

Advanced Creative Enquiry

Major Project

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Major Project

Proposal

As of yet I am unsure of what I envision the result of my final project being, and honestly, am not completely sure what I want my project to be about. To kick start this module I have compiled a bullet point list of projects and techniques I enjoy, and things I recently find inspiring:

- o Zines- I would like to experiment with creating zines to be utilised in alternative ways e.g carving into them for a collection of photos to make their own unique image then framing it?
- o Cyanotypes- Cyanotypes often crop up in my practice, I would like to experiment with producing them on different materials and surfaces?
- o Film- Again a traditional technique that often crops up in my practice.
- o Welsh History and landscapes of Significance- Previously I have worked on projects photographing landscapes around North Wales that have historical significance and tie in with welsh folklore.
- o Album covers- One album cover has influenced my want to experiment with different ways of presenting zines.
- o Fugitive Testimonies Project- I thoroughly enjoyed this project, and I believe this has the most potential to expand as I experimented with appropriation, therefore I could expand by including the lesser known castles and taking my own photos of these locations.
- o 'S*it is fu*ked up and bulls*it' Zine Project- This project probably has the most potential for networking, as there are Welsh protest groups who could use my work to spread their knowledge, although there is very little I could do to further this, I could take my own photos, and include further information to support the Zines agenda, and could connect with Yes! Cymru.
- o Personal Philosophies Project- The idea of using simple symbolism as a way of communicating mental health still interests me, however, I fear as circumstances change this may not be challenging enough and will not provide enough of a challenge.

Although all ideas above are just that, ideas, they are all solid starting points, and most of quite similar nature. Although still a vague starting point, I believe that I want my final and major project to be about something I hold very dear, and am very knowledgeable about, therefore as a starting point I will research North Walian history, and start shooting anything and everything from there, as I fully believe there is no other way I will be able to form an idea. Further along I will decide what I will do with these photos and how to connect this very vague idea. I plan to be more experimental this year, therefore I am just going to start by having fun and getting going. I hope as a starting point this is adequate.

The next page is just a collection of visuals that inspire me, a mood board of sorts.





Little Comets Album Art

Over lockdown I spent a large portion of my time looking for new music. I struggled immensely during the six months of being shut indoors and found that music was a huge release and distraction, also a way of feeling a strange sense of normality.

This specific band has a wide range of very visually enticing covers, they consist of very artsy, simplistic techniques that are very pleasing to the eye.

During my search into new music I came across a song from Little Comets', from the album 'Life is Elsewhere', the song title was 'worry'. Not only did I connect to the song because of its feel good sound (although the lyrics aren't exactly as upbeat and positive as the tune). However, the cover art really peaked my interest. This cover was designed by a company called RadioDesigns.

When I first saw this cover, all I could think of was that this looked like a book or catalogue that had been sliced into (I assumed it would not be a magazine due to the thickness of the visual, it seems to go deep through many layers).

Following this I started to think how I could utilise this sort of method in my own practise. Often I just take stacks and stacks of photos, and present them in a very simplistic, traditional way. However, after seeing this, I would like to experiment using this sort of conceptual manner. I would like to possibly create a simple photo book utilising some photos I have created, later printing this book and carving into it, in order to exhibit a new visual piece. However, I fear this idea would not conceptually align with my idea of exploring and photographing locations of historic importance, on the other hand, it might be a fantastic symbolic representation of how all these legitimate stories, and mythical locations go unknown as the centuries pass, and the tales die with the older generation, leaving a gaping hole in history.

Below are other examples of Little Comets album art.



Cyanotypes

Lately within my practice I have been venturing away from the more literal photography that I have stuck so enthusiastically to. However even whilst straying away from what I feel so comfortable with, I find another way of working that I also am very well versed and comfortable with.

I am unfortunately a very unadventurous type, even when it comes to a medium I am very comfortable with, I do not strive to find new and exciting way of presenting and utilising cyanotype. I think it would be very interesting to experiment with different surfaces, scales and material to print and create cyanotypes with. Although this does not lay out a specific project I would like to create, this may be more of a future goal, as maybe just creating a major project based on wanting to be more experimental with materials wouldn't give the most stable foundation to work with. Other ideas I have also would not leave much room for me to experiment with techniques.



Film and Welsh History

The piece to the left is a roll of film I took in a 120 film, using a diana camera, but instead of 12 shots, I took 16, causing each frame to overlap ever so slightly.

Within this roll of film I took photos of very prominent locations that homed legends and history. Some locations included on that roll of film were Tomen Y Mur in Trawsfynydd, this location was the home of allegedly a large Roman fort. Also pictured in Trawsfynydd were the old Church and statue of a very prominent Welsh poet. Pictured next were the old Gwynfynydd gold mine and its outbuildings, the surrounding river and woodland, swiftly on to Barmouth bridge and estuary. The old 'Roman' steps (incorrectly dated, they were not laid by the romans) in Llanbedr, and lastly the castle in Harlech.

I worked on this project whilst in college, however, I never delved very deeply into the subject due to financial and time restrictions, there were many other locations I would have enjoyed to visit and photograph.

I would like to further this project by including photos of every accesable historic and legendary location I can gain access to within Gwynedd.

This project would also be very well timed as I am currently stuck at home due to the Coronavirus and health restrictions, therefore, I think this is an excellent time to look into locations around my home.

To continue this project I would obviously stick to the diana camera on the 16 stop setting and take photos in the order I go to these locations and take a maximum of three shots.





Fugitive Testimonies

Another project I thoroughly enjoyed was Fugitive Testimonies, This is one of the more recent project that I enjoyed and felt I had left unresolved, or not yet a complete project. Whilst making this project we were encouraged to experiment with appropriation, and how that if you utilise another persons work, but change it in whatever way, I could claim the work as my own. This particular project was made based on The Iron Ring of castles that were built to defend the mid to northern parts of Wales against the English revolution. During the making of this project I was very limited to making work about the castles that still stood, and had acceptable quality photos of them floating about on the internet. There was quite a lengthy list of castles. but unfortunately I had to limit my work down to 12 locations. I chose to depict the castles that were in the best condition. In order to further my work I would take my own, original photos of all castles and potentially include the locations that had castles standing, however, no longer do. I am uncertain if this is an ambitious enough project, and if my plans for the project would change the original dynamic and ideas I had in the first year. This again may have to be an idea I pursue in my own time, in the future.



This S*it is f*cked up and b*lls*it, Yes! Cymru

The last project I was very very enthusiastic about last year was our Zine project. I based mine on telling the tales of Welsh 'Oppression', especially surrounding the Tryweryn Lake in Bala.

During the Coronavirus Welsh nationals have been feeling increasingly more neglected by the British Government, and are more than ever calling for Independence - and this time it seems like a good case to argue.

After the end of the first lockdown there were talks of more Yes! Cymru rallies and protests (that unfortunately and rightfully were cancelled due to another rise in Coronavirus cases). My idea was to work with Yes! Cymru to produce informative pieces of 'propaganda' so to speak, to help spread word of their cause, and gain a following. Unfortunately I have been recently informed that there seems like there will not be many, if any Yes! Cymru rallies for the foreseeable future, and that was going to be the main focus of my project, to capture these peaceful protests.

The photos on the left were provided by Mr Tim Richards, depicting the days of the early 1980s and the Welsh Socialist Republican Movement.



I have decided that the project with most potential to be succesful and would allow me to build a more intense and bigger catalogue of work would be the the piece of work surrounding my local area of Gwynedd and its mysterious, strange and ancient history and folklore. This is probably the project I would have ben most excited to work on as i am a huge fan of general history, and I like to visit strange locations that have interesting myths surrounding it, this project will also not be effected by current events (coronavirus) as I would not be dependent on events happending to complete the project.

This project would also allow me to still ecpexperiment with Zines, and I think would potentially need one to assist the telling of the stories. Instead of completely starting from scratch, I have decided to continue to photograph, using the above sequence of images as a starting point, and as a solid foundation, I will now continue to photograph using my diana camera on the 16 shot setting.

As an initial title idea I may take inspiration from my initial research into the album cover and call it 'Life is Elsewhere', as I am talking about past events and lives, and even fictional events and lives, thus elsewhere.



Trawsfynydd

Gwynfynydd

Tomen Y Mur

locations already
photographed

Y Bermo

Harlech

Cwm Bychan

Tomen Y Mur



Mae'n bosib mae motte Normanaidd yw y lleoliad hon, ond mae tystiolaeth bod arteffactau Rhufeinig yn y lleoliad. Mae son fe gafodd y gaer ei adeiladu gan llywodraethwr Gnaeus Julius Agricola yn 78 AD, gadawon y lleoliad tan o amgylch 140 AD. Mileniwm yn ddiweddarach, gan y Normaniaid, cafod y safle ei ail lenwi a ailgyflwyno, ond wrth ddefnyddio hen yr hen fwnt a'i waliau. Fel gwelwyd yn y llun isod, mae'r lleoliad nawr o dan gofal y Parc Cenedlaethol Eryri.

Mae Tomen Y Mur nawr yn gorffed ychydig yn uwch ond yn union gyferbyn a'r A470, i'r gogledd-dwyrain mae llyn Trawsfynydd, gyda'i gorsaf bŵer. Mae'r safle yn cael ei adnabod fel un o lleoliadau mwyaf (mewn cyflwr da), mwyaf agored ac anghysbell yng Nghymru.

Chwedl Gymraeg o amgylch Tomen y Mur

Pan adawodd y Brenin Lleu ei wraig, Blodeuwedd ar beu ei hyn yng ei Fur, fe deimlodd hi'n yn unig. Fe ddoth yng nghwmni arglwydd ifanc o Benllyn, Gronw, ac o fewn ychydig fe ddisgynodd mewn cariad. Gyda'i gilyd, cynluniodd y ddau blot i lad Lleu. Ychydig wedyn oedd Lleu yn cymryd trochiad yn afon Cynfal, le saethodd Gronw Pebyr y waywffon wenwynig trwyddo. Ar unwaith drod Lleu, yn nol y chwedl, yn eryr. Fy fuwiod Lleu, diolch i doctoriaid yng Gwynedd.

Bu drio Blodeuwedd ddianc, ond ychydig wedyn wnaeth y dewin a drodd Lleu yng eryr, Gwydion, droi hithau yn dylluan. Ac ymhen dim death bywyd ei chariad i ddiwedd gwaedlyd.



Trawsfynydd



Pentref llinol yng Ngwynedd, Cymru, yw Trawsfynydd, ger yr A470 i'r gogledd o Fronaber a Dolgellau ger Blaenau Ffestiniog. Mae Trawsfynydd yn cyfieithu fel "ar draws y mynydd". Cyfanswm phoblogaeth yr ardal yw 973 o bobl yn unig. Mae'r pentref yn nodweddiadol o lawer o bentrefi Cymru. Mae yna un siop groser, un tafarn, siop bapurau, fferylllydd, garej, gorsaf gwasanaeth petrol, a changen o fasnachwr amaethyddol mawr. Mae'r gymuned yn cynnwys Bronaber.

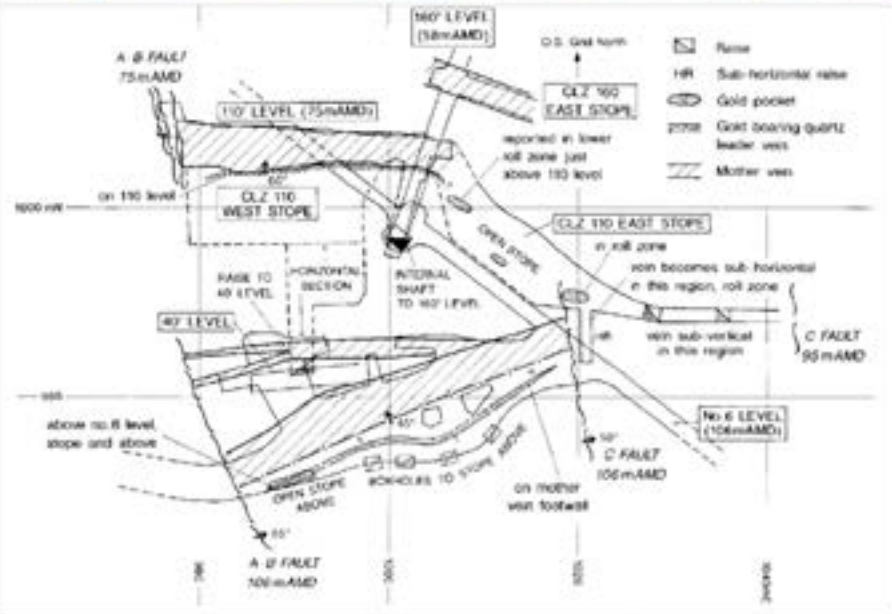


Yn ystod yr Ail Ryfel Byd, defnyddiodd y Swyddfa Ryfel safle ger a Trawsfynydd ar gyfer ymarferion hyfforddi. Arferai Trawsfynydd gael ei wasanaethu gan ran o linell gangen Rheilffordd y Great Western, a oedd yn rhedeg o'r Bala i Blaenau Ffestiniog. Caeodd y llinell i'r holl draffig ym 1961, ond ailagorodd y darn rhwng Blaenau a Gorsaf Bwer Trawsfynydd ym 1964 ar gyfer traffig fflasg niwclear. Caeodd o'r diwedd ym 1998, er bod y trac yn aros yn ei le. Mae gan y pentref ganran uchel o siaradwyr Cymraeg, sef 81.7%).



Trawsfynydd oedd cartref y bardd Hedd Wyn a fu farw yn ystod Brwydr Passchendaele ym 1917, chwe wythnos cyn i'w gerdd ennill Cadair y Bardd yn Eisteddfod Genedlaethol y flwyddyn honno. Mae'r eglwys yng Nrhawsfynydd wedi'i chysegru i Sant Madryn. Cafodd ei llosgi i lawr ym 1978 a'i hailagor ym 1981 (mae'n parhau i fod yr unig adeilad rhestredig yn y pentref). Ym 1976 ffilmwyd One Hour to Zero, yn y pentref ac yn yr orsaf bŵer gyfagos. Roedd gan y ffilm First Knight olygfeydd wedi'u ffilmio o amgylch Lake Trawsfynydd. Bu hefyd y ffilm Gymraeg Hedd Wyn eu recordio o amgylch y pentref.

The Gwyn Gold Mine & Rhaisod Mawddach Falls, N. Wales.



Fu rhaid i Gwynfynydd gau yng 1998 oherwydd materion iechyd a diogelwch, oherwydd bod costau cadw'r mwynglawdd yn dwblu a bydd ddedfwriaeth rheoli llygredd yn un mawr, ac yn anfodys doedd yr perchennog ddim yn fodlon peidio taflu gwastraff masnachol, a gall achosi llygredd ofnadwy i lli dwr yr afon Mawddach. . Welsh Gold Pic oedd bia'r mwynglawdd, a'r tir o'i gwmpas yn wreiddiol, ond yng 2013 fe brynodd Clogau Gold y mwynglawdd a 80 erw o'i gwmpas, gyda'r bwriad tymor hir o'i ail agor i'w glodio. Y syniad tymor byr yw i cynllunio ac adeiladu system hydro i creu trydan yn lleol. Ers hyn mae'r mwynglawdd wedi bod yn agoerd i'r cyhoedd, ond fi gaeodd yn hollol yn 2016.



Mae'r clwb rygbi agosaf yn Nolgellau, 7 milltir i ffwrdd. Mae gan y Bermo un tîm pêl-droed o bwys; Barmouth & Dyffryn United, mae'r tîm yn cystadlu yng nghynghrair Cynghrair Cymru. Y Bermo yw'r lleoliad ar gyfer y Ras Traeth flynyddol, digwyddiad motocrôs. Mae fel arfer yn digwydd ar y penwythnos olaf ym mis Hydref. Mae dros 200 o feicwyr fel arfer yn cymryd rhan yn y digwyddiad hwn, gyda gwylwyr yn mynychu am ddim. Mae'r harbwr prysur yn gartref i ras hwylio flynyddol y Three Peaks.

Cwm Bychan



Hen pentref ger Llanbedr yw Cwm Bychan. Gyda poblogaith bach ofnadwy. Mae'r daith hon yn cychwyn yn Llyn Cwm Bychan ac yn dilyn llwybyr y camau Rhufeinig wrth idynt ddringo i fynu at y Rhinogydd. Mae'r Rhinogyd wedi eu furio o greigiau mawr gwaddodol caled oes Cambrian sy'n cael eu adnabod fel strwythur anticlinal mawr fel Cromen Harlech. Cafodd y strwythur hon ei ddechrau yn yr oes Caledonian (cyfnod adeiladu mynyddoedd), mae'n ymestyn o Cadair Idris, hyd at Flaenau Ffestiniog. Mae erydiad oesoedd ia wedi gadael cymoedd yn y Rhinogydd, sydd dal i'w gweld heddiw.

Mewn manau, mae clysterau o doriadau dollerit yn tori trwy'e creigiau gweledig mewn cyfeiriad cyffredinol yn y gogledd-orllewin-dwyrain. Mae llawer o'r tir isaf yn cael ei osod gan dail rhewlifau, etifeddiaeth o'r oes ia olaf.

Mae'r lleoliad yma (y camau Rhufeinig) yn hawsaf i fynudu or ochr orllewinol. Mae ddwy chymoedd, Cwm Nantcol a Cwm Bychan, y ddwy reit tu ol i bentref Llanbedr.

Mae'r camau Rhyfeinig yn cael eu meddwl fel un o'r llwybrau cerdded mwyaf poblogaidd yn yr adral. Mae'r llwybyr yn arwain o Gwm Bychan, trwy Bwlch Tyddiad ac o gwmpas y Rhinog Fawr.

Er gwaethau'r enw, nid yw'r camau yma yn wir yn rhai Rhufeinig. Mae gwerth coelio mai weddilion llwybr packhorse canoloesol oedd yn arfer arwain o Gaer i Gastell Harlech.



Harlech



Mae Harlech yn tref mawr wrth y lan mor. Mae'n gorfedd ar Fae Tremadog, yn rhan uchaf y gogledd o Wynedd ac o fewn Parc Cenedlaethol Eryri. Mae Harlech gyda poblogaith o 1,447, a ychydig mwy na hammer yn siarad Cymraeg iaith cyntaf.

Ei ddirnod mwyaf poblogaidd yw Castell Harlech, cafodd ei adeiladu yn 1283 gan Edward I o Loegr, a ddaliwyd gan Owain Glyndwr, ac yn ychidig yn diweddarach Henry Tudor.



Fe hadeiladodd wrth ymyl y mor, ond mae newidiadau yn yr arfordir yn golygu ei fod bellach yn gorfedd ar wyneb clgwyn, tua 800 meter wrth y mor. Mae'r tref wedi datblygu ystadau tai yn ardal isel ac eiddo brynau yn y dref uchel o amgylch y stryd siopau, yr eglwys a'r castell. Mae'r ddau yn gysylltiedig a ffordd serth, dirwynol o'r enw 'Twtil'.

Nid yw union deilliad yr enw 'Harlech' yn aneglur. Mae rhai ffynhonnellau yn honni ei fod yn dod gan yr gair Arddlech, sydd yn meddwl hich rock, sydd yn cyfeirio at y creigiau amlwg y mae'r castell yn sefyl arno. Mae ffynhonnellau mwy diweddar yn tueddu i gael meddwl symlach o'r ddau air Cymraeg hardd a llech.



Cyn bellad ar 19eg canrif cyfeiriodd rhai testynau at 'Hardlech' a 'Chastell Harddlech'. Ymddengys yr enw hwn yng nghyfieithiad y Mabinogion yng nghanol y 19eg ganrif; "Ac un prynhawn roedd yr Harddlech yn Ardudwy, yn y llys. Ac roedent yn eistedd ar graig Hardlech yn edrych drost y mor". Nid yw dogfennau cyfoes o amser y Mabinogion yn son am Harlech, gan gyfeirio at Lywelyn yn unig yn adeiladu ei gasted yn Ardudwy.



Kitchen Corner, Tenant Farmhouse, Hale County, Alabama
1936

As always, my main inspiration is Walker Evans. Evans has consistently been my inspiration; I really enjoy how he takes head on photos that almost makes his architectural subjects look 2D. I enjoy the void of human presence. He has a way of making everyday objects looking attractive and interesting. On the left is a piece of his inside one of the houses he photographed. I wanted to see how I could take interior photos, and still make them visually pleasing, this piece illudes that the simpler the better.

Walker Evans

New Orleans Houses
1935



My shadow cast upon the rock Carreg y Brenin (also called Carreg Wen) as the sun rises in early morning.
Ynys Enlli 2009

Marian Delyth

Washing line of Bardsey lighthouse.
May 2014



Although both these landscapes are very unusual, they are visually alluring. I find it quite comedic that the focal point of the photo to the right is a clothes line full of undergarments, and the photo above, out of an entire, beautiful landscape a shadow on a boulder is the focal point. As a Welsh, Female photographer she especially inspires me as it makes the idea of being a photographer in North Wales, especially female achievable.



Murray Street, Llanelli

Smith inspires me because she takes images of such average looking things. To the left is an image of a city center, although this is an average looking location, she sees the beauty within them, the tall brick buildings in contrast to the white, plastered townhouses, the road itself leading the eye along to the Asda, it is like a treasure trove. The conditions the image was taken in is also what wouldn't be considered great, the clouds rolling in makes it look dull, however, I find this interesting as the location looks like it's being engulfed.

Carole Ann Smith

Transport Eisteddfod 2014 – Llanelli

To the left is a photo of a bus passing the seaside. The location itself is beautiful, and would no doubt create a wonderful, average landscape photo. However, the addition of the bus in contrast to this beautiful landscape is quite refreshing. Although the bus doesn't look like it belongs in this image, it also blends in wonderfully because the bus itself is coloured quite similarly to the sky behind it.



WALES
Risca. A Chapel turned to another use. Moscow Motors
1975

David Hurn Wales

WALES. Rhondda Valley. Monday wash day, 1972





Linda Dorigo



Helen Levitt





1964



2008



2014



Bron Y Garth

The location I will focus on for this project is Bron Y Garth.

Here are some of the only archive images available publicly. Due to the location being a workhouse, old people's home and a working hospital there are very limited images, as it would have been inappropriate to snap images whilst people lay ill or even dying, therefore most photos were taken after its closure.

The building was opened in 1839 as a workhouse, where the local homeless would be housed. They were made to work hard for their place to live, and over 300 died over the 89 years it was open. At one time up to 150 people were housed here at once, including children. The more unruly homeless would be kept in the jail and would only be fed, only if they earned it. The workhouse was purely built to rid local areas of homeless.

In 1930, after the abolishment of workhouse's in the UK it was converted into an old people's home, shortly after, in 1948 it became a hospital, the only one in the region for 30 years. It shut in 2008 due to a larger, more centrally located hospital built seven miles down the road.



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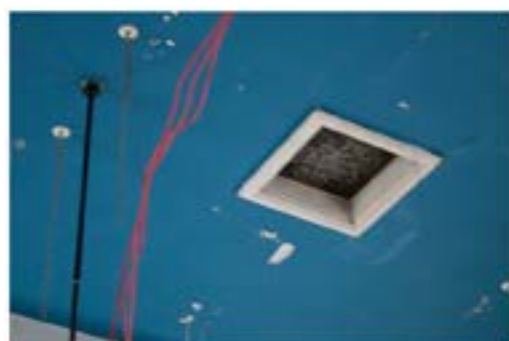
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_MG_2062.CR2



_MG_2064.CR2



_MG_2052.CR2



_MG_2053.CR2



_MG_2054.CR2



_MG_2065.CR2



_MG_2066.CR2



_MG_2067.CR2



_MG_2055.CR2



_MG_2056.CR2



_MG_2057.CR2



_MG_2068.CR2



_MG_2069.CR2



_MG_2070.CR2



_MG_2058.CR2



_MG_2059.CR2



_MG_2060.CR2



_MG_2071.CR2



_MG_2072.CR2



_MG_2073.CR2



_MG_2074.CR2



_MG_2075.CR2



_MG_2076.CR2



_MG_2086.CR2



_MG_2087.CR2



_MG_2088.CR2



_MG_2077.CR2



_MG_2078.CR2



_MG_2079.CR2



_MG_2089.CR2



_MG_2090.CR2



_MG_2091.CR2



_MG_2080.CR2



_MG_2081.CR2



_MG_2082.CR2



_MG_2092.CR2



_MG_2093.CR2



_MG_2094.CR2



_MG_2083.CR2



_MG_2084.CR2



_MG_2085.CR2



_MG_2095.CR2



_MG_2096.CR2



_MG_2097.CR2



_MG_2098.CR2



_MG_2099.CR2



_MG_2100.CR2



_MG_2110.CR2



_MG_2111.CR2



_MG_2112.CR2



_MG_2101.CR2



_MG_2102.CR2



_MG_2103.CR2



_MG_2113.CR2



_MG_2114.CR2



_MG_2115.CR2



_MG_2104.CR2



_MG_2105.CR2



_MG_2106.CR2



_MG_2116.CR2



_MG_2117.CR2



_MG_2118.CR2



_MG_2107.CR2



_MG_2108.CR2



_MG_2109.CR2



_MG_2119.CR2



_MG_2120.CR2



_MG_2121.CR2



_MG_2122.CR2



_MG_2123.CR2



_MG_2124.CR2



_MG_2134.CR2



_MG_2135.CR2



_MG_2136.CR2



_MG_2125.CR2



_MG_2126.CR2



_MG_2127.CR2



_MG_2137.CR2



_MG_2138.CR2



_MG_2139.CR2



_MG_2128.CR2



_MG_2129.CR2



_MG_2130.CR2



_MG_2140.CR2



_MG_2141.CR2



_MG_2142.CR2



_MG_2131.CR2



_MG_2132.CR2



_MG_2133.CR2



_MG_2143.CR2



_MG_2144.CR2



_MG_2145.CR2



_MG_2146.CR2



_MG_2147.CR2



_MG_2148.CR2



_MG_2149.CR2



_MG_2150.CR2





