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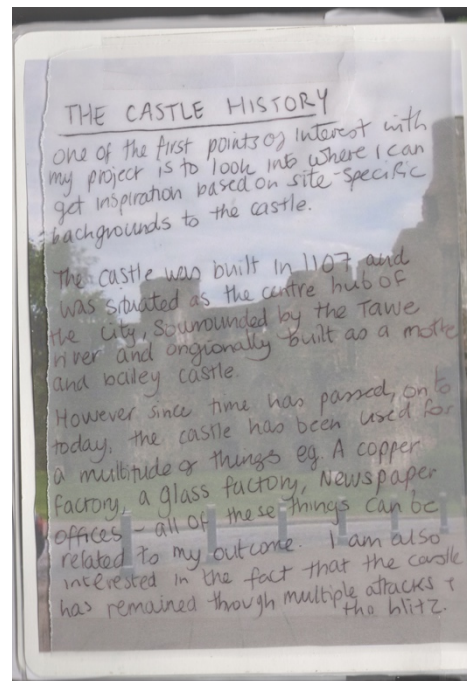
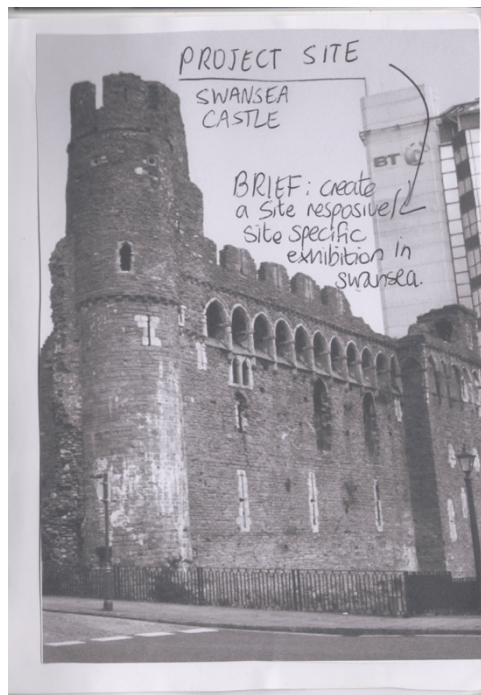


Fig 1 & 2: Site specific research Journal outcome, Spreadborough (2021)

After hearing the site pitches, I chose to be a part of a group which was exhibiting at Swansea Castle on Castle Street.

In the past the castle has aided the making of glass and copper, as well as becoming an office for the newspaper. Before this, it was a motte and bailey castle, which was destroyed early 1700s when the Norse invaded. During the second world war, In 1941, a large part of Swansea was ruined by bombs however the castle stood standing. As time passed, it became a monument. Today, the castle is closed off to the public, with barriers at the entrances. Visitors can only view the exterior, making it almost invisible to most of the public. There is more emphasis on the preservation of the building than its usefulness. As a group our challenge was to shine a light on the past of the building. With the use of this knowledge contextually, there was a lot of opportunity for creativity- especially with use of materials and processes.

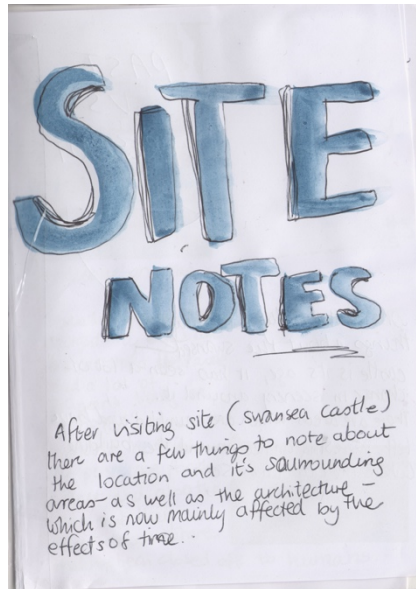


Fig 3: Journal outcome, Spreadborough (2021)

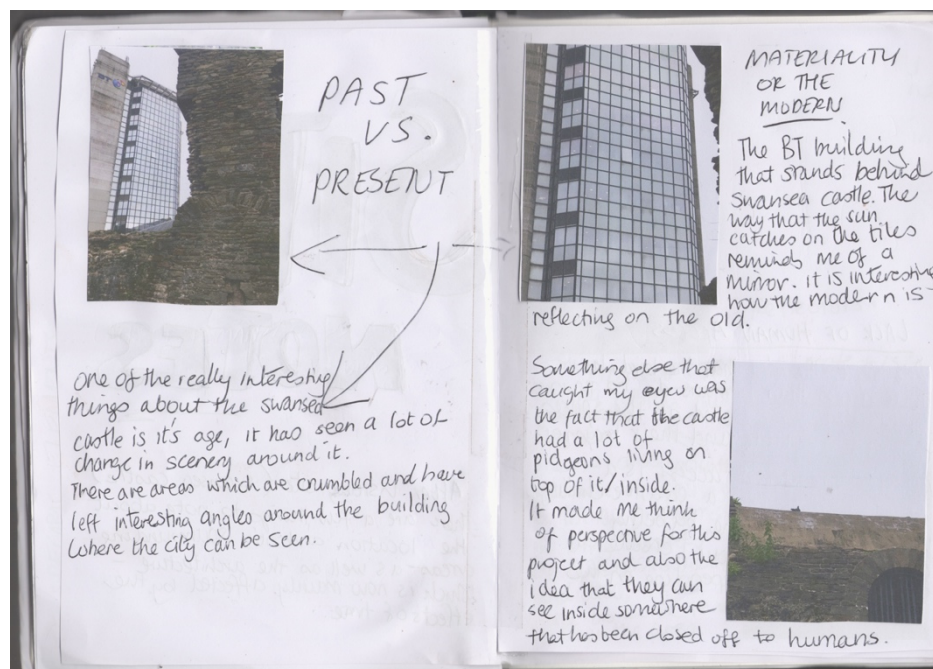


Fig 4: Site notes Journal outcome, Spreadborough (2021)

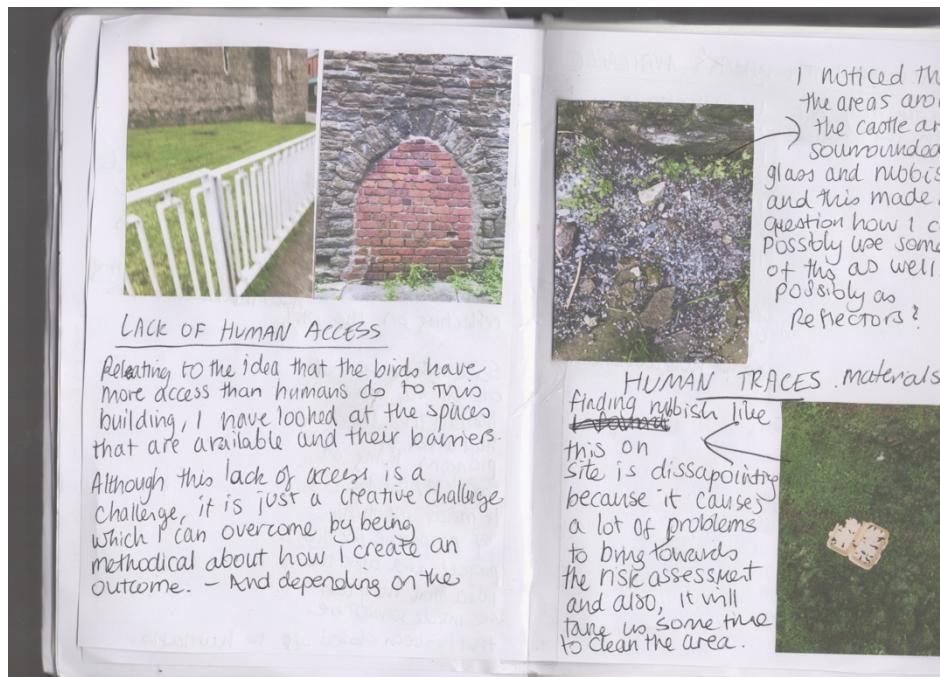


Fig 5: Site notes Journal outcome, Spreadborough, 2021

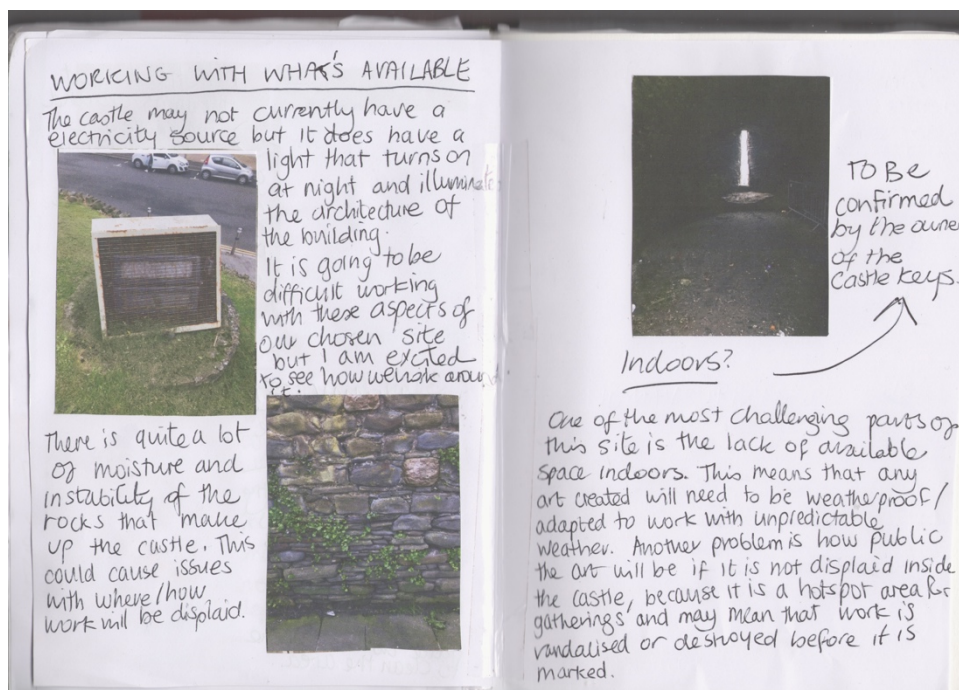


Fig 6: Site notes Journal outcome, Spreadborough (2021)

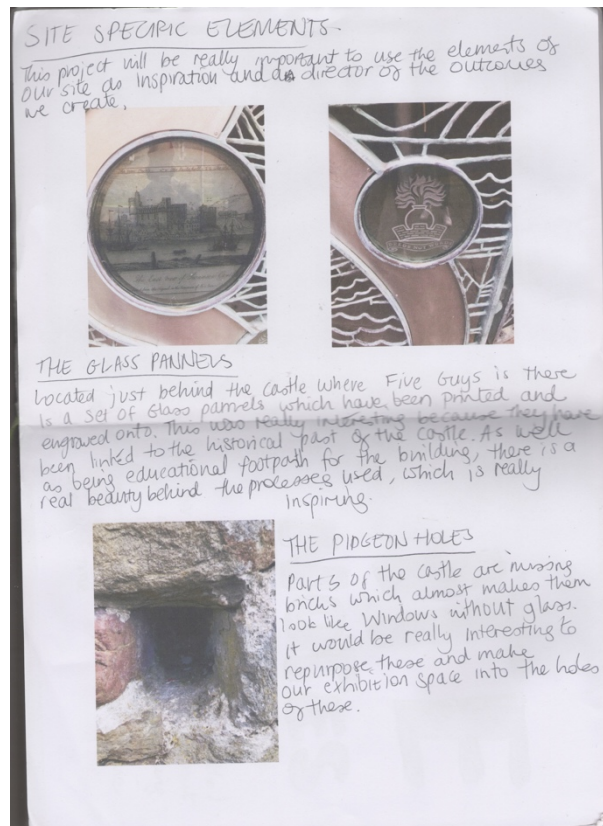


Fig 7: Site notes Journal outcome, Spreadborough (2021)

As a group we began to think about the castle's background and how we could use some of these themes to create a body of work. We agreed that we would all create individual outcomes which would focus on the blitz and preservation of the castle. Even with individual responses, we would be working closely, using a group chat along with group meetings to keep each other informed. My outcome would involve careful consideration of processes and the nature of the site.

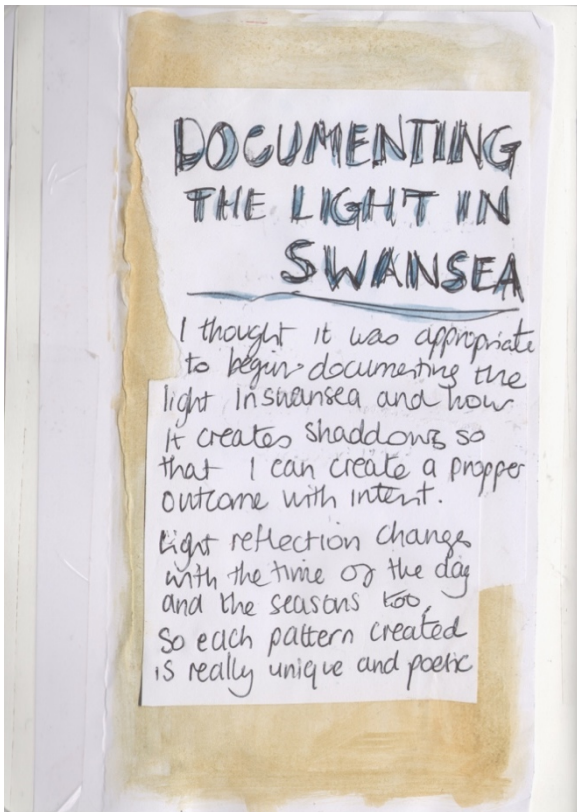


Fig 8: Journal outcome, Spreadborough (2021)



Fig 9: Documenting light Journal outcome, Spreadborough (2021)

Spreadborough (2021)

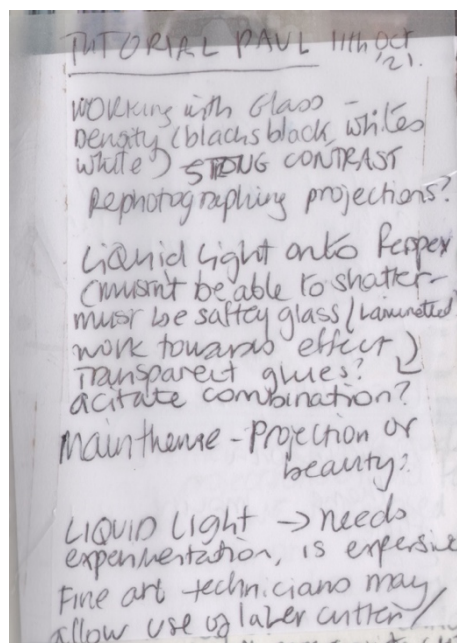


Fig 10: Tutorial notes 11th October, Spreadborough (2021)

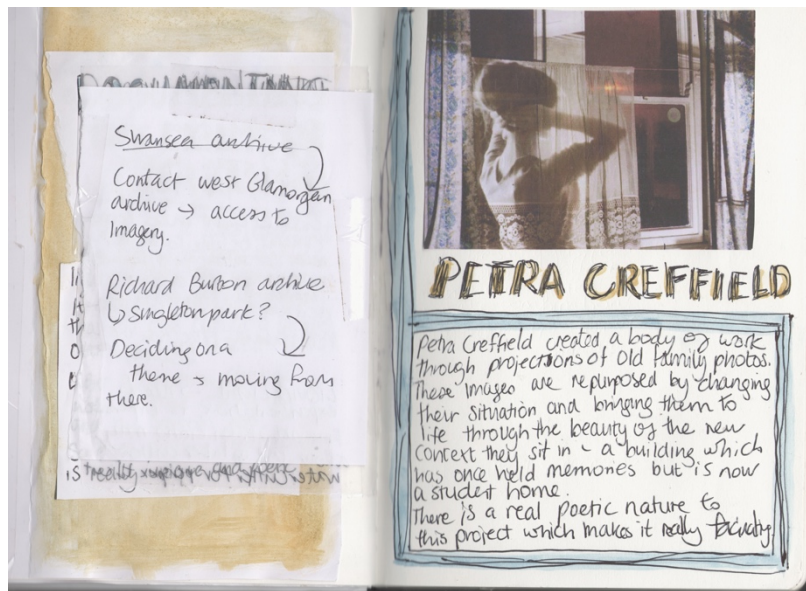


Fig 11: Petra Creffield research, Spreadborough (2021)

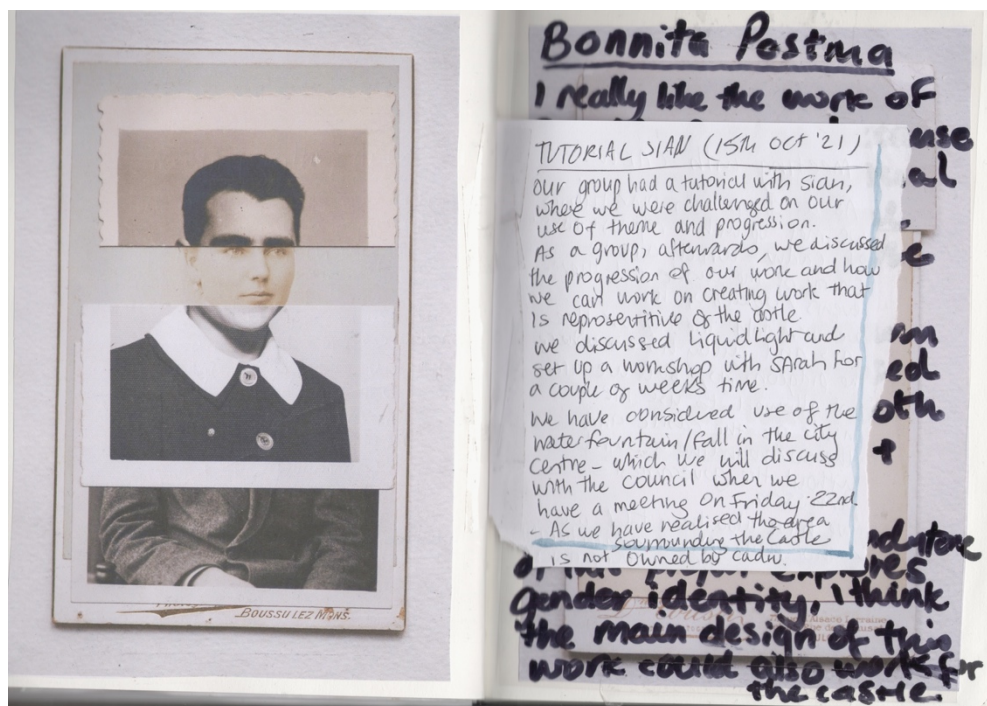


Fig 12: Tutorial notes 15th October, Spreadborough (2021)

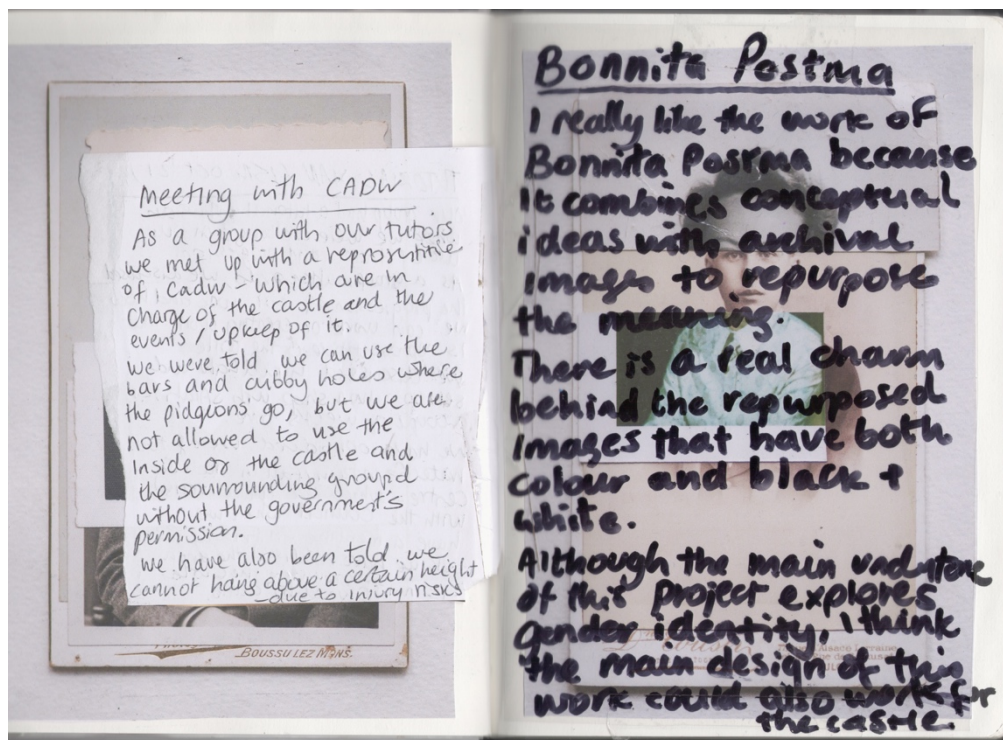


Fig 13: Bonnita Postma research, Spreadborough (2021)

After a couple of weeks working individually, we were advised to collaborate with each other and make a collective project. At the start we struggled with refining our exhibition, as each of us were working with different intended outcomes. In a crit, Sian advised us to have a chat refining our key themes so that we could move forward.

We decided together that we should use a mixture of repurposed images from the archives in Swansea and what we had been working on individually.

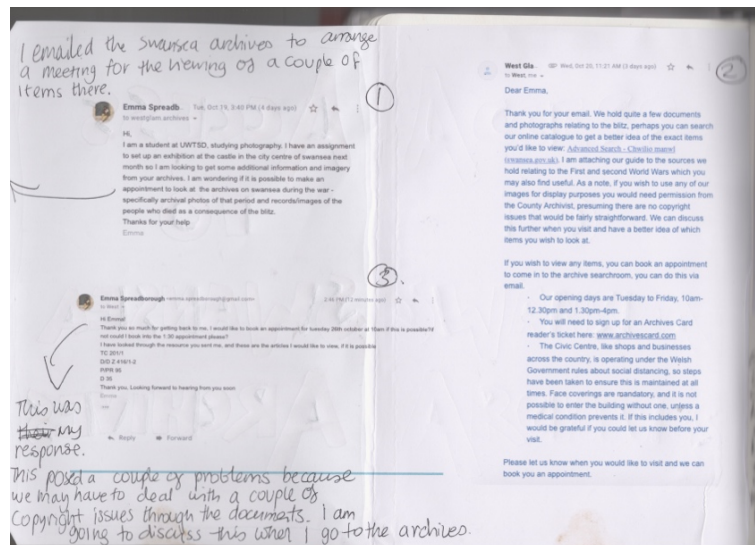


Fig 14: Emails to Swansea Archives, Spreadborough (2021)

I contacted Andrew from the Swansea archives and arranged a viewing for some documents and photos which were most relevant to our development.

I was allowed to use my camera to photograph the archival images. Most of them were documentation of the war, bombed streets and Anderson shelters. However, I did find a set of photos that had been pasted onto old postcards of the Gower. There was a really beautiful contrast between the destruction of the man-made and the celebration of nature. Andrew told me that it was most likely unintentional that they had been combined conceptually. However, he did mention that one of the postcards showed an arch that is now non-existent. This made me think of the old Swansea and how quickly this city has been modernised in recent years. The archives hold knowledge that is starting to be forgotten, in the same way that the castle is decomposing. The preservation of both the archives, and the castle presents a preciousness to the past, a fear of losing what is almost lost.

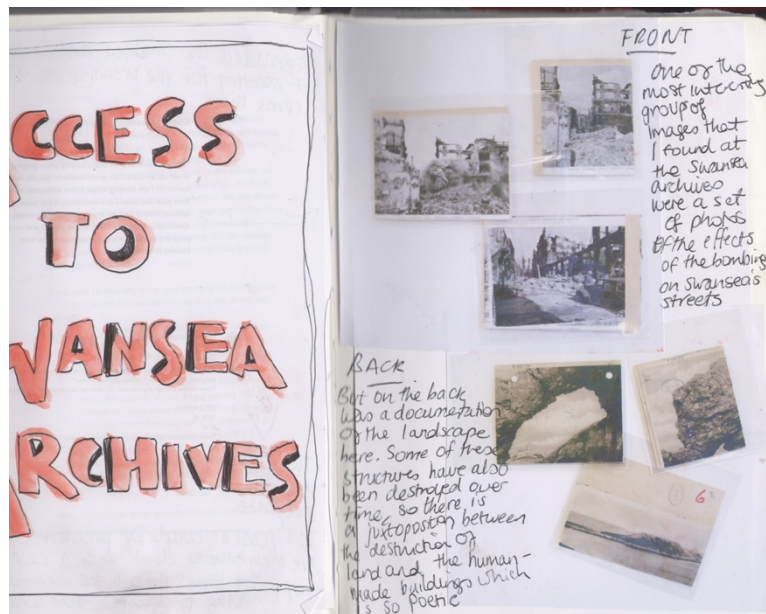


Fig 15: Archive notes, Spreadborough (2021)

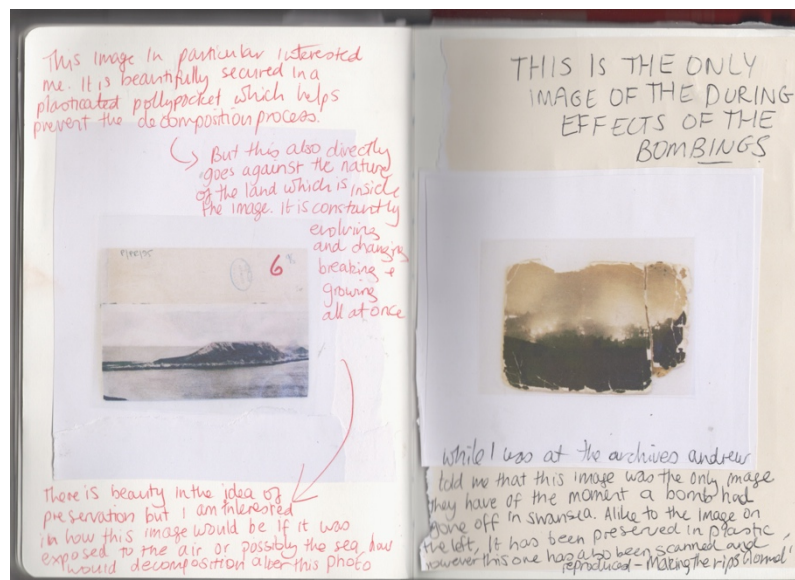


Fig 16: Archive notes, Spreadborough (2021)

In the archives, this was done through special plastic pockets. One image which stood out to me was the only surviving image from the bombings. It was badly worn and creased but encased in a plastic pocket, to avoid any more damage happening. The desire to keep these documents safe and hidden was an interesting concept.

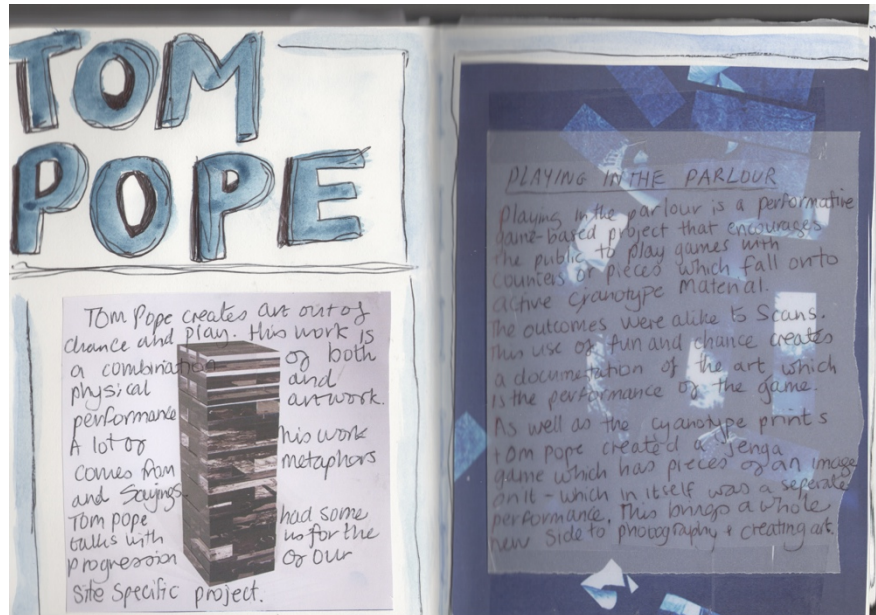


Fig 17: Tom Pope artist research, Spreadborough (2021)

Artist Tom Pope visited the castle with us and questioned some of our motives within the work we were creating. Having an external input to the direction of our exhibition really us reimagine the focus of our exhibition and what our legacy will be.

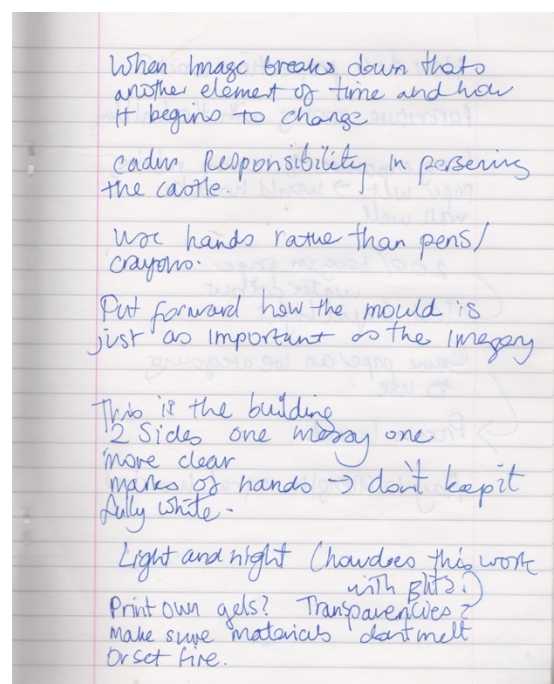
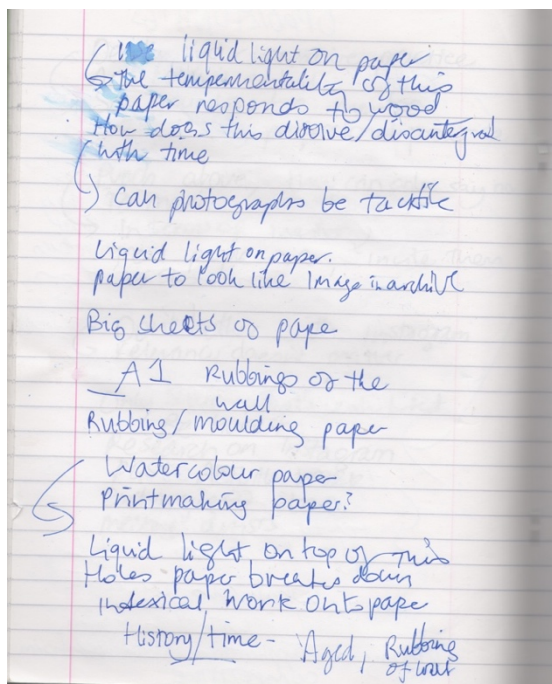


Fig 18 & 19: Tom pope crit notes, Spreadborough (2021)

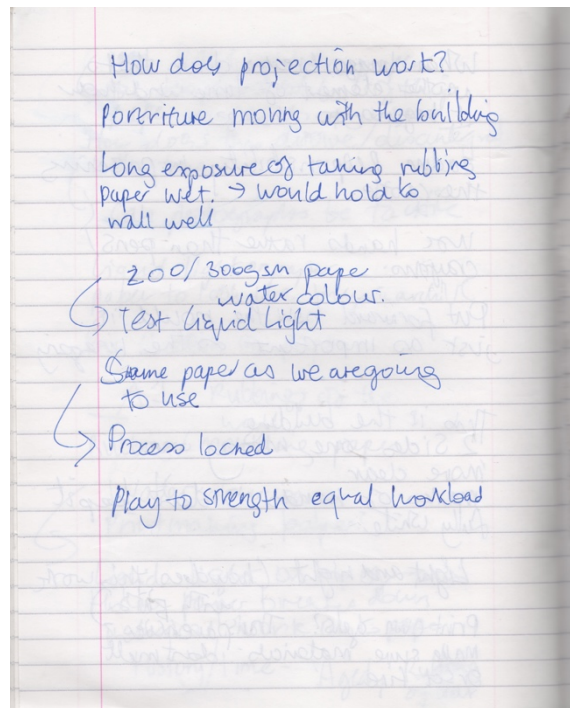


Fig 20: Tom pope crit notes, Spreadborough (2021)

Tom Pope's art is performance based, with photography as the main media for documentation. Therefore, he was able to give us some unique site specific suggestions in his art style. He suggested that we think about the building itself and how it was built. Could we use the exterior as a piece of art?

When we started working with liquid light, we noticed that our original idea of working on glass would be difficult. The liquid light needs to be painted onto a rough surface to be absorbed before it is used. If the surface is smooth the chemicals will cause the image to come off when the glass is in the developer. This could have created a beautiful outcome through video and projection, however given the lack of electricity at our site this seemed inappropriate.

Using the knowledge of the castle's past wooden structure, Tom Pope suggested that we think about using thick watercolour paper rather than Perspex or glass.

He also suggested that performance could become part of our final artwork through rubbing and moulding the paper against the exterior of the castle. This could then be documented by long exposure.



Fig 21: Ffion creating a rubbing, Spreadborough (2021)

We needed more photos, so I went back to the archives for scans. I found one image in particular that really interested me.



Fig 22: Archival scan, Spreadborough (2021)

Andrew told me that this photo was taken on the other side of Kilvey hill, by the old Llandarcy Oil Refinery. Although the Oil refinery doesn't exist anymore, the landscape in which it sat does. One of the main focuses in the image is the bush in the centre. I used this as a starting point to create some images to mix with the archival photos.



Fig 23: Robin Dintman artist research, Spreadborough (2021)

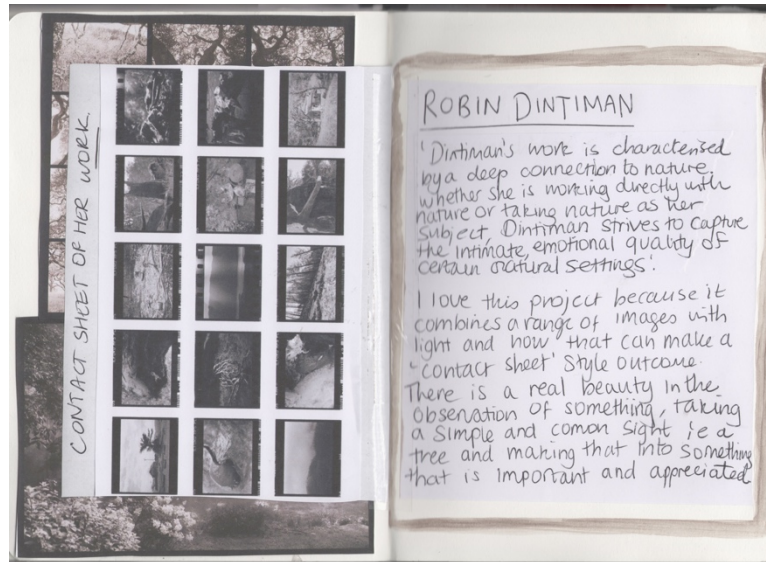


Fig 24: Robin Dintman artist research, Spreadborough (2021)

Robin Dintman's photography is based on the observation of nature and the questioning of its form. She is interested in the idea that nature has a context of its own, with most of her work focusing on documenting trees. Working in black and white allows her to create a strong contrast between shape and surrounding. Her photography was relevant to the images we had chosen, as landscape was starting to become important to the context of the castle. Dintman's work inspired me to begin making a new set of images which would fit alongside the other photos we were going to print.



Fig 25 & 26: Photographic outcome, Spreadborough (2021)

On the council website there is a list of names for the people who died during the three-night blitz in Neath. As only 26 people died on the outskirts of Swansea, there is a lack of awareness for the deaths. I wanted to use the natural space on Kilvey as a contrast to the destruction of the manmade in Swansea. The materiality of the castle and of the images from the archives inspired me to think about how I could connect each individual element of this project through the documentation of nature in the areas where the war has damaged in the past. This would become a metaphor for the resilience of nature versus the decay of the industrial.



Fig 27 & 28: Photographic outcome, Spreadborough (2021)



Fig 29: Darkroom experiment, Spreadborough, (2021)

The act of touching the castle through the paper was a metaphor for the lack of interaction that the castle gets. Rubbing the watercolour paper on the wall added textures and dirt that was specific and unique to the castle.



Fig 30: Liquid light experiment on fabric, Spreadborough, (2021)



Fig 31 & 32 : Liquid light experiments on watercolour paper, Spreadborough, (2021)



Fig 33 & 34: Liquid light experiments on watercolour paper, Spreadborough, (2021)

These patches became an important part of the overall effect of our outcomes, the prints had a texture which appears to be old and worn by time. The fading at the edges of some of our prints gave the impression that an explosion had caused a shadow on the paper. This is something that I had researched during my individual project before we collaborated as a group.

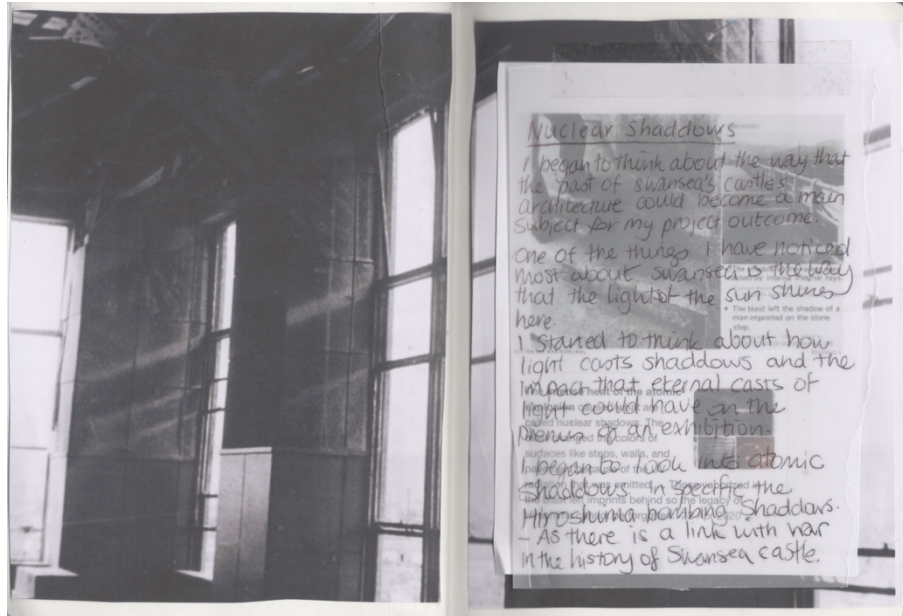


Fig 35: Journal research, Spreadborough, (2021)

There is a real parallel between the light cast on the panels beside the windows and the light marks on the paper we used. The imagery is almost familiar with this context.

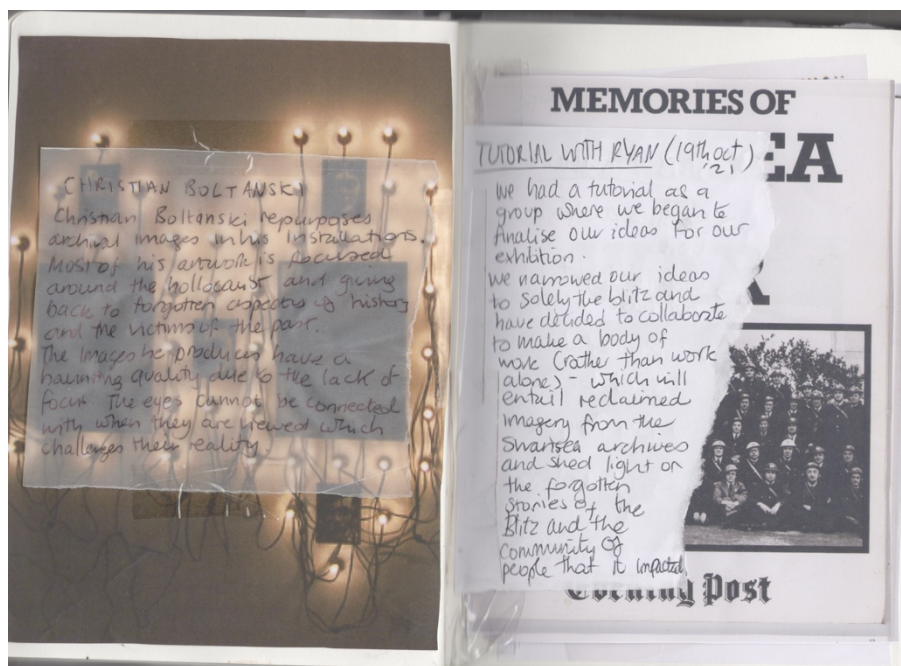


Fig 36: Journal research and crit notes, Spreadborough, (2021)

A key artist influence on our group is Christian Boltanski. Boltanski responds to archival material using installation and sheds light on lost stories. His work generally deals with the memory of people who have died.



Fig 37: *The Reserve of Dead Swiss*, Tate, (1824-1848)

In particular, Boltanski's *The Reserve of Dead Swiss*, inspired our group. This installation depicts a collection of haunting photos, which were acquired through swiss Newspaper Le Nouvelliste du Valais. Boltanski selected each image at random from his collection and then rephotographed them. When he reprinted them to a larger scale the images began to look unrecognisable. Talking about his work, Boltanski said 'I suppose part of the work is also about the simple fascination of seeing somebody who is handsome and imagining his ashes' It was through *The Reserve of Dead Swiss* that I realised the importance of archival imagery. With the nature of our site and the progress we had been making using the archives, this project became a real signpost for what we were creating.

In this installation, the lighting allows a soft and poetic contrast to the portraits he used. With the use of electric lighting in the style of Christian Boltanski we would be able to create the atmosphere of a memorial, but as our exhibition is outdoors, we will use battery powered candles instead.

Inspired by Boltanski, our group used the Swansea Evening Post's book *Memories of Swansea at War*, to dig into the accounts of the people affected. It was through this book that we collected some important insights. There were photos of each accountee, which gave us extra photos, other than the buildings we had found in the archives.



Fig 38: Liquid light outcome, Spreadborough, (2021)

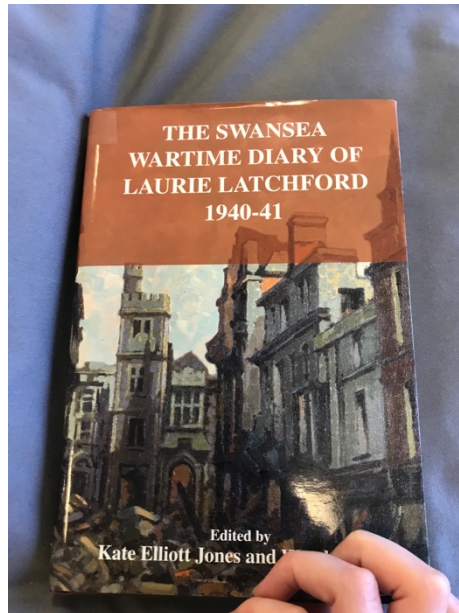


Fig 39: *The Swansea Wartime Diary of Laurie Latchford 1940-41*, Spreadborough, (2021)

Another book that proved vital to our final outcome work was *The Swansea Wartime Diary of Laurie Latchford*. We were approaching the exhibition date and we hadn't found any text to engrave on the steel. After a crit with Ryan, our group was inspired to go to the Swansea Library in search of two quotes that tied all the work we had done together.

We chose two quotes that were hard hitting, evoking the strong sense of pain that was caused by the deaths during the war. The first read "They will not be back in my lifetime. For me Swansea is dead". The second read "If you have tears, prepare to shed them now".

These were direct quotes from people who Laurie talked to and documented in her Diary.

To cut the metal with the water cutter, we needed to make an illustrator document of the text we were using. As I have a background in Illustrator, I created the template for the steel cuts.

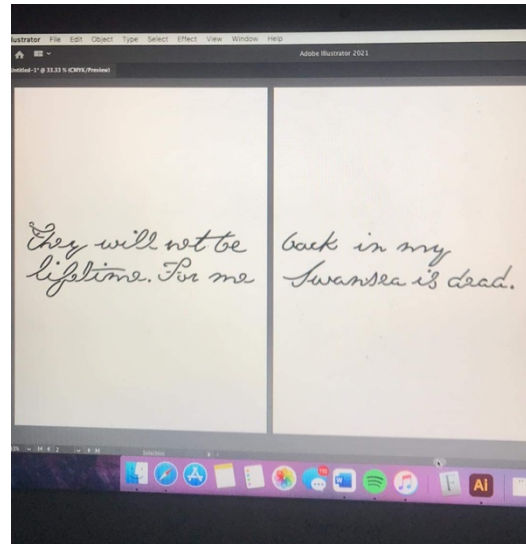
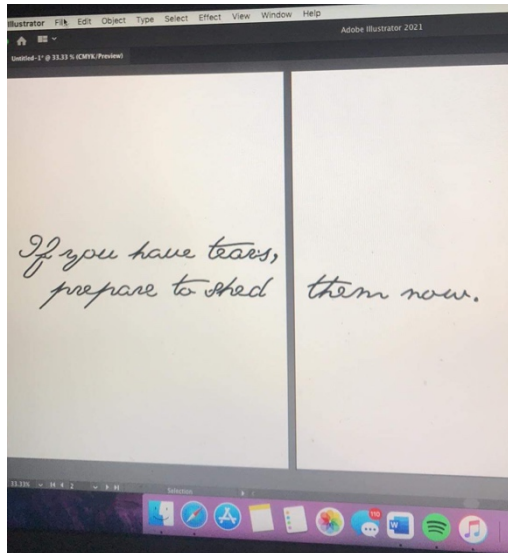


Fig 40 & 41: Experimenting with illustrator, Spreadborough, (2021)

I wanted the font to correlate with the handwritten style of a diary, so I found a font online and I traced it using the paintbrush tool. I made sure that loops in the letters weren't closed so it was easier to read on the steel.

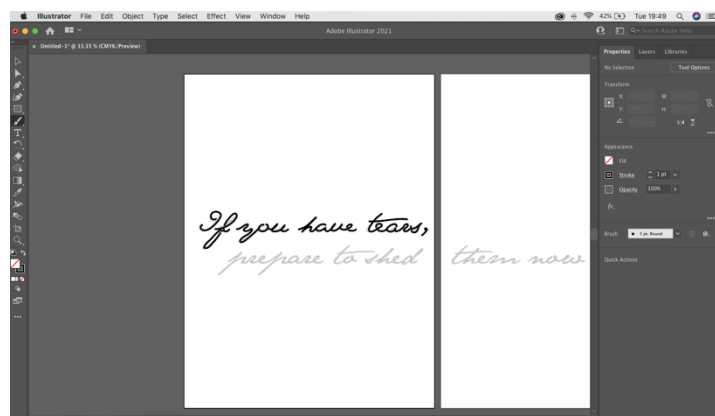


Fig 42: Tracing on Illustrator, Spreadborough, (2021)

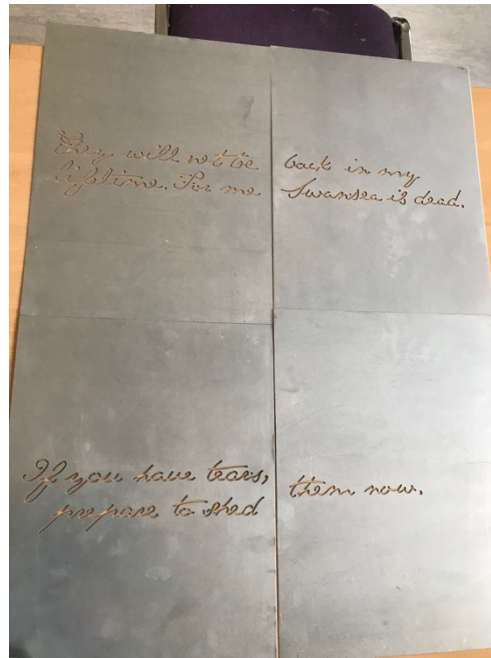


Fig 43: *Steel Outcome*, Spreadborough, (2021)

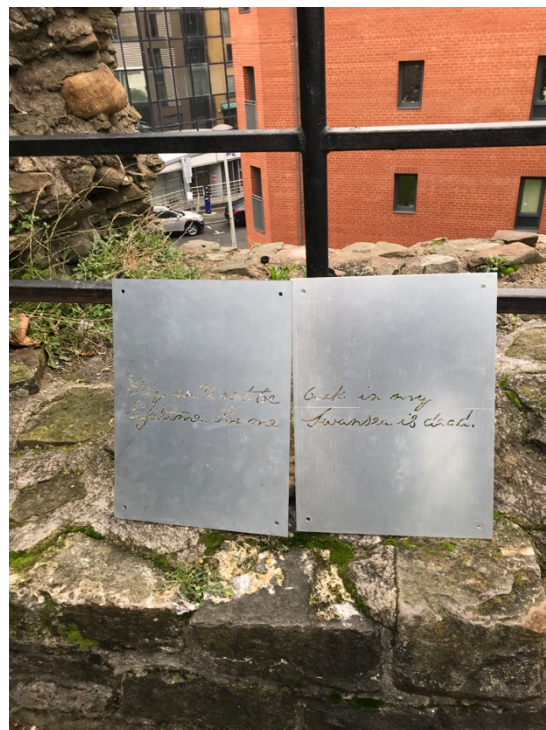


Fig 44: *Steel Outcome in situ*, Spreadborough, (2021)



Fig 45: Final collage outcome no.1, Spreadborough, (2021)

As a group we chose an arrangement for our 2 collages. The first centred around the past of Swansea, with most of the images from the archives. The use of fabric was important for adding texture and encouraging touch into our work. The patterns that were exposed on the material looked like inky fingerprints, which made me think of diary entries.

I then stitched on top of each collage with black thread to look like pen marks. Stitching both took me 6 hours in total but I think that the effect of stitching allows a sentimental look– almost like a tapestry.

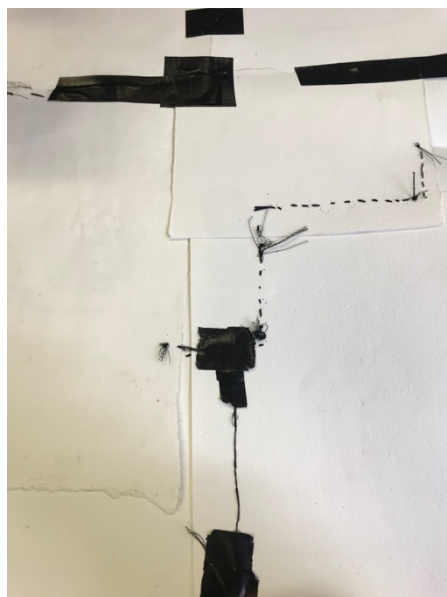


Fig 46: The back of the stitched collage, Spreadborough, (2021)

Originally, the collage was going to be solely stitched together – with no glue or duct tape. However, we were putting so many different pieces of paper together that it became very heavy, and it would have taken a lot of thread to hold them all in place. Although a malfunction with the collages could have been seen conceptually, we wanted to make sure it stayed as intact as it could for as long as possible. This meant rethinking and using some more permanent materials along with the thread.

As a group we set up a trial run of the hanging of our work, it was important for us to see how the work would be when it was up so that we could curate the spaces available in the best way.



Fig 47: Experimenting with wire for hanging, Spreadborough, (2021)

We hung the steel with wire, as a memorial to the past copperworks which existed there. It was very strong and easily tied to the castle gate. Through our trial run, we noticed that the steel was best hung at either end of the bars, rather than central on the gate, as there were poles which distracted from the writing.

This was a valuable lesson for the time we would need to set up as well. Cleaning the area around the castle would be important on the 17th as well.



Fig 48: First attendees of our exhibition, Spreadborough, (2021)

We also invited locals to our exhibition, this gave us a chance to practice clearly explaining the real meaning and progression of our work.

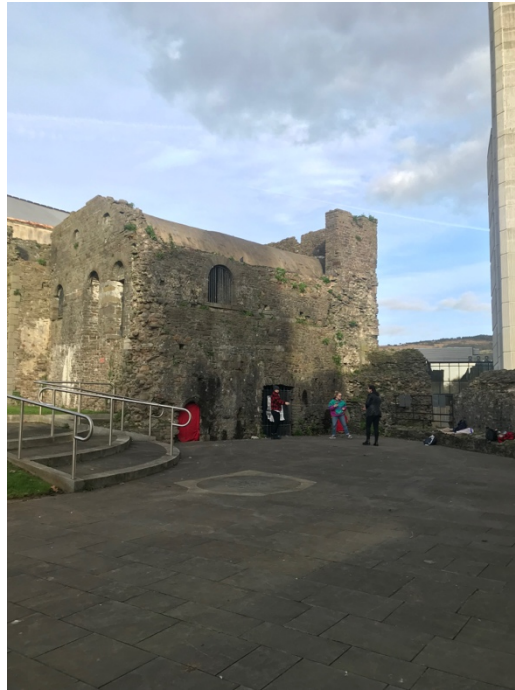


Fig 49: Setting up on exhibition day, Spreadborough, (2021)

The day of our exhibition was 17th November 2021. We spend an hour and a half setting up the grounds of the castle in preparation for the exhibition. Each member of our group had an individual piece to hang within the time.



Fig 50: The covers, Spreadborough, (2021)

One of the first tasks to do was hanging two sheets of red fabric over the spaces we weren't using at the castle. The main reason for the fabric was to hide the rubbish that could be seen inside the castle. The red fabric also helped to attract attention to the other part of the exhibition aside from the main castle. The choice of red was symbolic to the blood of the people who died during the war, although it looked quite theatrical, it worked well to have some colour on the building as we had been working mainly with black, white and more neutral colours.



Fig 51: Setting up, Spreadborough, (2021)

We hung each of the collages with string, to complement the use of material and as a link to the name badges worn by evacuees. The string held the art securely in place, it was a mild day so there was no wind to cause a problem.

We decided to hang the work at eye level so they'd both be easily noticeable from a distance. Due to the height of the castle, having the art at a different height may take away from the work.



Fig 52: Work in situ, Spreadborough, (2021)



Fig 53: Work in situ, Spreadborough, (2021)

We had three separate images that we hung as stand-alone photos. These photos were chosen because they were very striking and wouldn't look great in either of the collages.

Conceptually they linked in meaning as well, which allowed us to easily hang them on the same gate as each other.



Fig 54: Work in situ, Spreadborough, (2021)

We hung the other collage by the red cloth, this piece told the story of Ffion's grandad and had imagery which raised awareness for the deaths in neath. We decided to have this placed beside where the steel panels were, because Ffion's grandad had told his story on a scannable QR code. The use of text against what he was saying and the portraits of him fitted well with the flow of the exhibition.



Fig 55: Visitors at our exhibition, Spreadborough, (2021)

Throughout the day we had quite a few visitors, including members of the public. This was really encouraging. As a group we were able to discuss our work clearly. As well as raising awareness for the castle and the importance it has had in the past, until now. One of my favourite things about our exhibition was having discussions with the public about their memories of Swansea castle in the past.

It was also interesting to see members of the public touch both the paper and material, almost mirroring the first stage of our process.



Fig 56: Work in situ, Spreadborough, (2021)

When night-time came at about 5pm, we turned on our electric candles and handed out torches so that it was easier to see the art. We had thought originally that there would be more time with lighter hours and that the lights around the castle would be brighter, but they weren't, so we improvised. However, shining torches on the art gave the viewer a chance to experience the disorientation and confusion of lack of light. During blackouts these same emotions were heightened by fear. It was interesting to see how the changing of the day into night had a massive impact on the way our exhibition was perceived – both emotionally and physically.



Fig 55: Candles, Spreadborough, (2021)

We added candles to the Pidgeon holes as a subtle reference to the lighting Charles Boltanski included in his work. They were surprisingly bright but only illuminated the space they sat in. This was also another way of letting the public know that something was

happening at the castle. It was cold but we had a steady stream of people until we took the work down at the end of the night.

This experience has taught me a lot about working with a group. Although art is largely personal, there is a lot to be learnt from collaborating with other people – especially for collaborative exhibitions in the future. Learning to compromise on an idea has given me the chance to challenge myself to think outside the box. This assignment has helped me think of more ways to generate projects – and I have enjoyed finding new information sources such as the archives.

My group had a wide range of skillsets and abilities. We were able to pull from these and share our workload equally, giving us all a split between creative and practical work throughout.

Our exhibition turned out completely differently to how I envisioned it when we were set this assignment, but I have enjoyed the journey and reaching our final outcome.

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Fig 40 & 41: Experimenting with illustrator, Spreadborough, (2021)
Fig 42: Tracing on Illustrator, Spreadborough, (2021)
Fig 43: Steel Outcome, Spreadborough, (2021)
Fig 44: Steel Outcome in situ, Spreadborough, (2021)
Fig 45: Final collage outcome no.1, Spreadborough, (2021)
Fig 46: The back of the stitched collage, Spreadborough, (2021)
Fig 47: Experimenting with wire for hanging, Spreadborough, (2021)
Fig 48: First attendees of our exhibition, Spreadborough, (2021)
Fig 49: Setting up on exhibition day, Spreadborough, (2021)
Fig 50: The covers, Spreadborough, (2021)
Fig 51: Setting up, Spreadborough, (2021)
Fig 52: Work in situ, Spreadborough, (2021)
Fig 53: Work in situ, Spreadborough, (2021)
Fig 54: Work in situ, Spreadborough, (2021)
Fig 55: Visitors at our exhibition, Spreadborough, (2021)
Fig 56: Work in situ, Spreadborough, (2021)
Fig 55: Candles, Spreadborough, (2021)