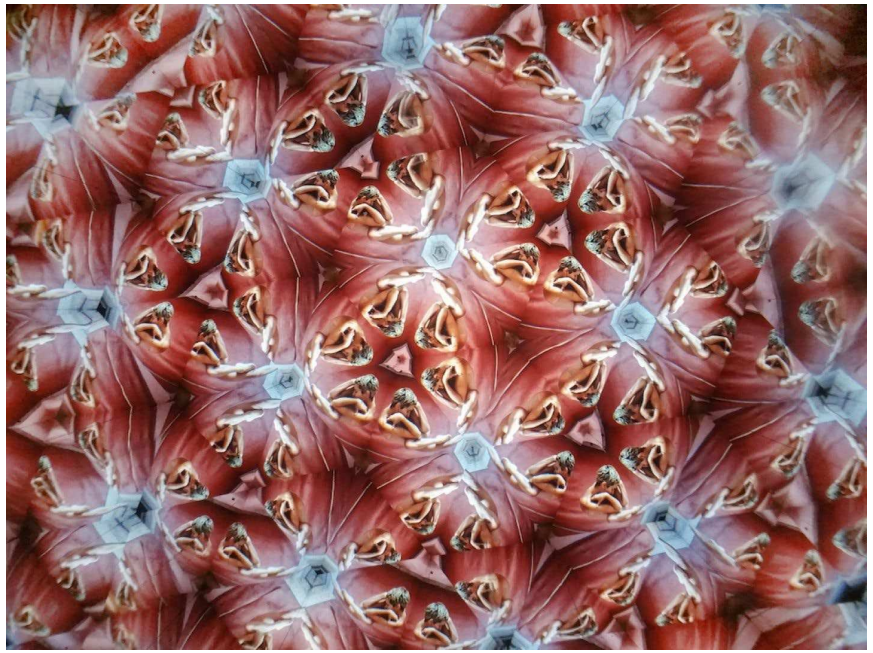


Fig 16. Kaleidoscoped, Zalanga, 2016

Third meeting 15.10.2021

- I pitched my idea to our tutor Sian who suggested it could either be displayed via projection, sculpture or print.
- Sarah and Seren pitched their idea’s to Sian.
- Sian also suggested that we go to the Swansea archives. I intend to look for archived images for my piece for the exhibition.
- Sian said we should also set up an Instagram account to promote our exhibition.
- We also discussed potential ideas for the press release and the risk assessment.

Fourth Meeting 18.10.2020

- Sarah, Seren and I met up on teams to work through the timelines form and we discussed certain things we will need to address in terms of practicality:

- I suggested that I may need a projector to display my kaleidoscope/ collage image.
- Seren suggested that she would create an easter egg style map for the kids of the people who come to our exhibition.
- Sarah suggested we go and ask our photographic technician Dafydd for a workshop session to practice putting up our various pieces of work.

Fifth Meeting 19.10.2021

- Sarah, Seren and I met with Market Supervisor Darren to discuss what would and wouldn't be possible to do during the exhibition. He said that the stalls would be open to the project and that he would put us in touch with the people in the market who would help us out further with its development.

Sixth Meeting 20.10.2021

We had a meeting with Ryan, our tutor to discuss our ideas for the project. Ryan suggested that I perhaps fracture the images to represent the bombing during WW2 and to look at the older images and replicate them by taking my own in the exact same fashion as the photographers in the older images. He also suggested in addition to going to Swansea archives I should look at Swansea Library and the Civic Centre for both the archived images and also Swansea newspapers that included them in. We also discussed doing a PAC test.

Amanda Jane Ryan

Amanda Jane Ryan is a mixed media artist/photographer (Amanda Jane Ryan, 2021). In her Digital Collage (2019) series she used “magazine clippings, paper, cardboard cut outs, photographs, and split pins” to create an analogue collage which she then manipulates to create a digital collage. Then Ryan prints these collages off and fixes them onto a backing board with a “non-permanent fastening mechanism” which creates a kaleidoscope type effect (Amanda Jane Ryan, 2019).



Fig 17. Kaleidoscope No.10, Acrylic, cardboard and split pins on board, Amanda Jane Ryan, 2019



Fig 18. Kaleidoscope No.5, Acrylic, cardboard and split pins on board, Amanda Jane Ryan, 2019

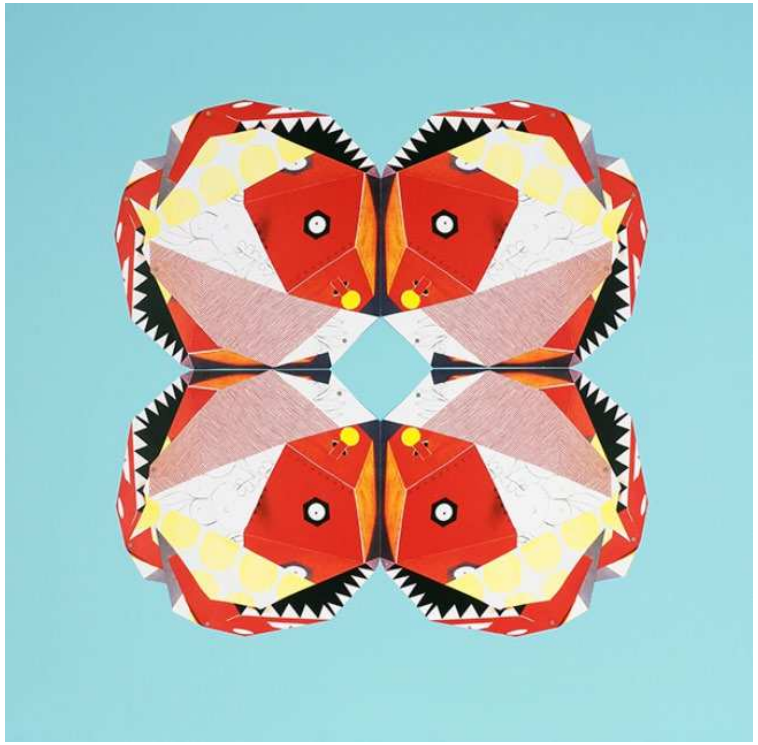


Fig 19. Kaleidoscope No.14, Acrylic, cardboard and split pins on board, Amanda Jane Ryan, 2019

Derek Gallon



Fig 20. Gallons Recreation of Anatomy Lesson of Dr Nicolaes Tulp, Gallon, 2014



Fig 21. *The Anatomy Lesson of Dr. Nicolaes Tulp, 1632*

Derek Gallon is a photographer/ videographer who specialises in various forms of photography. His photography pays homage to various Iconic paintings in his 'Painterly' series(Newton, 2014).



Fig 22.Gallons modern recreation of Caravaggio's 'Toothpuller', 2014



Fig 23. the Toothpuller, Caravaggio, 1609

Sandro Miller

Sandro Miller is a photographer who with his longtime friend actor John Malkovich pay tribute to iconic photographs in the series titled “Malkovich, Malkovich, Malkovich: Homage to all the photographic masters” (Photographer Recreates Iconic Photos With John Malkovich As The Main Subject, 2015).

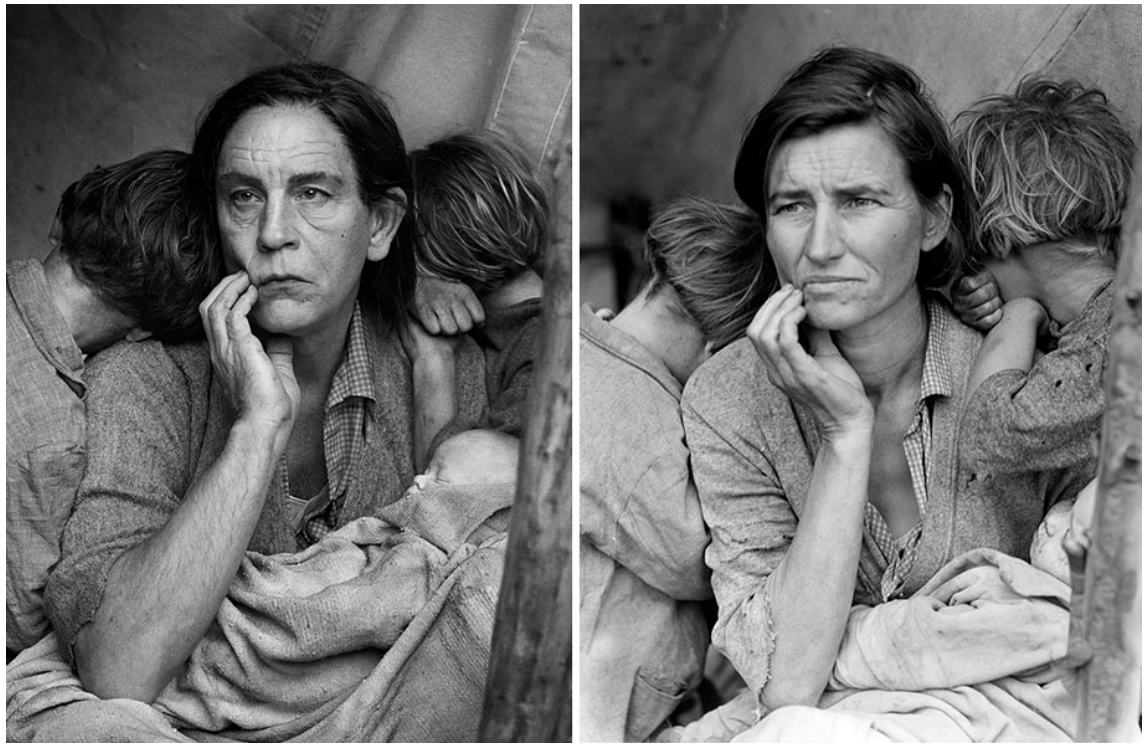


Fig 24. Sandro Miller, Dorothea Lange / Migrant Mother, Nipomo, California (1936), 2014, Miller, 2014, Lange, 1936



Fig 25. Sandro Miller, Philippe Halsman / Salvador Dalí (1954), 2014, Miller, 2014, Halsman, 1954

Alvin Langdon Coburn

Alvin Langdon Coburn was a British/American Photographer whose invention of the kaleidoscope effect generating mirror prism technique. This technique involved three mirrors bound together by a triangle which Coburn attached to the lens of his camera. The pictures below were labelled "Votographs" by the poet and member of the Vorticist movement Ezra Pound (Alvin Langdon Coburn. Vortograph. 1916–17 | MoMA, 2021).



Fig 26. Vortograph, Coburn, 1917



Fig 27. Vortograph, Coburn, 1917



Fig 28. Vortograph, Coburn, 1917

Lindsay Adler

Lindsay Adler is a fashion photographer who has used the mirror prism technique which basically reflects and creates multiple different angles through three mirrors taped together (Dayley, 2013).



Fig 29. Unknown, Aldler, 2013



Fig 30. Unknown, Aldler, 2013



Fig 31. Unknown, Aldler, 2013



Fig 32. Unknown, Aldler, 2013

Raju Peddada

Raju Peddada is a industrial and graphic designer who founded eponymous brand. He is also a freelance journalist who has written articles on photography (Raju Peddada - Wikipedia, 2021). He also takes his own photographs and published his work in some of his articles (Peddada, 2017).



Fig 33. Unknown, Peddada, 2017



Fig 34. Unknown, Peddada, 2017



Fig 35. Unknown, Peddada, 2017



Fig 36. Unknown, Peddada, 2017



Fig 37. Unknown, Peddada, 2017

Seventh meeting 25.10.2021

- I organized a teams meeting with Sarah, Seren and myself to discuss the upcoming group presentation the following day. We each discussed what we would need to do for it.
- I suggested we structure it in a way which goes as follows: A general title page followed by an introduction, which I wrote, depicting what the exhibition will be about. We all agreed to write an individual slide on our ideas. Sarah suggested we do a slide on the issues we faced together as a group, so I wrote down the issues that she said were the most prominent ones.
- Sarah also suggested doing a slide about the pop-up studio and the community wall. I wrote a slide on the pop-up studio and Sarah wrote on the community wall. On the following day, however, I deleted the pop-up studio slide following Sarah suggestion as she had written about it in the community wall slide. Sarah and Seren later suggested to do a slide focusing on the Instagram page, so I put a page focusing on that in there.
- Following our meeting, I decided to take my own research on the market from this visual diary and include it in the group presentation in a more condensed form. Sarah, Seren and Megan (who couldn’t make the initial meeting) sent me their slides and I put them in the PowerPoint and organized them all accordingly.

First Market Shoot and presentation 26.10.2021

- Following this Sarah, Seren and I went down to the market to do an initial shoot before our presentation in the afternoon. We all went around trying to find good shots of the market. In my case I was trying to take shots which payed homage to the archived images of the market. I had some difficulty with this initially as it was my first time doing a proper almost street style shoot and I was initially nervous about going a busy environment taking photographs and potentially being challenged by the public.

- We also had our group presentations where I volunteered to present as the overall speaker for the group, with the other members of the group speaking about the slides they had written about their ideas. Ryan suggested that I turn my Kaleidoscope into a moving image which would be projected through the projector.

- Following this I had a short tutorial with Ryan and we discussed how I could apply the moving image to my kaleidoscope image and where I could potentially set the projectors up. Ryan suggested I use the the Glass Frame windows opposite the Gower Carpets store as I can set one or maybe two projectors in the store behind the windows which would then reflect behind the glass frames.
- Following this Sarah, Seren, Megan and I went back down to the market for a second time to do a general look around as well as come up with ideas on how to present the works and which stalls/ walls to consider using in order to do this.

Visit to the archives 27.10.2021

I went to the West Glamorgan archives down at the Civic Centre to acquire the archived images I would need to use for my piece for the exhibition. I found 14 photos which I would be interested in using so I took photos of some of them and had the ones which weren't so easy to photograph I had scanned. Following this I went back home to email the Archive Centre asking permission if I could use them in my project. This process took a lot longer than I thought as I requested a lot of archived images/newspaper articles - it took 5 hours to find the photos I needed.



Site tour with Tom Pope and second Market shoot 29.10.2021

- As a group we headed down to the Market and discussed our ideas with Sian and established artist Tom Pope. I discussed with him my idea of the kaleidoscope image and how I hoped to use the Gower Carpets stall as a base for the projectors which would project my images onto the windows opposite. He said my idea was interesting and that maybe we should as a group interlink the works all together to a certain theme. He also suggested I looked at Naomi Global as a potential artist to research.
- Seren and I (and later Sarah) then went around the market to take images. I brought my tripod this time and I felt more comfortable in taking my images around the market area. The Lunch Box stall and another stall in particular were very friendly and welcoming and encouraged me to take photos of the stalls and their produce.
- The Archive Centre also confirmed that I could use the archived images for free as a one off as long as I credit West Glamorgan Archives in the images to which I agreed to do.

Noami Goudal

Noami Goudal is a French artist/photographer who's work explores how nature is being "invaded" by the man made culture (Noémie Goudal - Artist - Saatchi Gallery, 2021). Her 2012 "Haven her body was" explores the human relationship with abandoned spaces (Noémie Goudal "Haven Her Body Was" Exhibition @ Edel Assanti, 2012).



Fig 38. Combat, Goudal, 2012



Fig 39. Iceberg, Goudal, 2012

Cut glass session with Daf and Tutorial with Sian and Ryan 2.11.2021

- Following Ryans advice to me on fragmenting my Kaleidoscopes I went and brought three blind spot mirrors which I planned to tape together with a piece of card to create a mirror prism effect fragmenting my images. In order to do this I requested the help our technical demonstrator Dafydd who instead suggested to buy a piece of cut glass to fragment my image. I did this and after we both experimented with it to find the best lighting, it brought mixed results as the camera would not focus on the cut glass in every light.
- Following this Sarah, Seren and I went down to the market to hand out leaflets around each of the stalls promoting the exhibition, which I found challenging as I was nervous about disturbing stalls during their prime business hours and also explaining to them the premise of the exhibition and Sarah and Serens Community Wall idea coherently.

- Following our site tour with Tom Pope we had a group tutorial with Ryan and Sian. I discussed with them the progress off my project up until this point and how I planned to use the Gower Carpets Stall to set up a projector which would project my image on to the window frames opposite. Ryan pointed out that there may be interference between the light from the projector in the stall to the glass windows, whilst also reminding me that I would need to place the projector behind the store with the glass frame windows opposite the Gower Carpets Store, so no light would interfere if it were projected on to the windows from behind them.

The archived Images I have chosen to use



Fig 40. Victor Hopkins, Swansea Market, West Glamorgan Archives



Fig 41.Outside Swansea Market, West Glamorgan Archives

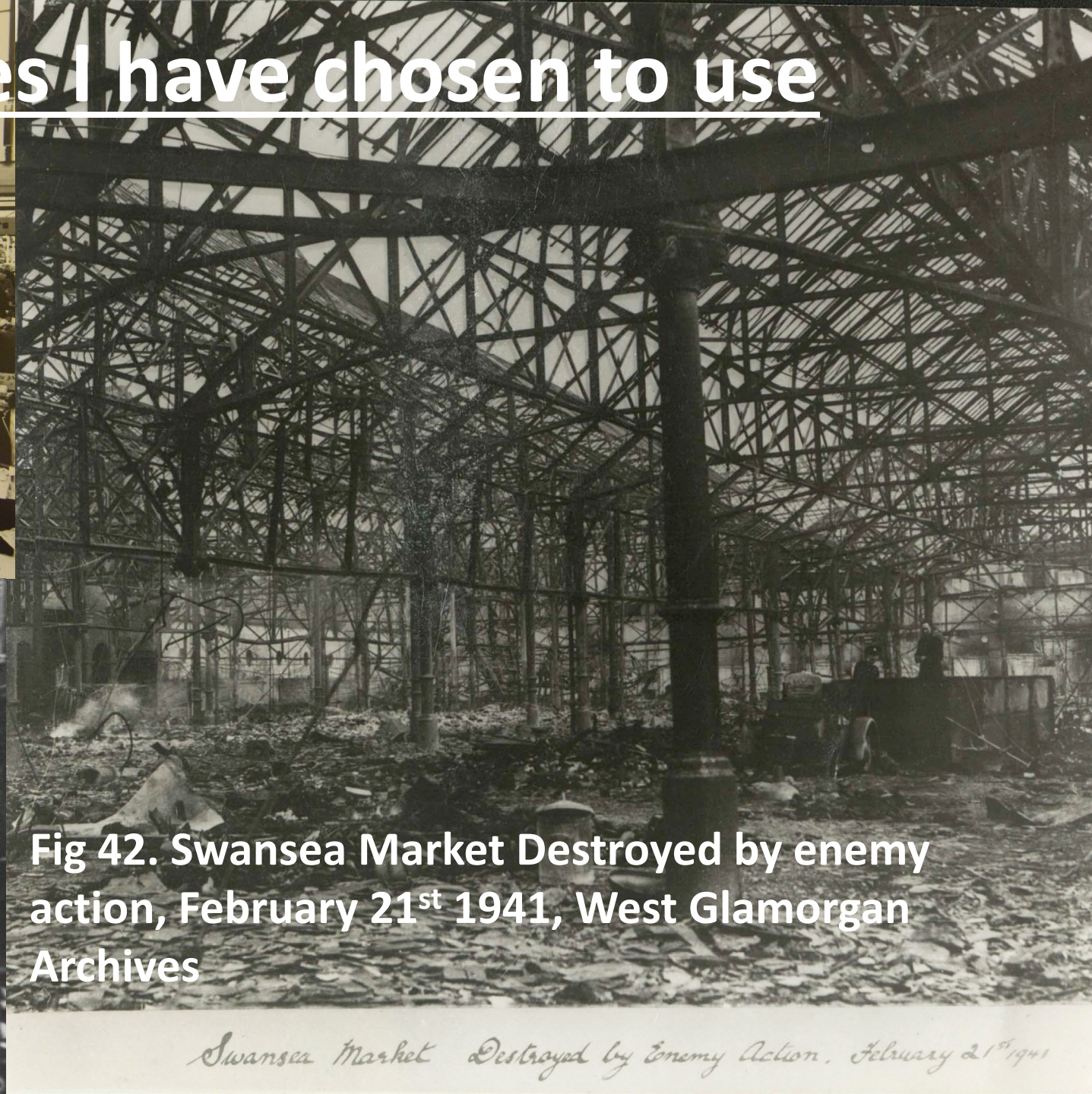


Fig 42. Swansea Market Destroyed by enemy action, February 21st 1941, West Glamorgan Archives



Fig 43. The new Swansea Market. Picture (c664A), West Glamorgan Archives



Fig 44. L1366, West Glamorgan Archives



Fig 45. DD AWH 1290, West Glamorgan Archives



Fig 46. Interior of Swansea Market, Evening Post, West Glamorgan Archives



Fig 47. DD/AWH/1290, West Glamorgan Archives



Fig 48. D39/2 Miscellaneous Photograph Album “89”, West Glamorgan Archives

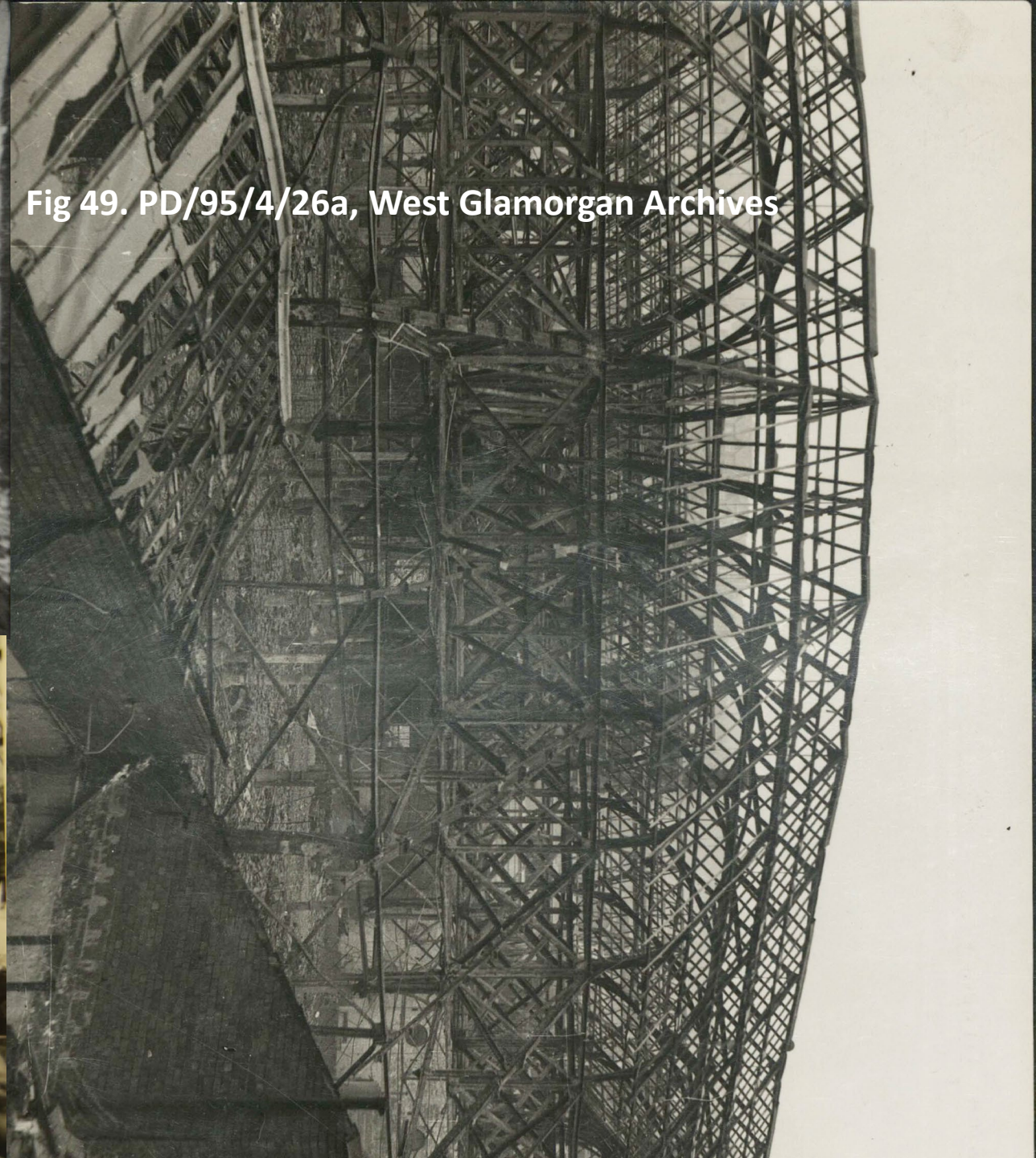
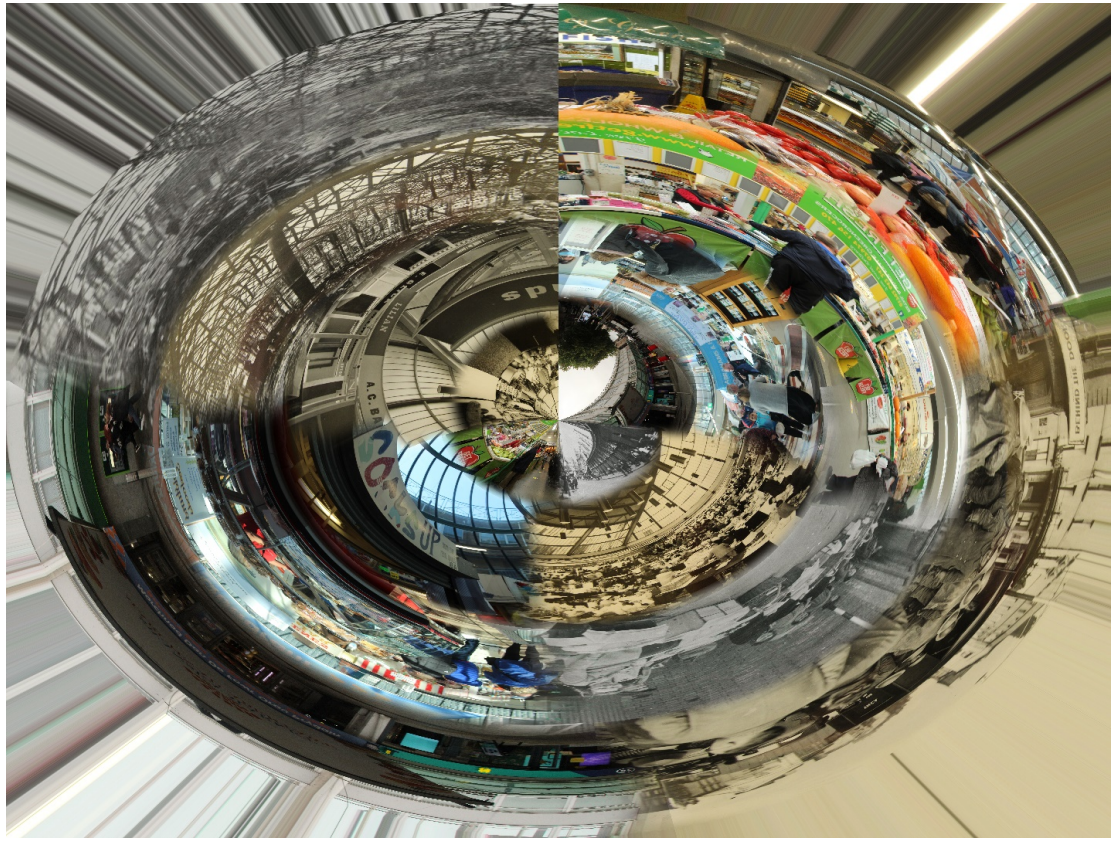


Fig 49. PD/95/4/26a, West Glamorgan Archives

My initial experiments






GET FRESH
TIMPS
A.C. BAKER


TIMPS
A.C. BAKER


GET FRESH
WHOLESALE GREENGROCERS
www.getfreshswansea.co.uk
Free Local Delivery
lads
TIMPSON
TIMPSON
KEY CUTTING
SHOE REPAIRS
WATCH REPAIRS
ENGRAVING
LILIAN
Quadrant


GET FRESH
lads
TIMPSON
LILIAN

Emails from Ryan 3.11.2021

Following the completion of my first experiments I emailed Ryan asking for his opinion regarding weather or not I'm going in the right direction with this project. Ryan said that the circular Kaleidoscope images worked well and that I was still considering the idea of turning it into a moving image which would then be projected via the use of a projector. I explained to Ryan that I intended to do so as long as I can find a stall to use it as I had found out that I could not use the Gower Carpet Stall due to it being sold to another tenant. I also mentioned that I, due to never creating a moving image before, may need help from Daffyd our technical demonstrator. Ryan replied saying to have a look at the 'Kaizer Slide Viewer" which he then suggested I scatter a few slide viewers in the areas of the market where I had taken photos where people can view the archived images as a way of "literally looking into the past".

Tutorial with Sian and Sarah 5.11.2021

I had a Tutorial with Sian in which we discussed how I can incorporate my family's experiences of the market into my pallalinks. We also discussed the use of a slide viewer which was recommended to me by Ryan via email. We discussed how I could use the slide viewer and incorporate my digital images in them via acetate. Our technical demonstrator Sarah then kindly showed me and helped print off acetate images from my computer which I could potentially use in the exhibition. I then went to the market to have a meeting with Eric one of the market mangers who said to me we would not be able to use the habinat stall due to it being electrically unsafe and that there were no other available stalls to use.

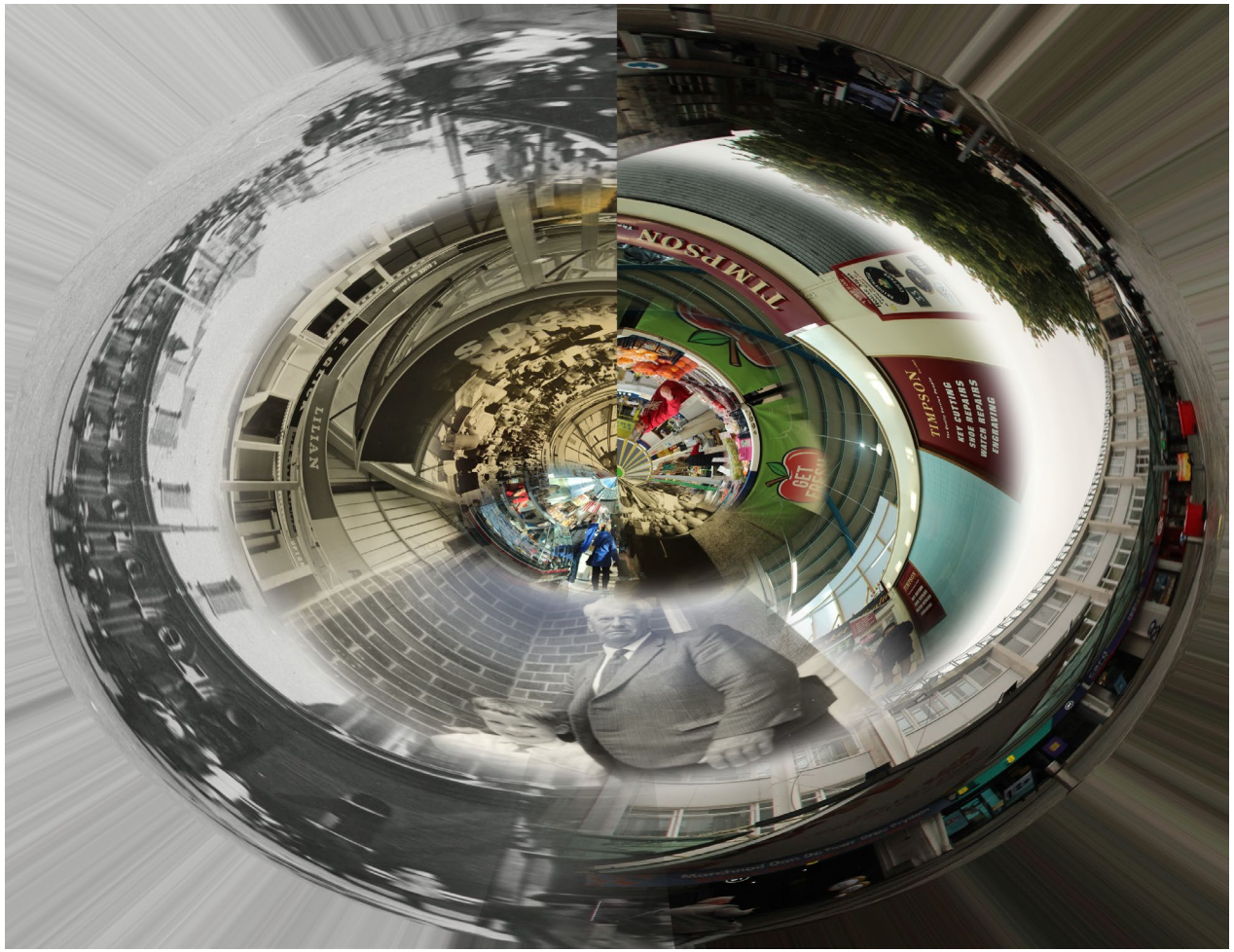
My experiments and shoots following the tutorial with Sian

Following my tutorial with Sian I tried creating kaleidoscope images with fewer images following the advice that less is more. I also incorporated images of my Great Grandfather, Nana and my Dad as I plan to potentially overlay quotes from my Nana and Dad about there memories of the market. I also acquired two cut glass objects and used them in the market for a shoot to see if they produced a fragmented effect on the image.


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Choice Is Yours
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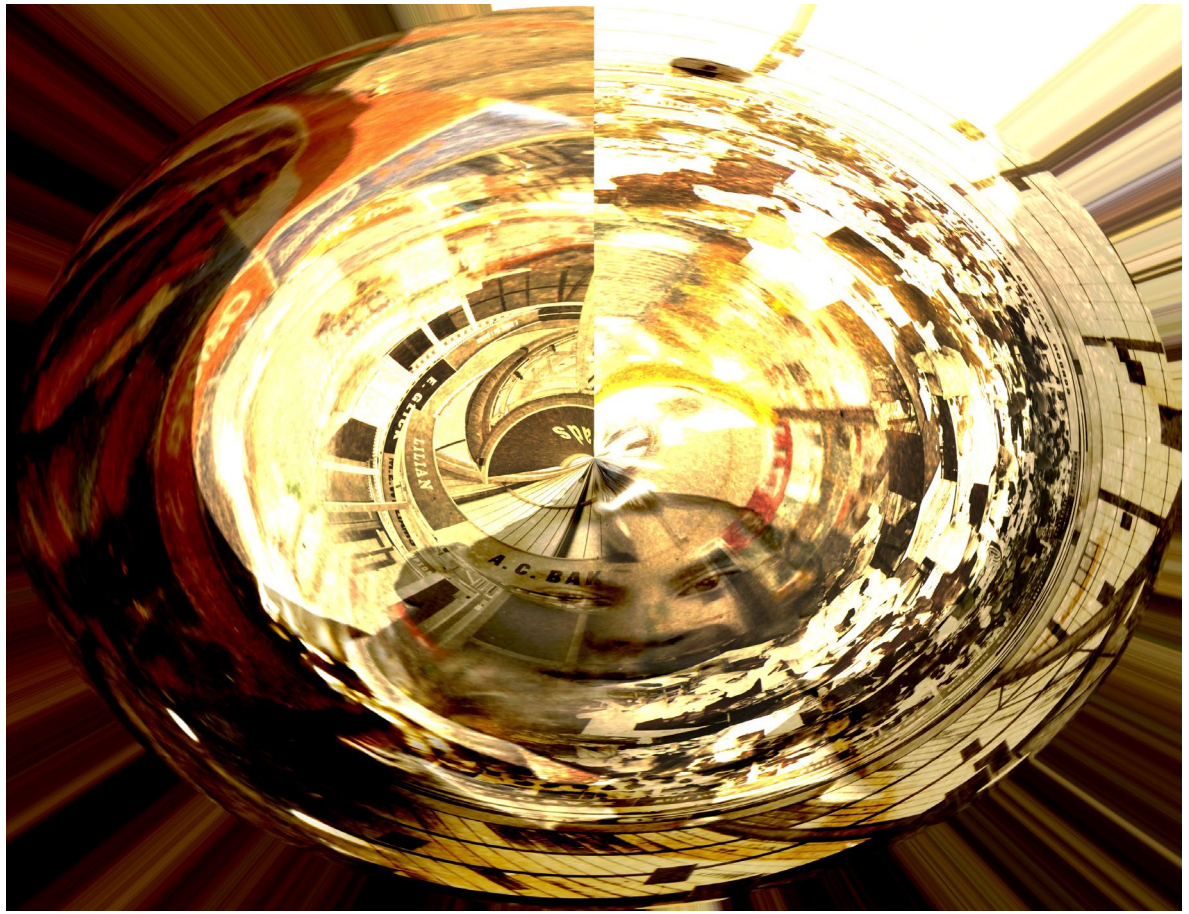

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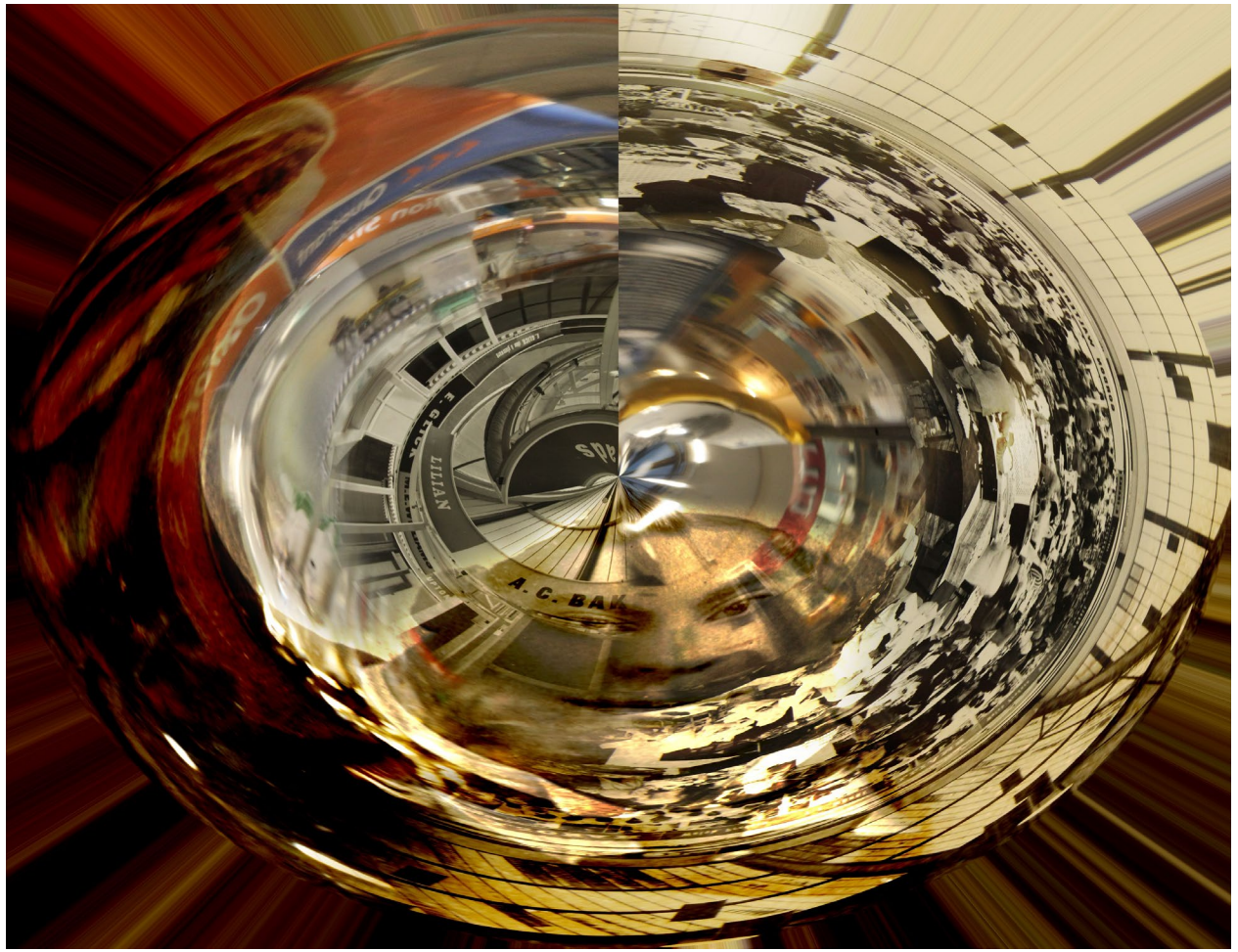

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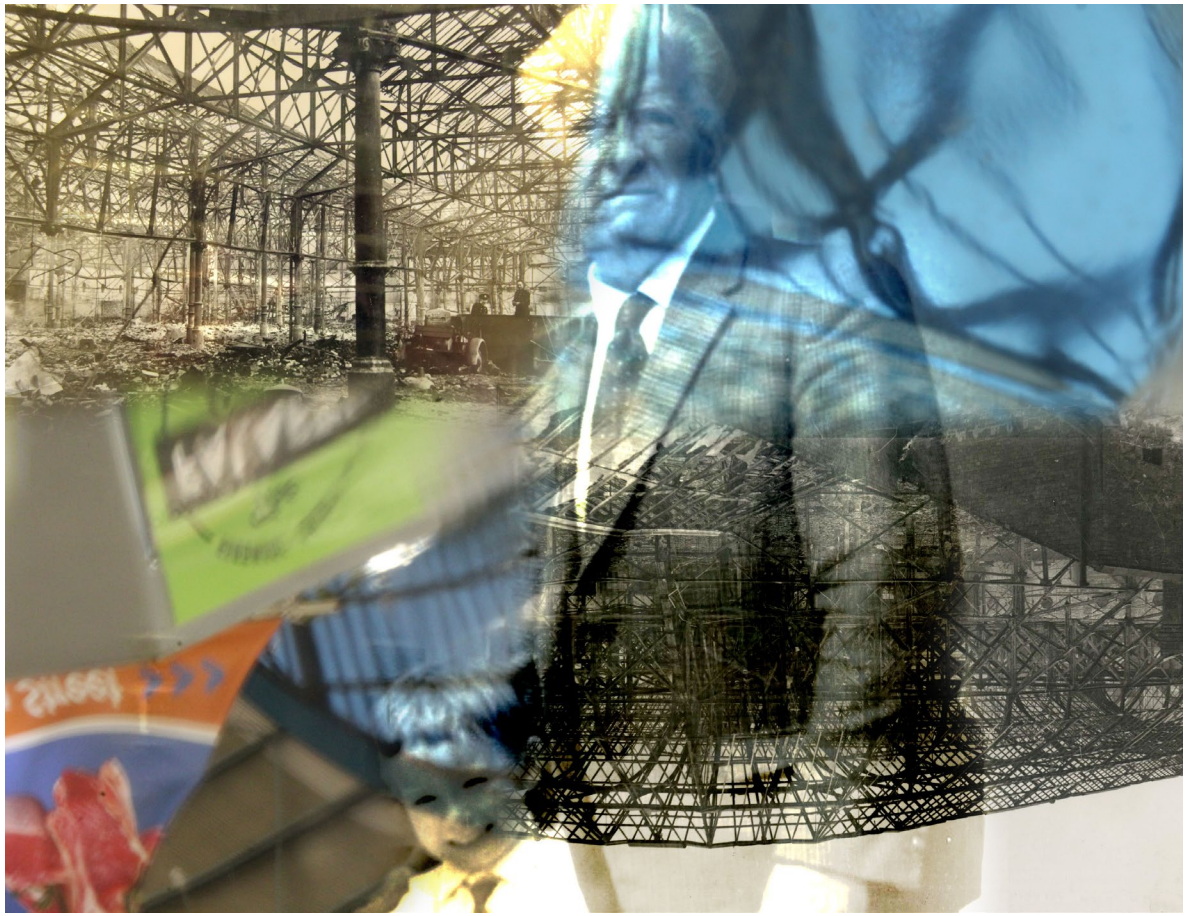

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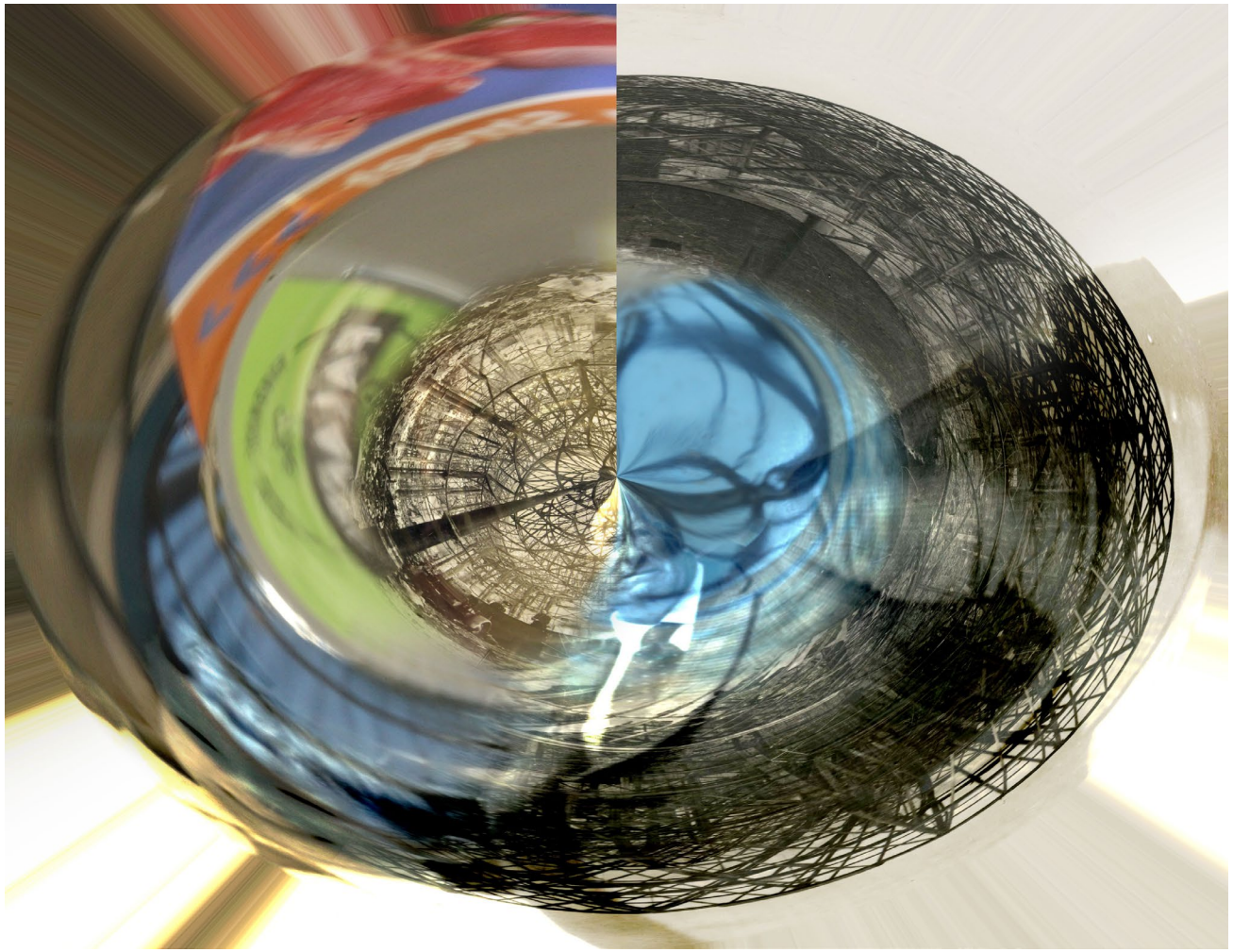

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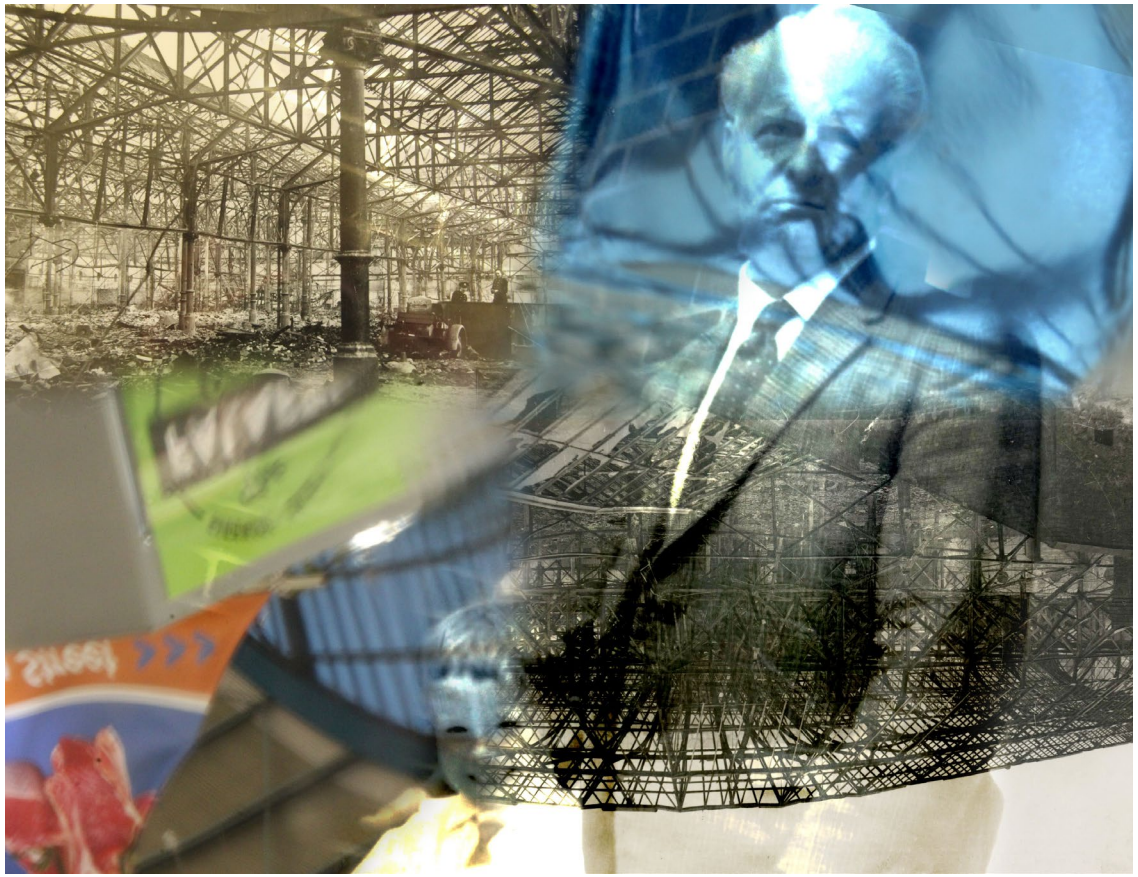


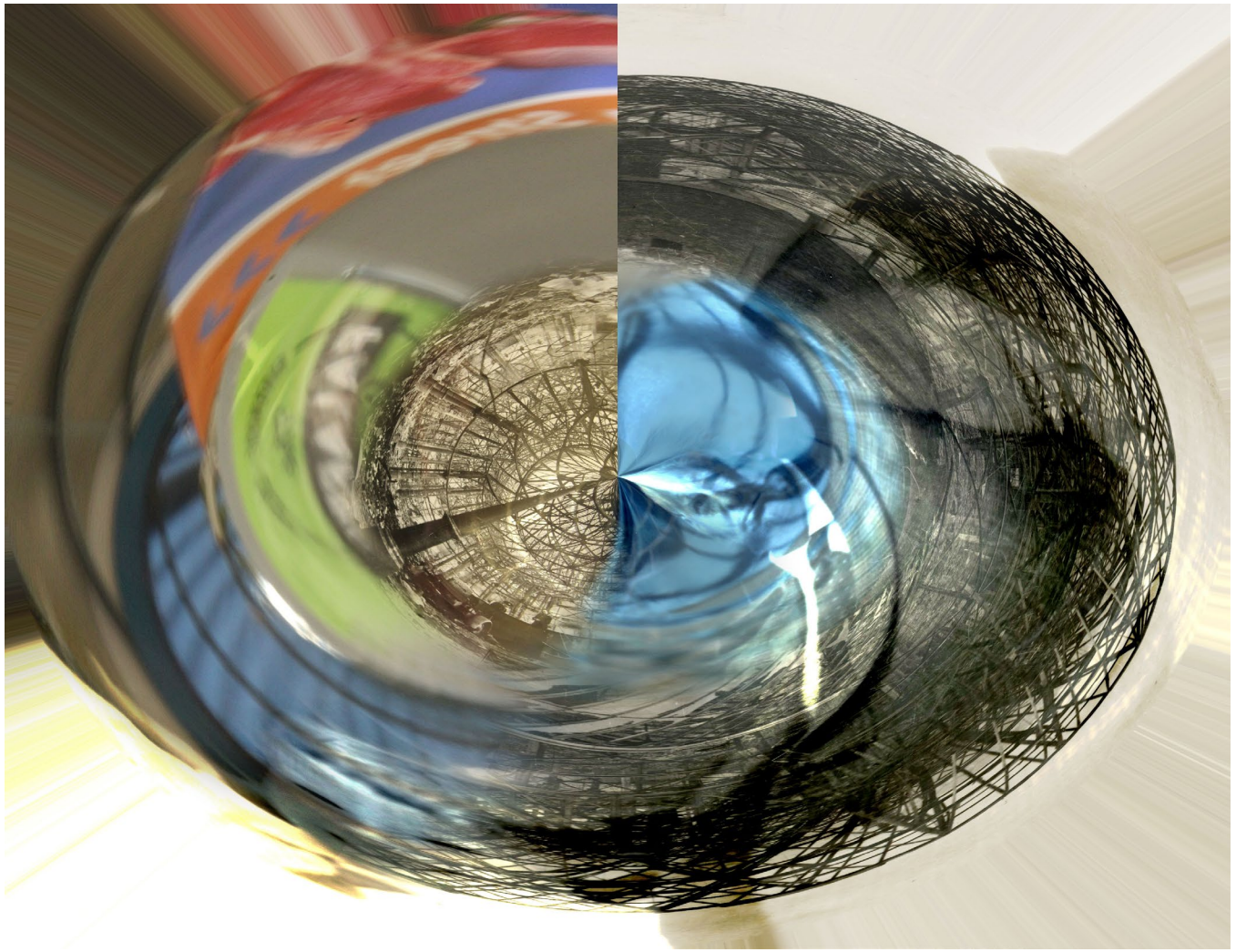

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Eighth meeting 11.11.2021

We made our way down to the market to meet with Darren again at 11am but due to him being busy with meetings he could not meet with us at this time. Following which we returned at 4:30 only to be told by another market worker that Darren been caught up in another meeting and that he sent his apologies had asked if we could return the same time tomorrow.

Nineth meeting 12.11.2021

We met up as group to practice setting up the pop studio in the project room which went well as we manged to print out portraits of ourselves and stick them all the wall in the manner we intend to do for the community wall. We then had a meeting with Darren who said he liked my idea and that it would be fine to stick acetates to the windows and that he would see if he could find a space for me to use the projector. He said he would confirm for definite on Monday.

Tenth Meeting 15.11.2021

I met up with the others at the Mac Suite where I discussed my measurements of the glass windows I took on 13th October with our technical demonstrator Sarah who told me I measured it incorrectly. Student Sarah then very kindly offered to help me measure it again.

Eleventh meeting 16.11.2021

Following our meeting on Friday, we met up with Darren to discuss what we could and could not do. Darren said I could use the glass windows opposite the Gower Carpet Stall but again confirmed it had been sold to a tenant. He also confirmed we could not use the Habiknit stall's electrical supply, but mentioned it was possible to use the part of the stall which is not powered by electricity, as we could run a ten metre extension lead to it to power the electrical equipment we need. We also discussed how it could be possible to use a part of the stall to house the projector I might use. Sarah and Seren very kindly helped me measure the glass windows. Following this, we went to the Mac Suite, where our technical demonstrator Sarah helped me print my Kaleidoscopes experiments onto two massive acetates.

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Lists of figures

- Figure 1. W. Campion, C., 1859. *Opening of the South Dock 1859*. [image] Available at: <https://www.flickr.com/photos/johnrw/260644025> [Accessed 18 November 2021].
- Figure 2. 1944. T*ank Landing Ships waiting to enter the King's Dock Lock on 24th April 1944*. [image] Available at: <http://www.swanseadocks.co.uk/docksnewsite/docksatwar.html> [Accessed 18 November 2021].
- Figure 3. Nixon, J., 1799. *Lithograph by John Nixon, 1799.*. [image] Available at: <https://www.bbc.co.uk/news/uk-wales-22480738> [Accessed 10 November 2021].
- Figure 4. n.d. *Swansea market during the Victorian period*. [image] Available at: <http://www.swanseaindoormarket.co.uk/history/the-victorian-market-1890-1941/> [Accessed 16 November 2021].
- Figure 5. 1941. *Wartime damage in the blitz of february 1941*. [image] Available at: <https://ididitthisway.wordpress.com/#jp-carousel-1778> [Accessed 16 November 2021].
- Figure 6. 1960. *A new roof for Swansea Market in April 1960 after the old one was destroyed in WWII*. [image] Available at: <https://www.walesonline.co.uk/news/gallery/swansea-market-8445834> [Accessed 16 November 2021].
- Figure 7. 1971. *Shoppers busy at the indoor market 15th May 1971*. [image] Available at: <https://www.walesonline.co.uk/news/gallery/swansea-market-8445834> [Accessed 16 November 2021].
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- Figure 14. Zalenga, L., 2021. *Kaleidoskoped*. [image] Available at: <https://laurazalenga.com/my-kaleidoskoped-world> [Accessed 16 November 2021].
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- Figure 20. Gallon, D., 2014. Gallons *Recreation of Anatomy Lesson of Dr Nicolaes Tulp*. [image] Available at: <https://www.dailymail.co.uk/news/article-2636265/Living-art-Photographer-painstakingly-pays-homage-fine-art-masterpieces-models-resist-giving-modern-twist.html> [Accessed 17 November 2021].
- Figure 21. 1632. *The Anatomy Lesson of Dr. Nicolaes Tulp*. [image] Available at: <https://www.dailymail.co.uk/news/article-2636265/Living-art-Photographer-painstakingly-pays-homage-fine-art-masterpieces-models-resist-giving-modern-twist.html> [Accessed 17 November 2021].
- Figure 22. Gallon, D., 2014. *Gallons modern recreation of Caravaggio's 'Toothpuller'*. [image] Available at: <https://www.dailymail.co.uk/news/article-2636265/Living-art-Photographer-painstakingly-pays-homage-fine-art-masterpieces-models-resist-giving-modern-twist.html> [Accessed 17 November 2021].
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- Figure 26. . Langdon Coburn, A., 1917. *Vortograph*. [image] Available at: <https://www.moma.org/collection/works/83725> [Accessed 16 November 2021].
- Figure 27. Langdon Coburn, A., 1917. *Vortograph*. [image] Available at: <https://onlineonly.christies.com/s/moma-pictorialism-modernism/alvin-langdon-coburn-1882-1966-156/47632> [Accessed 16 November 2021].
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- Figure 29. Adler, L., 2013. *Unknown*. [image] Available at: <https://fstoppers.com/fashion/use-mirror-prism-create-abstract-images-camera-3587> [Accessed 17 November 2021].
- Figure 30. . Adler, L., 2013. *Unknown*. [image] Available at: <https://fstoppers.com/fashion/use-mirror-prism-create-abstract-images-camera-3587> [Accessed 17 November 2021].
- Figure 31. . Adler, L., 2013. *Unknown*. [image] Available at: <https://fstoppers.com/fashion/use-mirror-prism-create-abstract-images-camera-3587> [Accessed 17 November 2021].
- Figure 32. . Adler, L., 2013. *Unknown*. [image] Available at: <https://fstoppers.com/fashion/use-mirror-prism-create-abstract-images-camera-3587> [Accessed 17 November 2021].
- Figure 33. . Adler, L., 2013. *Unknown*. [image] Available at: <https://fstoppers.com/fashion/use-mirror-prism-create-abstract-images-camera-3587> [Accessed 17 November 2021].
- Figure 34. Peddada, R., 2017. *Unkown*. [image] Available at: <https://www.all-about-photo.com/photo-articles/photo-article/276/our-urban-fragmentation-the-aesthetics-of-ambiguity> [Accessed 17 November 2021].
- Figure 35. Peddada, R., 2017. *Unkown*. [image] Available at: <https://www.all-about-photo.com/photo-articles/photo-article/276/our-urban-fragmentation-the-aesthetics-of-ambiguity> [Accessed 17 November 2021].
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- Figure 38. Goudal, N., 2012. *Combat*. [image] Available at: <https://www.saatchigallery.com/artist/noemie_goudal> [Accessed 17 November 2021].
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Archived images with credit to West Glamorgan Archives

- Figure 40. Victor Hopkins, Swansea Market, West Glamorgan Archives
- Figure 41. Outside Swansea Market, West Glamorgan Archives
- Figure 42. Swansea Market Destroyed by enemy action, February 21st 1941, West Glamorgan Archives
- Figure 43. The new Swansea Market. Picture (c664A), West Glamorgan Archives
- Figure 44. L1366, West Glamorgan Archives
- Figure 45. DD AWH 1290, West Glamorgan Archives
- Figure 46. Interior of Swansea Market, Evening Post, West Glamorgan Archives
- Figure 47. DD/AWH/1290, West Glamorgan Archives
- Figure 48. D39/2 Miscellaneous Photograph Album “89”, West Glamorgan Archives
- Figure 49. PD/95/4/26a, West Glamorgan Archives

Student Name: James John Peaple

Student Number: 2001173

Module Name: Experimental Strategies

Module Number: ADAA5003

Research Report for the *Y Farchnard Gelf* Exhibition at Swansea Market

Group members:

Megan Cox

Sarah Grounds

James Peaple

Seren Willcombe

1.Rationale

I was in the group which developed an exhibition focussing on the site and historical and continued social significance of Swansea Market as its rationale. As such, Swansea Market is in itself an iconic venue which has served as a hub for the local community for hundreds of years. It is nationally and internationally recognised as a symbol of Swansea's unique identity and culture and therefore has a resonance and integrity as the focus for the exhibition. I was happy to be selected to be a part of this group and support the overall project as my own initial site project idea (see Appendix 1), which focussed on the equally Iconic Marina, the former dock area, had the common themes of local significance and personal connection to family which is shared with my kaleidoscope piece used in the market exhibition, connecting past to present.

2. Research Summary

2.1 Historical and contextual research

Swansea opened as a covered Market during the 12th century and later during the 14th century it earned the title "The Market town of the Gower'. (Making its mark (1100 – 1700) — Swansea Indoor Market, 2021). Since then, the Market has been relocated several times: firstly, to Swansea Castle, Secondly to Wind Street and then as it is currently in Oxford Street.



Fig 1. Lithograph by John Nixon, 1799

Following this, in the 18th century, improvements were made to the Market due to risk to safety, as the market had expanded to the point it had outgrown its original space. In fact, the Market had expanded so much that a new one had to be created specifically to sell meat; however, the butchers boycotted it due to the loss of their original stalls and sold their produce on the streets opposite the original site of the Market (Building a legacy (1700 – 1890) — Swansea Indoor Market, 2021).

The Victorian Era saw further changes to the marketplace. Due to a further increase in population around the city, the Oxford Street market had started to deteriorate. The inclement weather and inefficient drainage systems caused the market to become damp. So, following a competition, two architects were selected to redesign it: J. Buckley Wilson and Glenndening Moxham. They unveiled their new collective design for the market in 1897. This featured multiple entrances to the market and was the UK's largest structure of glass and ironwork at the time (The Victorian Market (1890-1941) — Swansea Indoor Market, 2021).



Fig 2. Swansea Market from Oxford Street in 1897

During the Second World War (like most of Swansea) the Market was heavily bombed by the Luftwaffe, destroying the glass roof and servery damaging most of the interior. As a result, the Market was relocated to Singleton Park, as it was an essential way of supplying food to the people of Swansea during the war. Even though the interior of the original market was ruined, the main structure itself was still standing, so after the debris was cleared traders returned their stalls to the market which continued to remain open air through the 40s and 50s (Swansea Indoor Market, 2021). In 1959 Sir Thomas Perry and Son started to design a new building to hold the market which was completely rebuilt by 1961 (History Points, 2020). The total cost to reconstruct it was 1.25 Million! (The Modern Market (1961 – Present Day) — Swansea Indoor Market, 2021)



Fig 3. Wartime damage in the blitz February 1941



Fig 4. A new roof for Swansea Market in April 1960 after the old one was destroyed in WWII

On 27th October I went to the West Glamorgan Archives at the Civic Centre to acquire the archived images I would need to use for my piece for the exhibition. I found 14 images which I would be interested in using so I took photos of some of them and had the ones which weren't so easy to photograph scanned. Following this I emailed the Archive Centre asking permission to use them in my project. This process took a lot longer than I thought as I requested a lot of archived images/newspaper articles - it took 5 hours to find the photos I needed. On 29th October the Archive Centre also confirmed that I could use the archived images for free as a 'one off' as long as I credited West Glamorgan Archives in the images, which I agreed to do.



Fig 5. Shoppers busy at the indoor market 15th May 1971

For the list of the archived images I used see Appendix 2.

2.2 Artistic research

My artistic research developed in a series of phases. The first involved thematic exploration of artists whose works related to architectural themes that reflected the exhibition's rationale, context and focus; subsequent phases developed around more technical aspects of my chosen form of expression and representation of the main themes, including connecting the past to the present.

For my initial artistic research, I explored the work of various experimental Kaleidoscope artists starting with Kazuhiko Kawahara also known by his nickname "Palla" - a former Japanese architect turned photographer who created the Pallalink technique of Kaleidoscope photography (about – PALLALINK, 2021). The Pallalink technique involves using photos of either landscapes or "unpopular" architecture and then "reflecting" them multiple times over until they create a linked sphere known as the "Pallalink" (Nast, 2021, PALLALINK, 2021).

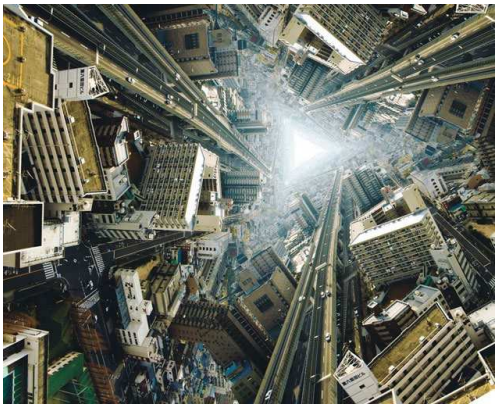


Fig 6. The Book of Pallalink, Palla, 2003



Fig 7. The Book of Pallalink, Palla, 2003

Secondly, I looked at Gina Solden, a British artist/photographer who's known for taking photos of abandoned buildings. Her 2016 Kaleidoscope series takes these photos and flips, rotates and "inverts" them to create the kaleidoscope effect (Kaleidoscope – New Series, 2021).

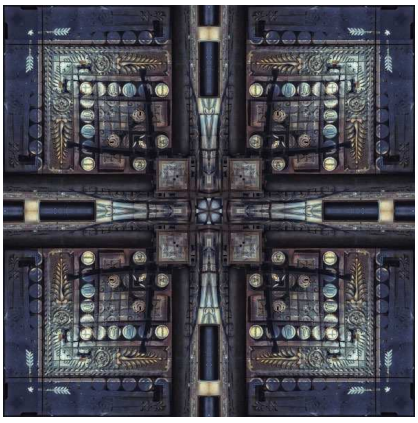


Fig 8. Kaleidoscope, Solden, 2016

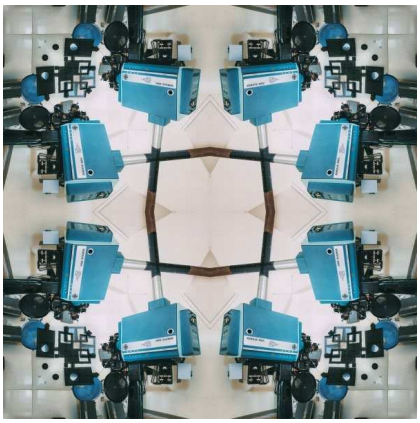


Fig 9. Kaleidoscope, Solden, 2016

Thirdly, I researched the work of Laura Zalenga, a German photographer who primarily bases her work around self portraits. Zalenga combines self portraits with Kaleidoscope techniques in her "Kaleidoscoped project" (Jungbauer, 2016).

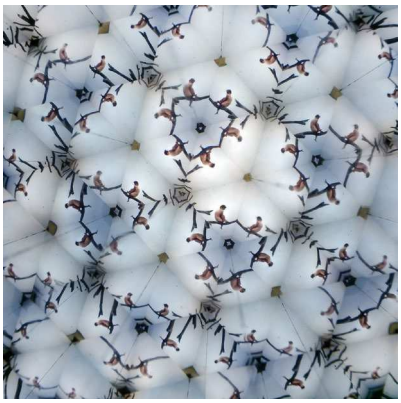


Fig 10. Kaleidoscoped, Zalanga, 2016

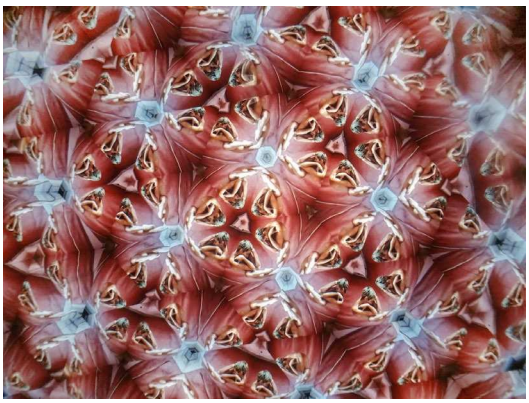


Fig 11. Kaleidoscoped, Zalanga, 2016

Then following this I wanted to find an artist who creates Kaleidoscopes through the use of collages. This brought me to the work of Amanda Jane Ryan, who is a mixed media artist/photographer (Amanda Jane Ryan, 2021). In her Digital Collage (2019) series she uses "magazine clippings, paper, cardboard cut outs, photographs, and split pins" to create an analogue collage which she then

manipulates to create a digital collage. Ryan then prints these collages off and fixes them onto a backing board with a “non-permanent fastening mechanism” which creates a kaleidoscope type effect (Amanda Jane Ryan, 2019).



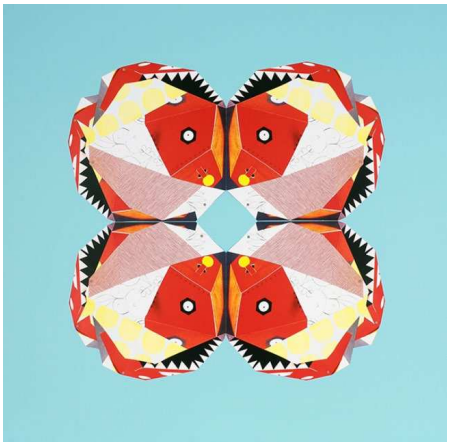


Fig 12. Kaleidoscope No.10, Acrylic, cardboard and split pins on board, Amanda Jane Ryan, 2019

Fig 13. Kaleidoscope No.14, Acrylic, cardboard and split pins on board, Amanda Jane Ryan, 2019

Following a tutorial with Ryan I decided to research homage photography as he suggested I take my present day photos of the market at the same or similar angle to the archived images I planned to use. I first looked at Derek Gallon, who is a photographer/ videographer, whose photography pays homage to various Iconic paintings in his 'Painterly’ series (Newton,2014).





Fig 14. Gallons modern recreation of Caravaggio's 'Toothpuller', 2014

Fig 15. the Toothpuller, Caravaggio, 1609

I then researched Sandro Miller, who in collaboration with his longtime friend actor John Malkovich, pay tribute to iconic photographs in the series entitled “Malkovich, Malkovich, Malkovich: Homage to all the photographic masters” (Photographer Recreates Iconic Photos With John Malkovich As The Main Subject, 2015).

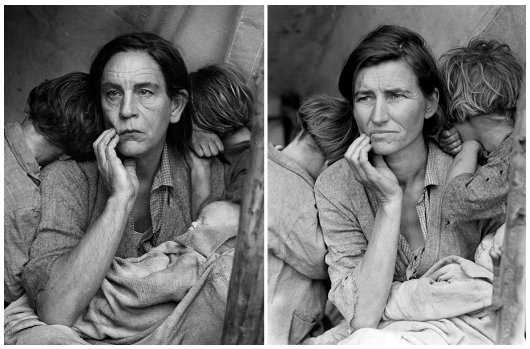




Fig 16. Sandro Miller, Dorothea Lange / Migrant Mother, Nipomo, California (1936), 2014, Miller, 2014, Lange, 1936

Fig 17. Sandro Miller, Philippe Halsman / Salvador Dalí (1954), 2014, Miller, 2014, Halsman, 1954

Ryan also suggested I “fragment” my Kaleidoscope image as way of referencing the damage caused to market during World War 2. In order to get inspiration for this I viewed the work of Alvin Langdon Coburn, a British/American Photographer whose invention of the kaleidoscope effect generated mirror prism technique. This technique involved three mirrors bound together by a triangle which Coburn attached to the lens of his camera. The pictures below were labelled “Votographs” by the poet and member of the Vorticist Movement, Ezra Pound (Alvin Langdon Coburn. Vortograph. 1916–17 | MoMA, 2021).





Fig 18. Vortograph, Coburn, 1917 *Fig 19. Vortograph, Coburn, 1917*

For further reference to this I also looked at the work of Lindsay Adler, a fashion photographer who has used the mirror prism technique in her work (Dayley, 2013). I also viewed the work of Raju Peddada whose work features a number of fragmented images (Peddada, 2017).







Fig 20. Unknown, Aldler, 2013 *Fig 21. Unknown, Peddada, 2017*

Finally, following a recommendation from Tom Pope I researched the work of Noami Godual whose explores the relationship with humans and spaces (Noémie Goudal "Haven Her Body Was" Exhibition @ Edel Assanti, 2012).



Fig 22. Combat, Goudal, 2012



Fig 23. Iceberg, Goudal, 2012

For a summary of my artistic research see Appendix 3.

3. Site Information

During our first initial visit to the Market, I expressed my interest in creating a kaleidoscope type image which would combine both archived images of the Market with my own ones of the present day. I also shared my idea with my Ryan, who gave me advice on how to execute the experimental side of this. During this visit we looked around to identify any stalls or spaces that appeared as if they weren't in use or had potential to be used; we all agreed the disused Habiknit stall would be good to use due to it's position by the main Oxford Street entrance and it's currently unused status made it appear free to use. Sarah in particular wanted to use this stall to showcase her JR inspired idea.





We also viewed the Gower Carpet Store (which had a "to let" sign on it) and the windows opposite as we thought initially that Seren's first idea (a performance piece with old Welsh dresses) could take place in this stall. Later into the development of the exhibition I wanted to potentially use the Gower Carpet Stall to set up my projector to project my Kaleidoscope image on to the glass window frames opposite. However due to me misinterpreting the advice given to me by Ryan about projecting behind the windows instead of towards them, I later had to rethink this idea as there would be interference between the light being projected from the stall to the windows. After the tour of our site with established artist Tom Pope, who liked my idea, he suggested I perhaps see if the stall banners could be lowered and I project it from the inside the stall. I still wanted to use the stall, but I would need to look for alternatives in case I could not use the stall behind the windows to project through them - and also because I later found out following an email from one of the Market Managers sent to Sarah that the Gower Carpet Stall had been sold to another party. During a meeting with Darren, he said that he would inquire whether I could set up a projector inside the stall which would then project on to the wall inside. During this meeting I also asked whether I could stick

acetates of my kaleidoscopes on to the glass windows and Darren said it should be fine to do so but he would check for definite confirmation on these matters.





We also went by the groceries entrance where we viewed the wall opposite as having potential for Sarah's "community wall" idea as it is long enough to incorporate multiple photos across it with the benefit of being viewed by large numbers of people walking through that entrance to the Market.





For a full list of communications relating to an evaluation of the use of the site for the exhibition please see Appendix 4.

4. Techniques developed

During our first meeting on 8th October Sarah, Megan and I discussed initial ideas. I suggested we look at the positives and negatives of these, and in particular the theme of history, relating to the exhibition's original rationale, and that we have a look at placing installations based around the history of the Market around certain parts of it. By the time of our second meeting, I stated that I intended to create a kaleidoscope/collaged image which reflects and contrasts archived images of the Market with my own images of the present day.

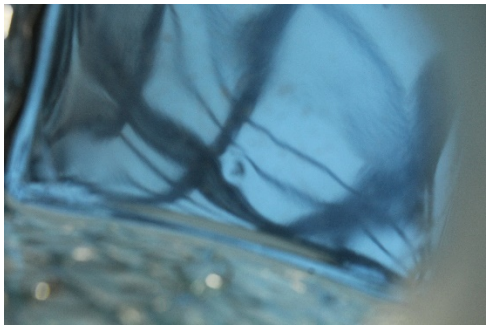
During our first initial shoot of the Market on 26th October I found the idea of almost doing a street style photography shoot challenging as I'd felt nervous about going around such a highly populated area taking photographs and at the same time being potentially challenged by stall holders or the public. While the first time I did get asked by the security guard and stall owners whether I had permission to do the shoot by the time of our second shoot on 29th October the stall holders genuinely were far more welcoming and friendly towards me taking photos - especially the Lunch Box who were very upbeat about me taking photos of their stalls.





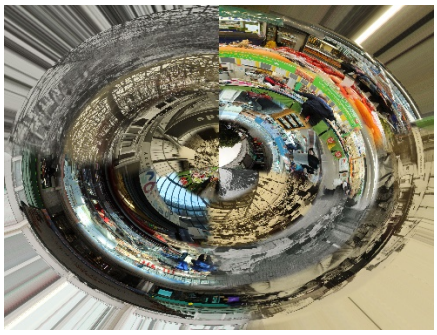
Following Ryan's advice, I wanted to see if I could find a way to fragment my kaleidoscopes. I initially brought three blind spot mirrors and planned to ask Dafydd, our technical demonstrator, to see if he could help me tape them together. He instead suggested I should buy a cut glass bottle as that would fragment my image much more effectively. I did as he suggested, and we tried to get my camera to focus on the fragmentations. It brought mixed results as it worked in some lights but not in others. Dafydd suggested I test it out and experiment, so I went down to the market and did an initial shoot. I got a couple of effective photos, but I struggled to get decent lighting and as a result did not get many successfully focused images. I decided to order a couple of less detailed cut glasses which I then took to a much more successful second shoot, in which I took fully focused photos with fragmented reflections.





I wanted to do this to show how the Market has changed and how its longevity reflects the community behind it. In order to do this, I researched various artists who used the kaleidoscope technique as well as artists who used collaging, Homage photography and the mirror prism technique in their works. Following this, I used Adobe photoshop to start collaging the archived images of the Market with my own images of the present-day Market. I overlayed the images atop one another then after applying a layer mask to each image I would use the brush tool to erase the unnecessary edges of the images until they blended into each other. I would then select the polar coordinates filter on photoshop which would turn them into the "Pallalink" - style Kaleidoscope I intended them to be.



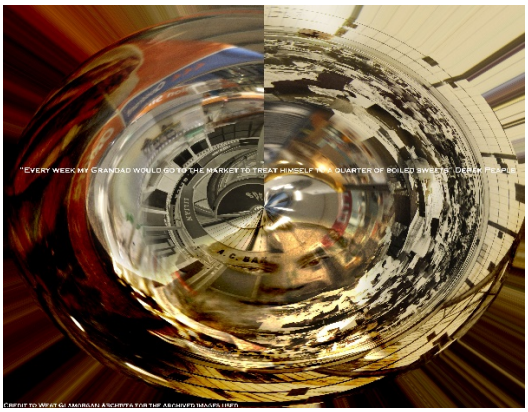


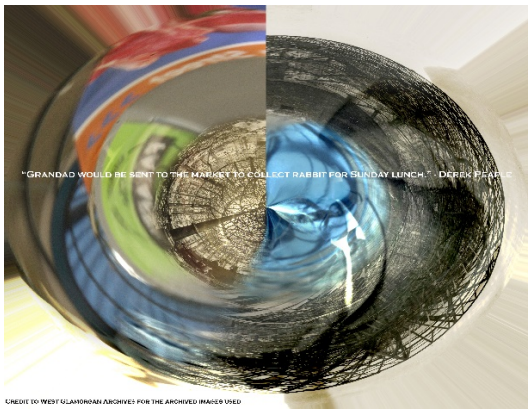
Following a tutorial with Sian on 5th November I decided to incorporate fewer images into my collages following her advice that “less is more”. After discussing it with Sian, I also decided to include images of my Great Grandfather, Nana and Dad in my Kaleidoscopes as I may potentially get quotes from My Nana and Dad about their own memories of the market.





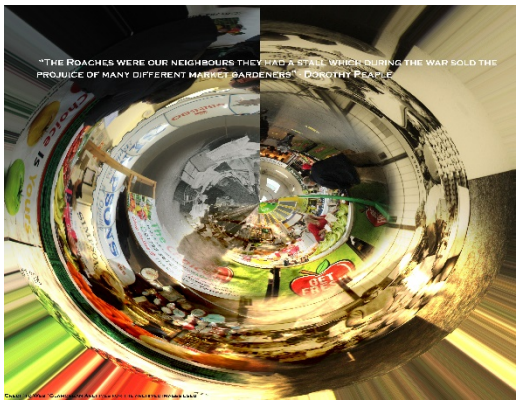
We also discussed the use of a slide viewer and how I could potentially turn my digital images into acetates which would then slot into the viewer. Following a session with our technical demonstrator Sarah, I printed off some acetates based on my initial kaleidoscopes; however I decided to instead measure the windows opposite the Gower Carpets Stall in the market and find out whether or not I could stick the acetates through them following Sarah’s suggestion to overlay the acetates on the glass, instead of using the slide viewer due to the possibility of it being potentially stolen in the market or not being able to find one big enough to slide my images into.





On 16th November, we had a meeting as a group with Darren in which he confirmed I could use the windows opposite the Gower Carpet stall but not the stall itself. Sarah and Seren very kindly helped me measure the windows following my failure to do so a few days beforehand and pointed out that it may be possible for me to put a projector in the non-electrical side of the Habiknit stall. Darren also confirmed that it could be possible to do so. Our technical demonstrator Sarah then helped me print my experiments on to two A3 size color acetates which I will stick on to the glass window frames opposite the Gower Carpet Store.





On 17th November I heard from my teammates that the Habiknit stall had not been cleared and as a result we could not begin to set anything up yet as previously planned. This led me to abandon the idea with the projector and focus fully on the acetates as I knew that I would not be able to prepare it in time for the exhibition on 19th November.

See Appendix 5 for a record of key meetings in relation to the techniques I've developed.

5. Learning/Reflection/Conclusion

My key reflections and areas of learning are:

- The exhibition's central themes of historical resonance, community focus and connecting past with present successfully reflected the project's original rationale
- The techniques of Pallalinks and Kaleidoscope adopted in my elements of the exhibition, and based on related research, also successfully reflected this intent, emphasising connectivity and relationships over time
- I learnt lessons about project planning, the need for contingencies and how to be pragmatic and adaptive, without losing sight of original intent and purpose.
- I additionally gained knowledge around the technical/legal aspects of gaining permissions for use of images, and how this needs to be integrated into any planning process/ project timeline.
- I gained self-confidence as a practising photographer/artist, needing to overcome initial reticence in dealing and building relationships with the public to optimise outcomes

In conclusion, I feel that I have successfully represented the exhibition's central themes of historical resonance, community focus and connecting the past with the present in my Kaleidoscope pieces, influenced by the "Pallalink" technique developed by Kazuhiko Kawahara. I believe this because from the outset of this project I wanted to create works that connected the history of the market to the present through the chosen forms of expression and technique. This was achieved by selecting archived photos which had a particular focus on community activities or events and then juxtaposing these with my own photos reflecting the present. In doing so, I hoped to show how the Market has changed and evolved over the years while retaining the key community spirit which has kept it alive for hundreds of years.

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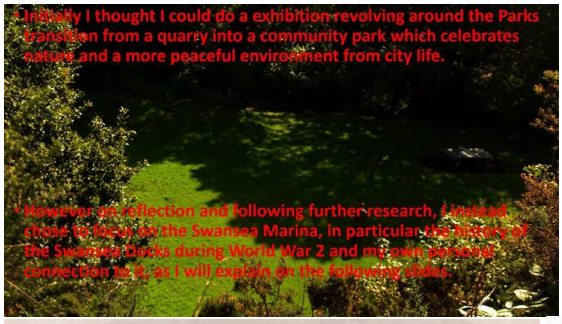
7. List of figures

- Figure 1.. Nixon, J., 1799. *Lithograph by John Nixon, 1799.*. [image] Available at: <https://www.bbc.co.uk/news/uk-wales-22480738> [Accessed 10 November 2021].
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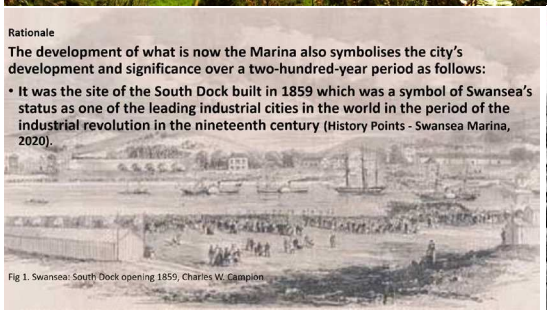
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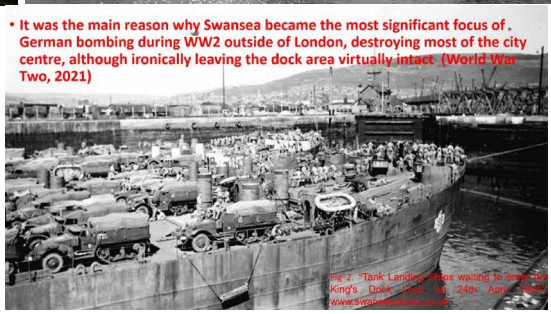
Appendix 1 Rosehill Quarry Community Park and Marina

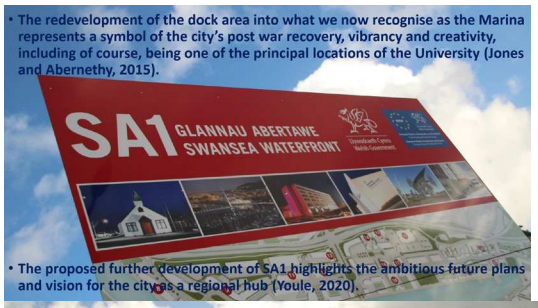


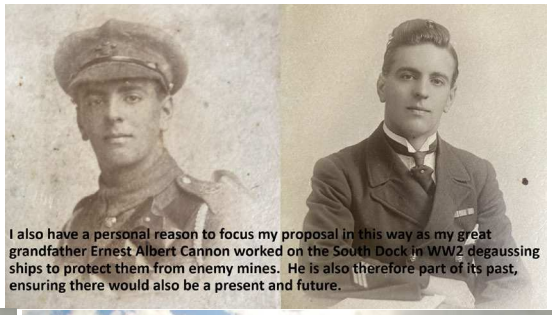


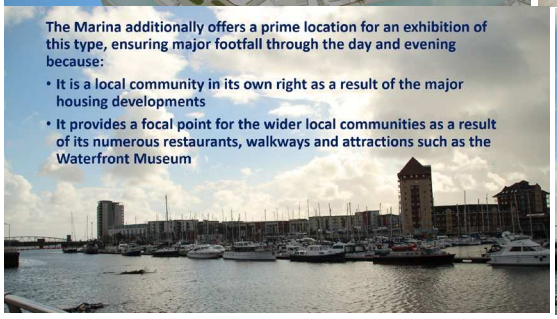


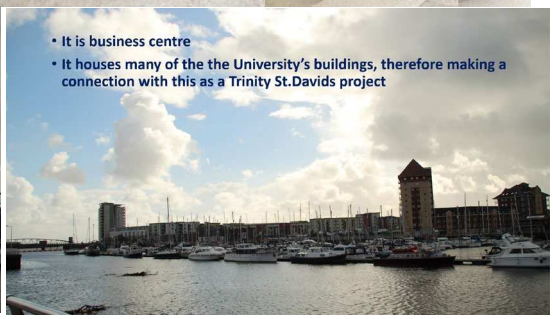












Appendix 2 List of Archived Images I've used:

Archived images with credit to West Glamorgan Archives

- Figure 40. Victor Hopkins, Swansea Market, West Glamorgan Archives
- Figure 41. Outside Swansea Market, West Glamorgan Archives
- Figure 42. Swansea Market Destroyed by enemy action, February 21st 1941, West Glamorgan Archives
- Figure 43. The new Swansea Market. Picture (c664A), West Glamorgan Archives
- Figure 44. L1366, West Glamorgan Archives
- Figure 45. DD AWH 1290, West Glamorgan Archives
- Figure 46. Interior of Swansea Market, Evening Post, West Glamorgan Archives
- Figure 47. DD/AWH/1290, West Glamorgan Archives
- Figure 48. D39/2 Miscellaneous Photograph Album "89", West Glamorgan Archives
- Figure 49. PD/95/4/26a, West Glamorgan Archives





Apendix 3. Summary of my artistic research

Artists Research

Palla

Kazuhiko Kawahara also known by his nickname "Palla" is a former Japanese architect turned photographer who created the pallalink technique of Kaleidoscope photography (PALLALINK, 2021). The Pallalink technique involves using photos of either landscapes or "unpopular" architecture and then "reflecting" them multiple times over until they create a linked sphere known as the "Pallalink". (Nast, 2021; PALLALINK, 2021)



Fig 8. The Book of Pallalink, Palla, 2003



Fig 9. The Book of Pallalink, Palla, 2003

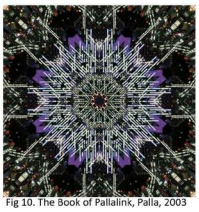


Fig 10. The Book of Pallalink, Palla, 2003

Gina Solden

Gina Solden is a British artist/photographer who's known for taking photos of abandoned buildings. Her 2016 Kaleidoscope series takes these photos and flips, rotates and "inverts" them to create the kaleidoscope effect (Kaleidoscope – New Series, 2021).



Fig 11. Kaleidoscope, Solden, 2016

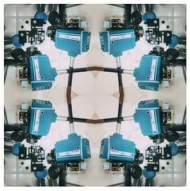


Fig 12. . Kaleidoscope, Solden, 2016

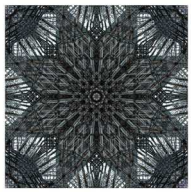


Fig 13. . Kaleidoscope, Solden, 2016

Laura Zalenga

Laura Zalenga is a German photographer who primarily bases her work around self portraits. Zalenga combines self portraits with Kaleidoscope techniques in her "Kaleidoscoped project" (Jungbauer, 2016).

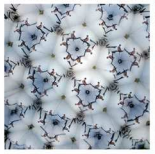


Fig 14. Kaleidoscoped, Zalanga, 2016

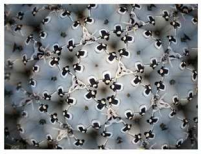


Fig 15. Kaleidoscoped, Zalanga, 2016

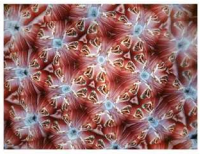


Fig 16. Kaleidoscoped, Zalanga, 2016

Amanda Jane Ryan

Amanda Jane Ryan is a mixed media artist/photographer (Amanda Jane Ryan, 2021). In her Digital Collage (2019) series she used "magazine clippings, paper, cardboard cut outs, photographs, and split pins" to create an analogue collage which she then manipulates to create a digital collage. Then Ryan prints these collages off and fixes them onto a backing board with a "non-permanent fastening mechanism" which creates a kaleidoscope type effect (Amanda Jane Ryan, 2019).



Fig 17. Kaleidoscope No.10, Acrylic, cardboard and split pins on board, Amanda Jane Ryan, 2019



Fig 18. Kaleidoscope No.5, Acrylic, cardboard and split pins on board, Amanda Jane Ryan, 2019



Fig 19. Kaleidoscope No.14, Acrylic, cardboard and split pins on board, Amanda Jane Ryan, 2019

Derek Gallon



Fig 20. Gallons Recreation of Anatomy Lesson of Dr Nicolaes Tulp, Gallon, 2014



Fig 21. *The Anatomy Lesson of Dr. Nicolaes Tulp, 1632*

Derek Gallon is a photographer/ videographer who specialises in various forms of photography. His photography pays homage to various Iconic paintings in his 'Painterly' series(Newton, 2014).



Fig 22.Gallons modern recreation of Caravaggio's 'Toothpuller', 2014



Fig 23. the Toothpuller, Caravaggio, 1609

Sandro Miller

Sandro Miller is a photographer who with his longtime friend actor John Malkovich pay tribute to iconic photographs in the series titled "Malkovich, Malkovich, Malkovich: Homage to all the photographic masters" (Photographer Recreates Iconic Photos With John Malkovich As The Main Subject, 2015).

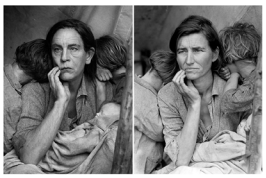


Fig 24. Sandro Miller, Dorothea Lange / Migrant Mother, Nipomo, California (1936), 2014, Miller, 2014, Lange, 1936



Fig 25. Sandro Miller, Philippe Halsman / Salvador Dalí (1954), 2014, Miller, 2014, Halsman, 1954

Alvin Langdon Coburn

Alvin Langdon Coburn was a British/American Photographer whose invention of the kaleidoscope effect generating mirror prism technique. This technique involved three mirrors bound together by a triangle which Coburn attached to the lens of his camera. The pictures below were labelled "Votographs" by the poet and member of the Vorticist movement Ezra Pound (Alvin Langdon Coburn. Vortograph. 1916–17 | MoMA, 2021).



Fig 26. Vortograph, Coburn, 1917



Fig 27. Vortograph, Coburn, 1917



Fig 28. Vortograph, Coburn, 1917

Lindsay Adler

Lindsay Adler is a fashion photographer who has used the mirror prism technique which basically reflects and creates multiple different angles through three mirrors taped together (Dayley, 2013).



Fig 29. Unknown, Aldler, 2013

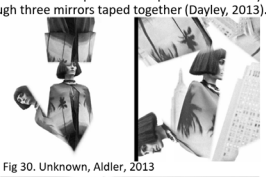


Fig 30. Unknown, Aldler, 2013



Fig 31. Unknown, Aldler, 2013



Fig 32. Unknown, Aldler, 2013

Raju Peddada

Raju Peddada is a industrial and graphic designer who founded eponymous brand. He is also a freelance journalist who has written articles on photography (Raju Peddada - Wikipedia, 2021). He also takes his own photographs and published his work in some of his articles (Peddada, 2017).



Fig 33. Unknown, Peddada, 2017



Fig 34. Unknown, Peddada, 2017



Fig 35. Unknown, Peddada, 2017



Fig 36. Unknown, Peddada, 2017



Fig 37. Unknown, Peddada, 2017

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Lists of figures

- Figure 1. W. Campion, C., 1859. *Opening of the South Dock 1859*. [image] Available at: <https://www.flickr.com/photos/johnrw/260644025> [Accessed 18 November 2021].
- Figure 2. 1944. *Tank Landing Ships waiting to enter the King's Dock Lock on 24th April 1944*. [image] Available at: <https://www.swanseadocks.co.uk/docknewsite/docksatwar.htmb> [Accessed 18 November 2021].
- Figure 3. Nixon, J., 1799. *Lithograph by John Nixon, 1799* . [image] Available at: <https://www.bbc.co.uk/news/uk-wales-22480738> [Accessed 10 November 2021].
- Figure 4. n.d. *Swansea market during the Victorian period*. [image] Available at: <http://www.swanseaindoormarket.co.uk/history/the-victorian-market-1890-1941/> [Accessed 16 November 2021].
- Figure 5. 1941. *Wartime damage in the blitz of february 1941*. [image] Available at: <https://disiitthisway.wordpress.com/#jp-carousel-1778> [Accessed 16 November 2021].
- Figure 6. 1971. *Shoppers busy at the indoor market 15th May 1971*. [image] Available at: <https://www.walesonline.co.uk/news/gallery/swansea-market-8445834> [Accessed 16 November 2021].
- Figure 7. 1960. *A new roof for Swansea Market in April 1960 after the old one was destroyed in WWII*. [image] Available at: <https://www.walesonline.co.uk/news/gallery/swansea-market-8445834> [Accessed 16 November 2021].
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- Figure 23. Caravaggio, 1609. *the Toothpuller*. [image] Available at: <https://www.dailymail.co.uk/news/article-2632267/Living-art-Photographer-painstakingly-pays-homage-fine-art-masterpieces-models-resist-giving-modern-twist.html> [Accessed 17 November 2021].
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- Figure 27. Jaegedon Coburn, A., 1917. *Vortograph*. [image] Available at: <https://en.wikiart.org/en/alvin-langdon-coburn/vortograph-1917> [Accessed 16 November 2021].
- Figure 28. Coburn, A., 1917. *Vortograph*. [image] Available at: <https://www.wikiart.org/en/alvin-langdon-coburn/vortograph-1917> [Accessed 16 November 2021].
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- Figure 38. Goudal, N., 2012. *Combat*. [image] Available at: <https://www.saatchigallery.com/artist/noemie_goudal> [Accessed 17 November 2021].
- Figure 39. Goudal, N., 2012. *Iceberg*. [image] Available at: <https://www.saatchigallery.com/artist/noemie_goudal> [Accessed 17 November 2021].

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- Figure 44. L1366, West Glamorgan Archives
- Figure 45. DD AWH 1290, West Glamorgan Archives
- Figure 46. Interior of Swansea Market, Evening Post, West Glamorgan Archives
- Figure 47. DD/AWH/1290, West Glamorgan Archives
- Figure 48. D39/2 Miscellaneous Photograph Album “89”, West Glamorgan Archives
- Figure 49. PD/95/4/26a, West Glamorgan Archives

Fifth Meeting 19.10.2021

- Sarah, Seren and I met with Market Supervisor Darren to discuss what would and wouldn't be possible to do during the exhibition. He said that the stalls would be open to the project and that he would put us in touch with the people in the market who would help us out further with its development.

First Market Shoot and presentation 26.10.2021

- Following this Sarah, Seren and I went down to the market to do an initial shoot before our presentation in the afternoon. We all went around trying to find good shots of the market. In my case I was trying to take shots which payed homage to the archived images of the market. I had some difficulty with this initially as it was my first time doing a proper almost street style shoot and I was initially nervous about going a busy environment taking photographs and potentially being challenged by the public.

- We also had our group presentations where I volunteered to present as the overall speaker for the group, with the other members of the group speaking about the slides they had written about their ideas. Ryan suggested that I turn my Kaleidoscope into a moving image which would be projected through the projector.

- Following this I had a short tutorial with Ryan and we discussed how I could apply the moving image to my kaleidoscope image and where I could potentially set the projectors up. Ryan suggested I use the the Glass Frame windows opposite the Gower Carpets store as I can set one or maybe two projectors in the store behind the windows which would then reflect behind the glass frames.
- Following this Sarah, Seren, Megan and I went back down to the market for a second time to do a general look around as well as come up with ideas on how to present the works and which stalls/ walls to consider using in order to do this.

Tutorial with Sian and Sarah 5.11.2021

I had a Tutorial with Sian in which we discussed how I can incorporate my family's experiences of the market into my pallalinks. We also discussed the use of a slide viewer which was recommended to me by Ryan via email. We discussed how I could use the slide viewer and incorporate my digital images in them via acetate. Our technical demonstrator Sarah then kindly showed me and helped print off acetate images from my computer which I could potentially use in the exhibition. I then went to the market to have a meeting with Eric one of the market mangers who said to me we would not be able to use the habinat stall due to it being electrically unsafe and that there were no other available stalls to use.

Eighth meeting 11.11.2021

We made our way down to the market to meet with Darren again at 11am but due to him being busy with meetings he could not meet with us at this time. Following which we returned at 4:30 only to be told by another market worker that Darren been caught up in another meeting and that he sent his apologies had asked if we could return the same time tomorrow.

Nineth meeting 12.11.2021

We met up as group to practice setting up the pop studio in the project room which went well as we manged to print out portraits of ourselves and stick them all the wall in the manner we intend to do for the community wall. We then had a meeting with Darren who said he liked my idea and that it would be fine to stick acetates to the windows and that he would see if he could find a space for me to use the projector. He said he would confirm for definite on Monday.

Eleventh meeting 16.11.2021

Following our meeting on Friday, we met up with Darren to discuss what we could and could not do. Darren said I could use the glass windows opposite the Gower Carpet Stall but again confirmed it had been sold to a tenant. He also confirmed we could not use the Habiknit stall's electrical supply, but mentioned it was possible to use the part of the stall which is not powered by electricity, as we could run a ten metre extension lead to it to power the electrical equipment we need. We also discussed how it could be possible to use a part of the stall to house the projector I might use. Sarah and Seren very kindly helped me measure the glass windows. Following this, we went to the Mac Suite, where our technical demonstrator Sarah helped me print my Kaleidoscopes experiments onto two massive acetates.

Appendix 5. Key meeting in relation to the techniques I've developed

Initial ideas



First meeting 8.10.2021

- For the first meeting Sarah, Megan and I discussed initial ideas. Firstly, Sarah suggested:
- 1. Stop motion of entrance/stall, installed lifesize.
- 2. Street photographer Jr's portrait style inspired portraits of Swansea Market people/ stall owners
- 3. Long exposure images of stall owners/time loop.
- 4. Use street photography style images as a framework for our ideas
- We discussed themes of history, diversity, community, pride
- I suggested we look at the positives and negatives of these in particular the theme of history
- Finally, we all discussed the idea of making up a map of Swansea.
- I suggested we have a look at placing installations based around the history of the market around certain parks of the market.

Second meeting 12.10.2021

- When meeting in our group today we discussed our initial ideas which we could potentially include in an exhibition, for example:
- I said I would make a photo Collage/Kaleidoscope image which would be created by using archived images of the old Swansea market and contrast them with present day photos of the market. I want to do this to show the history of the market and contrast this with the present-day image of the place.
- Sarah said she would potentially use a stop motion video of people going in and out the market which would be projected on to a stall.
- Seren said that she would do a performance style piece by using old Welsh dresses. She said she would also put photos she took of the market as adverts for the exhibition around the market.

My Idea

I intend to create a kaleidoscope/collaged image which reflects and contrasts archived images of the market with my own images of the present-day. I want to do this to show how the market has changed and how its longevity reflects the community behind it.

Third meeting 15.10.2021

- I pitched my idea to our tutor Sian who suggested it could either be displayed via projection, sculpture or print.
- Sarah and Seren pitched their idea's to Sian.
- Sian also suggested that we go to the Swansea archives. I intend to look for archived images for my piece for the exhibition.
- Sian said we should also set up an Instagram account to promote our exhibition.
- We also discussed potential ideas for the press release and the risk assessment.

Fourth Meeting 18.10.2020

- Sarah, Seren and I met up on teams to work through the timelines form and we discussed certain things we will need to address in terms of practicality:

- I suggested that I may need a projector to display my kaleidoscope/ collage image.
- Seren suggested that she would create an easter egg style map for the kids of the people who come to our exhibition.
- Sarah suggested we go and ask our photographic technician Dafydd for a workshop session to practice putting up our various pieces of work.

Sixth Meeting 20.10.2021

We had a meeting with Ryan, our tutor to discuss our ideas for the project. Ryan suggested that I perhaps fracture the images to represent the bombing during WW2 and to look at the older images and replicate them by taking my own in the exact same fashion as the photographers in the older images. He also suggested in addition to going to Swansea archives I should look at Swansea Library and the Civic Centre for both the archived images and also Swansea newspapers that included them in. We also discussed doing a PAC test.

Seventh meeting 25.10.2021

- I organized a teams meeting with Sarah, Seren and myself to discuss the upcoming group presentation the following day. We each discussed what we would need to do for it.
- I suggested we structure it in a way which goes as follows: A general title page followed by an introduction, which I wrote, depicting what the exhibition will be about. We all agreed to write an individual slide on our ideas. Sarah suggested we do a slide on the issues we faced together as a group, so I wrote down the issues that she said were the most prominent ones.
- Sarah also suggested doing a slide about the pop-up studio and the community wall. I wrote a slide on the pop-up studio and Sarah wrote on the community wall. On the following day, however, I deleted the pop-up studio slide following Sarah suggestion as she had written about it in the community wall slide. Sarah and Seren later suggested to do a slide focusing on the Instagram page, so I put a page focusing on that in there.
- Following our meeting, I decided to take my own research on the market from this visual diary and include it in the group presentation in a more condensed form. Sarah, Seren and Megan (who couldn't make the initial meeting) sent me their slides and I put them in the PowerPoint and organized them all accordingly.

First Market Shoot and presentation 26.10.2021

- Following this Sarah, Seren and I went down to the market to do an initial shoot before our presentation in the afternoon. We all went around trying to find good shots of the market. In my case I was trying to take shots which payed homage to the archived images of the market. I had some difficulty with this initially as it was my first time doing a proper almost street style shoot and I was initially nervous about going a busy environment taking photographs and potentially being challenged by the public.

- We also had our group presentations where I volunteered to present as the overall speaker for the group, with the other members of the group speaking about the slides they had written about their ideas. Ryan suggested that I turn my Kaleidoscope into a moving image which would be projected through the projector.

- Following this I had a short tutorial with Ryan and we discussed how I could apply the moving image to my kaleidoscope image and where I could potentially set the projectors up. Ryan suggested I use the the Glass Frame windows opposite the Gower Carpets store as I can set one or maybe two projectors in the store behind the windows which would then reflect behind the glass frames.
- Following this Sarah, Seren, Megan and I went back down to the market for a second time to do a general look around as well as come up with ideas on how to present the works and which stalls/ walls to consider using in order to do this.

Site tour with Tom Pope and second Market shoot 29.10.2021

- As a group we headed down to the Market and discussed our ideas with Sian and established artist Tom Pope. I discussed with him my idea of the kaleidoscope image and how I hoped to use the Gower Carpets stall as a base for the projectors which would project my images onto the windows opposite. He said my idea was interesting and that maybe we should as a group interlink the works all together to a certain theme. He also suggested I looked at Naomi Global as a potential artist to research.
- Seren and I (and later Sarah) then went around the market to take images. I brought my tripod this time and I felt more comfortable in taking my images around the market area. The Lunch Box stall and another stall in particular were very friendly and welcoming and encouraged me to take photos of the stalls and their produce.
- The Archive Centre also confirmed that I could use the archived images for free as a one off as long as I credit West Glamorgan Archives in the images to which I agreed to do.

Cut glass session with Daf and Tutorial with Sian and Ryan 2.11.2021

- Following Ryans advice to me on fragmenting my Kaleidoscopes I went and brought three blind spot mirrors which I planned to tape together with a piece of card to create a mirror prism effect fragmenting my images. In order to do this I requested the help our technical demonstrator Dafydd who instead suggested to buy a piece of cut glass to fragment my image. I did this and after we both experimented with it to find the best lighting, it brought mixed results as the camera would not focus on the cut glass in every light.
- Following this Sarah, Seren and I went down to the market to hand out leaflets around each of the stalls promoting the exhibition, which I found challenging as I was nervous about disturbing stalls during their prime business hours and also explaining to them the premise of the exhibition and Sarah and Serens Community Wall idea coherently.

- Following our site tour with Tom Pope we had a group tutorial with Ryan and Sian. I discussed with them the progress off my project up until this point and how I planned to use the Gower Carpets Stall to set up a projector which would project my image on to the window frames opposite. Ryan pointed out that there may be interference between the light from the projector in the stall to the glass windows, whilst also reminding me that I would need to place the projector behind the store with the glass frame windows opposite the Gower Carpets Store, so no light would interfere if it were projected on to the windows from behind them.

Emails from Ryan 3.11.2021

Following the completion of my first experiments I emailed Ryan asking for his opinion regarding weather or not I'm going in the right direction with this project. Ryan said that the circular Kaleidoscope images worked well and that I was still considering the idea of turning it into a moving image which would then be projected via the use of a projector. I explained to Ryan that I intended to do so as long as I can find a stall to use it as I had found out that I could not use the Gower Carpet Stall due to it being sold to another tenant. I also mentioned that I, due to never creating a moving image before, may need help from Daffyd our technical demonstrator. Ryan replied saying to have a look at the 'Kaizer Slide Viewer" which he then suggested I scatter a few slide viewers in the areas of the market where I had taken photos where people can view the archived images as a way of "literally looking into the past".

Tutorial with Sian and Sarah 5.11.2021

I had a Tutorial with Sian in which we discussed how I can incorporate my family's experiences of the market into my pallalinks. We also discussed the use of a slide viewer which was recommended to me by Ryan via email. We discussed how I could use the slide viewer and incorporate my digital images in them via acetate. Our technical demonstrator Sarah then kindly showed me and helped print off acetate images from my computer which I could potentially use in the exhibition. I then went to the market to have a meeting with Eric one of the market mangers who said to me we would not be able to use the habinat stall due to it being electrically unsafe and that there were no other available stalls to use.

My experiments and shoots following the tutorial with Sian

Following my tutorial with Sian I tried creating kaleidoscope images with fewer images following the advice that less is more. I also incorporated images of my Great Grandfather, Nana and my Dad as I plan to potentially overlay quotes from my Nana and Dad about there memories of the market. I also acquired two cut glass objects and used them in the market for a shoot to see if they produced a fragmented effect on the image.

Eighth meeting 11.11.2021

We made our way down to the market to meet with Darren again at 11am but due to him being busy with meetings he could not meet with us at this time. Following which we returned at 4:30 only to be told by another market worker that Darren been caught up in another meeting and that he sent his apologies had asked if we could return the same time tomorrow.

Nineth meeting 12.11.2021

We met up as group to practice setting up the pop studio in the project room which went well as we manged to print out portraits of ourselves and stick them all the wall in the manner we intend to do for the community wall. We then had a meeting with Darren who said he liked my idea and that it would be fine to stick acetates to the windows and that he would see if he could find a space for me to use the projector. He said he would confirm for definite on Monday.

Tenth Meeting 15.11.2021

I met up with the others at the Mac Suite where I discussed my measurements of the glass windows I took on 13th October with our technical demonstrator Sarah who told me I measured it incorrectly. Student Sarah then very kindly offered to help me measure it again.

Eleventh meeting 16.11.2021

Following our meeting on Friday, we met up with Darren to discuss what we could and could not do. Darren said I could use the glass windows opposite the Gower Carpet Stall but again confirmed it had been sold to a tenant. He also confirmed we could not use the Habiknit stall's electrical supply, but mentioned it was possible to use the part of the stall which is not powered by electricity, as we could run a ten metre extension lead to it to power the electrical equipment we need. We also discussed how it could be possible to use a part of the stall to house the projector I might use. Sarah and Seren very kindly helped me measure the glass windows. Following this, we went to the Mac Suite, where our technical demonstrator Sarah helped me print my Kaleidoscopes experiments onto two massive acetates.