



Ar Douar (Land)

The studios are based in a converted barn surrounded by farmland. The garden itself could be a source of research and in-situ work. The immediate location lends itself to a number of possible research and studio-based practices, with some suggestions below :

Soil as a Living Medium: Investigating dirt, mud, and biochar not just as passive surfaces, but as dynamic, active co-creators and historical agents in sculptural and installation practices.

Agro-Ecological Critique: Examining how art counters industrial agribusiness through projects highlighting food sovereignty, self-sufficiency, and sustainable farming methods.

Ephemeral and Bio-based Materials: Researching the decay, conservation, and structural limitations of organic matter—such as plant fibres and animal components to develop a new body of work.

Landscapes as Cultural Constructs: Exploring human emotional connections to rural environments (*topophilia*) and the political implications of transforming cyclical land systems into regulated resources.

Ar Mor (Sea)

The studios are on a headland and the proximity of the sea within 3-4 kms opens up a number of possible research sites, whether natural (beaches, rocks, coastal paths) or manmade (fishing port, ferry port, oyster farms) to develop further through a studio-based practice. Research can be carried out on foot, by boat (sailing, kayak,...) or through immersion (swimming, snorkeling, diving).

Biomaterials and Agency: Investigating how unstable shorelines, sea foam, and organic detritus can be co-opted into sculptural and material processes.

Intertidal Walking and Mapping: Using the beach as a dynamic studio boundary, where tidal movements dictate site-responsive installations and durational recording.

Infrastructures of the Anthropocene: Examining human-made marine architecture, rising sea levels, and coastal erosion through material interventions and archival recovery.

Liquid Thinking and Hydro-aesthetics: Moving past traditional landscape representation to embody fluid, submersion-based, or non-human perspectives within studio painting and new media.

The Ephemerality of the Shoreline: Utilise transient natural materials (such as salt, tidal silt, seaweed, and ice) to create works that purposely rot, dissolve, or wash away, challenging traditional art market notions of permanence.