

Jill Randall

Art and Industry Projects

Setting the Context-

Artists Residencies in Industry

The “Slow Burn” approach

Innovative creative
engagement of workforce

Incorporation of individuals skills,
ideas, suggestions into work
produced.

Some kind of permanent legacy

Magnesium Elektron Factory, Swinton, Manchester.



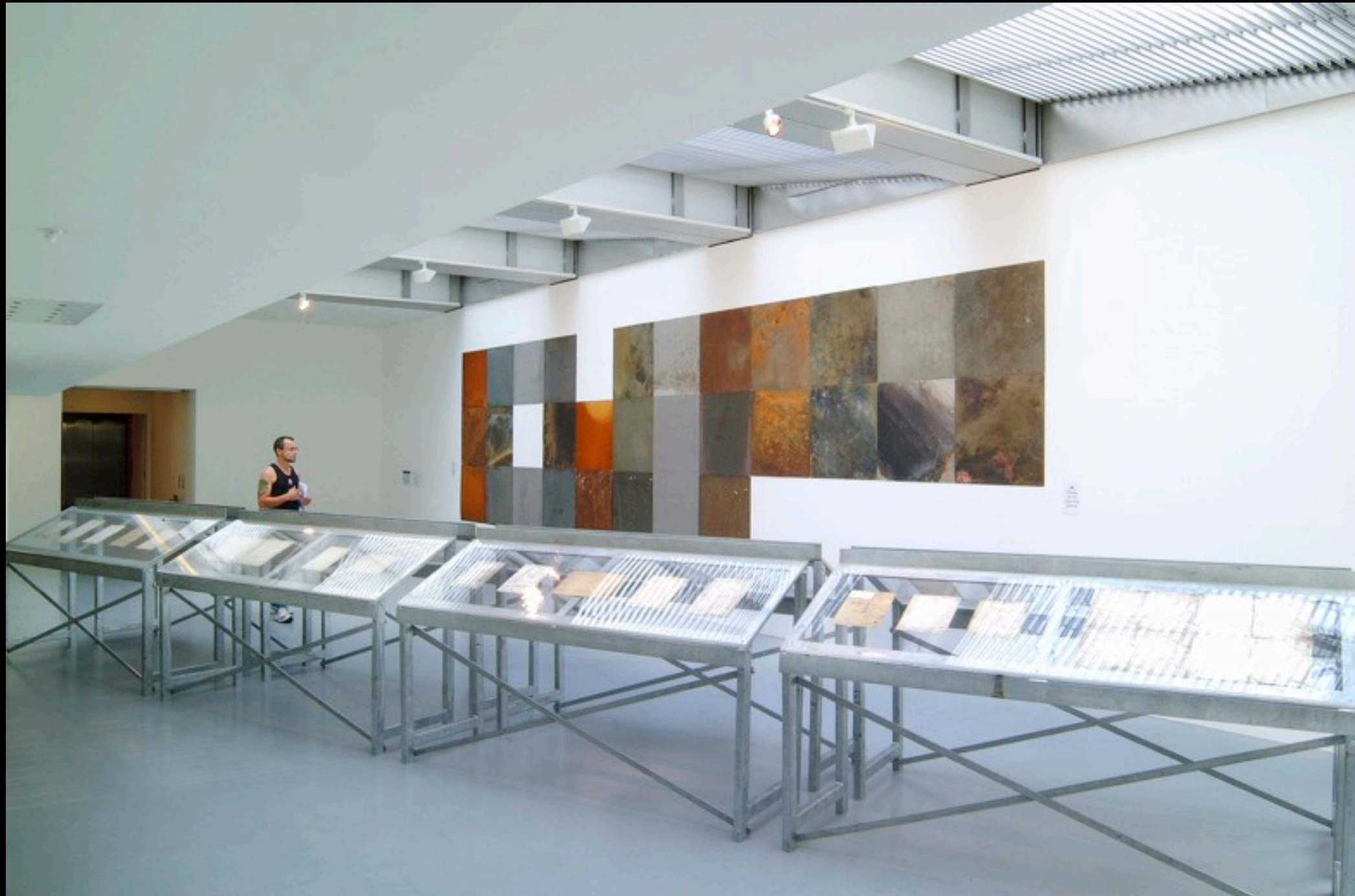
Monday, 3 October 2016





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‘Light Matter’ Exhibition, The Lowry, Salford.









Parys Mountain Copper Mine,
Amlwch, Anglesey. 2007-12.

Using contemporary visual art to tell
the story of metal mining.

Ideas and Inspiration

Environment of extremes

Unnatural and strange landscape

Underground and hidden domains

Colours and palette

Maps and mapping

Alchemic processes

Industrial and social history - retracing steps and
lives of miners

Geological forms and processes



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AFTER, ARCHIVAL MAP, CROSS SECTION OF SHIFTS, COLOUR VERSION.

2

How Jill Randall's work developed from the Artists Residency at Parys Mountain has been used in Amlwch

Design of "Amlwch Icons" to represent mining and ship-building heritage.

Working with local businesses and Menter Mon (Anglesey Enterprise) to develop "Copper Kingdom" themeing

Ideas for objects and artefacts which craftspeople and designers can turn into marketable products

Permanent commissioned artworks-gates, signage, sculpture around the town developed from Amlwch icons.



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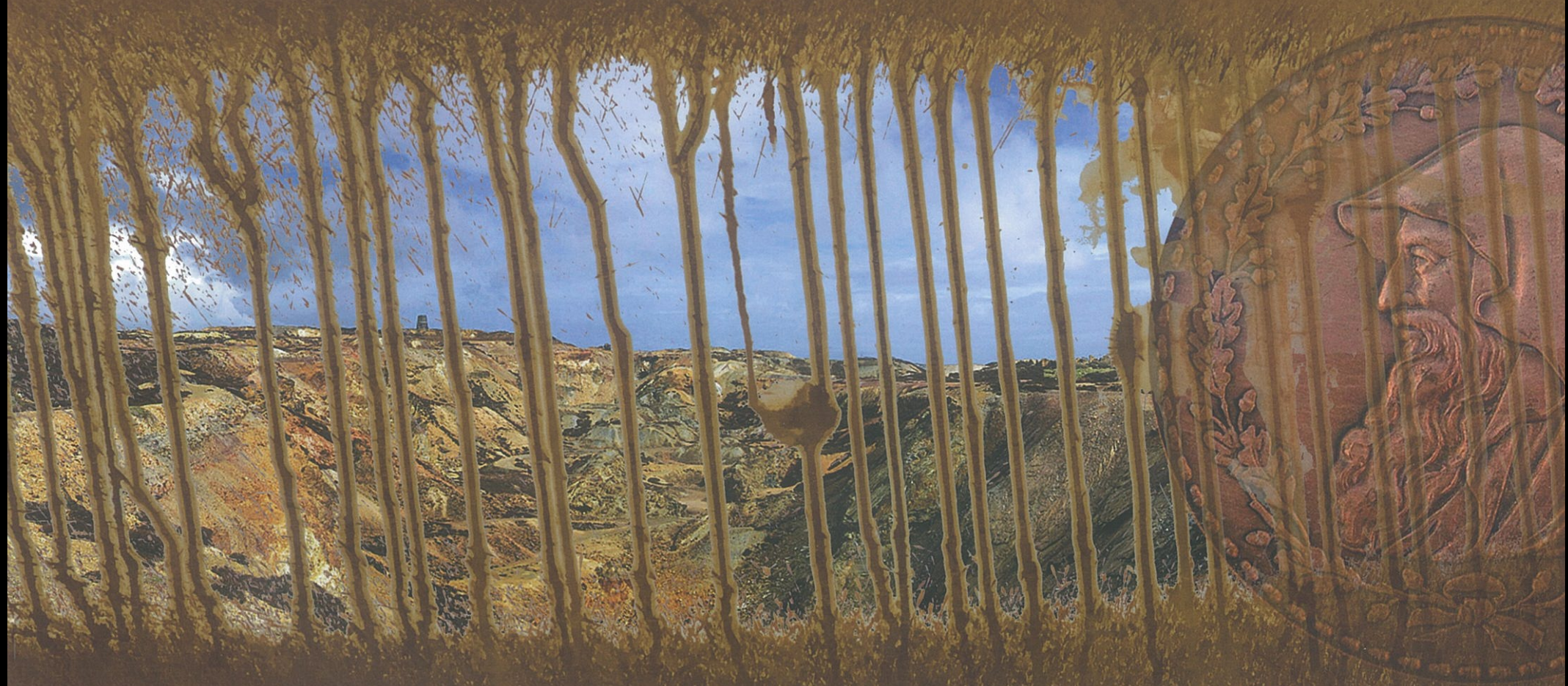
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**‘Golden Venture’ Exhibition,
National Waterfront Museum,
The National Industrial Museum of
Wales,
Swansea. 2011.**



Jill Randall



Golden Venture



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‘Aftermath’ Exhibition, Geevor Tin Mine, Cornwall. 2016.

"Art does not reproduce the visible;
rather, it makes visible."

Paul Klee.

‘Aftermath’ is the first exhibition for ‘Another Eden’, a major research project in Cornwall which Randall is leading, and which aims to explore the 10 sites of Cornish World Heritage Mining from a visual arts perspective, creating innovative new artworks, and engaging local communities and visitors to the sites.

Against the rich backdrop of the World Heritage site of Geevor, the exhibition draws strong connections between the environment of the working mine and its aftermath landscapes , offering a different way of interpreting these sites, their history, unique ecology, and alternative beauty.

Ideas and Inspiration

Rare flora-bryophytes- adapted to grow on contaminated ground.
Idea of 'alternative nature' and alternative 'beauty'.

Introduction of exotic species into the UK via Cornwall by plant hunting expeditions financed by mining wealth.

Results of access to archival maps and objects in Geevor's collections
visualising mapping of complex 3-dimensional spaces of mines.

Report on research findings :-
Dr Gaynor Bagnall and Jill Randall, University of
Salford.

Quote from visitor to 'Aftermath' exhibition.

..”Your work really spoke to me. I have family connections with Geevor and Levant (I am a descendent of Richard White the Captain of Levant) but the often twee and realist representations of Levant and Geevor didn’t really connect with me.
Your representations are really powerful and thought provoking.
I loved them.”

‘Observing the Gallery’.

Randall and Bagnall collected data on how visitors navigated the space, moved around the gallery, how long they spent there, which pieces of art/object attracted the most attention, etc.

Initial findings suggest that, for example, certain objects (‘toxic garden’) hold more appeal than others, and generate more social interaction, visual attention and commentary. This was also confirmed by response to the questionnaire.

Visitor questionnaires in Gallery.

Specific focussed questionnaires, with open and closed questions were devised by Randall and Bagnall and distributed personally to visitors during a 3-day period.

55 were completed and returned and have been briefly analysed by Bagnall.

Feedback from questionnaires was generally positive, 96% of visitors had enjoyed the exhibition, and most (80%) would have recommended the exhibition to family and friends.

Visitors were keen to engage with the artwork, and to acknowledge the role such work might have in offering an alternative and different perspective to visiting an industrial museum and industrial heritage more generally.

For example, qualitative comments included 'was surprised how interesting it was', 'it is very unique, enlightening pieces', 'lovely to see different perspectives through art', 'not expected different,' adds a different dimension to the subject, 'it gives another angle to it', and 'art can give additional insight into industrial heritage by bringing a visual element'.

Visitors also commented on how that art had added to their learning about mining and the area, the textures, scale, size, colours, form and detail of the artwork all contributed to the impact it had on visitors.

Others noted how having art in an industrial museum is a good idea because it changes the visitor experience, it 'breaks it up'.

Others reported that because the art was about the place it was located in, this added to their enjoyment of it.

Significantly, in terms of impact, most (65%) of the visitors did not visit art galleries on a regular basis, so this exhibition provided a unique opportunity to encounter this type of art.

Questions I would like to ask you:

Could the approach and the 'Aftermath' exhibition be rolled out to the other 9 sites of Cornish Mining World Heritage with new work for each site and related creative engagement activities?

Could my approach and process feed into future projects you might be involved in or planning?

Could there be some kind of permanent art legacy which celebrates Cornish mining?

Is there potential for artists and craftspeople to develop marketable products from my work and imagery, e.g. fabrics with patterns from bryophytes, ceramics from geological patterns?

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