

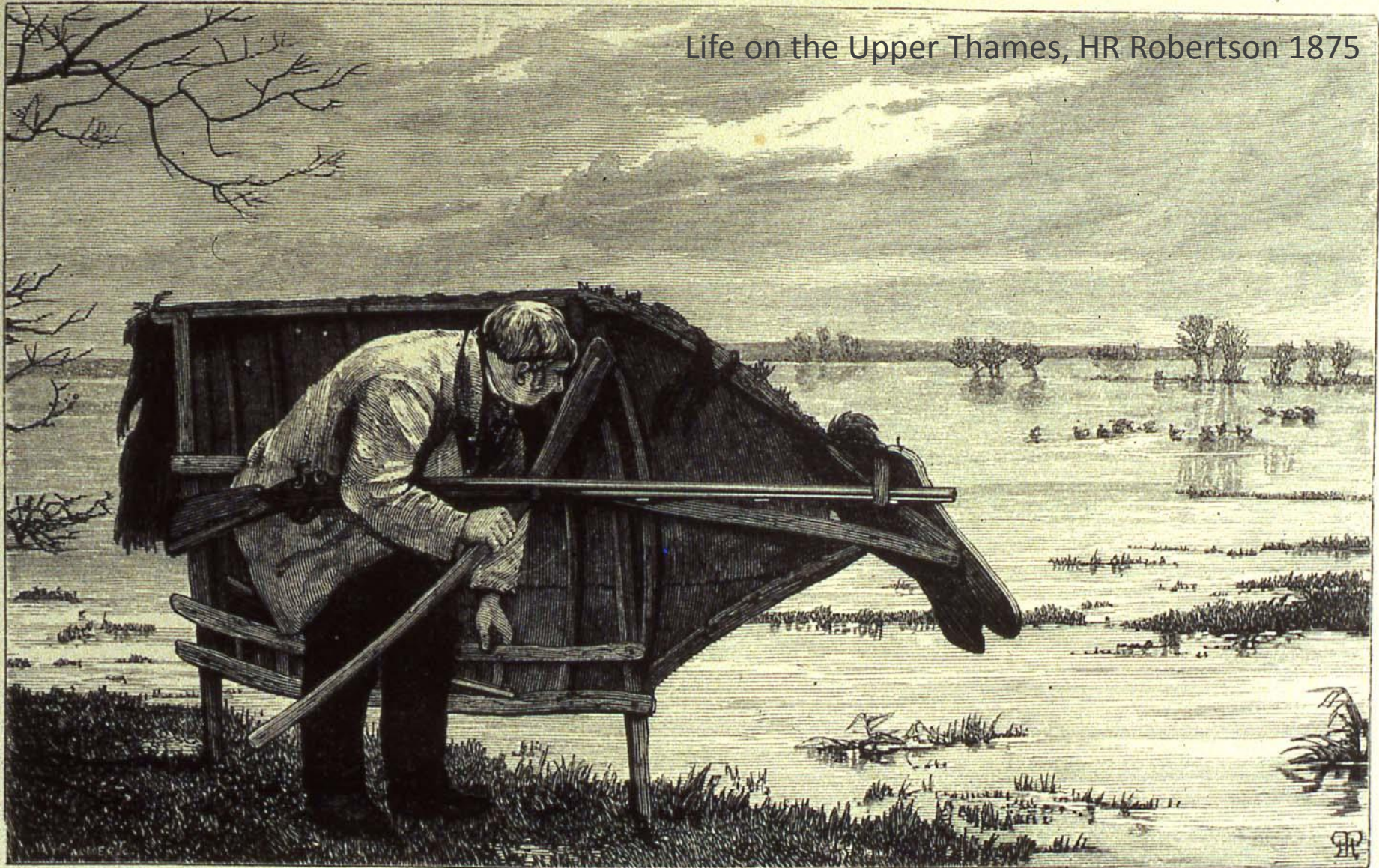
*Within the living memory of the dead
and other stories*

*Art and the challenge of interdisciplinary partnership
and some things I have learned*

Simon Read

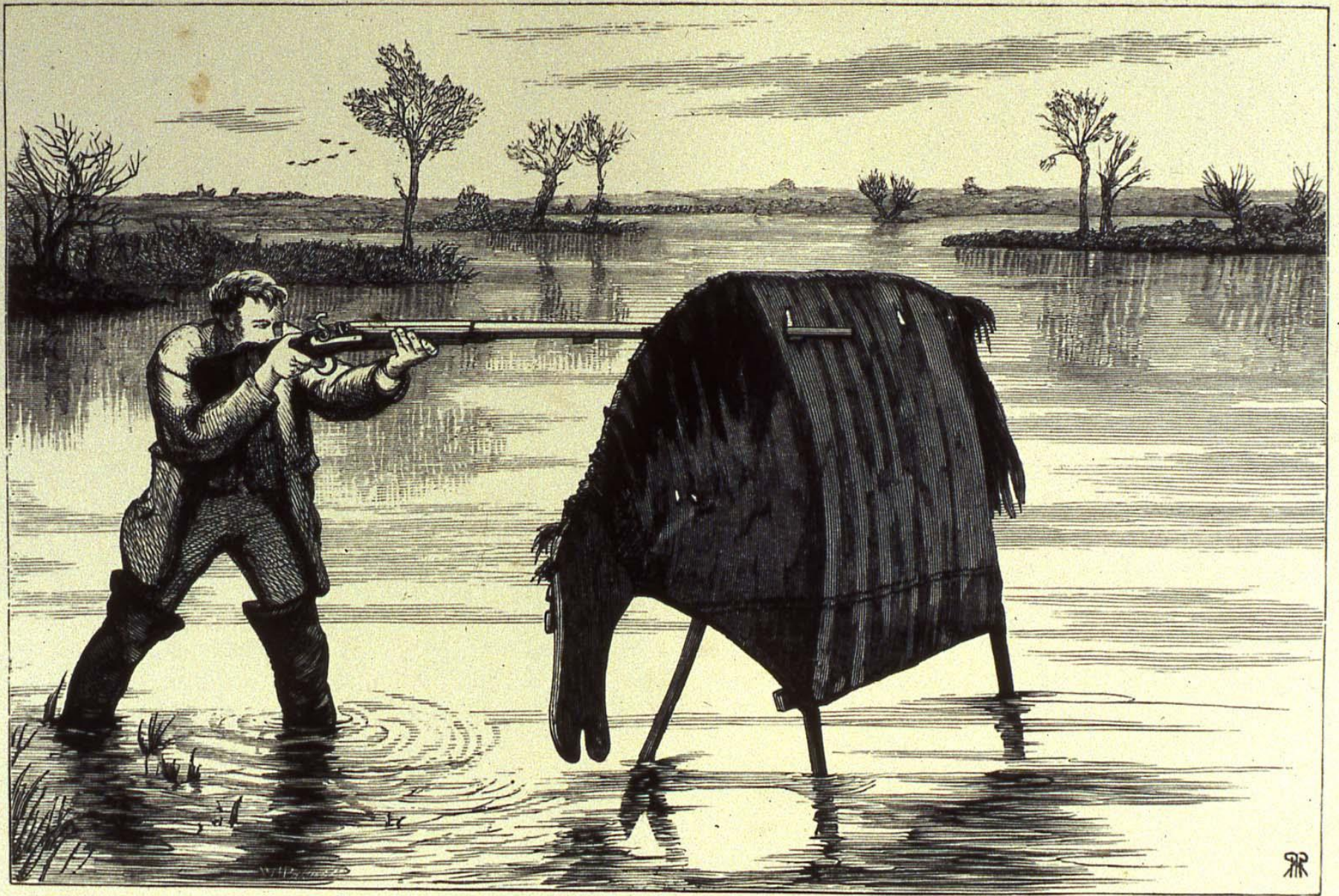


Life on the Upper Thames, HR Robertson 1875



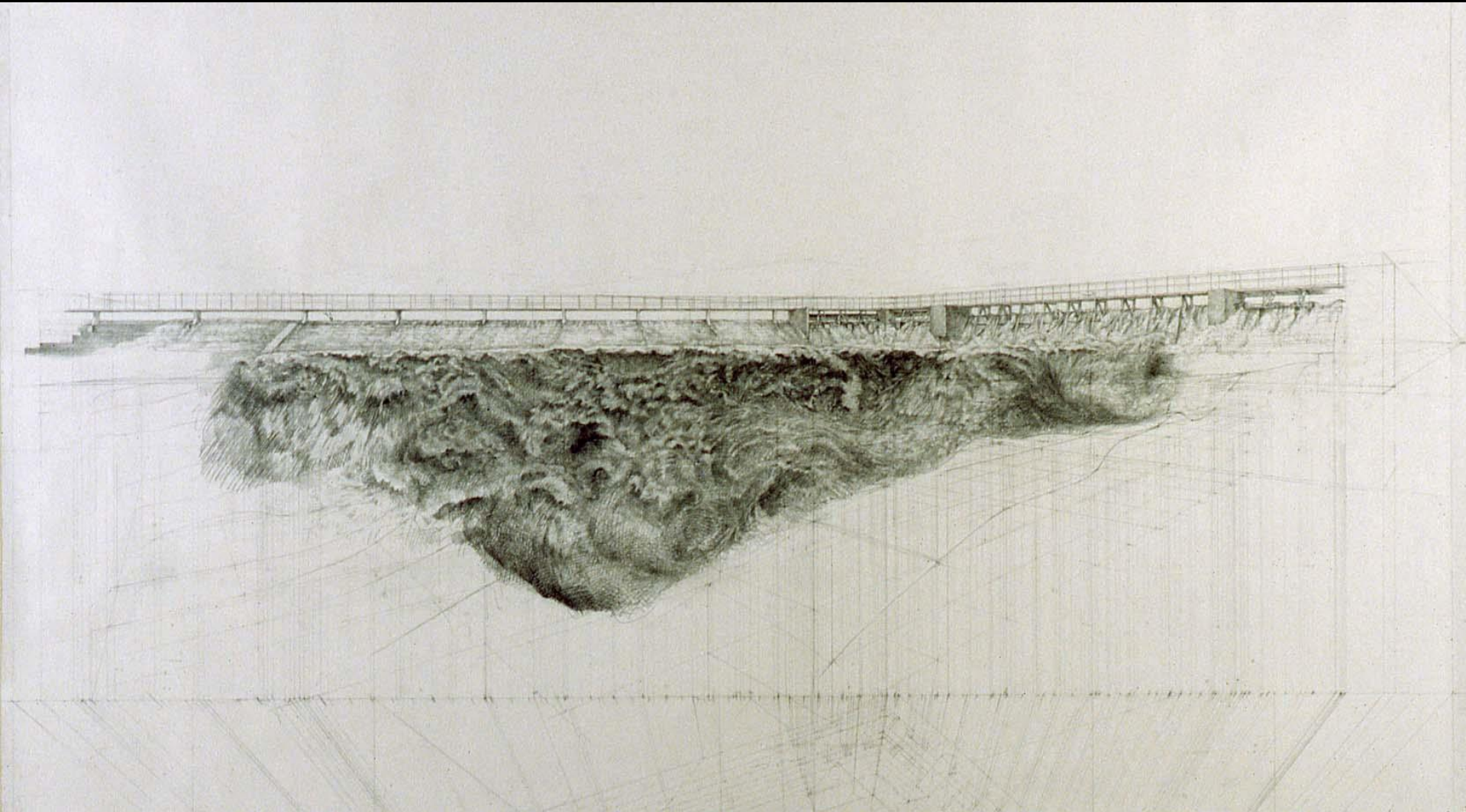
APPROACHING THE FOWL WITH STALKING-HORSE.

Climb off the pedestal

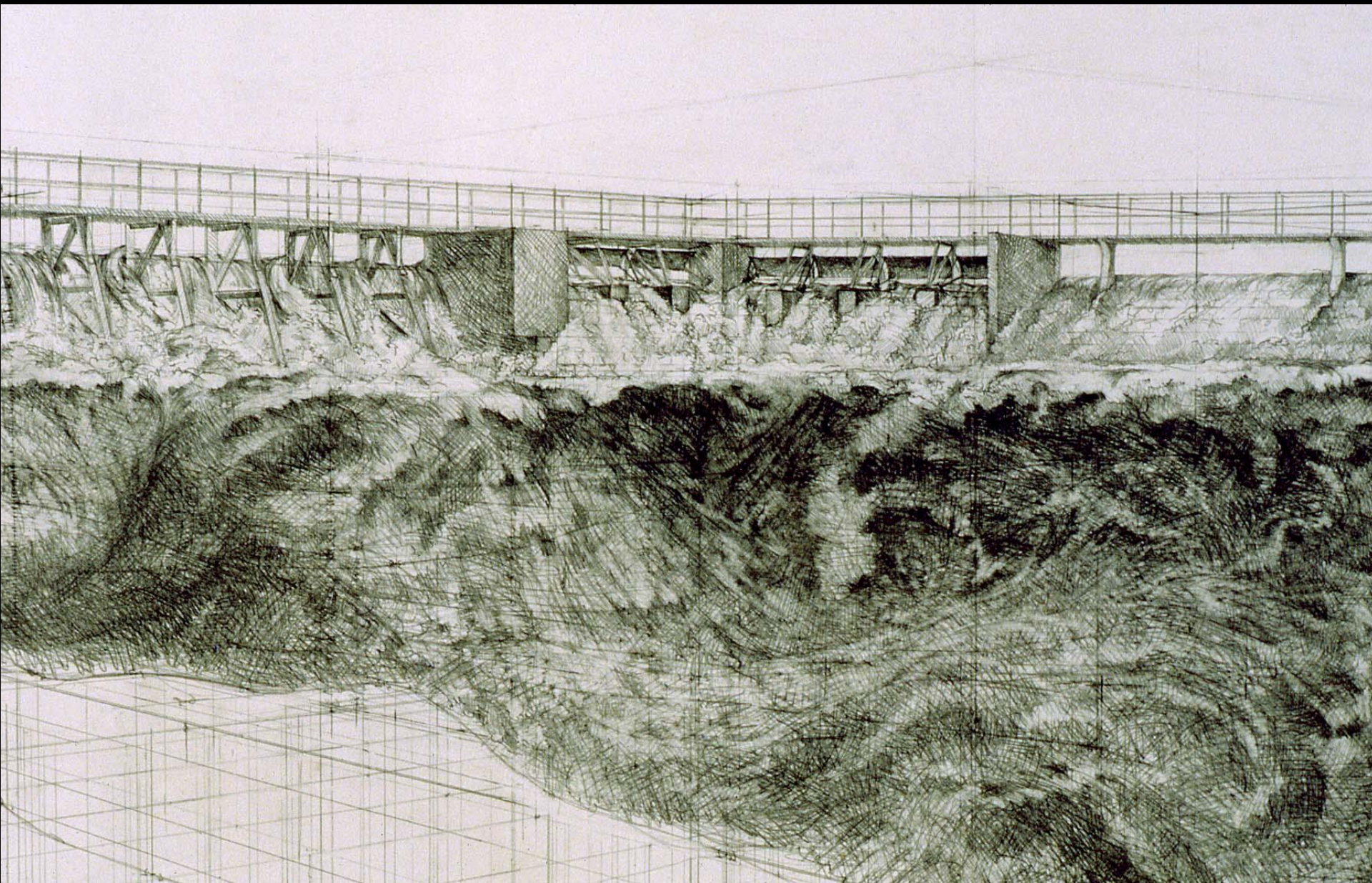


SHOOTING WITH THE STALKING-HORSE.

A research project should not be taken as an excuse for a signature artwork



Become adept in the terms of reference of the project and its key disciplines



or they will trip you up.




Ensure you are sufficiently grounded in the principles of the study

CoastWEB: The Taf Estuary, Carmarthenshire



for a measure of transferability, comparison and to establish credibility

An aerial photograph showing a coastal town on the left, a large green saltmarsh in the center, and a wide river or estuary on the right. The saltmarsh is characterized by a complex network of winding channels and pools. The town consists of numerous buildings and streets. The river is a dark, narrow channel that widens as it approaches the sea. The sea is a light, sandy color, indicating a wide beach or tidal flats. A small boat is visible in the water.

Laugharne and the evolution of its saltmarsh

Identify the scope and the cultural dimension of the research

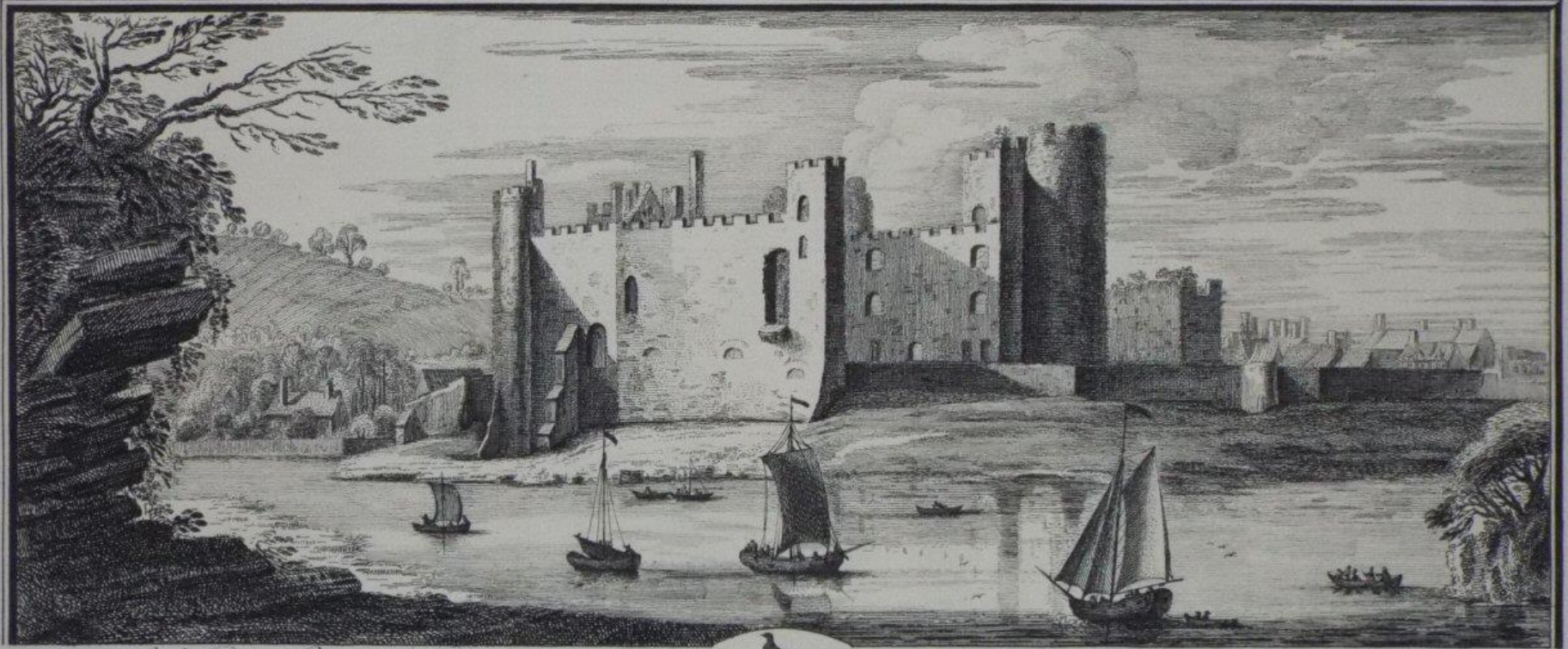


The narratives attached to a place:
fact, fiction, remembered and forgotten

The process of engagement is both iterative and incremental

The Living Memory of the Dead

THE SOUTH-EAST VIEW OF LAUGHARNE-CASTLE, IN THE COUNTY OF CAERMARTHEN.



19.
*To Veller's Cornwall Esq^r
 Knight of the Shire for the County of Hereford
 This Prospect is humbly Inscrib'd. by
 his most Oblig'd Servants
 Sam^r & Nath^r Buck*



*THIS Castle was anciently call'd Abercovan. It was one of those that were inhabited by the Flemings, but the time of its being built is uncertain. R. Hen^{III} granted it to R. Rice ap. Thomas. K. of Garter, & forfeited by his Grandson Rice Griffith; afterwards it was granted to J. John Perrot Lord Lieut. of Ireland, who being attainted it came by grant from the Crown to J. Sackwill Cromer, he sold it to J. Powel K. Judge of Common Pleas whose Heir is J. Price Esq. Bar. Lady Kildal & Veller's Cornwall Esq. are the present Possessors.
 Sam^r & Nath^r Buck delin. et sculp^t. Published according to Act of Parliament April 8. 1740.*

Buck, S&N, 1740 S & N 1740



Let curiosity be your guide

JMW Turner 1831



and establish ownership of your enquiry. Is image this melodramatic?

The wreck of the Sarah Anne Trehearne at Laugharne 1836, Jasper Nicholls Harrison



No 490 Register Book of Burials of the Parish Church of Laugharne
John Griffith (Strand) buried October the 16th 1836 aged 41 years Buried at Laugharne to
Bump and his vessel from the Stackpoles wall during a violent storm - J N Harrison

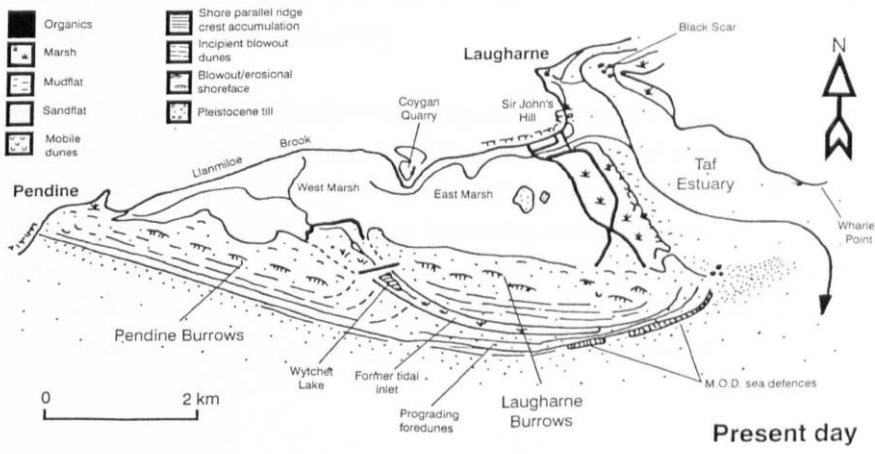
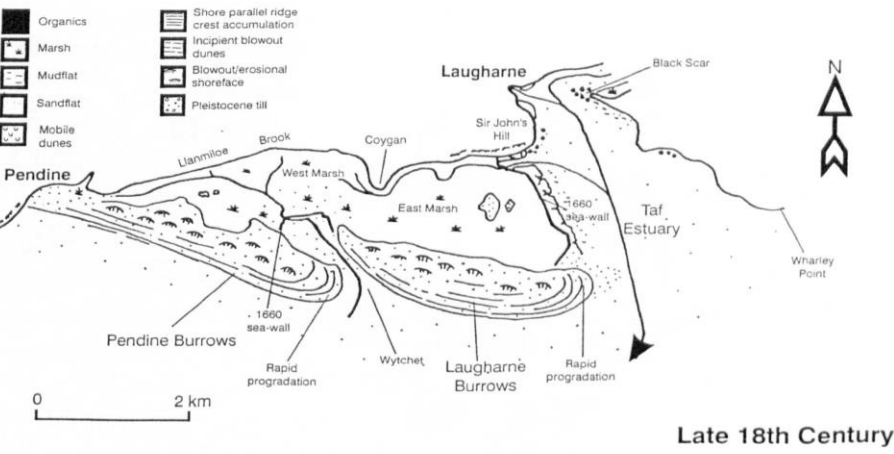
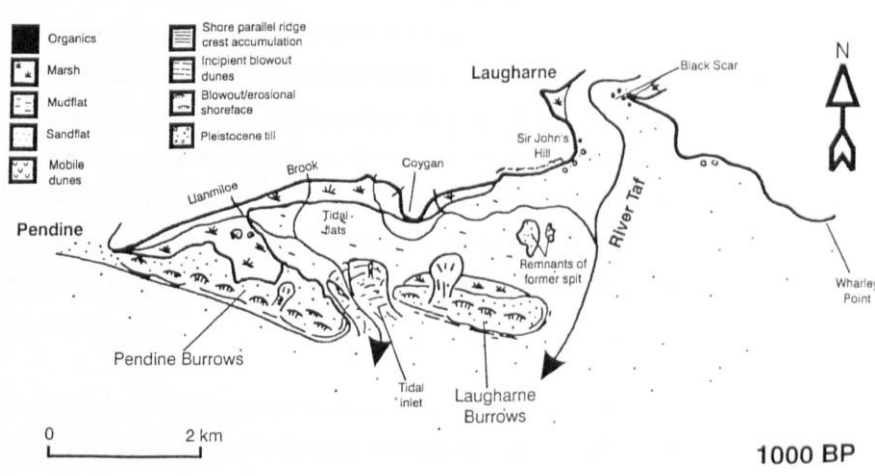
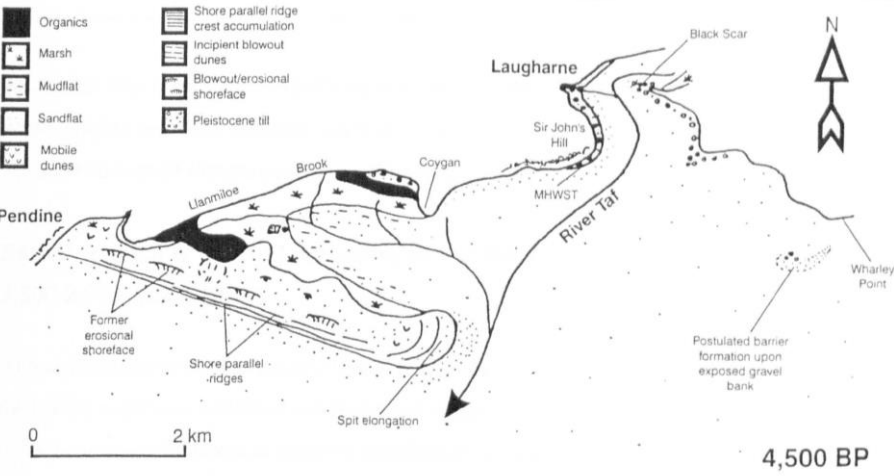
Maybe it isn't

David Cox, Laugharne Castle 1849



Did Laugharne have a firm beach in 1849?

from: The Holocene evolution of a coastal barrier complex, Pendine Sands: Stuart Walley 1996.



Geomorphological evidence



The illusion of a stable system

RAF Aerial Photograph 1946 showing the beginning of colonization by saltmarsh of Malt House Marsh: courtesy of Welsh Government (Aerial Photographs Officer)



is continually evolving saltmarsh

The Gathering at the Llareggub

The Unsoiling of Rockall was one of the largest non-violent – or at least non-military – actions ever undertaken in En' Kymhuirian times. Its effects are still felt even today in myriad ways – this marsh before you was once a modest hill, but collapsed into wetland under the feet, bellies, knobs and hooves of 100,000 organisms awaiting the lowest of low tides (it is said that allies on the Salisbury Plains prolonged and deepened this interregnum) to make it across the Llareggub, a kind of natural causeway that ran some 850 kilometers to Greater Rockall, and was normally just barely submerged. This was actually the smallest of the three main gatherings.

Discover Endlen Kymhuir

PLAQUE PLACED BY KYMAERICAPROJECT.COM

“But with blue lazy eyes the fishermen gaze at that milkmaid glistening water with no ruck or ripple as though it blew great guns and serpents and typhooned the town.

Too rough for fishing today.

And they thank God, and gob at a gull for good luck, and moss-slow and silent make their way uphill from the still still sea, towards the Sailors Arms.”

Dylan Thomas, Under Milk Wood

“And when the tide creeps into the marsh with its cargo of wrack and juvenile fish, it does so insistently, stealthily

until the creeks are full to overflowing.

And when it subsides

it leaves a rich humus for the invertebrates of the marsh, which in turn attract their own predatory species, the avid curlew the boisterous oystercatcher and that warden of the marshes, the redshank.

And when the tide is drained away, listen close,

a universal hissing across the marsh, this is the sound of millions of ragworm clearing their burrows ready to feed, a tell-tale signal for the probing beak.”

Simon Read, CoastWEB

Some things I have learned

Climb off the pedestal

A research project should not be taken as an excuse for a signature artwork

Become adept in the terms of reference of the project and in particular its key disciplines because other specialist disciplines are sure to trip you up.

As a cultural specialist, expect the integrity of your contribution to be valued, but expect to be challenged.

Don't be bamboozled by unrealistic assumptions of the role of art.

Be wary of instrumentalisation and prescribed outcomes

It is not necessarily your role make difficult data accessible

Nor to illustrate scientific outcomes

Identify the scope and the cultural dimension of the research.

Establish that your engagement may be an incremental and iterative process

Let curiosity be your guide, and expect to take the initiative

Be insistent

Be patient

Establish a sense of ownership