Visual enquiry 1

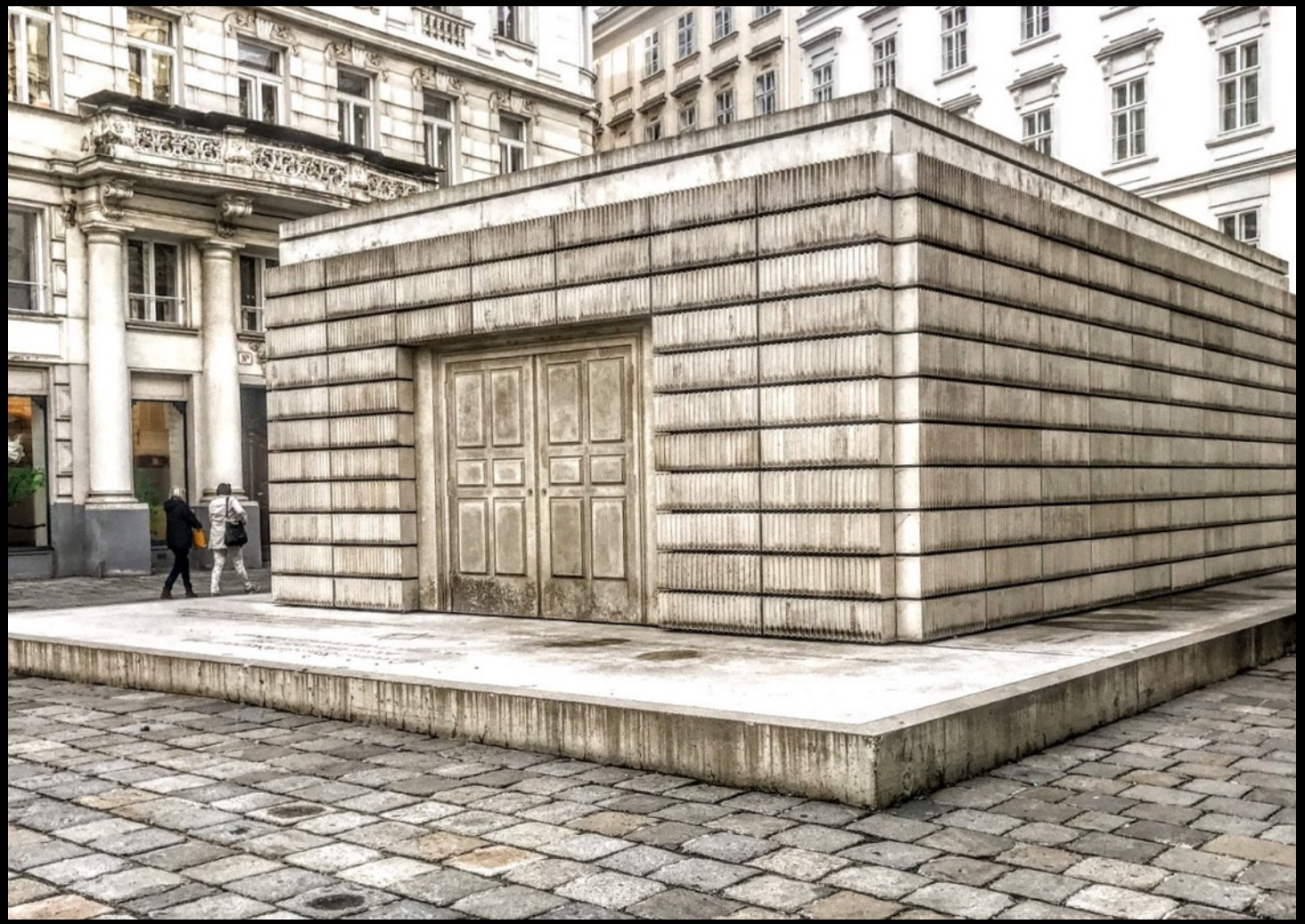
By Hannah Davies

2203436

Artwork study

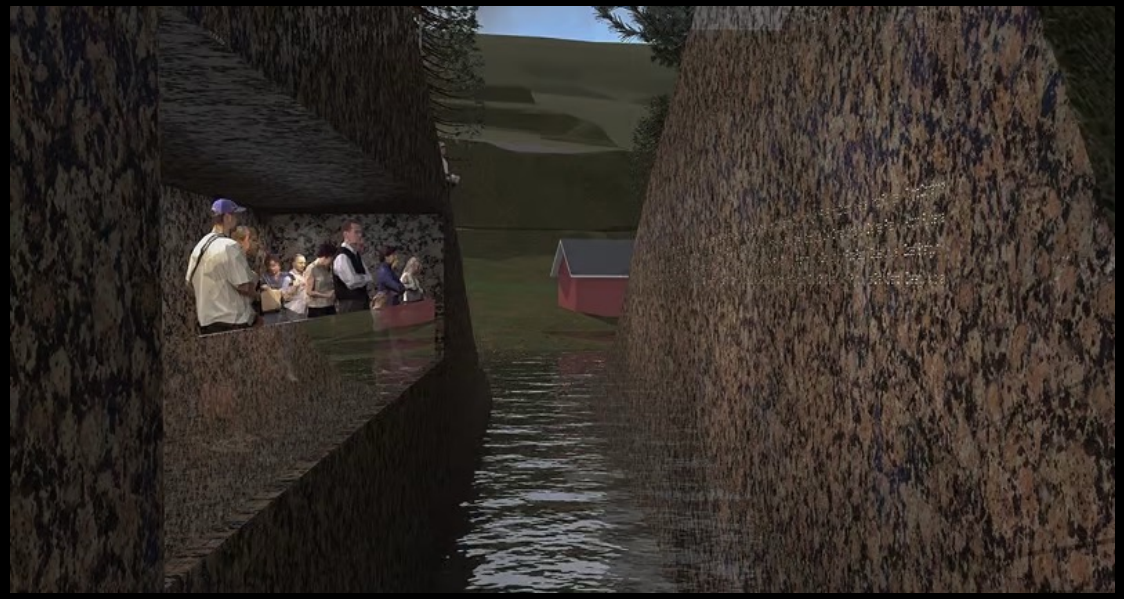
Girl with a Balloon, is one of Banksy's most iconic images, first appeared in 2002 on the walls of London's South Bank. This work portrays a young girl reaching out toward a red, heart-shaped balloon, which appears to be just out of her grasp. The simplicity of the stencil, combined with the emotional symbolism of the heart-shaped balloon, has resonated widely, leading to its replication on various walls, canvases, and even as a limited print series. South Bank's context adds depth to the artwork's themes of hope and loss. In a busy, ever-changing urban space, the floating balloon can symbolize the fragile nature of innocence or the pursuit of dreams in a place marked by constant change and renewal. By placing the piece in a public, accessible area, Banksy opens it up to a wider audience, moving beyond traditional galleries and embedding social commentary directly within the city's landscape. This choice makes the artwork feel like a part of the city itself, encouraging everyone to engage with its message in a personal way. While Girl with a Balloon has been recreated in many locations, each setting brings out different aspects of the work. For instance, the piece's meaning might shift when situated in a politically charged area versus a more affluent neighborhood. The urban decay in some locations can add layers of social commentary on neglect and resilience, while cleaner, modern walls can make the image feel more distant and idealized. Therefore, site-specificity is central to understanding this work, as the chosen location affects the interpretation and perception of the image and the emotions it evokes in viewers.





Rachel Whiteread’s Judenplatz Holocaust Memorial, also known as the “Nameless Library,” is a stark, minimalist concrete structure that resembles a sealed library. The work’s design features cast concrete walls with rows of closed books facing inward, rendering their spines and titles hidden from view. This creates an unnerving, inaccessible feeling that speaks to the themes of loss, silence, and memory. Each book in the sculpture symbolizes individual lives, stories, and histories erased by the Holocaust, with the sealed spines emphasizing how these lives and narratives were abruptly closed off. The structure is devoid of ornamentation, embracing a raw, brutalist aesthetic that speaks to the stark reality of loss. By placing the memorial in Judenplatz, Whiteread directly addresses Vienna’s complex relationship with its past. Once a vibrant center of Jewish life, Judenplatz became a site of trauma and loss following the Holocaust. The choice to position the memorial here forces a confrontation with history, turning a familiar public space into a place of reflection and remembrance.





Jonas Dahlberg's Memory Wound is a poignant, site-specific memorial designed to honor the victims of the 2011 Utøya massacre in Norway. The concept involves cutting a 3.5-meter-wide slit into the Sørbråten peninsula, directly facing Utøya island, creating a physical void in the landscape. This "wound" symbolizes the abrupt and permanent loss experienced during the tragedy. The memorial's design leads visitors through a forested pathway to the edge of the cut, where they encounter an inscribed stone wall bearing the names of the victims. Dahlberg's choice of location is integral to the memorial's impact. By situating Memory Wound within sight of Utøya, the site of the massacre, the artwork establishes a direct connection to the event, embedding the memory of the tragedy into the natural landscape. This site-specific approach transforms the area into a place of reflection and remembrance, ensuring that the memory of the victims remains a part of the environment.

Definition of site- specificity

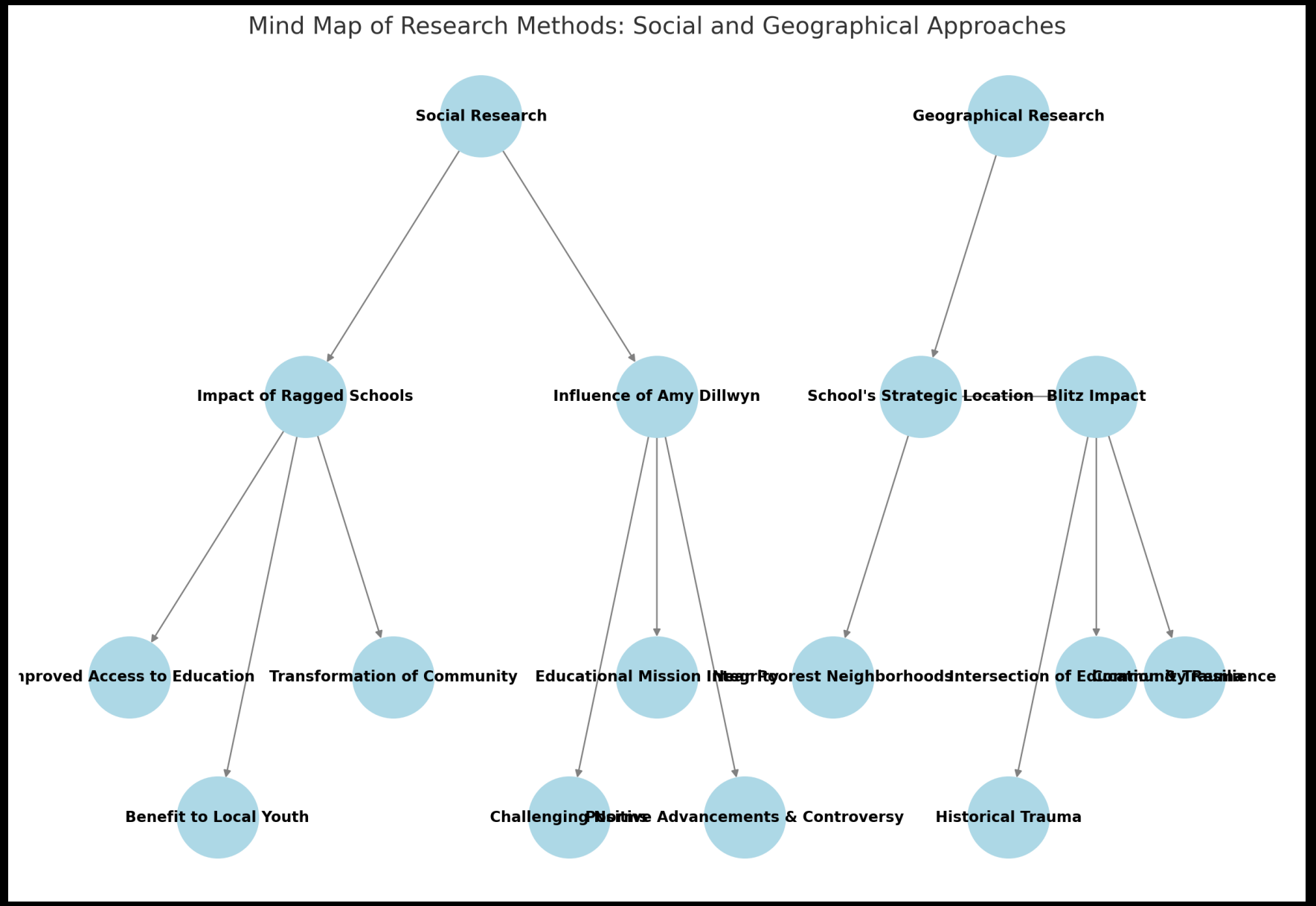
Site-specificity refers to artworks that are designed to exist within a particular location, with the setting itself deeply influencing the meaning and experience of the piece.

- Kwon, M., 2002. One Place After Another: Site-Specific Art and Locational Identity. Cambridge, MA: MIT Press.

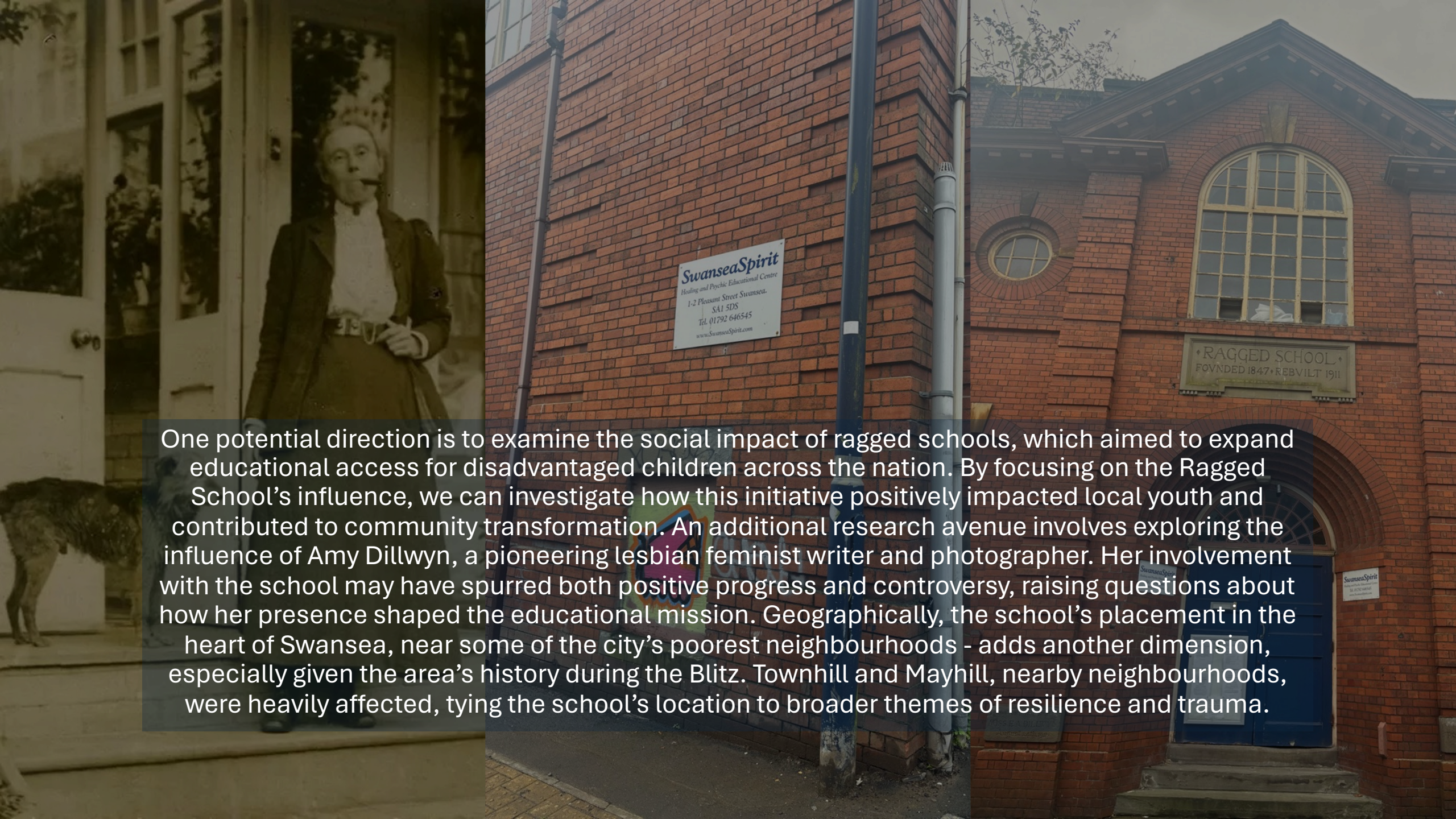


Ideas for site

My first idea is to explore the Ragged School in Swansea, a historic site now linked to the Swansea Spirit. This location offers a rich foundation for various research approaches. The Ragged School in Swansea, holds a deeply layered history that makes it a compelling site for exploration. Established in 1847 by Dr. William Henry Michael, the first Medical Officer for Swansea, the school was initially aimed at providing care and education to impoverished children, offering them opportunities that were otherwise inaccessible. This mission aligns with the broader nationwide initiative of ragged schools, which aimed to alleviate poverty through education. The Swansea Ragged School operated as a day school and a Sunday school, at its peak supporting around 500 children. It also offered a soup kitchen, which was a critical resource for children during the economic hardships of the 1850s, as many, described by Charles Dickens, "were in rags, with no shoes or stockings".



- Social Research: Focuses on the impact of ragged schools on educational access, community transformation, and the influence of Amy Dillwyn, whose presence challenged societal norms and impacted the school's mission.
- Geographical Research: Examines the school's strategic location near impoverished areas, its significance during the Blitz, and how this historical trauma intersects with themes of resilience and education.



One potential direction is to examine the social impact of ragged schools, which aimed to expand educational access for disadvantaged children across the nation. By focusing on the Ragged School's influence, we can investigate how this initiative positively impacted local youth and contributed to community transformation. An additional research avenue involves exploring the influence of Amy Dillwyn, a pioneering lesbian feminist writer and photographer. Her involvement with the school may have spurred both positive progress and controversy, raising questions about how her presence shaped the educational mission. Geographically, the school's placement in the heart of Swansea, near some of the city's poorest neighbourhoods - adds another dimension, especially given the area's history during the Blitz. Townhill and Mayhill, nearby neighbourhoods, were heavily affected, tying the school's location to broader themes of resilience and trauma.

Proposed themes

Based on this research, two key themes emerge. The first centres on Amy Dillwyn's life and impact as a wealthy, outspoken lesbian industrialist in the 1800s. Her work in male-dominated fields like photography and literature, as well as her open expressions of her relationships, would have challenged societal norms, potentially influencing perceptions at the Ragged School and fostering a progressive mindset among the children.

The second theme explores the devastation of the Blitz and its impact on the surrounding area, particularly in Mayhill. This approach highlights the school's role in supporting the community through a period of destruction and resilience. Such themes could work well in an exhibition format, allowing each group member to develop unique insights while contributing to a cohesive narrative about the Ragged School's legacy.



Archive visit

During my archive visit, I explored maps and old photographs of the Ragged School and discovered that the original structure was larger than it is today. Parts of the building were damaged during WWII bombings and later rebuilt, particularly the section behind the main structure. I also heard some fascinating personal stories from former students, including one man who recalled hiding in the school with his brother during the Blitz. They had been attending an evening gathering when the bombings began, and he credited the school building with saving their lives.

While the archive didn’t reveal much information that I hadn’t already found online, it was valuable to hear insights from trained historians and to physically examine these historical images. Holding the photos and studying them closely provided a unique, tangible connection to the school’s history.

Change of site

After forming our project groups, we initially planned to use the Ragged School as our exhibition space. However, we later learned that the owners of Swansea Spirit, who manage the Ragged School, wouldn’t permit us to use the site. This unexpected restriction prompted a group meeting to brainstorm alternative venues. Each member reached out to various locations around Swansea, seeking a space that would suit our project’s theme and practical needs.

After exploring several options, we collectively agreed that St. James’ Church was the most suitable choice. The church offered not only a spacious setting that could accommodate our exhibition format but also easy accessibility, making it convenient for both the group and potential visitors.

Seminar prep

Question1: how does a site dictate what work is made?

I decided to explore this question first because I found it to be a broad topic that would allow me to examine and compare a variety of different artworks. Specifically, I chose to focus on two artists and their projects that use activism as a driving force behind their work. I found this approach intriguing, as it provided an opportunity to investigate how the chosen sites of these projects contribute to deepening the impact of their activism.

1st project- Face to Face by JR (2007)

This project is a site specific photographic work that uses public spaces to challenge the perceptions of identity and conflict. The work primarily took place along the istali-palestilian border, showcasing large scale portraits of people from both sides.

By placing these portraits of people with similar facial expressions but from opposing sides in the same physical space, JR highlights the similarities between individuals who are often seen as irreconcilably different.

The site is both a physical and psychological site of division. The portraits and their placement derive meaning from their interact with this environment. The work could not exist in the same way outside of this context.

The border is both a physical and psychological site of division. The portraits, therefore, are not just a physical intervention but also a metaphorical one, questioning the lines that separate people.

I think it’s a profound example of how the site dictates the form, context and impact of an artwork. By placing the project in a politically charged space, the site amplifies the works message. The work wouldn’t hold the same power without the specific context of the Israeli- Palestine conflict.

2nd project- season's greetings by Banksy (2018)

- This piece was painted on the side of a garage in the town of port talbot, an industrial town known for steelworks and pollution. The mural depicts a child joyfully catching what appears to be snowflakes on one side of the wall, while the other side reveals “snow” that is ash and soot.
- Banksy's choice of this town as the site is crucial because the towns' identity is tied so deeply to the steel industry. The industrial landscape directly informs the murals theme, making the site an essential part of the work. If it was painted in a different location, it would lose its context and relevance.
- The site of the artwork, a garage in a working-class town suffering from industrial pollution adds to the intensity of the piece. Without this location , the environmental commentary would be less direct and loose its immediacy.
- I think this is a perfect example of how the site dictates the work. The I industrial and environmental realities of port talbot inform both the content and the mural, turning the town into a larger canvas.

Notes from seminar

- investigate spiral jetty, was made in a spiral as the salt wate spiralled in the area - this would add for a more in-depth essay as it would create a more unbalanced comparison as one project would be more geopolitical whereas the other more environmental also exploring the difference between how western and middle eastern art is created.
- Could look at Ai Wei Wei's remembering as it was put in Germany as he was exiled from his country and investigate how this could create a different impact .

Draft Seminar report

draft report – Hannah davies

How Does a Site Dictate What Work is Made?

Site-specificity in art demonstrates how the characteristics of a location can profoundly influence the creation and meaning of a work. A site's physical, social, and cultural context shapes its content, form, and purpose, embedding the art within the unique environment where it is created or displayed. Elements such as history, architecture, and human interaction with the space guide the artist's response, resulting in work that transforms how the site is understood or experienced.

This dynamic is evident in JR's "Face 2 Face" (2007), where public walls along the Israeli-Palestinian border became canvases for portraits of individuals from opposing sides of the conflict. The scale and placement of these images mirrored the brutalist structures of the region, amplifying their visibility and connection to the urban environment. The work's meaning, deeply tied to its context, addressed division and reconciliation, using the walls of separation to challenge entrenched perspectives and foster unity.

Similarly, Robert Smithson's "Spiral Jetty" (1970) highlights the inseparability of form and location. Built on the north-eastern shore of Utah's Great Salt Lake, the 1,500-foot spiral of mud, salt, and basalt rock responds to the lake's geological features and evolving water levels. Its remote and barren setting emphasizes themes of time, decay, and humanity's relationship with nature, inviting viewers to engage conceptually rather than physically.

While "Face 2 Face" engages with the geopolitical tensions of a specific region, "Spiral Jetty" reflects the Western tradition of land art, exploring the vastness and permanence of natural processes. Both works exemplify how site dictates not only the form of the artwork but its deeper message, illustrating the profound role of location in shaping artistic expression.

Group meeting (zine ideas and map)

- In our first group meeting, we discussed ideas for the exhibition and decided to create a zine that would be placed on top of the pews, like hymn books. This approach would allow visitors to sit on the pews and engage with the content as they experienced the exhibition. We felt this interactive element would enhance the connection between the audience and the space. Another key topic was the exhibition map, which we all agreed was an essential aspect. We wanted the map to be visually intriguing and easily accessible within the church. Reflecting on past exhibitions, we noted that the lack of adequate maps often left visitors confused or lost, and we were determined to avoid this issue.

1st church visit

- In the first church visit we met the vicar and explored the location of the church asking him questions about the history and learning some context about different parts of the church. After the church visit, I produced some ideas for the theme of our exhibition to propose and the next group meeting.
- 1. Sacred Light and Shadows;

Use the church's natural lighting, especially from stained glass windows, to create dramatic images. Capture how light filters through, casting colourful patterns on walls or floors, symbolizing spirituality and enlightenment. You could focus on the interplay of light and shadows to evoke a sense of mystery and reverence.

- 2. The Passage of Time;

Explore the church’s historical elements, like worn pews, carved stone, or cracked walls, to emphasize the passage of time. Capture close-ups of weathered surfaces and the way different materials age, conveying a sense of permanence and timelessness. These details can speak to the enduring presence of faith.

- 3. Community and Ritual;

Document the congregation or rituals within the space, like people lighting candles, praying, or attending mass. Consider focusing on individual expressions or small gestures that convey personal moments of reflection. This can highlight the emotional and communal aspects of the church as a gathering space.

- 5. Reflections and Mirror Imagery;

Experiment with reflections by using water, mirrors, or glass surfaces. This can create unique images where the architecture or religious symbols appear doubled or fragmented, suggesting the idea of duality in faith or inner contemplation.

- 6. Sound and Silence (Visual Interpretation);

Explore the contrast between sound and silence visually. Capture empty spaces with large, open ceilings to communicate silence and stillness, and juxtapose this with images of choir rehearsals, organ music, or bell ringing to evoke the sound elements of a church.

Artist research

In the series The Secret of the Shadow (2007) explores the ephemeral and poetic relationship between architecture and natural light, using shadows as a tool to highlight textures, shapes, and the spatial dynamics of structures. Binet's work in this series focuses on how light transforms architectural spaces. Binet employs black-and-white photography to strip away distractions of colour, allowing the viewer to focus entirely on light and texture which is what I want to implement in my own work. This image captures a concrete floor intersected by sharp, angular shadows that create a dynamic, rhythmic composition. The cracks and textures of the surface add depth, while the shadows and lines work together to transform the ordinary into something striking. By focusing on light and shadow, Binet makes them the subject, showing how they reshape even simple spaces. Binet's work shows how light, and shadow can completely change how we see a space. This approach encourages me to use my camera to focus more on how light interacts with architectural details, like textures and shapes. It pushes me to think about capturing moments where light highlights specific features, making my images feel more intentional and connected to the space. This would strengthen my process and help me refine my idea.



Artist research



David Spero's Churches series documents unconventional worship spaces, exploring how ordinary buildings are transformed into sacred environments by religious communities. The series highlights the ingenuity and adaptability of these groups, focusing on efforts to create spiritual spaces in warehouses, industrial buildings, and other non-traditional structures. This image exemplifies the themes of the series, capturing a modest church repurposed from an industrial building. The red brick exterior, simple sign, and missionary van parked outside emphasise the practical and community-driven nature of the space. In the foreground, a puddle creates a striking reflection of the building, adding depth to the composition and subtly suggesting the spiritual significance of this otherwise unremarkable structure. Spero frames the church within its urban surroundings, including industrial elements like pipes, a corrugated roof, and adjacent apartments, grounding the site in its context. Details like the worn surfaces, discarded chair, and litter convey a sense of everyday life, emphasising functionality. Spero's Churches series challenges traditional views of religious spaces, showing how faith adapts to unconventional environments. This relates to my work by encouraging me to look beyond grand architecture and focus on the human and practical aspects of the church I'm documenting. His straightforward style inspires me to highlight details that tell a story, such as worn surfaces or improvised elements, highlighting how communities shape their spaces. This perspective helps refine my series by encouraging a more inclusive approach to my idea.

Artist research mark power MASS



Mark Power's series MASS is a striking exploration of Catholicism in Poland, capturing the rich rituals, architecture, and communal aspects of the faith. He delves into how faith manifests through ornate church interiors, the presence of worshippers, and the detailed ornamentation that fills these sacred spaces. This image from MASS showcases an elaborate Catholic church interior, packed with worshippers and illuminated by soft, golden light. The towering arches and intricate detailing draw the viewer's eye toward the altar, framed perfectly in the centre, reinforcing its spiritual significance. The chandeliers cast a warm, golden glow, enhancing the atmosphere of reverence. While the symmetry and intricate detailing, from towering arches to patterned walls, highlight the relationship between the sacred space and its worshippers, creating a balanced composition that conveys both majesty and community.

Power's focus on details and architectural grandeur inspires me to think about how I can approach my first shoot. His attention to the interplay between space and ornamentation encourages me to capture not just the grand scale of the church but also the smaller, intricate aspects that hold deeper meaning. His ability to depict these elements as central to the experience of faith informs my intent to use both light and composition to elevate the everyday details within the church.

Shoot 1 idea

- During my first visit to the church, I will use my vintage digital camera to take photos of the key architectural features and details that stand out to me. The goal will be to document the elements of the space that I find most interesting and use these as inspiration for my project. I will focus on capturing the church's structure, such as the arches, windows, and intricate designs, to better understand its layout and decide where my work could be placed.
- We also plan to create a zine highlighting the textures within the church, so I will photograph various surfaces, using my vintage camera to add a rustic and authentic feel to the images. This visit will be essential for gathering ideas and forming a connection with the space.

Contact sheet

Angle of photo needs to be adjusted as the frame Is slightly slanted

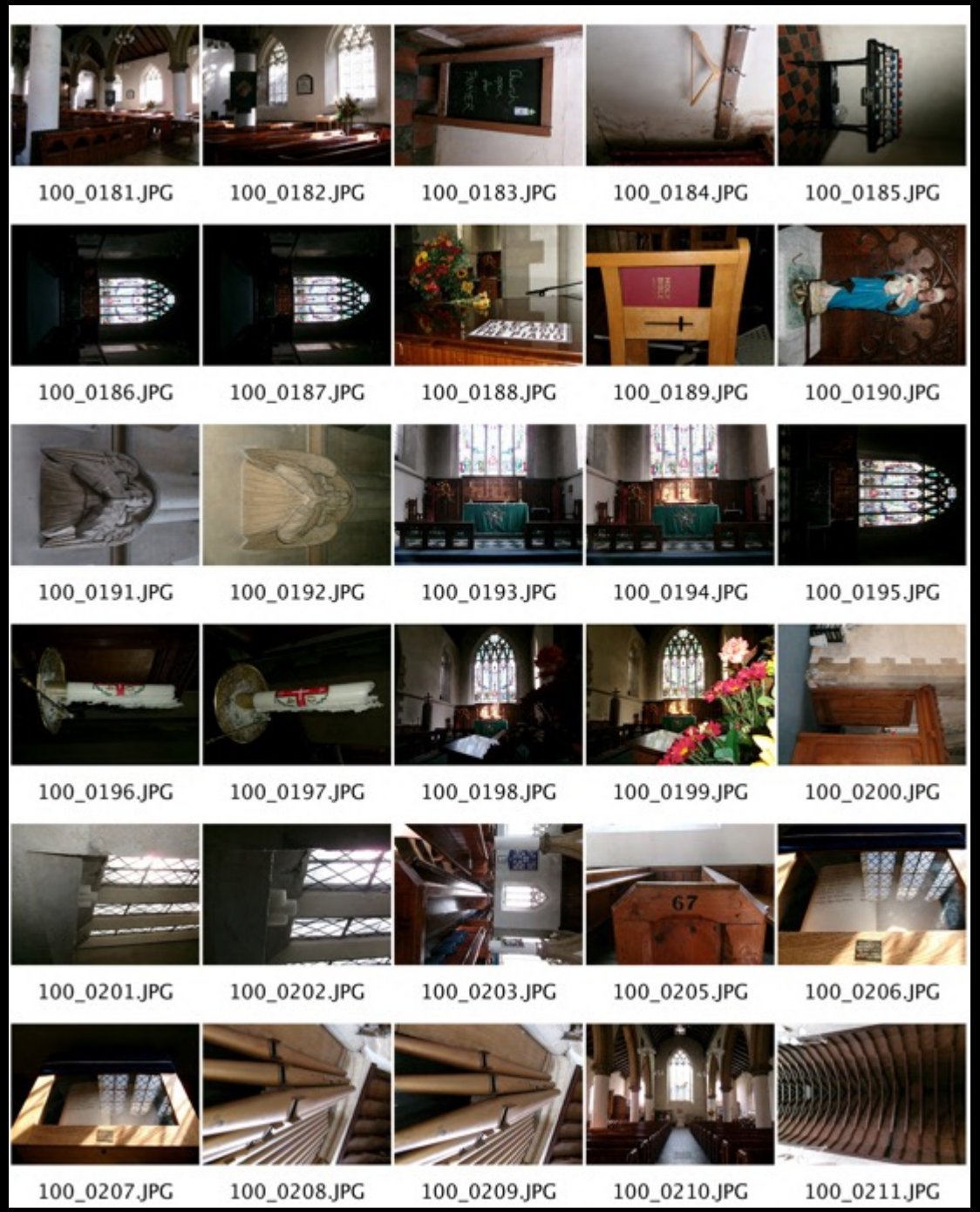


Underexposed

Different framing in each image allowed them to have a different impact

Changed the iso to allow for detail not to be lost in the shadows of the image

Testing the difference between using flash and not



Using different framing to enhance the optic of the image

Edits







In this image, I wanted to highlight the interplay of light and shadow within the church. The light streaming through the stained glass creates intricate patterns that dance across the pews, adding depth and movement to an otherwise still scene. The black and white treatment strips away distractions, forcing the focus onto the texture of the wood and the geometry of the windows. I added the grainy quality to create a sense of age and mystery, echoing the church’s history.












heritage
treftadaeth
LOTTERY FUNDED
ARIANNIR GAN Y LOTER

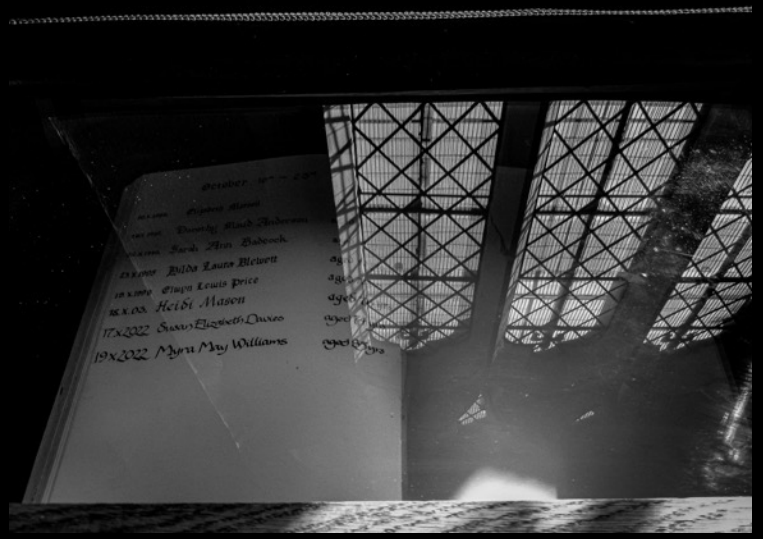

A
Ω
4










Heidi Mason
17.x.2022 Susan Elizabeth Davies
19.x.2022 Myra May Williams



In this image, I focused on using high-contrast black-and-white editing to emphasise the textures and reflections within the scene. The polished piano surface acts almost like a mirror, subtly reflecting the light and shapes from the windows, adding depth and creating a connection to the surrounding space. The bold, capitalized sign reading "PLEASE DO NOT MOVE THE PIANO" dominates the foreground, breaking the traditional, serene atmosphere of the church. This interplay reflects themes present in David Spero's work, where functional spaces are transformed into religious ones, challenging our preconceived notions of what these places should look like. This stark interruption draws the viewer's eye immediately and adds an element of practicality that contrasts with the otherwise sacred setting. By editing the image to highlight every detail; like the scratches on the piano and the delicate texture of the flowers. I aimed to create a tension between the functional and the spiritual. The high contrast brings out these details, reinforcing the idea of duality within the space and making the image feel visually layered and engaging.














RESTORED IN MEMORY OF
JENNIE MORGAN
12TH APRIL 1914 - 26TH APRIL 2000












67

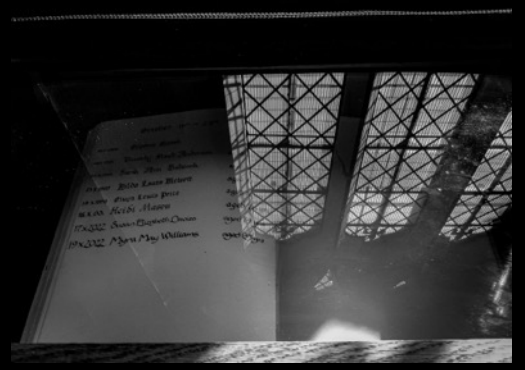

Church
open
for
PRAYER

Evaluation

To conclude I think this series captures the atmosphere and character of the church in a way that aligns with my intentions. By using black-and-white editing, I was able to emphasise the interplay of light, shadow, and texture, creating a timeless and spiritual tone throughout the images. I arranged the series to guide the viewer through a narrative journey, beginning with the altar as the sacred focal point, moving through symbolic and detailed interior elements, and concluding with an external view of the church's architecture.
The use of natural light added depth to the images, particularly in the altar and reflection shots, while the black-and-white aesthetic tied the series together and highlighted the textures and structure of the space. Using a vintage digital camera brought a rustic, authentic quality, though some images would have benefited from sharper focus and more dynamic angles. Overall, I feel the series effectively captures the space and communicates its atmosphere.






Visualising the exhibition



To create this, we used Photoshop to export a variety of images sourced from Pinterest that aligned with the theme and concept we were exploring at the time. The goal was to experiment with how we could integrate these images into the church's existing architectural features to envision how our work might interact with the space. Using Photoshop’s cropping and transformation tools, we carefully manipulated the images to fit the curves and lines of specific elements, such as the pillars and pews. This process allowed us to adapt the imagery to the natural flow of the space, ensuring it felt cohesive and integrated rather than imposed. By adjusting perspectives and proportions, we were able to explore how different visuals would interact with the space's physical characteristics, such as its symmetry and textures. This approach helped us refine our ideas about placement and scale, making the design process more intentional.

Archive visit 2

- During our archive visit to research St. James Church, we found that there wasn’t much historical material to work with. While we were provided with a selection of images and documents, most of them lacked substance or significance that could inspire a solid idea for our group project. Among the limited materials, a few postcards stood out as slightly more interesting, but they were not enough to develop a clear direction. However, one of our group members discovered a book about the stained-glass company that designed the church’s windows. This book included an article titled "The Glory of Glowing Glass," which immediately resonated with the group. We all agreed this would be an ideal title for our exhibition, as it left room for interpretation and allowed each of us to explore diverse creative avenues tied to the stained-glass theme.
- Despite this breakthrough, I left the visit feeling uncertain and anxious about whether we had chosen the right site for our exhibition. The lack of compelling historical material made me question how effectively we could tie our work to the space. However, the title and theme provided a starting point for exploration, offering some reassurance as we began developing ideas.

My initial idea for final series

After my first shoot and becoming familiar with the church, I plan to focus on the theme of shadows and light for my project. I will explore how light shining through the stained glass interacts with different areas of the church, creating intricate reflections and textures. These beams of light will transform ordinary surfaces, revealing the dynamic relationship between the architecture and the natural environment. will focus on the interplay of light with key architectural features such as arches, pillars, and the worn surfaces of the floors. The shifting light will allow me to experiment with different compositions, showcasing the church as a space that evolves with time and light. This approach will highlight the spiritual essence of the church, accentuating its role as a place of quiet reflection and transformation.

Group meeting promotions

During our second group meeting, we focused on the promotional aspects of the exhibition, recognizing it was time to start organizing how we would advertise and present our work. We agreed to allocate specific responsibilities to each group member to ensure all elements were covered. My role was to manage the Instagram account, where I would create posts to promote the exhibition and its opening. Ollie took on the responsibility of designing and creating posters to advertise the event. Carys oversaw producing and organizing the zine, which would tie the themes and visual elements together, while Natasha worked on designing the map for the church to help guide visitors through the exhibition.

We also discussed key visual and design choices to ensure consistency across all materials. This included selecting appropriate fonts, imagery, and titles that would best represent the exhibition and effectively showcase our work. As a team, we wanted all promotional materials to reflect the exhibition’s themes and create a cohesive, professional impression. By dividing these tasks, we ensured that everyone contributed to the project’s success.

Instagram

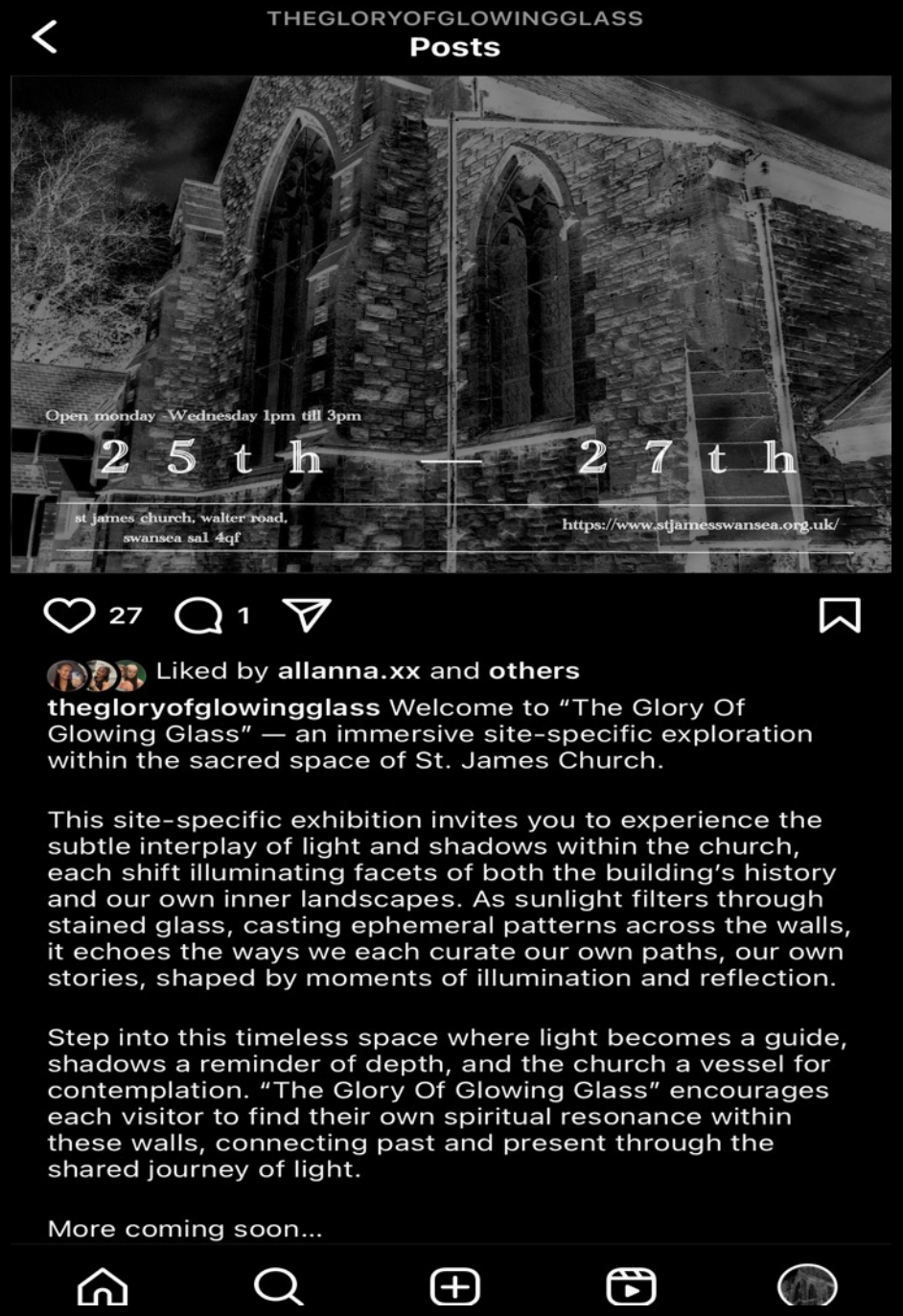
I created the first Instagram post using a template I had previously discovered, designing it with Procreate on my iPad. I formatted the post as a square to fit perfectly into Instagram's layout. Initially, I used a red background to align with the original idea of lighting the church with red lights, but I later changed it to grayscale to better reflect the theme of our work.

For the imagery, I selected a photo I had taken of the church's exterior architecture, inverted it to create a striking white outline, and used Procreates blending tool to seamlessly burn it into the background. The result highlighted the architectural details while maintaining a cohesive, minimal aesthetic. To make the post informative, I added the exhibition dates, time, and location in a clear, accessible format that didn't overpower the image. Below the visual, I included the exhibition title, and a brief description of what visitors could expect, ensuring the post was both visually engaging and informative.

Progression of procreate



Caption of post



Zine idea

For a group project within the church, we aim to create something cohesive that everyone can contribute to in their own unique way. We are planning to focus on the textures we encounter during our personal work and display these collectively. The idea of presenting the zine as a book resembling a hymn book has been suggested, and we hope to cover it with our images and leave it on the pews, mirroring the placement of traditional hymnals.

Projections

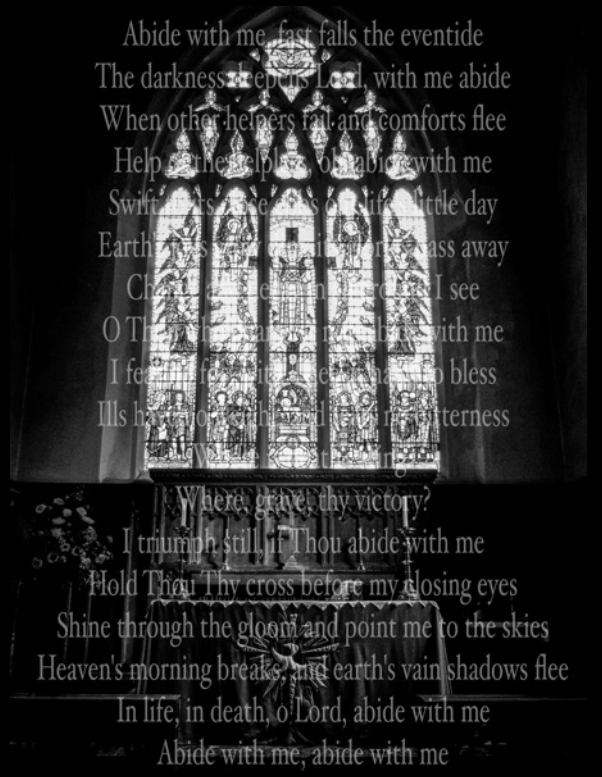
During a lecture, we were introduced to using a projector as a method to expand how we display our work. As part of the session, our group was tasked with coming up with an idea for projecting something within our site-specific location. My idea was to use a small overhead projector to cast the stained-glass patterns and their light movements onto the church's grid-like floor, creating an immersive experience that tied into the theme of the exhibition. This concept aligned with the ephemeral qualities of light and shadow we were exploring in the project.

The group's collective idea was to project a series of footsteps throughout the church, symbolising the transient and reflective nature of the exhibition experience. However, this plan proved to be impractical due to logistical challenges. The amount of light in the church made it difficult to visibly project the footsteps, and the limited number of power sources, none of which were near the desired projection area between the pews, further complicated the execution. While the projector concept added an interesting layer to the project, these limitations highlighted the importance of considering site-specific constraints when planning technical elements.

ideas

One idea I had to expand my work was to use a film camera to capture the interplay of light and shadows within the church. These images would then serve as prompts for people attending Sunday services, asking which hymn each photograph reminded them of. I planned to use the darkroom process to combine the selected hymn sheets with the images, overlaying them in a handwriting-style font to create a personal and reflective visual connection between the imagery and the community's spiritual experiences.





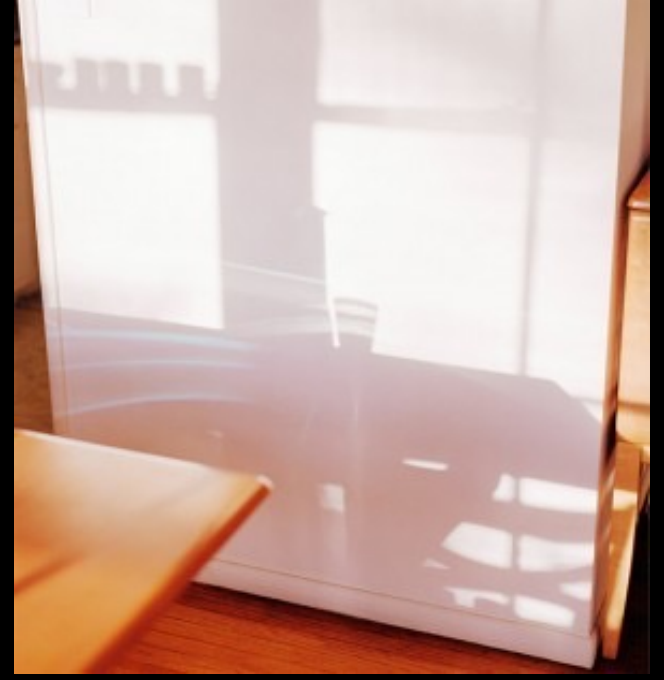
Artist research

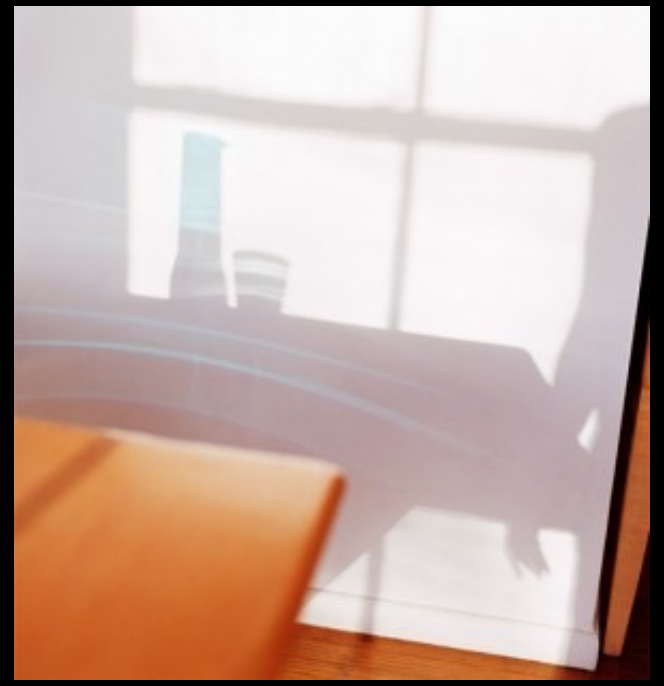
Siskind is a pivotal figure in modern photography, known for his abstract, textural images that blur the boundaries between photography and painting. Emerging from his involvement with the abstract expressionist movement, Siskind's work focuses on textures, surfaces, and the minute details of the physical world. His photographs often highlight decayed walls, peeling paint, or weathered urban surfaces, transforming ordinary and overlooked materials into dramatic visual studies. The image Jerome, 2 is a striking example of Siskind's ability to transform everyday surfaces into evocative works of art. It captures the peeling paint on a wall, revealing intricate layers and jagged edges that form a complex, abstract composition. The contrast between the dark shadows and lighter cracked surfaces emphasizes depth and dimensionality. The absence of colour focuses attention solely on texture and form, drawing viewers into the intricate details of the cracked paint.This image is not just a documentation of a surface but an exploration of time, reflecting themes of decay, transformation, and renewal. Siskind's focus on textures directly informs my idea of creating a zine that captures the intricate surfaces within the church. His method of transforming mundane details into abstract art inspires documenting elements like pews, stone walls, and carvings, turning these overlooked textures into a creative, informative record that highlights the church's unique character.



Artist research uta barth sundial

Barth’s Sundial series explores light as a transient, sculptural element, capturing how it interacts with interior spaces over time. Barth’s work focuses on perception, encouraging viewers to notice subtleties often overlooked. This diptych from Sundial showcases Barth’s characteristic style. The soft shadows of windows and objects are projected onto white surfaces, creating abstract yet familiar forms. The light passes through the glass, bending around everyday objects to cast layered silhouettes that hint at an unseen environment. The inclusion of warm wooden tones in the foreground contrasts with the cool, soft whites. Barth’s use of natural light imbues the work with a sense of fleeting time, as the shapes and intensities of the shadows are inherently temporary. Her choice to focus on mundane domestic spaces transforms the ordinary into something contemplative. Barth’s focus on light and shadow as primary subjects inspires me to explore similar concepts in my next photoshoot within the church. Her ability to abstract everyday light patterns and turn them into compelling compositions encourages me to look for subtle interactions of light with the church’s textures and architecture. Using both film and digital cameras, I aim to experiment with capturing the ephemeral qualities of light, much like Barth’s work.





Artist research Hiroshi Sugimoto

Sugimoto's Theaters series captures the essence of time and memory through long-exposure photographs of movie theaters. Created starting in the 1970s, Sugimoto's concept was to expose film for the duration of an entire movie, resulting in a single image where the bright white of the projection screen symbolizes the entire film condensed into one frame. Sugimoto describes the project as an exploration of how "time exposed itself" through light and space. This photograph from Theaters depicts a grand, ornate cinema with intricate architectural details framing a glowing white screen. The long exposure creates a stark contrast between the luminous, empty screen and the darkened, textured surroundings of the theater. The contrast between the overexposed screen and the theater's shadowy interior highlights Sugimoto's focus on light as a carrier of time, reducing the cinematic experience to its most elemental form.

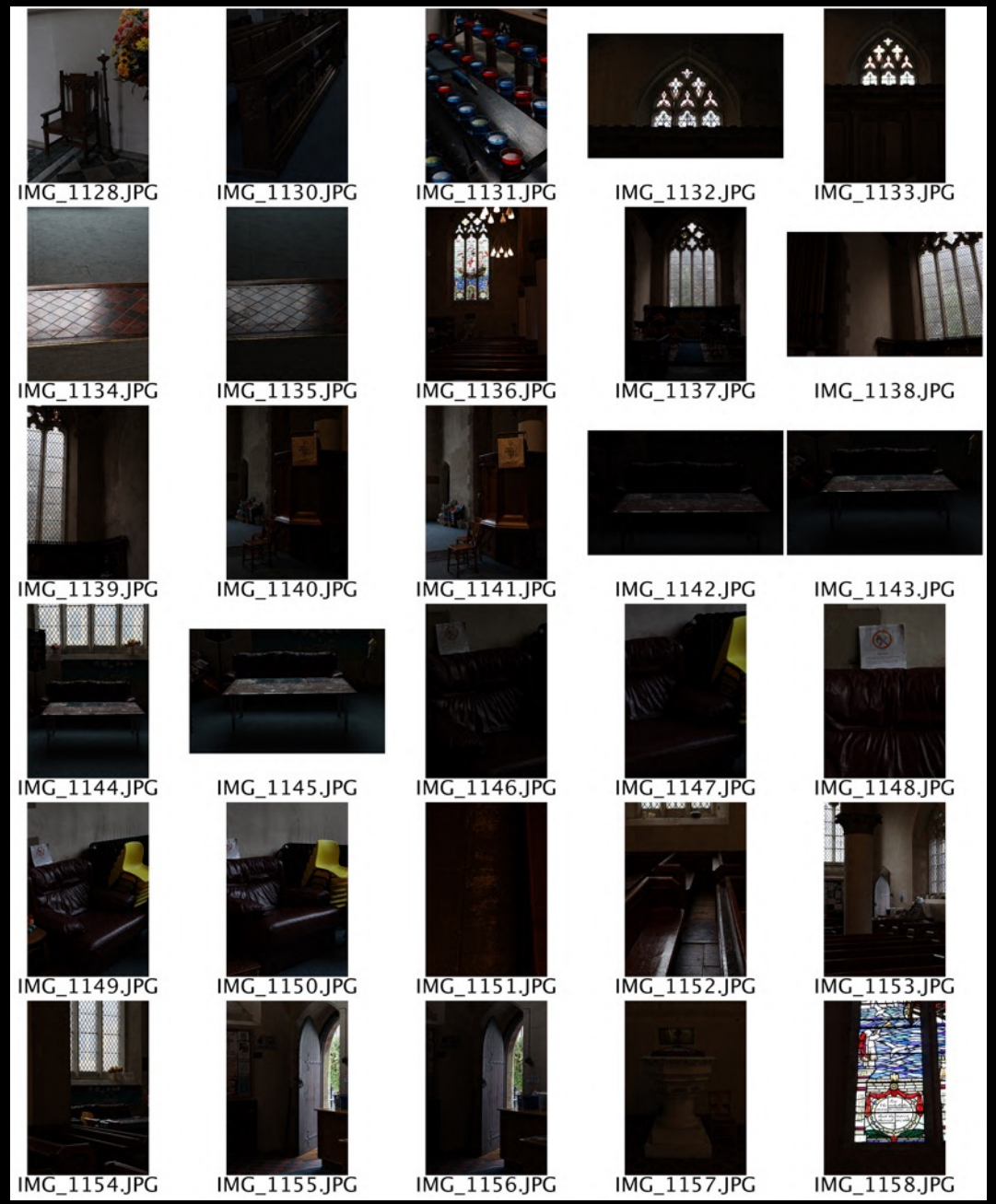


I wanted to research Hiroshi Sugimoto's Theaters series because I found the thought process behind it incredibly intriguing. Using long exposure to create what initially appears to be a blank, simple image yet holds so much depth and meaning is truly inspiring. His approach highlights how time and light can transform a space, and I'm particularly drawn to how he condensed an entire film's duration into a single glowing screen.I plan to incorporate Sugimoto's technique into my work with the church, replacing the film screen with the brightness of the stained-glass windows. By using long exposure, I aim to capture the shifting patterns of light and shadow as they pass through the windows over an extended period. This would allow me to explore how the passage of time alters the church's atmosphere

Shoot 2

For my second shoot, I plan to use both film and digital cameras to document the light and shadows within the church. This is a deliberate choice, as I aim to experiment with the contrasting qualities of these mediums. With film, I hope to achieve a raw, grungy aesthetic that feels timeless, while the digital camera will allow me to review and refine my work, giving me the flexibility to edit if needed. I intend to play around with shutter speeds on both cameras, capturing movement and creating compositions that reflect the dynamic interaction of light within the church space. By doing this, I want to explore how motion and light can transform the atmosphere and add an ethereal quality to the images. By combining these approaches, I aim to explore the contrast between the timeless feel of film and the modern flexibility of digital. I believe using both formats will allow me to experiment creatively, helping me better capture and communicate the unique atmosphere of the church.

Contact sheet



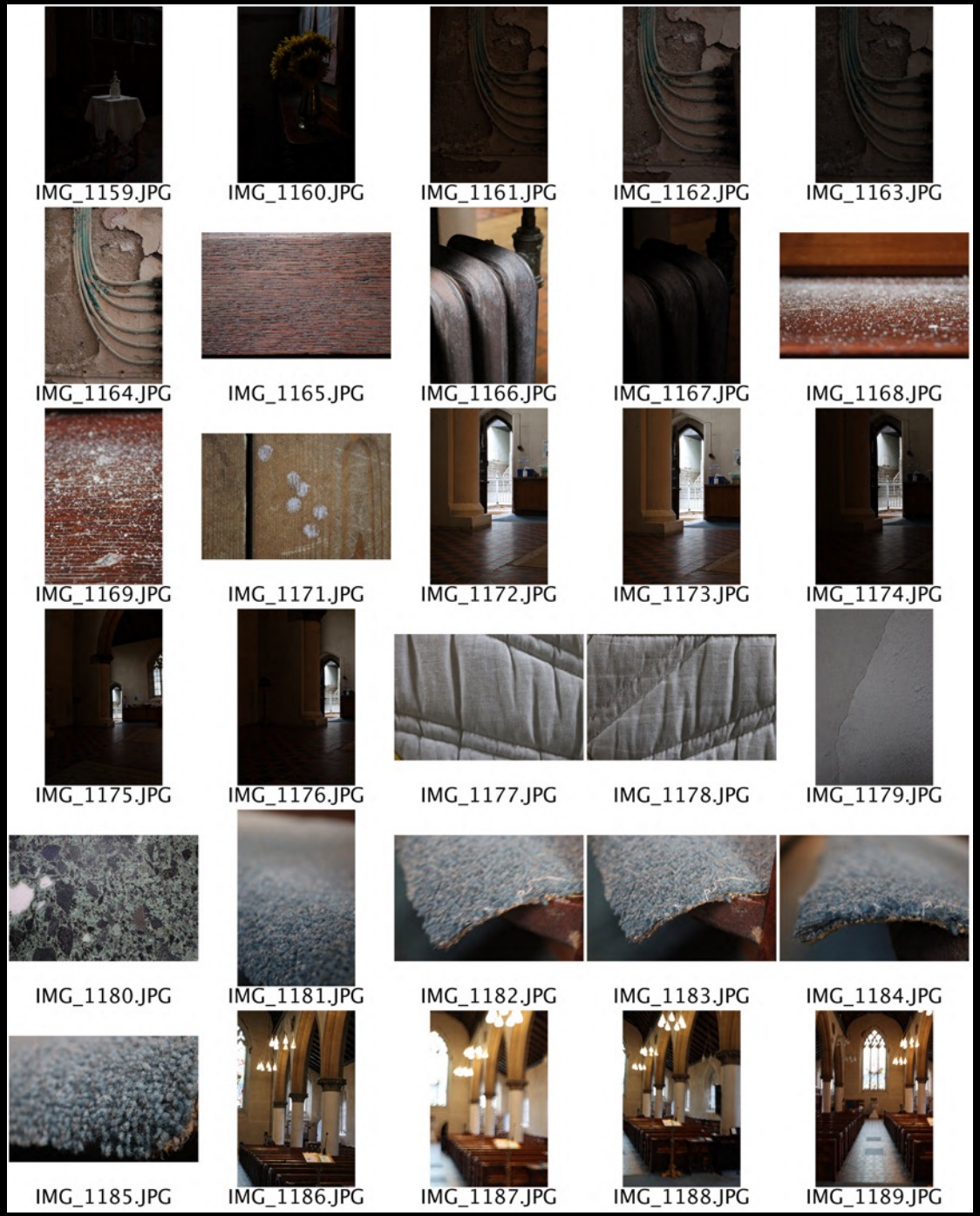
Testing The difference between portrait and landscape and how the impact changed

Too underexposed iso needed to be turned up

Experimenting with frames to see if I could get a better view of the reflection



One of my most prominent images before editing I think the contrast mixed with the framing really works well



Focussing more on changing shutter speed these images serve as a notion for new experimentation



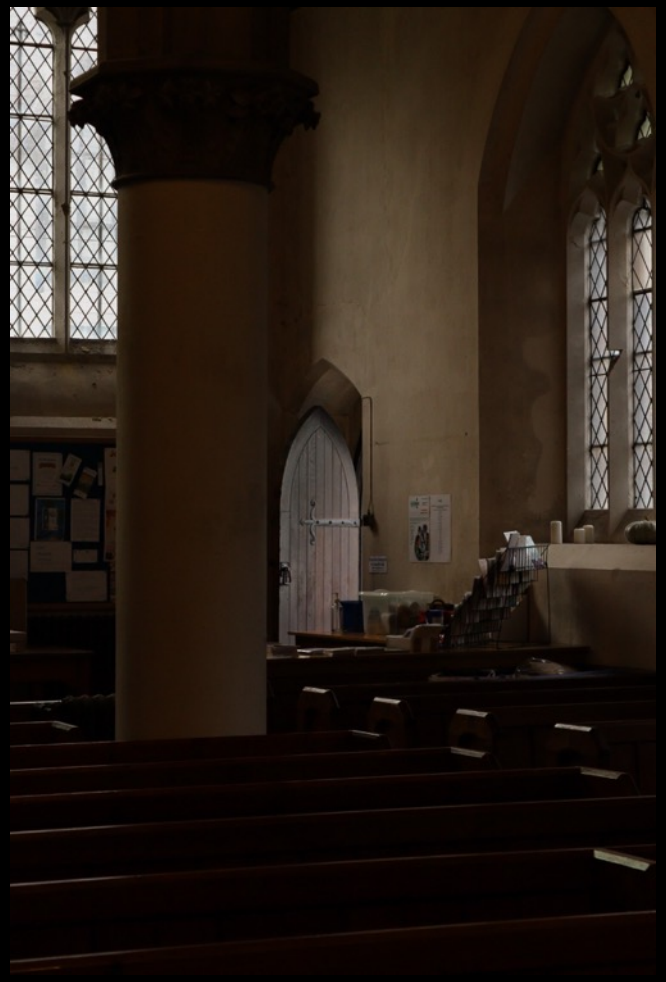
Using a zoom lens to make sure I grab all the detail from the carpet



Edited (colour)












NOTICE












PLEASE
DO NOT TOUCH
THE PIANO



When editing this image, I focused on using light and shadow to create a quiet yet dramatic atmosphere, emphasizing the sense of isolation within the space. I carefully adjusted the lighting to ensure the table became the focal point, with a soft glow highlighting its textures and subtle details. The way light reflects off the table’s surface was crucial, so I enhanced its highlights to draw attention without overpowering the darker, subdued tones of the rest of the image. I kept the background intentionally muted, allowing the couch and wall to fade into shadow, creating a stark contrast between the illuminated table and its surroundings. By desaturating the colours, I kept the overall palette neutral and understated, allowing the light to guide the viewer's attention naturally. The editing decisions reflect my intention to explore how light can transform an otherwise ordinary setting .




He
storm
For
maketh
to cease: so
the
that the
thereof
waves
are still.







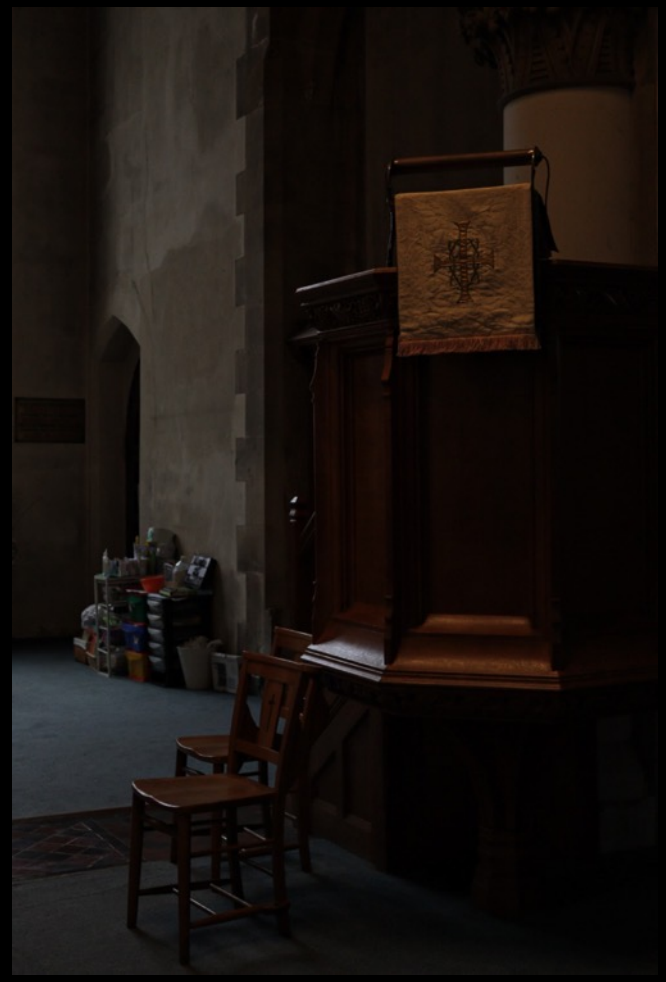






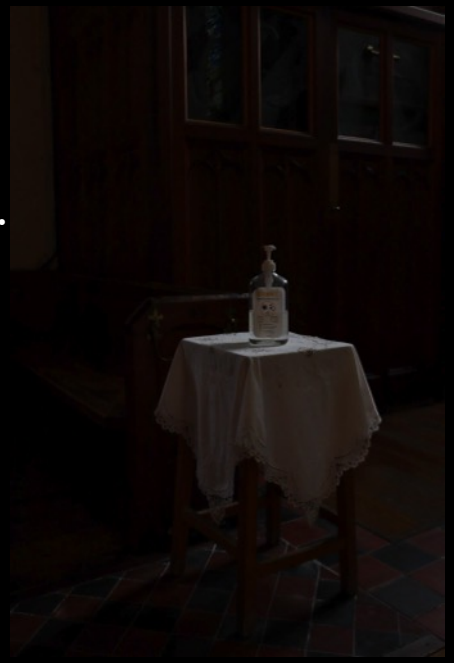




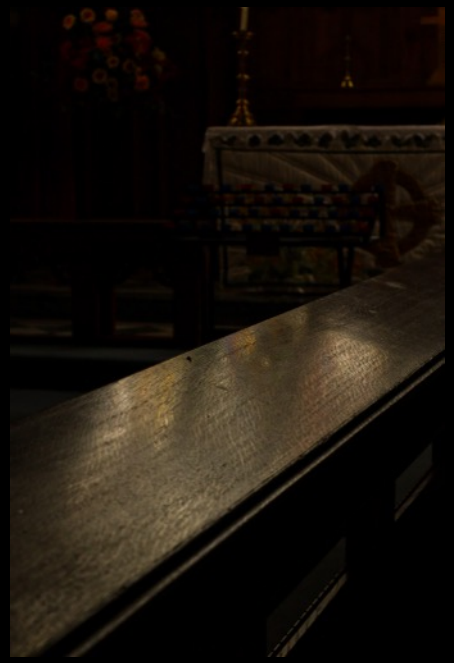


evaluation

This triad captures the essence of light and shadow within the church in a way that feels atmospheric and reflective of its quiet, contemplative nature. I’m pleased with how the lighting emphasises the textures and materials while the shadows add depth and a sense of mystery. As a series, I think it successfully ties back to my Shoot 2 idea of using light and shadow to represent the church's character. That said, I think the series could be stronger. While each image works individually, there’s room for improvement in how they flow together. I feel they could connect more if I paid closer attention to angles or perspectives that visually link them. Some areas feel slightly underexposed too, and I realize this might have caused some details to get lost. However, I think this series is a solid start. It captures the mood I was aiming for and leaves space for interpretation. Moving forward, I want to focus on refining the editing and creating stronger visual links between the images to make the series feel more cohesive and intentional. Unfortunately, something went wrong during the film shoot, and the images were never properly exposed. This was a disappointing setback, as I was particularly excited to see how the film camera would capture the light and shadow interplay within the church. However, this challenge pushed me to adapt and rely solely on the digital camera. While I missed the tactile, nostalgic quality of film, digital offered its own advantages, such as the ability to preview shots instantly and adjust settings as needed.

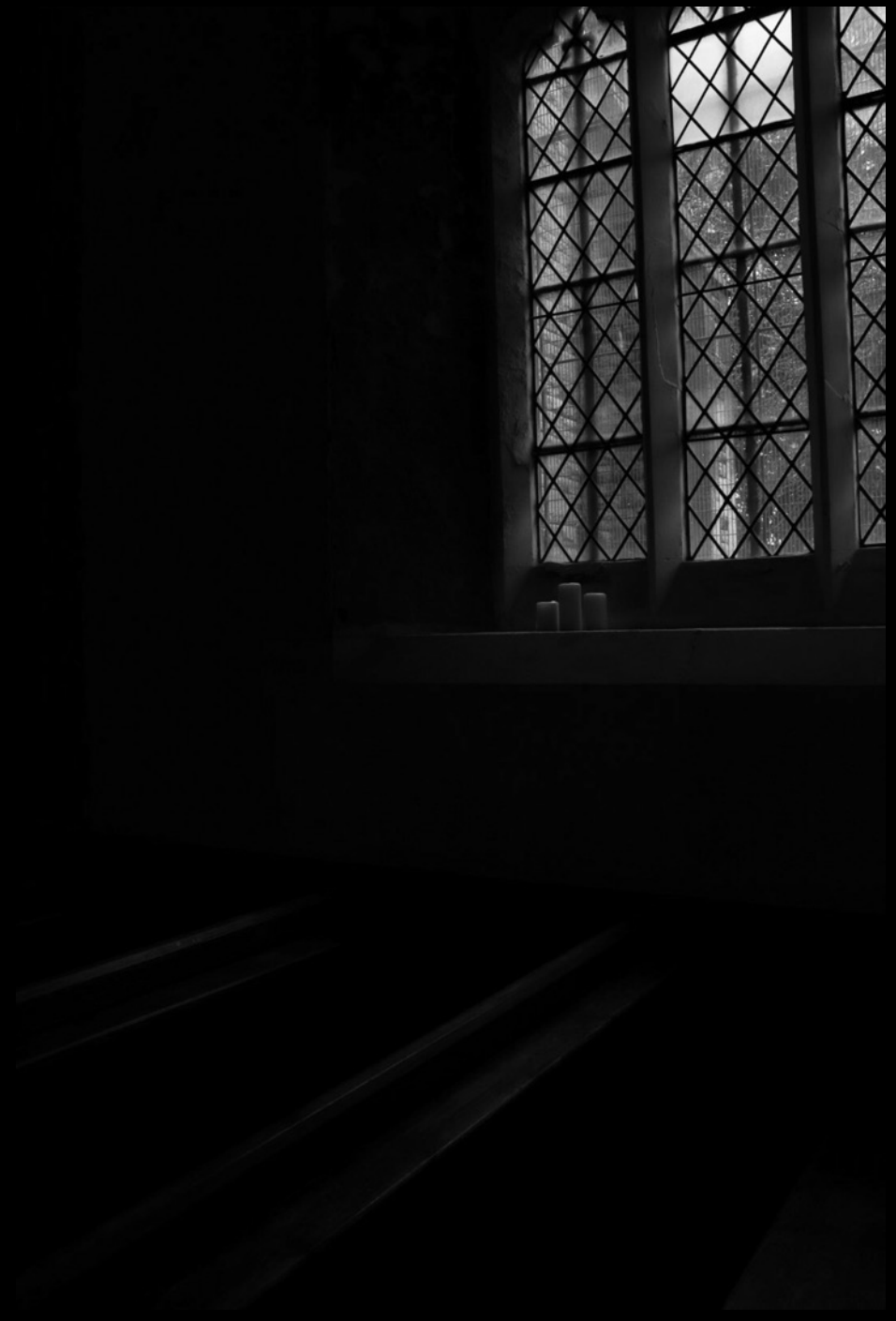






(Monochrome)











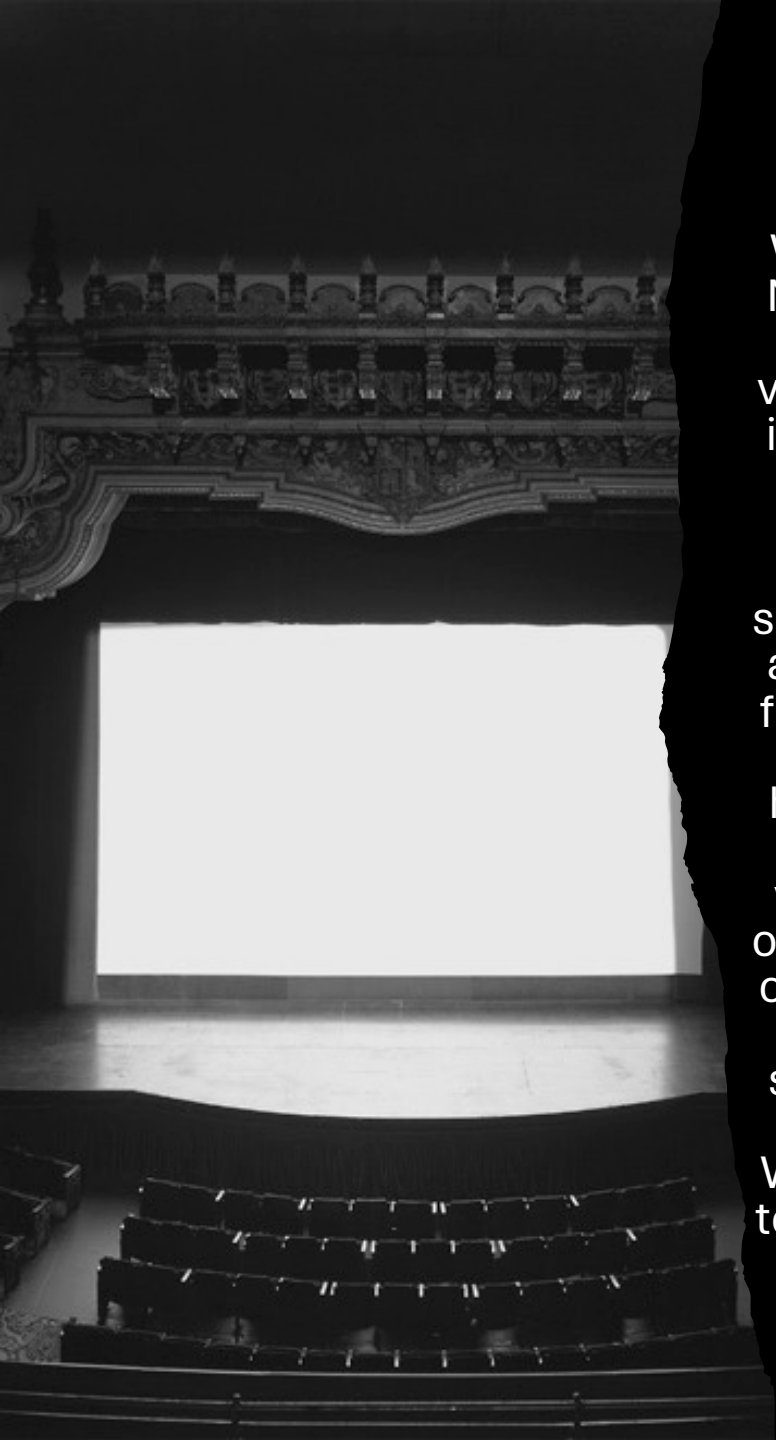
When I made this image, my goal was to create a dreamlike and distorted atmosphere by experimenting with camera techniques and editing. I used a slow shutter speed to capture the slight movement or shake of the camera, which resulted in a sense of motion and blur. This softness breaks away from the usual sharpness found in architectural photography and instead highlights the ethereal quality of the light sources and the blurred details of the windows. In editing, I opted for a monochrome palette to strip away distractions of colour and focus solely on the interplay of light, shadow, and form. The stark brightness of the bulbs contrasts heavily with the dark, almost ominous tones of the church’s vaulted ceiling. I heightened the highlights around the bulbs to give them a glowing, surreal presence, drawing the viewer’s eye upward. The stained-glass windows beneath, blurred and ghostlike, were intentionally left less prominent, allowing them to act as a subtle echo of the overarching theme of light. The diagonal composition, achieved through the angle of the shot, enhances the image's unsettling yet intriguing perspective, drawing the viewer's eye through the frame in an unexpected way. By accentuating the motion and contrast, I aimed to push the boundaries of how the space feels, making it more about emotion and atmosphere than documenting reality.











Compare

When comparing my image from Shoot 2 to Daido Moriyama's image from his Theatre series, I notice how both focus on light to redefine space, but in very different ways. In my image, the blurred leaves in the foreground create a dreamy distortion of the church window. The light streaming through becomes fragmented, soft, and almost otherworldly, transforming the space into something abstract and emotional. The motion blur adds a sense of movement, making the scene feel fleeting, like a moment slipping away, rather than a concrete reality. Moriyama's image, on the other hand, is stark and grounded, with its high contrast black-and-white tones emphasising the dramatic void of the theatre's screen. The bright emptiness of the screen dominates the image, giving it a sense of stillness and tension. While my image plays with fluidity and softness, Moriyama's creates a more static and graphic effect, using the sharpness and contrast to focus on the physicality of the space. What I find interesting is how both images use light to transcend the literal subject. My work feels more fleeting and ephemeral, evoking memory and emotion, while Moriyama's feels bold and confrontational, using absence to make a statement.







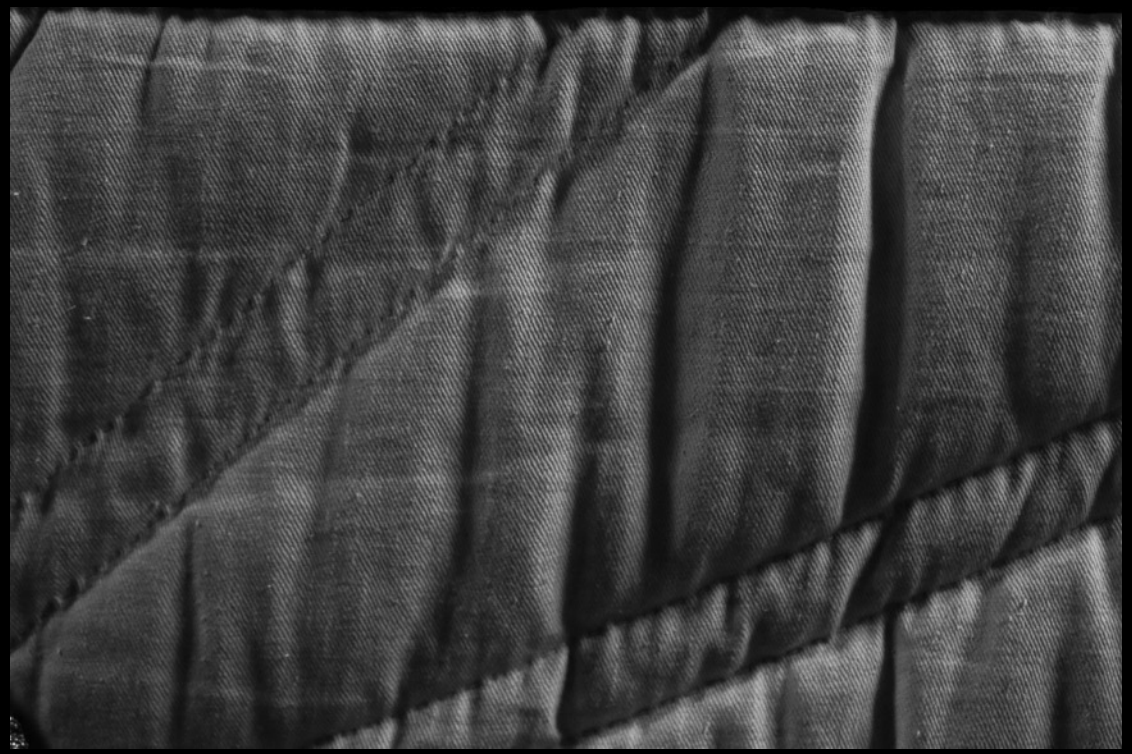


Evaluation

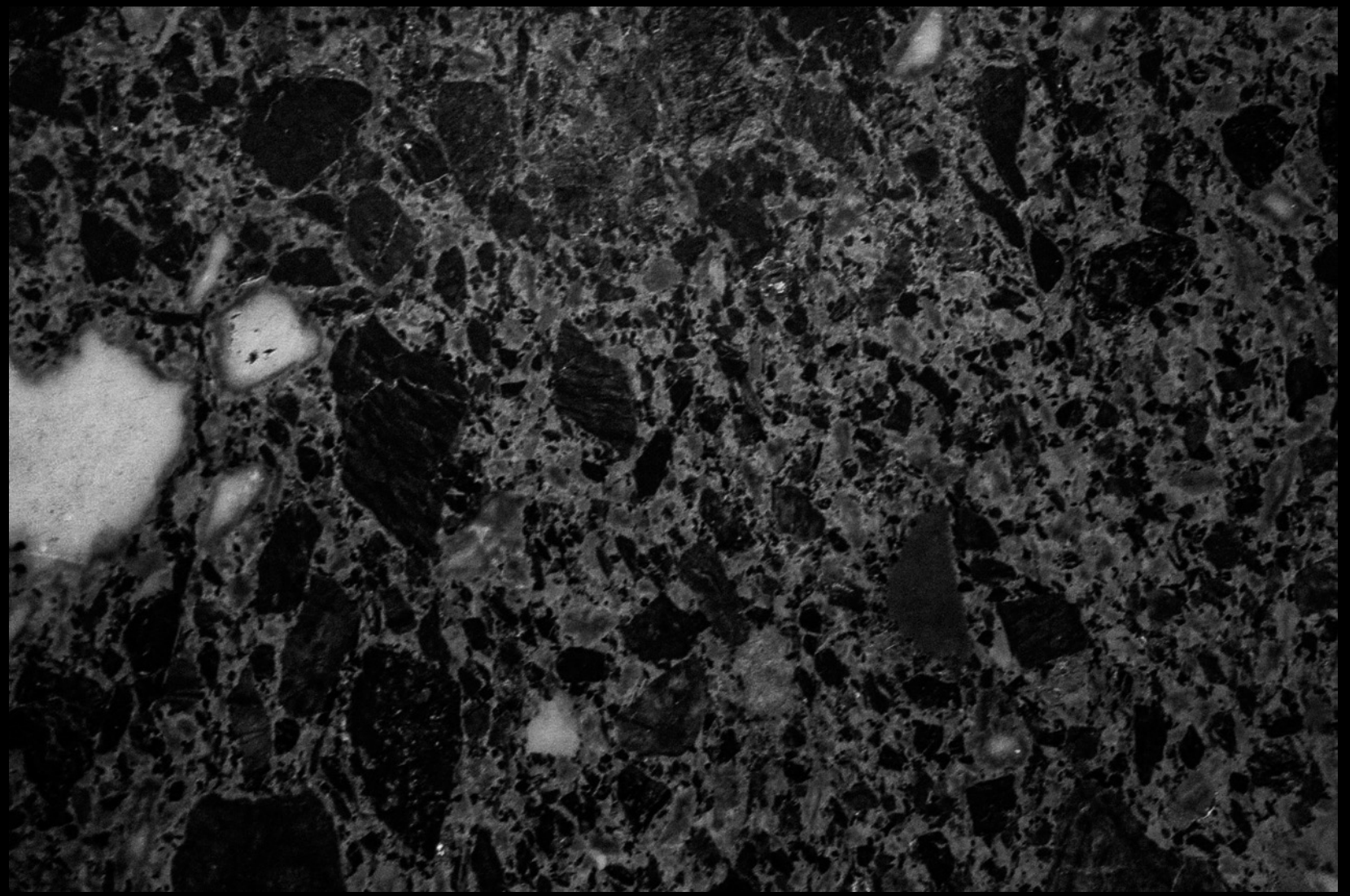
When reviewing this series of five images from shoot 2, I can see how the use of shutter speed has been central to creating mood and atmosphere, but also where there is room for improvement. The consistent black-and-white editing unifies the series and allows the viewer to focus on the textures, light, and shadows without distraction from colour. The slower shutter speed effectively creates a sense of movement and softness in some of the images, particularly the ones featuring blurred leaves and chandelier lights, adding a dreamlike quality. However, some images lack a clear focal point, which can leave the viewer feeling unsure of the intended message. In hindsight, I could have experimented more with varying shutter speeds to better convey the emotional intensity of fleeing and escaping. A more dynamic balance between sharpness and blur could have also heightened the sense of urgency and disorientation. Similarly using a tripod might have allowed for more selective clarity in certain areas. Despite these minor technical deficiencies, I feel this series captures the emotional weight of the church space; its light and shadow reflecting both its physical presence and the deeper feelings of longing to escape its confines. This series lays the groundwork for further exploration of these themes in my work.

Zine shoot idea

For my shoot, I plan to take a spontaneous approach, capturing textures that catch my eye while working on other aspects of the project. This method will allow me to respond naturally to the environment. Additionally, I will research artists who focus heavily on texture to inspire my compositions and framing. Their influence will guide me in creating images that reflect the church's atmosphere while aligning with the collaborative theme of the project. This balance between personal creativity and group goals will help ensure a strong contribution to the final presentation.











When creating this image, I used a zoom lens to isolate and magnify the intricate texture of the fabric, ensuring that the viewer's attention is drawn to the fine details. The shallow depth of field created a soft, blurred background that contrasts with the sharpness of the textured surface, enhancing its tactile quality. During editing, I focused on amplifying the natural tones and enhancing the subtle blues within the fabric, which brought out the depth and richness of the material. I also made sure to keep the edges of the frame slightly darker, guiding the viewer's eye toward the highlighted texture in the centre. Overall, I think the use of the zoom lens and the precise focus allowed me to create an intimate and abstract exploration of a mundane subject. However, if I were to refine this further, I might experiment with lighting angles to introduce more dynamic shadows and bring even greater dimension to the surface.







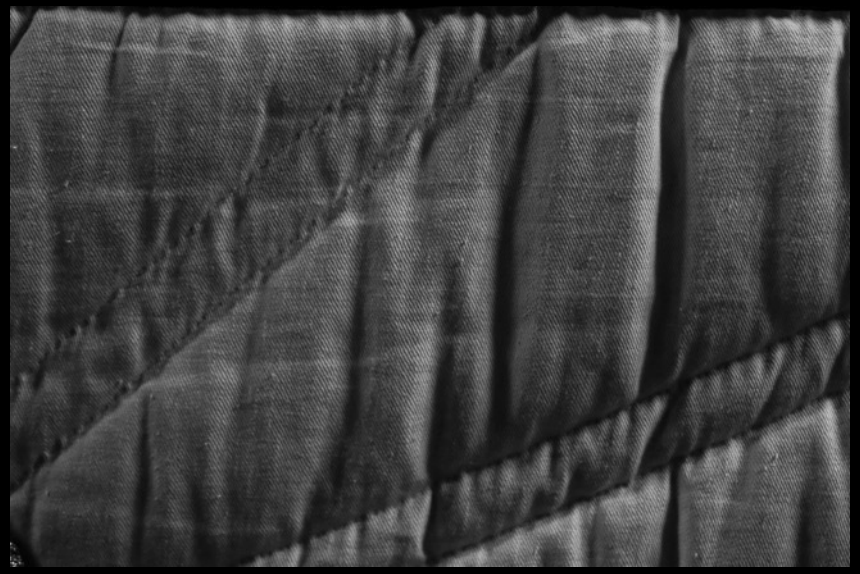




Compare

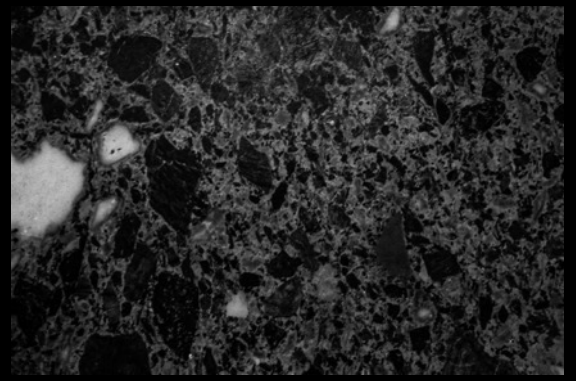
Siskind’s "Jerome 2" and my church zine image both explore texture as a central theme, but they approach it in distinct ways. In "Jerome 2," Siskind abstracts the peeling paint into a striking, almost sculptural composition. The high contrast creates sharp edges and deep shadows, emphasising the decay and transformation of the surface. The cracks and layers of peeling paint become metaphoric, suggesting themes of time, erosion, and renewal. On the other hand, my church zine image captures the softness and flow of fabric within the sacred space, offering a more intimate and contemplative mood. The gentle folds and subtle interplay of light and shadow highlighting a tactile connection to the church environment. Unlike the boldness of Siskind’s image, my photograph invites reflection on the textures associated with ritual and tradition. While both images prioritize texture, they contrast in tone and intent. Siskind’s work feels bold and confrontational, drawing attention to imperfection and change, whereas mine takes a quieter, more meditative approach. However, both highlight the narrative potential of surfaces, whether through the metaphor of peeling paint or the symbolic presence of church textiles. By studying Siskind’s abstraction and focus on detail, I am inspired to think more critically about how textures within the church can tell their own stories, creating layers of meaning within my zine project

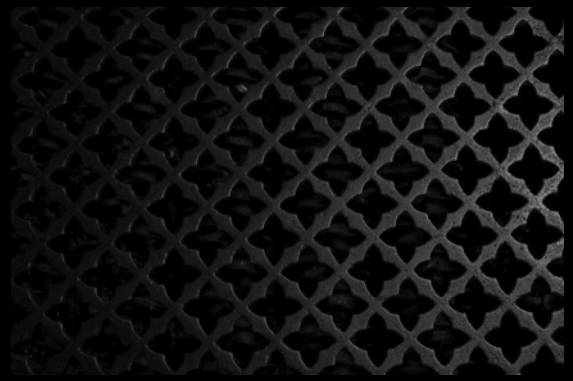


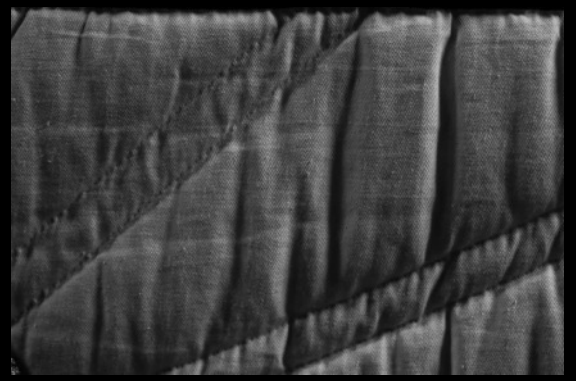


Final Zine images










Evaluation on zine images

When I created this series, I wanted to highlight the textures of the church in a way that felt intimate and tactile. Each image focuses on a unique surface, from the rugged grain of wood to the intricate iron patterns, capturing the diversity of materials within the space. The monochrome editing was intentional as it simplifies the visuals, allowing the textures and contrasts between light and shadow to really stand out. I think this series works well in capturing the essence of the zine's concept: a cohesive collection of textures that connects viewers to the physicality of the church and the close-up framing of the images enhances this focus, drawing attention to surfaces that might otherwise go unnoticed. Looking back, I realize I could have pushed this series further by exploring a wider variety of textures, especially incorporating more natural elements like flowers or light interacting with the surfaces. Playing with angles or using a macro lens might have brought out even more intricate details. Ensuring more consistent lighting could also have strengthened the overall flow of the images. Despite these areas for improvement, I feel this series successfully captures the character of the church through its textures. This zine will also help add depth to the overall exhibition, offering visitors a tactile and visual narrative that complements the other works on display, creating a cohesive and immersive experience.

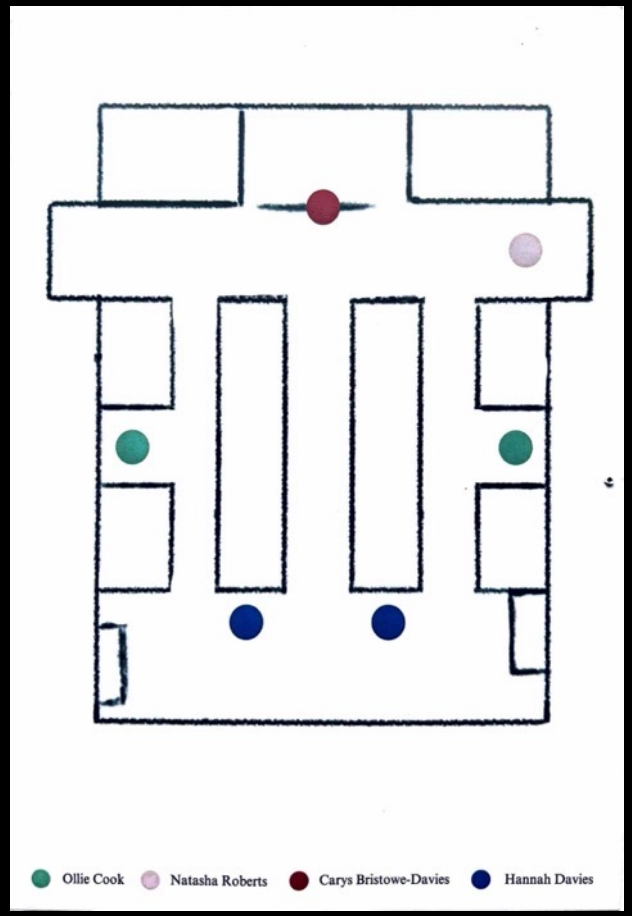
Crit notes

During our class critique, I presented both my color and monochrome series. It was suggested that the long shutter speed images stood out as more evocative and worth deeper exploration. Since both series focused heavily on light and shadow, it was recommended that I experiment further by using cyanotype or lumen paper to complement each image, capturing the light in a more tactile, alternative form. Having previously worked with cyanotype, I felt inspired to broaden my approach by incorporating lumen paper to see how it could expand my experimentation and offer a new dimension to how light is represented in my work.

Promotion outcomes

As the exhibition drew closer, logistical challenges became clearer. Although the zine idea was strong conceptually, it proved to be too time-consuming and costly for any of us to handle alone. Producing just eight books would have required printing 300 pages of images and hand-stitching them all, which was unfeasible. To resolve this, we decided to merge the zine idea with the map concept, which also tied back to the postcard inspiration from our archive visit. Instead of creating full zines, we printed each of our images on A5 cards and included the map design on the back. These cards were then displayed across the pews in the church, mimicking the appearance of artifacts that had been sitting there for centuries. This solution not only streamlined production but also enhanced the thematic link to the space and history of the church.

Images of promotions





My ideas progression

Using the theme of reflection both literally and figurately incorporating my reflection on how I feel when in the church. The feeling of abandonment and wanting to leave escape both mentally and physically

Artist research Antony cairns (seoul)

Cairns' *Seoul* series captures the futuristic, fragmented essence of the city through a mix of analog and digital processes, focusing on reflections, light, and distorted imagery. Cairns often uses unconventional methods, such as layering and printing on metallic surfaces, exploring the interaction between humans and the built environment- blurring the boundaries between reality and abstraction. This image encapsulates Cairns' distinctive style, blending light trails, architectural details, and abstract forms into a layered composition. The high contrast, grainy texture, and long-exposure techniques create a ghostly, otherworldly quality. Cairns' technique of long exposure and abstraction directly inspires my third shoot, where I aim to create ghostly, ethereal representations of people's faces. By experimenting with extended shutter speeds and movement, I want to capture the transient, intangible quality of human presence, reflecting the desire to escape the confined and rigid atmosphere of the church environment. His work encourages me to embrace imperfection and distortion, using light and shadow to convey the emotional and spiritual layers of my concept.



Artist research Michael ackerman men

Ackerman’s series Men captures the raw and fragmented essence of masculinity through intimate, surreal, and abstract portraits. His use of unconventional techniques, such as long exposures and motion blur, allows him to emphasize emotion and atmosphere over realism. This image from Men exemplifies Ackerman’s signature style of blending abstraction and portraiture. The blurred figure, bathed in deep shadows and minimal light, conveys a ghostly and ephemeral presence. The long exposure creates a sense of movement, as if the subject is caught between moments or realities. The distortion of the face and figure removes individuality, transforming the person into a universal representation of mystery, emotion, or even struggle. The high contrast between the subject and the dark background isolates the figure, enhancing the intensity of the composition- which is a technique I intend to use in my own work. This image links directly to my third shoot idea of using long shutter speeds to create ghostly impressions of faces, reflecting an emotional response to the church environment. Ackerman’s use of motion blur and abstraction inspires me to experiment with similar techniques, capturing the tension between presence and absence. The way Ackerman transforms the subject into a haunting, universal figure aligns with my intention to explore themes of escape and detachment from the church space. By incorporating long exposures, I aim to echo his ability to transcend realism and create emotionally charged, atmospheric images that resonate with the concept of leaving behind a confining or overwhelming environment.

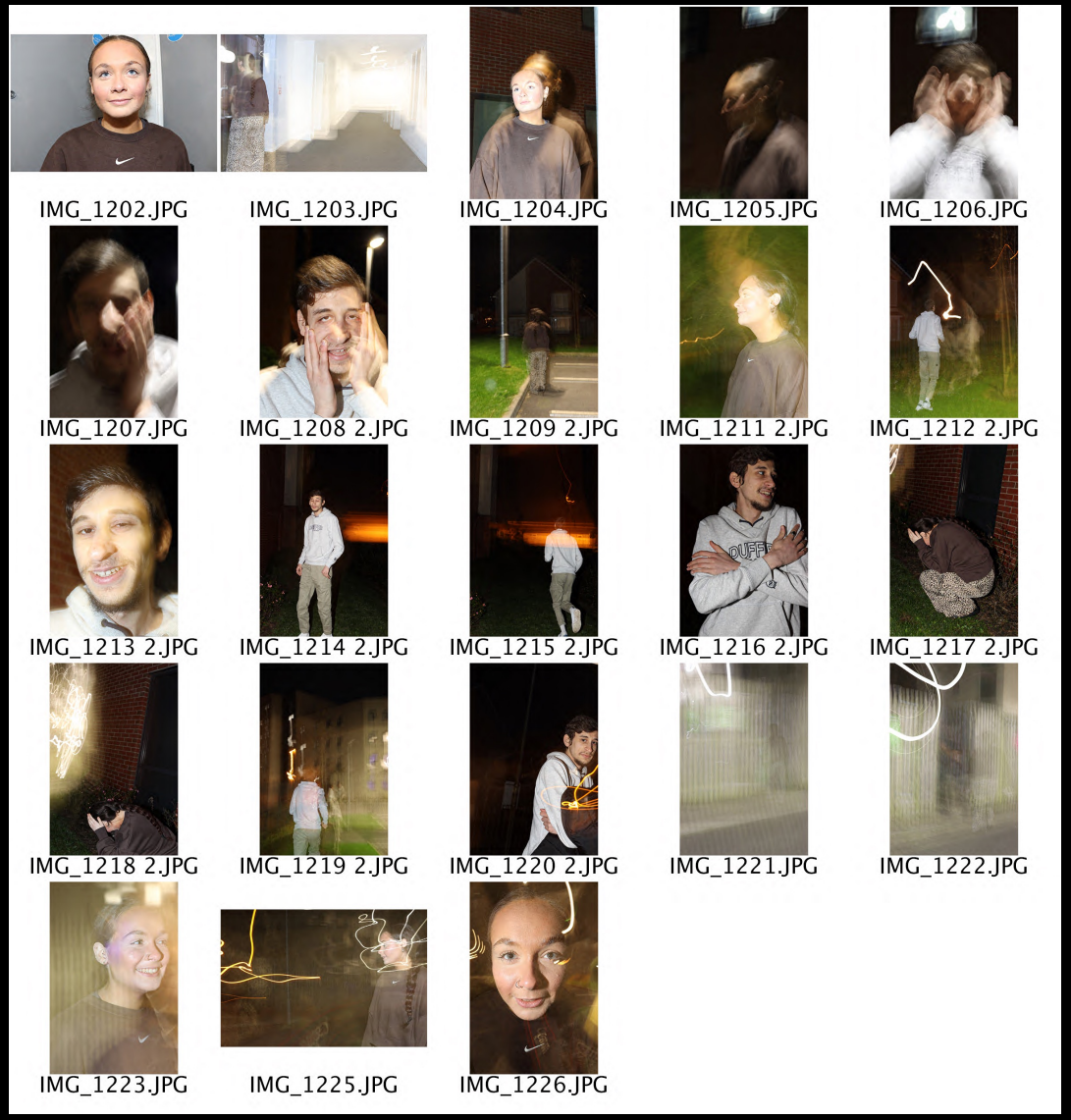


Shoot 3 idea

After the lumen prints didn’t yield the desired results, I plan to shift my focus to capturing light and emotion using the same low shutter speed technique and dark backgrounds. I will incorporate a flash gun to introduce more light in specific, desired spots, enhancing depth and control in the images. This approach will help emphasize the ghost-like figures and fleeting movements I aim to portray while maintaining the unsettling emotions central to the concept.

Contact sheet

ISO was too high needed to lower it for a substantial tone



Needed to increase shutter speed to get more accurate detail as all is blurred together in this image

Edite



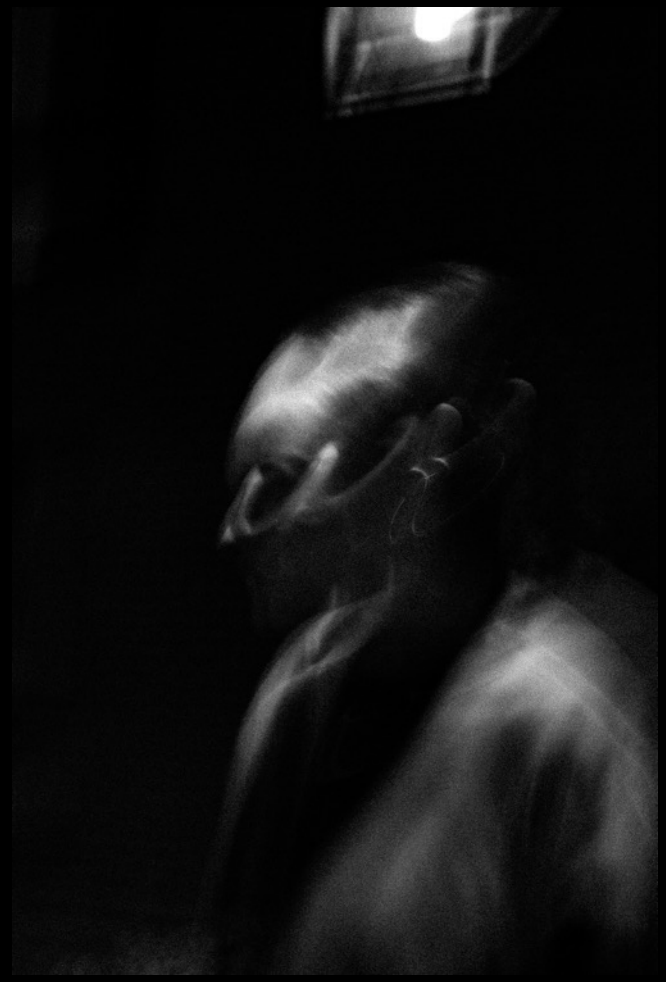


This image captures the essence of what I wanted to express in my work, an overwhelming sense of unease and a desperate desire to escape. By using a slow shutter speed, I achieved a layered and distorted effect, which mirrors the disorientation I feel within the space of the church. The contrast between the dark background and the glowing highlights draws attention to the face and hands, making them the focal point. The blurred gesture of the hands suggests an act of covering or protecting oneself, further emphasizing feelings of vulnerability and discomfort. The abstract nature of the image also allows for multiple interpretations, inviting the viewer to project their own emotions onto the piece. On reflection I think I could have pushed the visual narrative further by experimenting more with the surrounding elements, such as incorporating stronger light sources or textures to deepen the interplay of light and shadow.



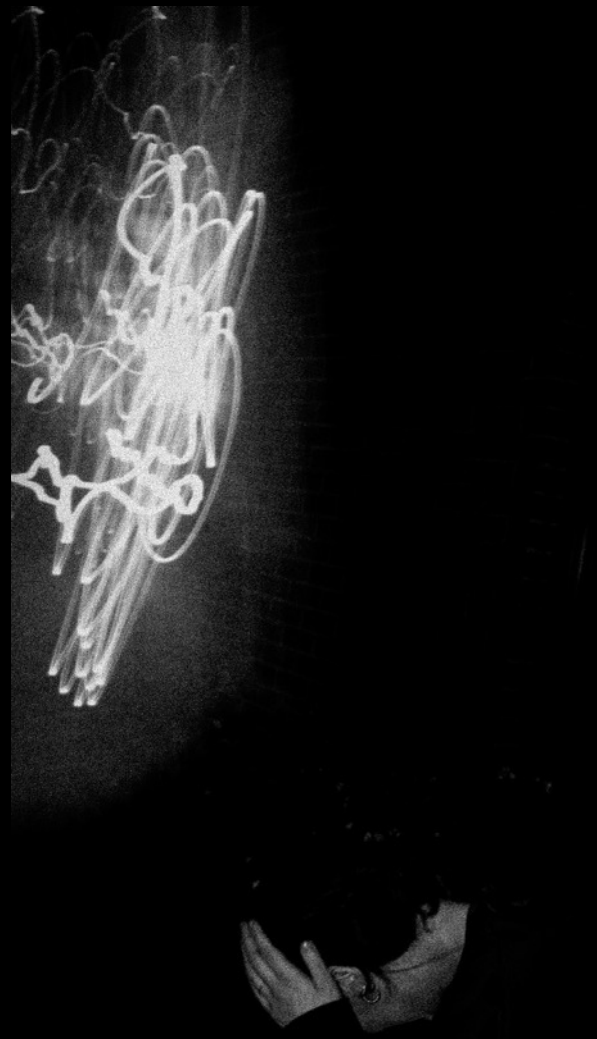


















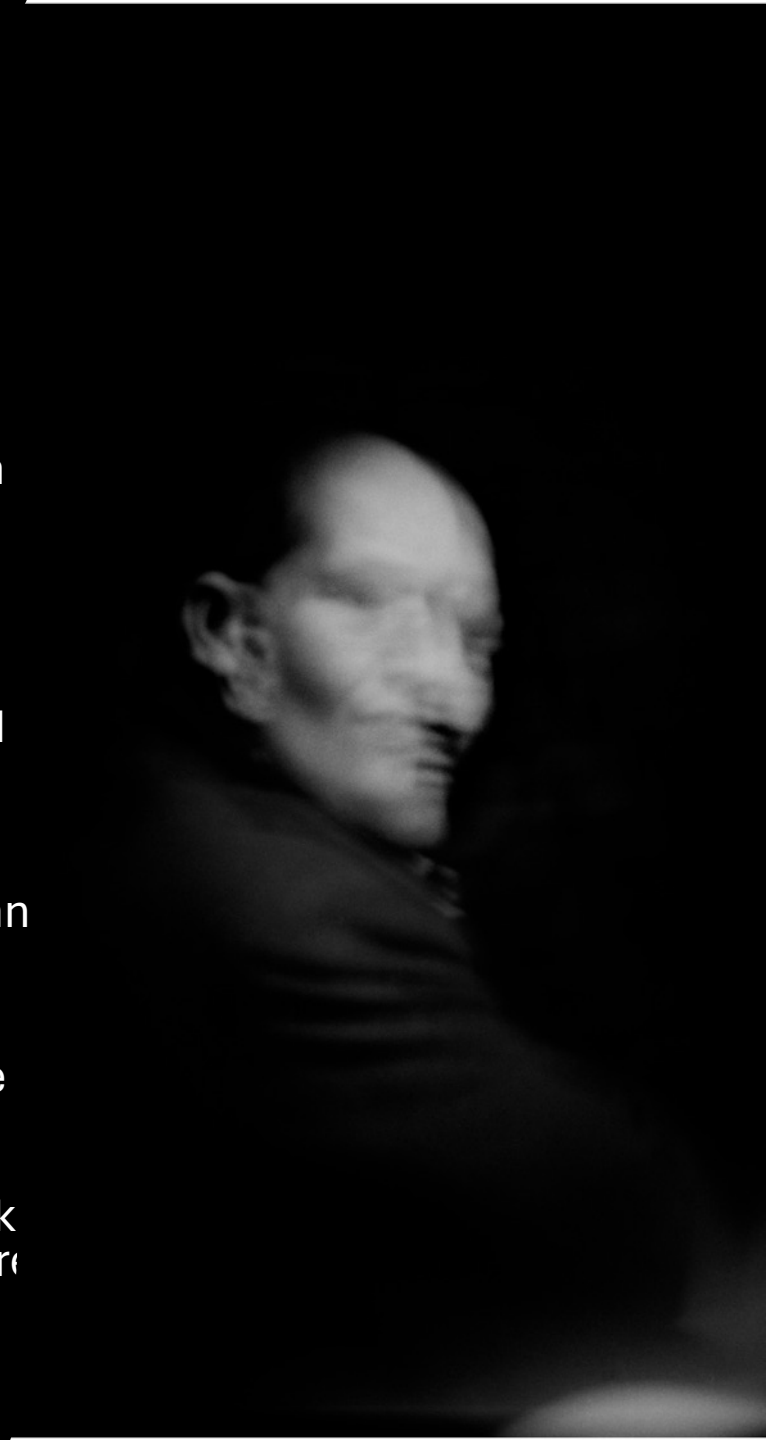


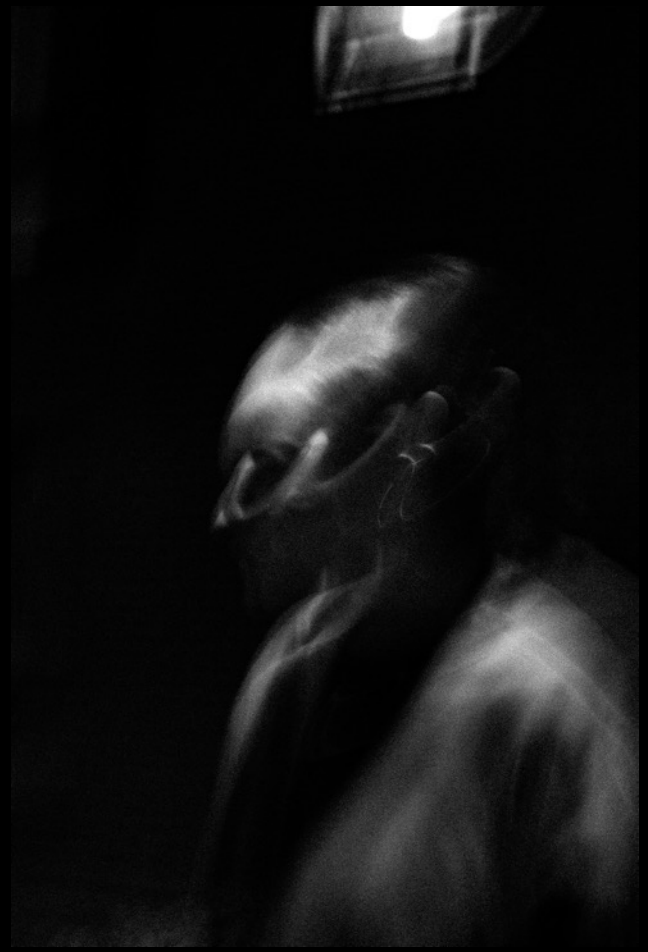
Compare men with your series

Both images use motion blur and black-and-white tones to create ghostly, dreamlike effects, but they evoke different emotions and ideas. Michael Ackerman's image from his Men series feels deeply personal and haunting. The blur captures a fleeting moment, suggesting movement, vulnerability, and a sense of uncertainty. It draws me into the subject's world, making me reflect on identity and the human experience.

In contrast, my image focuses more on abstraction and atmosphere. By using long exposure, I captured the interplay of light and shadow in a way that feels detached and otherworldly. My aim was to explore how these elements could symbolize escape from the church environment, creating a mood rather than focusing on a specific subject.

While Ackerman's work is rooted in the emotional and human, my photo leans toward exploring space and mood. Both images show how motion blur can convey different ideas—one deeply intimate, the other abstract. This comparison inspires me to think about how I can blend these approaches in my future work to create something both personal and atmospheric.









Evaluation

This trio of images captures my intention to experiment with low shutter speeds to explore light and emotion in an abstract, expressive way. The ghostly, distorted faces evoke a sense of tension and fleeting emotion, aligning well with my goal of portraying feelings of escape and unease. I’m pleased with how the high contrast black-and-white editing adds to the haunting atmosphere and ties the series together cohesively. That said, I feel some areas could be improved. The blur, while intentional, sometimes makes it difficult to fully connect with the subject, and a few compositions could be refined to eliminate distracting background elements. Despite this, the series achieves its aim of using light and motion to convey emotion, and displaying these as a triptych would enhance the narrative and visual flow.

Site visit

During the site visit, we were tasked with planning the display for our intended series. Initially, I considered using acetate to showcase my work, intrigued by how the material could enhance the visual layering. However, it quickly became apparent that placing the series within the church posed challenges. The dark, grainy wood of the interior drowned out the acetate images, making them visually ineffective. Following feedback during the visit, it was suggested I use sketching paper instead. This alternative material would maintain a similar translucent quality but with a darker sheen background, offering better contrast and visibility in the church's moody setting.

Final concept idea

My final concept for this series is deeply rooted in my personal emotions, stemming from the realization that my discomfort with creating work around this church site lies in how the space itself makes me feel. The unease and tension I experience while being within the church became the foundation for my project, leading me to explore the theme of wanting to escape its confines. The series seeks to express the uncertainty and emotional unrest I feel in this setting, translating these sensations into visual form.

Three of the images focus on the architecture of the church, intentionally made shaky and fleeting, as though captured in a rush to leave. The blurred and distorted details represent the disorientation and urgency of that emotional experience, as if the camera itself reflects my desire to flee. The remaining three images shift focus inward, exploring the emotions etched on my face. These portraits aim to convey the weight of my feelings—the unease, the tension, and the struggle to reconcile my internal state with the church's physical presence. Together, these six images work as a narrative of both physical and emotional escape, allowing the viewer to connect with the personal and reflective nature of my experience.

Artist statement

This series reflects my complex relationship with the space of St. James Church. Using abstraction and distortion, I explore the tension between the sacred architecture and my inner desire to escape its confines. The reflections and textures in the imagery evoke a sense of displacement, representing the blurred boundary between physical presence and emotional distance. The ghostly outlines of people within the church mirror the way human connection feels fragmented in a space where my emotions conflict with the sanctuary's stillness. The fractured light through windows, shifting shadows, and blurred textures are metaphors for my struggle to reconcile the internal with the external, the sacred with the personal. These photographs, intentionally imperfect and fluid, allow the viewer to experience the church not as a static place of worship but as an emotional landscape where longing, reflection, and escape coexist. Through this series, I aim to convey how spaces, even those intended for solace, can provoke profound internal unrest and inspire a need to seek freedom beyond their walls.

Final seminar report

https://uowtsd-my.sharepoint.com/:w:/r/personal/2203436_student_uwtsd_ac_uk/Documents/final%20report%20on%20site%20specificity.docx?d=wbfb76be32ccf4d6383e84e019e8e0d23&csf=1&web=1&e=Jdaexw

How does a site dictate what work is made?

A site dictates what work is made by influencing its content, form, and meaning based on the physical, social, and cultural characteristics of the location *(Kwon, 2002)*. The site's history, architecture, function, and the way people interact with it shapes the artist's response, creating a unique relationship between the artwork and its environment *(Pearson, 2010)*. The work often emerges from the site's specific context, altering how the space is experienced or understood. In this way, the site not only provides a physical platform for the art but also becomes integral to its message (*Deutsche, 1996)*.

"Face 2 Face" (2007) by JR is a powerful example of site-specific art, where both the form and meaning of the work are directly influenced by the location in which it is displayed *(JR & Marco, 2007)*. The work primarily took place along the Israeli-Palestinian border, particularly in cities like Bethlehem and Jerusalem. In this project, JR and his collaborator Marco took large-scale portraits of people from both sides of the Israeli-Palestinian conflict: Jews, Muslims, and Christians and posted them side by side on walls and buildings in contested and symbolically charged spaces. The public walls and barriers of Israel and the West Bank dictate the form, scale, and medium of JR's work *(Phaidon, 2015*). The size and placement of the portraits were designed to fit the large, often brutalist surfaces of these contested spaces, making them both visible and integrated into the urban landscape. Without these walls and the prominence of public spaces, the artwork would not carry the same weight or visibility. The meaning of "Face 2 Face" is deeply tied to its site, by placing portraits of Israelis and Palestinians side by side, JR challenges the deeply entrenched divisions between these communities. The artwork directly addresses the physical and psychological barriers that separate people, using the very walls that symbolize division to promote unity and commonality *(Boullier, 2009)*. The location of the work adds layers of significance. These are not neutral spaces; they are sites loaded with tension, historical conflict, and political significance. The site dictated that the artwork's meaning be about the people who live in and move through these spaces every day. The images are displayed in places where viewers can't avoid seeing the faces of those they might perceive as "the enemy," forcing a reflection on their shared humanity. This meaning would not have the same impact in a different location, as the specific history and context of Israel and the West Bank imbue the work with urgency and relevance. The site-specificity of "Face 2 Face" is essential to both its form and meaning. The form is dictated by the physical structure and urban environment of Israel and the West Bank, while the meaning arises from the specific social and political context of the region. The site transforms the work into a powerful statement about humanity, separation, and reconciliation, making it a compelling example of how a site can dictate what work is made and how it is interpreted.

"Spiral Jetty" (1970) by Robert Smithson is a quintessential example of site-specific art, where both the form and meaning of the work are inseparable from its unique location *(Holt, 1996*). Built on the northeastern shore of the Great Salt Lake in Utah, this monumental earthwork is a 1,500-foot-long spiral made of mud, salt crystals, and basalt rock that extends into the lake. The form of "Spiral Jetty" is directly shaped by the natural landscape and geological features of the Great Salt Lake. The spiral shape, a recurring form in Smithson's work, mimics natural patterns found in the environment *(Beardsley, 1984)*. The vast, open space of the Great Salt Lake dictated the need for an expansive, monumental form. The spiral shape is both simple and profound, echoing natural processes and emphasizing the interconnectedness between the work and its environment *(Tiberghien, 1995*). Without the openness and the unique geological characteristics of the site, the massive spiral form would not make the same visual or conceptual impact. The fluctuating water levels of the lake also dictate how the form of the work is perceived over time. Sometimes the jetty is submerged, other times it is completely exposed, creating an evolving interaction between the artwork and the environment *(Smithson, 1972)*. The meaning of "Spiral Jetty" is deeply tied to the specific environmental, geological, and even metaphysical aspects of its site. The work explores themes of time, entropy, and the relationship between humans and nature. The Great Salt Lake is a highly unique and inhospitable environment. Its saline water supports little life, and the landscape around it is barren and alien *(Holt, 1996*). By placing the work in such an extreme and isolated location, Smithson draws attention to the processes of natural decay, transformation, and the passage of time. The remote, almost inaccessible nature of the site also plays a key role in the work's meaning. The isolation of "Spiral Jetty" suggests that it is not meant to be experienced in the traditional sense of art consumption. Its inaccessibility forces viewers to engage with the work conceptually, often through photographs or film. This remoteness emphasizes the work's connection to natural processes rather than human observation *(Tiberghien, 1995*). The site-specificity of "Spiral Jetty" is central to its form and meaning. The Great Salt Lake, with its unique landscape, environmental forces, and deep geological history, dictated both the monumental spiral form of the work and its conceptual exploration.

"Face 2 Face" and "Spiral Jetty" represent different interpretations of site-specific art, influenced by the cultural and geographical characteristics of their locations. "Face 2 Face" is deeply connected to the social, religious, and territorial challenges of the Middle East. The separation wall and urban spaces in Israel and the West Bank shape both the visual form and the underlying message of the work, which seeks to bring a sense of shared humanity to communities divided by conflict. This approach directly engages with the realities of the region, where art often serves as a medium to confront pressing political and social issues. In contrast, "Spiral Jetty" reflects a focus on humanity's relationship with nature, inspired by the vast, uninhabited landscape of the Great Salt Lake. The isolated, barren environment dictates a work that emphasizes themes of natural processes, the passage of time, and the insignificance of human presence in comparison to the forces of the earth. Rather than addressing societal conflicts, this piece highlights the beauty and power of untouched landscapes, aligning with the tradition of land art that explores timeless, universal themes.

Both works demonstrate how the physical and cultural context of a site can shape the meaning and purpose of artistic creations. While "Face 2 Face" uses its setting to address human division and reconciliation, "Spiral Jetty" draws on its location to evoke a deeper understanding of nature's grandeur and its enduring cycles. Together, these examples highlight the profound connection between location and artistic intent.

References

Boullier, D. (2009) Art and Politics: JR’s Social Photography. Available at: www.artandpolitics.com (Accessed: 3 December 2024).

Deutsche, R. (1996) Evictions: Art and Spatial Politics. Cambridge, MA: MIT Press.

JR & Marco (2007) Face 2 Face. Available at: www.jr-art.net (Accessed: 3 December 2024).

Kwon, M. (2002) One Place after Another: Site-Specific Art and Locational Identity. Cambridge, MA: MIT Press.

Pearson, M. (2010) Site-Specific Performance. London: Palgrave Macmillan.

Phaidon Editors (2015) JR: Can Art Change the World? London: Phaidon Press.

Beardsley, J. (1984) Earthworks and Beyond: Contemporary Art in the Landscape. New York: Abbeville Press.

Holt, N. L. (1996) The Writings of Robert Smithson: Essays with Illustrations. New York: New York University Press.

Smithson, R. (1972) Spiral Jetty Film [Film]. Available at: www.robertsmithson.com (Accessed: 3 December 2024).

Tiberghien, G. A. (1995) Land Art. Princeton: Princeton Architectural Press.

Final display decision

I chose to display the images in a square format on the pews, a decision influenced by the unique context of the site. These pews, which are soon to be removed and replaced, symbolise a departure from the space, a parallel to my own feelings of wanting to leave the church. The idea of the pews "leaving" after being stationary for so long reinforces the themes of escape and change that run through the series. The square format was inspired by the structure of the pews themselves, while the choice to present the images with a border resembling a Polaroid was deliberate. The Polaroid’s design, with its black square that fades as the image develops, mirrors the ghostly and washed-out aesthetic of the series. This presentation style connects the fleeting, transient nature of the Polaroid to the impermanence of both the pews and the emotional turbulence captured within the images, creating a visual and conceptual harmony between the artwork, its display, and the space it inhabits. I printed the images on matte canvas paper to enhance their subdued appearance, aligning with the somber and reflective tone of the series. The texture of the canvas adds a tactile depth to the photographs, softening the details and reinforcing the ethereal, ghostlike quality of the imagery. This choice complements the monochrome palette and grainy aesthetic, allowing the images to resonate more deeply with the themes of reflection, escape, and impermanence. The muted finish also helps the work blend seamlessly with the church's environment, further embedding the series into the space it seeks to interrogate.



Final series order


PEACE


PEACE

Exhibition evaluation

This series explores themes of reflection, escape, and unease, using slow shutter speeds to create ghostlike imagery and a monochrome palette to evoke a haunting, timeless atmosphere. I chose to print the images on matte canvas paper, enhancing their subdued, grainy texture and emphasizing their phantom-like quality. Displaying the photographs in a square format with Polaroid-inspired borders ties into the fleeting and transient nature of the emotions captured, while also mimicking the structure of the pews where they are placed. The pews, soon to be removed and replaced, add another layer of meaning to the work, symbolizing departure and change, mirroring my own feelings of wanting to escape. While I feel the decision to integrate the images with the pews creates a strong connection between the work and its setting, I recognize that their low placement might limit visibility for some viewers. If I were to develop the display further, I might experiment with varied heights or incorporate other elements of the church's architecture, such as its verticality, to enhance engagement. Overall, I believe the series effectively communicates its intended themes, and the choices of materials and presentation deepen its connection to both the space and the emotions it reflects.