



Proposal Form

Rhys Morgan

Advanced Creative Enquiry Project Proposal & Portfolio of experimentation

Rhys Morgan

Title: Datgladdu – Welsh word(unearth)

Five keywords to describe my project:

- Hiraeth
- Installation
- Ubication
- Agroecosystem
- unification

About this project

- Provide a short summary of the proposed project (100 words max):
- In this project I will be researching the themes of place and time, as well as this I've focused on the personal ties to my farm. I believe I try to feel a deep connection with the environment around me, the task I have given myself is to find qualities in the work that I have created where I can find correlation between place, emotion and Hiraeth and replicate / present this through an installation exhibition outcome.
- Provide a detailed description of the proposed project (250 words):
- This project is a reflection of my growing conflict with myself when I think of comfort and lifestyle within the areas I live, for example I express emotions like freedom and curiosity whilst living in the city while exploring and discovering the intricate as well as dense layers to it using methods like psychogeography. However, I always feel a connection to the ground I grew up on, often when I leave the city for home, I can only describe it as a calling or feeling to return. I grew up around agriculture, nature and heavy family orientated lifestyle, but I always return the farm for either solidarity or aimlessly wandering the fields observing and allowing myself to be one with the land or quality time with my father, working the ground with him just like I did when I was young. I aim to transmit these factors through the work and use installation techniques to indicate these themes.

Structure

Timeline

START DATE	END DATE	ACTIVITY OR TASK DETAIL
October 2024	October 2024	Commencing research with relevant themes which are occurring in to my work to formulate a project idea.
October 2024	November 2024	Using my findings as well as research, I began to look into artworks, artists and exhibitions that corresponded with these themes
October 2024	November 2024	Experiment with ideas that can be expanded on in the project
November 2024	November 2024	Begin shooting images in relation to my themes and project outcome
November 2024	December 2024	Continue creating work and deciding on a particular experimentation process to go forward with
December 2024	December 2024	Start planning exhibition designs and construct a timeline of what will need to be done in preparation for May's exhibition
December 2024	January 2024	Start prioritising structured ideas for an exhibition theme / space
January 2024	January 2024	Explore the use and diverse possible avenues I can incorporate installation
January 2024	February 2024	Plan and create a series of work that can be edited and developed further
February 2024	February 2024	Adapt the work and evaluate the success, prioritise outcome
February 2024	March 2024	Prepare turning the conceptual design of the installation into a physical space
March 2024	March 2024	Explore and examine the use of the work in said installation space
March 2024	April 2024	Finalise the process / evaluate the end product, prepare for inconveniences
April 2024	April 2024	Plan the forms of transport for this work and ensure to take damage precaution
May 2024	May 2024	Install the work in the exhibition

Budget:

Description:

- Camera
- Meike Flash attachment
- Manfrotto Tripod
- Adobe subscription (71% off - student discount)
- Mortar and Pestle
- Shot glasses
- Shovel
- Mattock
- Collected Materials
- Printing costs
- German Etching print paper A3
- German Etching print paper A2

Cost:

- £290
- £80
- £190
- £57 (196 without discount)
- £20
- £5
- £0
- £0
- £0
- 47.9 (5x5.47= 27.35, 5x4.11=20.55)
- £78.50
- £142.99

Total

- £911.39

Experimenting process

- I thought of many ways to experiment this project but one that stuck with me was the use of natural materials, the reason for this is due to the connection I have with the land around me in my work.
- What makes that significant? How does the use of materials shape and give the project meaning?
- By using materials from spaces that surround me and my life, I highlight how I have acknowledged the same pattern of a subconscious tie to a place / area of importance. Also, these traits have led me to question myself through my work findings, for example is there a sense of absence or confusion with my personal sense of home.
- Reason for this is my experience living in the city has taught me adolescence, independence and freedom to come and please as I go not having to answer to anyone. Whereas back home I get the emotions of joy, nostalgia, heritage and pride, however I do feel like there is more responsibilities back home which have to be faced. This leads me to question whenever I am in the city, is that the reason for the connected feeling of home in the back of my thoughts?
- Does the use of natural materials symbolise that rooted connection?

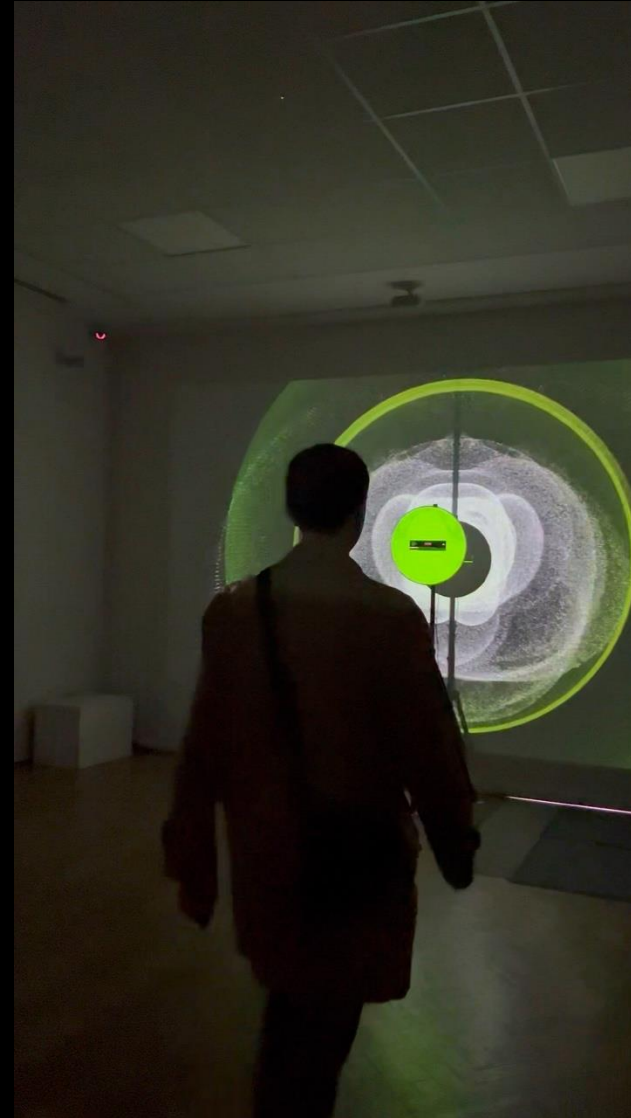
Glynn Vivian Open Visit

- For inspiration, I decided to visit the Glynn Vivian for artworks/artists that were interesting to me. Upon entering instantly I was blown away by the installation work that greeted me in the center of the hall, it consisted of fabric molded in the shape of parachutes, the sheer scale of this piece was enough to create an atmospheric tension however this was emphasized with the use of three added factors, one being a gong that would ring every minute, the second would include the use of fans blowing air into the fabric and lastly the projection of multiple diverse projections some of smoke, water, vegetation as well as insects. To me this piece spoke of remembrance, war and death the reason for this is the effects of insects is a representation of death whilst the smoke is of danger or conflict and the use of white fabric as well as a gong scheduled to ring every minute is a stark resemblance to the minute of silence for remembrance. I found this very moving due to these factors and made me think about the power of installation work.



Glynn Vivian Visit

- The second artwork I took a notice to was another installation however this one was a little different as it's sole purpose was to interact with the viewer rather than the other way around. But more interestingly it relied mainly on the concept of space. As it was a emulation of its audience, by using an camera and distance sensor it reflected the distance of its viewer on a screen depicting matter around a green circle, closer the viewer got the more intense and chaotic the matter got. What intrigued me so much about this space was it's outlook on space that surrounded it as well as its attempt to replicate and visualize this without using a direct representation.



Glynn Vivian Visit

- The last Art piece was another installation that did a similar thing to the latter I have mentioned as it relied on space for its ability to captivate me. This room was blacked out completely in order for the back end to light up with its projection of light sources to glow in low light, amongst this there was a walkway enticing me to follow through a stream of mist flowing directly downward towards the floor. Upon interacting with the mist I realized I soon became a part of the art, and my presence in the mist altered its motion creating a new pattern that only returned to its natural form as I stepped away. The ability of this work to not only create an atmospheric presence but to engage with the audience of the exhibition to change its pattern is unique in its own right.



DISCLAIMER: SENSITIVE IMAGERY

Artist research

Anselm Kiefer

Kiefer is an artist from Germany who was bold from the start of his career, due to his dark upbringing. As Kiefer described "I grew up in aftermath of the war, the ruins of Germany were my playground growing up" he is aware of this troubled time and uses his work as a way to protest against forgetting the history of the Nazi regime. Kiefer's parents were also a part of the Nazi party which no doubt has played a role in his work and approach to creating art. Notably one of his first acts of protest within his art was an image of him dressed in his fathers' uniform trench coat along side a river on a bleak winter day (Title: The Starry Sky Above Us and the Moral Law Within Us. 1969). It was widely perceived as controversial and antisemitic due to the depravity and austerity in Germany at the time. This did not stop Kiefer as he continued to produce art with the mindset that this work is not made for the sake of controversy, however made to remember the importance to preserve even the darkest hours of our history.



Anselm Kiefer

Margarethe and Shulamite



Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project?

- The Experiments I have conducted have been very physical and material-based work; this has led me to have a wider understanding of my project due to each experiment and its successes or failures, each one has guided me through my decision making. I will use these experiments to mold my evolving structure in this project, it has given me clarity to choose processes to adapt or take forward and expand on for the exhibition. Because of the heavy focus on physical elements to this project it's taught me an awful lot about the difficulty in making something like pigment from scratch for example, however I am grateful for this as it's a new form of creative experimentation for me and I believe even my failed attempts to be successful as they shaped the direction this project has taken.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks?

Risks:

- Farm Dig: (sharp tools, uneven surface, hole in the ground, late at night low light levels, cold temperature)
- Pigment experimentation: Spillage risk, clutter regarding the number of materials used
- Earth masking: mess and hygiene risk
- Earth/Clay X hot water masking experiment: mess and hygiene risk, hot water burn risk

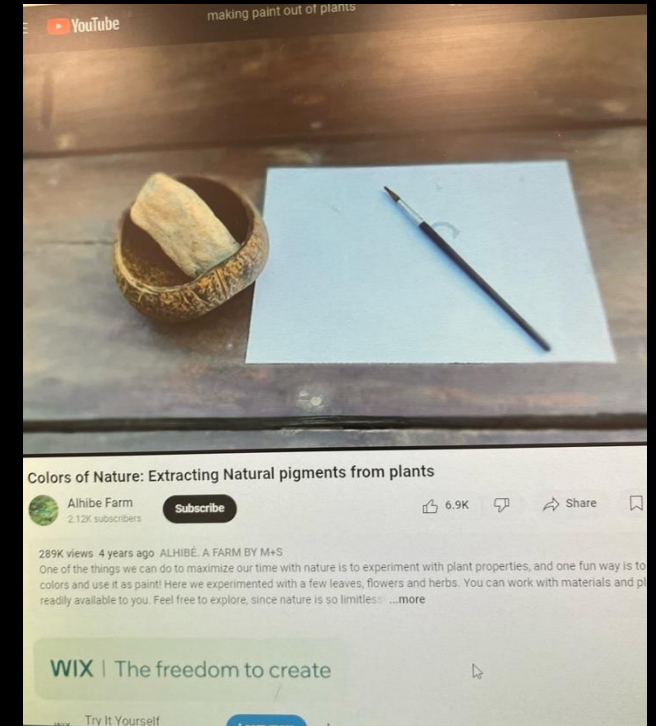
Mitigation:

- Correct attire (steel toecap wellies, warm clothing), head torch to provide light, create space to commence dig limiting collateral damage with tools.
- Wear gloves, create one pigment at a time to limit clutter
- Use plastic bags or tarp to scatter earth limiting the spread around the kitchen floor.
- Use plastic bags or tarp to scatter earth limiting the spread around the kitchen floor. Keep safe distance and pour hot water into a bowl to limit the usage and direct contact.

Pigment

- After looking into Kiefer, I was fascinated by the use of his natural ash pigments and masking's of straw so I had a thought of creating a pigment of my own that I could turn into a paint or paste to mask an image. I would do this by collecting material from the farm to grind up in a mortar and pestle and begin the process of crafting a paint/paste.
- I had found online guides to making a paint as well as YouTube videos.
- I thought to myself that during this process it was imperative to pick materials that could be not only interesting to use as pigment but part of elements I encounter or interact with every time I work up the farm. For example, materials such as: earth, clay, bark, grass, wood, vegetation like barley or oats and many more.

[YouTube video on how to make paint from plants:](#)



[Online Tempera paint guide:](#)

Step 1

Pigments are a coloured powder. Things that can be used:

- Spices, like turmeric and paprika.
- Make-up blush.
- Chalks.

Step 2

Some materials like chalk might need to be ground into a powder by using a mortar and pestle.

Add these pigments to dishes or a paint palette.

We used an empty egg carton.

Step 3

Crack an egg and carefully separate the yolk. Pass the yolk from hand to hand, removing any excess eggwhite with a paper towel. Then pinch the egg-yolk sac and dribble the yolk into a small dish, discarding the sac.

Step 4

Add 5 teaspoons of water and mix with the yolk. If you have white vinegar, add a few drops to the mixture and it will keep fresher for longer.

Step 5

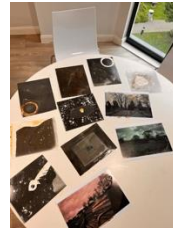
Spoon a little of the egg and water mixture into the powdered pigment and mix. The consistency should be like heavy cream.

Remember, this dries very fast so only make a little bit at a time.



Pigment experiment

- After researching how to make pigments I was very keen to start experiment with using natural materials from my farm to act as the mask for my prints, being a physical material from the farm to reflect my growing acknowledgment of the subconscious connection to the land. In experimenting with this process, I used a mortar and pestle to grind these materials (being gravel, bark, flowers, leaves and dead plants) up fine enough to use a binder (egg yolk), after doing this I used a small amount of water each time to liquidize the pigments. My aim was to mirror in a way the style Kiefer used ash and straw to add to his art, however I wanted to pay more attention to using materials as a paste.



Pigment Outcome

- Soon into painting I had realized most of my pigment did not contain a strong enough thickness to it, and due to this reason, the shades did not develop in the way I had hoped. As it did not mask the image in any strong colour, and was separating instead of binding properly. Because of this I had decided that making a pigment/mask this way would not be successful, another reason this process did not succeed was due to the fact the paper type for these images (which were left over prints from last year) were glossy instead of a more texture-based alternative. This led me to focus on paper type for my next experiment to ensure that material can be applied and integrate consistently.

Images from the pigment experiment





Artist influence Richard Long



Artist influence Jean Claude and Cristo



Dig Idea

- I had thought about on a deeper level on how my connection to the farm is so strong, I believe that it's a deeply rooted feeling to return to the land as for such a long time it was a part of my daily routine before moving out. And since that has turned to a relatively weekly routine, I'm not used to the new environment cycle of living away from home. This makes me question am I longing to return as a sense of duty and responsibility.

Dig Idea

- To reconnect with the farm, I decided instead of gathering materials like plants to dig and collect earth/clay, the reason for this being whilst doing jobs up the farm as part of my daily routine id more often than not get covered in earth or other things whilst doing grounds work / laboring. The act of getting stuck in and working in different conditions coming home fatigued, dirty and wet/cold is something that I question can apply a similar concept to my artwork. What if I can apply earth to prints and make them look worn or aged, I would also film myself digging this hole as a form of performance piece that I could possibly find a use for. As well as this id look into taking images of the farm to cover with this earth I've collected from the site, the images will be taken in the style typically similar top crime scene photography however I will experiment with images that are taken freehand for a diverse outcome. For this crime scene aesthetic I will need to use a flash gun attachment, wide angle lens and a tripod.

DISCLAIMER: SENSITIVE IMAGERY

Images taken in this format:



Images taken in this format:



Farm Shoot contact sheet



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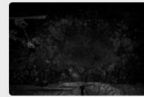
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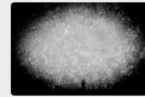
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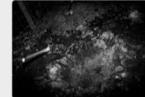
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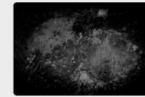
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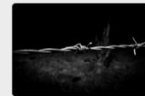
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Farm shoot images



Farm shoot images



Farm shoot images



Farm shoot images



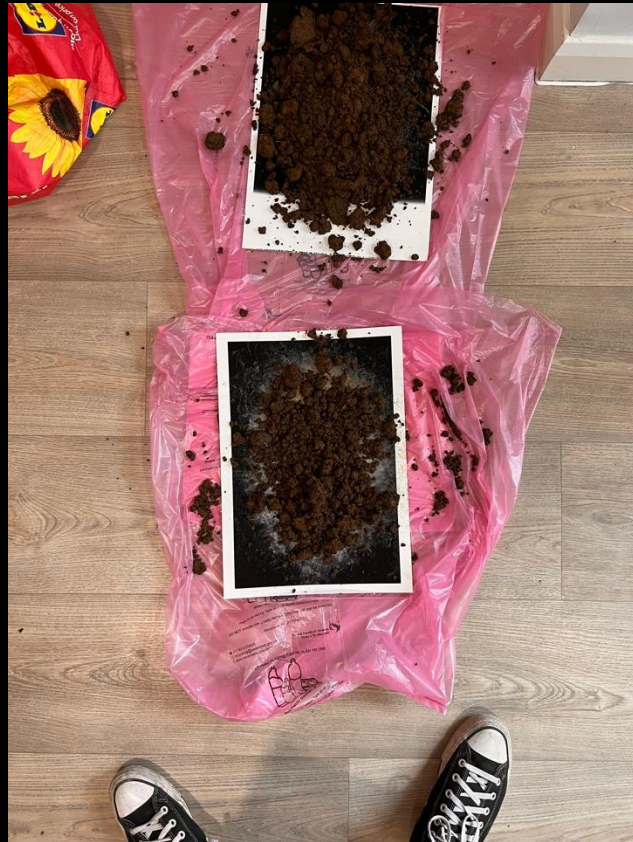
Farm shoot images



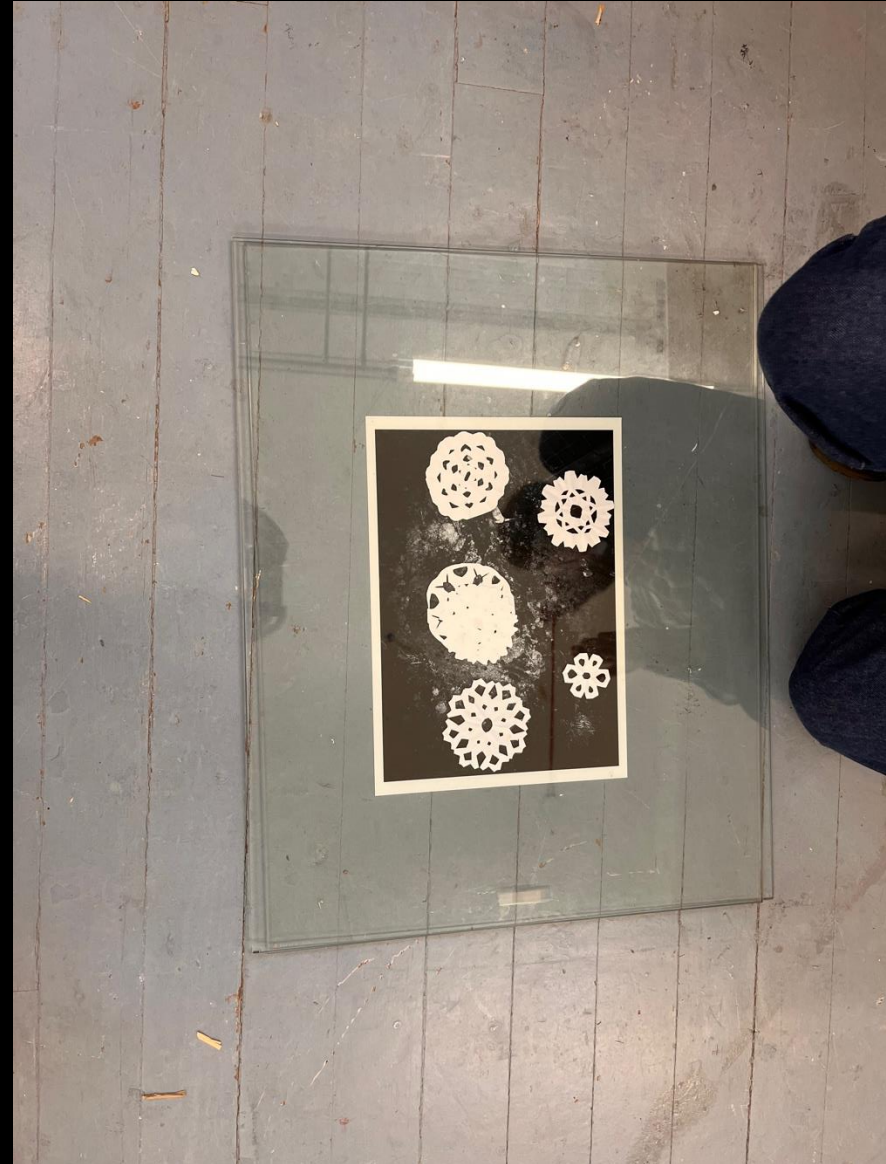
Farm shoot images



Burying experiment



Glass Sandwich experiment





Final experiment

This experiment was very successful, and I believe I will take it forward in preparation for my project exhibition. The use of hot water and earth to stain these prints create a natural sepia tone that I can replicate on a massive scale. I am interested in developing more work in this format, I will explore from now on how to incorporate installation ideas in unison with this experiment.