

AGORA
AGORA



tactileBOSCH and Cadw present,

Agora, a reflection on Welsh heritage, ritual and the land.

With support from Arts Council Wales and Penarth Town Council

Agora - The Gathering Place.

An innovative approach to making and showcasing new artwork that celebrates tradition and powerfully expresses the potential that places hold.

This exhibition takes the Agora [The gathering place] as the inspiration for new methods of radical cultural exchange.

With a focus on Welsh heritage, folklore, language and natural abundance this show is rooted in sustainability, diversity and the desire to nourish our personal and cultural connections to Wales.

Agora showcases new work by a range of contemporary artists as well as documenting recent collaborative work made on location at Cadw heritage sites.

Artists:

Abi Hubbard, Beth Greenhalgh, Catrin Davies, Catrin Menai,
Clare Parry Jones, Dan Johnson, Dominique Fester, Fern Thomas,
Ffion Reynolds, George Myers, Georgia Ruth, Gwenno, Jen Abell,
John Abell, Katie Turnbull, Lewis Prosser, Manon Awst, Molly
Harcombe, Pam Rose Cott, Peter Evans, Sarah Boulton, Sean
Vicary, Teddy Hunter, Tess Wood.

Agora- Gathering Place.

The two hottest days recorded on planet earth were experienced during Agora residency.

I wondered about monuments. About what they become without humans to marvel at ancestral ingenuity. About the care with which they were made and involved in life rituals of people in Pembrokeshire; regularly moving loved relatives' remains from one unlikely tomb to another. Death in living. I wondered about their degeneration if repeatedly exposed to water. About the stories earth holds for discovery that floodwaters will wash before the telling. I wondered whether our household could be a monument. Whether we could put this monument in water, the channel that tells time as well as any clock.

In becoming the monument, we learnt to instruct each other, present ideas to each other, to cooperate with each other, be physical with each other, be strong for each other. To experiment with each other. We got better and better at becoming, and saw more possibility for the monument, each thinking about it when we were on our own, no one telling anyone to do this. We walked, sometimes just to explore. But each time we reported back the spots we found where we could build our monument.

We ran out of time, but what we made was beautiful.

Jen Abell

"When the ground was lowered a large slab of schist was exposed... and it was found to have been placed as nearly as possible in the centre of the monument. In due course the stone was lifted...

A pit had first been sunk in the natural gravel; the bottom of the pit had been scorched and hardened by fire, and on it were a few fragments of charcoal, one piece of unburnt wood... and one burnt bone, a human right ear-bone.

The pit had been filled with a mixture of clay and stones, resting on a layer of brown clay, laid on the bottom, and containing two large pieces of jasper. Into this filling was inserted a lump of purple clay roughly in the form of an inverted cone, on top of which was worked a shallow hollow about 6 in. in diameter, which was immediately covered by the central stone. The hollow was free of any filling, and nothing was found to indicate the purpose for which it had been made."

Saint Tyfodwg's

Saint Tyfodwg's is an ancient parish church in Glamorgan, sited on a pilgrimage route and said to be founded by the Celtic saint Tyfodwg ap Gwilfw in the sixth century. The church has a very small congregation of 22. Not much is known about Tyfodwg. He may have been a local chieftain promised sainthood if he and his followers converted to Christianity. The organ pipes were found disassembled up in the church tower. Going off their condition, they were there undisturbed for a very long time. I was told that the pipes came from a chapel up the Valleys. That turned out not to be true. I grew up over the road from the church. Last year my dad felled a tree in the churchyard that was splitting apart the two gravestones it was growing in between. We moved the pipes here together. As far as I'm aware, there's no one left alive anymore that knows where these organ pipes came from and why they ended up in the tower at Saint Tyfodwg's.

Molly Harcombe

On images captured during artist's residency on Ynys Môn

"These images were taken during an artist's residency on Ynys Môn - also known as the island of Anglesey, located off the North coast of Wales. Taken over a period of two weeks the images document various creative responses the artists of the Agora residency draw from the landscapes, folklore, nature, history and spirituality found within the rich national heritage sites of the island.

The images contained here and in this ongoing series are in part an attempt to capture their internal retreat into their own psycho-geography of these spaces and to faithfully record their own explorations in art, costume, craft and theatre, alongside my own interpretations."

Garden = Gardd

"Well, maybe the most romantic part was the looking forward..."

Much has been written about the *porthmyn*: the cattle drovers of west Wales, who led their livestock through the Cambrian Mountains, along ancient routes, towards the marketplaces of London, the Midlands and the South-East of England. Less is known, however, about *merched y gerddi* - the 'garden girls' of Ceredigion - who, drawn by the prospect of working in London's quickly expanding parks and fields, would accompany the drovers as they walked across the remote mountains, all the way to the bright lights of the city.

By the end of the 19th century, these journeys had come to an end.

And yet, in many ways, perhaps they're still happening...

Using film and music - and narrated by Catrin's mother, Gwyneth - *Garden = Gardd* reimagines the journey over Abergwesyn, creating a dreamy landscape that is at once familiar and strange.

[A multimedia installation by Catrin Davies and Georgia Ruth]

Biofoam recipe:

380mL Water

180g Vegetable glycerin (this can be less for more rigid material)

30g Agar Agar

40g Diatomaceous earth

9g Organic dish soap

Method:

Add Water to a pot on a low heat, next add vegetable glycerin and stir. Agar agar and Diatomaceous earth to be added next and stir until the mix thickens. At this stage you can experiment with adding other materials (local clay, algae, mud, plant dyes or fruit fibre) to enhance stability, elasticity or colour. Add the dish soap and whip with a whisk until foam is created. You can experiment with different bubble sizes in the foam.

Pour out and allow to dry. Drying time can be anywhere between 3-7 days.

*

The material can be reused or recycled by placing it back in a pot with a splash of water and reheating until melted. The material may lose some elasticity so additional glycerin could be added. It can then be poured into a new shape. The material is biodegradable.

Katie Turnbull

"If it is a human thing to do to put something you want, because it's useful, edible, or beautiful, into a bag, or a basket, [...] and then take it home with you, home being another, larger kind of pouch or bag, a container for people, and then later on you take it out and eat it or share it or store it up for winter in a more solid container or put it in the medicine bundle or the shrine or the museum, the holy place, the area that contains what is sacred, and then next day you probably do much the same again--if to do that is human, if that's what it takes, then I am a human being after all. Fully, freely, gladly, for the first time."

Ursula K LeGuin,

Carrier bag theory of Fiction

Site Responsive Immersive Composition of Bryn Celli Ddu

Wayfaring: 'one follows a path that one has previously traveled in the company of others, or in their footsteps..' (Ingold, 2007, p15-16)

Yr Ogof is a site responsive composition that was created during an artist residency at Bryn Celli Ddu. It is an ethereal vocal sound works that uses movement and spatial ambience to create an otherworldly, canonic and hypnotic choral soundscape that reflects on vocal as ritual prior to the journeying to Bryn Celli Ddu. The choral works has no words and was influenced by the storytelling like encounters of Bryn Celli Ddu from archeologists and artist interpretations. In the passing on of knowledge, these encounters shaped the direction in how I could respond to the site. As a non-Welsh speaker, it was through these encounters that led me to the phrase Yr Ogof, translating from Welsh to English as The Cave. Yr Ogof is a common label often seen on maps for unexcavated sites, and at one point prior to Bryn Celli Ddu's excavation in 1928 it was sited on OS maps as Yr Ogof. These words became the catalyst for the piece having not been to the prehistoric monument before, it was as if this was a pilgrimage and wayfaring to excavate Bryn Celli Ddu through a sonic lens.

INGOLD, T. (2007) Lines: A Brief History. NY: Routledge

Teddy Hunter

Limpet

'Objects to hide safely inside of: You become the Limpet' is a textiles installation inspired by many trips rockpooling in Rhossili on the Gower Peninsula. The structures are made from wood and woven with flax, wool, sisal, jute and my Mum and Grandmas donated cotton bedsheets and scrap fabric.

'[...]To honour this spirit of gathering, you will be presented with a vessel.

Crafted from willow, a symbol of resilience and new life, these pack baskets symbolise our commitment to the act of gathering.

As you each embark on this journey, I invite you to fill these baskets with the thoughts, Inspirations, and artefacts that you gather along the way.

Let them enrich your experience, further connecting you to the land, and to each other.

Let these baskets be of symbolic and practical use, and let their limitations encourage ingenuity and adaptation.

When we gather again we will share the shards of our gatherings around the dinner table. And weave a narrative that celebrates the diversity and abundance of life.

In this act, we affirm the importance of preserving stories, celebrating our wide-ranging human experience, and our commitment to shaping a future filled with imagination, resilience, and wisdom.'

Rainbow Monument Pie Recipe

- 2 butternut squash
- 3 medium leek
- Garlic
- large bag of spinach
- Beetroot
- 1 tin coconut milk
- 1 sheet of puff pastry
- rosemary and thyme
- salt and pepper

Method:

cut butternut squash into cubes and roast in oil with the herbs in an oven for 35 mins on gas mark 5

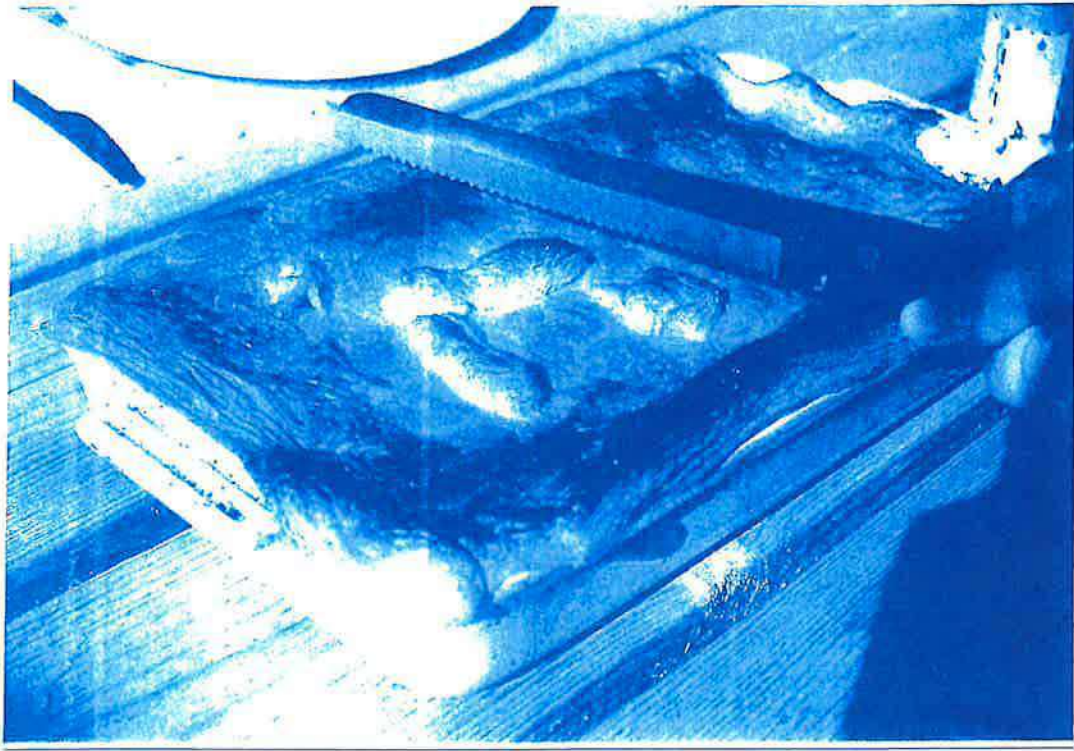
while this roasts saute your leek, garlic and spinach in a pan until tender. Mix in the can of coconut milk and simmer for another 10 minutes.

Now to build your pie.

In a pie dish create a base layer with the butternut squash. Across this spread your sauteed pan of greens and then grate a layer of beetroot across this. The final layer is the pastry and with any spare dough sculpt your imagined monument as a feature for the top

Cook for a further 25 mins on gas mark 5

Enjoy



TRESOR - FILM

Take a trip into the collective unconscious, or dance into oblivion
- it's all up to you to decide!

Tresor is a short film (22mins) written, directed, and produced by Gwenno with cinematography shot on Super8 by Clare Marie Bailey exploring the themes of Gwenno's third album of the same name. With a new original soundtrack created by Gwenno, *Tresor* is inspired by surrealist filmmakers such as Maya Deren, Sergei Parajanov, Agnes Varda, and Alejandro Jodorowsky, Carl Jung's archetypes *Anima* and *Animus*, and the ancient Welsh myth of *Branwen ferch Llŷr* from the second branch of the Mabinogion, a mythology first written down in the 14th Century but believed to be from a much older period, and reflective of the centuries-old relationship between Wales, Cornwall, and Ireland.

Staring Eddie Ladd (Brith Gof) as *Greddf (Instinct)* wearing a headdress (by Cornish artist Lally MacBeth) inspired by the Obby Oss of Padstow, we follow a dance down into the unconscious meeting *Anima* - Edward Rowe (Bait, Enys Men) and *Animus* - Pinar Öğün (Keeping Faith) along the way, dancing through the landscapes of Wales and Cornwall as Nel Angharad Mowes (*Girl*) discovers another realm through a door reflected in a mirror, Gwenno *Benyn (Woman)* is constantly searching and chasing *Instinct* without a clear path in sight, apart from a ritual dance to carry her through - but where will it lead her?

Filmed in Wales and Cornwall, *Tresor* evokes a dreamworld from another time - surreal, sensual, and saturated with light and colour.

Gwenno

14/07/23

This is where your 'Blue Chalk' is



Catrin Menai & Sarah Boulton

What Is This That Is Coming? - FILM

The work responds to a month spent as artist-in-residence with Dyfed Archaeological Trust during the excavation of an early medieval cemetery threatened by imminent coastal erosion at St Patrick's Chapel, Porth Mawr, Sir Benfro. Although initially occupying the role of outside observer I gradually became more directly involved with the dig, until eventually joining the archaeologists and other volunteers in helping to uncover and remove burials.

The site has long been a place for gathering; in the recent past it was a choice spot for beach parties and raves, revellers oblivious of what lay beneath the dunes until human remains were exposed by storms in 2014.

We worked down through multiple levels of chapel and graveyard, removing over 250 burials until they diminished in number and we arrived at an oval enclosure with a central shrine dating from around 750 AD. Here the graves were replaced by traces of occupation; burning, seeds, animal bones, amber working. The shrine decorated with a carved human figure dressed in a tunic with raised stick-like arms, accompanied by early Irish inscriptions.

There's something alluring about the archaeological process and I found many similarities with my own art and animation practice, especially the use of a rigorous, repetitive method. Over time, landscape and memory become entwined in place; and the slow, exacting uncovering of these mythic fragments was like a ritualistic remembering, a sifting for meaning.

Sean Vicary

'What Is This That Is Coming?' takes its name from M. R. James' 1904 ghost story 'Oh, Whistle, and I'll Come to You, My Lad'. An archaeologist and scholar, James's stories are steeped in atmosphere and place, often slowly transforming the ordinary into the eerie. This particular tale features an old professor on a coastal holiday in Suffolk, who investigates an ancient graveyard half eroded by the sea and finds a bone flute. Later, examining it by candlelight, he discovers a Latin inscription which translates as "Who is this who is coming?". After blowing the whistle his dreams become haunted by a distant "figure in pale, fluttering draperies, ill-defined" that pursues him along a desolate sandy shore.

On the dig, I'd lift my gaze from the bones that I was carefully removing from the dunes and be greeted by a huge expanse of windswept sand; simultaneously holding the strangeness of my task and the eeriness of the situation like spectral cinematography.

It was impossible to not be reminded of James's story.

By changing the subject of the whistle inscription to the demonstrative you get 'What Is This That Is Coming?' as if pointing to an entity that is hard to identify or locate, like one of Timothy Morton's Hyperobjects.

James was writing in a time of turmoil, on the cusp of great change. That same collective sense of foreboding underscores our everyday experience of living in the Anthropocene, where we find ourselves haunted by the consequences of long past human actions.

I've used moving image, field recordings and animation to reflect on this experience and examine resonances between the archaeological and artistic processes. The resulting stratigraphic sequences cut across inner and outer landscapes and evoke timescales that reach beyond our own lifespan:

The hand drawn lines of archaeological site plans boil and shift while remnants of Mesolithic fauna washed ashore from a submarine forest are explored in minute detail, reminiscent of images beamed back to Earth by cameras on some remote interstellar space probe. These ecological temporalities suggest contemporary anxieties around the climate crisis and rising sea levels, as we contemplate a possible future as part of the geological record.

Sean Vicary

Poetry

"Initiation Song from the Finders' Lodge"

Please bring strange things.

Please come bringing new things.

Let very old things come into your hands.

Let what you do not know come into your eyes.

Let desert sand harden your feet.

Let the arch of your feet be the mountains.

Let the paths of your fingertips be your maps
and the ways you go be the lines on your palms.

Let there be deep snow in your inbreathing
and your outbreath be the shining of ice.

May your mouth contain the shapes of strange words.

May you smell food cooking you have not eaten.

May the spring of a foreign river be your navel.

May your soul be at home where there are no houses.

Walk carefully, well loved one,
walk mindfully, well loved one,
walk fearlessly, well loved one.

Return with us, return to us,
be always coming home.

Blueschist

Moth, reflecting moon, crawls into my shoe.
Raven echoes night.
The roar and rumble of thunder hastens,
Flight of swallow, flash of seagull.

I find shelter under the leaves of green slate
Waiting to unfurl, to ease the creases.
Oak branch reveals tides of sand, tectonic plates,
Curls and whirls, soft beard of moss.

A sub-marine eruption ascends for breath.
Blood flows down my face and arm,
Descending into the oceanic depths,
Collecting seafloor sediments

Before re-emerging into the shallows,
Metamorphosed.
Pillows of lava, layers of volatile comfort,
Hair, cut and tied, forming crusty, cranial stitches.

A destructive plate margin,
Flesh colliding with rock, oceanic with continental,
High pressure, low temperature,
Subduction.

Here you are,
Within the womb of Bryn Celli Ddu.
Deep blue, mica midwife of the dead
Dancing the glistening depths.

Clare Parry Jones

CANDLESTICKS
DRIP WAX INTO
PLASTIC BUCKETS
AND A BUMBLEBEE
LIES DEAD ON A
WINDOWSILL AS
POWER DRILLS
SIT ON TOP OF
AN INSTRUMENT
TURNED TO PIECES
AND A LETTER IS
SCRATCHED INTO
A PAVING STONE
IN A COLD ROOM.

RAINDROPS (A guided meditation)

When rain is falling select an object and place it in the rain

Find a comfortable position from which you can watch and listen as the rain drops interact with the object.

Do this until it stops raining or for as long as you are able.

How do the raindrops sound when they encounter the object?

How do they look?

Can you see and/or hear all the raindrops at once?

Variations:

- Only Listen
- Only Look
- Try different or multiple objects

The Horse

And at your feet

Was a horse

Strong and full,

Like you've never seen

With the stream bustling

Like nothing

Like everything

Again, tumbling,

Towards

Your own, skull

Lying, with your arms outstretched,

Like a friend

Like you

Knew before me,

That the land would

Take you back.

Ffion Reynolds

Merthyr Tydfil

Pen Y Fan is in her white robes

It is magical when family dress up
Especially when they're colossal And made of stone

The wind in my hair are the words of lolo Morganwg
The breath I exhale is the breath of Dr William Price
The legs that got me to the summit
Are the legs of a Silurian tribesman

I look down upon the town named for a Christian martyr The
bearers of the cross have been here a long time
But we have been here for millennia more

On this mountain a Welshman cannot die
Because he has stood here for thousands of years

Capel-y-Ffin

Mae'n oer yma nawr,

Lle wyt ti,

Wyt ti yn y pren?

Wyt ti yn y llygoden?

Wyt ti yn y ffenestri

Neu wyt ti tu allan

Yn y tywyllwch

Yn y cysgod

Yn y coed.

Heb feddwl

Yn y lloer, with i'r lleud symud.

Neu, wyt ti yn y cerrig,

Yn y golau gwan,

Ar y llwybr gatre,

Cerrig gleision, cerrig perig, cerrig llon.

From St. Hilary to Beaupre, Dec. 2022

As the long year tapered away and
Christmas shone its guttering light
on those final weeks, we took our
walk through waterlogged fields.

Heaving leg over hand, our palms
slipping as they gripped algae-slick
stiles, we waded along cattle-ruts,
droved into the hill by hooves and
heels Until we found them.

Wise and pious, their lowing was a summoning
from massy cauldron bellies. Flush and cosy,
Their angular rumps buttressed one another,
Tails twitching and sodden as they breathed their
Muggy heat in filaments from bowing nostrils.

And the steaming suede of their skin, a glistening
And tawny bolt, was stretched taut over an
Apparatus of bone. Shell-pink muzzles
Cogitated with lips politely closed and bristling
Atop churning teeth.

Half-lidded they saw through us, unperturbed by
Our intrusion, indifferent to the neighbouring field
with its corrugated byre and hunkering shelters,
and the guttural whine of the chainsaw.

A father and son fractioning a tree for Christmas.
Wood for the stoves; a pyre for mid-winter.

Charm for Picking Flowers.

Reach and pick, reach and pick
Follow the point of your finger tip
Pull and clip, snap and snip
My hands are full of flowers.
Medicine friends, colourful friends
Root friends and scent friends
Above the ground, below the ground
A basket full of flowers
Pink and blue of every hue
Purple, red, yellow and wet with dew
Sniff a snuff of the fluffy white pluff
The air is full of flowers

Dominique Fester

The Harvest Bow

As you plaited the harvest bow

You implicated the mellowed silence in you In wheat that does not
rust

But brightens as it tightens twist by twist Into a knowable corona,
A throwaway love-knot of straw.

Hands that aged round ashplants and cane sticks And lapped the spurs
on a lifetime of game cocks Harked to their gift and worked with
fine intent Until your fingers moved somnambulant:

I tell and finger it like braille,

Gleaning the unsaid off the palpable,

And if I spy into its golden loops

I see us walk between the railway slopes

Into an evening of long grass and midges,

Blue smoke straight up, old beds and ploughs in hedges, An auction
notice on an outhouse wall-

You with a harvest bow in your lapel,

Me with the fishing rod, already homesick

For the big lift of these evenings, as your stick Whacking the tips
off weeds and bushes

Beats out of time, and beats, but flushes

Nothing: that original townland

Still tongue-tied in the straw tied by your hand.

The end of art is peace

Could be the motto of this frail device

That I have pinned up on our deal dresser- Like a drawn snare

Slipped lately by the spirit of the corn

Yet burnished by its passage, and still warm.

'I rip the wind like a rug from your feet and watch you fall like the tide, my flesh like bones grinding against the sabbath. Hold me woes, hold me you stunner, your skin like whale flesh. White and ripped with pink streaks. So captivated by a thread of seaweed that when I returned to land I couldn't stand.'

She told me to give up on collecting things, to work on storing it in the body.

Jessica said 'learn deeper'

Ocean said 'beneath'

Tess Wood

Ode To Midsummer

Summer

Won't you shine on me?
Blue skied majesty
Strawberries, cherries,

Summer

Lend my skin your heat
Make me kick off my bed sheet
Blackberries, Cherries
Feet splashing in the stream
Like some forgotten dream
Lying on warm grass
River pool like mirrored glass
Sunlight thaws my bones
At ease with great unknowns

Oh summer

Summer

Clouds like angel hair
Dusty pollen fills the air
Blueberries, cherries

Summer

Drink honey wine with me
Punchdrunk from your alchemy
Strawberries, cherries

Lovers in the park,

Still of the perfumed dark

Soft contented sighs

Flash of duelling butterflies

Milky starlit sky,

Birdsong soaring high

Oh summer

Bees suck the hearts of flowers

Blue-purple twilight hours

Painted flowers wild and free

Rosy apples sugar sweet

Moon lantern sways up high

Golden sun slips down the sky

Oh summer

ROSE, ROSE, ROSE, RED
WILL I EVER SEE THEE WED?
AYE FATHER THAT YOU WILL,
WHEN I AM DEAD.

ARTISTS

Artists in Residence: Ynys Mon

Abi Hubbard

Clare parry Jones

Lewis Prosser

Tess Wood

Pete Evans

Dominique Fester

Abi Hubbard

Abi Hubbard is a multidisciplinary artist exploring the intersection of arts, ecology and spirituality to forge new ways of living.

Harnessing theatrical materials to create a new language that negates human exceptionalism and champions the absurd, unknown, messy, maverick future world.

For Agora Abi took inspiration from the micro world of life on stones at these historical sites. She will be using Lichen dyes and natural materials to create wearable art.

<https://abihubbard.co.uk/>

Clare Parry Jones

Clare Parry-Jones is a multi-disciplinary artist creating theatre, performance installations, land art, paper art (predominantly in water environments) and paper costume. She performs and teaches internationally, facilitating workshops in developing presence and connection through the art of clown. Her background in theatre, dramatherapy, clown and fine art informs her interest in the process of transformation through the arts; she has extensive experience with inclusive theatre projects, arts and healthcare. Clare seeks to deepen the connection with our selves, each other, and the environment through her creative practice.

For Agora, Clare will explore the relationship of colour and form within, and between all the elements and how these can be incorporated into paper art.

@clareparryjones

Dominique Fester

Dominique Fester is a creative arts practitioner based in Cardiff with a special interest in performance and folk song from The British Isles. She is interested in the intersection between integrative and humanistic psychotherapy, as well as the potential for our relationship with nature to bring us home to our core sense of self. During this residency Dominique will respond to themes of gathering, foraging, collecting, and exploring ancient landscapes through movement, song, and story. Her work is underpinned by the Tarot archetype of The Fool which encourages exploration through play, on the threshold between the risk of open-heartedness and the possibilities of connection.

@dominiquéfester

Lewis Prosser

Lewis Prosser is an absurdist basket-maker based in Penarth, whose practice revolves around the interplay of objecthood and entertainment. Informed by folk traditions of the British Isles, he constructs moments of wonder through material culture and performance.

For Agora, Lewis will investigate the unconscious act of gathering. His focus will be on developing methodologies that amplify the artists' innate gatherer impulses. Inspired by the writings of Ursula LeGuin, Lewis plans to create ceremonial scores, crafted vessels, and other provocations that will highlight the profound nature of gathering as a means of connecting, preserving, and celebrating the world around us.

@clovisvosser

Tess Wood

Tess Wood is a multidisciplinary artist living and working in Cardiff, Wales. Inspired by the summer solstice, the depths of the ocean, and our collective histories, Wood's time revisiting Ynys Mon as a time for soaking up as much as possible - a gathering - digitally & emotionally - to consider the theme of gathering beyond physical possession. To consider how we gather memories, stories and lived experiences

Wood's new research looks to examine the complex interplay between nature's liberating aspects and the weight of humanity. In the work, nature is envisioned as a non-binary space and becomes a realm where guilt-free sensuality and pleasure flourish. However, this freedom is not experienced by all, as the shadows of historical conflicts, sexism, colonialism, war and monoculture loom. It prompts us to question how these conflicting elements coexist within the natural world.

Crafting narratives that transcend the ordinary and weaving together elements of modern society, exposing contradictions of beliefs and inviting us to question our ideals. Drawing inspiration from the rural queers that came before us, to further entrench tales of mystery, surrealism, joy and sex into these landscapes.

@tesshonorwood

Peter Evans

Peter Evans is a photographer at large in Cardiff, Wales who keeps busy taking photographs of local artists, community projects, social change and sometimes wild nights out. Now and again he will fly over to America and document Pittsburgh and the surrounding region of south-west Pennsylvania. He fell into photography through being a wide-eyed volunteer at Third Floor Gallery in Cardiff Bay, and had his first exhibition as part of Ffotogallery's 'Diffusion: Looking For America' back in 2015. Of late he has been heavily documenting the arts collective Tactile Bosch and the music and street life of Womanby Street, Cardiff.

<http://petetakespictures.com/>

Artists in Residence: Preseli

Dan Johnson

Fern Thomas

Jen Abell

Teddy Hunter

Dan Johnson

'Some years ago I asked myself, 'how much can I do with acoustic drums?'.
'

I soon swapped the word 'drums' with 'percussion', and recently replaced the word 'I' with 'We'.

I'm interested in:

exploring the relationship between movement and sound,
the affects of repetition and duration,
energy flow,
placement of sound, word and/or gesture,
delicacy,
maximalism,
listening,
improvisation,
the impact of physical and auditory space.

The second essential question was, 'what can I do with what I have?'

Now it's, what is possible with what we have?

Connection.

Transmission, Cessation, Celebration.

I recently felt (again) that life is so much more important than art.

The work is endurance, honesty, patience, and love.

@danjohnsondrums

Fern Thomas

Fern Thomas' work explores re-imagined histories, ritual, place-based knowledge, alternative pedagogies and future-oriented questions around our climate. Her work can manifest as object, text, spoken word, sound, performative gesture and participatory forms. Speculative fiction or alternative narratives are central to the process, where imagined histories and dream-induced futures merge and become a catalyst for a process of transformation.

For the past several months Fern has been staying within 'dreaming range' of Gors Fawr, stone circle and has been specifically the vibrational energy of the stones and their location within the foothills of the Preseli Mountains.

<https://www.fernthomas.com/>

Teddy Hunter

Teddy Hunter is a Cardiff based audio visual artist and electronic musician working in alternative music and immersive audio. Her practice takes root in sonic arts, exploring the environment through sound and installation where the gentle immersive ambience are combined with song writing and traditional instrumentation.

Her ambient electronic songwriting is characterised by dreamy loops, gradual builds and synthesized melodies. Her performances slowly unfurl fragmented strata of sounds collectively entwining with the ethereal humanity of layered vocals. Experimenting with field recordings, spatial sound and visuals to create soundscapes and ambient electronic immersive experiences, her work takes a focus around ecology and the interactions between humans and their surroundings.

<https://www.teddyhunter.co.uk/>

Jen Abell

Jen Abell is a photographer living in Cardiff, Wales. Abell documents community activism, DIY arts and music events in Wales in addition to portraiture and landscape photography.

Lockdown garden photography project 'Diff Must be the Place' was featured on S4C's 'Garddio a Mwy' in 2021. Portrait work has been featured on front covers of Western Mail's Weekend Magazine, and of Welsh language magazine 'Golwg'.

Abell writes regularly for Cardiff Times magazine, including 2021's anniversary article '20 years of Cardiff culture: happy birthday tactileBosch!'.

Abell has participated in Cardiff and the wider Wales Art scene for more than 15 years, particularly through projects with tactileBosch and with her partner Geraint Ross Evans. Most recently her work was exhibited in 2023 exhibition 'Pioneering Change', The Gate Arts Centre.

@ffotojenic

Turner House Exhibiting Artists-

Ffion Reynolds

Beth Greenhalgh

Catrin Davies & Georgia Ruth

Catrin Menai & Sarah Boulton

John Abell

Katie Turnbull

Manon Awst

Molly Harcombe

Pam Rose Cott

Sean Vicary

Ffion Reynolds

Ffion Reynolds is an archaeologist & artist specialising in the prehistory of Wales. She has directed excavations at the Neolithic sites of Bryn Celli Ddu on Anglesey, & at Tinkinswood and St Lythans, in south-east Wales. Her work has taken her on a journey exploring the diverse environments of prehistoric sites, from their especial geologies through to the encountering of rich relict lichens and mushrooms.

As part of the AGORA residency, she is exploring the other-than-human worlds of Anglesey's heritage sites, making connections between local ecologies, geologies, and site identities.

profiles.cardiff.ac.uk/honorary/ffion-reynolds

Beth Greenhalgh

'I consider drawing to be at the heart of my practice and from these subconscious musings, blueprints and sketches, ideas evolve into performance, installation, ritual, video, and sound works.

I enjoy a spontaneity to my work and am interested in foraging for ideas and themes within ancient practices and modern-day popular culture. Weaving the old with fresh interpretation.

Nothing is ever definite, but everything here happens with reason. Material has been collected, foraged, and transformed. A scene unfolds and inhabits body and environment.'

@beth.greenhalgh.11

Gwenno Saunders

Gwenno is a Welsh musician. She has released three critically-acclaimed albums as a solo artist: Welsh Music Prize winner Y Dydd Olaf (2014; Le Kov (2018), her first album in Cornish; and Tresor (2022), which was shortlisted for the Mercury Prize.

<https://www.gwenno.info/>

Catrin Davies & Georgia Ruth

Catrin Davies:

'I am a visual artist. Within my work, I often refer to painting history and use different media to explore and play with this tradition. I am originally from Tregaron and the Ceredigion landscape is included in much of my work. More recent work develops drawings initially made by hand into digital outcomes. Some of these digital pieces also incorporate movement. Previous exhibitions include Richard of York Gave Battle in Vain, g39 Cardiff; External Machines, Royal Standard, Liverpool & Whistling in the Dark: Kings Artist Run Initiative, Melbourne.'

Georgia Ruth:

Georgia Ruth is a bilingual musician from Aberystwyth whose work incorporates traditional Welsh folk elements alongside modern influences. She won the Welsh Music Prize in 2013 for her debut album *Week Of Pines* (which was also nominated for two BBC Radio 2 Folk Awards) and has since released a further two albums (*Fossil Scale*, 2016 and *Mai*, 2020) and an EP (*Kingfisher*, 2022). She is currently working on her fourth album. She has collaborated with the Manic Street Preachers and many other artists and has toured extensively in India and Vietnam for British Council and Wales Arts International projects.

Catrin Menai & Sarah Boulton

Catrin Menai:

'I create narrative driven works using the communicative potential of everyday objects, gestures, and 'place'. Collaborations with people, literature and landscapes, form bodies of "research", a kind of live correspondence in which meaning can be found in the transactional and the temporal (and in failure, rather than the fully formed). Recent projects include Troi Trosi (2022), a collaborative publication and sonic essay exploring correspondence, citational practices and collective experimentation as strategies for navigating our current ecological climate. My work has been published with Mwnwgl, Cynfas (National Museum of Wales) and Poetry Wales, and I completed an MFA at the Glasgow School of Art in 2021. I am currently working and living on Ynys Enlli (Barsdey Island).'

@C_Menai

Sarah Boulton:

'I make works or witness encounters that are often ephemeral in moment and form and then I find performative ways to extend and share these things. The extensions further investigate my exploration into temporality, memory and encounter. Recent works and readings have been presented with Studio CYBI in North Wales; La Biennale de Momon, an immaterial biennale in France; Burning House Books, Glasgow and Lydgalleriet's 'Parabol' sound project, Bergen. My first collection of texts, 'Continuum: Collected Happenings and Writings' was published by Care of Time in 2019 in New York. I am currently living and working on the West Coast of Scotland.'

@s_rahboul_t_n

John Abell

Born in 1986, John Abell studied at Camberwell College of Art; he is currently based in Cardiff. John is particularly known for his large-scale wood block prints and highly coloured watercolour paintings which explore life, love, lust and the human condition. The work is charged with a sense of fear and death, pessimism or even nihilism along with a large pinch of gallows humour. His aim is to represent human feeling, the world and himself as honestly as he can.

www.arushagallery.com/artists/96-john-abell/works/

Katie Turnbull

Katie Turnbull is a visual artist, born on Gadigal land (Sydney, Australia) and is currently living in London. She works primarily with the expanded medium and technology of animation, including moving image, sculpture and interactivity.

Working with time as a malleable form, Katie's work utilises metamorphosis, emergence and decay to shift habitual modes of looking, creating suspension in time. She works by collecting; objects, footage, sound, and images. A process of sculpting and material experimentation occurs. Materials chosen have alchemical properties, transforming over time often with unexpected or hard to control outcomes. The work then emerges from material associations and strange timelines.

<https://katieturnbull.com/>

Manon Awst

Manon Awst grew up on Anglesey and is known for creating sculptures and site-specific artworks woven with ecological and geological narratives, playfully exploring the ways in which materials stick to and transform locations and communities. She was part of the Heuldro (Solstice) residency at Bryn Celli Ddu last year, where she furthered her performative investigation into the Neolithic site with mirrors and camping / climbing equipment, drawing visitors into alternative perspectives around situatedness.

For Agora, she presents a group of sculptural works that juxtapose geological and domestic references, emphasising our intimate material connections to landscapes - a rug is printed with an old geological map of Anglesey, its complex strata displayed in blasts of colour, underneath a stainless steel rocking chair holding a limestone boulder from the island. The mirror from last year's performances at Bryn Celli Ddu is also shown, dotted with climbing holds 3D printed from recycled fishing nets and plastics.

<https://manonawst.com>

Molly Harcombe

Molly Harcombe is a Welsh artist from Tonypany, Rhondda Cynon Taf working with fabrication processes to produce altered versions of found objects with reframed associations.

'Lost' or otherwise displaced objects and materials are collected and a slippage of meaning is cultivated through the application of physical interventions, including mouldmaking and casting techniques, sculpting, encapsulation and deconstruction. Objects are hoarded and scrutinised, worked on and remade, removing them from prior frameworks so that they might be reconsidered. Often gathered from post-industrial contexts and edgelands, familiar items become reproductions, depictions and imprints, allowing different features to surface. Uncertainty is manufactured around their authenticity and how they came to be. Separated from practical uses and allowed to embody a mysterious presence, the work looks at re-examining meanings and tensions within these changed objects. As part of the wider process of distorting material, objects are further transmuted into texts serving as forewords, footnotes or sketches for respective physical works.

@mollyharcombe

Pam Rose Cott

Pam Rose Cott is a textiles artist working mostly with embroidery, tapestry weaving and felting.

'My work often combines textiles with other mediums such as poetry, performance and sound, in the form of guided meditations. For materials I like to focus on scavenged as much as possible, including gathering some wool while roaming around. I work predominantly with sheeps wool experimenting with processing methods such as washing, carding, spinning, weaving, felting, stitching etc. I was drawn to working with wool after learning more about its links to my family heritage in North Yorkshire. My Grandad was a wool merchant and ran a mill there after WW2 and my Great Grandmother was a weaver in Huddersfield Mill. Also by the culture particularly among women, of giving textiles objects as gifts and sharing their skills and knowledge of the craft among generations. Such as my very own beloved Grandma Pam, who shares the same name as me.

The subject matter of my work is often inspired by a place but not necessarily tied to it, engaging with local history and a resurgent interest in folklore in the UK. Examining interwoven narratives between the personal history of local people and ancient esoteric myths and traditions. I practice ancient textile methods such as 'Neolithic Knitting' or Nalbinding, tablet weaving, finger weaving among others. I am using textiles as a method of exploration into the past and a personal journey to feel connection to heritage and to share this with others.'

@pamrosecott

Sean Vicary

Seán Vicary works across moving image, animation and digital media. His practice explores our relationship with the 'natural' world, place and landscape (internal and external). Active research is integral, he frequently works with primary sources to shape his understanding and inform explorations of contemporary mythos. Also central is a hybrid process of haptic and digital crafting, the temporal manipulation inherent in stop-motion animation is used to examine the agency of materials and our entanglement with more than human timescales.

<https://seanvicary.com>

