

LOOKING INTO THE LIGHT

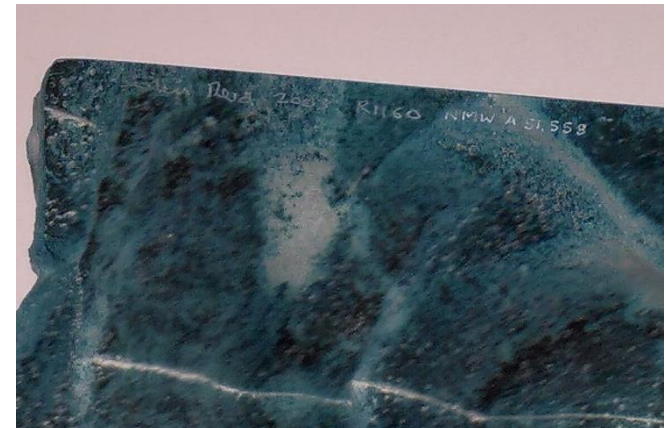
CARDIFF NATIONAL MUSEUM



Colin Reid. 'R1160' (2003). Optical glass.

I love the science of glass work, the strength, weakness, and clarity. This abstract cube-like form had three sheer, polished, straight edges while the rest took my thoughts to ice cubes, icebergs, ice shelves – recalling the rate at which our polar ice is melting.

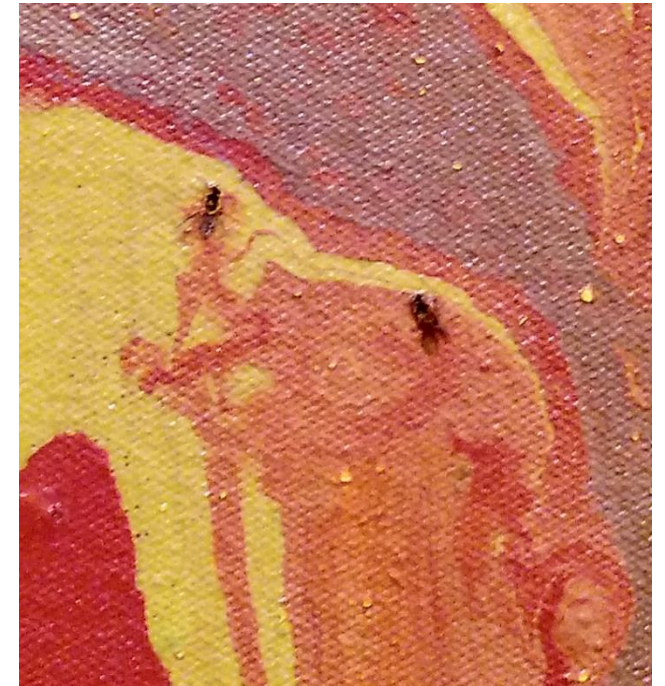
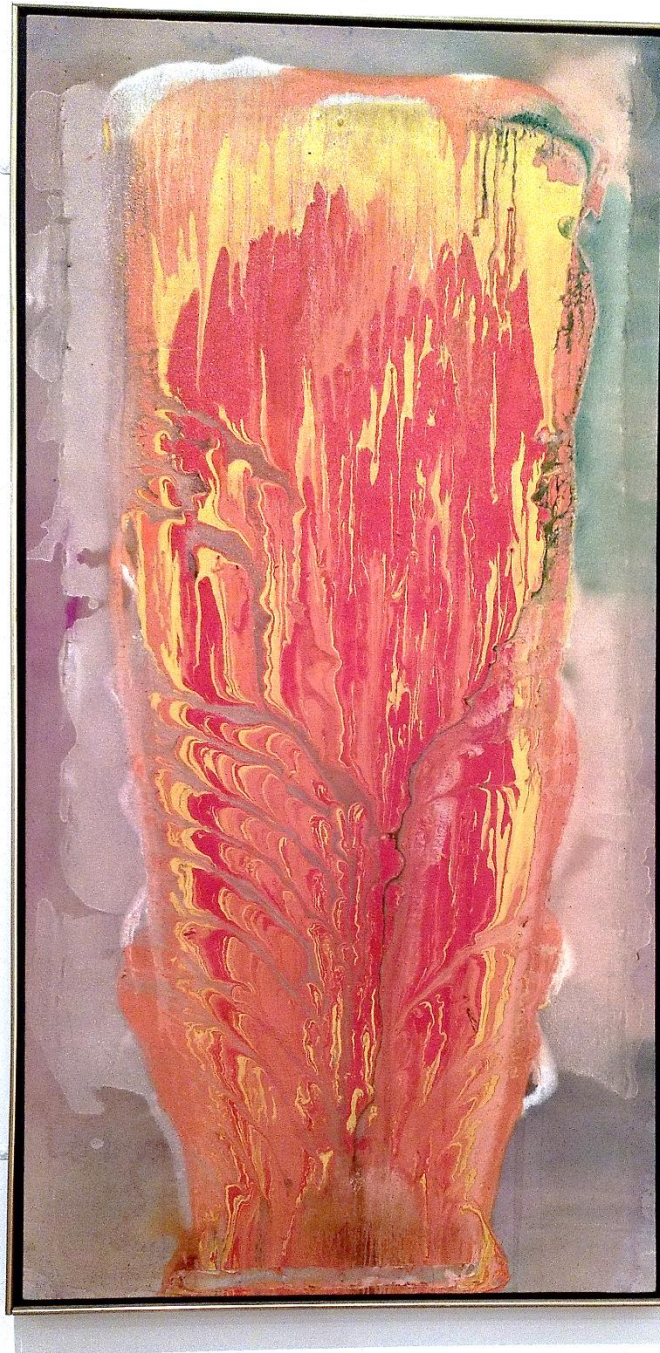
Lit strongly and directly in a cabinet from above, there were curious reflections from its surroundings and it's clear enough to see the engraving.





Cardiff National Museum contains many spaces where the impact of light is seen and felt.

The domed roof reflects down upon the stone floor, catching my eye.

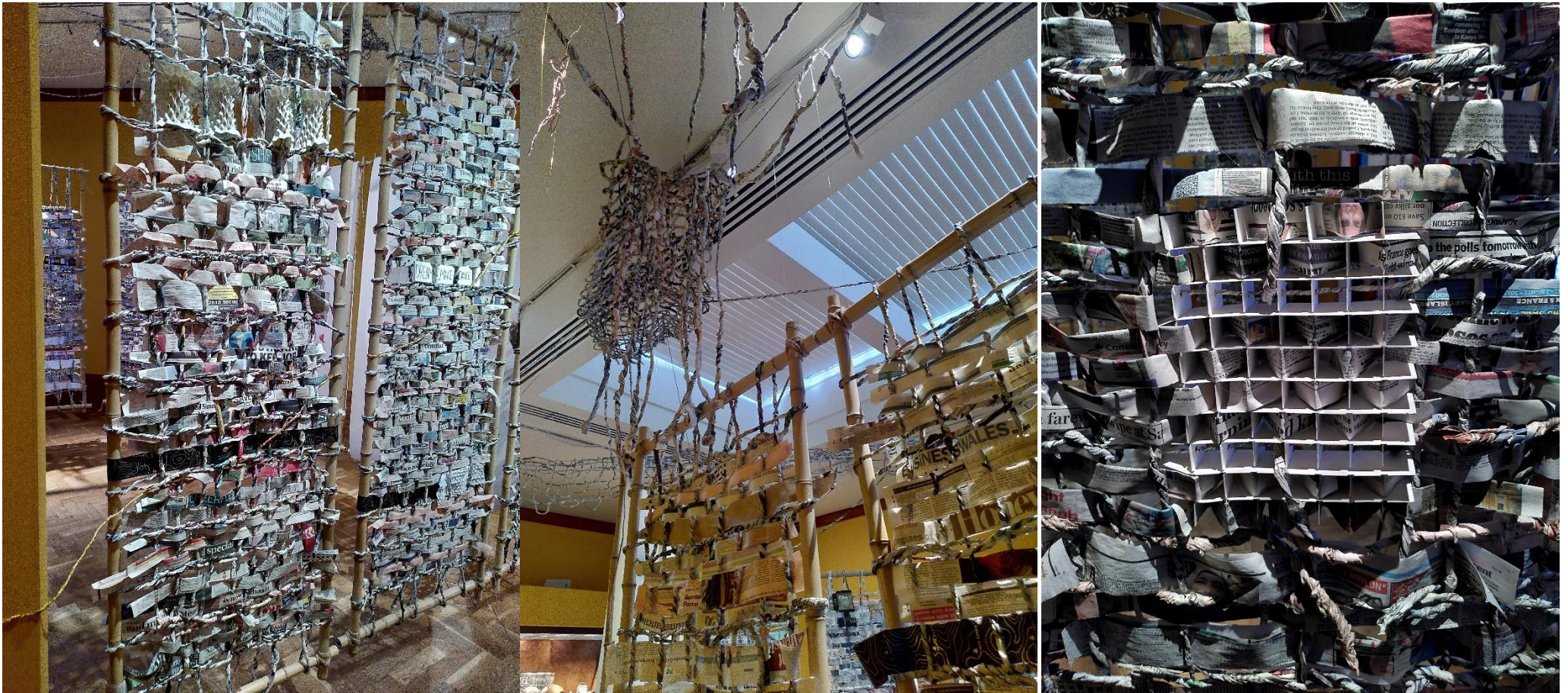


Frank Bowling. 'Caesar's Plume' (1975). Acrylic on canvas.

Poured on from above before manipulating the flow through moving the canvas.

Also directly lit from above allowing the surface to be seen so clearly, I noticed some immortalised flies.

Laku Neg. 'Spirited' (2022). Installation & soundscape.



I was initially drawn into the space by the music, rhythms, vocalising, and sounds of chains, yet the lighting contributed greatly...

It was chilling, beautiful and emotive. I felt shame and sadness in Britain's history and humanity in general.



Many of Neg's pieces were similarly lit from above with directional spotlighting, as seen on the ceiling.

Areas were cordoned off from others, and I was led to this central piece, which differed as it was lit from within.

Seeing the shadowed tendrils on the other side of the screen fed my curiosity as I hadn't been able to see it clearly from the other side.



And this is what was on the inside. Playing what I felt was an integral part of the work, shadows again fell onto the white cloth - a haunting form to represent innocent lives that were lost to the British Empire?

The screens either side of the hanging figure lit the space in a different way, cycling through imagery and text, giving me a sense of their pain echoing through the years.

The horrors inflicted on these and countless other vulnerable natives, makes me feel ashamed to be British.

The threads that wound through the installation remained visible in the light, connecting the work, and giving it further meaning.

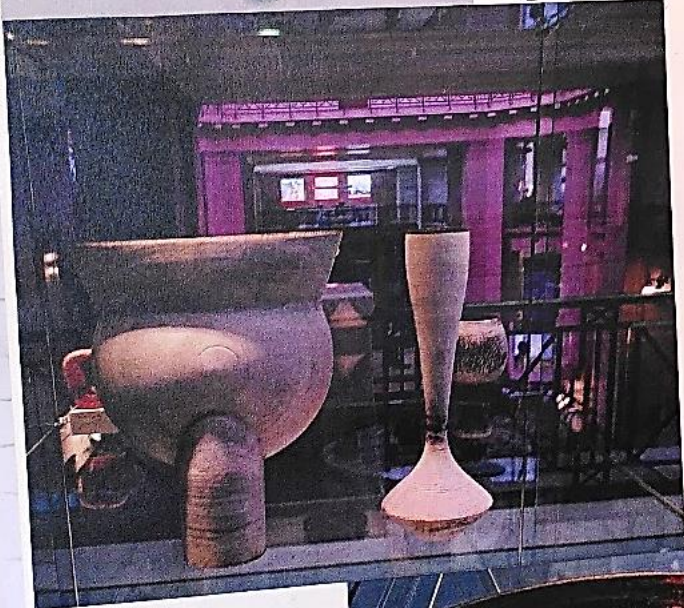
NATIONAL MUSEUM CARDIFF



Bright light from above
Reflections from surrounding



Light enough to show engravings



More lighting
from above
yet contrasted
by the light
behind.

Light enabled
me to see
down inside
at glaze / tones
& lines. The
... are reflected



An actual Cézanne!

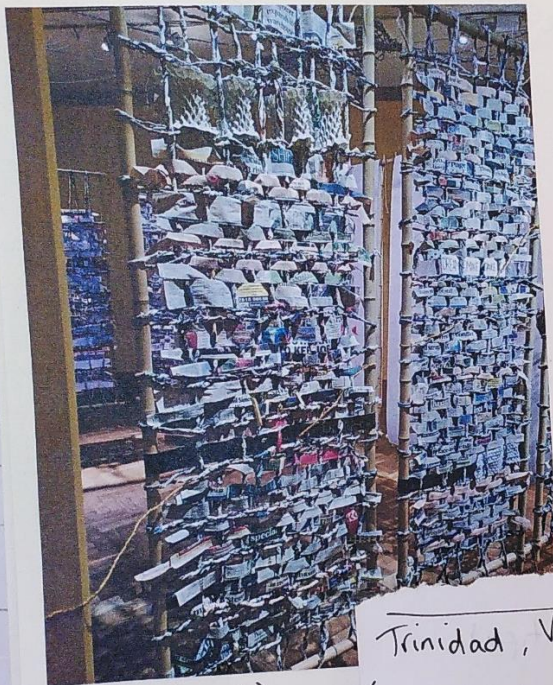


With Zoe Preace's 'An Archive of Longing
(Material' Presence)' 2018 slipcast porcelain.



Anthony Shapland 'A Setting' 2007 Digi.vid.

As the light fades on a landscape near Bargoed,
it is slowly replaced by an interior scene reflected in a
window we did not know was there. A solitary figure sits
waiting. still. Nothing arrives or leaves; what changes is
the light on the subject... except from museum placard.



The first room
of 3, regarding
the "cruel tyrant"
who was Lieutenant-
General Sir Thomas
Picton of the British
Empire.
This space explored
the 3 named victims
of his regime in
Trinidad & Tobago.

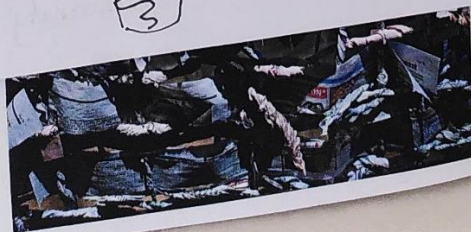
Trinidad, Vocalising chains culture
Carnival is dance an' fight NARI APPRO

'Spirited'



Tattoos
The wound is
a PORTAL
Gesija 2022

2nd Room
The Wound
Portal
photos
tatto
3rd
Room
Reframing
Picton
Exhibition
Landscape Laku Neg
2022
Diasporic
sounds



Looking at how
light is used, this
room & subsequent
rooms, struck me
hard.

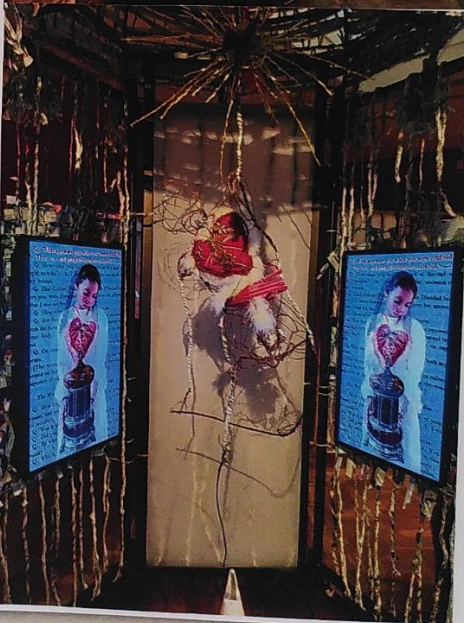
The light, almost
like a shrine, honours
and beautifies these
lives & their pain

Laku Neg

©

The use of screens
& animation relied
solely on power /
a light source

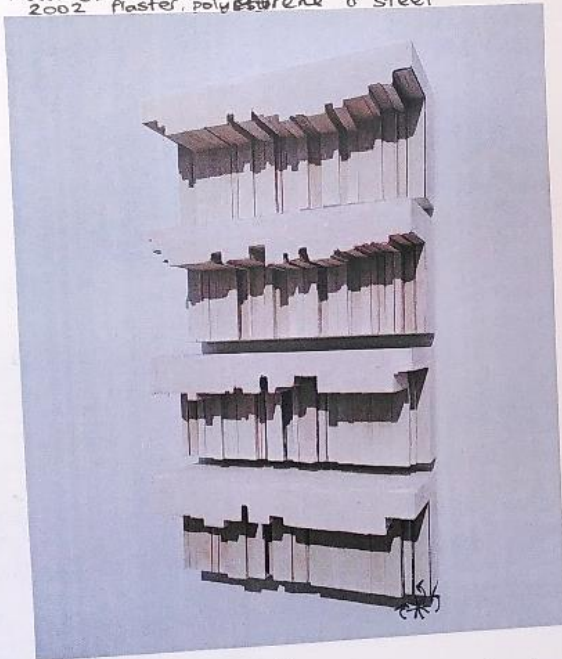
The ceiling also
caught my eye - ;
blinds screening
out the daylight
like a shroud.



Capturing the space & making it solid.

The shadow caused by the light above gives a hint of the books that were there when the cast was made.

Rachel Whiteread. Untitled (History)
2002. Plaster, polystyrene & steel



The light, I feel, contributes strongly to this piece; and adds a dimension to the familiarity as I stared & tried to work it out. The relief cast of a bookshelf ^{takes} leaves colour from the books - or how else did the plaster acquire colour? *



Clare Woods' 'Hill of Hurdles' 2010 Oil & Enamel on aluminium

Inspired by landscape around Water-Break-It's Neck. Photographed & collaged. Stagnant pools, undergrowth.



gloss
sheen

"Supernatural
charged"
museum
plaque

Again lit strongly from above

One section in 'The Rules of Art' exhibition was dedicated to the concept of still life and the contrasts were delicious. All starkly lit the shadows were minimal on the walls and underneath objects.

Zoe Preece. 'An Archive of Longing (Material Presence)' (2018). Porcelain slip-cast

Paul Cezanne. 'Still life with teapot' (1902 – 1906)

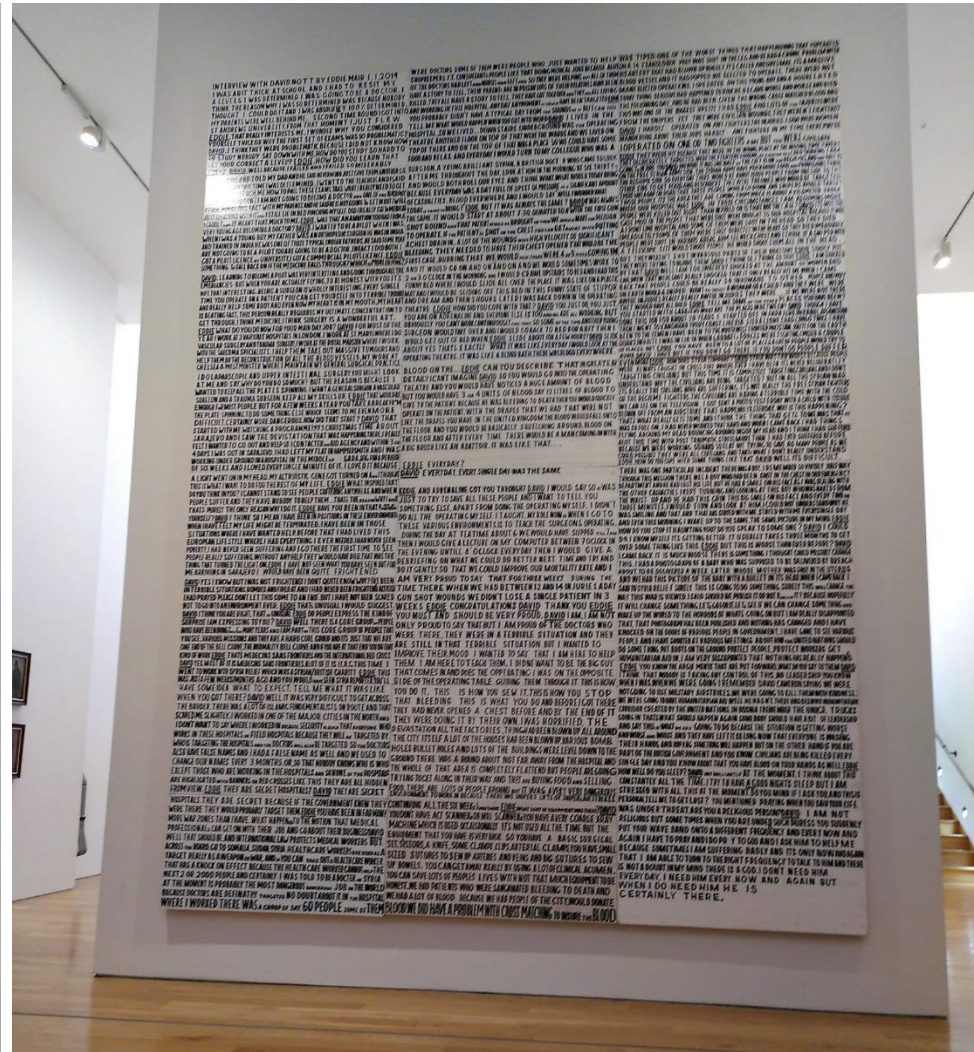
Pablo Picasso. 'Nature Morte au Poron' (1948)





Anthony Shapland. 'A Setting' (2007)

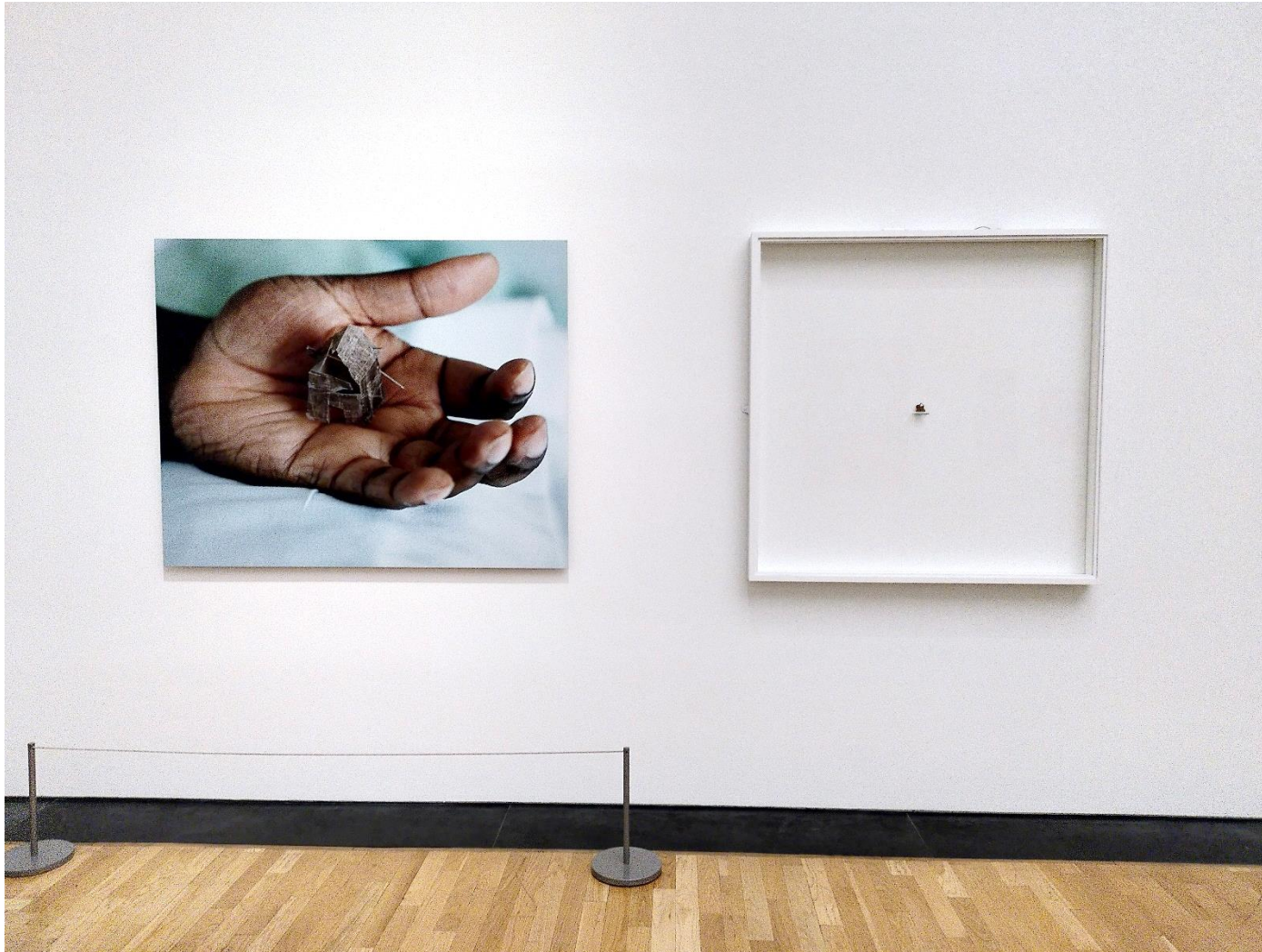
The screen had no reflections of light, which was vital considering that light was a vital part of the film; a changing perspective from outside to inside was shown by the passing of time as it got dark outside the man's window.



Other brightly lit work that struck me. A sculpture contained in an acrylic/glass box could have been tricky to light, perhaps. And what about a giant transcribed interview about Syria that's visceral and overwhelming? There were directed spotlights throughout the entire exhibition.

Claire Curneen. 'In the Tradition of Smiling Angels' (2007) Terracotta and gold lustre.

Patrick Brill ("Bob & Roberta Smith") 'David Nott Interview' (2014)



Nearby pieces were similarly lit (- incredible creations framed well!)

Donald Rodney. 'In the House of My Father' (1996-7). Chromogenic print of aluminium.

Donald Rodney. 'My Mother. My Father. My Sister. My Brother' (1996-7). Pins and human skin.



One of my favourite artists with another fabulous film, completely dependant on light being above the screen to avoid reflections. I just love how Williams presents his imagination with a slice of derision & in this piece I think he's pointing out how ridiculous people with money can be, with a little folklore and mystery.

Bedwyr Williams. 'Y Tyrrau Mawr / Hypercaust'. (2015). Film.



I tiptoed into a darkened room to see three enormous HD screens showing images and film. It was a revered 40+ minutes! They screens complemented and contrasted. Looking at humanity's abuse of the oceans, the creatures who live in them and the people who have used them. This film touched on the horrors of the slave & refugee crises, diaspora, killing and destruction. Footage came from the BBC and alongside a narrative from a slave in the 1700's. It was incredible.

John Akomfrah. 'Vertigo Sea'. (2015). Film.



I went hunting inside the Glynn Vivian to find alternatively illuminated artworks!

Most were bathed in an abundance of light, yet in this room each portrait was spotlighted in such a way that each photograph felt personal and intimate. The dark, wooden floor and black skirting board along the edge of the wall made the highlights more striking.

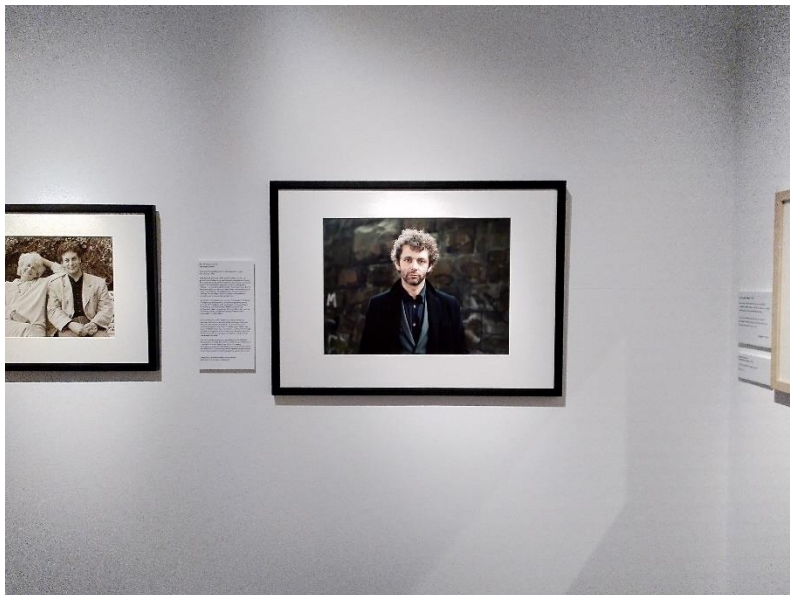


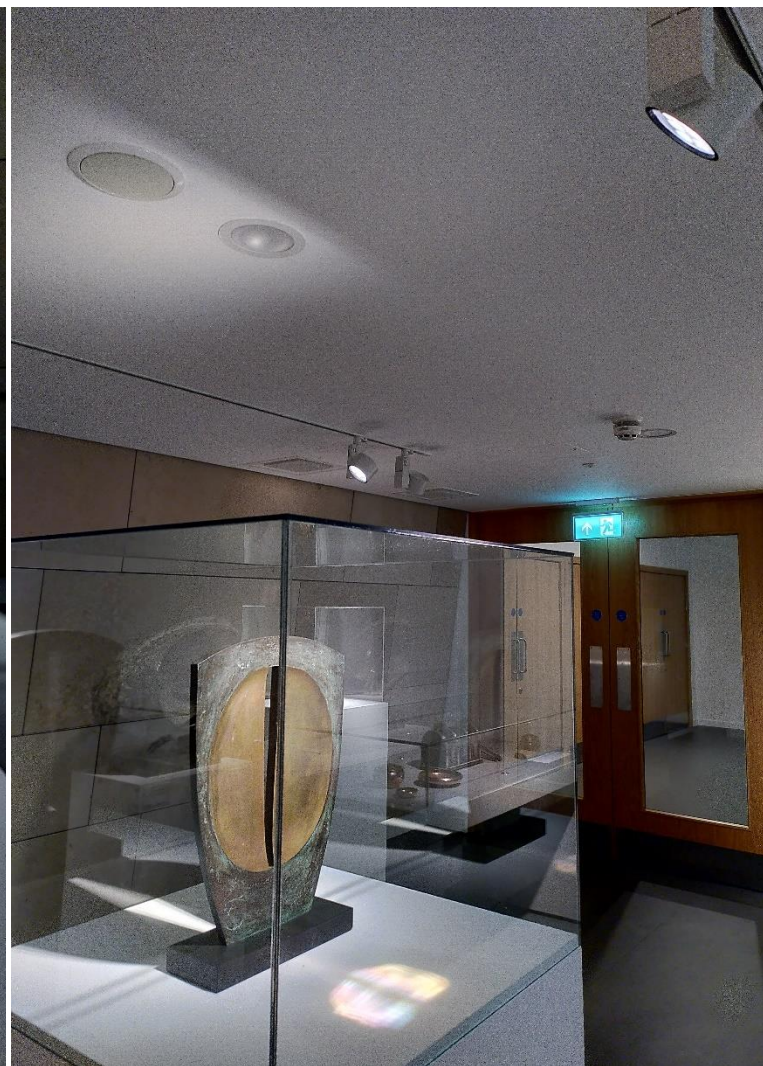
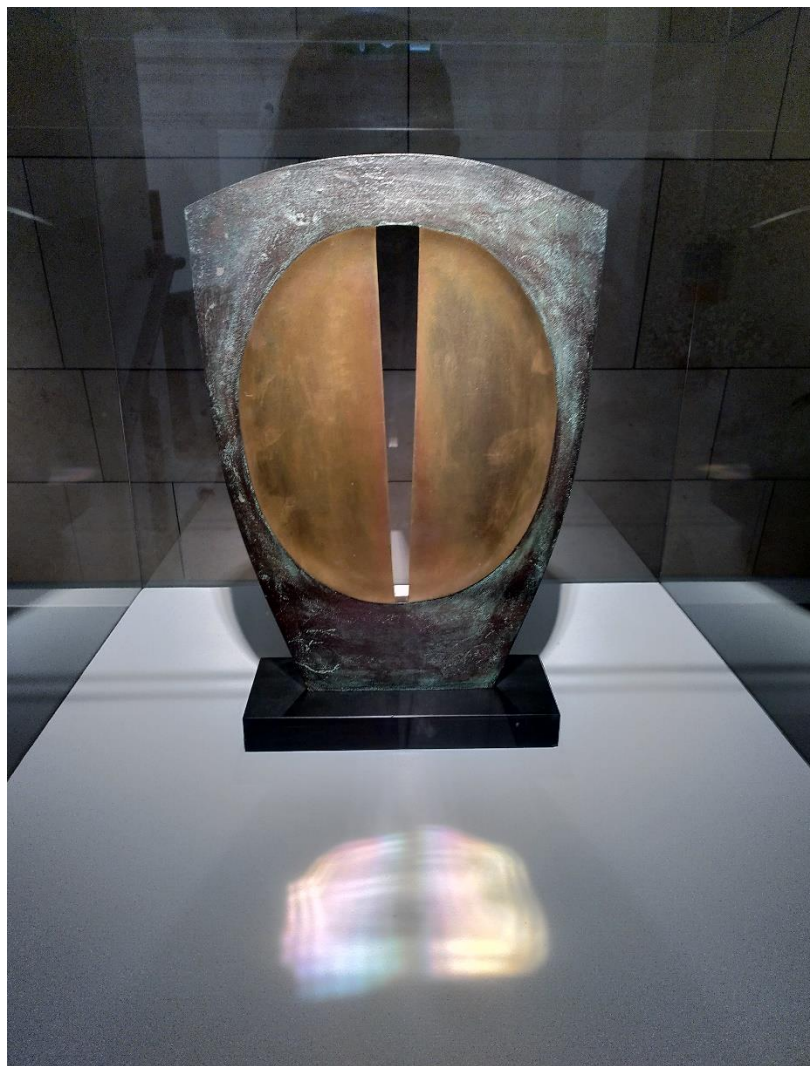
Michael Sheen was asking me questions in one corner. You can see from the thrown shadow underneath the frame that the light source was almost directly above.

From a step back the individual beams of light directed to each frame is more obvious.

Although not shown in these photographs, the dark flooring again added to the ambience of the space.

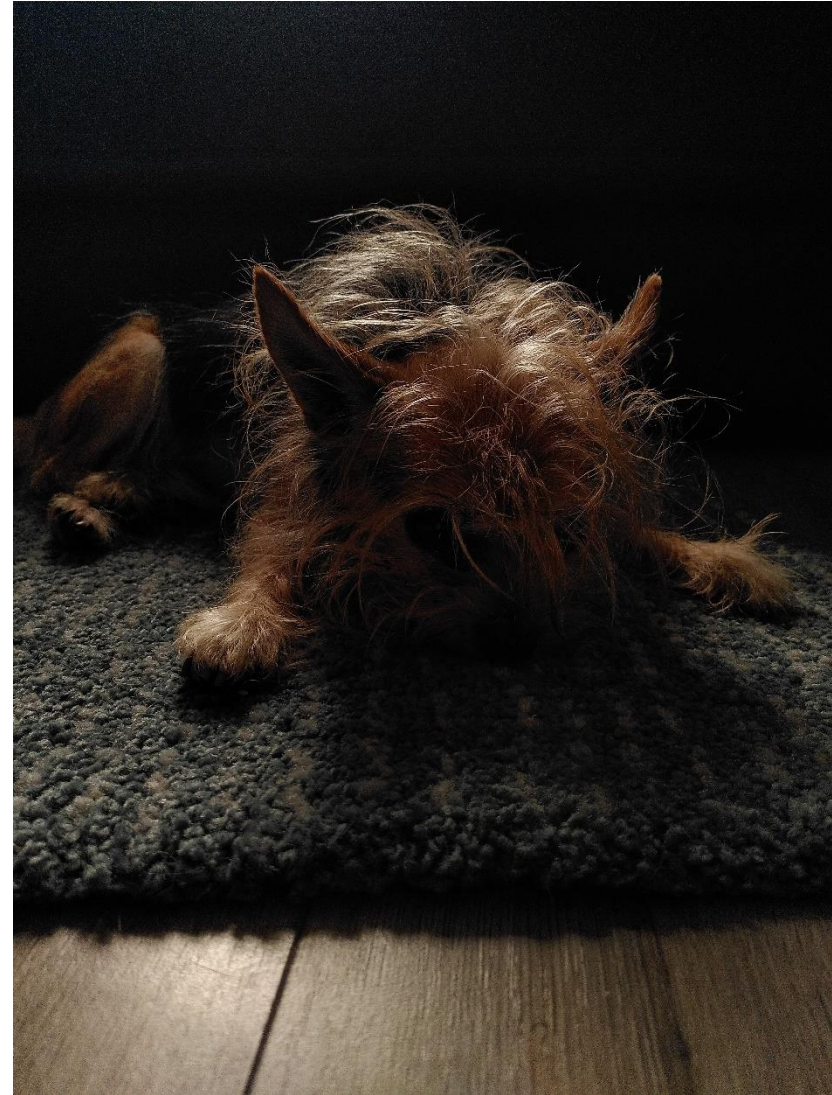
It felt like this room of portraiture was more diffused than every other room and the falloff can be seen with angular shapes being formed on the white wall.





Finally, this piece caught my attention. Not only does it look like an eye, the reflection of the light refracting onto the plinth was a rainbow surprise. The light causing this effect can be seen on the ceiling.

Denis Mitchell. 'Veryan' (1960~) Bronze. One of seven pieces.



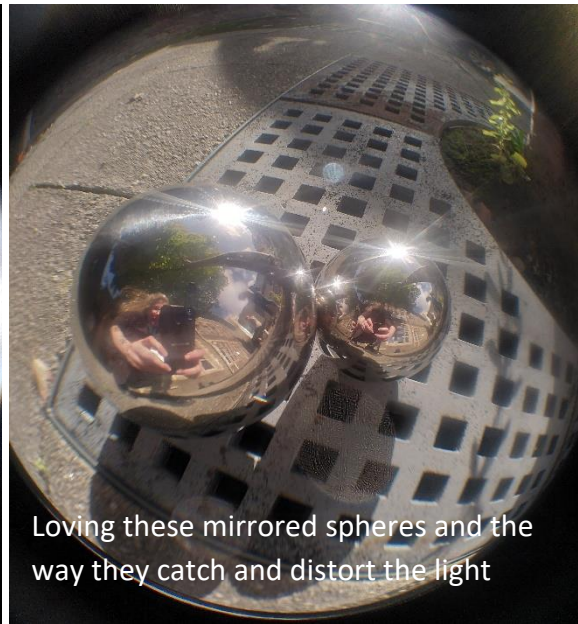
Some photographs I captured in response to a digital session played with light. The focused area in the background of the first image (the underneath of my car seat) is such a contrast to the dark foreground.

The light coming from the window above Charlie's head leaves most of him in darkness, giving a dark ambiance.

Other images captured in digital sessions that acknowledge the subtleties of light within a space using the words, 'Contrast' & 'Form':



Sunlight, office chair, fisheye lens



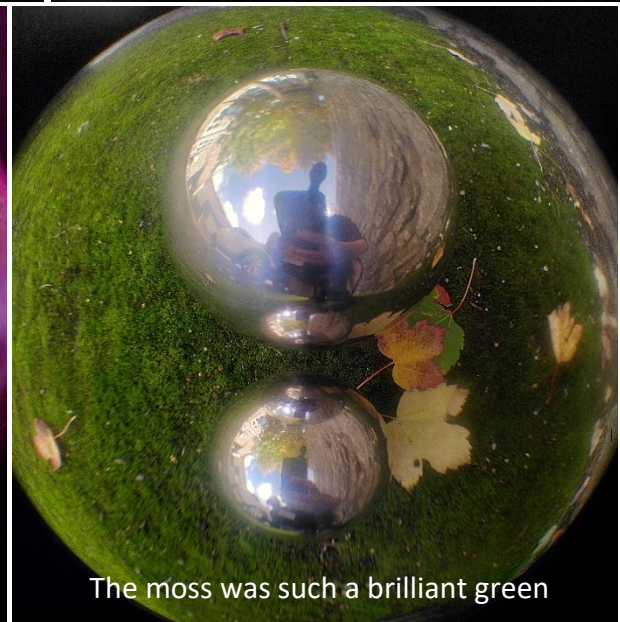
Loving these mirrored spheres and the way they catch and distort the light



Foil tube, focusing on sun

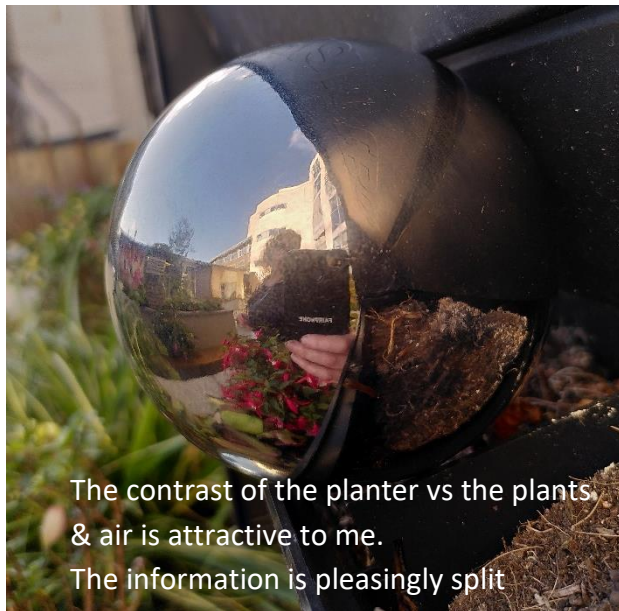


Echoed spherical curves with the lens

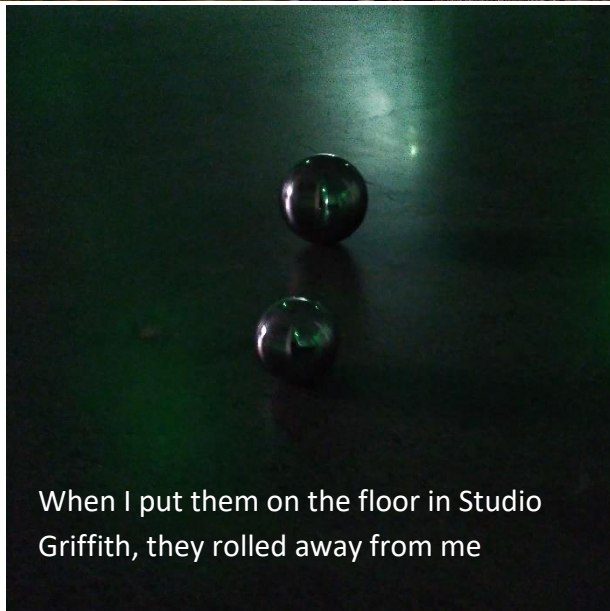
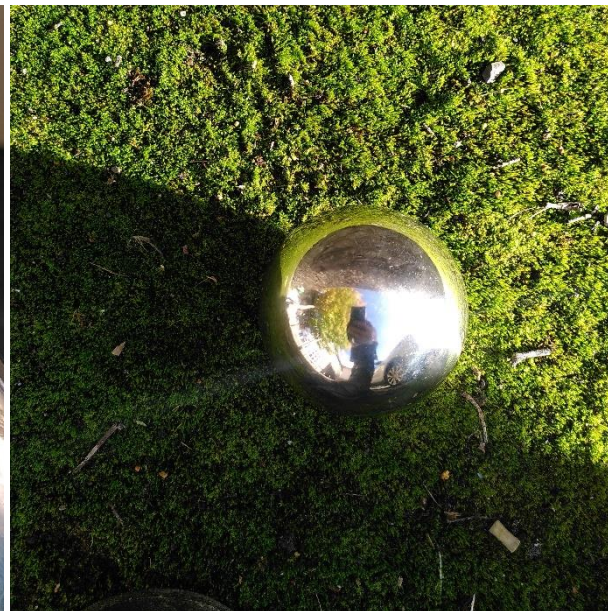
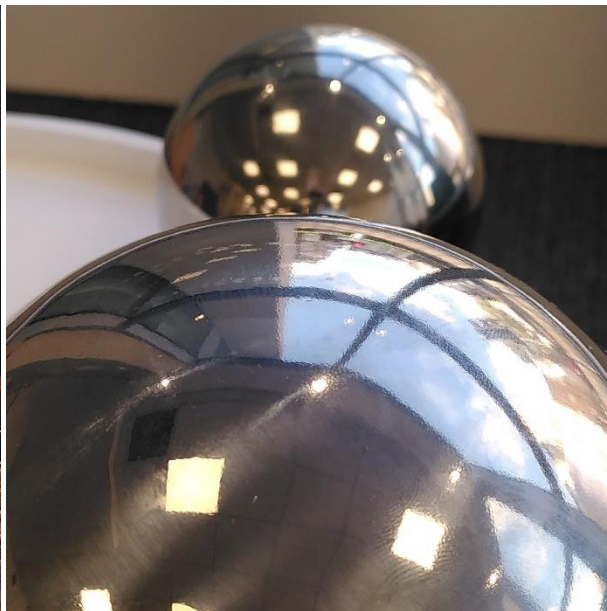


The moss was such a brilliant green

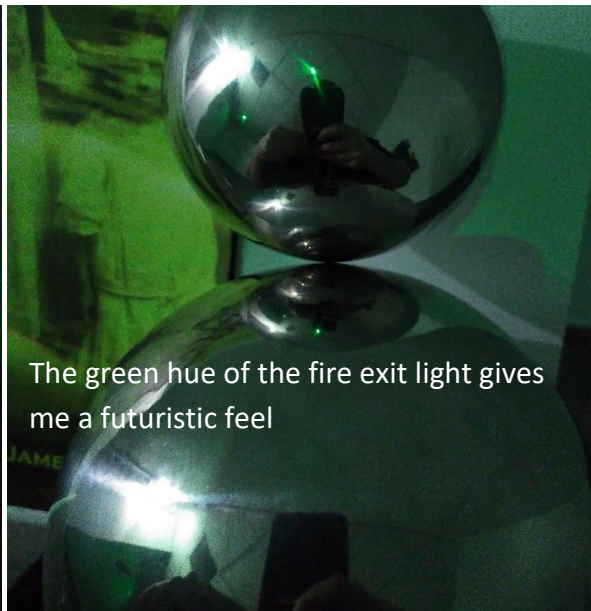




The contrast of the planter vs the plants
& air is attractive to me.
The information is pleasingly split



When I put them on the floor in Studio
Griffith, they rolled away from me



The green hue of the fire exit light gives
me a futuristic feel



Moreso in this
shot. The light
is stretched
over the form
like lasers



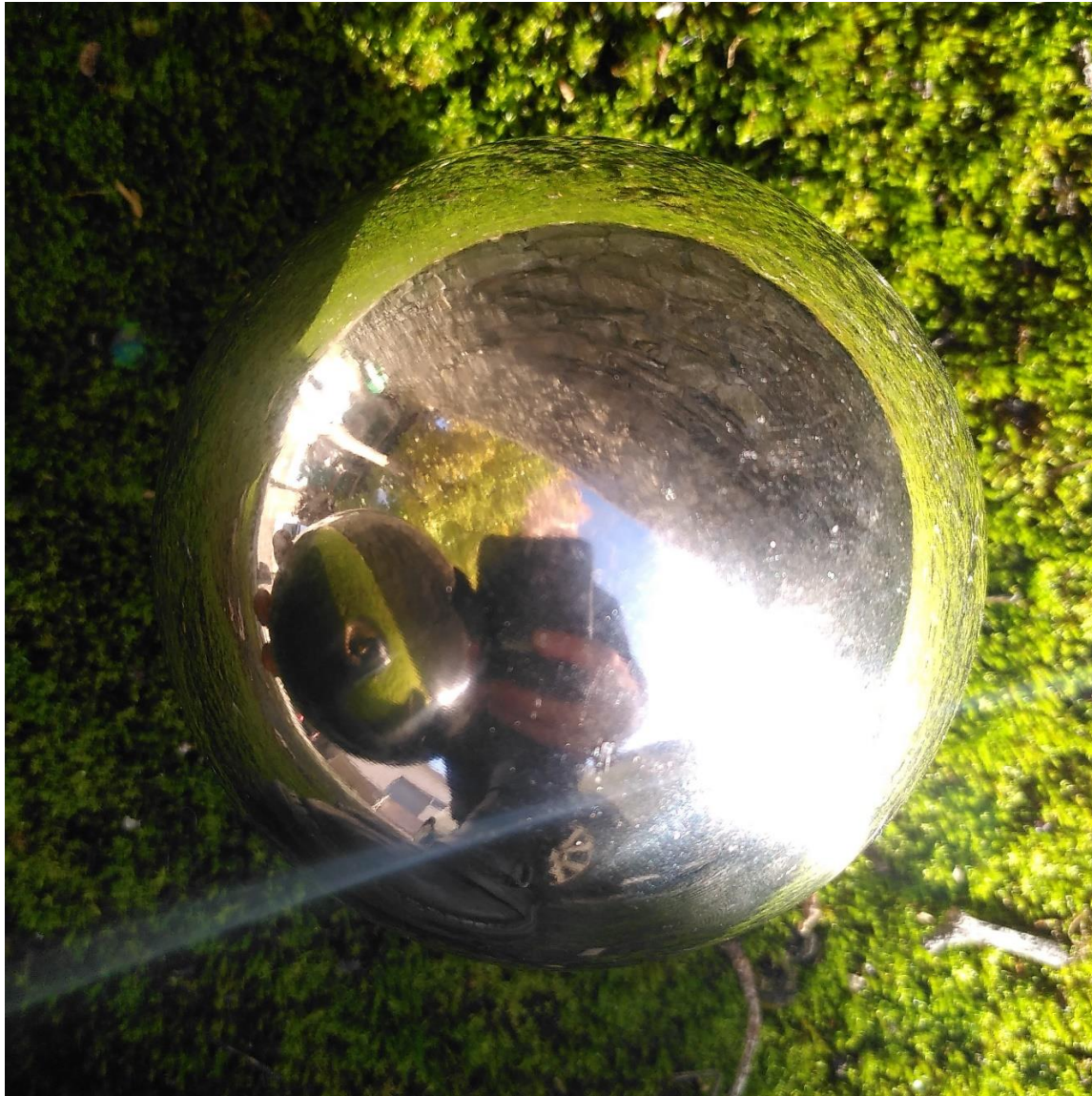
Fascinated by the way things were being reflected in the sphere, I captured a variety of shots in Studio Griffith and outside of the workshops, which played with the light.

The length of the shadow from a sphere was exaggerated in the winter sunshine. I wanted the leaf to be part of the photograph because its light hue was contrasting in the shade.



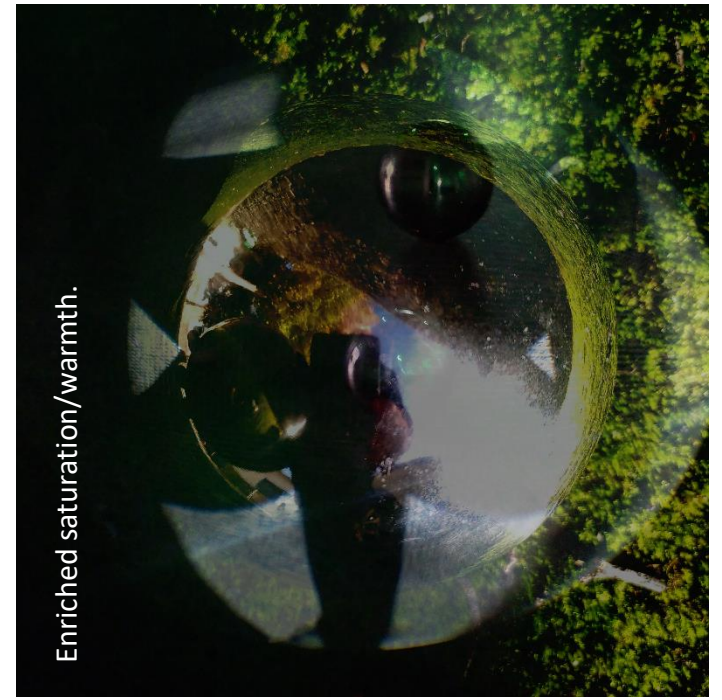
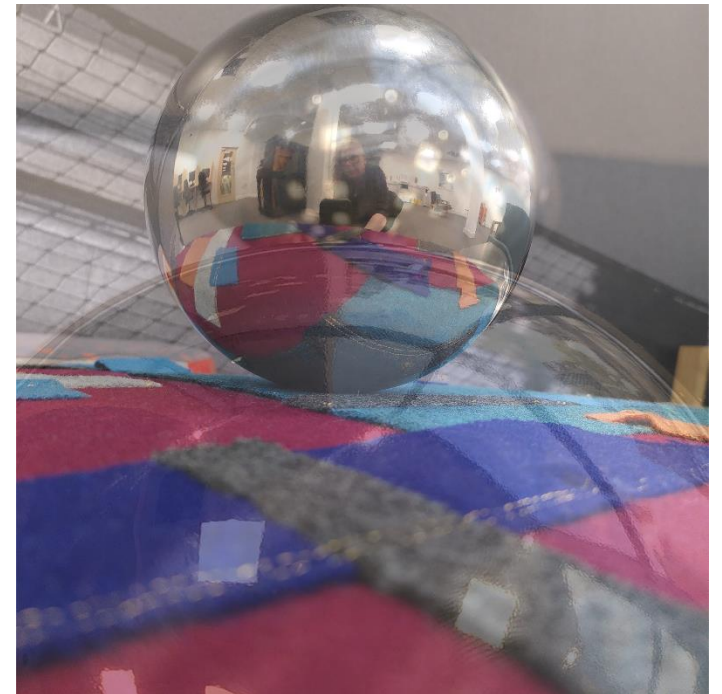
An amusing reflection of the drainpipe, ridiculing its' height from below.





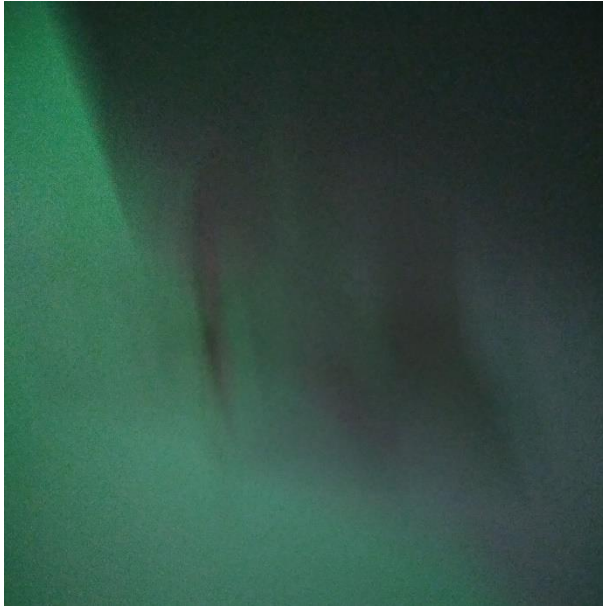
I chose the above image as my favourite shot. With the two mirrored spheres bouncing the shadows, moss, and sunlight all over the place, I felt it fit with regards to getting a photograph that considered 'contrast' and 'form'.

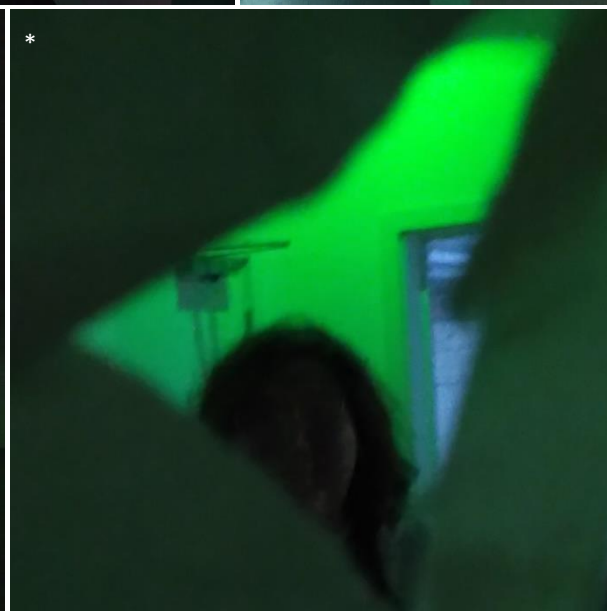
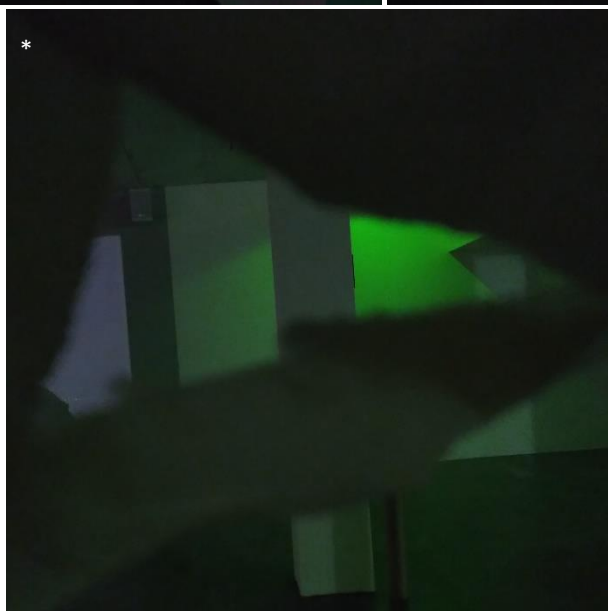
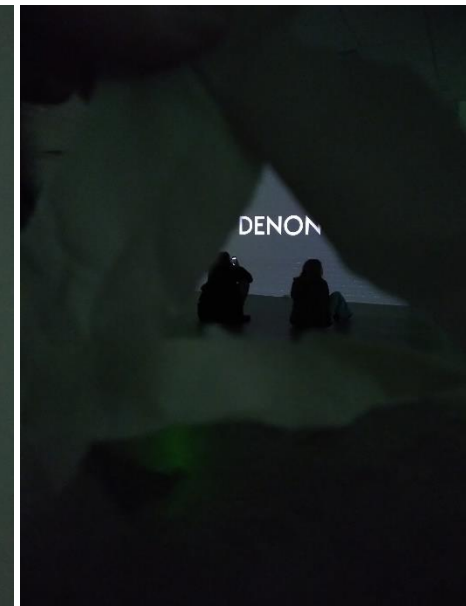
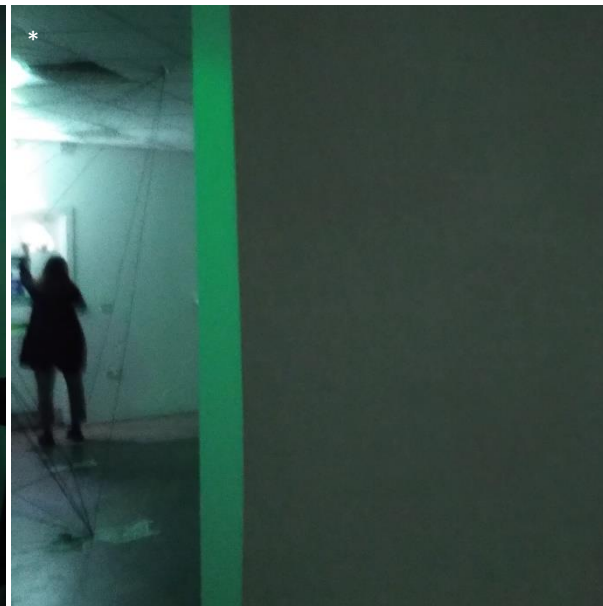
PHOTOSHOP PLAY. LAYERS. ADJUSTMENTS

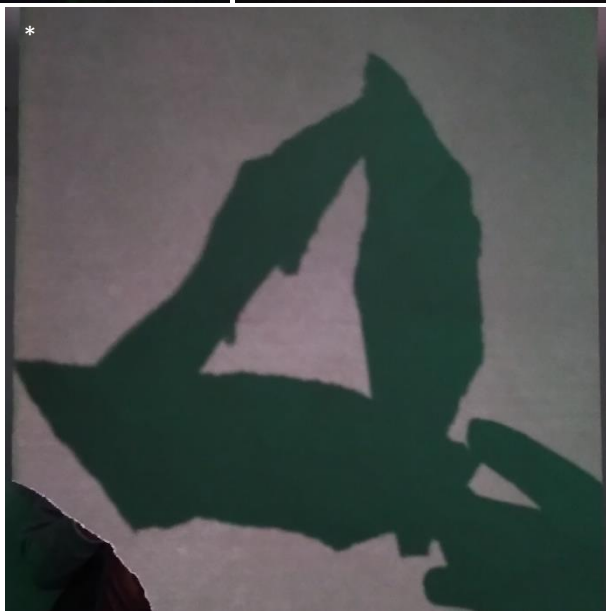
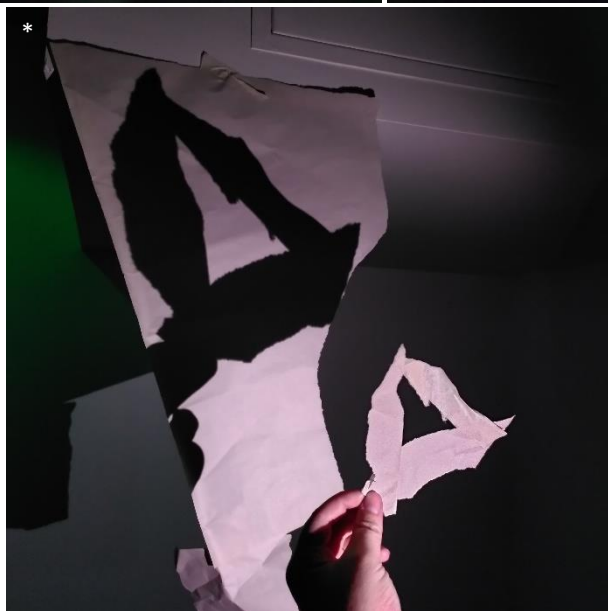
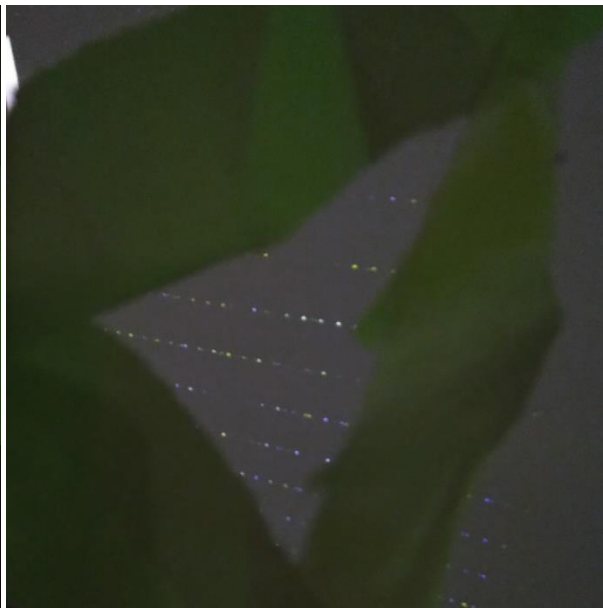
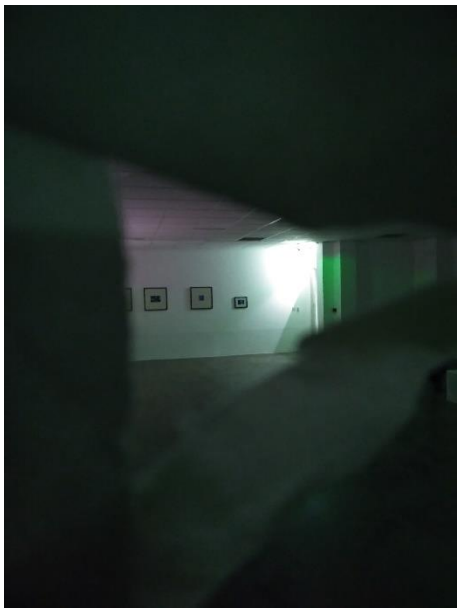


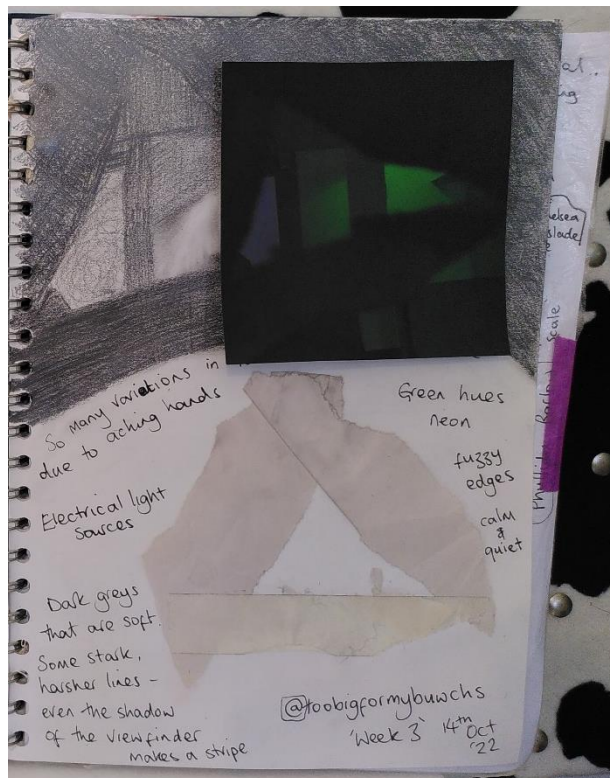
Enriched saturation/warmth.

GROUP EXPERIMENTS WITH LIGHT







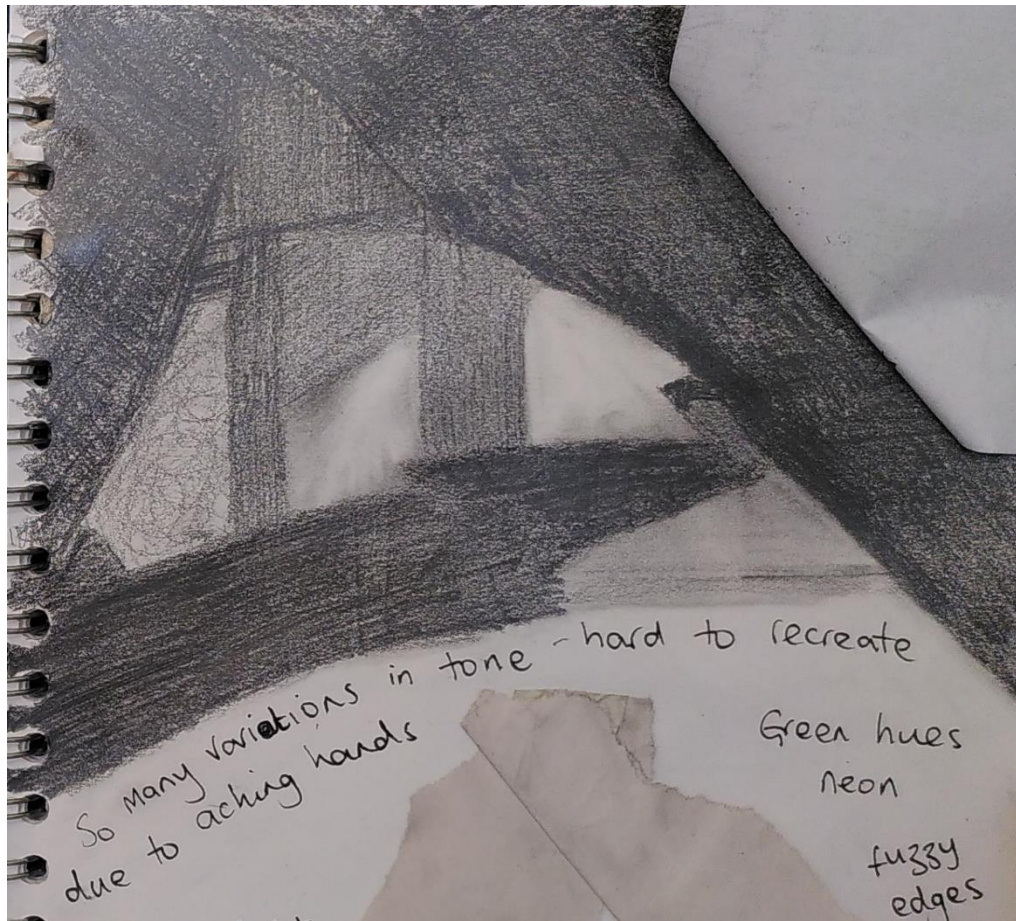


Having the freedom to play with light in such a large, darkened space, was incredible! I felt like a kid (– more than usual, of course).

I enjoyed the use of paper to affect the light, and then a torn-edged viewfinder, which gave me an organic vibe and capturing blocks of varied green tones lit by the fire exit signage (See * on photos above for my favourites)

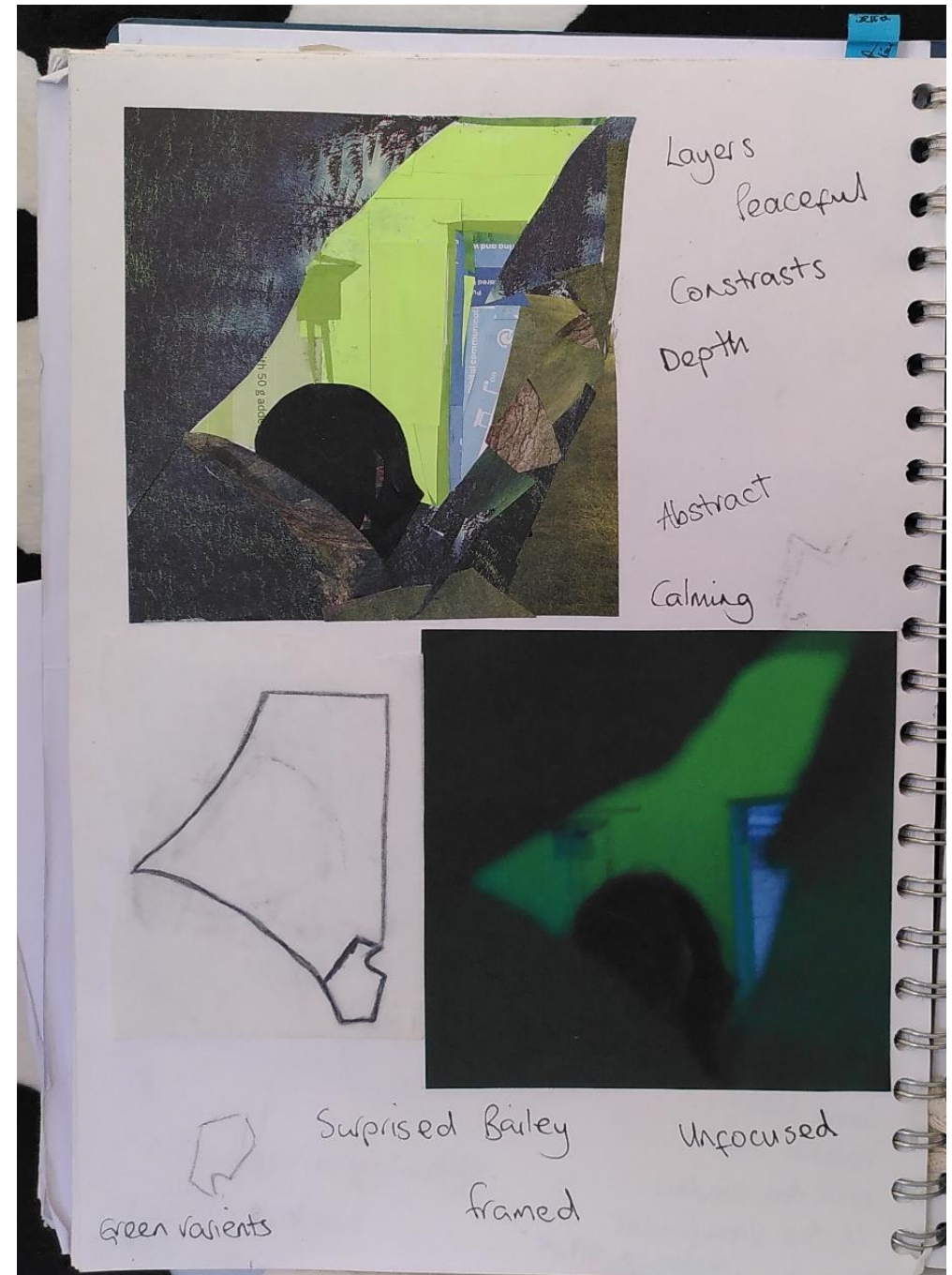
The space worked so well with any light, even before the room was at its darkest.

It was amusing to collaborate with others, and I let my inner child out.



I enjoyed making a collage but considering how much time it took me...
Let's just say it was a super experiment to see how I could interpret the
tones given my limited resources.

I loves a moan, I do.

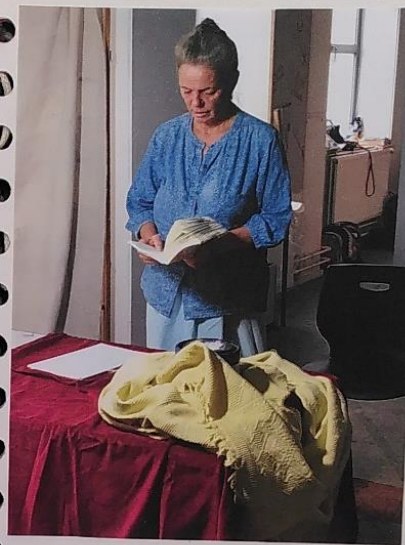




Using props & our
life model to attempt
a recreation of
Vermeer's

'Woman Reading A Letter'
~1663

Oil on
canvas



Not a true capture
of the angle I was
seeing her from, yet
the light is different.

The darkened areas
that the painting is
famous for are almost
gone from my view.

It's as if I would
be standing outside
the window she
stood beside.



I enjoy the colour
& some elements
of my interpretation

The darker lines
and how I've
simplified the face

The hands and
arms were almost
lost



Texture & depth

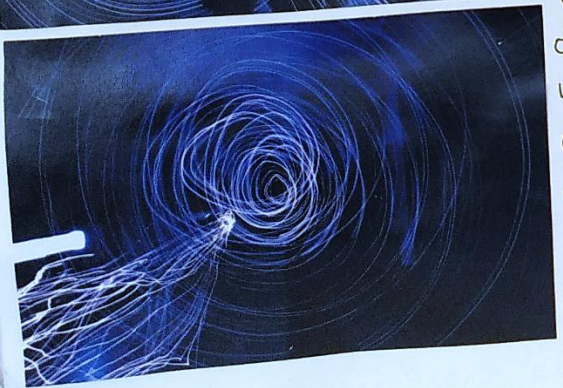
A hint at the pearl necklace

Swapping the light & dark - ghostly

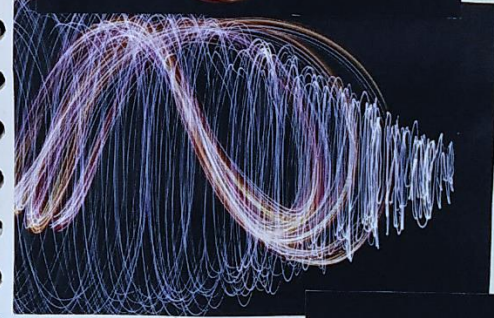
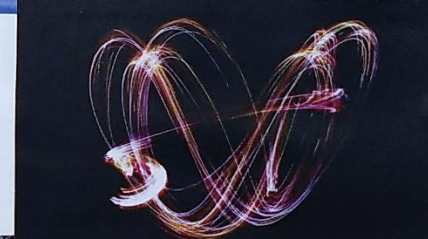


Using my hands to paint left me looking scratched & bruised.

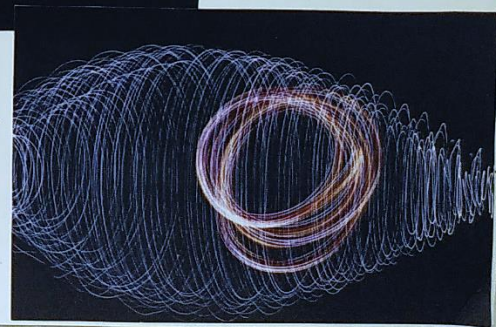
LONG EXPOSURE



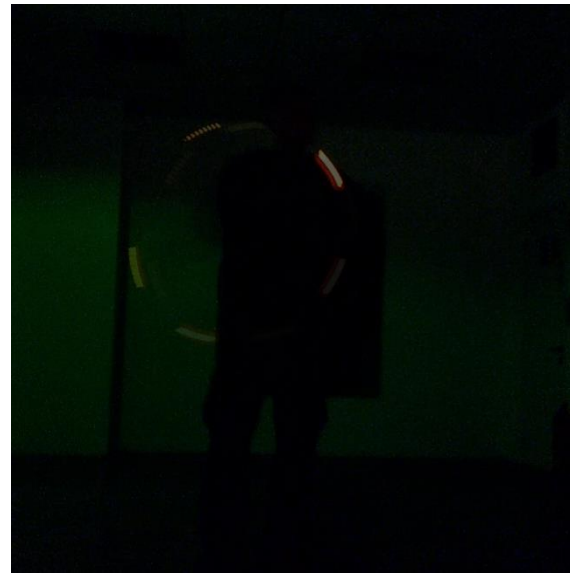
Drawing with light workshop
Saw the professionals producing these images, using cameras with unlimited exposure.
I'm fascinated by the capture of time and movement - the variety of colours obtained simply with different coloured lights or coloured cellophane (sweet wrappers)



3 students produced most of these effects



The environment was initially uncomfortable - it's difficult to get up in front of a new group & dance around with lights - especially when everyone else is stood watching, holding their cameras



I had downloaded the Adobe Lightroom app, ready for taking long exposure shots. They didn't look clear on my phone, and it was hard to tell how successful they were.

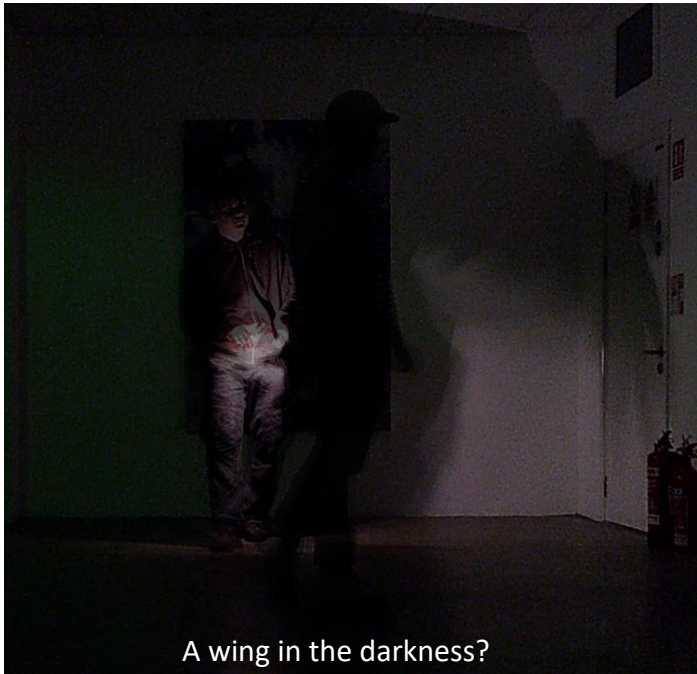
Some of them gave surprising results!



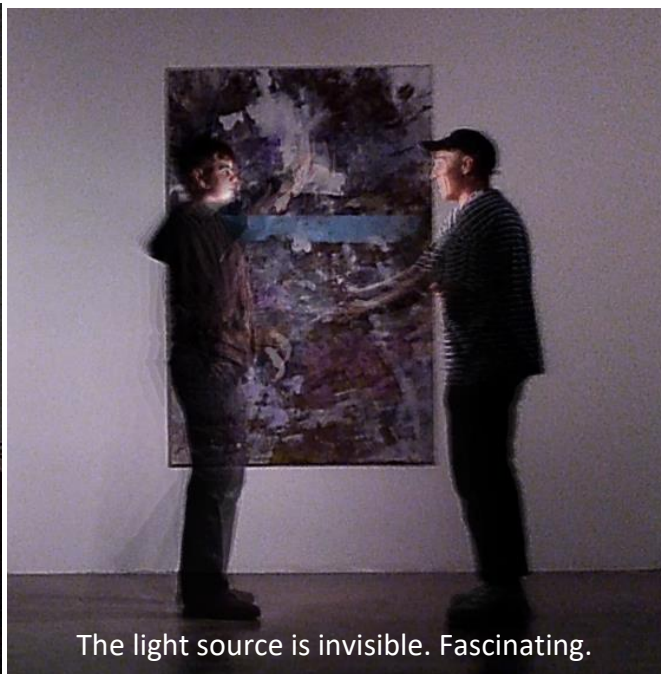
Although unclear, these and the following images are grainy and defocused, giving ethereal edges to the light and the movement captured.



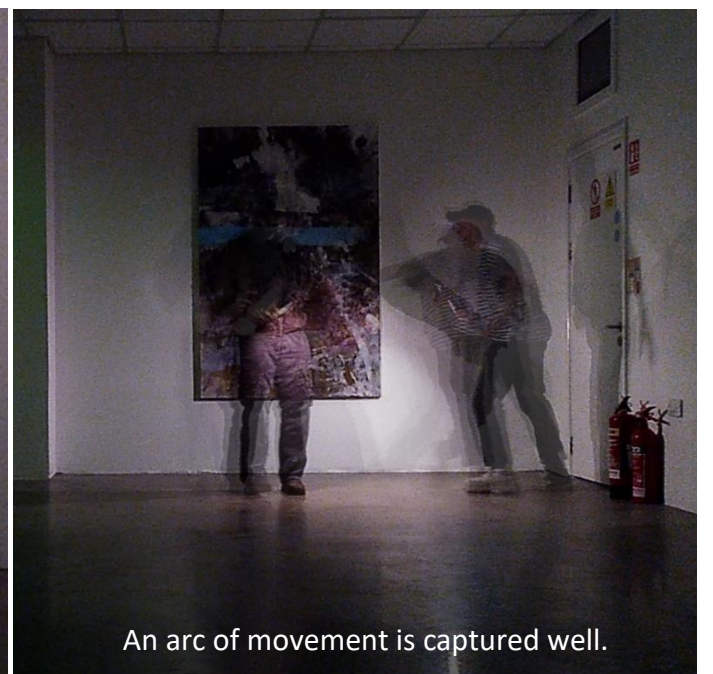
Some of the movement made with the light was captured. Ritualistic motion.



A wing in the darkness?



The light source is invisible. Fascinating.

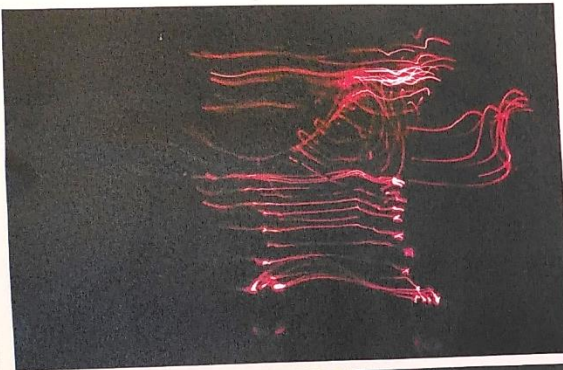


An arc of movement is captured well.

It *definitely* looks like
a rehearsal's
occurring.



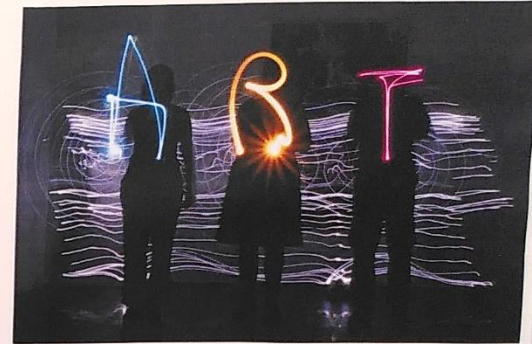
Search party, glow-
stick tribe?
Faerie tribe coming at
me?
I love this moody shot!



A phone torch covered by coloured film produced the majority of these lights

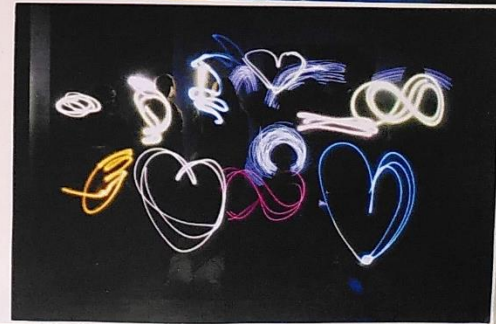
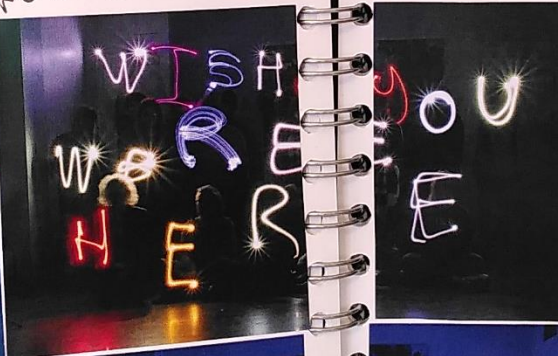


I thoroughly enjoyed this session as I'd never worked with ^{long} exposure before.



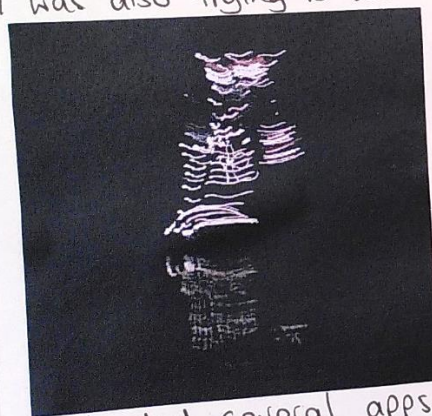
Writing back-2-front isn't easy...

...nor is the timing & positioning required to collaborate with others & 'write' in a communicative manner.





I was also trying to work out new software &



downloaded several apps to make the most of



the session. Finding the right settings was unsuccessful



LED daylight, formed
thick, bright lines / shapes.

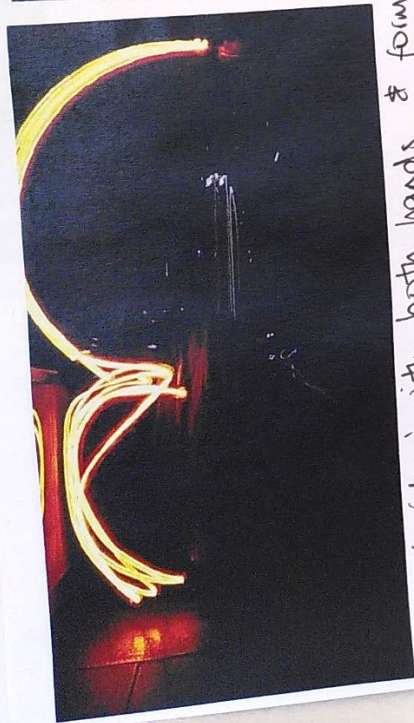
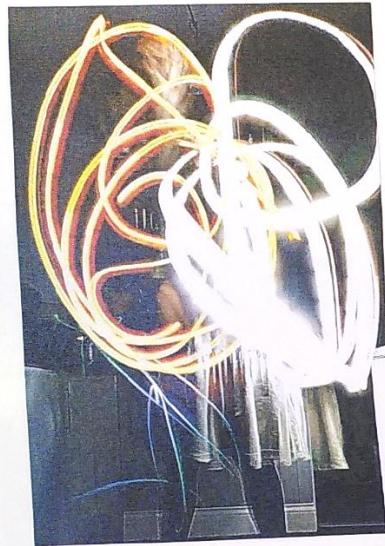


until I
got home!

My husband
& I were
dancing
around in
the kitchen,
building up
a rich
layer of
lines & forms,



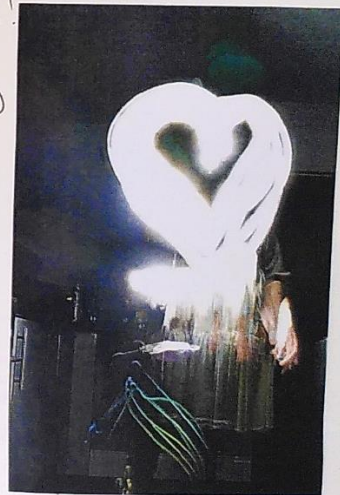
experimenting with
the app's settings.
I used a free
app called
'Camera FV-5 Lite'.
I changed the
exposure type to
'light trail',
ISO - 100
& varied the
synthetic exposure
time.

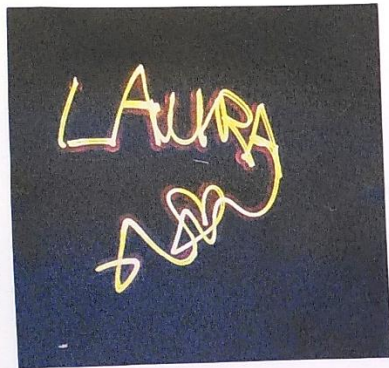


Trying to 'draw' with both hands & form a kind of symmetry felt almost impossible and the strangest blue | green light appeared



in the last few images!
I was wearing nothing
(aside from my glasses)
that could reflect or
produce that extra light
trace!
What caused it?



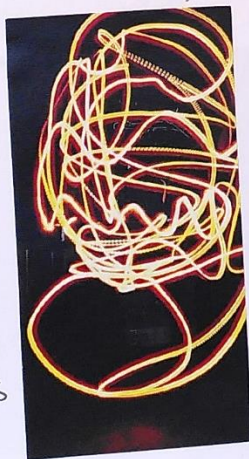


I managed to capture a word!

Again, writing backwards/back 2 front was tricky



This thinner orange line was created by a battery-powered tea light



These thicker, brighter forms were from an LED downlight that I covered with an orange, linen napkin.



Some doodles limited to the narrow space in my kitchen



Thinking about somehow incorporating long-exposure in my 3 min film for Learning in the Digital Era.



firey traces





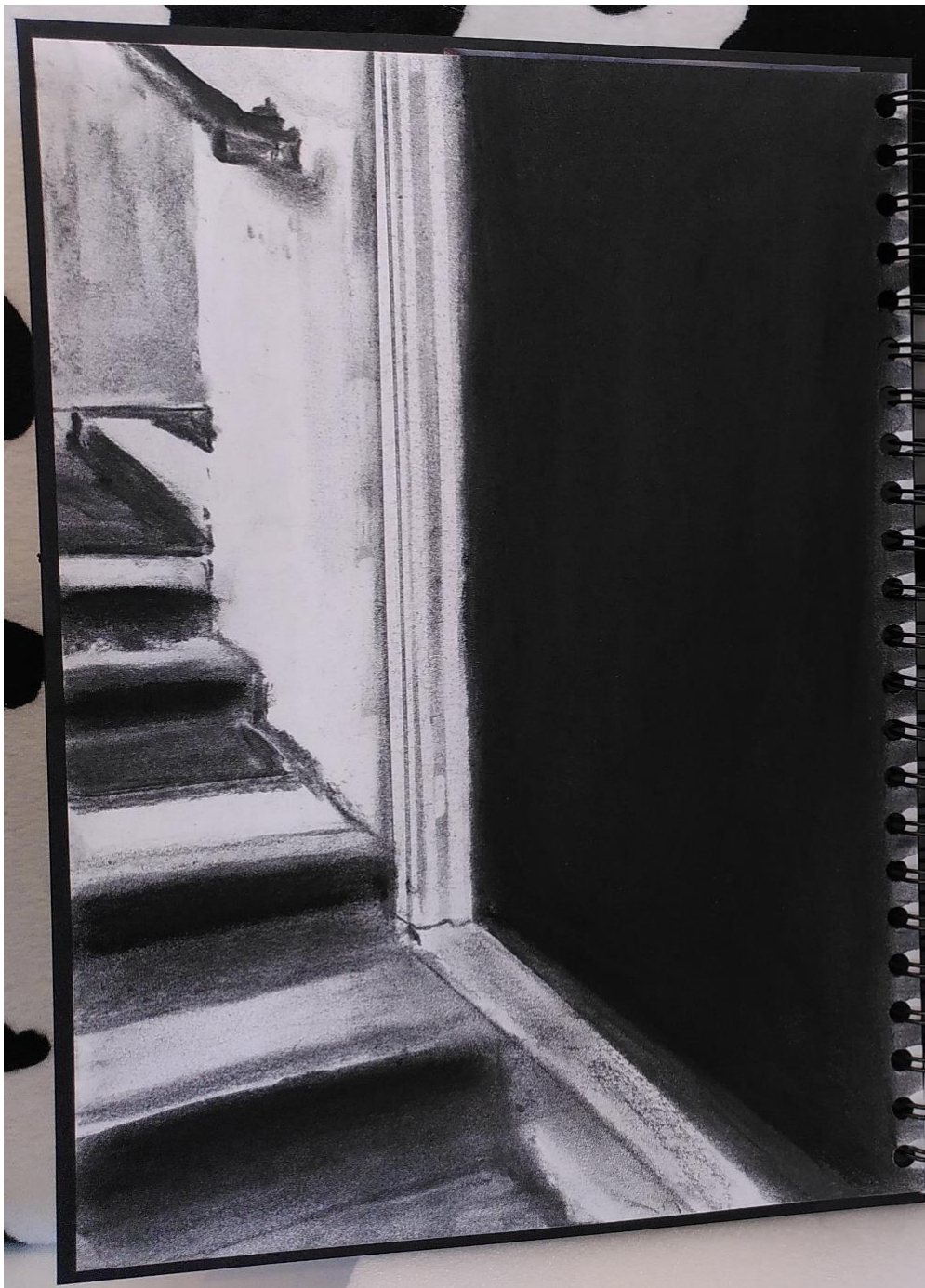
Sharp edges
Inviting darkness
chipped paint
juxtaposition
There's a shower in there!
L-shapes

echoes
Angles
Dust
draughty



Condensed Green Party in Deutschland was fighter in the al

relative



Clouded Green Arch in Netherland was fight

This space fascinates me; the darkness is all-consuming, down at the bottom of the stairs!

I tried to form the tones without using too many outlines.

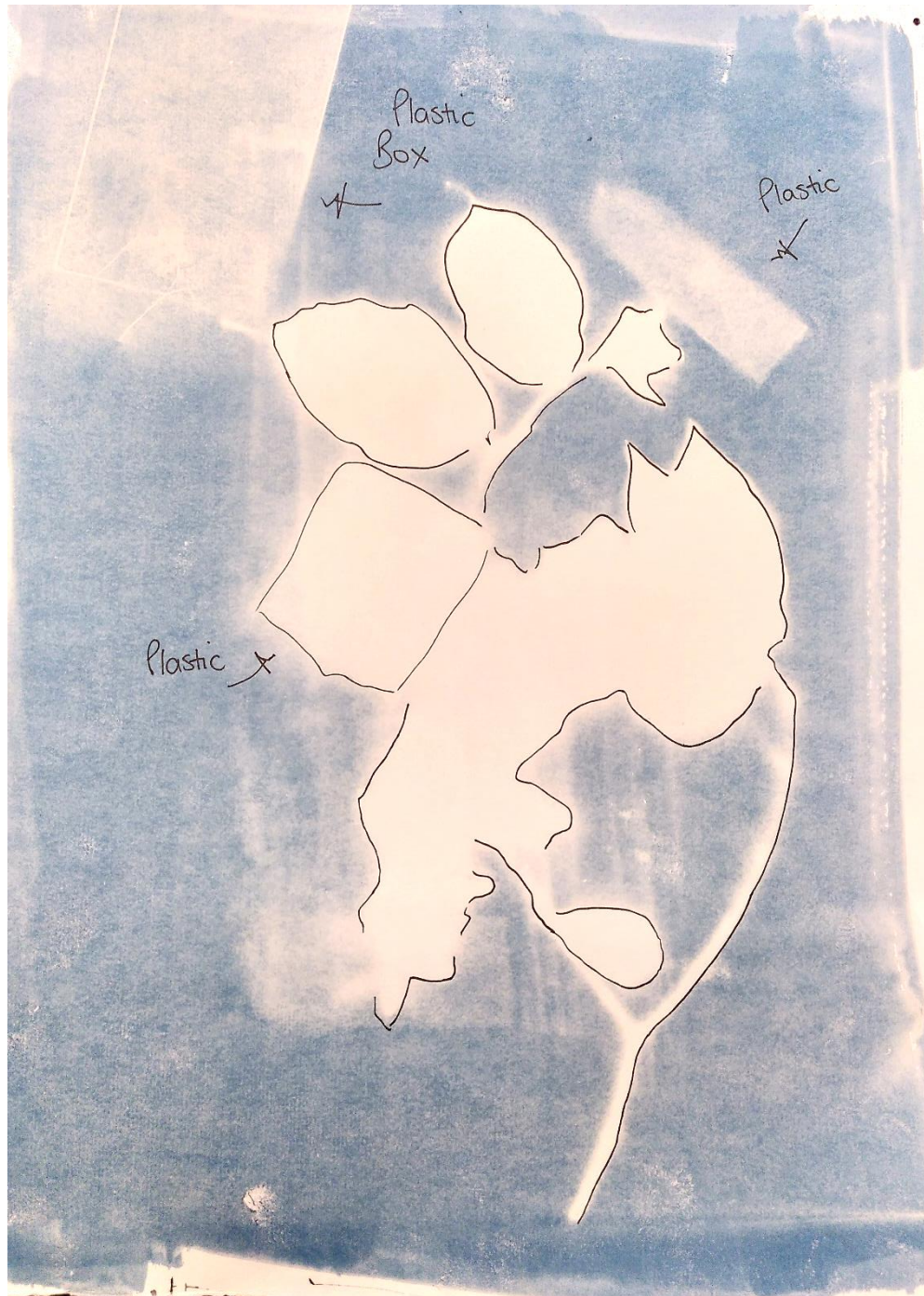
Claustrophobic, liminal, contrasting, monochrome, worn stone, dusty, forgotten,

'A Japanese room might be likened to an inkwash painting, the paper-paneled shoji being the expanse where the ink is thinnest, and the alcove where it is the darkest. Whenever I see the alcove of a tastefully built Japanese room, I marvel at our comprehension of the secrets of shadows, our sensitive use of shadow and light. For the beauty of the alcove is not the work of some clever device. An empty space is marked off with plain wood and plain walls, so that the light drawn into its forms dim shadows within emptiness. There is nothing more. And yet, when we gaze into the darkness that gathers behind the crossbeam, around the flower vase, beneath the shelves, though we know perfectly well it is mere shadow, we are overcome with the feeling that in this small corner of the atmosphere there reigns complete and utter silence; that here in the darkness immutable tranquility holds sway.'

ative.

CYANOTYPE





An enjoyable process, yet this - my humble first attempt, went missing from the drying room.

After I found it on another student's desk, I stole it back and put some outlines on it – I wanted to add indicators for what went where among the leaves.

The plastic box gave my favourite effect – the straight lines of the edges with a smoky, mottled blue and white form.



I wanted to attempt this process again. With no reliable dark space at home, considering the weather, it was going to be tricky! So, I collected up some items.

My first mix of potassium ferricyanide and ferric ammonium citrate produced a very faded result, although darker than my trial on campus.



I had high hopes for my next try at cyanotype. I'd collected a variety of natural objects to use for creating the silhouettes, alongside some acetate prints of H.R. Giger's work I'd used for a presentation in the past, some packaging ties and parts of plastic wrapping.

It wasn't the sunniest day, but I had to go for it when there was a break in the rain! (It's been raining since.)

I also coated some small strips of paper with the mix, too. I wondered if they could be used three dimensionally.

Behold – the fabulous angles of my photographic attempts.





Check out my professional drying area.

I noted that the colour had already begun to fade completely on some pieces, yet the handmade paper seemed to be grabbing hold of the pigment.

I couldn't see any clear traces of the leaves that rested on it, although the packing strips had left a faint outline.

Strangely, two of the sheets had a very dark cerulean blue splotch on them. When I'd applied the liquid, I'd made sure to apply it evenly, so perhaps the ratio had been off, or it needed to be mixed a lot more.





I had hopes for these though!



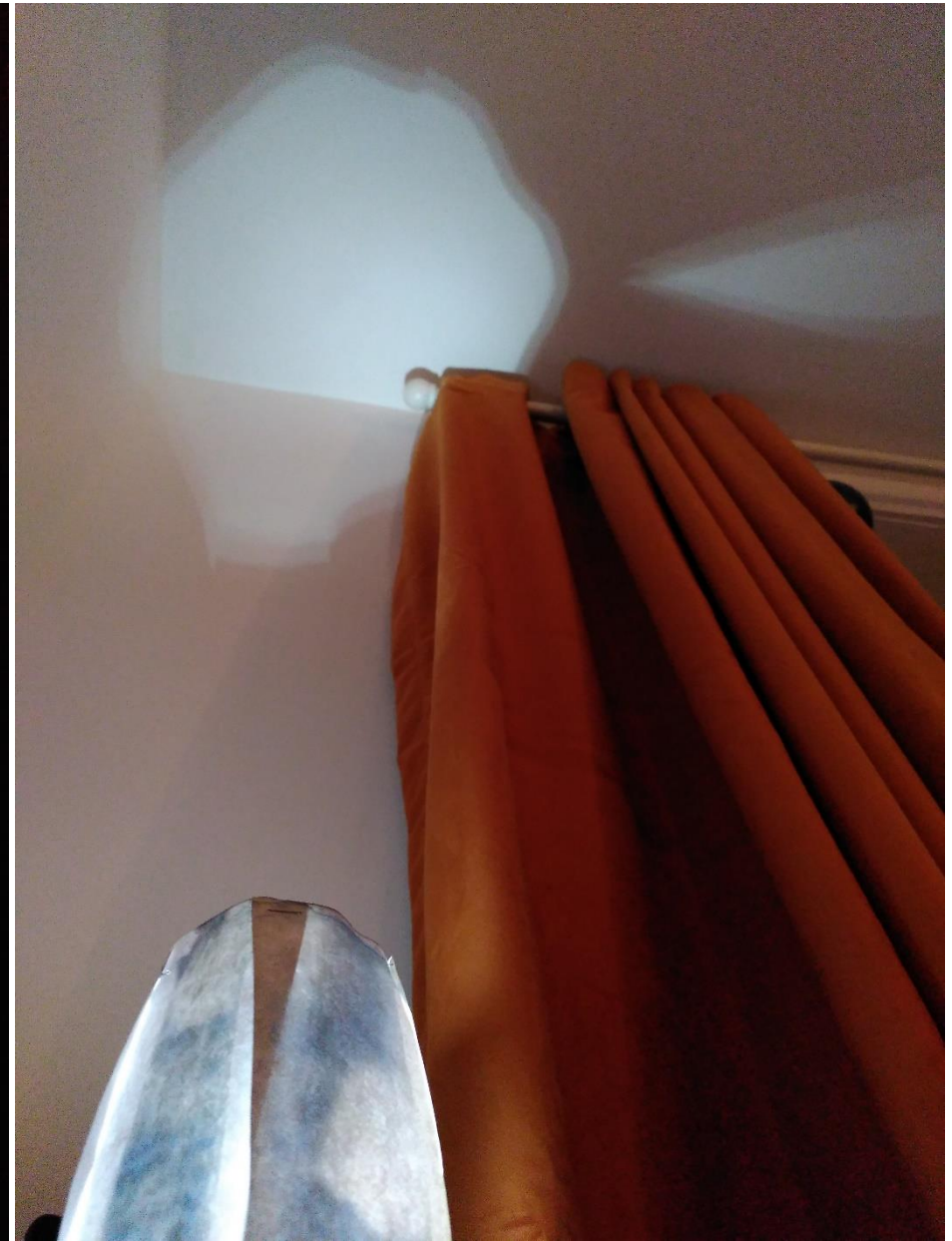
But not this one... It would have given a lovely relief of Giger's "BIRTHMACHINE" (1967).



A faint, pale face from another Giger print, almost stayed on the paper.



Later, I grabbed the face and stapled all the strips together – placed a battery light at the bottom shining up to form a 'lampshade'.



The breaks in the paper where they curl around and join gave an ambient effect on the ceiling. The light looked layered and moody through the cyanotype areas.



Using a different light here (a small battery-powered tealight) gave a yellow hue that was contained by the space on the inside. It was a duller light, and the effect was less visible yet perhaps not any less impacting.

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