

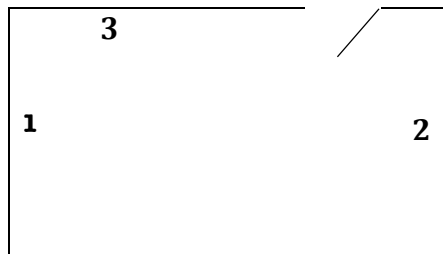
Site, Light and Survey

August 2015

2015 marks the bicentenary of the artist and land surveyor Thomas Hornor's visit to the estate of Middleton Hall, land that now makes up the National Botanic Garden of Wales. During his time here he produced a monograph consisting of 14 watercolour studies and an aerial view of the landscape, together with written accounts. Although between 1815 and now some of the paintings have gone missing, the remaining works form a significant role in the Garden's ongoing Regency Restoration project.

This exhibition is intended as a response to Thomas Hornor's 1815 watercolour survey. Hornor's 14 'stations' (this is how he referred to the locations that he painted and wrote about) have been retraced and used as locations for contemporary interpretations of the landscape. Together the artworks in the show aim to form a conversation around notions of recording and transcribing the natural environment. This site has been subject to many different forms of representation and measurement across centuries, from Hornor's delineation of landed property to current day ecological, geophysical and archaeological studies.

The work brought together in this exhibition, **Site, Light and Survey**, is made in response to Hornor's project. An aerial, downward view, a view described by Hornor as being "...as if beheld in a camera obscura from a lofty eminence" is repeated and reinterpreted across all the works that together form this exhibition.



1. On Exactitude in Science

This artwork takes its title from a Jorge Luis Borges short story in which the author imagines a map drawn to the same proportions as the landscape that it represents. A conventional A4 computer scanner has been taken outside of its usual office/home environment and used to scan a section of grass. Scanned, printed out and stuck together, the many individual images form 1:1 copy of a lawn.

2. Scanned Stations

Again, the computer scanner has been used to produce images, this time using Hornor's 'stations' as locations. Instead of depicting the distant view, however, attention is drawn to the textures and smaller detail of the plants at ground level.

3. Quadrat

This pencil sketch is of a 50cm square view as seen from above. A quadrat is a device used in ecology to count populations of species. Here it features as an emblem of the scientific approach to measuring the landscape and its features. In art a grid represents the order implicit within perspective drawing: the geometric organisation of nature on to a flat surface. The grid is also used in cartography, dividing the landscape into measured sections of space; such as the way that Hornor approached his bird's eye view survey of Middleton Hall.

I am currently a student at Swansea College of Art (UWTSD). This exhibition presents material resulting from a placement in collaboration with the National Botanic Garden of Wales.

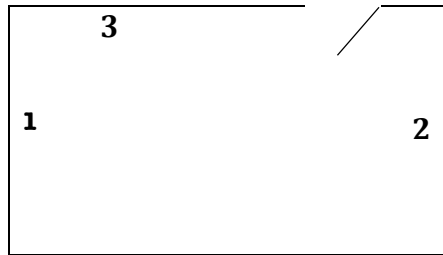
Safle, Golau ac Arolwg

Awst 2015

Mae 2015 yn nodi deucanmlwyddiant ymweliad yr artist a syrfëwr tir Thomas Hornor i stad Neuadd Middleton, tir sydd bellach yn ran o Ardd Fotaneg Genedlaethol Cymru. Yn ystod ei amser yma cynhyrchodd fonograff yn cynnwys 14 o astudiaethau dyfrliw ac awyrlun, ynghyd â chyfrifon ysgrifenedig. Er i rai o'r paentiadau fynd ar goll rhwng 1815 a nawr, mae'r gwaith sy'n weddill yn chwarae rhan bwysig yn y prosiect Adfer Rhaglywiaethol yr Ardd.

Mae'r arddangosfa hon wedi bwriadu fel ymateb i arolwg 1815 dyfrliw Thomas Hornor. Ar gyfer yr arddangosfa hon, mae 14 'gorsaf' Hornor (dyma sut cyfeiriodd at y lleoliadau yr oedd paentio ac ysgrifennu amdanynt) wedi eu ail-holrain fel mannau ar gyfer dehongliadau cyfoes o'r tirwedd. Gyda'i gilydd mae'r gweithiau celf yn yr arddangosfa yn anelu at ffurfio sgwrs o gylch syniadau o gofnodi a trawsgrifio'r amgylchedd naturiol. Mae'r safle hwn wedi bod yn destun i amryw ddull o fesur a chynrychiolaeth ar draws y canrifoedd, o ddarluniad Hornor o dir-eiddo, i astudiaethau cyntefig o feysydd ecoleg, geoffiseg ac archeoleg.

Mae'r gwaith yn yr arddangosfa hon, **Safle, Golau ac Arolwg**, wedi cael ei wneud fel ymateb i brosiect Hornor. Golygfa o'r awyr, yn edrych i lawr, a ddisgrifiwyd gan Hornor "...as if beheld in a camera obscura from a lofty eminence" sy'n cael ei hailadrodd ac haildehongli ar draws yr holl weithiau celf sydd, gyda'i gilydd, yn ffurfio'r arddangosfa hon.



1. "On Exactitude in Science"

Mae'r gwaith celf wedi ei enwi ar ôl stori fer Jorge Luis Borges. Ynndi mae'r awdur yn dychmygu map yn cael ei dynnu at yr un cyfrannau a'r tirwedd y mae'n ei gynrychioli. Mae sganiwr cyfrifiadur A4 confensiynol wedi cael ei gymryd y tu allan i'w amgylchedd swyddfa/cartref arferol a'i ddefnyddio i sganio darn o laswellt. Wedi sganio, argraffu a glynu at ei gilydd, mae'r ddelweddau unigol yn ffurfio copi 1:1 o lawnt.

2. "Scanned Stations"

Unwaith eto, mae'r sganiwr cyfrifiadur wedi cael ei ddefnyddio i gynhyrchu delweddau, y tro hwn gan ddefnyddio 'gorsaf' Hornor fel lleoliadau. Yn hytrach na ddarlunio yr olygfa bell, fodd bynnag, tynnir sylw at y gwadau a manyliau o'r planhigion ar lefel y ddaear.

3. "Quadrats"

Dyma fraslun pensil o olygfa 50cm sgwâr fel y gwelir oddi uchod. Mae cwadrat yn ddyfais a ddefnyddir mewn ecoleg i gyfrif poblogaeth rhywogaethau. Yma, mae'n ymddangos fel arwyddlun o'r dull gwyddonol o fesur y dirwedd a'i nodweddion. Ym maes celf, mae'r grid yn cynrychioli persbectif: cynllun geometrig o natur ar arwyneb gwastad. Mae'r grid yn cael ei ddefnyddio mewn cartograffeg, gan rannu'r tirwedd yn adrannau o ofod wedi'u mesur; fel y ffordd gwnaeth Hornor yn ei fap o Neuadd Middleton.

Yr wyf ar hyn o bryd yn fyfyrwr yng Ngholeg Celf Abertawe (PCYDDS). Mae'r arddangosfa hon yn cyflwyno deunydd sy'n deillio o waith gyda Gardd Fotaneg Genedlaethol Cymru.