

Artist in Conversation: Frances Disley,

24 August 2022

David Cleary: Fabulous. Okay. Just to give everyone a quick introduction to Fran. So Francis Disley is a multidisciplinary artist based in Liverpool with a practice that spans sculpture, participation, performance, and installation. Disley is influenced by the therapeutic effects that art and even individual objects can have on mood, whether it's the calming fragrance of a geranium leaf or the smooth time whittled surface of a pebble clasped in your palm.

David Cleary: Over the last, just nearly a year now, since October, me and Frances have been working on a project called *cwrdd â mi wrth yr afon*.

David Cleary: As a quick background to the project it was inspired by the networks that occur in nature, which enable communities of plants and wildlife to thrive, share nourishment and share cross species alerts. *cwrdd â mi wrth yr afon* aims to intersect overlay and highlight connecting threads between art, the land and people living in North Wales. So gradually taken ship as a regular club represented by the local communities of Conwy native plants and Fran Disley. The projects has been active since spring 2022 as a nomadic collaboration between human and non-human networks connected by the Afon Conwy and its tributaries.

David Cleary: During the program, the club took part in rural encounters in Capel Curig, Coed Hafod and RSPB Conwy and workshops at Menter Iaith, Llanrwst and Conwy Culture centre in Conwy, where the club slow down and exchange knowledge and histories with and around the plants, living in these three sites.

David Cleary: This project wouldn't have been possible without the collaborators who were involved. So we'd just like to say a huge, thank you to everyone who was involved in the project. This includes Iona, Myfanwy Sheila, Linzi, Irene, Janey, Mair, Eirlys, Sharon, George, Jim, Delyth and Rhiannon. And also thanks to the new members. Who've come together during the Utopias Bach residency in the Project Space during the exhibition run. And these people are Lindsey, Lisa, Gaia, Samina, Wanda, Seran, Kar, Peter, Trine, Sarah, Mary, Jeff, Helen, Steph, Sian, Ahmed and Anna.

David Cleary: So that's the kind of overview of what we've been doing and who've been involved and I think we're gonna start the talk by doing is we're gonna show you one of the films that we produced but I think what was gonna suggest is that Fran, if you wanted to take it from here and give people a little intro.

Frances Disley: Yeah. So we thought to give you a little bit of context we'd show one of the videos that was produced for the kind of output that took place that's in the gallery at the moment. Like David said, we kind of, we, the project followed the Conwy river, up to the; From Conwy RSPB up to Capel Curig. And we were interested in the way that that river in particular shows these, these really diverse landscapes, so the initial premise was to get to know all of the plants along the way, and to get to know some people as well and collectively have a shared learning experience, encountering these plants and encountering each other, and with guides that were invited along the way. So I'll talk a little bit more about that later, but we had people that know the landscape well and know the plant species that could, introduce us to them. And then these output moments where we'd come together and like just look and play with the plants and get to know them a bit more.

Frances Disley: Running alongside it. We were; I was always kind of conscious that at the end of the project, we wanted to have some sort of representation so that people could experience in a way what we'd experienced ourselves within the landscape. So we had a filmmaker, George Ellis that collaborated with to make two films.

Frances Disley: One of them is really populated by the people that were involved in it which you can find online, but the other film, it feels like a bit of a love letter to the landscape. So it's following the river, following it back down. And, it's supposed to kind of feel like a bit of a meditation within the landscape and it's all... it's intended to be kind of sensory.

Frances Disley: So there's lots of textured sounds and it's supposed to be like an immersive encounter in the landscape as much as you can through, you know, a video work. So it's just a seven minute work, something that was really important to, to me and us was about the film is that the plants represented along the way and that they're named as well. So there's so there's titles in there for each of the plants so that it, it kind of feels like a bit of a gratitude to the landscape to actually like recognize them and acknowledge them. So

they're there throughout, and the plant names, lead with Welsh and then have the English name next to them as well.

David Cleary: Fabulous. Thanks Fran. Shall I play it now?

Frances Disley: Yeah.

Frances Disley: Lovely.

David Cleary: Yeah, that was quite nice. Actually looking back at that and sort of like revisiting those locations in a way. I mean, one thing that was like coming to me when I was watching that was obviously like the seasonal shift in the time we visited those places is really interesting in like how, like we started in Capel Curig in the early spring and then obviously as we sort of progressed through the projects, things became much more vibrant green and lush, but that was quite a nice sort of thing situate or like, create like a setting perhaps, but maybe like as the first question for you, Fran and what I'm thinking about is like, so especially of like the last few years, especially throughout and after the pandemic because your work became more focused on the non-human and the landscape and sort of like how humans position themselves within that and this in a similar way, this project started with the landscape. So perhaps whilst the video's still fresh in everyone's mind, we can talk a little bit about like the importance of the North Wales landscape and our journey with it perhaps.

Frances Disley: Yeah, sure. And maybe to put into context, like I'll describe a little bit about my own practice prior to working in the Conwy area, like as David, you mentioned working with plants and the landscape and this kind of discovery of like a community beyond the human community and like a bit of a kind of a reawakening or like, I would say epiphany, but I feel like this is all very much like a reawakening of a connection that I think that we all have with the landscape, but is off people often feel excluded or it feels like there are gatekeepers to that, or like, it kinda feels like there there's something that potentially cuts people off up from making that connection be it like where do you even begin? And I've been working more recent, well, you know, prior to this project with how you access plants and nature... hate that. I find the word nature problematic because it's kind of like just a lazy way to say everything that's not manmade or human, which is just like non-specific enough. Not kind respectful enough in some way. But anyway, but more likely, more commonly in my local landscape, I live in Liverpool and I've worked on projects in the local

area and in Leigh and very much thinking about what is the wilderness that's here in the absolute non wilderness, you know, like, and the radical act of acknowledging like weeds that grow out of concrete and looking at the medicinal values of all of those contrary plants that follow us about and how we need to reanimate or reconnect with these things, I think supported life through the medicinal value all and all sorts of other ways. Like, so the invitation to come to North Wales and that particular area was kinda like, yeah, yeah, yeah. And then really intimidating, because I didn't know where to kind of begin given it feels like, that kind of like overwhelm, I really felt. Like how do you even begin?

Frances Disley: So it feels like the project was shared getting to know -getting to know of it. And how like entry points? How do you like how'd you start? Well, we're gonna literally like take our time and look at everything that's growing. You know, and it's, and there's actually, so we had to put a formula in place to make that happen.

Frances Disley: So selecting places to begin, finding people from the local community that may or may not have a relationship with that landscape and those plants, and then discovering it together. So I am really interested in shared learning. So. Recently, all of our works have felt like I'm discovering things, but I don't wanna do it on my own because it's the most exciting point for me. So other people I wanna bring other people along on that journey. So I, yeah, I kind of feel like I also, I feel like, if we can connect with and acknowledge the plants that are around us by spending time with them. It doesn't mean you have to know the Latin names and all that sort of, botany then we're more likely to safeguard it and then we see them as part of our like valuable community. So that's my overarching aim with all of these things at the moment.

David Cleary: Because it was a bit like the landscape or the plants that we were in, we were with were like equal participants to the people who were involved. But when you was talking about gatekeepers or people, or how this kind of field of botany, or like the human sort of like categorization of plants and and nature, as you say. Like even the term, 'Rural' is like a really weird term because the urban is just like a thing that exists within a rural landscape anyway so to even like create these definitions or these binaries between each of these different things is a very human thing to do.

David Cleary: And that's almost like a process of disconnection that kind of happens. Or you're born in a situation that's automatically, you're either born or encounter a situation that's sort of designed to alienate you from it in a way.

Frances Disley: Yeah.

David Cleary: And I think one of the things that I really enjoyed about this was that, you didn't have to be in it as an expert in plants or an expert in the landscape or whatever. It was more of a, sort of about having like that visceral experience of like just being together and being, spending time with, with the plants in a way that was like, actually like more personality or like an actual closeness in a way, which I think is not... I mean, because I remember when the pandemic happened and like there was an immediate kind of connection I had with like the trees that were in my garden and that's kind of carried through into the work that I started at Mostyn. But I think it's just really interesting how that process of slowing down is really important as well.

Frances Disley: Yeah. Yeah. And I think, when you were talking, then I was thinking about like, the mood shift from just being in those locations, just, it kind of changed things and also... yeah, it just kind of lifts the mood and then even bringing... so just to like explain to people as well, we, we visited three sites that we've mentioned before that have these different kind of like qualities to them and then we collected plant specimens in the gentlest kind of way so no uprooting, nothing kind of like harsh. And then we took them back to these spaces. And then as a group, we just looked at them. And even initially I think the first session that I'd planned that Menter Iait, in Llanrwst, I kind of thought we could do all these activities and like, I really rammed it full of things that were really complicated. And it took me a while to just get over myself and be like, well we've got these magnifying glasses, let's just spend the while just looking at them and like allowing that to be what the encounter was. So just actually slowing down afterwards, allowing the echoes of where we've been to kind of be with us and permeate the space. And we spent ages just looking at the plants and also the people in the room. It was, you know, were bringing their own knowledge or, you know, prior relationships. I know Myfanwy here today. She was really generous with some of the ways that the landscape and the plants have embedded in her life. And that's, I was thinking about that as well, you know, like when we went up for our first research trip to Capel Curig, so we had a nosy of these spaces before, and it was me and Rhiannon who, who was another one of the people that kind of organised everything. We were looking at these plants and thinking about like this kind of

manufactured way of making connection and how do we reignite this? And then we were looking over at the farmer and thinking, "Oh my God, he has such a functional relationship with this landscape in these plants' because, and he knows what they do because it's part of his existence. You know, it's not, I think it's really important to, to acknowledge that. The people. The people that live and work with the landscape or have been brought up, smelling it and eating it and valuing all of that. So it's not necessarily the research of the botanists view that counts with these things, there so much knowledge embedded in the people that live within the landscape and that and I think it felt nice to somehow discover that and document that, but try and make it as much of a reciprocal relationship as possible. We started at the beginning about talking about not being extractive with any of this. It's not like we come in and we can capture all of this and then we, you know, claim it all and kind of move away that it felt like it was a gentle sharing, you know?

David Cleary: Yeah. Because I think one of the key points about it was as well that it was it was a space for us to meet people as well. And like, because they were a really vital part of it because that's kind of like the main... that was like one of my main motivations because I knew you was working a lot with the landscape and this sort of connections with between humans and plants, but it was that idea of being, trying to be as collaborative as possible. And when you were just talking about Menter Iaith and the stuff that we were doing at Conwy Culture Centre as well, and it was like, even having someone like Rhiannon who like Rhiannon was the Project Coordinator for the project. She's from Bethesda. She's got this, she's an artist as well. Her practice is super sort of linked to the landscape as a ceramicist. And there was all of this kind of like things that she was bringing to the project, which was more rooted or connected in a way and it was like through that, we were able to connect with something that if we were out operating in isolation or just coming in as like a drop down sort of parachuted in thing it would've been, it just wouldn't have worked. And I think, again, it's even thinking about the books and the stuff that Myfanwy and Iona brought to us, because that was a really, I mean, those things were like so interesting and sort of felt like, so like underrepresented, especially within a contemporary art institution, like Mostyn as well. But the groups that we kind of connected with were the Well Women who were a women's support group in, Llandudno. And then we had met Iona through Cymdeithas Edward Llwyd, and then her networks, her friends and people through her connections in Llanrwst so we had this kind of mix of people who were like all connected by the river. And it was over time that grew, which felt

really, that was like really nice. Yeah. It felt, it felt really warm and welcoming. And dunno if you wanted anything to sort of add to that...

Frances Disley: Yeah. That whole thing about like, because I when we were talking about what to talk about in this talk we mention, I mentioned like sometimes my slightly kind of a unweildy chaotic approach to projects because of are kind of like, it's partly by intention because I want them to have a life of their own, but sometimes that's really confusing for anyone who wants to be involved. because like, what is this? But there was so much room in it for it to be around like the dynamic of the group and what it, what it wanted and the knowledge that they brought, and it felt like there, I feel like there's something amazing that comes from taking the risk of, breaking down any kind of hierarchies of I'm an experienced artist. I bring you this, you are the receiver of that. It kind of felt like we hung out, shared stories and then those built other stories and like, you know, people would come back in and say, actually, I've just noticed all this stuff in my grass verge and now I can't stop looking at the gorse and all of these things.

Frances Disley: So it kind of felt like there were whispers that were initiating all the sorts of memories and conversations so that the whole thing was definitely a response to those specific locations and that dynamic of those specific people and everybody's voice was valued. I like to think that everyone's voice was valued within that. And it just felt really generous and fun. You know, like looking at the video when me and George was, were putting the footage together for the video that's more representative of the people encountering the landscape, there's so much kind of laughter, that it was so much fun and so much of a pleasure to be a part of.

David Cleary: Yeah, I think it was also the stuff that we were hearing from when people left and like a session and then came back and then they were telling us about what they'd been seeing in the garden so it was really nice to sort of see that and that was kind of a way of measuring that the project was doing what we wanted it to do, because there were people were intentionally slowing down and acknowledging, which I think everyone at some point or everyone, I think everyone should do it. And it's the same case of like looking up and looking down on your regular routes, which you take on your everyday life. It's like allowing yourself the time to like, recognize like there's like really, the land is supporting you to be there as well.

Frances Disley: Yeah. But that concept feel too arbitrary for me, you know, like that idea of like, make sure you acknowledge nature while you're out in it. I'm like good intentions, but it's not a specific. I wonder how, whether there's things that linger, whether, because we all want an app that does a thing. Or on a Tuesday night we do this and I totally think that's a problem that I have. I don't just go out and wonder and frolic in nature and actually see what's going on.

Frances Disley: So this gave it a purpose and of structure, but I just wonder how like, how you make that happen. Like, you know what I mean?

David Cleary: Yeah. It's like making it useful in it or how can it can actually be of use to people. That's the thing, because it kind, meanders straight into the next point I was thinking about, how do you make it useful? And what's the purpose of bringing it into the context of a gallery. Or what is the purpose of bringing it into sort of a live indoor space? Like the Project Space at Mostyn and because we were talking loads about what do you call it? Because it doesn't feel like an exhibition and it doesn't seem quite right in that way, my experience of our history of working together, because the first encounter I had was Humber Street Gallery where I worked and then you had a show there and how you created a space which was really interactive, participatory, kind of fun and unexpected for some like really rigid gallery spaces where you get told off the touching stuff and it's really intense and unfriendly experience for a lot of people. And then you always, you did this thing where, because I think what I encountered was that it had some relational link to the life outside of that gallery space as well. But maybe, I was gonna ask a question you could talk a bit about how this project came into the gallery and maybe what our thought process in doing that was perhaps?

Frances Disley: Yeah. Cause it's a funny one because I think sometimes in institutions there's a weird disconnect with, what's seen as community work or it feels like sometimes things can feel like an add on or something that's not, that's an extra, yeah, I'd probably describing that really badly, but it felt like it was important for there to be, a sharing point or an entry point to sort of the energy that had been gathered through the project. Cause I think like often... so we did it everything, with gallery spaces, and you know, installations for me, I'm not interested in remnants or dead echoes of an encounter to be there for people to see because it kind of feels like it's really deflating to be, yeah, that looked like it's load fun but I'm excluded and there's no room in it for me. So I think it was key, it was key that there was some kind of unanswered questions

in it. And some level of interactivity in there. So it didn't feel like it was just a documentation of this whole kind of project and series of encounters. So the intention behind how the space was shaped was that it felt like people could still get involved. There is this window into this landscape that is also potentially not... we talked earlier on as well about the coast in North Wales feeling quite different to the landscape set back and also potentially the communities and that when we were initially thinking about what to do with it and what potentially is like not dawned at the moment. So it felt like it was from early discussions, potentially important to actually have present in Llandudno the landscape, that sits behind it and potentially the communities that live set back from it. I know that was something that we talked about, but also the idea that there would be echoes of this mood that I talked about, how we all felt when we were in the forest, surrounded by the bilberries that are behind you and walking in the moss with our bare feet, all of those kind of amazing encounters.

Frances Disley: Whether there was a way that you could even capture , just a little bit of that so that it felt like you could experience it without actually being in that landscape. Because there's also, you know there's reasons why people can't access that landscape. You know, we talked about access as well, you know , there's lots of reasons where people can't access it.

Frances Disley: So Yeah. So it was kind of important to capture that so it can be propagated and that sits on the internet and people can watch those films. But that, maybe there's a level of testing that happens in the space as well and Utopias Bach taking, like reanimating the space and like re-envisaging the space and working with the tools that are in there and breathing like new life into them really amazing. David was talking about the project that I did at Humber Street Gallery. And I filled the the upper floor of that space with medicinal and food plants, and had these sitting spaces and then we commissioned some artists to make a functional workshop table, and then the whole program was full of other artists coming and doing things with the public that, that made the, made the project keep moving forward. So, you know, it gets handed over to someone else that then makes pickles or, propagates plants or does kneading dough for anxiety. So yeah, I think like the fact that it's acknowledging the value of it, like an active space also acknowledging that gallery spaces sometimes can feel a bit like dead ends, like...

David Cleary: Like museums.

Frances Disley: Yeah. Like an ambient factor that's quite hard and harsh and like foreboding, like and not about kind of, I think in my ambition for that space is that people can like actually get something from it, loads of different levels. You could just sit off in there if you've got a headache and it makes you feel a little bit better and you're not even necessarily thinking 'I'm coming here to engage with this artwork' or that you've got interest in plants and there's this representation of plants or if you wanna play with the paints, which were made from the plant specimens that we found. So this, like, you start to collaborate with the landscape when you're in that space even if you've not been within it.

David Cleary: Because we started with the films, that was kind of like the first thing. What could you link to those films in that space? Which people could with it? So you mentioned the paints, which are all, they're all shells filled with sort of plant based watercolors and it's, if I could of the top of my head, I remember it's like the gorse flowers, the spruce back, the Oak, Alder Catkins. There's novel...

Frances Disley: Yeah.

David Cleary: But in, in that way that people are encountering a plant, in its other form in its mutated or in this transfigured way, it's almost a bit like helped me in a way because you see it in the video of the actual production of the paints and the group as well were present and witnessed to how the things were being made so that again, made it feel much warmer process, as opposed to like a production line in a way.

Frances Disley: It's also like it's an excuse to play with plants without even knowing you're playing with plants as well. Like that kind of, or collaborating with plants and then maybe you value it in a different way. Like, because it's, it's communicating on your terms. It's got this purpose that you're familiar and then you're kind of like, 'oh, you know, that tree, that lives in, you know, like down the end of my road can do this, you know that. Yeah.

David Cleary: I think as well, In the way that galleries operate, they measure, the success of an exhibition by the amount of people that go through the door, for example but what I've found of this one is the time, increased time that people spend in it. And I think through observations of people in the space, because you've got two tables set up with jewellers loops with the magnifying glasses, with plant samples, and one of the best things that made me think

actually though, like it's been good, I remember walking past and seeing a mum with a child, like half asleep in her arms and she was just painting, but whilst holding the kid, and that's something that you can't really do in a gallery space because you tend to be having to control the children in a really controlled environment and I think there's the messiness of that space, because it's like with what Utopias Bach have done, we've given permission for them to just add to it as well, with questions on the wall or just to favor the inquiries or to stimulate something in someone which they'll then take away afterwards. So it's kind of like being, not as precious with a space and how it operates in a way.

Frances Disley: Yeah.

David Cleary: Which I think has been really enjoyable. And I think that's kind of, what's really needed within an institutional space, by making point it in the interior space. And then also allowing people with kids, people who have access needs that can prevent them from being able to go into a remote location, I think that's such an important part of what gallery should be doing. And I think a lot of institutions are acknowledging that now.

Frances Disley: Yeah, and I think that's what artists and groups could do is kind of like, we can kind of like communicate or be like weirdly sort of translators on behalf of the landscape.

Frances Disley: So it feels like you can capture or modulate what we found and encountered so that people could, it, it makes it easier for people to receive and interact with. So yeah, I kind of feel like that, that becomes more and more what I think my role can be like what an artist can bring to working with the landscape that potentially scientist or botanists couldn't do on their own.

Frances Disley: There's certain plants that have kind of lingered that were real sort of like a real discovery, particularly up in Capel Curig we walked up around the back of the, what's the café called? You remember what that's called?

David Cleary: Siabod.

Frances Disley: Yeah. And then we just wandered around the back and then when we got up to the top, the base of the Hills there, we discovered the Bog Myrtle and it's this amazing stuff that I'd never encountered before. And it's really deep sort of oaky brown, really hard, like real tough plant with these

little buds on it, because it was probably like March when we went up there. The smell of it was amazing, like something I've never encountered before and really lingers, and I looked it up and our guy, Jim Langley told us that it's used as like an insect repellent, so it's like a mosquito repellent. But I've looked it up in medicinal use and it's like a I think they call it an abortifacient so it can actually make miscarriages happen. So this kind of darkness to this plant that we found. The sheep had gone mad, hadn't they and ate all the top off it, so it was really kind of like down to bristles. But that, I think that was the, that really surprised me. Yeah, there were a few plants that that really kind of have lingered in my mind and felt like a real discovery.

Frances Disley: I mean, up in Capel Curig we were looking at how the plants are just representative of what's going on underneath them and the water flow and the like the dampness and after that first session noticing the blackthorn the blackthorn blossom and then seeing around Liverpool on the motorway side. I love the way it's kind of like it suddenly permeates, you know, like noticing the smell of gorse. I've never looked gorse and smelt it and on one of our research, trips Rhiannon said have a smell of it. It smells like pineapple, no pineapple, coconut!

David Cleary: Coconut.

Frances Disley: Coconut, I couldn't get enough of it. Yeah. There's loads of it that really, that really like lingers that all of those little scratch and snitch encounters, all the feeling. I think the smell is actually quite a formative thing and all those little stories, like Myfanwy you telling us about going for a picnic in the Sorrel on the sides of the river and stuff like that. I think really like animate those plants. Like, I feel like I've got a different relationship with them now because they're attached to a human encounter and somebody's like animated it for me because I was gonna say like right at the beginning we talked about being grateful to the people that have lived with that landscape that have shared their knowledge.

Frances Disley: So it felt like it was important that the two people Delyth and Jim took us around that landscape and they've been there repeatedly for years and years and years. And know where there's a patch of this and a patch of that. And it felt like they were the right people to speak on behalf of that landscape because they've spent time with it and they're committed to it and they have this genuine relationship with it.

Frances Disley: It's finding your right entry point, so I've been skirting around that idea of looking at medicinal plants and then once you notice that or their value, then you notice them everywhere and then actually that kind of dissipates, now have this connection with them. Yeah, I feel like it's really gentle, but could potentially be a useful, radical, empowering act in relationship to what's happening with the landscape and how I think like when people are non-specific and know that there's we've got a disconnect and that the environment is being damaged and things are kind of in trouble, it feels like this is a way for you actually to do something. You know, noticing one tiny plant, kind of can just make that connection. And then you notice when it's not there or like. I feel like it's something that is empowering and not in a way that makes you complacent. I feel like it's actually something that could be useful.

Frances Disley: A discovery for me on that first trip to Capel Curig was how manufactured our environment is as well. We looked at to this project's so informative, like to me and my understanding of the landscape, but once you realize how much is messed with or managed. British landscape is really massively meddled with, like what we looked at the Coed Hafod, the forest, it's like, we were looking at the signifiers that show that it's an ancient forest, you know, like and actually there's not loads of it, no, not load ancient forests. And that like Sphagnum Moss has been there for forever. And like, you know, the Wood Anemone and all of those things are like the signals that this space has been here for a long time. I think all of those things have massively opened my eyes.

David Cleary: We've just got one of a question from Caroline asking what happens next? Will there be other similar residences in the future?

David Cleary: I think. From Mostyn's perspective that's a piece of work that I definitely am trying to continue through the learning and engagement programme but I think it's really vital that galleries in regional settings like Mostyn and others continue to do really close related work with communities but not in just the setting of learning and engagement. So thinking about how it's a holistic part of the programme. For me, this project has been like, almost like the start of a conversation with the land and I'm hoping that we can continue that dialogue going forward through more residences. But I mean, for you Fran as well, like you're continuing to do work in this field that you.

Frances Disley: Yeah, definitely. Yeah, yeah, yeah. And I think like it feels like it's this start of a potentially different avenue that can run alongside the things

that I think are really important for me. Like, we tried hard to get funding for this as well. You know, you'd think it was an easy fit and there'd be lots of partners that wanted to be on board with it and it wasn't as simple as you might think. Hopefully that this project could be propagated and like that maybe it's proved it's worth so hopefully it'll facilitate like all other projects for Mostyn terms of working with the landscape and stuff. Cause I think sometimes you, you need a evidence of it somehow.

David Cleary: I mean, it's worth noting that we had so many conversations with different organisations and we encountered so many people along the way, but even those conversations, though they wasn't directly involved at the end were really vital to how we went forward and the directions that we went and we actually made a conscious decision in the exhibition guide, which is on the website with the videos and everything else, every organisation that we spoke to or community groups that we encountered are all in there as just kind of like an acknowledgement of saying, these people are here, they're working, there's, there's not just Mostyn that are doing things with the landscape. There's all these different organisations across different sectors, doing things to preserve it, but also to increase engagement with it. But, there is definitely something to be said about trying to, of like... what can an artistic project offer, that's not necessarily something that is scientifically focused can.

Frances Disley: Yeah. And I think there's a, there's probably a naivety that you bring that's useful. I think that's about valuing any sort of encounter and relationship with this landscape that yeah, that feels like it's got loads of room for discovery within it.