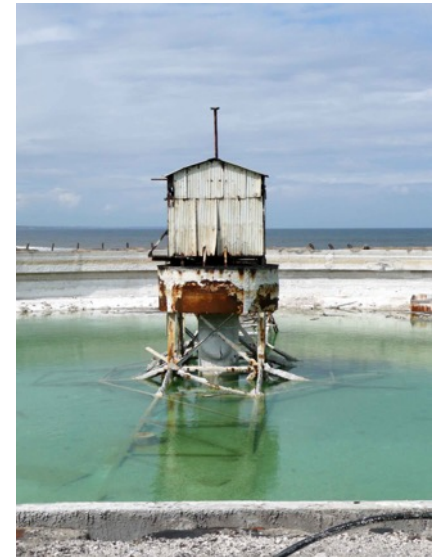


Magnesium

Magnesium has been exhibited as a medium of expression, a narrative that explores industrial aesthetics, nostalgia and decay. The artist curatorial process for this project was to extrapolate and explore the history of the Britmag site at Steetley Hartlepool from a visual, audio and social perspective.



Research Imperatives



The people from in heavy industry towns across the country struggle to find new ways of current being in times of huge upheaval when key industries have moved off shore. Their working practices and activities have no current status. This project aims to reconnect the people with their heritage by unveiling and presenting the beauty of the industrial aesthetics from their past and giving value to their narratives through oral history. We examine the modern ruin through visual exploration and delight in the structures and colours whilst contemplating its apocalyptic demise. Schadenfreude, as Things Web magazine calls the process

<http://www.thingsmagazine.net/?p=656>

Google Earth/ Hartlepool



<http://dprbcn.wordpress.com/2011/06/04/industrial-armageddon/>

The Britmag at Steetley
Magnesite Hartlepool above
showing the structures as a
full working factory and to the
left the start of its demolition
showing different areas of
destruction as a snap shot
from Google earth

Magnesium History

Sarah Morehead 2013

Practice-based Portfolio

1937: Site acquired by Steetley. New process allows magnesium to be produced from sea water.

1938: Plant opens and expands rapidly.

1961: Chimney built which is seen across Hartlepool.

1962: World's largest settling tank built on the site.

1967: 5,147 tons of magnesium produced a week.

1997: Britmag takes over the site from Redland.

2002: Britmag goes into administration, the site is reborn as CJC Chemicals.

2005: CJC also falls on hard times and the area falls into disrepair.

2005: Culford Properties become free-holders of the site and draw up plans for a 500-home estate.

2006: Children caught by the Mail diving into the settling tanks.

2007: (August) Children snapped by local resident playing among the rubble.

2007: (September) English Nature opposes building plans because of breeding birds near the site.

2007: (October) The council puts £100,000 aside in case they have to clear the site.



<http://www.ephotozine.com/photolocations/steetley-magnesite---hartlepool-555>

<http://www.28dayslater.co.uk/forums/industrial-sites/54696-steetly-magnisite-works-hartlepool-09-10-2010-a.html>

Magnesium History

Sarah Morehead 2013



Research Process

Sarah McDonnell and partner Colin Wilson repeatedly visited the site to visually frame and catalogue the changing seasons, lighting and stages of demolition and decay that this site afforded.

In observing the industrial ruin this site had become a source of materials to be mined and thieved from for alternative purposes, a playground for youths keen to explore in dangerous territory, a site to make ramps and dirt tracks for using motorbikes and a gentler activity of sea angling from the long factory pier or photographic opportunities of other interested to capture visuals and curious artists. The same components of industrial ruins that Tim Edenson reflects upon in his book 'Industrial Ruins, Space Aesthetics and Materiality'.

Practice-based Portfolio

The ruin had an eerie sensation, it's bizarre azure milky blues and twisted reinforced concrete pools suggested an oversized chemistry set, a no-man's-land of toxins and otherworldliness. It was this apocalyptic, 'Stalker' (Andrei Tarkovsky 1979 Film) sensation that beguiled me to searching out the history of the site, it's social story for Hartlepool and who might have worked there.

A retired ex chemist who had worked on the site in the late 70's kindly agreed to tell me his story and through an agreed format of recording his tale I encountered not only the history of the site, its products but also the social interactions that took place at Britmag. His oral history informed some elements of the repeated visits to the site and how I would frame the visuals. I now observed both the elements on the site that framed the Chemist's narrative and the elements that had been introduced and discarded during the demolition and decay of Britmag.



Research Process

Sarah Morehead 2013

Practice-based Portfolio

In 2010 Stephen J Lee was invited to join Colin Wilson and myself at Britmag site to gain an audio sense of the space and subsequently add this to the body of imagery previously produced. His first encounter was like minded, a sense of volatile chemicals out of proportion to man's control. His sonic accompaniment uses sounds from a Geiger meter that reflect these dark experiences.

The Trio under the name of Sonicwerks have had this piece aired in different real and virtual environments.

http://www.youtube.com/watch?v=F2x63_oCxoA



Research Process

Sarah Morehead 2013



Exhibitions

- Imagery and Film Soundscape first aired at Northumbria University December 2010
- Static image and soundscape submitted and accepted at Stramashspace
(This site is no longer available to view but the linked in and twitter sites explain their Raison D'être)
- 3rd viewing Irasonica
- 4th viewing images only as invited to show at NEST Ba castle
- <http://www.wilsonandbenn.co.uk/prints>
- http://www.youtube.com/watch?v=F2x63_oCxoA



Research Process

The ruin had an eerie sensation, it's bizarre azure milky blues and twisted reinforced concrete pools suggested an oversized chemistry set, a no-man's-land of toxins and otherworldliness. It was this apocalyptic, 'Stalker' (Tarkovsky) sensation that beguiled me to searching out the history of the site, it's social story for Hartlepool and who might have worked there.

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Final Pieces

The final works dependant on the weather, light levels and the sites level of demolition and decay. Some pieces were constructed with colour texture and framing of form as priority and demonstrate, show the oeuvre of the image maker within this context. Other images draw upon the cataloguing of the site when no obvious framing of colour, form and texture evoked beauty in its aesthetic. These darker forms reflect the decay of the site where texture colour and forms merge and become more nebulous, at the same time the site becomes more deserted and the play value of the site progresses from archaeological industrial ruin to a space that more succinctly starts to reflect a municipal tip. Martin par in his photography of human everyday existence beautifully catalogues this framework in emotional being

Practice-based Portfolio



Final Pieces



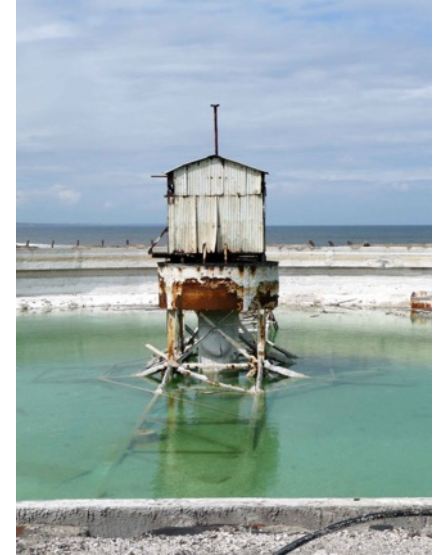
Practice-based Portfolio



Final Pieces From Ruin to Fly Tip

Sarah Morehead 2013

Research Outcomes



Tell us about the so what? Of doing this -
Verbal feedback from exhibition on Sunday
Insights

Oral history ex chemist into working practice of the time
This influenced further visual inquiry into the site and changed my perceptions of the
history and decay from purely aesthetic to one of ongoing narrative of employment in
the region and regeneration politics

Dissemination exhibition Blog Messages on you tube NEST

Exhibitions

- Student Catwalk Show 2010 - Imagery and Film Soundscape for Fashion Design and Marketing in Northumbria university 2010
- Stramash – Glasgow Art sound and imagery
- Irasonica Mexico – Soundscape for exhibition 2012
- NEST Gallery - Barnard Castle – Photographic Images
- Encounters Exhibition – Crown Gallery Darlington 2014

Magnesium is a site specific Soundscape with oral history that reflects the derelict industrial landscape of Britmag, Steetley Magna site, in Hartlepool. The work is a series of images with added composed Soundscape that capture the decay of a once important regional industry. The oral history records the worker's reflections on the 'living' industry that was and its importance to the community as a record of this area's industrial legacy. The people from heavy industry towns across the country struggle to find new ways of current being in times of huge upheaval when key industries have moved off shore. Their working practices and activities have no current status. This project aims to reconnect the people with their heritage by unveiling and presenting the beauty of the industrial aesthetics from their past and giving value to their narratives through oral history. The digital exhibition encourages other audiences to engage and understand the wider aspects of industrial heritage in relation to their own being. History has been written by those who have a special interest in its portrayal. Using oral history as a reflection point to initiate a digital output in both imagery and Soundscape challenges these perceptions as to who history and recording of the past is for. The industrial heritage throughout the surrounding area of Middlesbrough has a rich past that is under represented. There are new historians and artists who are challenging the notions of what industry, craft and culture mean across the UK . Imagery by Sarah McDonnell and Colin Wilson , additional Soundscape by Stephen Lee

<http://www.youtube.com/user/sonicwerks1?feature=mhee>

http://www.stramashspace.org/archive_images/location_location.jpg (This Link is no longer active, please see last slides to understand Stramashspace under their LinkedIn Profile)

















Britmag

Hartlepool Works











is not a
photo
rtunity

85

Storm FAT
ONCE





































danger
water









The final demolition of the Tower in 2012 Video from
You Tube Channel by Mercury Vapour

<https://www.youtube.com/watch?v=83AZWlbaHg8>



Stramash Space on Twitter Outcome





Search

About 161,000 results (0.33 seconds)

- Web
- Images
- Maps
- Videos
- News
- Shopping
- More
- Newcastle Upon Tyne, UK
- Change location
- The web
- Pages from the UK
- More search tools
- [Stramash Space \(stramashspace\) on Twitter](#)
[twitter.com/stramashspace](#)
Stramash Space. @stramashspace. Stramash Space aims to provide support and an alternative on-line exhibition platform to artists working within sound, video ...
- [Stramash | Free Music, Tour Dates, Photos, Videos](#)
[www.myspace.com/clannanord](#)
The final member to join the band was keyboard virtuoso Elaine Williamson, as well as adding delicate flourishes of piano and synth to the Stramash sound, ...
- [Origin | Stramash](#)
[www.stramashscotland.co.uk/origin_main/](#)
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- [Stramash Space - United Kingdom | LinkedIn](#)
[uk.linkedin.com/in/stramashspace](#)
Glasgow, United Kingdom - Independent Fine Art Organisation
We aim to provide support and an alternative exhibition platform to artists working within sound, video and new media. Stramash Space currently exists as an ...
- [Stramash - SoundCloud](#)
[soundcloud.com/stramash](#)
Listened to it twice through now. Has anyone got any tips on how to aquire a copy? If you are one of the fifty that got a copy please get in touch xxxxxx ...

[Stramash Space \(stramashspace\) on Twitter](#)
[twitter.com/stramashspace](#) - Cached



Stramash Space

Independent Fine Art Organisation

Glasgow, United Kingdom | Fine Art

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- See who you and **Stramash Space** know in common
- Get introduced to **Stramash Space**
- Contact **Stramash Space** directly

[View Full Profile](#)

Stramash Space's Overview

Connections **52 connections**

Websites **Personal Website**

Stramash Space's Summary

Stramash Space is the initiative of Glasgow-based artists, for artists and our wider community. We aim to provide support and an alternative exhibition platform to artists working within sound, video and new media.

Stramash Space currently exists as an online gallery and initiative. In the future, we hope that Stramash Space will migrate to a permanent venue within Scotland and begin to deliver a curatorial program supporting commissioned sound and video installation, alongside our on-line exhibition program.

Specialties

Audio // Video // Photography // New Media

Stramash Space's Additional Information

Websites: • **Personal Website**

Interests: **Audio // Video // Art // Exhibitions // Projects //**

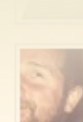
Groups and Associations:



SoundFjord

Screen Shot of Stramash Space Linked in Profile

Current, previous & similar positions



John Harrison

LGBT Events Manager



Scott Elliott Adams

Executive Endeavour Fellowship Award at...



1.99% AER
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Inc 1.47% gross p.a. 12 month fixed bonus.
Eligible UK businesses only. £1m max. Residency
criteria, transaction limits and Conditions apply.

ING DIRECT

A decent way to do banking

Soundscape heard at La Ira Sonica 24th July 2010 under Stephen J Lee name -

La ira

*Arte
Sonora*

Horario

Video

Artistas

Contacto

La Ira/El Deseo

camellones de Miguel Ángel de Quevedo en "La Ira/ El Deseo": una acción artística colectiva e independiente, convocada por diversos grupos, colectivos y promotores culturales en respuesta a los anodinos "Festejos" oficiales del Bicentenario de la Independencia y Centenario de la Revolución Mexicanas.

Los trabajos de esta acción artística los realizaremos este sábado 24 de julio de este 2010 sobre los camellones de Miguel Ángel de Quevedo, en Coyoacán.

Vivimos en un país destrozado, empobrecido, saqueado y traicionado, y esta acción artística la hacemos porque podemos, porque es nuestro derecho. Ya lo hicimos una vez y lo volveremos a hacer.



Comité Organizador. 2010.

La Ira y el deseo
La Ira Sónica



Stephen Lee -
Magnesium



00:11 / 08:42



Alberto Cerro - Conejo Blanco

Jonathan Moss - Moss Elne

Emma Quayle - The sounds I call home

Chris Cottrel - All silent in the Sistine Chapel

Emeka Ogbah - Lagos conversations IV

Rafael Romo - Ratep Tapper

Stephen Lee - Magnesium

Alvaro Herrera - Mi piano

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