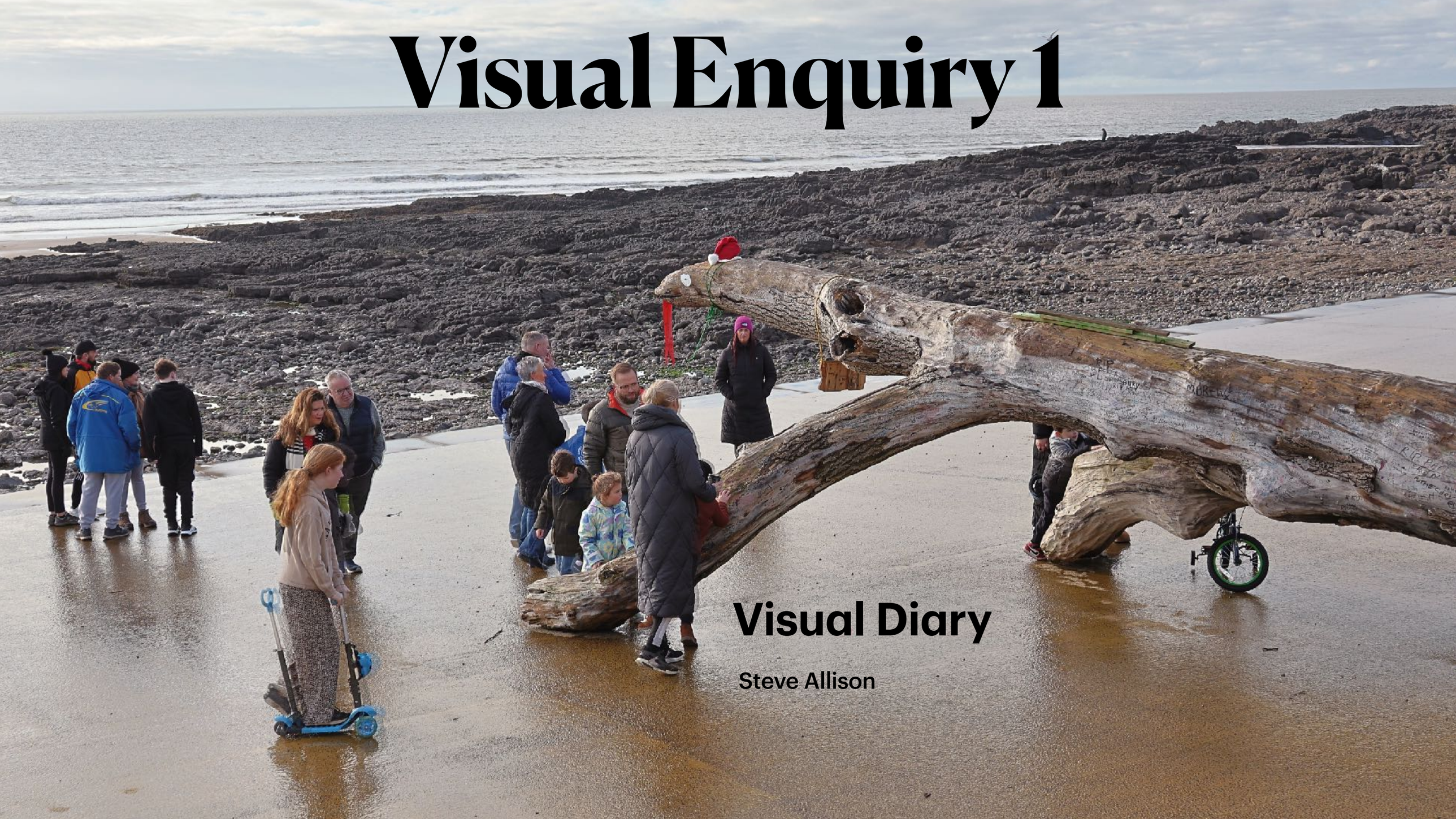
# Visual Enquiry 1



## Visual Diary

Steve Allison

# Schleudersitz

## Cornelia Konrads



Cornelia Konrads, who is known for her site specific installations created this piece for the 2010 Flying Objects international art exhibition at Donau, Germany. The artwork is designed to create a playful twist on the way we perceive everyday objects. The work challenges our relationship with nature and man made objects. Konrads uses natural objects to represent man made items.  This installation uses a Y shaped tree to depict a catapult. The elastic pieces stretch to a bench. The piece, set in a public park, invites weary walkers to sit and rest on a bench. The bench however, as it is used in the artwork, represents the sling of a catapult. The ambivalence between desire and danger, the desire to fly and the danger of the fall manifests in the work.

# Elephant Mural

## Falko One




It could be argued that South African Artists are under represented on the graffiti scene. Whilst nowhere near as well known as Banksy, Cape Town Based graffiti artist Falko One creates murals which are playful and use elements of the building to interact with the artwork. The elephant is an iconic symbol of South Africa, where the artist is based. The elephant mural was painted on the side of a township residence. The elephant appears to be opening the door with it's trunk. The image is painted so that the top of the elephant is at window level. The young boy sitting on the window ledge appears to be sitting on the elephant's back at the same time as holding onto the window frame. Falko One uses his art to create murals, usually in the run down and poverty stricken townships. The work enhances structures with colourful, fun images. His artworks are there to lift the spirits of economically challenged residents.

# Ball in the Wall

## Matt Wild




The Ball in the wall installation was created as and installed in 2015. The work was created by Matt Wild, commissioned by Cardiff Council. It was installed on one of the Cardiff Castle walls to promote the upcoming rugby world cup. The artwork was created using a steel frame covered in fibreglass. Wild took moulds from the stones in the castle wall and matched the fibreglass stones to the moulds. The work depicts a rugby ball which appears to have smashed into and become imbedded in the wall. By installing the work on the castle wall it had maximum visibility. The ball points to the Millennium Stadium and appears as though the ball was kicked from the rugby ground. Wild's piece is an example of art being used for commercial purposes, in this case to advertise the Rugby World Cup. It would certainly have been cheaper to simply hang a banner on the castle wall. Whilst some might find the commercialisation of art uncomfortable, others will celebrate the fact that some business support art and artists. This support enables them to make art, which can be appreciated by viewers who would not normally visit a gallery.

# Kikito, 2009. JR.



Kikito by JR is a large image of a young child, which was placed on a wooden facade, supported by scaffolding. The image was placed on the Mexican side of the border with the USA and depicts the child looking over the fence. “JR is often drawn to places whose residents’ humanity and individuality are habitually ignored or subsumed in political rhetoric” (Schwartz, 2017). The border wall, which is actually a fence, between Mexico and the USA has a strong political significance. It reflects President Trump’s rhetoric about foreigners, which inspired JR to create the installation. The child presents an innocent human face to the people the wall aims to keep out. The image is absolutely site specific. The image would have little meaning were it not located next to the wall.





# Seasons Greetings, 2018. Banksy.

Seasons Greetings by Banksy, which was painted on the side of a private garage in Port Talbot is a good example of a site specific artwork. The meaning relates closely to the location of the work. The image depicts a child in winter clothes appearing to catch snowflakes with an open mouth. The image on an adjacent and perpendicular wall show that the flakes are actually ash from a fire in a waste bin.

Port Talbot at the time the artwork was made, was a heavily industrialised town, home to the largest steelworks in Britain. Pollution from the steelworks covers the town in black dust. Port Talbot has been known for poor air quality throughout the life of the steelworks. “On a clear day you can see the other side of the bedroom” (Boyce, 1973). The impact of Seasons Greetings is far greater because of the location, particularly with the steelworks visible from the original location of the painting.



Seasons Greetings, 2018. Banksy.



Kikito, 2009. JR.

Kikito relies exclusively on the location to give the work meaning. Without the border fence, the piece would simply be an image of a small child. Interestingly, although installed in Mexico it cannot be appreciated from there. The work must be viewed from the USA side of the border fence for the meaning an context to be appreciated.

The site chosen to create a political statement, which highlights issues such as division, exclusion and nationalism. The work focuses attention on the human construct of borders and how they physically separate people and divide societies. The use of a child emphasises the futility of borders by showing an innocent but curious face. The Picnic, which was organised on the day the work was revealed, ironically brought together people from both sides of the border.

Conversely, whilst the message and context Seasons Greeting is definitely enhanced by the location, it could be argued however that the image would work in several different locations. The piece draws attention to the problems of pollution, poor air quality and environmental decay. These issues are not however specific to Port Talbot. Environmental concerns and the damage done to the environment caused by industry exist in several parts of the country and the world. The fact that the work was removed and exhibited in a new location demonstrates the it's relevance outside of the original location.



Plastic Crisis, 2020. Muntaka Chasant.



Seasons Greetings, 2018. Banksy.

When comparing Muntaka Chasant's image from his series *Plastic Crisis* with Banksy's *Season's Greetings*, it becomes evident that both works engage critically with environmental issues. Although Chasant's piece does not exist as a framed photograph, its circulation as an illustrative image within a magazine article positions it outside a site-specific context. *Plastic Crisis* draws attention to the environmental consequences of consumer culture, particularly the vast quantities of refuse produced and subsequently exported to economically disadvantaged regions. The figure depicted collecting waste underscores the exploitation of impoverished nations as dumping grounds for the discarded packaging of wealthier Western societies. In this sense, the image signals the broader systemic challenges of global waste management without relying on its physical location as an integral component of its meaning.

In contrast, Banksy's *Season's Greetings* relies heavily on its original physical setting to communicate its message, which addresses a distinctly local environmental concern. Installed in proximity to industrial steelworks, the artwork acquires its full conceptual impact when encountered on-site. Viewers are confronted not only with the visual juxtaposition of the mural and the surrounding industrial landscape but also with the sensory experience of pollution emanating from nearby blast furnaces. Thus, the work's meaning is intrinsically tied to its location, making site specificity central to its effectiveness.

# Site Specific Project



Sun Tunnels, 1973-76. Nancy Holt

The site specific project requires us to work as a team on a project in response to a specific site. There were mixed reactions from past students that undertaken this project. Some found it an enjoyable and rewarding experience. However, most past students had found the project challenging. I will attempt to be positive throughout the process and will probably find the module enjoyable and worthwhile.
















# My proposal for a site specific location.

Our first task was to chose a site and write a proposal. The proposals were submitted and three sites were chosen. My site was not one of the chosen sites. I chose Swansea Station as I have a particular interest in rail travel. I feel that the increase in motor vehicle transport has had a negative effect on the environment and society. The railway station is also the gateway to a particular town. Many stations throughout the country have been used for community specific art installations.



**Site**

Swansea railway Station is located close to the centre of town. It is located on the High Street at the intersection with Alexandra Road. The station is the gateway to Swansea for rail travellers and provides a method of travel for local residents. My personal attachment is two fold. I pass through the station on my way to campus. I also believe there are too many cars on the roads and see the railway as a vital tool in the fight to reduce road traffic. The site is easily accessible with no steps or obstacles. The platforms are only accessible by ticket holders. Nevertheless the foyer is open to anyone at any time. There is also a large paved area outside the station which is open for public access.

**Research**

Swansea Station is owned by Network Rail. The station is the last remaining of the seven stations that had Swansea in their name. Formerly known as Swansea High Street. The name was changed to Swansea, dropping the 'High Street' in 1968. The station was originally opened in 1850 and was enlarged by The Great Western Railway in 1879 and again in the 1930s. The station today exists in the form of the 1930's improvements although platform four has been lengthened to accommodate longer trains. Nothing exists of the original 1850 building.

The station has a close connection with the art world. There is a 90 foot mural on platform 4 depicting Swansea moving from the past present and future. The mural was painted by David Long and Twn Williams. The concept was the result of consultation with several community groups.

Outside the station, on the ground are the words "Ambition is Critical", a micro poem by David Hughs. This was commissioned by the city council as a counter to the phrase, "Swansea is the graveyard of ambition" incorrectly attributed to Dylan Thomas.

**Suggested 'theme/ context'**

The railway station is, in many instances, the gateway to Swansea. Whilst the city is also accessible by road, there is a far stronger sense of arrival walking out of the station and into the town. My suggestion would be a project involving the importance of the station to the community and commerce of the city. The project would reflect on the importance of the station throughout the years and into the future. It would also reflect on how Swansea, both the city and the community, has benefited from having a mainline rail link.












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AMBITION IS CRITICAL




The Swansea Station mural is a 90-foot-long public artwork commissioned to enhance the aesthetic quality of passengers' arrival experience. Following consultation with various community groups, responsibility for its creation was assigned to Fresh Creative Co. The mural presents a visual narrative that transitions from Swansea's past through its present and into its imagined future. The past is rendered in subdued, nocturnal tones, while the present and future are expressed through progressively brighter colours, symbolising movement toward light and optimism. In doing so, the work encapsulates key aspects of Swansea's cultural identity and gestures toward the city's vibrant contemporary art scene. Although the mural is explicitly site-specific, it does not originate from the singular vision of an individual artist. Consequently, it could be argued that the absence of a credited authorial figure positions the mural closer to the realm of collaborative decoration than that of autonomous artistic creation.

# Swansea Archives









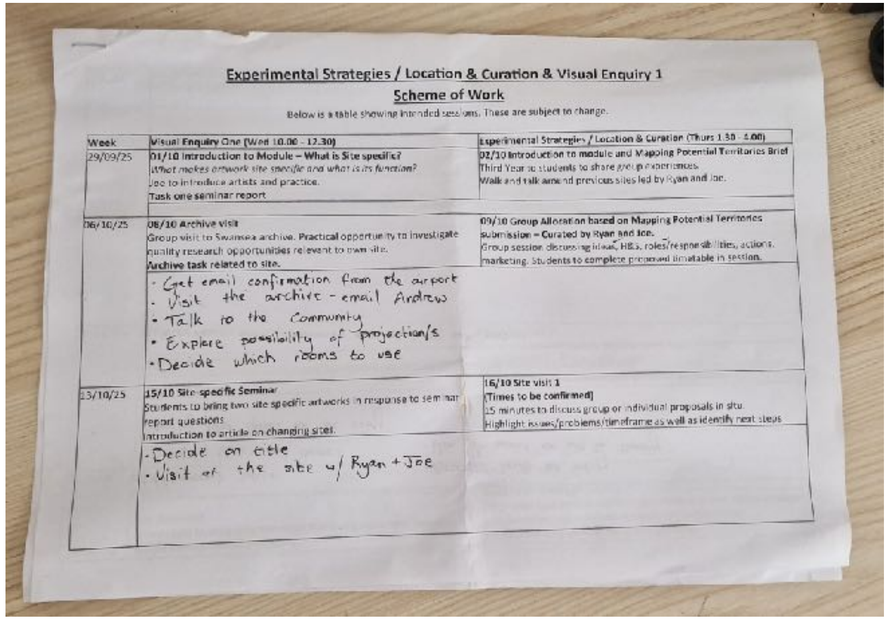
Our visit to the Swansea archives was fascinating and informative. I have a fascination with the history of things we can see. I find it interesting looking at buildings as they are and discovering what they used to be. My practice is closely linked to societal changes. The change in buildings and places reflects the way society has changed and how people interact with the spaces as they are now.

# The Chosen Site

## Swansea Airport




My site was not one of the three sites chosen for the site specific project. One of the sites chosen was the Swansea Airport and I was assigned to that group. I am happy to be part of that group as I am a former professional aviation photographer and I have an deep interest in aviation. I have some ideas for exhibition pieces. I will wait until the site has been visited and I have discussed what the exhibition themes and contexts with the rest of group before deciding which ideas will work.

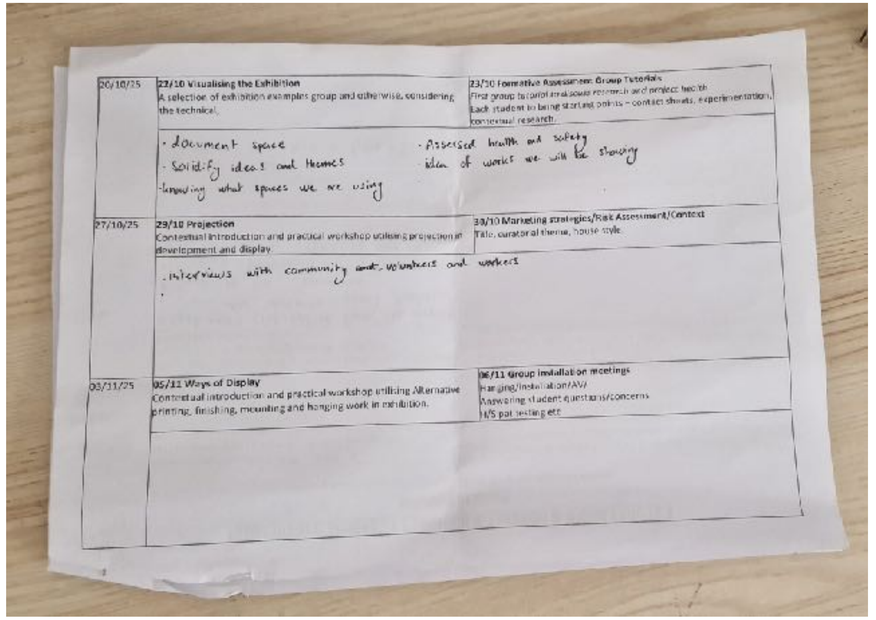


**Experimental Strategies / Location & Curation & Visual Enquiry 1**

**Scheme of Work**

Below is a table showing intended sessions. These are subject to change.

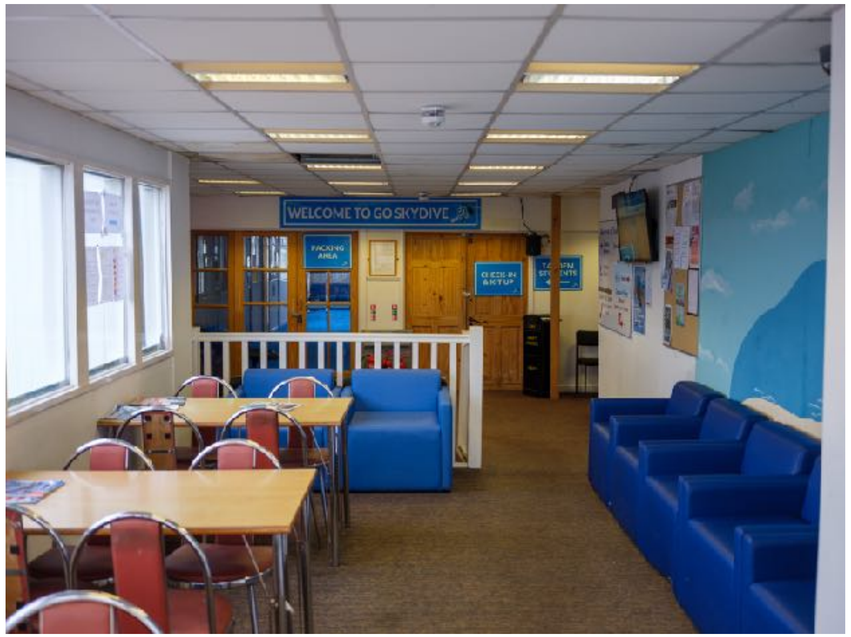
| Week | Visual Enquiry One (Wed 10.00 - 12.30) | Experimental Strategies / Location & Curation (Thurs 1.30 - 5.00) |
|---|---|---|
| 29/09/25 | **01/10 Introduction to Module – What is Site specific?**<br>*What makes artwork site specific and what is its function?*<br>Joe to introduce artists and practice.<br>Task one seminar report | **02/10 Introduction to module and Mapping Potential Territories Brief**<br>Third Year to students to share group experiences.<br>Walk and talk around previous sites led by Ryan and Joe. |
| 06/10/25 | **08/10 Archive visit**<br>Group visit to Swansea archive. Practical opportunity to investigate quality research opportunities relevant to own site.<br>**Archive task related to site.**<br>- Get email confirmation from the airport<br>- Visit the archive - email Andrew<br>- Talk to the Community<br>- Explore possibility of projection/s<br>- Decide which rooms to use | **09/10 Group Allocation based on Mapping Potential Territories submission – Curated by Ryan and Joe.**<br>Group session discussing ideas, HES, roles/responsibilities, actions, marketing. Students to complete proposed timetable in section. |
| 13/10/25 | **15/10 Site-specific Seminar**<br>Students to bring two site specific artworks in response to seminar report questions<br>Introduction to article on changing sites.<br>- Decide on title<br>- Visit of the site w/ Ryan + Joe | **16/10 Site visit 1**<br>**(Times to be confirmed)**<br>15 minutes to discuss group or individual proposals in situ.<br>Highlight issues/problems/timeframe as well as identify next steps |



| | | |
|---|---|---|
| 20/10/25 | **22/10 Visualising the Exhibition**<br>A selection of exhibition examples group and otherwise, considering the technical. | **23/10 Formative Assessment: Group Tutorials**<br>First group tutorial to discuss research and project health<br>Each student to bring starting points – contact sheets, experimentation, contextual research.<br>- document space<br>- solidify ideas and themes<br>- knowing what spaces we are using<br>- Assessed health and safety idea of works we will be showing |
| 27/10/25 | **29/10 Projection**<br>Contextual introduction and practical workshop utilising projection in development and display. | **30/10 Marketing Strategies/Risk Assessment/Context**<br>Title, curatorial theme, house style.<br>- interviews with community and members and workers |
| 03/11/25 | **05/11 Ways of Display**<br>Contextual introduction and practical workshop utilising Alternative printing, finishing, mounting and hanging work in exhibition. | **06/11 Group installation meetings**<br>Hanging/installation/AV/<br>Answering student questions/concerns<br>H/S pat testing etc |

The purpose of first meeting as a group was to discuss roles and responsibilities, ideas and to create a scheme of work. As we had just been assigned our groups, there was a lot to discuss and it was a time to try and understand what to expect from the other group members. No hard and fast decisions were made but a lot of ideas were talked through. We decided that it would be essential to see the site and the options within the site for exhibits before focussing too much on individual ideas. We were encouraged to create a scheme of work using AI. I did that but there was a reluctance from the others. It was a surprise to me finding that there were strong anti AI feelings from people younger than me who I thought would embrace the new technology.






# Site Visit

Our site visit was particularly productive. We were able to assess the options available to us as well as meet the staff. Everyone involved in the running of the airport were enthusiastic and accommodating. The general consensus was that we can exhibit wherever we want to. Ideas we discussed, which included using the airport building, hangers and an old World War 2 building adjacent to the hangers. My opinion is that the airport building will be the most suitable. Due to the movement of aircraft, people would need to be escorted to the hangers or the building adjacent to the hangers. This would put an unnecessary burden on the airport staff and would discourage the casual viewers. This will of course be communicated with the rest of the team before any decisions are made. The site is off the beaten track as it is, which means that footfall will already be limited. Any additional obstacles will reduce the number of visitors.





# Initial Ideas

My initial thoughts were around creating an entirely new body of photographic work for the exhibition. I decided that my early ideas were not particularly site specific. I wanted to create a link between the airport and the natural surroundings. The idea was to show the airport as an integral part of the Gower, man and nature working in harmony not in conflict. The idea was to take a photograph of the airfield using a drone and superimpose it on an image of the surrounding Gower. Unfortunately that would not be possible as it is illegal to fly a drone over an airfield.








Looking for an alternative to drone photographs, I turned to Mishka Henner for inspiration. Mishka Henner uses satellite, surveillance feeds and artificial intelligence as his tools. “Henner’s practice treats photography not as a medium of truth but as a system—one capable of replication, manipulation, and belief.” (Henner M n.d) The plan is to use Google Earth to create an image of the airport with the surrounding landscape showing through. At on end of the runway an aeroplane approaches. At the other end of the runway an indigenous bird approaches. This is to show man and nature working in harmony.



Coronado Feeders, Dalhart, Texas, Mishka Henner. 2012

Mishka Henner is an artist whose practice makes extensive use of satellite imagery to explore contemporary landscapes shaped by human activity. *Coronado Feedlots* forms part of a larger series depicting industrial feedlots across the United States, highlighting humanity's intervention in and domination over natural systems. Traditionally, the process of rearing cattle from birth to slaughter required approximately six years; however, through the adoption of intensive farming techniques, this period has been reduced to as little as eighteen months. Henner's image captures vast feedlots and adjacent lagoons of animal waste, juxtaposing their formal, almost abstract aesthetic beauty with the unsettling environmental and ethical realities they represent. The feedlot industry in the United States constitutes a powerful economic sector supported by significant lobbying efforts, and in several states, the photographing of feedlots has been made illegal. "George Steinmetz, the celebrated National Geographic photographer was arrested in Garden City, Kansas, in 2013 for photographing a feedlot from a microlight whilst on assignment for the magazine" (Henner, 2014). Considering drone flights are also prohibited over airfields, I have drawn inspiration from Henner's methods and conceptual approach in developing the work I intend to exhibit at the airport.



My vision for the display is to have the satellite image on the floor. The images of the aircraft and bird will hang on the wall. The impression for the viewer is that they are arriving by air and they will walk over the satellite image as they pass through on their way to the cafe. The aircraft and bird images are designed to look as though they are both approaching the airfield to land. The feeling I want to portray is man made objects and the natural world working in harmony. I would also like to place images of sheep, native to the Gower alongside the satellite image upright but at ground level. I have yet to decide whether to use a paper print on the floor so the image degrades and possibly disintegrate as people walk across it or use a more robust material.



My initial idea, for the exhibition, will only work if there is a suitable space for my proposed display. Working in a group can be challenging. The group are not always available to discuss ideas and I find it difficult to fully articulate a concept on WhatsApp. Once I did meet with the team, the response to my idea was positive although some of the others had different ideas. Nevertheless, the space I plan to use is not wanted by any other team member The display can either be a standalone or a collaborative effort. At this stage it appears that Cae would like to collaborate with me. If things change, I feel my exhibition piece could stand alone.



It was helpful printing an image of the display area and using acetate sheets to create a mock up of the exhibition piece. Creating a digital version using Photoshop was even more helpful and something I had not previously considered. This technique will be invaluable sharing the idea with the curators and the airport staff. An additional benefit is that the ideas are far easier to share with the team on WhatsApp by sending the Photoshop image.



I printed the images and laid placed them on the floor and chairs to the side in order to get a feel of how the concept will work. The print of the satellite image was printed on paper using the large format printer. Having placed the images, I realised that the satellite image was dwarfed when placed on the floor and will need to be printed much larger, possibly in sections. I photographed the layout to compare it to the representation I made in Photoshop.





I decided to stick the satellite image to the floor so that I could see how it held up to people walking across it. I printed a second copy on vinyl and stuck it to the floor in on of the corridors. It will be interesting to see how durable the prints are and if they disintegrate with a lot of foot traffic.







The projection workshop was both interesting and informative. Although I don’t currently plan to use projection in my own exhibition, the skills I gained could prove invaluable in the future. Since the site-specific exhibition is a group effort, this knowledge may also help me support other members of the team. For example, Cai has expressed interest in incorporating projection into his piece. Gaining an understanding of short and long throw projectors, as well as media interfaces, has sparked new ideas and possibilities. It also allows me to better understand what others are aiming to achieve, so I can contribute more effectively to their creative process.



Although I am not using projection in my installation, both Cai and Cory were interested in exploring this method. We decided to set up a projector in the corridor to see how the light would interact with the space and to get a sense of the image's scale. Using a short throw projector placed on a chair, we aimed to project the image onto the walls. The result, however, was completely unexpected—and initially quite amusing.



The image didn't appear on the walls at eye level as we had expected; instead, the projection landed mostly on the ceiling. After exploring ways to fix this, we ultimately decided that it actually looked better that way. Since Cai plans to project images of clouds, this unexpected outcome turned out to be quite fitting.

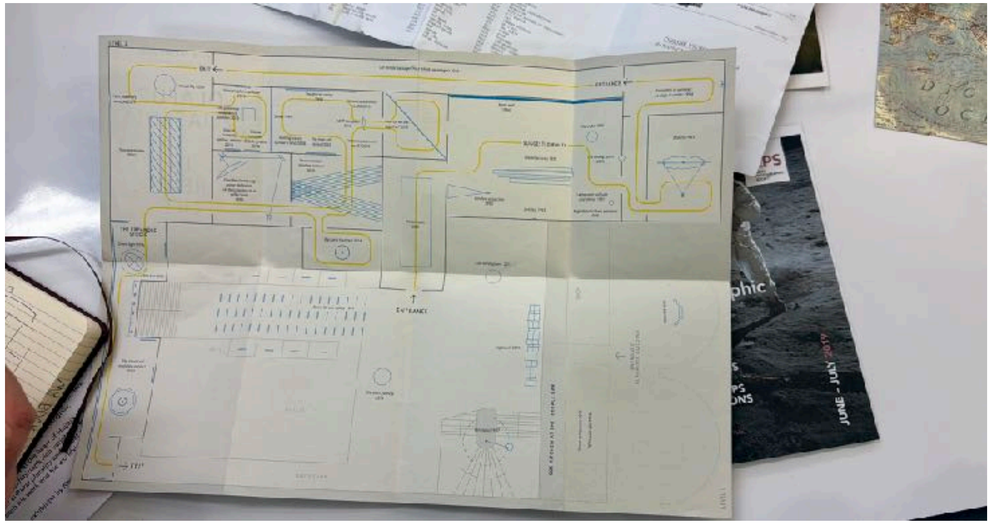



Almstadtstrasse 43 (formerly Grenadierstrasse 7): Slide projection of former Hebrew bookstore, 1930, Berlin, Shimon Attie.  1992

t*he Writing on the Wall* was an exhibition by Shimon Attie that sought to revive the memory of Berlin's once-thriving Jewish community, which was destroyed during the Second World War. Attie curated a collection of pre-war photographs and projected these images onto the walls of the very buildings where they had originally been taken. Through the medium of projection, Attie established a powerful visual and temporal connection between past and present. While the architectural structures remain, the individuals who once inhabited them are long gone. The resulting images acquire a heightened poignancy, as the projected figures appear to inhabit their original environments once more, with the textures of the existing urban fabric subtly visible through the light. The projections were publicly accessible, visible to motorists, pedestrians, and other passersby, thereby integrating remembrance into the everyday urban experience.

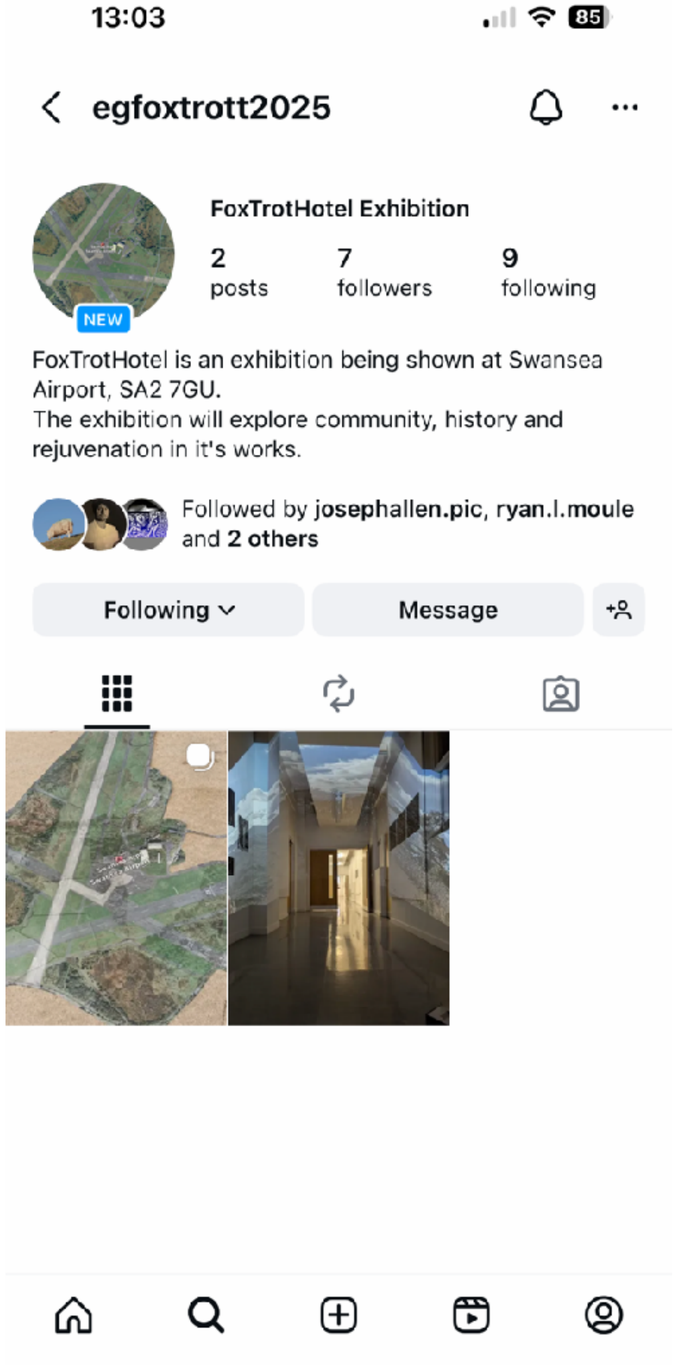
"The project grew out of this discrepancy between what I felt but what I could not see. There weren't really visible signs of that history. If you looked really close, sometimes you'd see peeling layers on some wallpaper or something. Basically, you couldn't see the traces, but I felt it" (Attie, 2021).

Although I do not intend to employ projection in my own work, my exhibition piece will similarly be positioned in a publicly accessible space. It will be visible to anyone within the airport café, inviting spontaneous engagement rather than requiring viewers to actively seek it out.






As a group, we have decided that the brochure for our exhibition will take the form of a fold-out design resembling a map. The outer sheet will feature a cover image, while the inner section will display an airport map. The layout will mirror that of an official aviation chart, incorporating a font similar to the one used in such charts. As the original font is proprietary, we will select the closest available alternative. To promote the exhibition, we have also established an Instagram account. Joe is responsible for designing the brochure, and Cai is managing the Instagram presence. Although I do not possess design skills, I will contribute by offering insights based on my knowledge of aviation.







I have been exploring the concept of a satellite image displayed on the floor that gradually degrades or disintegrates as visitors walk across it. In my initial experiments, the images adhered to the floor have proven to be too durable, indicating the need to test alternative materials. Another concept I am considering involves isolating the airfield section of the image and printing it on a lower-grade material, allowing only that area to deteriorate over time. This approach symbolises the idea that, even after the airfield itself has disappeared, the surrounding natural environment will continue to endure.





I revisited the site to take precise measurements of the area intended for the exhibition. The space is larger than I had initially anticipated. I concluded that covering the entire floor would be impractical, as there is a door in one corner that must remain accessible. Retaining the existing furniture will help create the impression that the floor space is fully occupied, while also providing seating for visitors who wish to spend time engaging with the installation. This approach will allow me to achieve the desired visual effect by covering a substantial portion of the floor without needing to fill it entirely.








Now that I have obtained the measurements, I produced test prints at the scale intended for use in the exhibition. These were created for two main purposes: firstly, to take to the site and assess how they function within the space, and secondly, to evaluate whether the image resolution was sufficient for printing at the required size. The satellite image appeared to be at the upper limit of its original resolution, yet it remains visually acceptable when viewed in situ.





During a group tutorial, I presented the test prints and discussed the concepts I am currently developing. Ryan observed that the resolution of the satellite image might be insufficient for the intended scale. He recommended that I experiment with upscaling the image and produce an additional test print to assess the results. I am also continuing to explore suitable materials for the cut-out section of the work.

The second site visit undertaken by the curators provided an opportunity to present physical examples of the proposed exhibits. I brought a three and a half-metre print intended to be affixed to the carpet, as well as a printed image of an aeroplane originally planned for installation on the wall. After the curators reviewed these materials in situ and engaged in discussion about the work, several new considerations emerged.

Following this exchange, it became apparent that the wall mounted images may need to be omitted, as the existing visual elements in the space create an overly distracting environment. Additionally, the concept of cutting out the airport from the satellite image was further refined. I intend to experiment with removing all the green sections of the image and repositioning them in various locations within the exhibition space. To assess the feasibility and impact of these adjustments, I will produce a series of visualisations.





Schwartz, A. (2017) *The artist JR Lifts a Mexican child over the Border Wall*, *The New Yorker*. Available at: https://www.newyorker.com/news/as-told-to/the-artist-jr-lifts-a-mexican-child-over-the-border-wall (Accessed: 08 October 2025).

Henner, M. (no date) *Biography*, *Mishka Henner*. Available at: https://mishkahenner.com/Biography (Accessed: 21 October 2025).

Henner, M. (2021) *New writing: Coronado Feeders, Dalhart, Texas*, *Photoworks*. Available at: https://photoworks.org.uk/coronado-feeders-dalhart-texas/ (Accessed: 03 November 2025).

Attie, S. (no date) *Full interview with artist Shimon Attie – congregation emanu-el*, *Congregation Emanu-El*. Available at: https://www.emanuelsf.org/shimon-attie/ (Accessed: 04 November 2025).