

Visual Enquiry 1

ADAA5008

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What is site-specific art

According to Tate, site-specific works are created specifically for a certain location, and which has a connection with the location. If it's removed from its original site it loses all or an important part of its meaning. Site-Specific work often involves installation art and Land art which is site-specific by interpretation.



Roger Hiorns – Seizure (2008)

Site-Specify - (Culture and Time)

Seizure was lifted from its original site in 2011 in tiny increments taking over a week, changing its meaning completely. When the flat was destroyed in 2011 and moved to a different location, it changed Seizures meaning for the better it become part of a public display, at Yorkshire Sculpture. Hiorns has commented "we always knew it would be different at the Yorkshire Sculpture Park" (Higgins, 2013) he knew that the work itself would change by moving it to another location " but I think it's not less valid and in fact is more complicated. In some way it was a perverse thing to do" (Higgins, 2013). Seizure now located on rolling hills in a 18th century designed landscape which now draws associations to 18th-century follies or temples, Hiorns first time visiting Seizure after it's been moved his reaction was " I had an uncanny moment of standing in this quite threatening environment"(Higgins, 2013) I can only imagine how it feels to be inside of this space, but by the description of the artist, it sound as if the walls were attacking him because of its sharp glistening material. Hiorns said "the sharpness and oddness of it enlivens your senses, puts them in a different state. It somehow like being a spaceman" (Higgins, 2013) the quote highlights how this space can be an unusual and unfamiliar space for some, and the experience inside the space may take individuals out of their usual mental state because of the shininess and sharpness of the material.



Material and Location

Roger Hiorns created this site-specific work called *Seizure*, by transforming an empty council flat in London. The flat have been covered with watertight metal and 75,000 liters of copper sulphate, has been poured into it which has taken over a month to spread all over the space.

Having this space covered with crystals makes it very dangerous for the visitors because they can easily cut themselves. The work was intended to stage a chemical takeover of this urban postwar concrete flat which he bought alive by these sparkling crystals. Hiorns has said that "it become for people a spiritual space- a place that people used to stoke their inner lives" (Higgins, 2013). Hiorns suggested that this work become a space where people can feel at peace and nurture their inner thoughts.



Robert Smithson- Spiral Jetty (1970)

Site- specify - (Location and Culture)

Robert Smithson has made Spiral Jetty by using basalts, earth and stones collected along the banks of the Great Salt Lake in Utah. The shape or 'form of the work was influenced by the site, which has once been used to mine oil, the spiral shape of the jetty was derived from the local topography as well as relating to mythic whirlpool at center of the lake' (Themes and Movements, 2024). Spiral Jetty creates a deep connections with its surround area as Smithson said the lake was a "dead sea" which was found in the area which was destroyed by man who tried to make use of the natural resources first gold then salt and oil. The excursion of the spiral draw's attention to its problems and hence it has an environmental significance.

Material and Time

Spiral Jetty is special because it dictated by the chance of only be able to fully view it, from a plane above, another feature is its fragile existence. When Jetty was first created the water levels of the lake was low and allowed him to expose itself. In 1995 it was recognized and walkable but now almost completely submerged by water when the surface has changed because the sea salt had left on the rocks, changing their colour which create an 'interesting optical effect which played on hypnosis the captivating ability of the ware motion, and which recalled the relaxing maritime atmosphere'(Guest Art, 2021). In 2002 Spiral Jetty was yet again open after a new immersion which passed in recent year, for visitors to be able to explore Spiral Jetty.



Jean Cloude and Christo – Wrapping Reichstag

Material and Location

Jean Cloude and Christo has Wrapped Reichstag in Germany, with a thick, aluminum- based fabric and blue polypropylene rope, this shiny silvery cloth and rope outlined the building and highlighted the unique quality of the architecture. Using the fabric in a classical tradition the artists represent space and bodies through large carefully modeled pleats, folds and drapes. Reichstag become the perfect building to wrap for the artists, because it spoke for the possibility of restoring the relationships between the Europe Eastern and Western blocs.



Time and Culture

This work opened in 1994, and it was kept as the German Parliament until 1933 when it was harmed by the fire, renovated in 1995 which made the work symbolically evoke to the rebuilding of the German, after the WW2 and the fall of the Soviet Union. It brought up questionable attempts by the government to 'cover up' the country's violent past, even though the building experienced its own changes and terrors, it remains to be the symbol of democracy. A journalist wrote: "The wrapped Reichstag makes lightness and softness... into characteristics of the greatest monument power...if the Reichstag represents a kind of Prussian harness Germany as it was – the wrapped version can almost be seen as an ideal symbol of the new Germany" (Mundy , 2019). Reichstag was important because it challenged people's belief in the timelessness of art.



Comparing/linking site-specific artist



Robert Smithson – *Spiral Jetty*



JR – *The secret of the great pyramid*

The way in which Robert Smithson and JR compare apart from both being site-specific is that they both created works which designed to be walked on. Equally, they use they work as an extension of the site, and they subject like Smithson using this spiral shape to extend a pathway from the island to the beach, same concept with JR but his using the work to extend the shape of the architecture of the building. They work also cannot be fully seen because of the scale and can only be viewed fully, from an airplane. the way in which they differ is that Smithson's work meant to integrate with the environment over time, whereas with JR's work it wasn't meant to disappear with such an ease by people walking through it. They both also use different shapes which reflect on their work, Smithson with his spiral shape creating a clear direction for the viewer to walk through and JR using a hexagon shape to create depth within the image which looks like a cave with a hole feeling like we are sinking or falling off the edge.

Origins -Land art and site-specificity

A range of artist that create and created land art works are, Andy Goldsworthy, Marco Casagrande, and Walter De Maria. They all use natural materials to produce their work in the outdoor setting, some land art are either permanent or temperamental as some of these site-specific works are made to change and highlight the natural process of nature transformation. Land Artworks frequently respond to specific elements in the environment, highlight Enviromental issues or celebrate nature.



Andy Goldsworthy – Red Lead Patch



Marco Casagrande – Sandworm



Walter De Maria – *The Lightning Field*

Scale- architecture and perspective

The artists who use scale in site-specific exhibitions are Anish Kapoor, Claes Oldenburg, and Louis Bourgeois along with Michael Heizer. In these site-specific works, scale is a key element because it shapes how the artworks linked to the environment, attract the audience and deliver meaning, often linked to landscape, urban context or cultural setting. The use of scale by these artists can transform the space, and create important connections between the work, the site, and the viewers.



Anish Kapoor- Cloud Gate



Claes Oldenburg



Michael Heizer



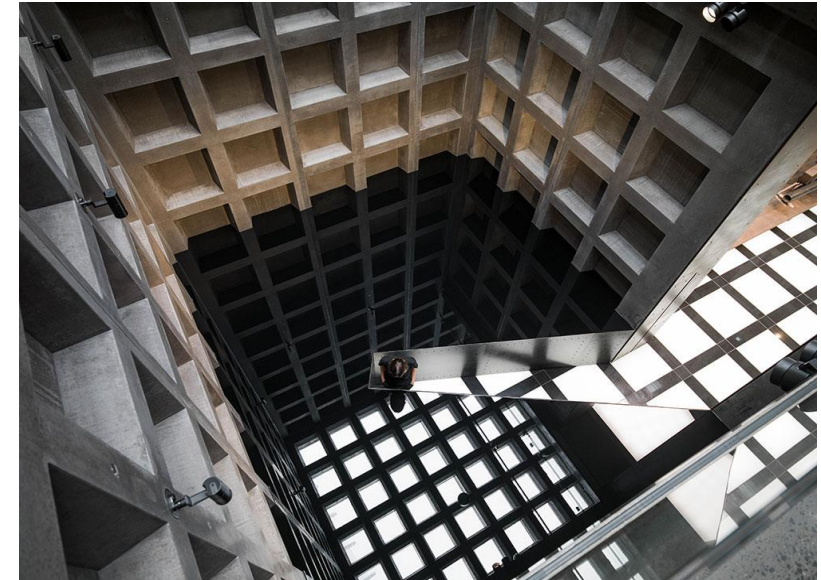
Louise Bourgeois

Materials used in site-specific works

The materials which are included in each of this work are significant to site-specific work, such as these because these materials often chosen to company the physical elements pf the site, such as colours, forms, and textures. The materials which artists use may directly relate to the history or identity of the site as well as the symbolic meaning. The materials used, are important for site-specific works not only because of their physical existence but the role they have to play in crating meaningful, context-based link between the work, its environment and the viewers.



Pierre Huyghe –Variants



Richard Wilson – 20:50

Longevity- temporality and documentation

These artist I all produced site-specific works which are temperamental, and they focus on documenting something related to the space. Temporality and documentation is central to site-specify because they help to keep, understand and channel the importance of the work which is mostly tied to a specific location and moment. The Temporality explores the short- lived and emotional context in creation of site- specific art, whereas documentation provides a way to protect and understand these short interactivity. Together they make sure they keep the heritage of site-specific works while honouring they unlimited and context-based value.



Mona Hatoum



Tanya Preminger - Holly place

Unrealized dreams- the tribulations of site-specific art

Some site-specific artworks which work with unrealized projects, highlight the aims and practicality of the work, it challenges artists to have self-control over big ideas with practical elements. These projects may lead them not to be recognized, they start an important debate about the overlapping of art, place and society leaving a trace through online presents but not in the physical form.



Maya Lin- Vietnam Veterans Memorial



Norway Abandons Jonas Dahiberg's
memorial to victims of utoya
massacre-Artforum



Christo and Jeanne-Claude – Over
The River



Walter De Maria – The
Broken Kilometer

Public Spaces- creating encounters

Artist who are work in public spaces and created encounters are Dagmar Korintenberg and Wolves Kipper, Antony Gormley and Thierry Mandon. These public spaces used by these artist removed themselves from galleries and made the art accessible for everyone.

The purpose of these encounters to encourage the viewers to pause, reflect or interact with the work.

These spaces create a deep experience by reconceptualizing everyday environments, provoke arguments, and support shared experiences.



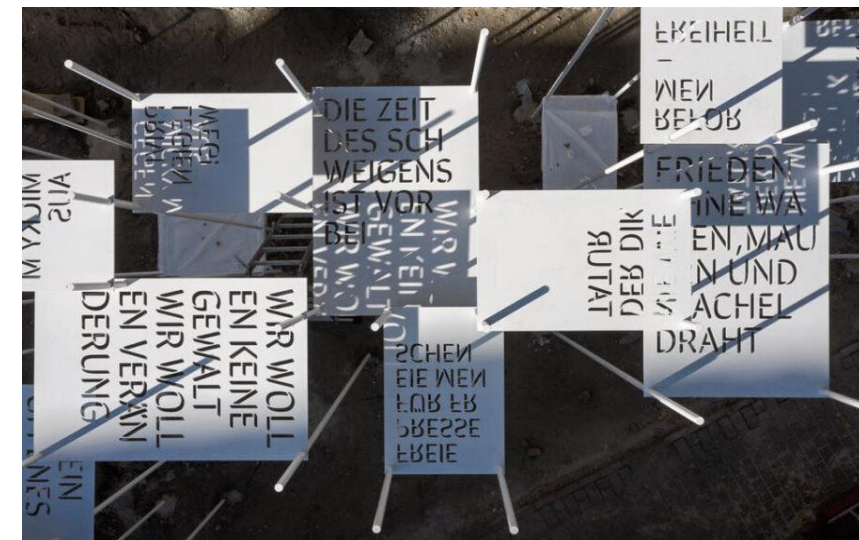
Antony Gormley - Another Place



Thierry Mandon



Banksy



Dagmar Korintenberg and Wolves Kipper

Ephemera- non-physical intervention

All artist which i collected create work with Ephemera, non-physical interventions that leave no mark on their location and with no object left behind.

All these works often interact with the environment or context of the location, influenced by its social, cultural, or historical importance. They create works that rely on short-term, non-physical mediums such as , performance, sound , or public participation. Highlighting the essence of short experience and memory, creating a shared event or moments rather than lasting evidence, and instead provide connection and transformation.



Olafur Elisson



Francis Alys



Koo Jeong A

Signs – text-based artwork

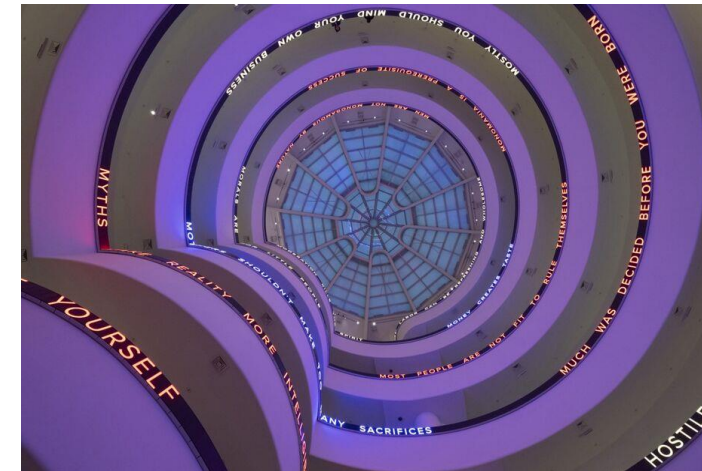
Art works shown by a range of artist who make text-based works through site-specify. Thes artist normally use words, or sentences to respond to the site's context which draws on and engages with physical, social, historical, and cultural environment of the space. These aspects create a conversation between text, its location and the viewers . They use text to create different narratives and submerge text into the site, the artists aim to challenge the viewer's interpretation of the environment. Thes work often link the physical world and abstract ideas which has the power to change mundane places into meaningful artwork.



Martin Creed



Barbara Kruger



Jenny Holzer

Shifting sands – changing context with location

I researched Site- Specific artworks that change context with the location. These artworks have originally made for a specific space to interact with its context of the site, but if the work was to be relocated to another site, it would change its original meaning and impact of the work since it's moved from the site it was created for. By moving the work to a different site, it would reduce its effectiveness and change its meaning, these changes are important to reflect on as it's the importance of the context in understanding and experiencing the artworks.



Jenny Holzer



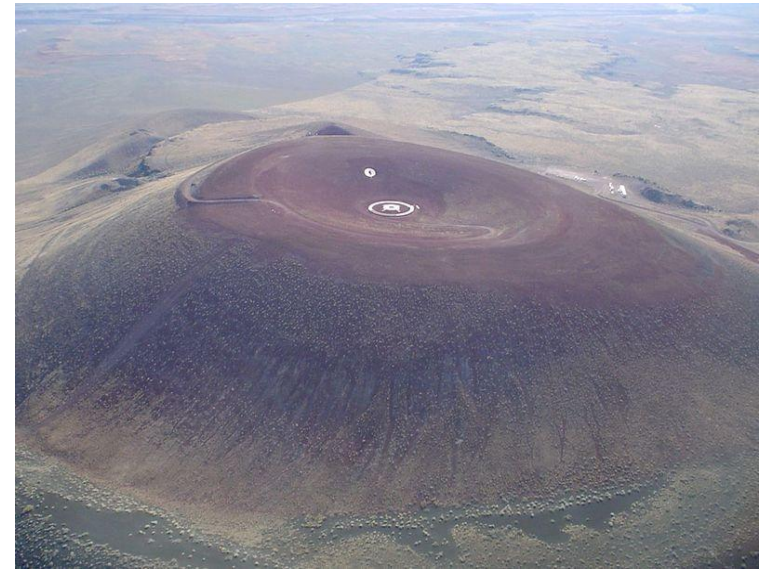
Ana Mendieta -Alma silueta en fuego



Abigail DeVille's Harlem Stories New York Close Up

Unseen- art for no one

There are not many artworks which are unseen by the public, but Roden Cater's ongoing work James Turrell has yet to be seen by anyone. There is also versions of Samson Kambalu's work. Unseen site-specific work can limit the amount of people know about it. Multiple works of site-specific artworks can also create a confusion on the context of the work as it's always changing. Unseen works call for personal uncovering which will stimulate a private connection, deeper bond, between the work and the viewer.



Roden Crater, ongoing, James Turrell



Teresa Margolles -Mil Veces un Instante

Swansea Archive Visit

In the Swansea Archive we have visited, includes a large quantity of records which tell us the history of Swansea and other local areas. While at the Archive, Andrew has presented us with multiple of maps and photographs of Swansea area, starting from different areas beginning from 1852. It was interesting to see how the layout of the city, and everything else has changed over the time.

Some of the history Andrew has mentioned, about Swansea are that Dylan Thomas Center used to be Guild Hall in the 30s, which now stand on Summerset place behind Sainsbury's. Where the View Cinema stands today, was used to be filled with 4 rows of houses which included 6 houses in one lane, knocked down in 1929.



'If you kiss him, you won't dream about him' by Chloe Alexandra Davies in Studio Griffith



Davies work explores the familial transgenerational trauma through photography, Moving images and performance



Heather Phillipson – Out of this World

This site-specific exhibition by Heather Phillipson is exhibited at Swansea, in Glynn Vivian. Phillipson has created what she calls 'a visual and acoustic fog' by incorporating tuned, computerized noises and scattered images that float and vibrate. She has also used sounds which impact and influences individual both physically and emotionally.



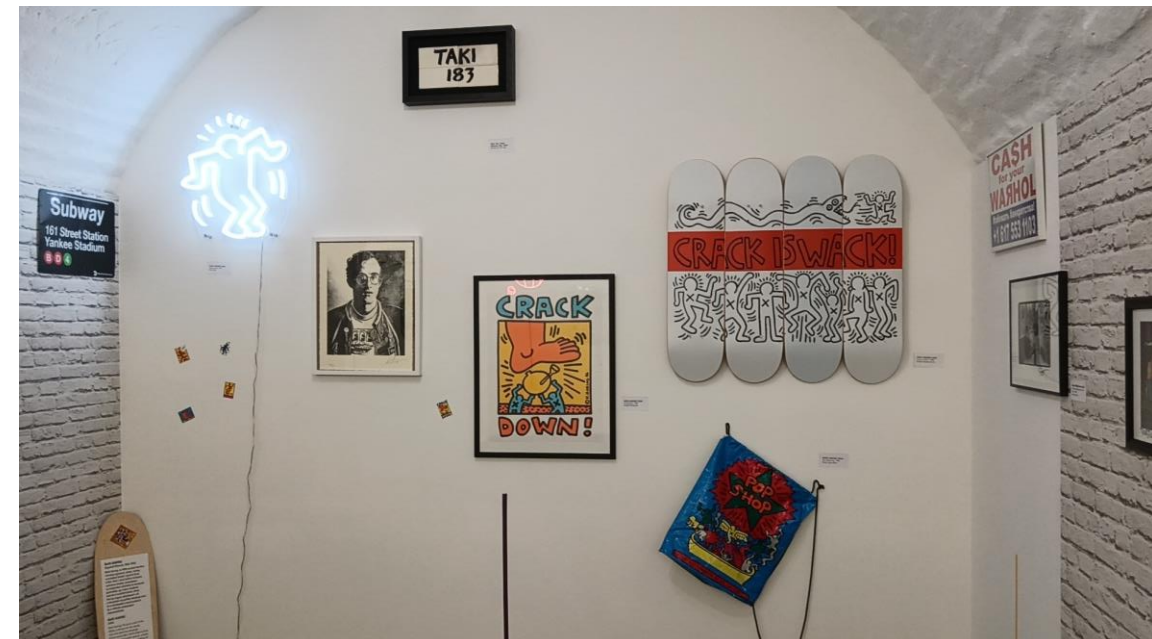
Skin Phillips 360° - Glen Vivien

Skin Phillips has created a collection of images from Swansea to Los Angeles, highlighting the key moments of skateboard history. He has been a central figure in documenting the skateboard world. Capturing the excitement and creative skill of skateboarding as well as unfold the cultural shift from an underground subculture to a global phenomenon.



Pecs Hungary

Over the summer I have visited my Home country Hungary, where I had a chance to visit . They had displayed a lot of works from a range of artists across the world, displaying people and videos of skateboarders and designed skateboards along with 3D images.



Volcano gallery

These works are less site-specific but more psychogeography, because both artists have used a sense of 'drift' a journey in which they have created these photographs.

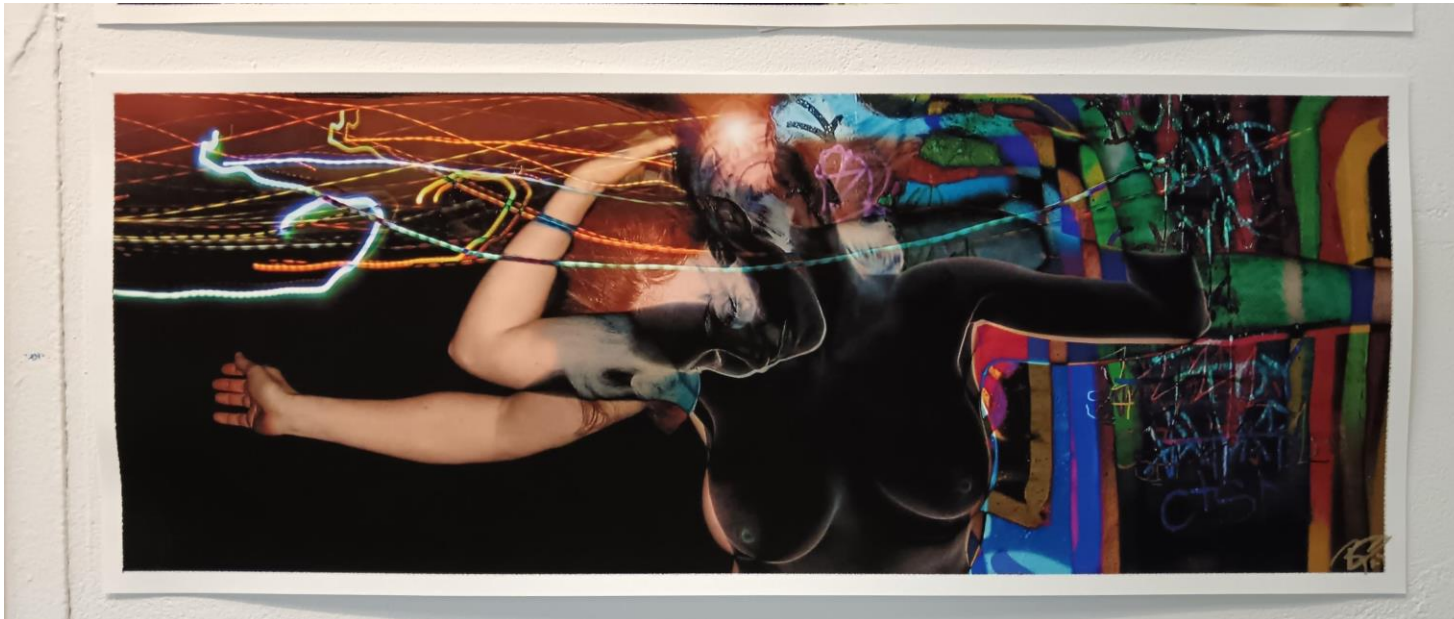


Syd Howells



Matt Leyson

These are also been displayed in the volcano gallery I especially liked the Way it has been arranged one being a long landscape strip and the other composed of small squared images. The way in which these are displayed in the Gallery I can think in other ways of showing work on the exhibition and thinking about the way it flows with the space.



Ricardo Acevedo



Neil Coombs

No Sign Wine bar, Wind Street

No sign Wine Bar is the oldest pub to date on Wind Street, it became an official bar in 1690, when it was known as Mondays Wine Bar. It was often visited by the poet Dylan Thomas, who has featured the bar in one of his stories in 1930, under the name of "The Followers". No Sign Wine bar was a highly creative bohemian hotspot where musicians, writers and artists went.

In 1837 however, it was a wine shop with two bars and cellars which still can be noticed today and can also see how Victorian Merchants were used with cellars, dating back to the 1400's.





Masonic Hall ,St Helens Road

Masonic Hall is a venue which has been open since 1926. It holds different functions and events throughout the years, which include weddings, private parties and conferences. I decided to choose this place because it has a large interior space, interesting interior design and has its original furniture which keeps the originality of the building.

Site-specific reports



No Sign Wine Bar

The no sign wine bar in Swansea located on wind street is a historical, family-owned pub well known since the 1690s. This bar has different events and live entertainment with music, two bar sections where a range of activities take place, as well a back terrace to enjoy the outdoors. The reasons for choosing this location for the site-specific project because its easily accessible, and a range of age groups can enjoy this place daily.

I have collected some historical data online which has given me some insight into the history and background of this pub. This pub has been recognized as the oldest pub in Swansea with having wine cellars which date back to the 1400s, the name of the building 'no sign' has originally come from the legislation of licencing as it was a requirement to have a recognisable sign for a public house, however because this place have been a pub, there was no sign granted, it was later corrected and officially gained the title ' no sign'. In the 1930s no sign bar become the creative bohemian hot spot for artist musicians and writers for example one of the poets Dylan Thomas, he's creative contemporaries become known as the Kardomah gang which know for creating the pub crawl experience.

The theme which could work within this project, is showing of archival imagery, for example a scavenger hunt which start with finding either a sentences or imagery within the pub, which then the audience can follow to reveal parts of the building's history.

As a starting point to this site-specific project, we had to write a proposal which explains what site we would use for this project and why, what work we would produce if that was the initial site chosen. I wrote two proposals because I had a connection to get into the place Masonic Hall but it fall out due to renovations.

Masonic Hall

Masonic Hall is a venue which has been open in Swansea since October 1922. This place holds different events which include weddings, private parties, lectures, conferences and exhibitions. I decided to choose this location because it has a large interior space with multiple of rooms and interesting interior design.

The first Massoni Hall was built by the Indefatigable Lodge No 237 in Caer Street, which then later had to be moved elsewhere because of the growing requirement of freemasonry. By October 1922 there were six lodges in Swansea which was purchased, one of which was the Brunswick house. The house was than transformed in 1926 for the use of the brethren and Masonic Hall was built. Caer streets were destroyed on the 1st of September in 1940 by an enemy action in an air raid, and that's where Castle Square stands on its original site.

This location would be an ideal place for an exhibition since it's been used for such purpose in the past, showcasing paintings which has connected to the history of the building. This site-specific project would help recollect the history of this building which will aid us to develop an idea for a project going forward. Such a theme could be a performance or sculpture which reflect on the building history and functionality.



Timetable for group project

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 - 4.00)
30/09/24	02/10 Introduction to Module – What is Site specific? What makes artwork site specific and what is its function? Joe to introduce artists and practice. Task one seminar report	03/10 Introduction to module and Mapping Potential Territories Brief Third Year to students to share group experiences. Walk and talk around previous sites led by Ryan and Joe.
07/10/24	09/10 Archive visit Group visit to Swansea archive. Practical opportunity to investigate quality research opportunities relevant to own site. Archive task related to site. • Get into the Place – speak to the manager. (How wind street has change over time) • Go the Archive – Research the place • Start our individual tasks for preparation, research, work, outcomes.	10/10 Group Allocation based on Mapping Potential Territories submission – Curated by Ryan and Joe. Group session discussing ideas, H&S, roles/responsibilities, actions, marketing. Students to complete proposed timetable in session.
14/10/24	16/10 Site-specific Seminar Students to bring two site specific artworks in response to seminar report questions. Introduction to article on changing sites. take photos of the space and create a rough plan or layout of the interior and where work can be displayed.	17/10 Site visit 1 (Times to be confirmed) 15 minutes to discuss group or individual proposals in situ. Highlight issues/problems/timeframe as well as identify

As a group we have created a week-by-week timetable which will help us organise out workload for the site-specific project. It has helped us to break up tasks, that we must do such as research, photographing the space, producing physical work and other necessary task which we come across through the project.

21/10/24	23/10 Visualising the Exhibition A selection of exhibition examples group and otherwise, considering the technical, make sure the work correlates with the site, how many pieces to display and what materials will we need.	24/10 Formative Assessment Group Tutorials First group tutorial to discuss research and project health. Each student to bring starting points – contact sheets, experimentation, contextual research.
28/10/24	30/10 Projection Contextual introduction and practical workshop utilising projection in development and display. Plan how we want to use the space before hand, start combining ideas and work so we have a set theme, title, inspiration / other work thats similar.	31/10 Marketing strategies Title, curatorial theme, house style.
04/11/24	06/11 Ways of Display Contextual introduction and practical workshop utilising Alternative printing, finishing, mounting and hanging work in exhibition. Have mood boards prepared, writing, expectations, what could go wrong. (plan ahead). Get work printed, displayed.	07/11 Group installation meetings Hanging/installation/AV/ Answering student questions/concerns H&S pat testing etc

12/11/23	13/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far. Physically move work into areas they look best / utilise the space. put all down in visual diary.	14/11 Site Visit 2 15 minutes to discuss ongoing work/plans. Bring working prints/installation plans for review.
18/11/24	20/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far. Think assessment, focus on how it will be marketed and shared online or via leaflets. (posters and example work)	21/11 Site Visit 3 15 minutes to confirm/test/visualise exhibition. Bring finalised work/installation plans.
25/11/24	27/11 No Taught session EXHIBITION WEEK Exhibition visits during hanging. Finalise hanging the space and make sure all work is secure and displayed safely. test prints and work for longevity.	28/11 No Taught Session EXHIBITION WEEK Exhibition visits during hanging.

The coach house Swansea

Meet with Matt the manager at the Coach house Swansea on the 10th of October 2024, he has kindly let us use the site in the back of the pub with a nice spacious area which opens onto the garden/seating area. When we mentioned about our idea for the project, involving the history of wind street, he has said that that the Coach house used to be pitch and piano and that Slug & Lettice used to be a hospital. This fact already left us interested and excited about the space.

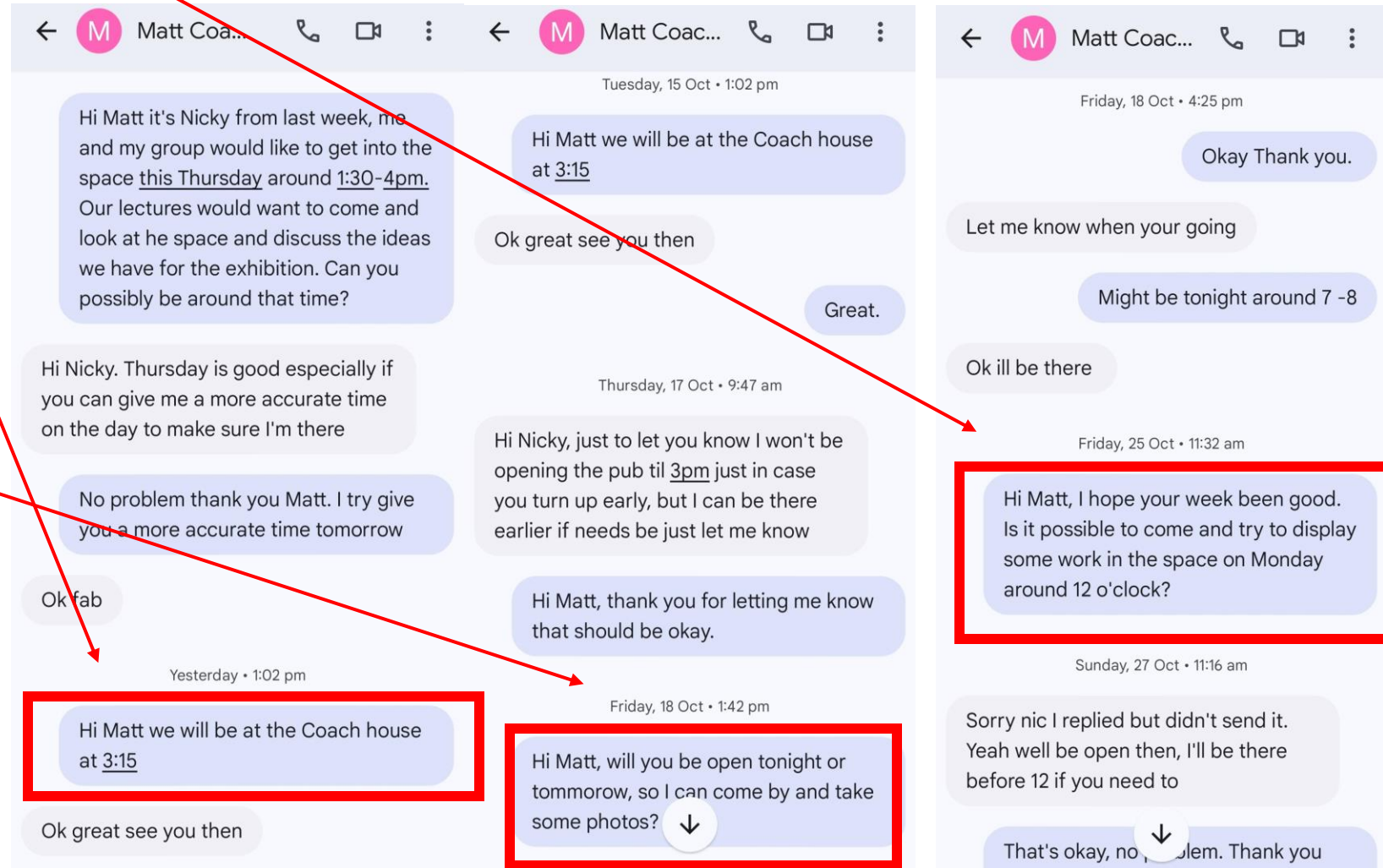


Conversation with the manager at Coach House Swansea

Texting Matt to go in and display early ideas we have as a group for site-specific project.

Letting Matt know about when we visiting the site.

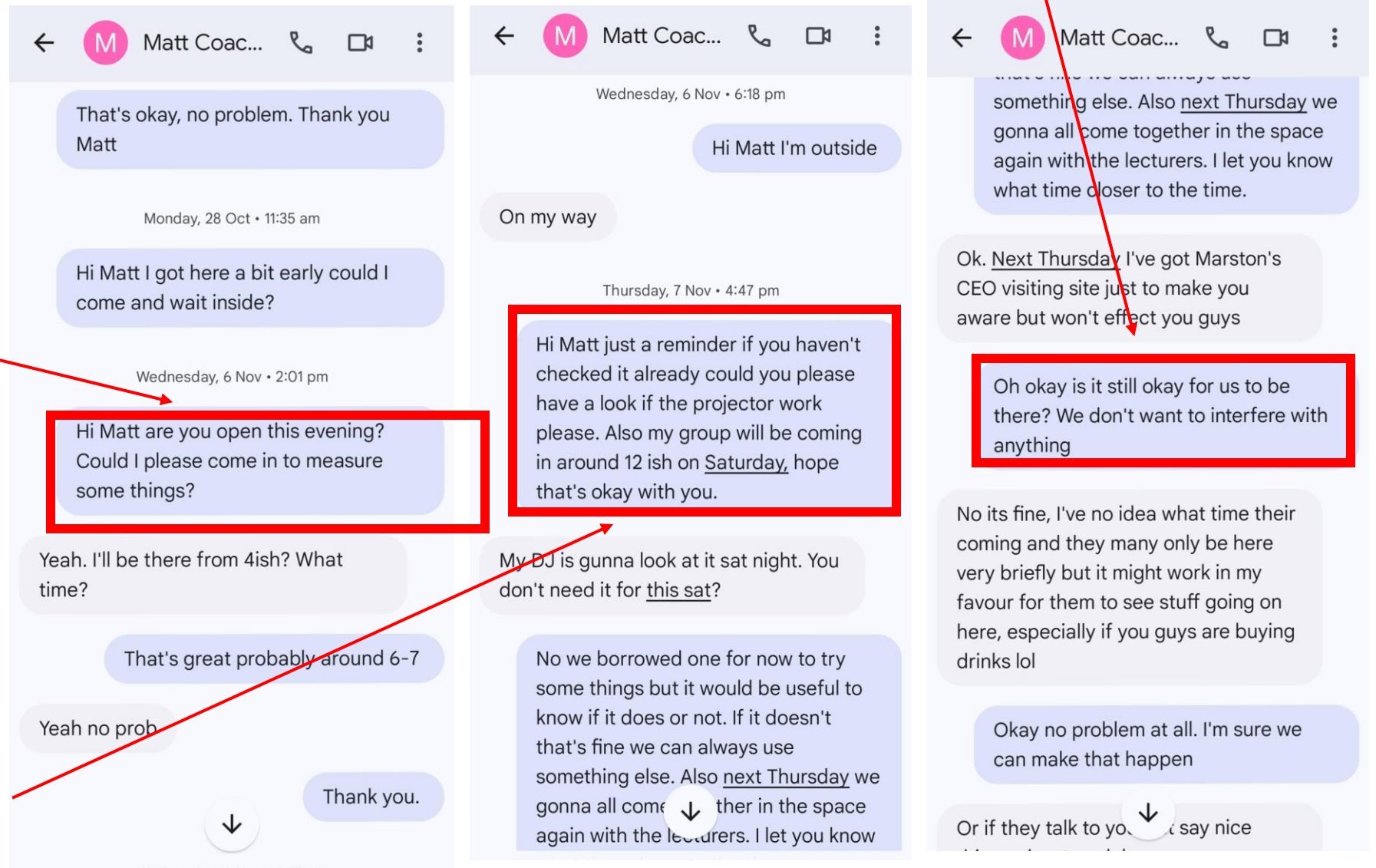
Messaging Matt to take pictures in the space (created contact sheet)



Making that we allowed on site on a particular day because the CEO coming to visit the space.

Asking Matt if I can come in to measure the Dj Booth and Bar.

Asking Matt if the projector on site is in working order because if not, we must find another solution.



Letting Matt know about the dates and times we going to the site.

Updating Matt about not being able to go to the site on the arranged time.

Arranging another time to visit the site which works with the group and Matt.

The image displays three sequential screenshots of a WhatsApp chat conversation with a contact named 'Matt Coac...'. The chat interface includes a back arrow, a circular profile picture with the letter 'M', and icons for voice call, video call, and a menu. The messages are as follows:

Screenshot 1 (Left):

- Received: "Okay no problem at all. I'm sure we can make that happen"
- Sent: "Or if they talk to you just say nice things about me lol"
- Received: "Of course we will, there is nothing bad to say."
- Sent: 😊
- Timestamp: Saturday • 10:56 am
- Sent (highlighted with a red box): "Hi Matt do like I said we going down there today around 12, 12:30 then on Thursday we be there around 3."
- Received: "Ok"
- Timestamp: Saturday • 12:24 pm
- Sent: "Hi Matt I'm so s... but everyone cancelled on me so, we be doing this" (partially cut off)

Screenshot 2 (Middle):

- Timestamp: Saturday • 12:24 pm
- Sent (highlighted with a red box): "Hi Matt I'm so sorry but everyone cancelled on me so, we be doing this Monday coming"
- Received: "Ok no worries. Do you know what time Monday?"
- Sent: "Not yet but I let know close to the time"
- Received: "I wasn't planning on opening Monday and I've got my car being collected which is a all day time slot. I've also got to pick up my daughter from school 3pm. I'm hoping that the car gets collected early but I won't know til the day"
- Sent: "Okay no problem I understand, let me know if you can if not then we just do it on another day"
- Received: "Ok will do"

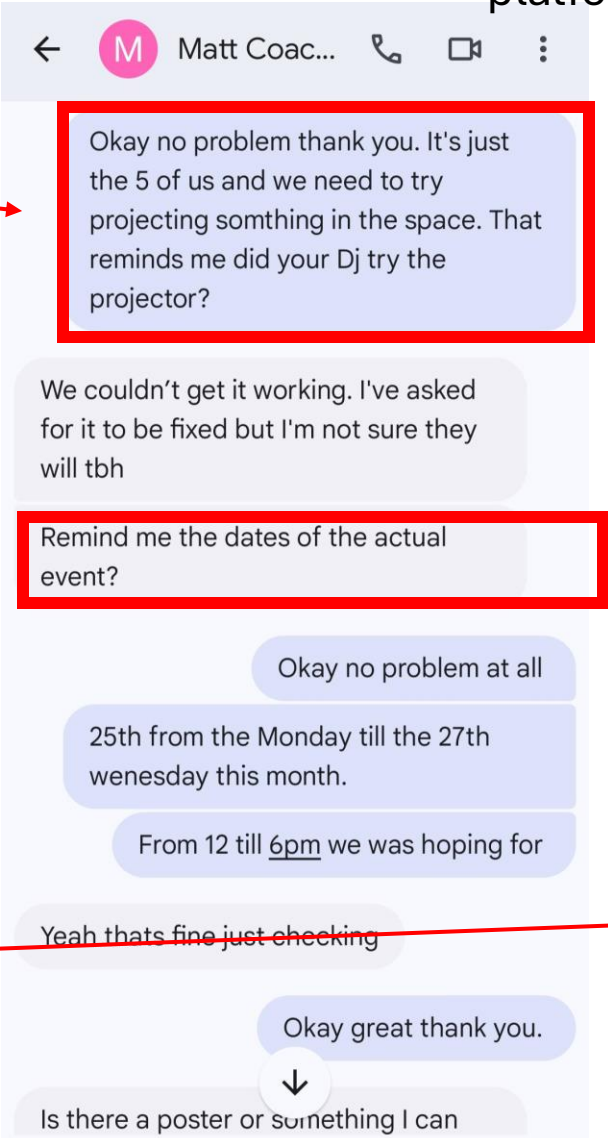
Screenshot 3 (Right):

- Received: "Ok will do"
- Timestamp: Sunday • 4:58 pm
- Received: "Hi Nic. Is tmrw evening after 6 any good for you or does it need to be daytime?"
- Sent (highlighted with a red box): "Hi Matt I ask my group if they can. Maybe Tuesday will be better for us because we got a half day in uni and we already planned to do other things on Monday, but will get back to you what they said"
- Received: "Ok tues is fine between 10 and 2, and after 6"
- Received: "Is it many people? What are they doing?"
- Sent: "Okay no problem... Thank you. It's just..." (partially cut off)

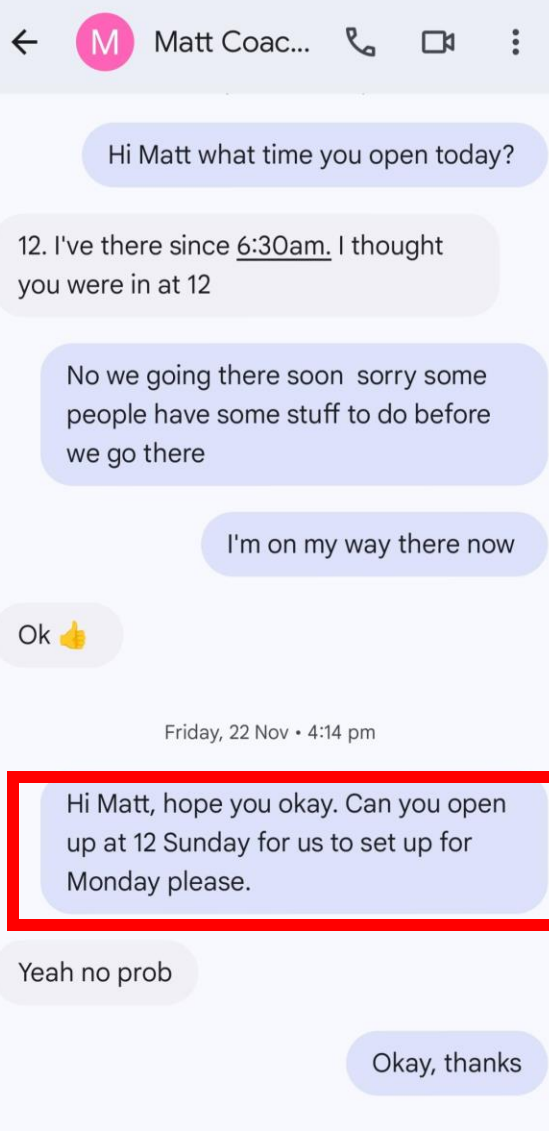
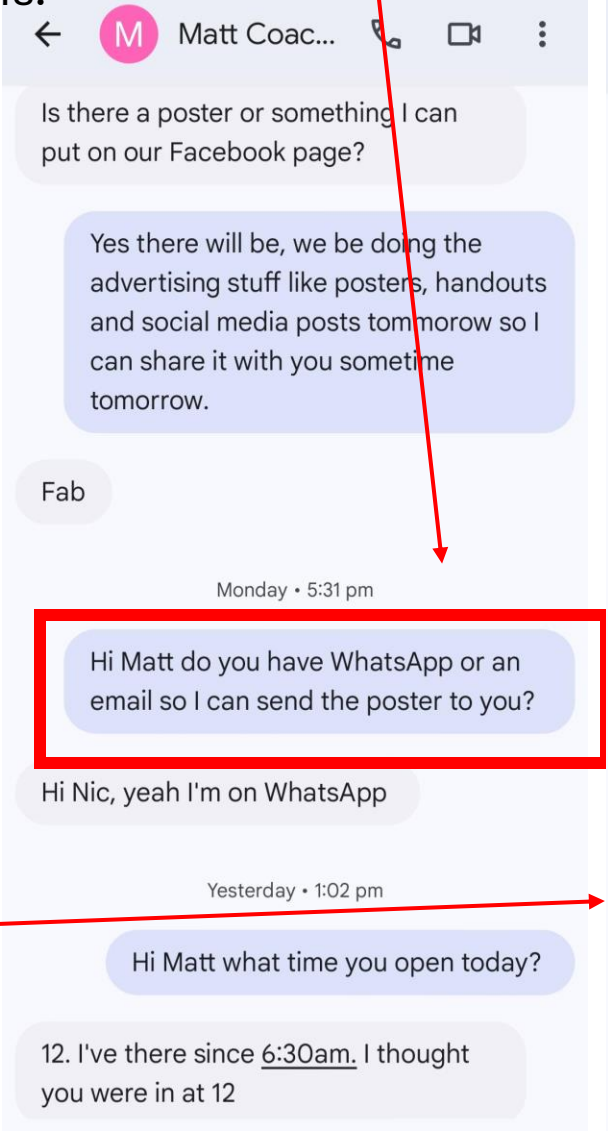
Red arrows point from the explanatory text blocks to specific messages: from the first block to the highlighted Saturday 12:30 message, from the second block to the highlighted Monday message, and from the third block to the highlighted Tuesday message.

Asking Matt for his Email or WhatsApp so I can send over the poster which he can post to his social media platforms.

Telling Matt how many of us to expect and what we going to do in the space.



Reminding Matt about the date of the Exhibition.



Asking Matt to open the way before so that we can set up our work in time for the next day Exhibition day.

Conversation with Andrew from the archive

Hello Nicky,

You're very welcome to come in during the week to look into the history of Wind Street. Do you know when you would like to come? The sort of sources are as follows:

1. The 1852 Local Board of Health map of Swansea, which is available in from a drawer in the searchroom
2. Trade directories, dating from the 1870s to 1938, will show you what businesses operated in the street and where they were. These are also available on the shelves in the searchroom.
3. Newspapers for Wales up to 1919 are available in a searchable form online at <https://newspapers.library.wales/>. We don't hold newspapers other than this.
4. We hold a good series of photographs of the street, reference P/PR/5, which will need to be brought up from the strongrooms.

Wind Street was historically part of the main axis of the town: with the castle in the middle, High Street was one half, known as the Above Town, and Wind Street was the other half, called the Below Town. Both streets were historically wide, lined with shops and market stalls. Wind Street used to have some buildings in the middle of it, known as the Island, but these were demolished in Victorian times and a statue to Henry Hussey Vivian was put on the site. This was later moved to its present location to the south of St Mary's Church. During Victorian times Wind Street was 'improved' – little old houses were knocked down and new ones built with ornate fronts and large shop windows. This was the town's financial area, with banks, shipping offices, colliery companies' head offices and so on. Parallel to it ran The Strand, which went along the side of the North Dock, which we looked at while you were in with us the other day. In the 1990s it had become very run-down, due to the development of Oxford Street and the Quadrant Shopping Centre, and it was completely repurposed as a pub and café quarter in the 2000s.

I hope this helps,

Best wishes,

Andrew Dulley
Archifydd y Sir, Gwasanaeth Archifau Gorllewin Morgannwg
County Archivist, West Glamorgan Archive Service



Archive Gatherings – Second Visit

When visiting the archive for the second time we had a specific subjects we wanted to look at on Wind Street. Such as photographs of buildings and people who used to work in the area, as well as looking at the layout of the street and how it has changed.



Newspaper Articles of Wind Street

Asking Andrew about newspapers, and articles, he has sent a link to review all newspapers on record through the Archive. When searching for Wind Street in Swansea, the number of newspapers which I found are shown on right side, they shown articles from different time periods, sharing the history of the street and the events which have gone on through the years, the exciting or tragic periods which was at the time was an important news for the people of that area.

Viewing 11 to 20 of 3,226,848 results for 

Sorting ▾

⏪ ⏴ 1 2 3 4 5 ⏵ ⏩

♦ THE WIND STREET STATION.

informed that Mr. Buse was once seen on the railway travelling to visit Llandrindod, and that when the Neath and Brecon line was opened, he travelled from **Wind-Street** Station. If this be so, I ask, on what ground do they presume to come forward as champions of the few disaffected parties in **Wind-street**? It is a well-known fact that, as regards four-fifths of the inhabitants of **Swansea**, High-street is

PUBLICATION: [The Cambrian](#)
DATE: 16 May 1873
CATEGORY: News
PAGE: 8
WORDS: 532

WIND STREET WINDFALLS.

WIND STREET WINDFALLS. One of the latest finds of the **Wind-street** excavation is a heap of bones. They appear to be bones of sheep, and probably mark the site of a oilteltyi'6 shop. At this point, opposite the premises of Messrs. Ben Evans and Co., the houses formerly extended half-way across what is now the roadway, and solidly built walk of stone and brick have here and there to be

PUBLICATION: [The Cambrian](#)
DATE: 23 January 1903
CATEGORY: News
PAGE: 7
WORDS: 226

THE WIND-STREET THEATRE. -

THE **WIND-STREET** THEATRE. TO THE EDITOR OF THE CAMBRIAN SLB,—It is satisfactory to observe from announcements in last week's Cambrian that—thanks to recent correspondents and your able editorial comments on theatrical matters—we are at last to have the opportunity of hearing in **Swansea** some good London Companies the leading pieces of the day. Great credit is due to Mr. Melville for the

PUBLICATION: [The Cambrian](#)
DATE: 20 February 1880
CATEGORY: News
PAGE: 8
WORDS: 222

Contact sheets of Miner details



EL4A1168.JPG



EL4A1171.JPG



EL4A1174.JPG



EL4A1175.JPG



EL4A1177.JPG



EL4A1181.JPG



EL4A1184.JPG



EL4A1193.JPG



EL4A1194.JPG



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EL4A1200.JPG



EL4A1203.JPG



EL4A1205.JPG



EL4A1206.JPG



EL4A1208.JPG



EL4A1212.JPG



EL4A1213.JPG



EL4A1216.JPG



EL4A1217.JPG



EL4A1218.JPG



EL4A1219.JPG



EL4A1223.JPG



EL4A1224.JPG

I created a contact sheet to consider small detail and objects in The Coach House which we could remake or display work on. Using this method to record items is a good way to visualise the site without being inside the space. Using these object to display work on can also work really well because it would integrate into the site.

Individual research for Site-Specific project

Known for its historical significance, Wind Street is among the most interesting streets in Swansea. The street used to include commercial hub, with banks, the head post office and first-class hotels. Wind Street known for the lots of clubs and drinking establishments but also include many buildings that well known of the special architecture or historic interest.

"The George was demolished in the early 1900s to build the magnificent Metropole Hotel on nos 46 to 50, since the 1898 demolition of the Mackworth Arms Hotel at no. 10 had left Wind Street without a first-class hotel. The Metropole became a casualty of the February 1941 Blitz." (Blogspot, 2024)

"At no. 56 the No Sign Bar, mentioned in a 1690 document, can claim to be Swansea's oldest pub, disguised in a Dylan Thomas short story "The Followers" as the wine vaults. No. 58 was the offices of "The Cambrian", the first English language newspaper in Wales, which began in 1804 on the other side of the street. No 57 and 58 later became the London and Provincial Bank, then Barclays, and now J.D. Wetherspoon's Bank Statement" (Blogspot, 2024)



History of wind street

Swansea has started to change through the middle ages. The way in which Swansea has changed can be seen through the different stages that formed the town's development which reflect on the physical layout the patterns of street and the way which houses were arranged. These areas on the map shows when the town was first laid out and when it has been developed. The name Swansea has long time been problematic because it hard to decide when the town has been born. The name firstly seen displayed on coins which age back to 1140s , showing the existence of a mint in Swansea which the first documents in 1153 and 1184. It has been said that this name is Viking origin, however different recommendation have seen it as a crime of Welsh for lower field island or a relationship with St Cenydd.



Swansea Blitz

The Swansea Blitz was 'the most significant event in the history of Swansea' (Avon, 2023) in the Second World War, there has been a range of bombing in the Centre of Swansea taken place "in the three nights devastation of 19-21 February 1941".(Avon, 2023) Which has affected most part of Swansea apart from Wind street.

In 2024 (today) it may be difficult to see the traces of the Blitz in the landscape, but it has affected a lot of people in many ways. There has been 390 soldiers and civilians died in this tragedy; they have been commemorated in November every year since.



Research through social media communities

I decided to look Through and join communities on Facebook for research, because social media such as Facebook is a huge platform where a lot of people share, they viewpoints about a range of subject from history into the present. Through my research I aim to find some images, maps, newspapers or any information about the history of Wind Street in Swansea which can influence the research going forward for the site-specific project.



Swansea's House History >

Private group



Swansea Past and Present >

Private group

I have found two Groups or societies To join on Facebook which was helpful toward my research because I could search for any image which people have uploaded about the histories on Wind Street. I have found images, newspapers and some information about different parts of Wind Street which will gain myself and group a better insight of the street itself as well as the site.

Swansea's house history

Using social media as a tool for research, I have joined this private group called Swansea's house history which include a lot of individuals who post images which look at the histories about the buildings in Swansea. Through this research I was able to find a wider spread of information which is useful for my research on Wind Street. In the community people share they experiences, wisdom and they knowledge about Swansea in general but tapping into a lot of history which happened on Wind Street and how it looked back then.



Helen Nathaniel-fulton

Wind St in the 30s. It must have been a Sunday!
The Adelphi is on the right. WordPress



Helen Nathaniel-fulton

A busy scene c1900



The inscriptions on Williams's medal read "A small spark may perchance lurk unseen" and "He bears this award for saving the life of a citizen", and names of those resuscitated at Pwll Mawr are listed: Thomas Sims, David Jones, John Evans, John Rees, Evan Hopkins, William Morgan, William Rose and John King.

Helen Nathaniel-fulton

A medal was struck as he also later saved the lives of 8 at a colliery explosion. Later he saved two boys who almost drowned.



Swansea Past and present



Playing at The Coach House in Wind Street—a rite of passage for any band or musician in Swansea. Renowned for its live music. Which was your favourite gig?

55

17 comments

Like

Comment

Copy

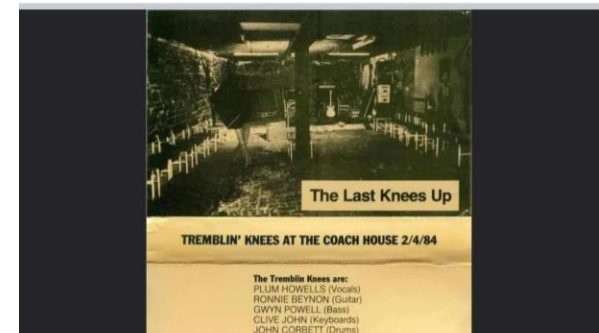


4

Like

Comment

Copy



3

1 comment

Like

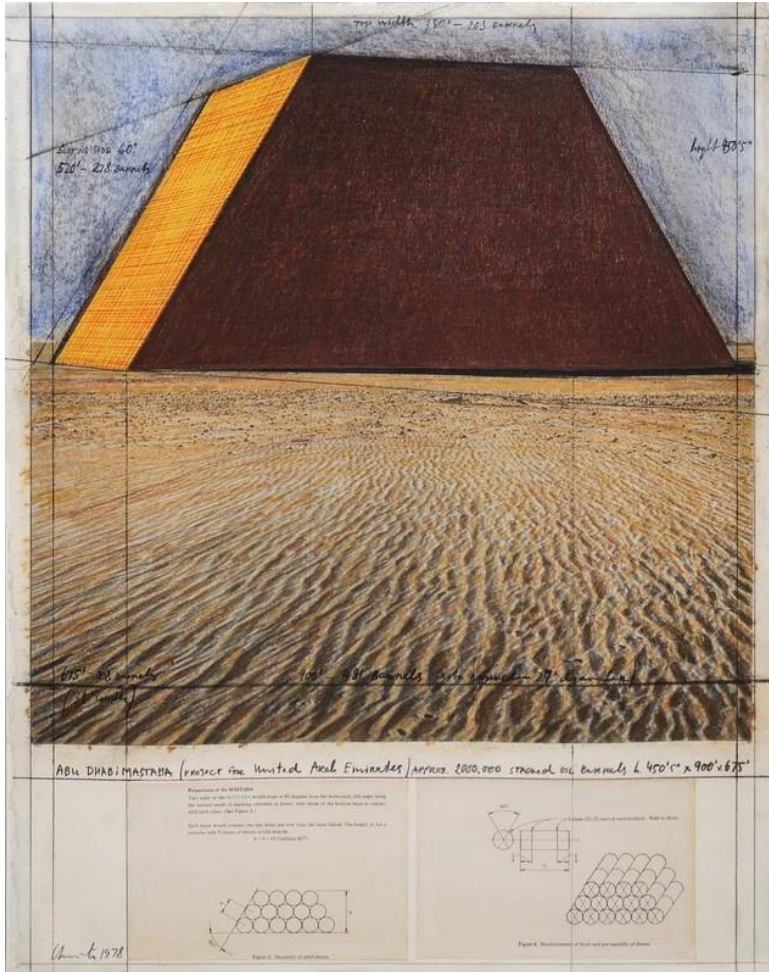
Comment

Copy



I also joined this private group called Swansea Past and Present to find other information that might be relevant. This research has made me go forward with collecting more information about the music side of history because I found and interesting content about The Coach house shown on the right side. I wanted to explore this further by researching more specifically about music On Wind Street or The Coach House.

Sketching and visualizing works in site-specific art



Jean Claude & Christo- The Mastaba

Jean Claude & Christo the Mastaba along with Robert Smithson Spiral Jetty they have both used sketching as planning and visualizing the work. These sketches often detailed and include notes alongside it, which supply a visual plan for collaborates, and engineers.

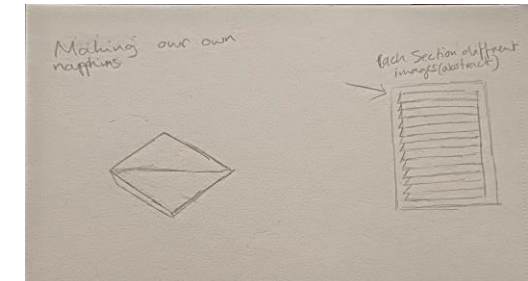
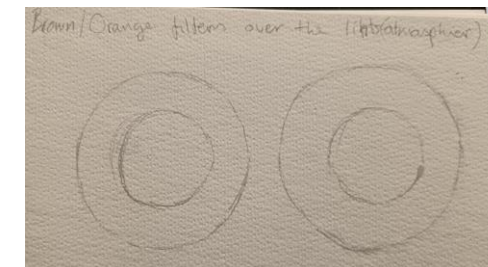
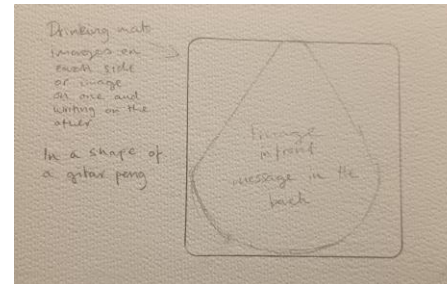
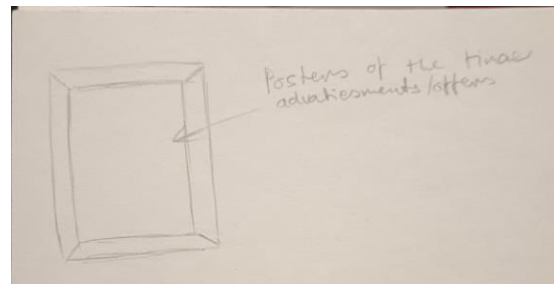
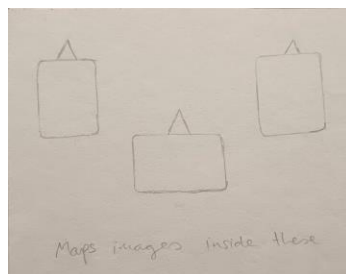
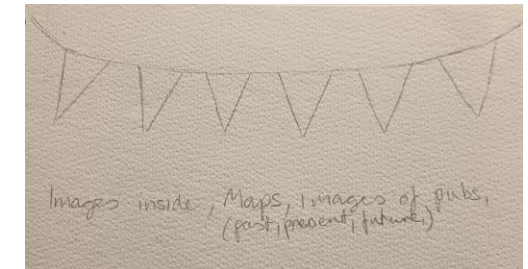
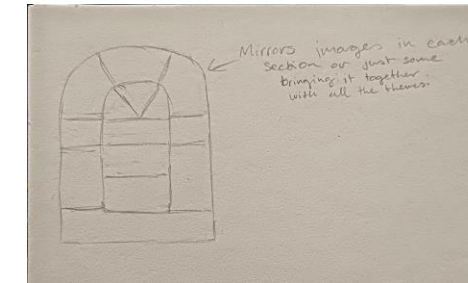
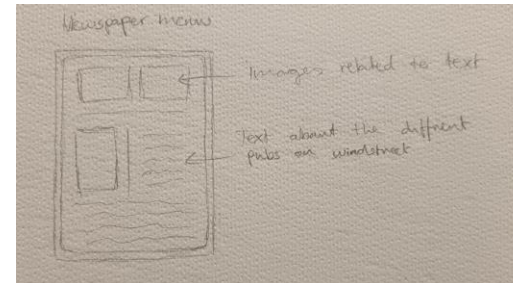
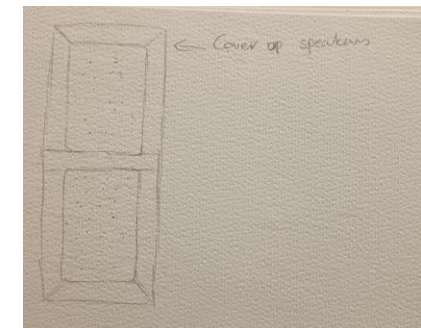
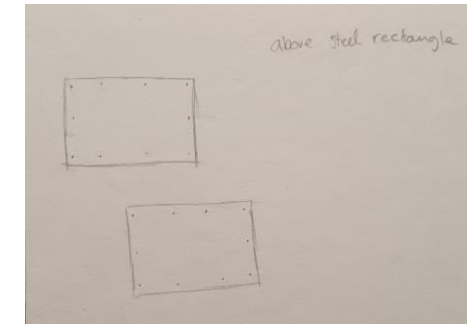
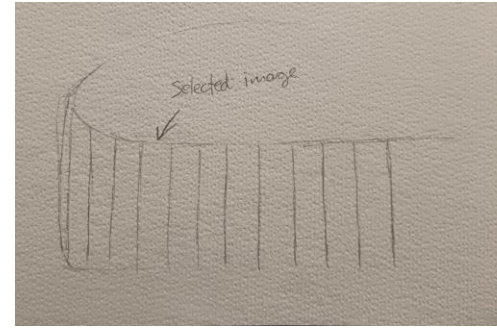
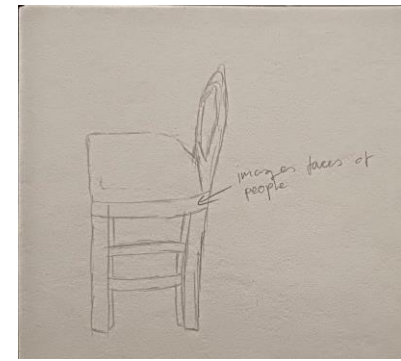
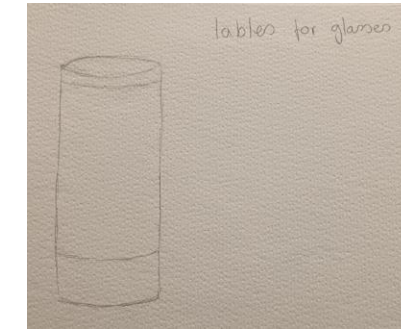
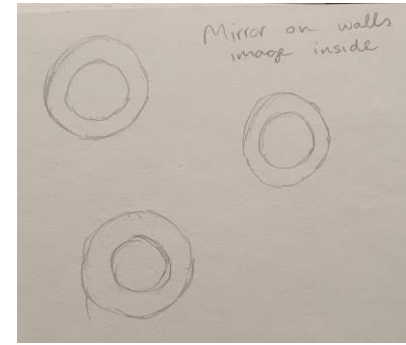


Robert Smithson – Spiral Jetty

While Spiral Jetty has been made, the sketches still show the ideas, and thinking behind the work, and it became a visual artwork by itself. The Mastaba has never been made due to complications with the idea behind the project, all through it becomes part of an artwork keeping the vision of the project alive. Claude & Christo self-funded their projects through the sale they made with these sketches and initial works, keeping their artistic freedom.

Sketches of objects around the site

Going into the Coach House to take some images and make some sketched through, observing the objects, materials which surrounded me. Finding and looking at how to manipulate the objects and the space itself. By repurposing or remaking objects displayed in the space so that it fades into the pub almost like there is no work shown. It was useful to go into the space and just look what surrounded me, because it given me the chance to find or pick out certain elements in the pub, which I can work on when it comes to displaying work.



Visualizing the space and thinking where we can display work

Displaying images inside
the section of the mirrors

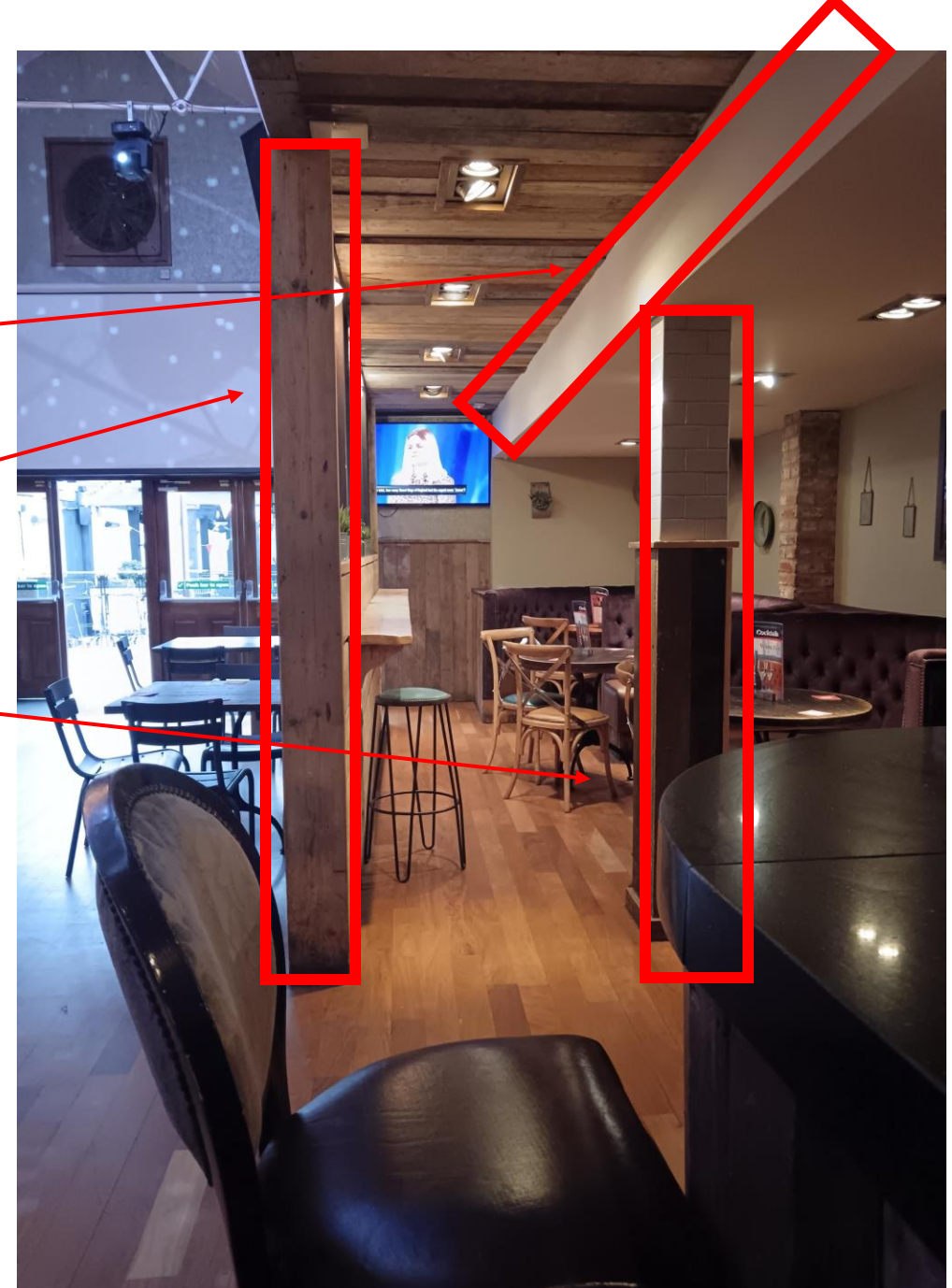
Having images on the
wooden surface
behind the tables.

Showing images
on the floor



Having a quote
or text displayed
a cross here.

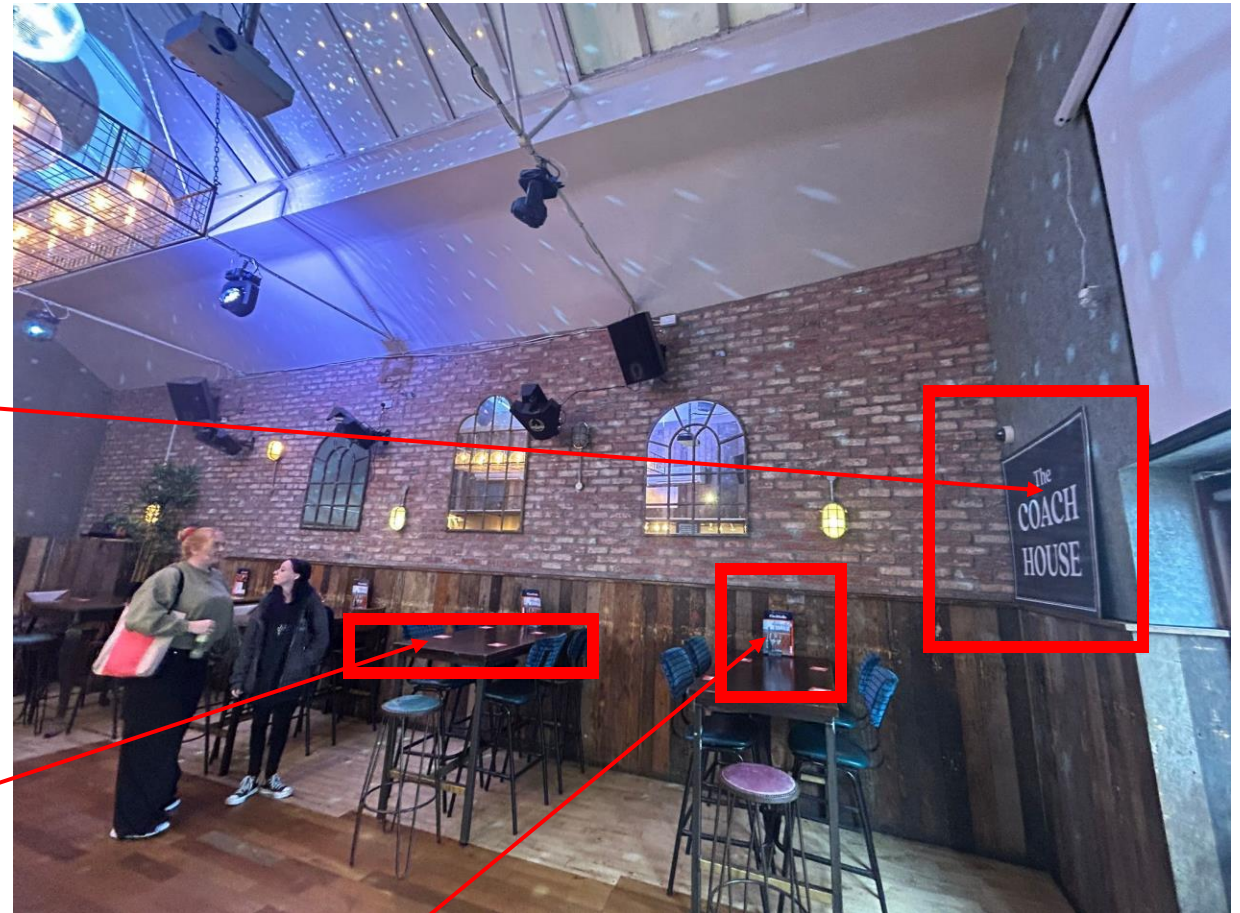
Displaying
images on
these sections



Swapping this
with an image

Having prints
directly on the
tables

Re-making
menus as zines
or newspapers



Having images
shown on each of
these flaps

Re-make of
buntings with
images, text.

Showcasing images
on coasters maybe
with text on the back



Displaying
images on
the steel
rectangle on
the wall

Showing images or
newspapers inside
the photo frames

Having images
on the speakers

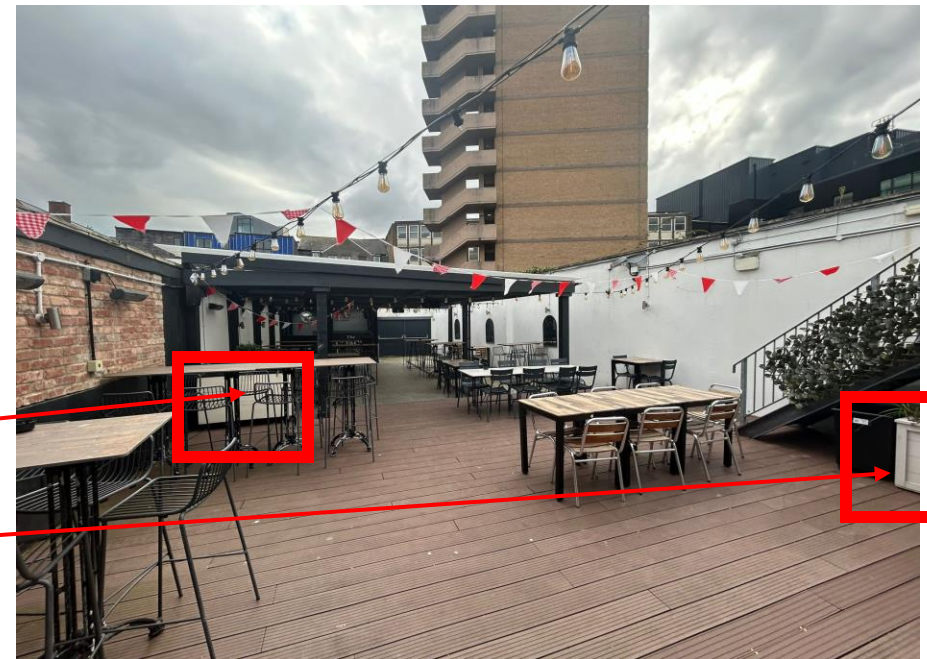
Displaying images
around the bar



Acetate image on the
windows of the doors



Displaying images on the
plan pots in the garden



Photoshop-visualizing ideas for the space

These ideas are the starting point of the research on how to display work within a space like a Pub. Using Photoshop as a team, we have created a visual idea using the images of the space, identifying where, and how to display our work we produce for the exhibition. This helped us visualise our idea and think about the space more clearly going forward. The next stage will be the production of physical works which we can all try out within the space and aid us with what works and what does not in the space.



Tasks and meetings throughout the project

	Tasks	Meetings
Amber Davies	- Secured the Site (Group Work) - Individual Research - Archive Research (Group Work) - Made First Handout (Group Work) - Made First Poster (Group Work) - Assisted with projection.	- Meet up to secure Site - Second Archive Visit - Meeting to discuss ideas for start of project - Group meeting in class to discuss ideas (4 or 5) - Visiting Site to discuss where we display individual works - Projection Task
Harvey	- Secured the Site (Group Work) - Individual Research - Completed Scheme of Work - Archive Research (Group Work) - Finalized Draft Risk Assessment (Group Work) - Finalized Final Risk Assessment	- Meet up to secure Site - Second Archive Visit - Meeting to discuss ideas for start of project - Group meeting in class to discuss ideas (1 or 2)

Carys	• Secured the Site (Group Work) • Individual Research • Archive Research (Group Work) • Made First Poster (Group Work) • Started Draft Risk Assessment (Group Work)	• Meet up to secure Site • Second Archive Visit • Meeting to discuss ideas for start of project • Group meeting in class to discuss ideas (2 or 3) • Visiting Site to discuss where we display individual works
Suzanna Borowiec	• Individual Research • Archive Research (Group Work) • Managed Social Media (Instagram)	• Second Archive Visit • Meeting to discuss ideas for start of project • Group meeting in class to discuss ideas (2 or 3) • Meet up for Projection Task
Nikolett Juhasz	• Secured the Site (Group Work) • Individual Research • Contacting the Manager of the Site through the project • Contacted Andrew from the Archive • Archive Research (Group Work) • Made first Poster (Group Work) • Continued Draft Risk Assessment (Group Work) • Assisted with projection • Made Final Poster	• Meet up to secure Site • Second Archive Visit • Group meeting in class to discuss ideas (6) • Visiting Site to discuss where we display individual works • Meet up for Projection Task

Research

Graham Larkbey, writer of the music column for the Swansea Herald newspaper in the late '70s and early '80s

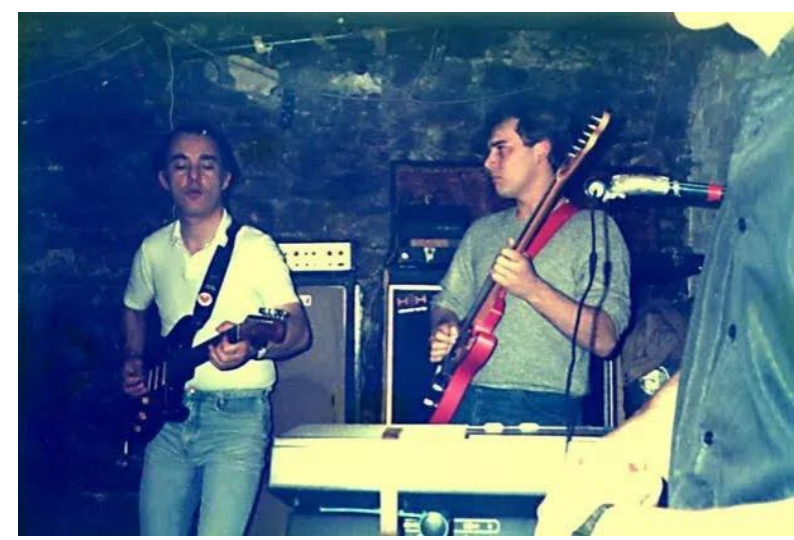
"My first memory of the Coach is from sometime in the mid-70s, when I was at a fairly boring office party in the main bar.

“When the sound of rock and roll began to waft up from down below and vibrate the floorboards I decided to investigate, and went downstairs to find myself in a cramped, low-ceilinged cellar with a rocking band pounding out the classics plus quite a few I hadn’t heard before, the perspiring singer’s veins bulging as he flailed his arms and belted out the lyrics.

“Thus, I was introduced to the legendary Tremblin’ Knees, who I was delighted to discover were there every week.

“Other bands had their regular nights too, such as pub-rockers The Squirts, who mixed numbers by the likes of the Flamin’ Groovies and Ducks Deluxe with leader Paddy O’Sullivan’s terrific originals, and folk-rock band Middle Earth.

“A host of other bands played there too, and I put in a shift myself with Squeezebox ace Mike James in our short-lived folk/country duo the Lightning Flyers. (Williams, 2020)



Tony Baker , right playing with trembling knees in the couch house Swansea 1988

“From 1978 until '82 I was also down there regularly in my capacity as editor of the local fanzine Dollar Ga\$ and as the Herald of Wales’ weekly rock columnist – then, as now, there was an amazing amount and variety of music being played in venues around the city, and the Coach was one of the best.

“I have many fond memories of great nights in that hot, sweaty cellar – surely the best way to experience the true raw excitement of a band at full throttle only a couple of feet away from the seething mass of the audience.

“RIP the Coach – venues like it are essential, and there are far too few of them nowadays”.

Tonny Baker, guitarist

“I was 16 when I first went to the Coach House, but managed to get in past the bar staff, paid my 50p entrance fee, then entered what we called The Dungeon, which I thought resembled a torture chamber. I even managed to get a pint at the bar.

“I went to see The Tremblin Knees and the dungeon was packed out and extremely hot and sweat, but it had an amazing atmosphere, with plenty of characters.

“I witnessed a host of other local bands at the Coach, such as The Squires, Middle Earth and Delusions of Grandeur to name just a few.

“One night a young lady who, shall we say, had had a few to many drinks started dancing to the band and in a flash just took her top off and was bouncing about everywhere.

“A lady next to me, who was in her 30s, covered my eyes as I was only 17 and she said she didn’t want me corrupted!

“I didn’t realise at the time, but the 1980s at The Coach was an amazing period for live music in the city and was my introduction to the Swansea music scene”.
(Williams, 2020)



The Coach House in 1984

Bill Wyman

Some people burn their bridges in this business, this shark-infested business, but you always end up meeting the same sharks on the way down as on the way up," he said, "I'll always be from Swansea. That is where I was born."

"There are friendships that have lasted and Bill Wyman's is one of them. Bill is a man with great musical taste"

And reflecting on some of the songs on one of his own recent albums, he said that a lot of his work is autobiographical.

He said, "The Swansea Shuffle is dedicated to 'happenings' in Wind Street, which used to be the red light district - it was the first port of call for merchant seamen."

he said, "The King's Arms in High Street was one of the places I used to play in a kind of skiffle, country and blues band.

"And in St Helen's Road there was Rob's Cafe - it was a place to go late at night because, in theory, everybody in Swansea was asleep after 10.30! (BBC, 2009)



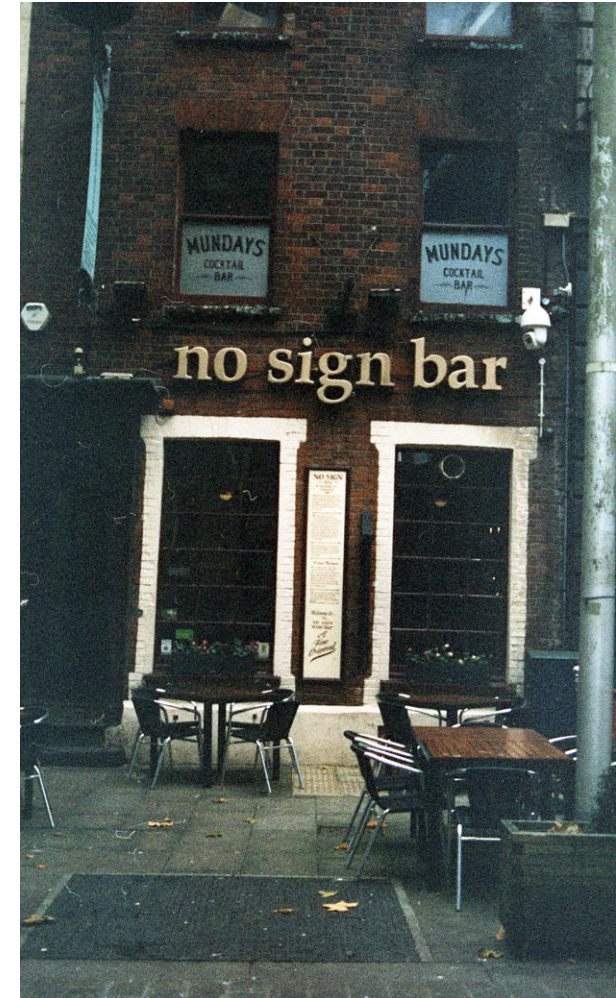
Collection of bands from online

These are the range of photographs that I found and collected online through viewing multiple of websites. These are some of the Photographs I used for my early experimentation with different ideas. The images that I found are not as relevant to the space itself, but it highlights areas which can bring back the feeling of nostalgia.



Colour film – Wind Street Bars

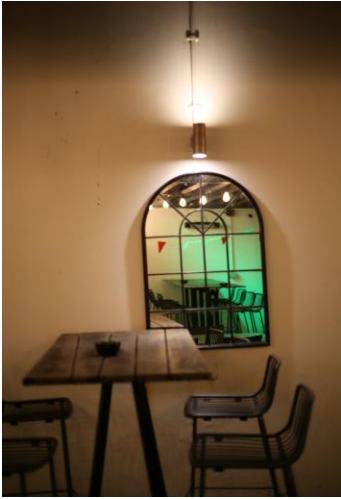
Had an in Introduction to colour processing film, where we could take a colour film to shoot with. I took the opportunity to use it for the site-specific project, I decided to photograph all the bars in Swansea. It was a challenge to get them all exposed correctly but I did get a few clear images.



These images were some of my favourites because the red has a nice contrast with a white and dark background. The bottom landscape and the portrait image are clearly exposed, and it has a good composition. In the future I like to use coloured film to experiment and practice more.



Ideas for individual projects in the space



Acetate images on the windows or the doors (images of buildings on wind street.

Glass Coster's – make a guitar picks out of them or put old school music c



Collection of ideas

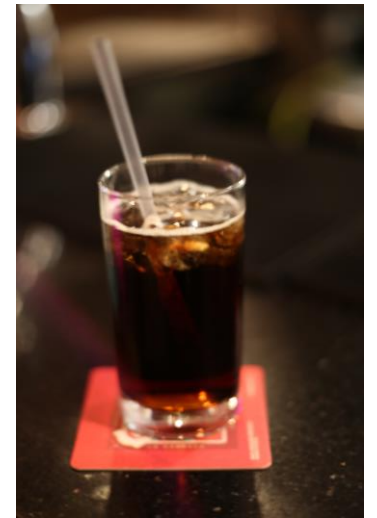
Creating magazines and newspapers instead of menu (new and old news)



Displaying images inside zines with text going along side – could possibly come down from the ceiling

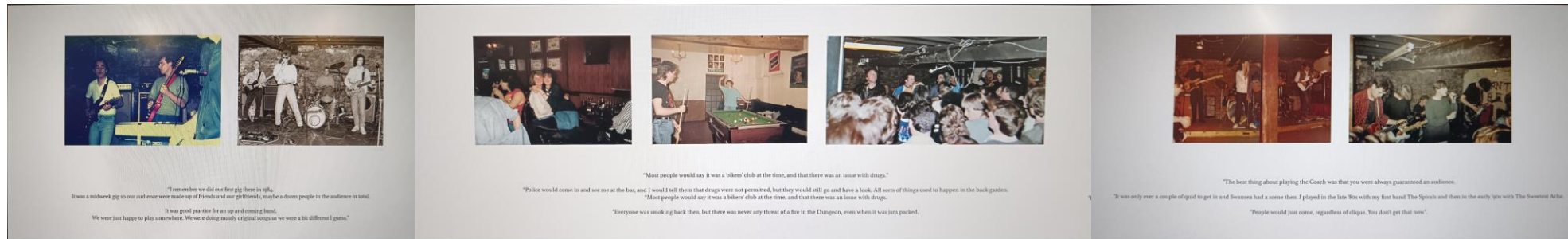


Images going around glasses



Testing/making ideas

I have started creating different works, which all included my research on musicians. This work I made through using Photoshop, making a long strip document which included images of different bands in different locations alongside with quotes from individuals who visited the places and band members that been playing in these locations. The images and quotes people had from these pubs reflect on how pubs used to operate, feel and changed throughout the years.



I have created simple beer mats out of discarded cardboards, quick mock-up of CD and guitar shaped picks, connecting it to my research on music. Taking this idea forward by experimenting and by using imagery of bands that has played on Wind Street or specifically on the site. Incorporating these images using Photoshop to show a visual of how the CD's and picks would look in a physical form.



Experimenting with ideas

Using the images I have found online of musicians played in Swansea, keeping with the music theme, I created these guitar picks and CD's using Photoshop which was a nice easy process to do. I produced the idea of these guitar picks as part of a recreation of the coasters within the space, along with these CD's which can also work as coasters but my aim was to displayed them neatly arranged on the wall.



Cd examples



Using the same idea from my last experiment but instead displayed musicians on CD's. This idea worked better then the images on guitar picks because they show more of the image and it also looks much neater. I used 2 CD's to print on and see how they look in a physical form, they looked good but I experimented further with other ideas to find which idea would work better in the space.



Sample of Newspapers/articles

I made some newspaper articles which display different musicians and bands along with information on how they got their name. Using Canva with a help of an existing template, I used images and text to arrange them in the way it looks appropriate. I printed these out to try in the space but I think they would work much better on foam boards, as it would look more professional. I didn't end up expanding on this idea because most these bands are general and some are not related to Wind Street or The Coach House.

10 May

Band News

LED ZEPPLINE GOT THEIR NAME FROM A DISPARAGING COMMENT MADE BY THE WHO'S KEITH MOON



There is much controversy surrounding how Led Zeppelin got their name, but from the mouths of the band themselves, it came from a disparaging comment made by the Who's Keith Moon.

When future Zeppelin guitarist Jimmy Page told Moon he was thinking of forming a supergroup with Jeff Beck and John Entwistle, Moon allegedly replied the idea would go down like a "lead balloon."

When Page's band eventually solidified with Robert Plant, John Bonham, and John Paul Jones, they decided to go for the biggest balloon imaginable, a zeppelin, and just own the insult.

Dave Grohl Freely Admits Foo Fighters Is 'The Stupidest F***ing Band Name In The World'



When you think of the Foo Fighters, you might not immediately know unless you're a rock fan that David Grohl was a member of the infamous band Nirvana.

When you think of the Foo Fighters, you might not immediately know unless you're a rock fan that David Grohl was a member of the infamous band Nirvana. During his time with this band, when Kurt Cobain was still alive, he was content to let Cobain handle the songwriting and singing. So it was a surprise to fans when he released a slew of songs written and sung by himself.

Yet, he wasn't quite sure what people would think of Nirvana's drummer striking out on his own, so he released them under the name "Foo Fighters." Grohl freely admits it's a silly name:

"Had I actually considered this to be a career, I probably would have called it something else because it's the stupidest f*ing band name in the world"**

LYNYRD SKYNYRD NAMED THEMSELVES AFTER A GYM TEACHER THEY HATED



In their youth, the future members of Lynyrd Skynyrd had a teacher they didn't like, Coach Skinner. He was a stickler for the rules and did not like it when the band members grew their hair long and refused to cut it to align with the school code of conduct. He would often send them packing to the principal's office for their rebelliousness.

Although they might have disliked him at the time, he played an integral part in the band's formation. According to Gary Rossington, the band's founding member:

"Coach Skinner had such a profound impact on our youth that ultimately led us to name the band, which you know as Lynyrd Skynyrd, after him"

"Nirvana" represents being released from the near-endless cycle of birth and rebirth, which is the ultimate goal of Buddhism.

Kurt Cobain chose the name Nirvana because he wanted the band to be called something 'Nice and Pretty'



Most fans know that Nirvana was a part of the Seattle Grunge scene like many others, but it's one of the few to remain notorious even without its front man Kurt Cobain.

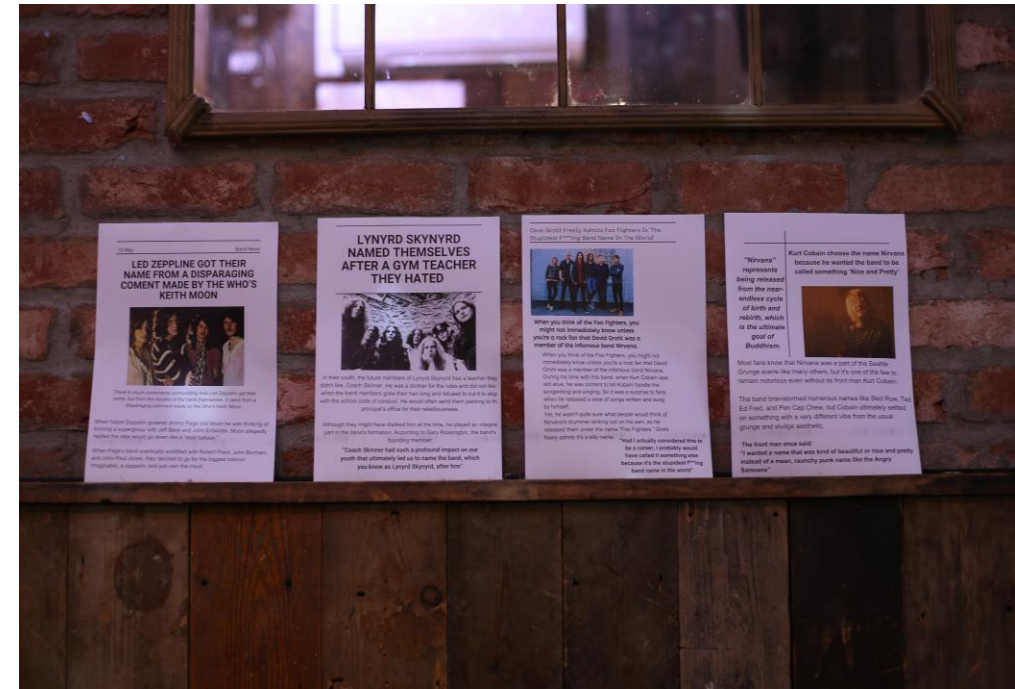
The band brainstormed numerous names like Skid Row, Ted Ed Fred, and Pen Cap Chew, but Cobain ultimately settled on something with a very different vibe from the usual grunge and sludge aesthetic.

The front man once said:

"I wanted a name that was kind of beautiful or nice and pretty instead of a mean, raunchy punk name like the Angry Samoans"

Arranging physical work in the space

We have all planned to meet up as a group to try out our own initial ideas in the space. I have created a few physical works which looks at the themes of music. Used Photoshop to make a long strip which display images of bands and quotes from them I used this in the space by displaying it on the Dj Booth to see how it fits. This didn't work well because the strip was too short and the text and images where too small to see it all properly. Using the Canva app I created drafts of newspapers/articles which i used to display in the space on the edge, against the wall under the mirrors. This also didn't work well because I printed it on standard paper which was fragile, laid against the wall, it can also be easily moved by the wind or draft coming from the outside garden.



Trevor Paglen - From 'Apple' to 'Anomaly'

Trever Paglen uses artificial intelligence to explore the digital work and unfolding the powerful and hidden forces. Paglen used 30,000 individually printed photographs which he drawn from ImageNet "explores changing aspects of human identity in an age in which we are augmented by instruments and technologies, taking in subjects such as big data and virtual reality". (Clark, 2019). I wanted to include Paglen in my research because I think it links with my site-specific exhibition, in a way which he displayed his work in a collage form and used images of one topic the 'apple'. In my work I displayed images of food and drinks which come from social media platforms. I guess the images in this case generated by people throughout the years whereas in Paglen's work the images has been generated by Ai.



Trevor Paglen

Michael Wolf – *Bastard Chairs*

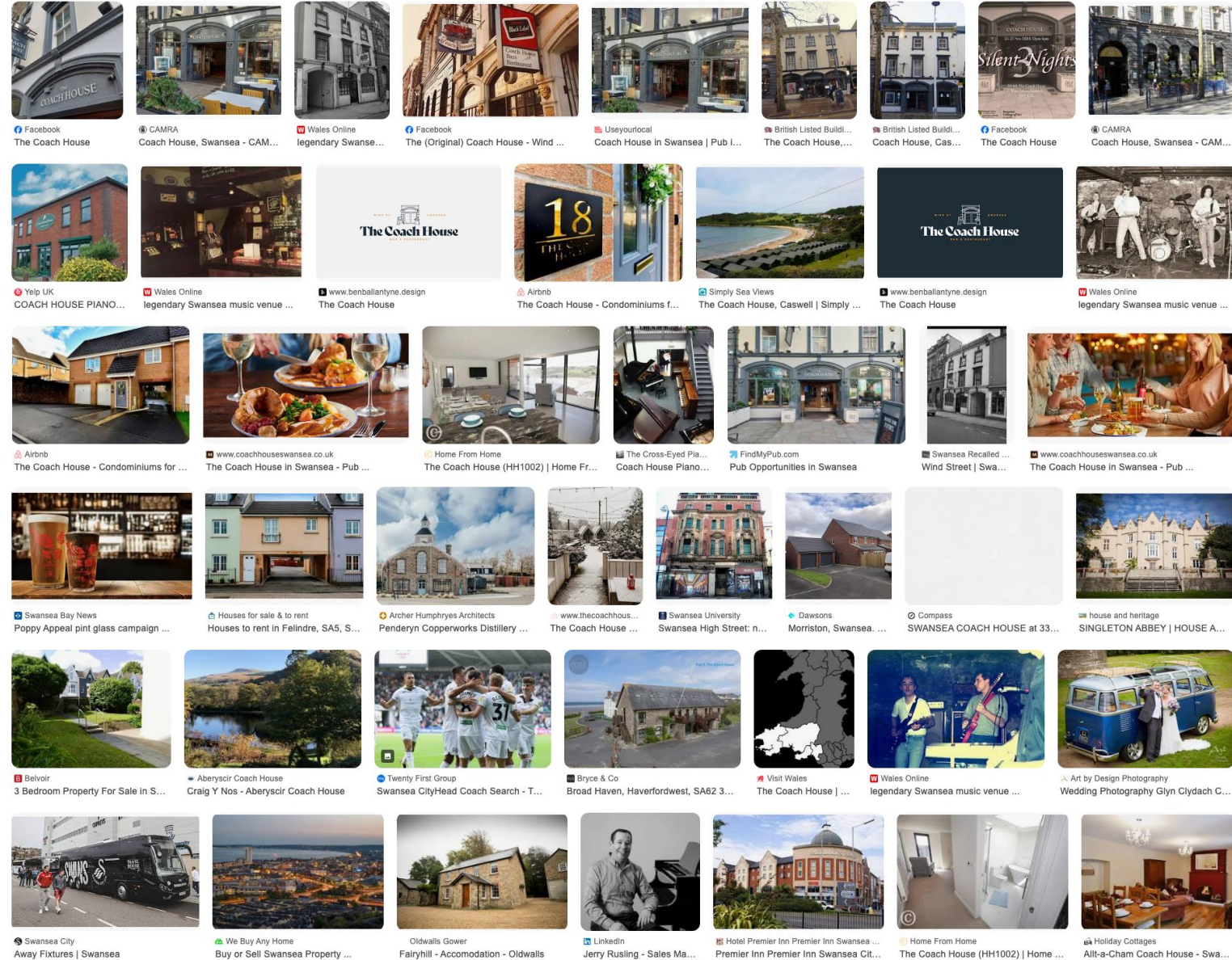
Michael Wolf's work explores series of works which looks at details, he often interested with patterns and repetitions. Wolf also displays the same images as an individual work or sometimes as part of a two images, or as many dozens. I wanted to include Wolf in my research because I find there are similarity with the work, I produced for the site-specific exhibition, with this work *Bastard Chairs* as it draws attention to details within the subject matter, along with showcase something mundane as a live object bringing it to the center of interest. My work also looks at details through a series of actions or activities which are happening inside the space of The Coach House.



Screen shoot of where I got the images from

I have googled searched the coach house on the Internet and these are the images that appeared, I have downloaded multiple to use for further experience.

These images not all related to the coach house in Swansea however it shows a contrast between The physical and online appearance of the site.



Digital mock-up of Dj booth using photoshop

Using Photoshop I have made a mock-up of the work I'm aiming to make for the Dj Booth for the exhibition. I used images I collected from Google under the search of The Coach House Swansea, which come up with all kind of images what the coach house is and was along with images of places which have the same name.



Digital mock-up of the bar using photoshop

I made this digital mock up to show a visual representation of what my idea is for the bar for the exhibition. It was challenging to make this digital mock up at first, but I took my time to teach myself the process. This visual mock-up given me the idea how this would look on the exhibition and help to see what can be changed before going ahead with this idea.



Marketing strategies

Using Canvas I made a mock – up of an Exhibition handout Which list the details like the name of the exhibition, where the exhibition will be held and when. It also includes the work of each of the individual in the group, with a short description about they work. Added a map of the space itself so it shows where the works will be displayed.

Three Silent Nights

A Group Site-Specific Exhibition



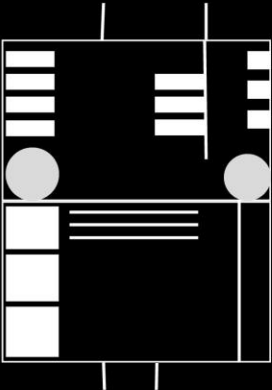
Exhibition on from 25th -27th of November
Open from 12pm-6pm

Individual work shown by:

- Amber Davies - "3 Nights of Survival"
- Harvey Shaw -
- Carys Banfield -
- Suzanna Borowiec -
- Nikolett Juhasz - "Parallel Perspectives"

At The Coach House in Swansea
59-60 Wind St. Swansea SA1 1EG

Directions of individual work displayed or performed



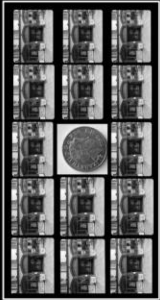
Amber Davies

3 Nights of Survival

My work '3 nights of survival' showcases an image of the destruction of what the bombs caused in Swansea blitz and how Wind Street is one of a few places to not get hit and actually survive the bombing



Harvey Shaw



Carys Banfield



Suzanna Borowiec



Nikolett Juhasz

Parallel Perspectives

Nikolett Juhasz work uses a collection of archival photographs which has been individual placed onto the outside surface of the DJ Booth and the bar. Juhasz's work responds to the space, by creating a strip collage using different sections of imagery, under the search of The Coach House taken from the Internet.

The work shows a relationship between the space, how its viewed in person verses online and the way in which images taken from the Internet can get mixed up through just a simple search.



Social media setting up

We have created a separate Instagram for the project to advertise the exhibition, and to gaining exposure. Created a few post which share the poster with the audience who visit the exhibition so that they know where, and when it be held. We have also shared parts of our work as a teaser with our statements to get people interested in the show. We have also shared other people's work from other exhibitions on our Instagram storey so that the audience can see other exhibitions. Along with using the story to share our posters to reach more viewers.



1st Finalised poster

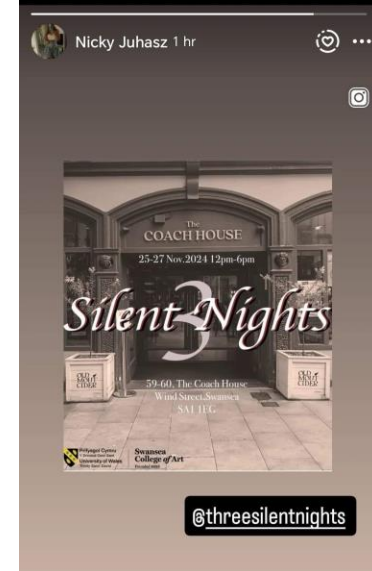
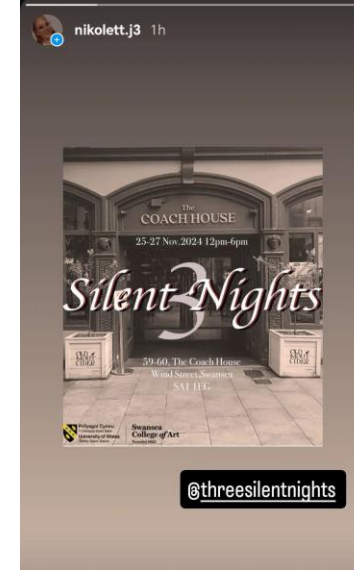
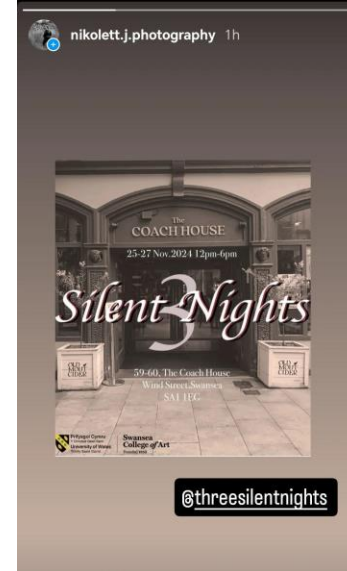
The first poster myself, Amber, and Carys has made and discussed, come to a common ground with making the choices about size of texts, fonts, main image, and arrangements of all elements in the poster.

The feedback we got is to make a few changes with the 3, making it bigger to fit from the top to bottom of the poster along with changing the main image with one of our works.



Posting the poster across social medias

Posting poster across social media platform such as Facebook and Instagram using both personal and photography accounts to gain exposure and invite more people from a range of different places. Creating a story will allow to share other post we want the audience to know about or get they interested in the work will be displaying.



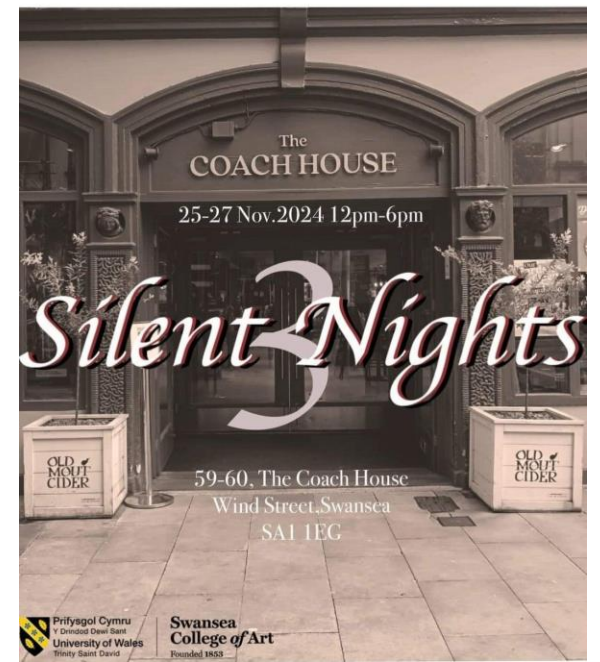
threesilentnights Three Silent Nights Exhibition

Three Silent Nights is a site-specific exhibition taking place at the Coach House. Five artists have collaborated to respond to the site, creating an exhibition which will be held between the 25th of November until the 27th of November 2024. Open from 12pm till 6pm.

Free entry and welcome to everyone !

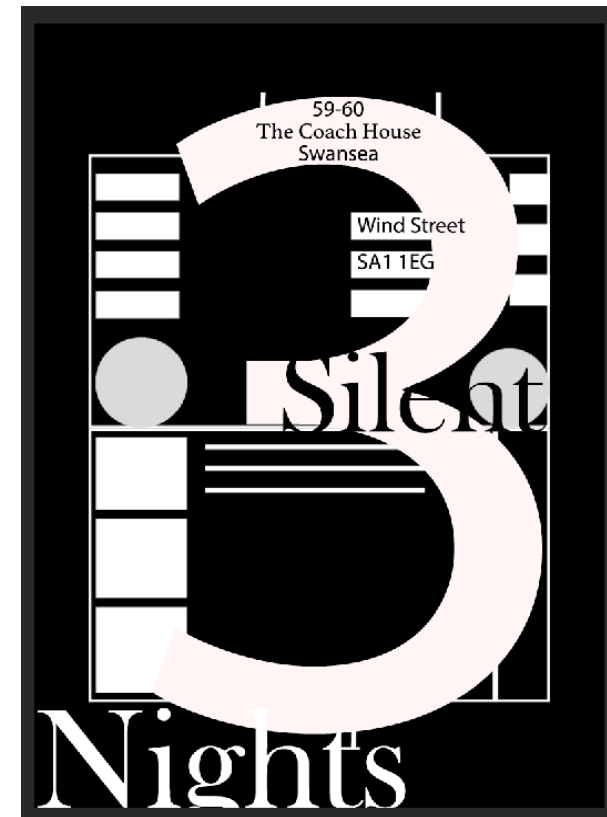
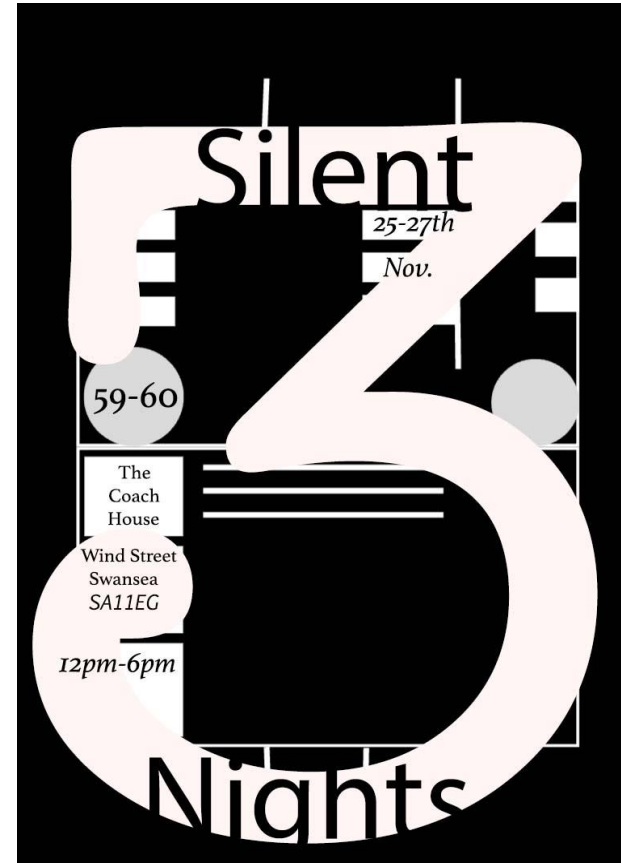
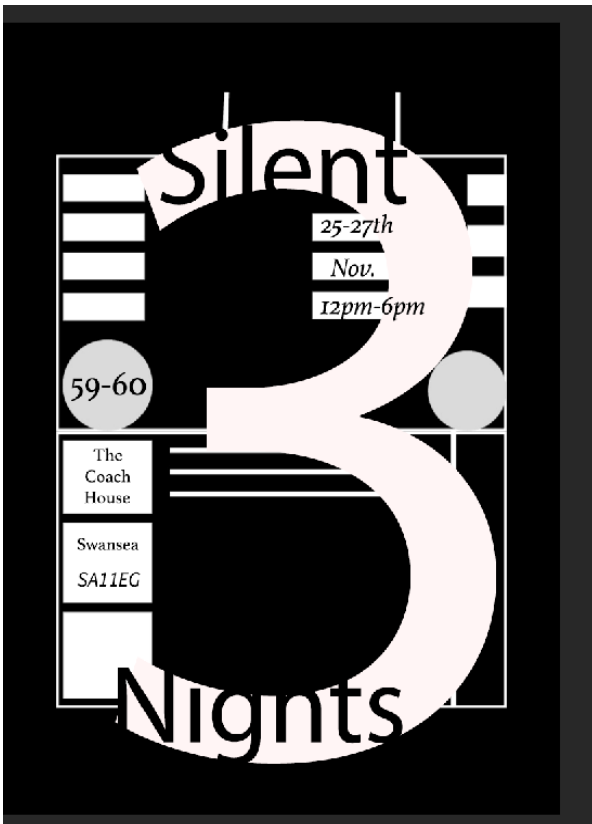
Nicky Juhasz
Just now · 🌐

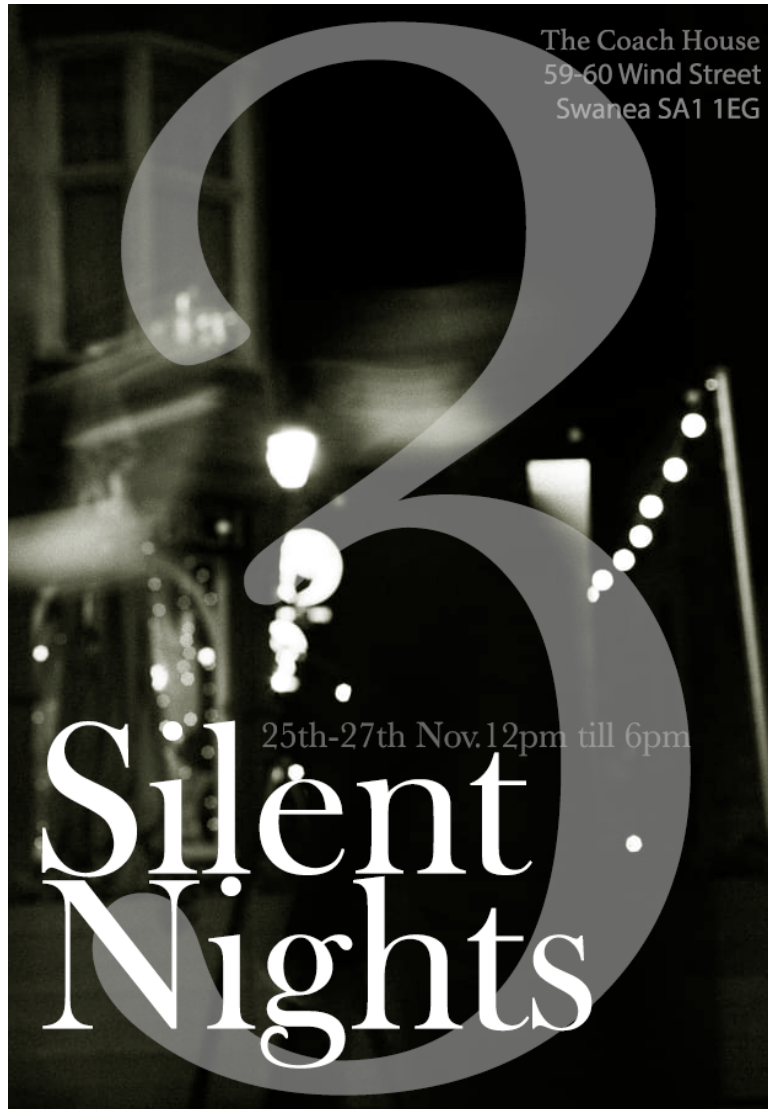
Group Exhibition at the Coach House
Swansea from the 25th - 27th of November
open from 12pm-6pm. Everyone welcome!



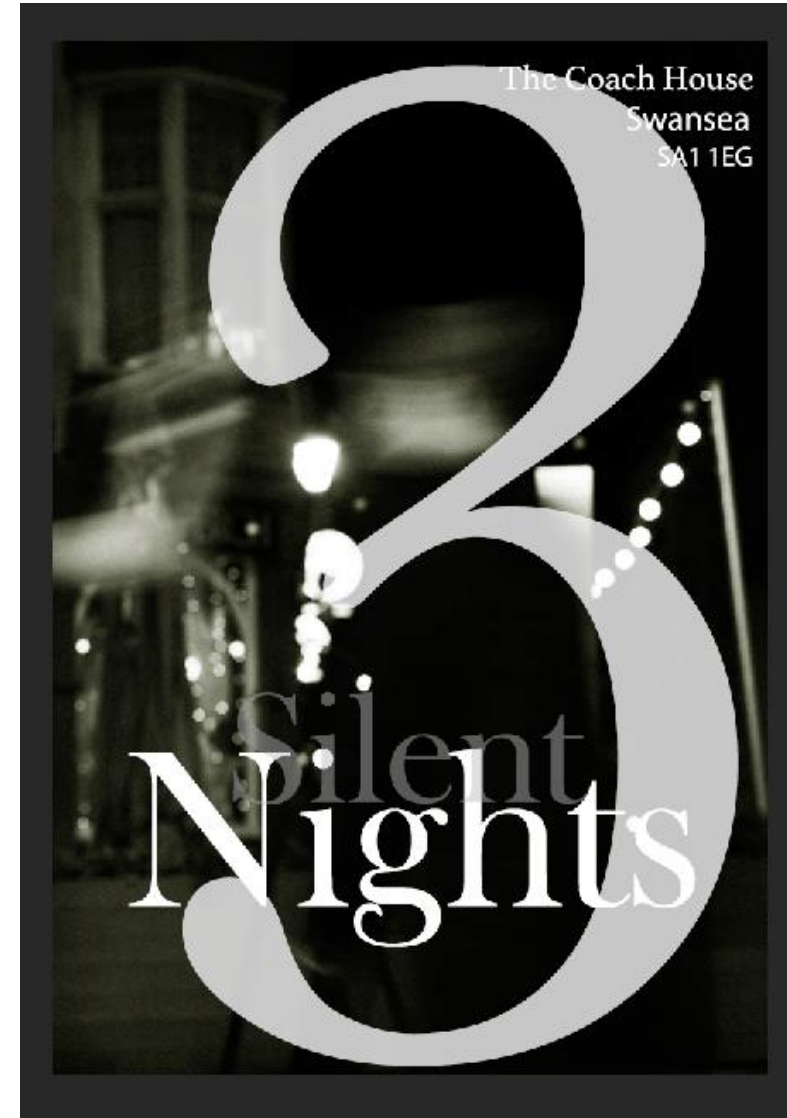
Designing Posters

It's been suggested to change the poster, so I made a couple of new ones using the image of the map I made and one of Suzanne's image. I played around with arrangements of texts and sizes and using different fonts. These looked interesting but I don't think it works as a poster. I didn't mind the second one on the left because it creates a 3D effect, neatly arranged and has a gothic feel.



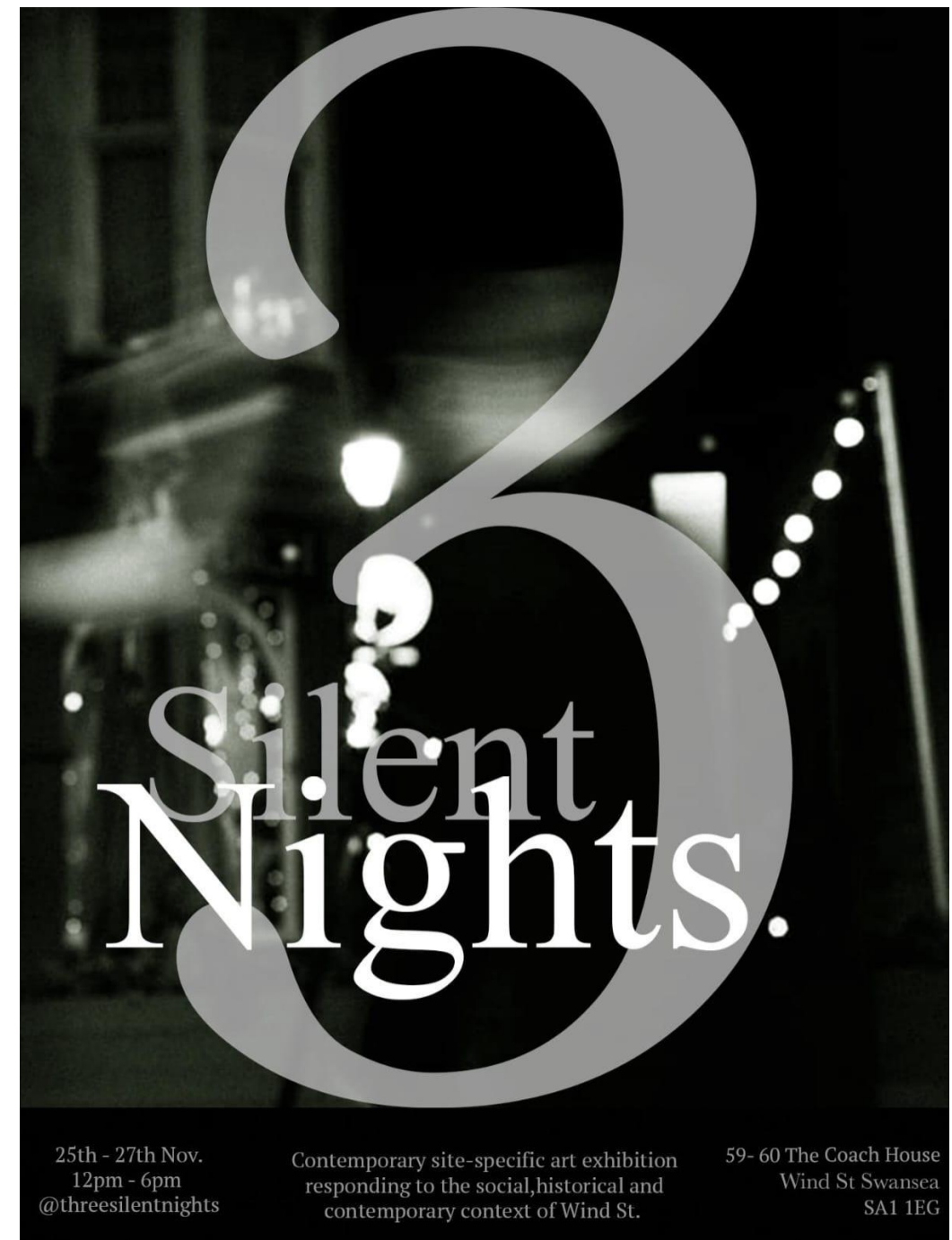


This time I used parts of Suzanne's image which straight away I thought it looked much better because it looks more mysterious. I played around with two layouts which I thought would work as a poster and with a final conformation the right-side poster have been chosen to finalise for the exhibition.



Final Poster

I have made the changes and finalised the exhibition poster. Using my 2 layout but adding a bottom footer which included, where and when the exhibition is, what the exhibition highlights and link to our Instagram page. I learned a lot through using Photoshop to make this poster such as sizing of text, use or change of different fonts, changed Transparency for the number and sentences at the bottom not to become too distracting but also noticeable.



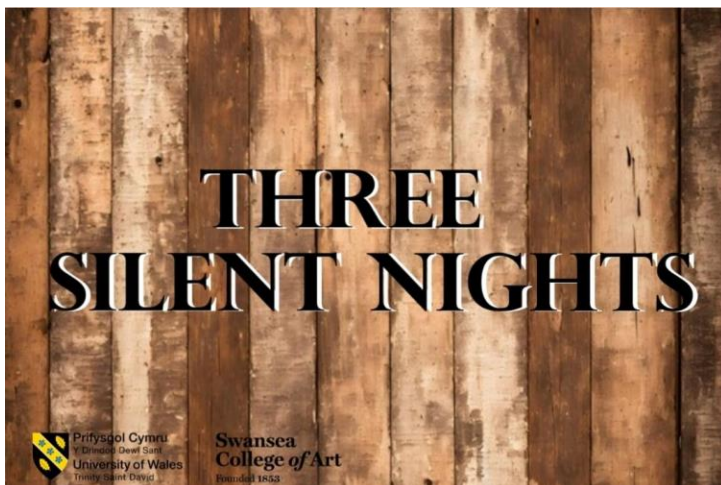
25th - 27th Nov.
12pm - 6pm
[@threesilentnights](#)

Contemporary site-specific art exhibition
responding to the social, historical and
contemporary context of Wind St.

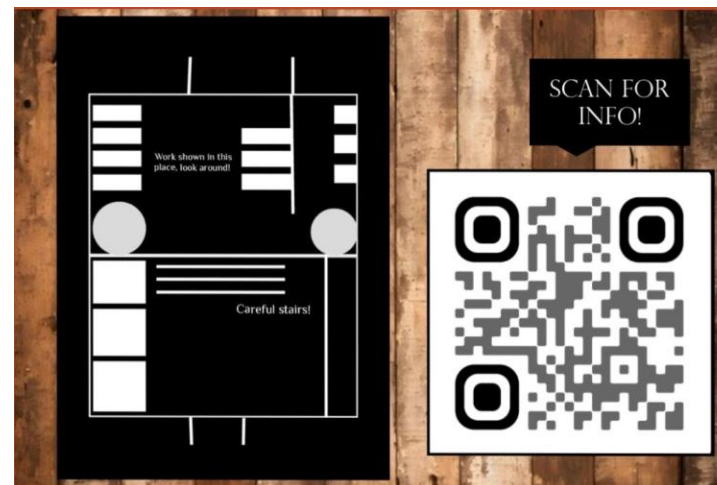
59- 60 The Coach House
Wind St Swansea
SA1 1EG

Handout 1

We decided to create a leaflet as a handout instead because it was less time consuming than making a zine. Myself and Amber were aiming to make a simple design which relates to the place itself including details like the title of the Exhibition on the front side, on the back we included the map of the site and some notes to let the audience know where all our work will be displayed, we also added a QR code that Amber made, which opens a document with our Artistic Statements.



Front Site



Back Site

3 Silent Night's Exhibition

3 Silent Nights is a Site-Specific group Exhibition, showcasing individual works from 5 people at The Coach house. Within these individual works we are responding within and outside of the space to reflect on the past and present, future of not only the Coach House but also Wind Street itself

What's being displayed at the Coach House

These are the 5 individual works by

Amber davies - 3 Nights of Survival

In this work, I highlight one of the most crucial moments in Swansea's history, the Three Nights Blitz and the life-changing impact it had on our city. Through extensive research and examining archival images, I have created a piece of bunting featuring an image of Wind Street following the aftermath of the bomb raids but also showing how Wind Street was one of the lucky places not to be severely damaged. The bunting also includes a quote from a survivor who lived through those terrifying nights. It epitomizes the devastating events that took place on the 19-21 of February 1941.

Suzanna Borowiec - Iechyd Da

Deconstructing the vibrant, carefree façade of the nightlife, Borowiec focuses on the filth and disorder hiding beneath the lights. By capturing the grit and disorientation of the intoxicated city life, she invites the viewers to reflect on a ritual so deeply embedded in our culture. Through her photographs, Borowiec challenges the viewer to consider the purpose of these experiences, questioning why we place such cultural significance on them. Does the nightlife scene liberate us or destroy us?

Carys Banfield – Tomorrow Legacy

This work shows the vision of what Swansea wind street could be in the near future. I have looked at how the buildings on Wind Street have always looked the same in some way and hold so much history and memories and using AI to see the futuristic side of wind street and how it can evolve.

Nikolett Juhasz – Parallel Perspectives

Nikolett Juhasz work based on how The Coach House appear on Google images. Juhasz used fragments of photographs to create a piece of work which attached to the architecture of space. Creating a contradiction between the space and in which it appears online, versus in person, how the quality, and context of the photographs become alien to the space.

Harvey Shaw – Temptation of the Pavement

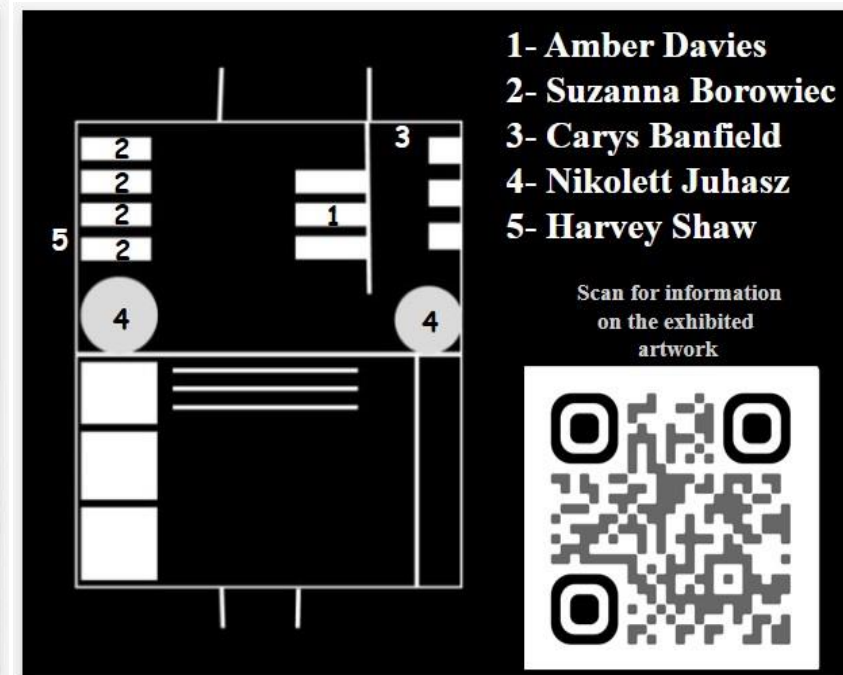
Harvey Shaw's work playfully engages with themes of indulgence and humor that are often seen in pubs and nightlife culture. The piece serves as a commentary on human nature, impulsiveness, indulgence, and the small temptations that is reflected with the lively unguarded side of pub-goers who embrace the fun and spontaneity that places like Wind Street inspire.

Handout 2

We decided to change our leaflet to have the same design and look the same as the poster. Adding the same elements on the back as the first handout but including specific numbers on the map where each of our work are displayed. We also added all our names in group on the side of the map along with the numbers allocated in the space for our work.



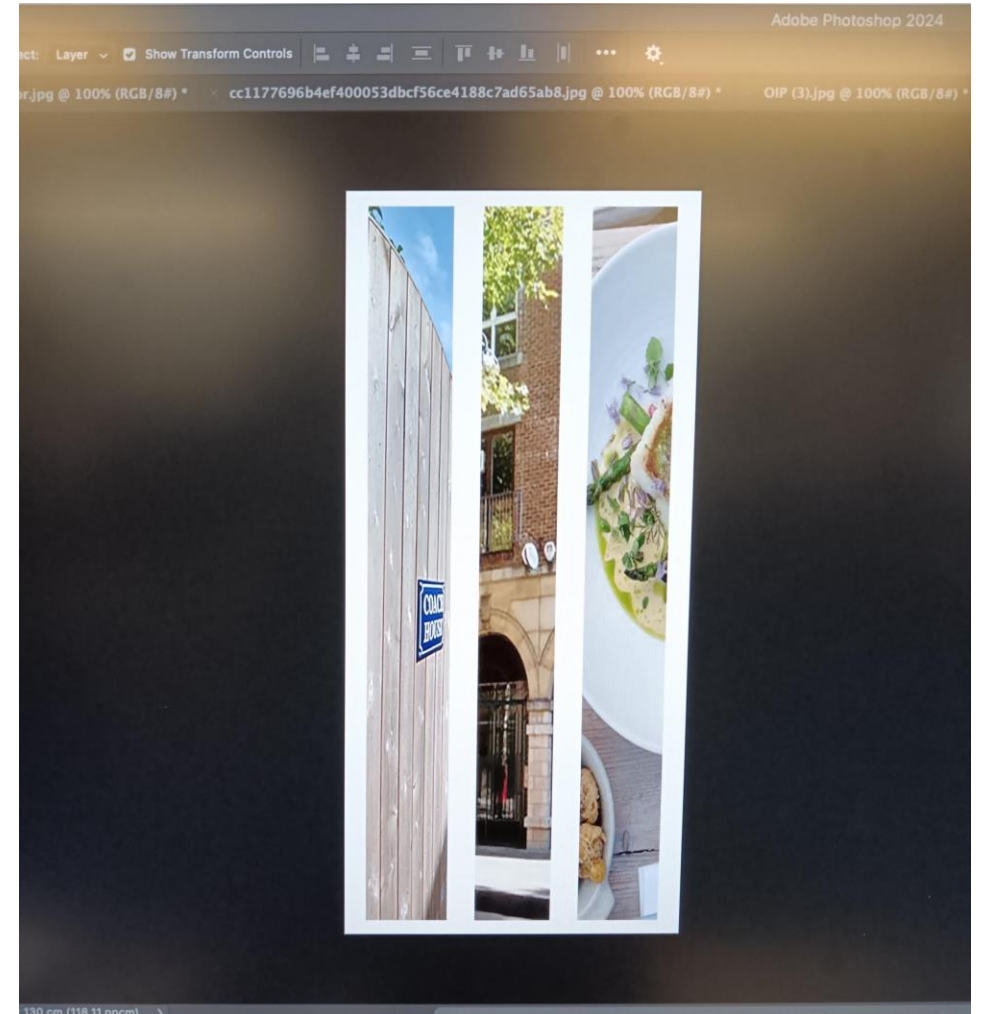
Front Page



Back Page

Printing physical work for the space to try

Using Photoshop, I have been taking away strips from different photographs, which then have been templated to be printed onto specifically scaled card paper to try on the site. I also took some plain scrap of vinyl to take, to experiment with both materials and find out which one fits the best.



On-site Experience

Showing the work in a physical form inside the space. I used both card paper and vinyl to stick on the wooden surface of the Dj Booth to find out which material sits better on this wood material.

This was also a good way to see how the work functions within the space and seeing how it would look on the day of the exhibition. The installation process of both materials were difficult because it's an old wooden surface. Using white tack to stick up the card can be a temperamental solution. Whereas with vinyl it was easy and quick, but it did not look natural.



Douglas Gordon

Douglas Gordon's work *Bad Faith* explores themes such as existentialism (objective philosophy) and moral tension, also looking at ideas like false belief and contradiction of individual independence and responsibility. It's an artwork with layered visuals or textual elements that challenges the way the audience through on traditions in they own beliefs or actions.

Through incorporating text, the phrase "Trust me", takes a naturally unclear and popular expression which influence the audience to question the honesty behind the statement and challenge they own interpretation.



Douglas Gordon | *Bad Faith* (1994) | Artsy (2016) Artsy.net.
Available at: <https://www.artsy.net/artwork/douglas-gordon-bad-faith> (Accessed: 23 November 2024).

Projection in the space

As a practice in the space, myself, Suzanne and Amber have used a projector to project a live stream of another pub onto the side of the bar.

The live stream showed an American pub which was full of a people drinking, dancing and having fun. In relation to The Coach House which mostly quite, this stream has creates an in difference and conflict because there should be people in both places.

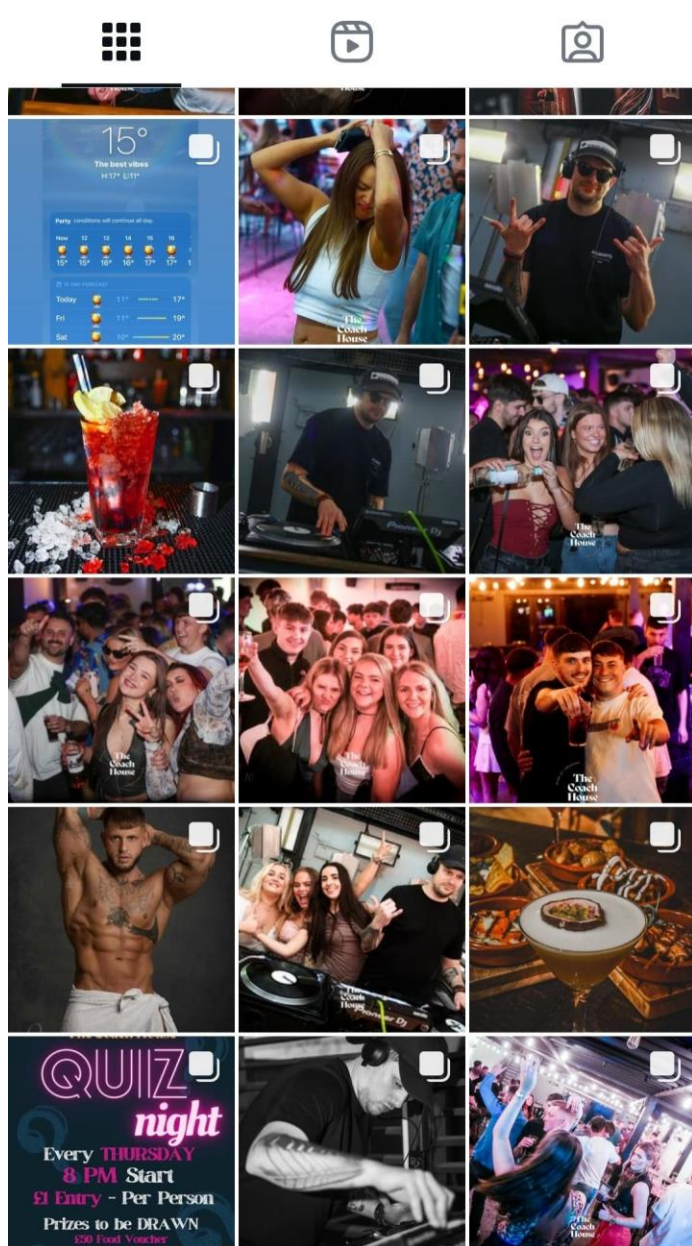


Risk Assessment

Completing Risk Assessment Is an important part of the installation and the overall use of the site. Making sure everything is safe we have listed all risk which could occur while being in the space and when displaying for on the day of exhibition. This is a good way to make sure both the audience and us as artist are safe when visiting and using the space.

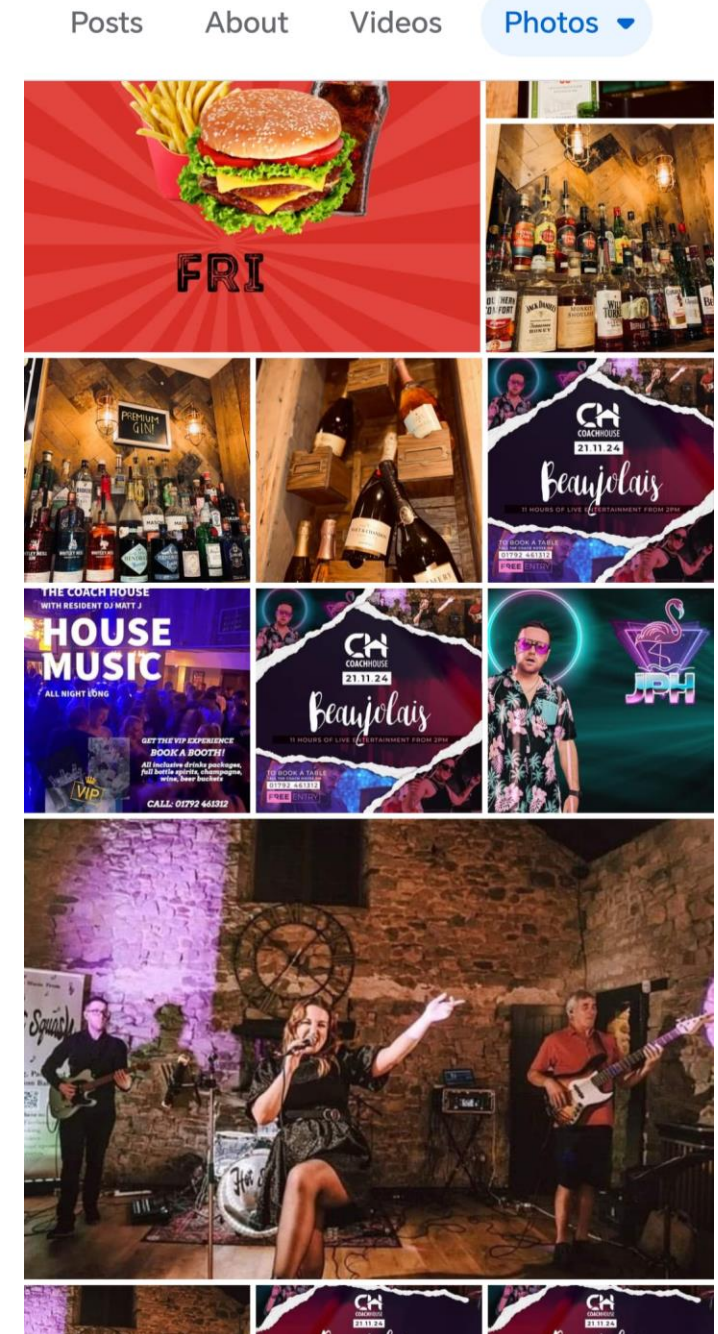
1	 Prifysgol Cymru Y Drindod Dewi Sant University of Wales Trinity Saint David									
2										
3										
4	RISK ASSESSMENT TITLE									
5	Flag access during Operation London Bridge									
6	RISK ASSESSOR NAME	UNIVERSITY INSTITUTE / DEPARTMENT	BRIEF DESCRIPTION OF ACTIVITY						DATE VALID FROM	
7										
8	AUTHORISING LINE MANAGER	PERSONS AT RISK	DATE(S) / LOCATION(S) OF ACTIVITY						REVIEW DATE	
9										
10	HAZARD	POTENTIAL HARM	RISK RATING			CONTROLS				RESIDUAL RISK
11	List what could cause harm from this activity.	For each hazard, identify the type of harm that could occur eg biological, physical, chemical, safety, ergonomic or psychosocial	See Risk Ratings Tab			For each hazard, list the measures you will be taking to minimise the risk identified.				See Risk Ratings Tab
12			Severity	Likelihood	Risk					Severity Likelihood Risk
13	Stairs	someone may not see them and trip	2	2	4	make the stairs more visible with a layer of visible tape or don't cover the stairs with anything to hide it.				2 1 2
14	Table and Chairs	people may walk into them or trip over the legs of them	3	1	3	Out of the main walking area				3 1 3
15	Cables connecting to the TV	trip over it	3	2	6	tape any wires down to the floor or edges of the room making them more obvious and fixed down.				3 3 9
16	Prints/artworks	edges/materials - cuts & bumps	1	1	1	ensure edges of paper and materials are suitable for handling if that's the intended purpose.				1 1 1
17	pub environment	broken glass, spilt liquid, loud music	2	1	2	covered by venue risk assessment.				2 1 2
18	Tv + Electrical items	Electric shock, injury, possible death	3	1	3	Pat tested by the University. Projector position so cables tidy and out of the way.				3 1 3
19	Floor based artwork prints	trips and slips	2	1	1	ensure all work is stuck down for the whole exhibition and in place. Map identifies work areas.				2 1 2
20	Liquid	Spilling drinks leads to slipping	2	2	4	mop it up or use a wet floor sign.				2 2 4
21	Fire	improper electrical setups causing fires	5	1	5	projectors installed inline with training in university. Fire extinguisher, available fire exits, check on electrics pre-exhibition. Fire Exits marked by venue.				3 1 3
22	Assault	Physical, sexual, abuse	5	2	10	No lone working. Students to be mindful of public venue and pub context. Student shared contact details for emergency contact. Invigilation rota in place.				3 1 3
23	Burns	Hot lights or electrics	2	2	1	move hot electrics or surfaces/objects to somewhere out of the way or label it as a hot surface.				2 2 4
24	choking	choking hazards	5	1	1	coins, clearly marked as artwork.				2 1 2
25	visual	bright / flashing lights, and epilepsy	2	2	2	avoid using bright flashing lights or warn people that may suffer from this before hand. Using only certified lighting from the venue.				2 2 4
26	audio levels and volume / pitch	sensitive hearing	1	1	1	music levels should be suitable for people with impaired hearing or sensitive hearing, using existing equipment that follows guidelines.				1 1 1
27										
28										

← thecoachhouses... 📍 ⋮



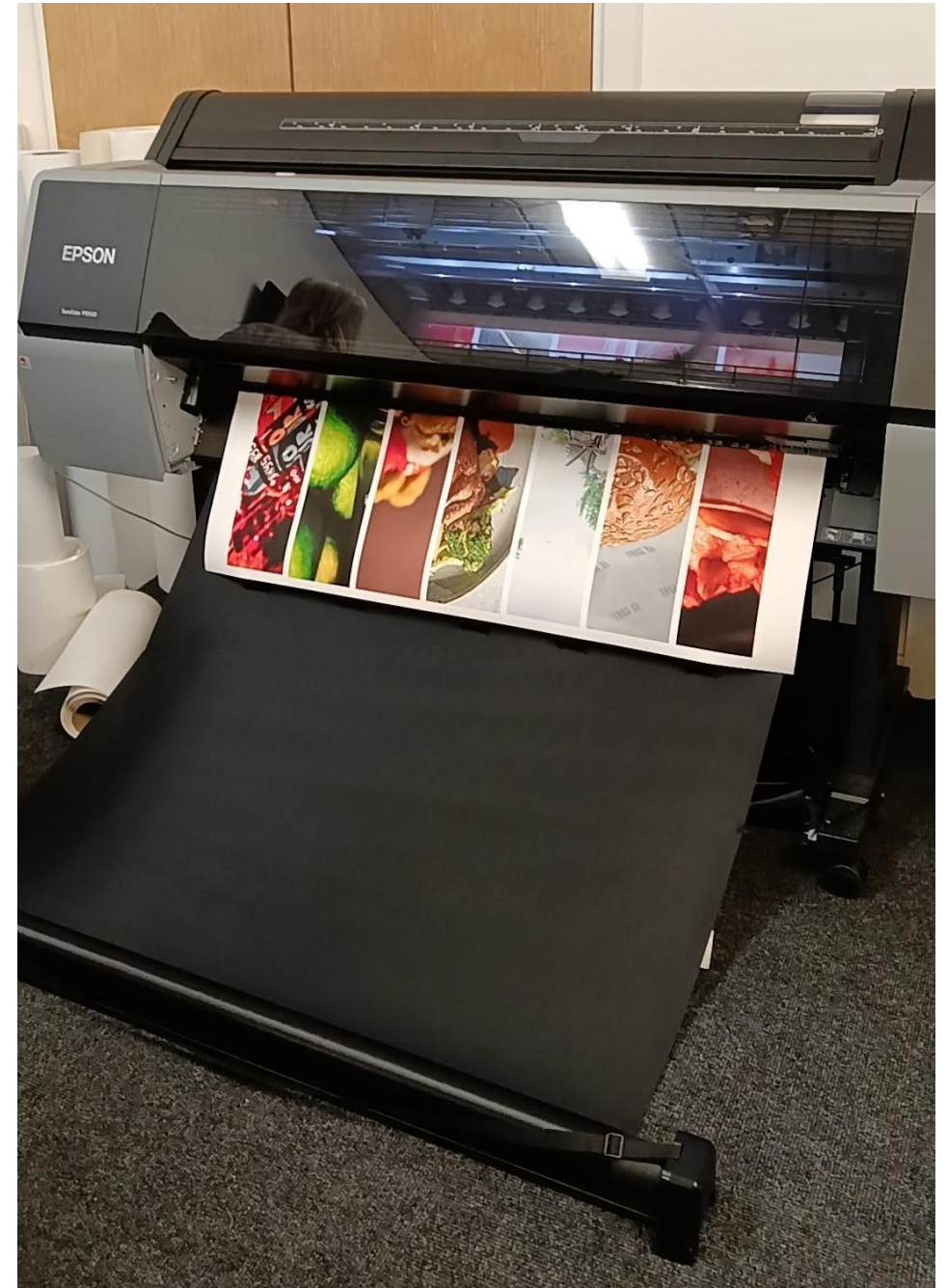
Social media platforms

Using The Coach House social media platforms such as Facebook and Instagram to download images directly from them to use in my project, making a direct link with the space. I collected a range of photographs which depict drinks, foods, people dancing and making music.



Printing final images

Printing all 62 individual strips, in an arranged order and the way I have numbered the files. The printing process had two sets the first one included the images for the bar which have been printed on five large scaled paper with seven Image on top and two extra strips. The second set contained images for the Dj Booth which was printed on three large scaled paper with six Images on top and 4 extra strips.



Preparing Prints for final Exhibition

After printing all the images, I numbered them and cut them out individually using a craft knife and a ruler. I first used the guillotine to start but I ended up switching because using a craft knife was much easier and more accurate to cut with.



Installing Exhibition

To prepare the work to be exhibited I have printed and cut all the strips, numbered them and stacked them ready to be suck up in the space. Using two small amount of white tack on the top, bottom corners as well as the middle part of the images to stick onto the wood panels. Using white tack in these areas of the image made it easier, quicker and stronger although using this material was always temperamental.

Taking images of the installation process and how the images come together, I enjoyed the process of placing them up as it felt therapeutic. While I was arranging the prints I noticed I didn't have enough strips to cover the whole areas of the bar, but I remembered I made 3 sample strips before to try, one of which was the right size and fitted into the empty space. In the future I need to make sure to count the amount of prints I made in advance for the exhibition.



Final installation of work on the DJ Booth

I used these images to highlight how the use of social media being used every day. We take pictures of our foods and drinks but who are we taking it for? Or rather why? Why are we so compelled to post these unmaterial things? Going for an event, life music or just simply going out with your friends can be a memorable time. To bring back those enjoyable moments I wanted to bring the pub alive by creating something colourful and something familiar that people enjoy or like about the place.



Final installation of work on the Bar

The overall successes of the work was good, the bright images added an exciting element to the space, by making the site more vibrant and inviting for the audience. The work has brought back the liveliness of the pub by making the work stand out and reflect on the space. The decision to cover both the Bar and the DJ Booth was a simple choose, because I wanted to create something which will be striking for the viewer when they walk into the space. I enjoyed making decisions about the images I chosen to display and order of them. On the Bar I used only colour photographs of foods and drinks to make it stand out. Whereas on the DJ booth I used booth colour and black and white images not to distract both from each other which is why I made it more subtle not to overwhelm the audience.



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