



Visual Diary

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Site-Specificity

“The term site-specific refers to a work of art designed specifically for a particular location and that has an interrelationship with the location.”
(Tate Site-Specific)

Site-specific art is created with a particular location in mind, when the work is placed in a different location it loses all meaning and context and becomes a different piece of artwork when looking at the meaning. An example of site-specific art is “Season’s Greetings” by Banksy. The artwork depicts a child with their mouth open eating what they believe to be snow but when the other side of the artwork is revealed, the snow is unveiled to be soot from a fire. This artwork is located in Port Talbot which is known for the steelworks that cover a large area of land, the artwork brings attention to the large amount of pollution that the steelwork causes especially in the area around it. Moving the artwork would remove the significant meaning, with a different location it would refer to soot from general fires rather than steelworks specifically.



Planning

Over the last year, I have attended many concerts and have learnt how to optimise my camera for concert images, I have another concert coming up in the next few days and I want to use this time to take more pictures and use them as part of a project. I went through some of my older concert images and picked out a few to add to this project. This project will be a collection of concert photographs from different artists/ concerts.

Most concert venues don't allow professional cameras so before going to any of the concerts I needed to learn how to use my phone camera setting to best capture different venues and lighting. I have a Samsung which are currently known for its good camera qualities and zoom so I did some research and found how to use different settings to optimise my camera.

My friend and I plan to stand at the back of the arena/ crowd to avoid being crushed by people and get wider shots, but we still stand to the side of the arena to still be close to the stage and be able to see the performance.



Seating plans: Utilita Arena Cardiff

Shooting

The first thing I changed was the quality with which my camera photographed and recorded with to ensure that zooming in wouldn't ruin the quality. I changed it between UHD (Ultra HD resolution) and 8K because I still wanted to record the concert and UHD had better fps and could zoom in further whereas 8K has less zoom and lower fps but has better overall quality for images.



The lighting at concerts is always too bright for a camera's default settings so I need to change the settings to make sure the images aren't overexposed and the details of the image are visible so I decreased the iso to 80 and sometimes lower depending on the scene taking place on stage.



Contact Sheet

Due to the zoom, the quality of this image isn't the best, but the focal point is still clear. The focal point of the image is the singer and the spiral in the background. While the musicians can still be seen clearly, they aren't the focus of the image. In the background, there is a spiral which is taken from the album cover of the album that is being performed that is in focus as well as the artist. The artist, James Marriott, is singing while facing me in this clip so I wanted to capture this moment clearly and portray his love for performing as well as the crowd's need to record every moment. In concerts, it is rare to have a single moment without a phone recording which I wanted to portray in this image, the artist takes time to be with us and connect with us in person over their music and we feel the need to record it instead and watch from behind our screens still.



20240202_213553.jpg20240202_213554(0).jpg20240202_213554.jpg20240202_213555.jpg20240202_213645.jpg



20240202_213748.jpg20240202_213749.jpg20240304_211514.jpg20240304_211515(0).jpg20240304_211515.jpg



20240304_213240.jpg20240304_222210.jpg20240304_222222.jpg20240924_203943.jpg20240924_204050.jpg

This image is overexposed due to incorrect settings. While trying to find the right settings for this lighting, I took an image that is overexposed and you can only see one person on stage and that person is barely visible, by increasing the aperture there would be less light entering the camera lens and the people on stage would be more visible and the silhouettes would be clearer.

These are 2 of the worst images in the contact sheet because the overall quality of the images is bad. I tried to zoom in and capture the artist's faces, but this caused a major drop in the quality, and it is very difficult to make out anything in the images. Both photos would benefit from zooming out slightly and possibly zooming in during editing.

From the contact sheet, this is one of the best images in my opinion because there is a good use of bright lighting to create silhouettes of the band members. There is also a good use of the stage height to create a clear distinction between the crowd and the band, while most photographers try to avoid having the crowd in the frame, this image makes good use of the crowd to portray not only the success of the band but also to direct the viewer's eyes to the artists above the top of the crowd.

Contact Sheet



20240924_212652.jpg 20240924_214108.jpg 20240924_214127.jpg 20240924_221828(0).jpg 20240924_221828(1).jpg



20240924_221933.jpg 20240924_221934.jpg 20240924_221946.jpg 20240924_221949.jpg 20240924_221950.jpg



20240924_221954.jpg 20240924_222008.jpg 20240924_223316.jpg 20240924_223337.jpg 20240924_223835.jpg

In the centre of the image, we can see two dancers connecting their hands highlighted by a high-up spotlight, on the left there are prop lights and, on the right, there is a pianist. The spacing of each section creates a well-balanced and symmetrical image.

This image uses the entire stage as the focal point, the artist, the lighting, the fog and the backdrop are all in focus. This image intends to capture the raw emotion of the music, and the entire staging is used as a focal point to portray the rawness of the music and express the loneliness the music and staging both represent.

A majority of the stage is dark, creating negative space but in the centre, there is the artist surrounded by dancers with red lighting engulfing them and a few white spotlights highlighting the artist. The use of the negative space and central performers creates another well-balanced image.

This is another one of the best images on the contact sheet because the exposure is used to make the crowd visible while keeping the brightness down to not distract from the stage or confetti. The exposure is also used to make the confetti falling stand out against the dark background of the crowd and create a scene of the artist saying goodbye and ending the concert. The darkness of the crowd pulls the image together and draws attention to the artist and dancers on stage as well as the confetti which captures the feeling of the concert.

Editing



This edited image captures the concert's intimate atmosphere, emphasizing the stage and the artist's performance while allowing the surrounding darkness to enhance the overall mood. The focus shifts away from the crowd, inviting viewers to immerse themselves in the moment and connect with the energy of the artist.

For the first edit, I wanted to capture the darkness of a concert venue during a performance, so I began by increasing the saturation to elevate the colours on stage and make them stand out more and then I increased the contrast to make the crowd darker, creating more negative space around the centre of the image which will draw more attention to the focus of the image, the stage. I also decreased the reds slightly in the selective colour to make the dancers and artist less red with all the lighting, using curves, I increased the overall brightness of the image to highlight the lighting and stage even more. I finished by playing around with the exposure settings but decided to not use those settings.



Editing



For the second edit, I wanted to go in the opposite direction and capture the entire arena, so I began by increasing the brightness and the output levels in Levels to amplify the visibility of the audience. Then I decreased the saturation faintly to make the audience less colour and easier to see. I follow this by increasing the brightness more and decreasing the contrast to drop even more colour from the audience making them minimally more visible. I increased the yellows in Colour Balance to make the artist and dancers less pink against the background

This edit does the opposite of the previous edit, bringing the audience into focus and highlighting every element of the concert—the artist, the staging, and the crowd. By making the audience more visible, it creates a more immersive experience, capturing the vibrant energy and interactions that define the event.



Editing



This edit mirrors the very first one, shifting the focus back to the stage and minimizing the presence of the crowd. By emphasizing the performance, it creates a more intimate atmosphere with the artist and the performance.

Going for the same edit style as the first edit of the previous image, I increased the saturation as well as the reds in the channel mixer to emphasize the red and orange of the flames as well as the brightness of the flames in the dark arena. I also decreased the greens and blues slightly to add more sharpness and definition to the flames. By decreasing the vibrance the harsh brightness was decreased but increasing the saturation added to the orange colour and portrayed hotter flames. I finished by experimenting with the curves to add more definition to the flames.



Editing



This version of the image emphasizes the crowd, creating a more immersive experience for viewers and effectively capturing the atmosphere of the concert. The focus on the audience elevates the sense of connection and energy that defines a concert.

I began this edit by decreasing the brightness significantly to bring the brightness of the flames down to make the crowd more visible and increase the contrast to keep the definition and heat of the flames. Decreasing both the saturation and lightness created even less of a contrast between the crowd and the stage while keeping the flames' definition. Finishing the edit, I lowered the curves to emphasize the crowd even further.



Final Images

I chose the first version of my edits because I loved the intimate atmosphere they created, capturing the true essence of a concert. Concerts allow fans and artists to come together and celebrate music and performance, free from the distractions of the outside world. These edits effectively represent both the performance and the emotion of the music. The darker tones and negative space draw the viewer's attention to the artist, emphasizing their presence over the surrounding crowd.





Mapping Potential Territories

Site

I have chosen the Swansea Grand Theatre, in the smaller performance rooms upstairs. The Grand Theatre has a main theatre stage where most performances take place. Still, upstairs there are smaller rooms, replicating the feel of a drama studio, that can be used for more private performances and could display artworks of different kinds for exhibitions. The Swansea Grand Theatre is a large part of Swansea's history, being built back in 1897, and has withstood time and has stayed intact throughout the years, only being threatened during the Swansea blitz in the Second World War. This site holds a lot of Swansea's history and has potential for multiple themes including its history, Swansea's history or performance and art.

Research

I was part of a theatre group asked to act out part of the Swansea Grand Theatre's history for a performance there, so I have already done some online research, but I have also been to the Swansea Archive where there is information about Swansea, including the Grand Theatre, throughout the years. So, I have used historical research to identify the theatre's history, historical effect on the city and information that can be used to create a theme. As well as this, I also used social research to identify the theatre's significant presence in civilians' lives and the memories of attending shows in the theatre.

Suggested 'theme/ context'

From my research, I learnt the significance of the performances that take place at the theatre so for the theme I decided on a behind-the-scenes look at the preparation of a performance from not only the actor's point of view but also the crew, including props designers, costume designers, writers, directors etc. The theme will aim to give audiences a small view of what goes into a performance, and this allows room for more than just photographs. While photographs would be a good use of showing exactly what happens, different pieces of equipment could be put on display to give a more insightful view into the behind the scenes.

Archive Introduction

Instead of our usual session with Joe this week, we were introduced to the West Glamorgan Archives in Swansea. We went in 2 separate groups since there are too many of us to go in one group, so I headed over at 10am. We met Andrew and he explained the archives before showing us to a table full of maps of different areas of Swansea from different years. He then spoke about the different docks that used to be around Swansea before they were filled in and explained that where Parc Tawe is now used to be the north dock. Then he showed us some old images of Swansea and the different train stations that used to be around Swansea as well as us helping us find our proposal locations on the maps to see what used to be there and around the location and telling us the history of some of the locations. He finished by telling us the history of the vue cinema and the houses that used to be there before it was turned into the vue.

During the beginning of this lesson, Ryan and Joe gave out our groups and location, my group consists of Natasha, Hannah and Carys and we have been given the Ragged School. After receiving our groups, we were given schedules and Ryan and Joe showed us how to use ChatGPT to finish the schedules to suit our group and location and then we moved to the mac suit to use ChatGPT as a group to create a schedule specifically for the Ragged school. We had to ask ChatGPT to reword the schedule a few times since it didn't always match our dates or didn't quite give us the information we needed but once we got the response we were hoping for, we used it as a rough guide for our actual schedule.

Carys contacted the Ragged school the following weekend, but we got told that they don't rent out the school in winter and that the rooms they do rent out were full and they didn't have anyone to empty the room in time for us to use it, so we need to find a new location as soon as possible. We spoke on WhatsApp about possible new location and created a list of possible locations that we need to contact. This list included: St James Church, Bunkhouse, Schooner inn, Hanger 18, Brangwyn Hall, Waterstones, and Morgan's hotel. We have permission to use both St James and Bunkhouse, and we have a meeting set up for next Thursday at 1.30pm with Ryan and Joe.

Schedule

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? <i>What makes artwork site specific and what is its function?</i> 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.	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.
	- Get confirmation from site - Establish roles and organisation - Create shared calendar and group chat - Start base research of site - Start thinking about theme — individual or group?	
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.	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
	- Visit the space - Re-visit archive - Share research - Organise visit to site for meeting with lecturers on Thursday - Make a promotional IG for exhibition — username can change, just get the marketing ball rolling - Share initial ideas for themes and artwork	

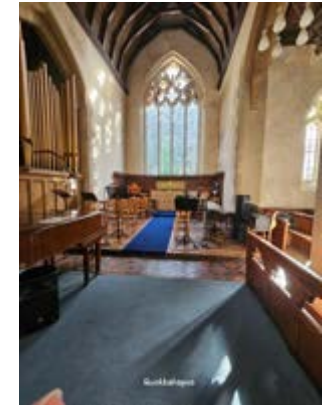
Schedule

21/10/24	23/10 Visualising the Exhibition A selection of exhibition examples group and otherwise, considering the technical,	24/10 Formative Assessment Group Tutorials <i>First group tutorial to discuss research and project health.</i> Each student to bring starting points – contact sheets, experimentation, contextual research.
	- Keep visiting the space while ideas are progressing — what is / isn't allowed within the site e.g certain materials, wall space, hanging placement etc, take into consideration the atmosphere - Start sourcing materials — frames, textiles etc - Group meeting to set deadlines - Properly discuss more 'physical' marketing — zines, leaflets, posters	
28/10/24	30/10 Projection Contextual introduction and practical workshop utilising projection in development and display.	31/10 Marketing strategies Title, curatorial theme, house style.
	- Finalise the theme - Beginning drafts of artwork - Measure the space — figure out placements - Crack down on marketing and promo designs	
04/11/24	06/11 Ways of Display Contextual introduction and practical workshop utilising Alternative printing, finishing, mounting and hanging work in exhibition.	07/11 Group installation meetings Hanging/installation/AV/ Answering student questions/concerns H/S pat testing etc
	- Start refining artworks and ideas - Schedule final images - Potentially start printing — don't leave it too late, limited access - Start regularly promoting work— put up posters around uni buildings, local cafes, bars, markets etc - 'Press kit' for exhibition, artist contact? — along side marketing consider how exhibition visitors can connect with you— business cards, IG account	
12/11/23	13/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far.	14/11 Site Visit 2 15 minutes to discuss ongoing work/plans. Bring working prints/installation plans for review.

Schedule

	-Finalising artwork— last adjustments?? — have printed images for discussion -Exhibition texts — Artist statements, exhibition overview/ context? -Completing printed marketing -Installation plans need to be discussed as group	
18/11/24	20/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far.	21/11 Site Visit 3 15 minutes to confirm/test/visualise exhibition. Bring finalised work/installation plans.
	- Final work — by end of week images should be ready for install — final prints, framed etc - Artist statements completed and printed - Complete physical artist contact — dedicate area for business cards, contacts etc along with marketing - Discuss exhibition roles — who will do what - Health and safety - Final test for tech/ equipment - Final walkthrough	
25/11/24	27/11 No Taught session EXHIBITION WEEK Exhibition visits during hanging.	28/11 No Taught Session EXHIBITION WEEK Exhibition visits during hanging.
	- EXHIBITION OPENING - Engage with visitors - Document the event — take notes for evaluation - Invigilating exhibition	

We got to site before Ryan and Joe, so we introduced ourselves to Ian, the vicar, and got to know a bit more about him. Once Ryan, Joe, Paul and Ada arrived at the site, we headed inside of the church to see the space in person for the first time. Ian told us a bit about the history of the building, more specifically about the stained-glass windows either side of the building (at the front and back) and then he told us a bit about the church itself now, and the different events going on in the church and community centre at the back, Ian expressed the importance of the local community to the church. Then my group and I took the time to photograph different areas of the space so we can look back on them and reference them in our visual diaries and use them to decide what to do in the space. Before they left to visit the other groups, we spoke to Ryan and Joe about the space without Ian so we could discuss initial ideas and thoughts about the space and what our next step is. We also discussed creating a map of the space for easy direction when viewing the exhibition/ work. Before we left the space we spoke to Ian, and he gave us a booklet that includes some history about the church. We also spoke as a group about the location and decided this is the space we will use for our site-specific exhibition.



Task One – Draft

How could a work be transferred to another site, changing its purpose/ impact?

Shalekhet (Fallen Leaves) is an artwork that contains over 10,000 iron plates shaped like faces with their mouths cut open created by Menashe Kadishman and on display in Jüdisches Museum Berlin. The purpose of the installation is for guests to walk across the faces which replicates the sound of the chained Jews walking through the concentration camps. “*Maybe art is not about changing anything. It’s about telling you reality.*” - Menashe Kadishman (*Shalechet (Fallen Leaves)*) Menashe’s work is focused on retelling what’s already happened, and this piece is a good example of that. Germany is responsible for the holocaust so having this piece based in Germany reminds them and holds them accountable for their history and mistakes, having this piece based in any other country wouldn’t change this piece’s meaning but it would change the intentions behind the installation and how it is viewed and received by guests. This piece would no longer be about holding countries accountable for their history but about remembering those who died during the holocaust if this piece as moved. Regardless of location, this piece would still be a retelling of history and would keep the same meaning but how it is viewed changes.

In Port Talbot Banksy created a piece called Seasons Greetings that focuses on the area’s reputation. The work portrays a child with their mouth open, seemingly eating what they believe is snow. However, when the other side of the artwork is revealed, it becomes clear that the "snow" is actually soot from a fire. Port-Talbot is known for the steel works that cover a large area of land and produce a lot of waste and pollution, so this work tackles that head on and similarly to ‘Shalekhet’ this work holds the area and the steel works accountable for the pollution and waste that it creates daily. But where ‘Shalekhet’ meaning slightly changes when moved, ‘Seasons Greetings’ meaning stays the same but instead of being targeted at that specific area and the steelworks, it would target the whole world and every single person that contributes to pollution. Moving this piece changes the specific meaning and turns It into more of a blanket meaning and targets a much larger group of people.

Both works are similar in relation to the question because they both convey significant aspects of the area's history. When relocated, they retain their original meaning but are changed in subtle ways. However, the way they change differs between the two pieces. For *Shalekhet*, its purpose shifts; it moves from serving as a form of holding a country accountable for its past to becoming a memorial for the victims of the Holocaust. On the other hand, *Seasons Greetings* takes on a new form that broadens its impact. Instead of being specific to the local area, its message becomes more universal, appealing to a much wider audience.

Mapping Work Locations

23/10/2024

For this lecture, we printed off some of the images we took of the site, placing acetate on top of them and using sharpies to draw on the acetate to help us start thinking and visualising where our work could/ will go. During this, we got many different ideas for our work including using vinyl to wrap images around the pillars and creating a zine that we put on the pews. We each want to create our own piece of work but we also want to create a piece that we all collaborate on so we decided to create a zine that will include images of the different textures inside St James church as well as our artist statements. After we finished this, we moved to the mac suite and used photoshop to make a digital version of what we had drawn, we used random images on the internet and placed them on top of an image of the church and edited them to make it look like they were somewhat real so we could better visual how our work would look when it's put up. I took home to acetate images we did, and I used procreate to make a digital version of them to make it easier to share them.



Mapping Work Locations



At the beginning of our tutorial, we discussed our worries about working in a religious space and how we didn't want to accidentally offend anyone with our work, but Ryan and Joe assured us that if our work got to that point, they would tell us and that when Ian saw the work, he would say something if it crossed a line. We also discussed how specific our work had to be because we were a bit stick with what to do for images, but Ryan and Joe told us that our work doesn't have to be too specific just needs to be relevant to the site which has helped us all develop more ideas for our work. We also spoke about some initial ideas we have from visiting the site and using the acetate to visual some placements. Joe also told us to have more creativity and fun with our ideas and suggested we just sit backwards on the pews or work with the pews in a way that's not natural. Ryan also mentioned that they recently got a big roll of black fabric, and we spoke about the idea of putting the fabric over the pews. Throughout the tutorial Ryan brought up a few different works that related to our work and ideas that we had brought up and we can go and research them during the week, these works included: An Occupation of Loss by Taryn Simon, Ascension by Anish Kapoor, and Ocean without a shore by Bill Viola.

An Occupation of Loss - Taryn Simon

Content:

An occupation of loss is an exhibition in a large space containing roughly 9 large tunnels/ empty cylinders, at the front of each one there is a small doorway carved out of the cylinder and inside there is a professional mourner “enacting a ritual of grief” from different cultures. Either you can stand around the centre and hear them all or you can walk up to each one individually and hear them alone rather than mixed in with the others.

(An Occupation of Loss, 2016)

Meaning/ Feeling:

“*An Occupation of Loss* investigates the intangible authority of these performers in negotiating the boundaries of grief: between the living and the dead, the past and the present, the performer and the viewer.” The meaning of this piece is to explore the constraints of grief. Taryn aims to portray the boundaries between different aspects of grief, she uses the boundaries between the performer and viewer as a metaphor for the boundaries of the living and the dead and the past and present.

“The abstract space that grief generates is often marked by an absence of language. Individuals and communities pass through the unspeakable consequences of loss and can emerge transformed, redefined, reprogrammed. Results are unpredictable; the void opened up by loss can be filled by religion, nihilism, militancy, benevolence—or anything.” The feeling that this work portrays is meant to leave the viewers feeling something similar to grief, with the exploration of the boundaries of grief, it creates a feeling of emptiness and limitations between the viewer and the performers which can be described as a similar feeling between a living person and the person that has passed, the feeling of an invisible border between 2 people, keeping them separated. (An Occupation of Loss, 2016)



Ascension by Anish Kapoor

Content:

In this work, there is a tall spiral of smoke that appears to ascend to the ceiling in a graceful, swirling motion. At the bottom of the piece lies a solid foundation, surrounded by four towering pillars, each equipped with a series of powerful fans. These fans circulate the air in a way that the smoke is continuously propelled upwards, creating the illusion of a never-ending ascent. (Swirls of Smokey Columns Rise Into the Ceiling)

Meaning/ Feeling:

This work takes on a deeper significance when viewed through the lens of its spiritual connection to Basilica di San Giorgio. “In my work, what is and what seems to be often become blurred. In ascension, for example, what interests me is the idea of immateriality becoming an object, which is exactly what happens in ascension: the smoke becomes a column. Also present in this work is the idea of Moses following a column of smoke, a column of light, in the desert...” - Anish Kapoor. In Kapoor’s work, as he states, nothing becomes something, he works with the connection and blurred boundaries of something that is and something that isn’t but seems to be. This idea connects his work with death. Death is the loss of someone or something and it becomes more real, it becomes something by manifesting itself into grief.



Ocean without a shore by Bill Viola

Content:

The viewer enters a dark room containing 2 large video monitors, lasting around 3-4, a video plays on each of the screens showing a total of 24 people emerging, individually, from behind an invisible wall of rushing water before returning to behind the wall of water and disappearing. They appear in black and white and as they pass through the wall of water they change into colour, and then they change back into black and white when they retreat. (BILL VIOLA: OCEAN WITHOUT A SHORE)

Meaning/ Feeling:

“A series of encounters at the intersection between life and death.”
– Viola

The black and white represents death whereas the colour represents life, the water is used as a metaphorical wall between “life” and “death”, allowing those who have “passed” to pass through into “life” before returning. This piece is used as a way to connect life and death, making the viewers feel more connected with those who have passed. (BILL VIOLA: OCEAN WITHOUT A SHORE)



1.

Cover the pews in black fabric and use the empty space underneath to display work.

2.

Take 2 almost identical images – one with and one without people – and overlay them, dropping the opacity of the one that includes people which will create ghostly figures.

3.

Use the technique of idea 1 to photograph the choir and orchestra and stick them on the ends of the pews.

2.

(Self) Portraits on the pews to explore the feelings of loneliness during funerals.

5.

Use film photography (?)

Idea Generation

I will use this slide to build on my main idea for my site-specific exhibition.

Cover the pews in black fabric and use the empty space underneath to display work. (24/10/2024)

Use acetate on different light to create colourful lights in the space and imitate the stained glass. (25/10/2024)

~~On the acetate, write 'peace be with you' and/ or print images onto them and use speakers that play the sound of people saying, 'peace be with you' (31/10/2024)~~

Final Idea

On the left, the pews will be covered with black fabric, in the space between the pews, LED strip lights will be placed underneath the pews and small spotlights, covered with coloured acetate to replicate the stained-glass windows, will be placed underneath the fabric. On the two pews either side of the centre, vinyl printed images will be placed on the indents of the pews. Along the aisle down the centre, around 5-6 images printed on vinyl will be placed on the indents of the ends of the pews. On the right, there will be a table in the centre of the space with LED tea lights and a small clear box in the centre (On the box will be a sign that says, "leave a message for a loved one you miss".) with a pot of pens next to it, each person will be able to walk up and write on the paper and leave it in the box.

Social Research

When we first met Ian, the vicar, he told us that during the Swansea blitz, there wasn't much damage done to the building, but the windows were damaged, especially the stained-glass windows, so while a majority of the building is original to the site, none of the stained glass is. A worker of the church also told us that the glass that is at the entrance of the church, was created by a student at the Swansea college of art. Years ago, there was a competition for the students who each designed a piece of glass for the entrance and the church got to choose the winners, who's work would then be used in the church.

Online Research

- St James was consecrated* in 1867 by T. Nicholson
- It was built as a chapel of ease** to St Mary's until a separate parish*** was formed in 1985. (St James Church, Uplands, Swansea)
- Some damage, especially to the windows, occurred during the Swansea blitz in the Second World War.
- Became the home of St Mary's congregation when St Mary's was destroyed in the Swansea blitz. (John's homepage)

* Made of declared or believed to be holy (Consecrated)

** Church built within the bounds of a parish for the attendance of those who cannot reach the parish. (Chapel of ease)

*** A local community/ district with its own church and priest or pastor.

Archive Visit

When we arrived at the archives, a lady gave us a box full of information relevant to St James church and a few maps of the area around St James but when we went through the box most of it was about St Marys since both churches' history is connected and the rest was images of Walter Rd with towers which we thought was St James, but Carys informed us that although St James had plans for a tower they never had the funds for it so it was never built, therefore we had one image of St James from everything we had. We also had 2 books from a glass designer company who specialised in churches', and we got a few ideas for zine styles and titles, but it had no information regarding St James-stained glass/ windows. We were also given a copy of a booklet but Ian, the churches' vicar had already given us a copy. So, while we didn't get much information on the church itself, we did get some ideas for different parts of our site-specific exhibition.



After multiple discussions as a group, we decided to each have our own individual work, allowing us to work under our own themes and being able to make it personal to us, but we also decided to create a collaborative piece, a zine. This zine will include different textures and patterns from the church and will be placed along the back of the pews, we will each contribute 5 images that we will put into zine in random order.

The 5 images I created:



After speaking to Ian, we decided to go to some of the Sunday services to get an idea of the community and how the overall service felt emotionally, it would also give us an opportunity to talk to some of the people who attend the service. Unfortunately, something came up so only Carys and Natasha were able to go to the service, but I was able to go afterwards and get a few photos of the church. Since we have plans for a zine, I took a few photos of the different textures in the and around the church to create a starting contact sheet for next week. Once we had finished taking photos, we went to the community centre at the back to speak to Ian about some ideas we had, the first thing we brought up was the black fabric on the pews as well as a few ideas as to how we would display our work and Ian was open to all of our ideas except for sticking vinyl to the wall, he was hesitant about it because the church walls are damp so it gets damaged really easily with sticking stuff to the wall so he asked us to test a few pieces in small concealed corners to make sure it doesn't damage the walls. Ian also took us to his office so we could see the activities timetable so we could possibly attend a few and take some photos and/ or talk to some people there, then he mentioned that there were 'events' on the 2 following Sundays, all saint's day and remembrance day so we, the group plan to go to these events to try and be a part of it and understand it more and we have permission to go in this Tuesday to test the vinyl and the black fabric.

Contact Sheet

These images are two of the worst because they are almost completely black. With the lighting of the church and underexposure, the image comes out almost completely black.



Both of these images are fairly symmetrical. Both halves of the images are almost identical, which creates a balanced and symmetrical image.

These are two of the best images, they both successfully display textures/ patterns from the church without including anything else that isn't that texture.

This image is out of focus which means there is no focal point. The lack of a focal point in this image, makes it look unfinished and unprofessional and therefore won't be used going forward.

Church Visit

29/10/2024

St James is a large church so getting images of some of the buildings textures is difficult, so I loaned out a macro lens from the storeroom, Ann said that they didn't have any true macro lenses, but they still had a lens that said macro and the zoom is much better than my current lens, so I loaned it out for the week. I also grabbed some vinyl and the black fabric from the scanning room and took them up to the church and I did injury myself carrying it so we left it at the church, so we didn't have to keep carrying it back and forth. Once we got to the church, we laid the black fabric on the pews and really liked the look of it, so we took a few photos of it since only Carys, and I were there and then we cut small pieces of vinyl and stuck them in concealed areas on both the walls and the pews. We then spent the next hour taking photos of different areas of the church and different textures and when we were finished, the lady that opened the church for us also told us that there was a display board in the community hall so while Carys went to get that I rolled up the black fabric and I took videos of the space to possibly use in a promotional video.



Neither of these images contain specific textures/ patterns, one contains part of a pillar, and another has an example of some work we did.



All of these images capture a specific texture/ pattern from the church without anything around them framing them or distracting from them. This mean, all of these could be perfect for my section of the zine.

This image focuses on all the small holes, dents and patterns in the wall. Since this church was built so long ago, the natural wear and tear appears on the walls and this image captures that natural wear and tear.

Contact Sheet

29/10/2024

In this image, the pattern continues throughout, which creates for a balanced image.

The pattern in this image is identical both sides, the pattern itself is perfectly symmetrical but in the image, its misaligned so it's not perfectly symmetrical which slightly ruins the balance of the image.



This image is underexposed. It's an image of the floor along the pews, capturing the wear and tear of the floor, showing where people have walked for decades, possibly centuries. But the image is too dark to see it clearly.

These are more images that successfully captures the textures/ patterns of the church as well as the natural wear and tear of the building without any distracting features.

Task One

How could a work be transferred to another site, changing its purpose/ impact?

Site-specific art is created with a particular location in mind, when the work is placed in a different location it loses all meaning and context and becomes a different piece of artwork when looking at the meaning. In this task I will be using 2 artworks to look at how work could be transferred to another site, changing its purpose and/ or impact.

Shalekhet, also known as Fallen Leaves, is a powerful and moving artwork created by Menashe Kadishman, and Israeli artist. This eye-catching installation includes over 10,00 individual iron plates, each diligently shaped to resemble human faces, with their mouths open in a haunting expression.

The purpose of the installation is to invite guests to walk across the array of faces, creating an immersive experience that replicates the sound of chained individuals marching through the concentration camps. This intentional interaction is created to invoke a deep sense of empath as well as reflection, as the audience not only witness the work but also physically interact with it. This allows them to connect with the burden of history and the suffer that was endured by numerous individuals.





“Maybe art is not about changing anything. It’s about telling you reality.” - Menashe Kadishman (Shalechet (Fallen Leaves))

Menashe work is focused on retelling what’s already happened, and this piece is an excellent example of that.

Germany bears the weight of responsibility for the Holocaust, and having Kadishman's piece, Shalekhet (Fallen Leaves), displayed in Berlin serves as a reminder of this history. The installation holds the nation accountable for its actions.

Placing this artwork in another country would keep the fundamental message intact but the intentions and its reception would likely change, and the audience’s reception would likely shift. In Germany, while the piece commemorates the victims it also captivates the accountability of the country, encouraging reflection on historical responsibility.

In comparison, relocating it could shift the focus towards memorializing those who passed during the holocaust rather than confronting a specific national history. This context change could impact how guests interpret the piece, change it from a work of accountability to a larger act of remembrance. While the installation would still serve as a retelling of history, complexities of its significance would vary based on its location, affecting how it impacts the audience.

This week, a lot of the student went to a talk hosted by canon in Cardiff, so Joe had optional tutorials for those not going, and I decided to have a tutorial to get feedback for my current work. During the tutorial, I took notes of what Joe told me to do next/ improve.

Task One

- Include images of the artwork.
- Paragraph each section.
 - Introduction
 - Context
 - Purpose
- Break up the sentences so they are shorter.
- Don't mention both works in the same section until the comparison.
- Bullet point the comparison/ differences before writing them out properly.
- Suggest a site to move the artworks to.
- Discuss audience impact.

Intro

- Define site specific.
- Say what I'm writing about.
 - Fill in the blanks for the reader.

Conclusion

- What impact does site specific work have.
 - Expand the works meaning.

Visual Diary

- Add image to the slides.
- Do artwork studies relevant to the work I'm doing.

The table was covered in different pamphlets, business cards, maps, tickets, and posters etc from different exhibitions Joe has been to in the last 10 years. We went around the table looking at them all and discussed what we liked and didn't like as well as what we could use and what we wanted to avoid. We spoke about the use of vibrant colours and more modern styles and how we wanted to stick to more traditional looking things while also included some form of modern twist on them. Afterward, we went over the title of our exhibition, currently we have "the glory of glowing glass" but we discussed how it felt like a mouthful and maybe we should try something else or find a way to make it shorter. Joe suggested we remove some letters to make it look shorter, but we need to be careful because it remains the same length/ a mouthful and may become unreadable.

Once we had finished discussing that, we all sat down and one by one we showed some images from the church and spoke about our own individual ideas and then both Joe and Ryan gave us feedback. I mentioned my idea of using coloured acetate on lights under the black fabric on the pews and Joe and Ryan brought up the idea of using speakers and playing different sounds and when I brought up my idea, they suggested tying those 2 ideas together. With how much black fabric one side uses, we may have to buy another roll of black fabric using a university bursary.

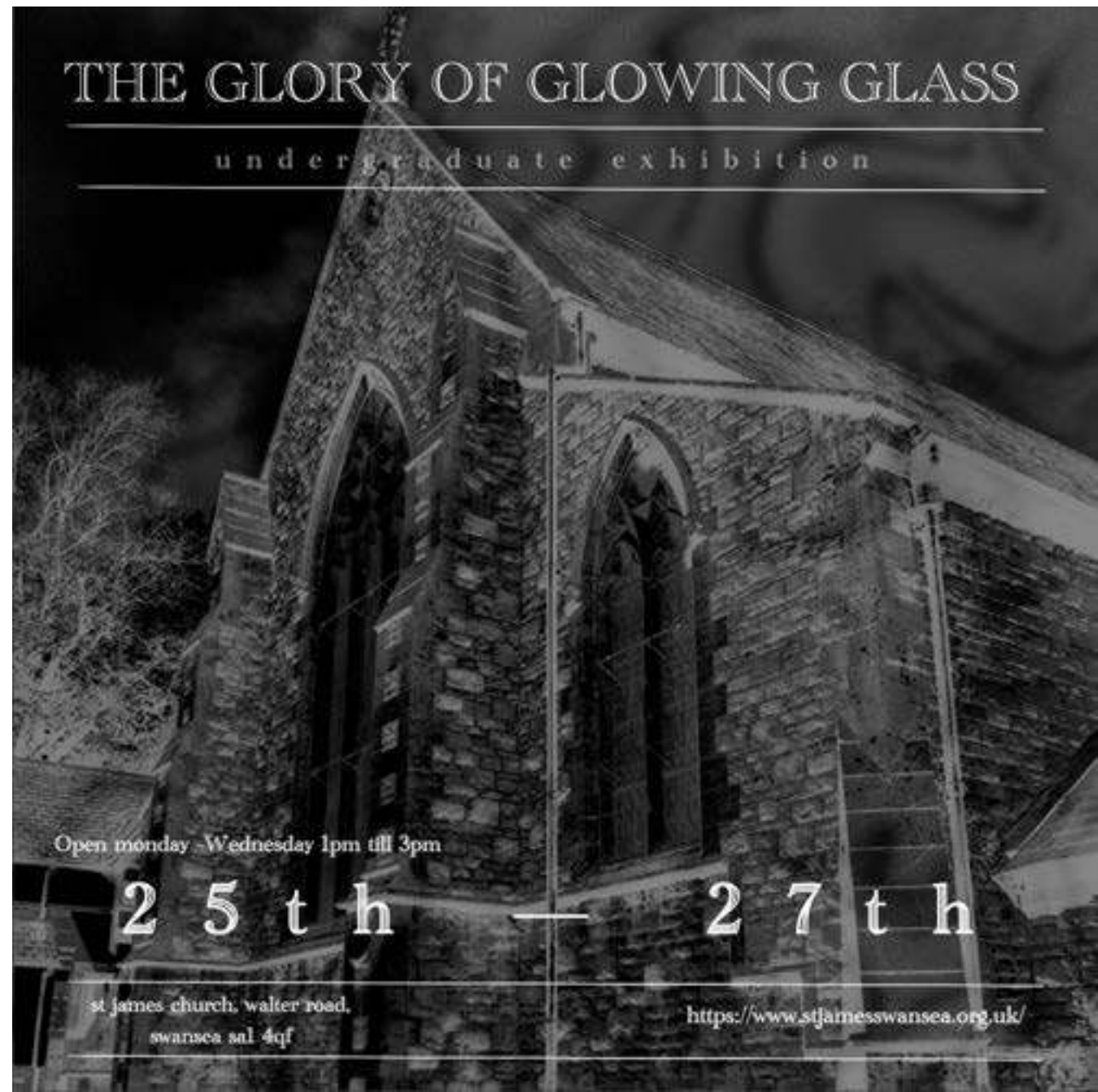
Before we left, we discussed what our next steps are to further our ideas and continue our work. This coming week we will need to create a title(s), promos/ handouts, and start social media.

This week, we had a session to discuss marketing and ideas as a class rather than individual groups and we were able to get some feedback and ideas from Joe and Ryan to help further our exhibition.

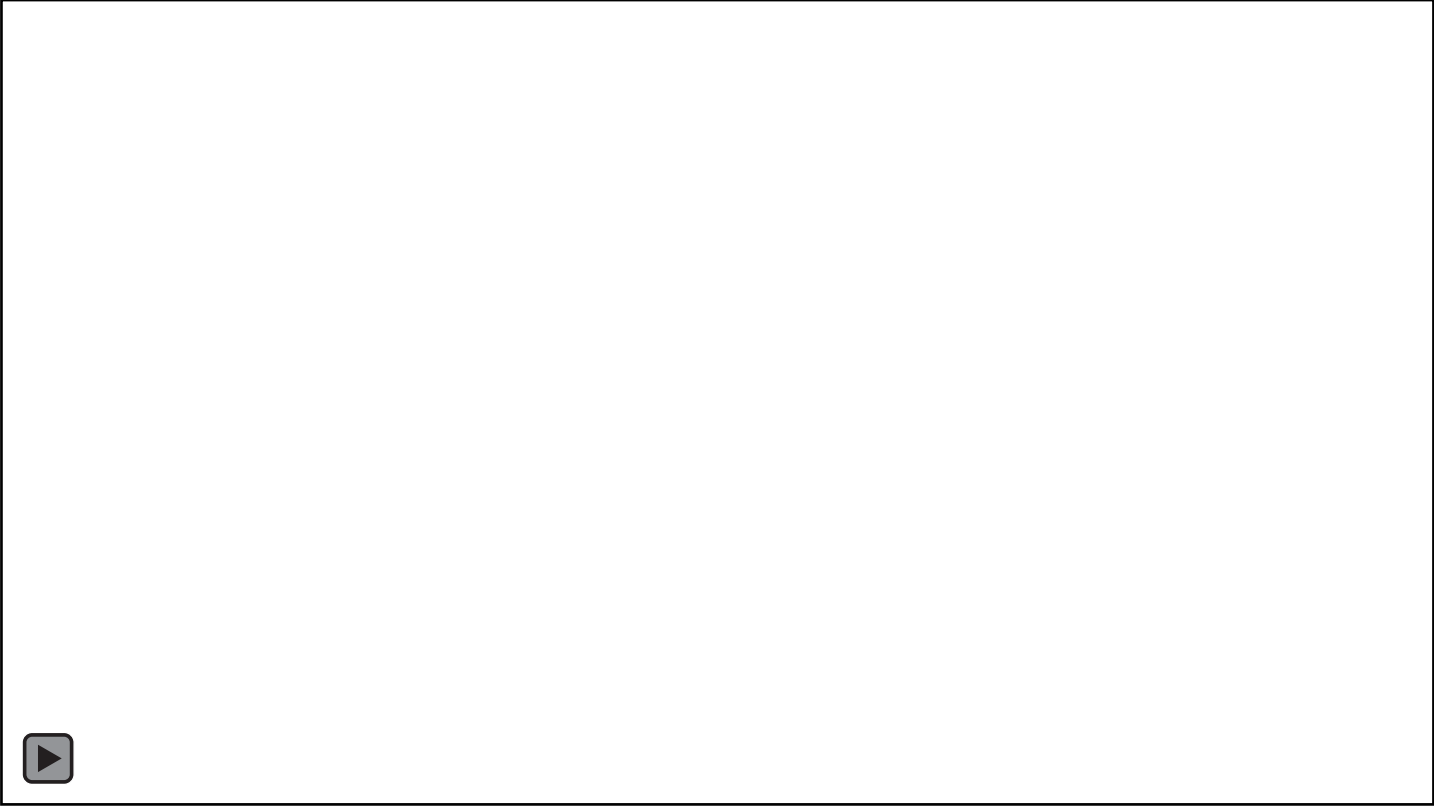
Some ideas I got from this session were:

- Use the fabric more sparsely.
- Borrow speakers from the university.
- Cover more pew ends in images.
- Use projector on the other site.
 - “Peace be with you”
 - Different pieces of stained glass.
- Use a large vinyl piece on the wall of the pews on the other side.
 - Get people from the church to write peace be with you.
 - Overlapping images of the stained glass.
 - Merge the images to create an “endless flow”.
- Use multiple sheets of paper taped together, hold it against the pews, use a pencil to trace the pews ends. (take to Daf/Ann to scan/upload)

Before the lesson began, Hannah quickly made an Instagram for our Instagram so we could promote our exhibition. During the session, Hannah made a quick draft of the poster as we were hearing different feedbacks from each group regarding not just their work but also their posters. At the start of the session, we also had some feedback on our poster ideas so using that feedback, Hannah was able to make a poster we all liked as a group and felt that it represented the exhibition well, so we posted it to the Instagram.



For the right side of the church pews, I want to play with the ideas of light and death. In many cultures and religions, including Christianity, lighting a candle is used as a remembrance to those who have passed, so I wanted to use a candle or a flame to create a memorial area for people who have passed. I found a way to create realistic flames on photoshop and I want to use this along with an AI website called “thispersondoesnotexist.com” which generates images of people who aren’t real. I want to use these images and fade them to look like that are living through the flame. A similar idea I had was to put the face halfway into the flame and either make the half in the flame, coloured, and the half out of the flame black and white or erase the half out of the flame. I am going to test these and if the ideas don’t work, ill remove them and use large plain flames. I’d like to find a way to make the flames represent the veil between life and death, but this has been harder than expected.



I used the bucket tool to make the canvas black and made a new layer for the flame to be on. Then I used the pen tool and left clicked to leave an anchor on the page, followed by another anchor directly underneath, holding it and then dragging it across to create a curve. Then I clicked underneath it and the curve was created automatically, placing another anchor next to the one in the middle and dragging it to create another curve next to it. Clicking back on the starting anchor, another curve is created automatically and completes the

shape. I then used the path selection tool to move the shape around, making use I have the shape selected, I clicked on filter, render and then flame, which brings up a few settings. I tested a few basic settings to see what type of flames I could create before moving onto the advanced settings and seeing what I could change about the flame shape. Once I was happy with the flame, I clicked ok and it was finished, I then created a few more flames to see what I could do with them and their shapes.

I imported an image from “thispersondoesnotexist” and used the magnetic lasso tool to cut out her face to fit into the flame. Then I changed the opacity of the flame, so the face was visible. But because of the shape of the flame, the face didn’t quite look right and no matter how I put the face, it would look completely out of place, so I moved on to test different shapes. I couldn’t make the flames much bigger, so I decided to stick to simple flames and tested out different flames.

I used this practise to create different candlelight flames. During my first test, I remembered the different flames that could be created and tried a few different shapes and settings of the candlelight option since I was going to have fake tealights on the table in that area.

This flame doesn't depict a candle flame well, it feels almost too "violent" to be a candle flame

This one feels too small, it's just a small dot on a page which isn't quite the feel/ look I was going for.

There is a weird gap in some of the flames. For some reason, if the gap between 2 lines is too big, then it creates a gap in the flame, so I need to make sure the lines are close enough.



1.png



2.png



3.png



4.png



5.png



6.png



7.png



8.png



9.png



10.png



11.png



12.png



13.png



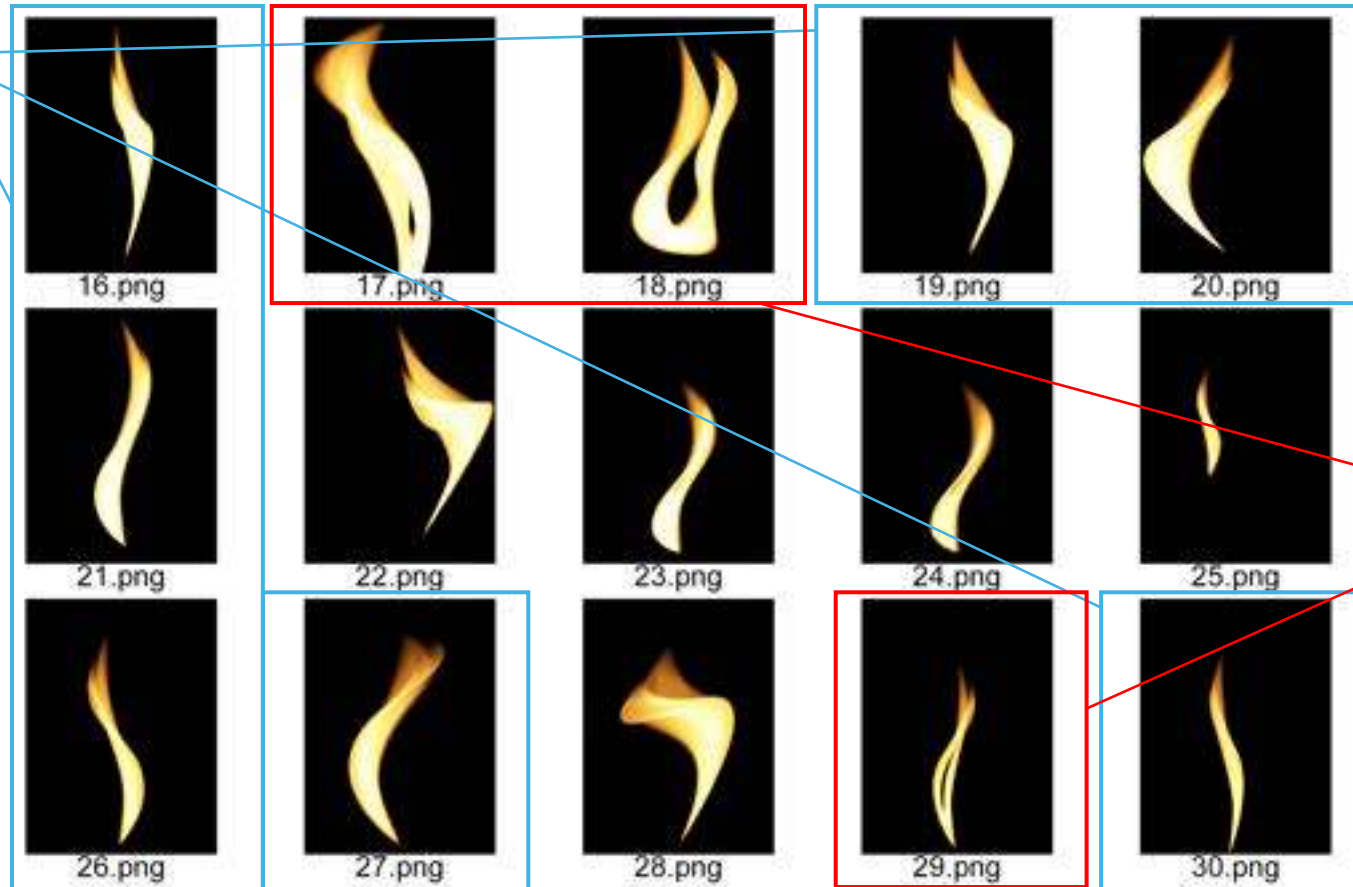
14.png



15.png

I wanted the flame to look like it was from a candle and the images circled in blue best represent a candles flame. From shape, to size, to brightness/ opacity, these flames look the most like a flame for a candle and are therefore the best one.

All of these images capture a specific texture/ pattern from the church without anything around them framing them or distracting from them. This mean, all of these could be perfect for my section of the zine.

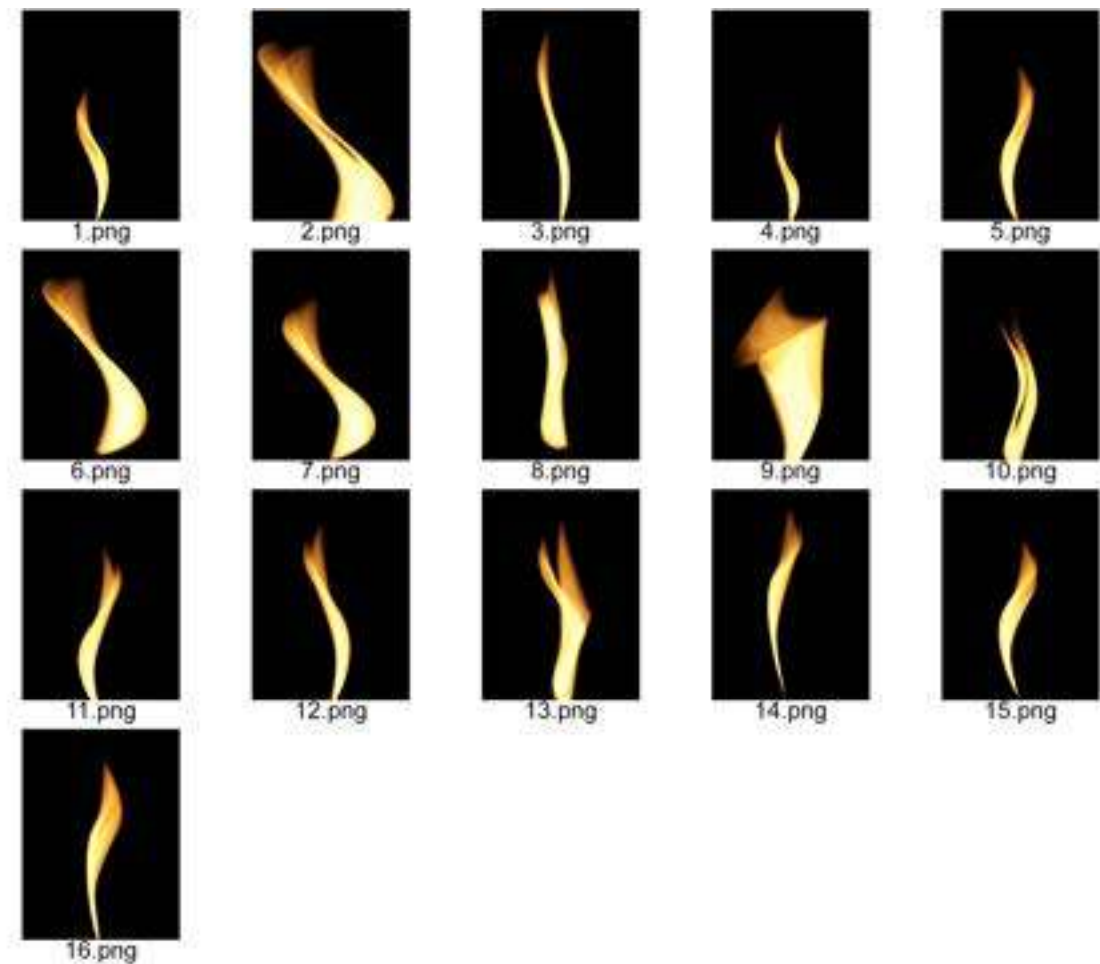


Like the one on the previous slide, these flames have strange gaps in the middle of them which makes them look less like flames from a candle and more like light on a slow shutter speed.

Contact Sheet

/11/2024

After reviewing the first flames I created and seeing how I want to look verses how they currently look, I went back and created a few more. I wanted the bottom of the flames to be at the bottom of the page, no gaps in the middle of the flame, and less “violent”.



Type here

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