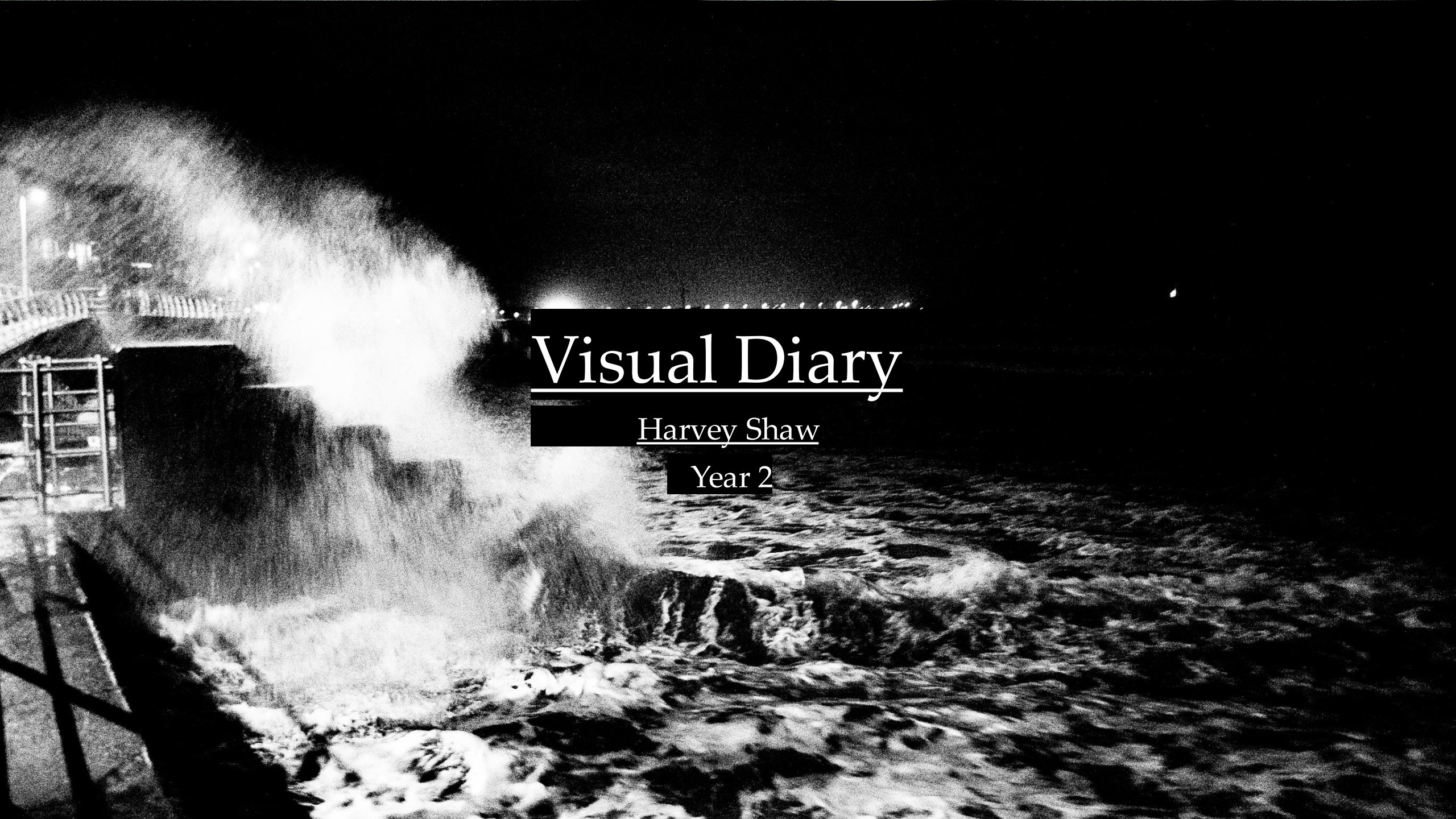




Visual Diary

Harvey Shaw

Year 2

Site specificity

- Site specific art is when a piece is connected to the place in a physical or metaphorical way. For example, a site-specific piece which I personally really like is Banksy's framed paper shredder when his work was being auctioned. His work was already worth thousands however after he decided to shred it mid auction its value increased due to it being involved in another stunt accelerating its value due to it being involved in a performative piece. Another example I really like is Erik Kessel's work "24 hours in photos" where he displays 24 hours-worth of photos sourced from the internet and displays them in assorted rooms where each environment the work is moved in interacts with each other in diverse ways, such as being moved from a gallery to a church.

Banksy:



Erik Kessel:



Harvey Shaw Year 2 Site Specific

Potential site areas: When it comes to potential sites, I think between having an indoor space, having a complete outdoor space, or having something in-between the two such as a derelict area.

I feel strongly about creating a site-specific piece that connects more towards making something that is almost interactive or changing. I like the idea of picking a site where I can transform the environment and make the space something different from what it was. I think that lots of spaces could transfer this idea across in general and I like the thought of the site-specific piece being something bigger and adaptive.

I am keen on using an outdoor/urban space because I think that pieces outside or exterior places can be effective especially when paired with the right context and topic. Having a piece displayed outside would mean that it attracts public attention and is not limited to people who only enter the site. One artist who I believe excels in this is JR specifically in his “[Kikito](#)” and “face 2 face” works and I feel that having a big piece publicly displayed would be an impactful way to get your point across. His use of display and image size pairs together well with his work’s context.

However, I am also aware that having pieces outside or in urban areas are less reliable across lots of circumstances, but I would enjoy doing it because it is different and the space is my own as well as everybody else’s,

If I were to create a large, blown-up piece like the works of JR I would want it somewhere public but not too obvious as it would cause too much attraction and would be difficult to put up and display. The longevity of the piece is also at question as people may ruin the work sooner if it is in a busy area. Specifically, I would place it right near Swansea train station as it is an area lots of people pass by and it is not right in the center of town. There is a lot of open space above and at the sides of the train station building which could make a good area for work to be displayed. I also had the idea of putting work on the inside of the train station if I cannot manage to work on the outside of it. An artist that came into mind when thinking about this is Laure Provost. She creates work that is subtly displayed inside public areas and one of her works which I see as potential inspiration is “You are deeper than what you think” in which we see these posters that almost feel surreal due to her use of text, graphic design, and placement. I like this general body and theme of work as it allows the creator to be a bit more open and freer with their desired context and this type of work allows me to make a site-specific piece without incorporating lots of other elements about the site and location.

Here is an exterior image of Swansea train station: The area above, in front and to the sides of the building would provide space for a larger print but getting permission and displaying it would be more difficult.

manic and awful it can be sometimes so seeing it from a different light and opening that up to other people would be something cool. The stage I am at now is figuring out how it can be brought back physically and doing extensive research into the building’s history. I also know that Swansea station is bound to have heaps of records and archives around it so finding a good part of its development or bringing back elements from the multiple stages of the station’s time would seem as a progressive work as opposed to a look back at a single instance of time at the site.

Map of area around Swansea train station (South Wales Railway Station) :1852



Here is an interior image of the Swansea train station. There are many places where work could be put up inside the building as there are already areas where posters or work could be placed. I think that This would be a good option for a site-specific piece as there are multiple options and ways to put up some work in this area. I have decided to go with this site because I feel like my work would relate mostly to similar artists. I also like the size and convenience of the space in the interior image as its purpose is for people to walk around freely and get to their intended place. Ideally, I would like my work to be either alongside the walls in one of the station’s frames / wall mounts or above near the train timetable. Another thing to mention is a lot of people pass through the station so if my work were put up there it would mean a lot of people would pass by or come across it. I also think the train station can be a very over-stimulating place, which is something I could either double down on in my work or I could make it a calmer environment.



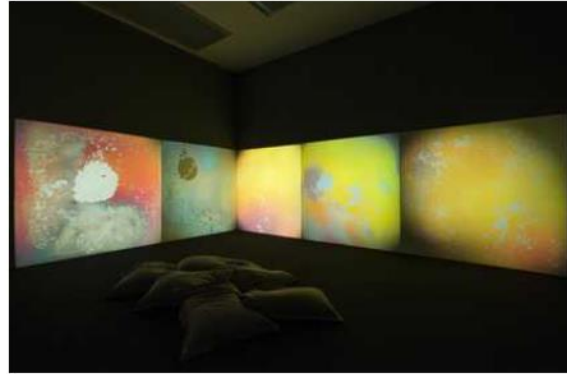
With me choosing the train station it also opens a lot of doors and opportunities to dive into the heritage of the building and its historical avenues. The theme is based around the train station could allow for works that involve the past or the present. I plan to further investigate the history of Swansea train station, and my next aim is to start looking through any newspapers or articles from the Swansea archive which I can attach and link to my site as well as being able to start curating ideas for producing work and organizing the space and context around it. I enjoy the idea of bringing back unseen or forgotten elements of history that can be placed into a modern setting. I feel like I initially went with the train station because for me it is somewhere I have been personally introduced to and I tend to use the railway systems going to and from Swansea so I know how

RELATED TERMS AND CONCEPTS



Installation art

The term installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time



Environments

An alternative term for installation art; environments are mixed-media constructions or assemblages usually designed for a specific place and for a temporary period of time



Land art

Land art or earth art is art that is made directly in the landscape, sculpting the land itself into earthworks or making structures in the landscape using natural materials such as rocks or twigs



"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 (2017). *Site-specific – Art Term / Tate*. [online] Tate. Available at: <https://www.tate.org.uk/art/art-terms/s/site-specific>.

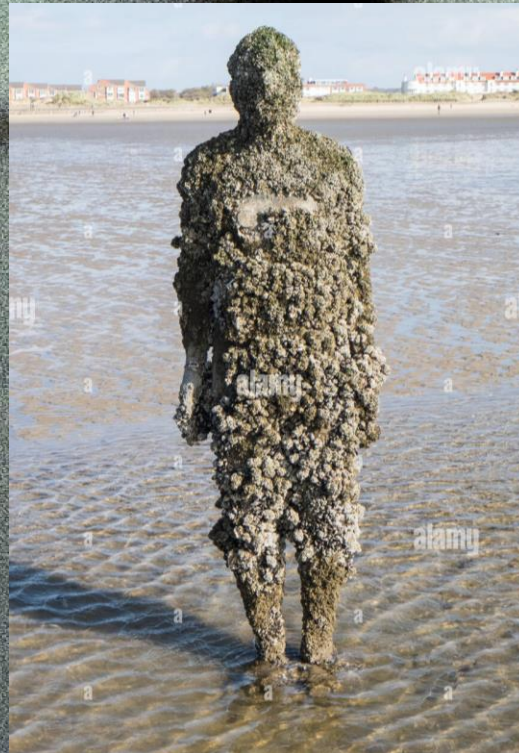
Mood-Board:



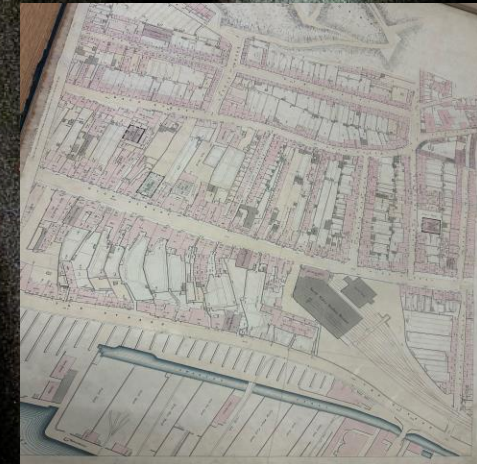
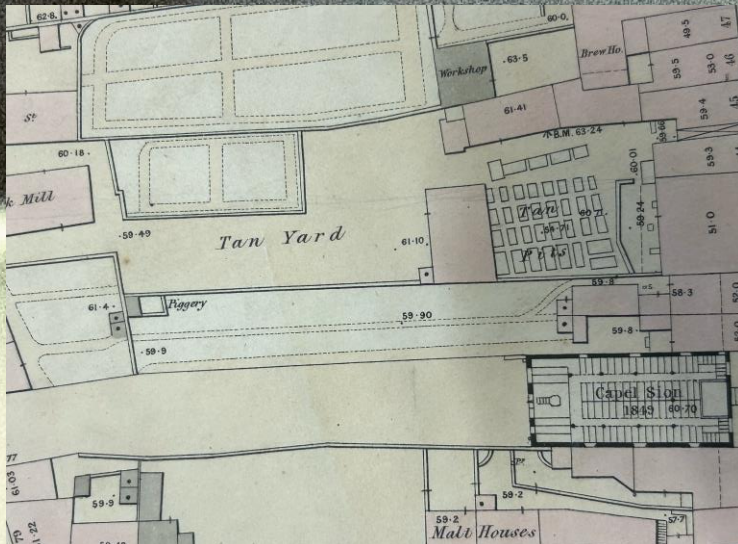
- One site specific piece I have visited is Antony Gormley's "Another Place" which consists of 100 iron statue's at Crosby Beach. The statues span across the whole beach and give off different interpretations at different times of day and forecast. For example, they look ominous and moody when its foggy and grey out however on a clear day and sunset it is totally different to view and walk along. I like this piece because it is almost a self-reflection of the human state and existence in that they are all the exact same cast of iron molded into a human's body shape however they still cant help and avoid being individual and different in their own ways, weather they are submerged to their neck in the water or covered in barnacles or being nowhere near the rest of the statues in groups. I feel like this idea could be transferred to other sites however the piece itself is exclusive to Crosby beach. This piece works alongside the land and environment and its material ensures a pleasing longevity and reduction to damage and the elements, I feel like this piece gets a lot of its impact from the ever-changing tides and climate.



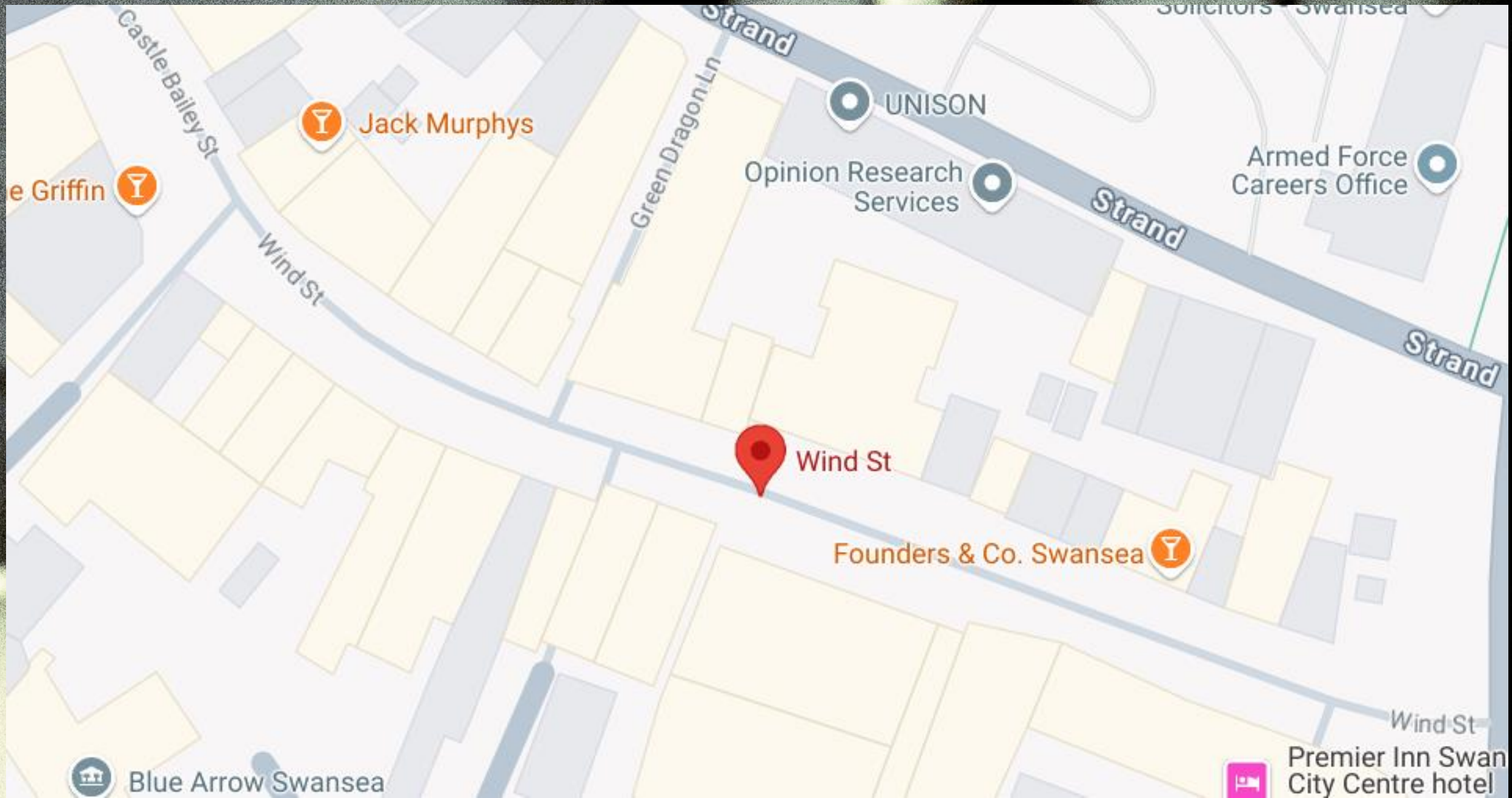
www.visitliverpool.com. (n.d.). 'Another Place' by Antony Gormley at Crosby Beach. [online] Available at: <https://www.visitliverpool.com/listing/another-place-by-antony-gormley-at-crosby-beach/16098101/>.



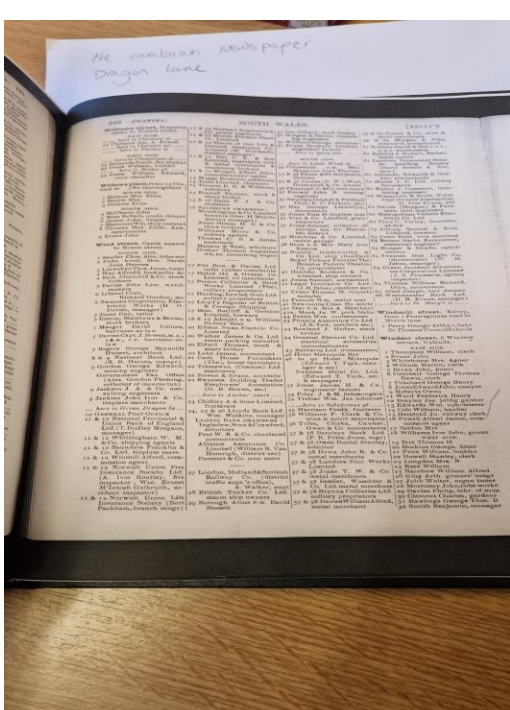
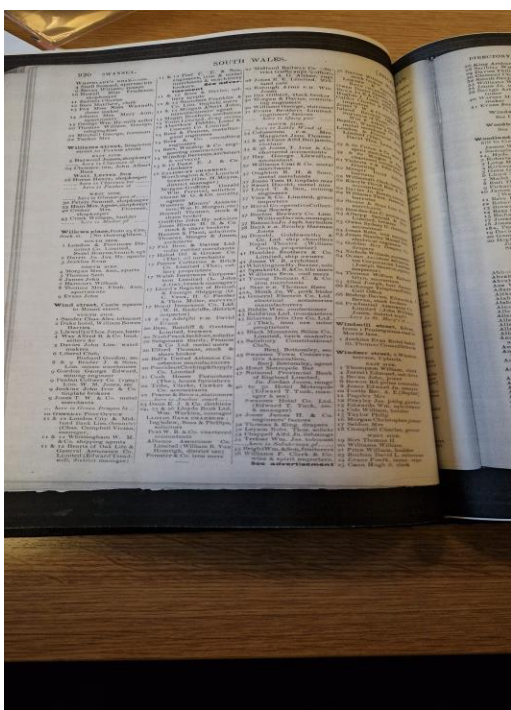
- Here are some maps of what Wind Street used to be like in the 1800's, this is useful for covering the past and using information from the map to get knowledge about the local area. These were sourced from Swansea's archive where all the history of the area is kept. This is a good place to start looking at pieces that include or are motivated by the more historical and traditional values of site specific work.



Current Map Of Wind Street:



Archive materials on Wind Street:



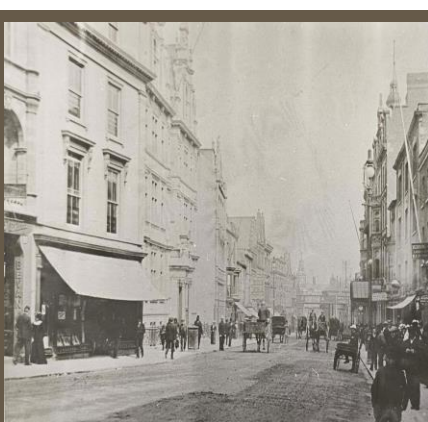
1 Richard Beynon, ironmonger
2 Henrietta Applin, *Duke hotel*, vt
4 R. E. Hughes, auctioneer & valur
5 Taylor & Co. lim. jewellers, etc.
6 Mrs Elizabeth Margetts, outfitter
7 & 8 Mrs H. Bowden, tobacconist
and grocer
9 J. Brader & Sons, painoforte &
music sellers
10 *Mackworth Arms hotel*, vict. E.
Careless, proprietor
11 London & Provincial Bank, lim.
12 J. & G. Chynoweth, tailors, etc.
13 C. Maggs, patent medicine vendor
14 Jas. Hughes, m.p.s. phar. chemst
15 Mrs M. Clarke, dining rooms
16 Miss Georgina Pearson, tobacnst
17 Fitt Bros. & Davies, india-rubber,
guttapercha, & leather merchts
18 & 19 J. Johnson, *Adelphi hotel*, v.
20 B. R. Cousins, nautical instru-
ment maker
Barrow Haematite Steel Co. lim.
21 J. Seargent Stephens & Son, tails
22 Pearse & Brown, printers, etc.
Amman Iron Co.
—Anchor court intersects.
23 John Dann, outfitter
BANK BUILDINGS.
24 Edward William Jones, solicitor
Swansea Wagon Works, Co. lim.
—R. D. Burnie, secretary

Henry C. P.
47 & 48 Gordon
wine & spi
49 & 50 *Castle*
White, pro
51 Frederick Or
52 David Andre
53 A. J. Chappel
54 Mrs Anne Ac
—Salubrious
55 W. Bright &
56 F. E. William
57 Mrs E. A. Wi
Henry D. W
58 The Cambria
—H. W. Wi
59 & 60 Fulton,
& spirit me
Herbert J. G
The Bocchegg
lim.—H. J.
Lundy Cable
Goss, secret
61 Saml. Mannir
62 John Beynon,
Swansea Merc
Co. lim.
George W. W
insurance a
Birt & Co. oil
63 Cambria Daily
Swansea & Gla
Herald of Wa

40 George Smith
41 John Croft, grocer
42 William Evans
43 Thomas Edgar Knapman
44 Edwin Lever
45 Mrs Margaret Rice
46 Robert Phillips
47 Frederick Price
—Madoc place intersects.
48 Evan Evans
49 John Doyle
50 Edward Stewart
51 Abraham Parsons
52 Thomas Roberts
53 Thomas Austin
Williams Court, from High St.
Williams Court, from James St.
Williams Place, from Emma St.
Williams Place, from James St.
Willow Street.
From High Street.
George Jones, coal dealer
J. Stricks, stable & cart house
Wind Street.
From *Castle Square* to Mount Street.
1 Richard Beynon, ironmonger
2 Henrietta Applin, *Duke hotel*, vt
4 R. E. Hughes, auctioneer & valur
5 Taylor & Co. lim. jewellers, etc.
6 Mrs Elizabeth Margetts, outfitter
7 & 8 Mrs H. Bowden, tobacconist
and grocer
9 J. Brader & Sons, painoforte &
music sellers
10 *Mackworth Arms hotel*, vict. E.
Careless, proprietor
11 London & Provincial Bank, lim.
12 J. & G. Chynoweth, tailors, etc.
13 C. Maggs, patent medicine vendor
14 Jas. Hughes, m.p.s. phar. chemst
15 Mrs M. Clarke, dining rooms
16 Miss Georgina Pearson, tobacnst
17 Fitt Bros. & Davies, india-rubber,
guttapercha, & leather merchts
18 & 19 J. Johnson, *Adelphi hotel*, v.
20 B. R. Cousins, nautical instru-
ment maker
Barrow Haematite Steel Co. lim.
21 J. Seargent Stephens & Son, tails
22 Pearse & Brown, printers, etc.
Amman Iron Co.
—Anchor court intersects.
23 John Dann, outfitter
BANK BUILDINGS.
24 Edward William Jones, solicitor
Swansea Wagon Works, Co. lim.
—R. D. Burnie, secretary

Wales Telephone Co. lim.—
Local supt. Hylton W. Spag-
nolotti
G. S. Herbert, tobacconist
37 Burton Brewery Co. lim.—G.
Harries, manager
Goldsworthy & Son, ship chand-
lers, etc.
38 Josiah Butt, *Bank house*, vict.
39 Goldsworthy & Son, provision dls
40 New Theatre & Star Opera house
41 Anderson, Cox & Co. india-rubber
merchants
ALBERT CHAMBERS.
David Selme, solicitor
R. R. Taylor, metal merchant
W. Taylor, accountant
42 W. T. Forsalke, *Albany hotel*, vt.
43a Wind St. Oyster Saloon Co.—T.
Palford, manager
43 W. Bidale, confectioner
44 John Atkins, dispensing chemist
45 Salisbury Constitutional Club
46 Capital & Counties Bank, lim.
CASTLE BUILDINGS.
William M. Vaughan, printer
47 John Edward Steven, solicitor
Henry C. Portsmouth, architect
47 & 48 Gordon, Braydons & Co.
wine & spirit merchants
49 & 50 *Castle hotel*, vict. Mrs S.
White, proprietress
51 Frederick Orum, *Coffee tavern*
52 David Andrew, hatter & hosier
53 A. J. Chappell, fish & game dealer
54 Mrs Anne Ackland, *Ship hotel*, v.
—Salubrious place intersects.
55 W. Bright & Son, fruiterers
56 F. E. Williams & Co. wine merchants
57 Mrs E. A. Williams, hairdresser
Henry D. Woodward, solicitor
58 The Cambrian Newspaper Office
59 & 60 Fulton, Dittolo & Co. wine
& spirit merchants, etc.
Herbert J. Goss, accountant
The Boccheggiano Copper Mines,
lim.—H. J. Goss, secretary
Lundy Cable Co. lim.—H. J.
Goss, secretary
61 Saml. Manning, *Victoria hotel*, v.
62 John Beynon, ironmonger
Swansea Merchants' Shipowners
Co. lim.
George W. Walters, estate and
insurance agent
Birt & Co. oil & metal brokers
63 Cambria Daily Leader
Swansea & Glamorgan Herald

6 Philip Jones
7 Samuel Speed
8 George Parry
9 Samuel Thompson
10 Evan Williams
11 James Fisher
12 Evan Jenkins
13 John Coddle
14 John Williams
15 William Evans
16 George Powell
17 William Henry Re
18 Elizabeth Carson
19 Catherine Smith
20 Mrs Mary Ann Cri
21 Llewellyn Lloyd
22 Mrs David William
23 Richard M. Harris
24 John Jenkins
25 John Albert Mong
26 Charles Merchant
27 William Pickering
28 James Gee
29 Rees Williams
30 Mrs Eliza A. Will
31 Thomas Margetts
32 Albert James Davi
33 John F. Burns
34 George Stuckey
35 Richard Kieft
36 John Camp
37 John Jones
38 Frederick Foster
39 George Last
40 George Thomas
41 Mrs Fanny Benn
42 Mrs Margaret Bev
43 James Jones
44 Samuel Hoard
45 William Harding
46 John Houghton
47 Thomas Hancock
48 George Bourne
49 Thomas Fielder
50 Thomas Philip Bov
51 William Williams
52 Henry Arthur Goss
53 Frederick Pickwick
56 William George



Wind Street- The Coach house:

The coach house is currently a pub / restaurant that allows venues etc, as well as public entry for a casual pint and a pub grub. I personally have never been in previously and in the day time, it seems mostly empty. I have seen people in during the

later times of the night however I tend to not be around wind street at those hours of madness.

I do think the site itself is very nice and spacious and it opens the doors to be able to put lots of different things in it. Personally

The space is nice in a sense of being suitable for a venue and being visually appealing but it is also just a big room with glittery lights and its next to a pub that I don't think many people consider their local. As previously mentioned, I plan to focus on the site itself and trying to involve or include it in some way.



Documentary photography on Wind Street:

- These are some documentary style images which I have taken on Wind street, I wanted to do a standard shoot of the environment to get an understanding of what's on the coach houses door-step. I like these image's and I have many more however I wanted to include some of the better ones that I feel work well with relating to the site and understanding it. I want to stick with a documentary style shoot for my piece in the group site specific because I feel it's what i enjoy and want the most experience doing in different environments and situations.



Group / own Ideas:

For group ideas they came up with the theme of the past, present and future. The idea to show the past of Wind Street and what it used to be, what it currently is now, and then what it could be in the future. Everyone struggled doing their own piece in the whole idea and we weren't really able to get anywhere because we were stuck researching and doing everything but what we needed to do. So now we have sacked the idea off and are doing our own individual pieces that relate to Wind Street or the Coach House that we can eventually all bring together to create a collective site-specific. I think this way of approaching it is going to make it a lot easier for everyone as we all have to do our own part as opposed to doing bits and assuming everyone else is doing the other parts for you and it makes it more free even though it is still a group project. I do still believe some elements of the past present and future will be incorporated and I think it sounds like it will all come together really well with everyone's initial ideas for the space.



For my site specific task I want to most importantly be able to communicate with my site and have something going that allows me to work productively with it. I personally think having something interactable is also a nice touch because I think allowing viewers to influence site specific work can be really rewarding and also fun.

An artist that I relate this to is Ai Wei Wei and his piece "Kui Hua Zi" where he covered the Tate's modern turbine hall with millions of hand painted porcelain sunflower seeds and people would just pick up piles of them who visited the exhibition. I like how Ai Wei Wei uses "amount and scale" to compare the physical objects to the non-physical and the weight they share between one another.



"Face 2 Face" - JR



JR's "Face 2 Face" site-specific piece is solely dedicated to the site itself. The context of the work would be meaningless if the work was in a different location, and I believe that the piece was intended to be a political and social piece that not only drew more attention to the area but also forces people to look at their problems and how real or alike they are. JR often works a lot with conflict and immigration which is where his chosen sites come a lot into play.

I think that some people would consider this piece to be provocative and would say it adds fuel to the fire because it makes people look at other people they don't typically like or get on with, however others would say because it forces people to look at their problems it may help them begin to resolve them or at least bring more attention to it which is something artists often can do, where they can influence the environment from their work or make positive change to something they are driven to interpret or create a body of work from to represent it.



My idea and its context:

the meaning behind me taking pictures of people after gluing a pound to the floor is because the work is a playful engagement with themes of indulgence and humor that are often seen in pubs and night-life culture. By gluing a quid to the pavement, I attempt to involve people into a moment of light-hearted trickery, capturing their genuine, often surprised, reactions. The piece acts as a commentary on human nature, indulgence, impulsiveness and the small temptations that invite us to get angry or laugh at ourselves. Each interaction becomes a candid snapshot of curiosity, amusement and in some cases frustration, reflecting the lively, unguarded side of pub-goers who embrace the fun and spontaneity that places like wind street inspire.

The coin is basically the "face" of going out, spending money whether it's on card or in change or whether it's spent on booze or cigs. The pound coin resembles the allure of spending and use of money which is key in indulgence and its presence in a hedonistic environment. The coin being glued down symbolizes how the pursuit of indulgence often leads to frustration and futility as well as the repetitive nature of it. It almost becomes a metaphor for the "trap" of over-spending or satisfaction of nightlife culture. The coin being left stuck to the floor also reflects on the carelessness and disregard associated with over-indulgence and its lost value. It also holds a transactional value where it's exchanged in amounts for fleeting pleasures like alcohol or alcohol for people keeping you company. We also see the clear use of materialism as the coin's purpose is changed from one thing to another, being something as simple as something to try and pick up.

I also have the idea of making an interactable thing for the exhibition, I have had some inspiration for an idea that I feel emphasizes the theme of indulgence and pleasure and how that can be materialized according to my site. It isn't a separate thing it's a different piece that holds the same context just in a different visual way that I feel utilizes the environment.

Title: Temptation Of The Pavement

I decided to choose this for the title because it entails with my idea of tempting people to come close to the pavement to get something they desire. It's about luring people in and the only thing I can think to try and do that is to "temp" them with something valuable or desirable. "Of The pavement" meaning it's the pavement that's tempting people because the pound is one with it and there's no chance people are getting it off without paying some kind of price.

I think it is fitting for what I am trying to achieve and I feel to people who see or hear it for the first time it almost describes enough for them to already have some sort of brief understanding, and it may even make them more interested to know more context regarding it.

This is a rough initial idea for how I want my outcome to look like. I like how the pound coin symbolizes what they are picking up and the collage of examples around it are all different and unique. I would like them to all be different even if the intention doesn't work, I would rather have different images as opposed to the same thing over and over, even if the shot is the same setup every time. I plan to print it all on 1 large paper making a collage I can pin up in the site area. I have taken images of the space and now we just need to organize as a group where our work is best being displayed.



Examples of how my work could be displayed in the site:



Hilla and Bernd Becher:

Hilla and Bernd Becher were German conceptualist artists who worked together in photographing lots of different industrial buildings and having them displayed in a grid fashion. The renowned German artists Bernd and Hilla Becher (1931–2007; 1934–2015) changed the course of late twentieth-century photography. Working as a rare artist couple, they focused on a single subject: the disappearing industrial architecture of Western Europe and North America that fueled the modern era.

I personally like the work due to how it forces me to look and compare each structure to themselves. It is interesting to note how this grid formation plus the similarity yet also difference in them makes us desire to spot differences or similarities within them.

It makes me consider the architecture and shape more of each image as opposed to how they would have as an individual image.

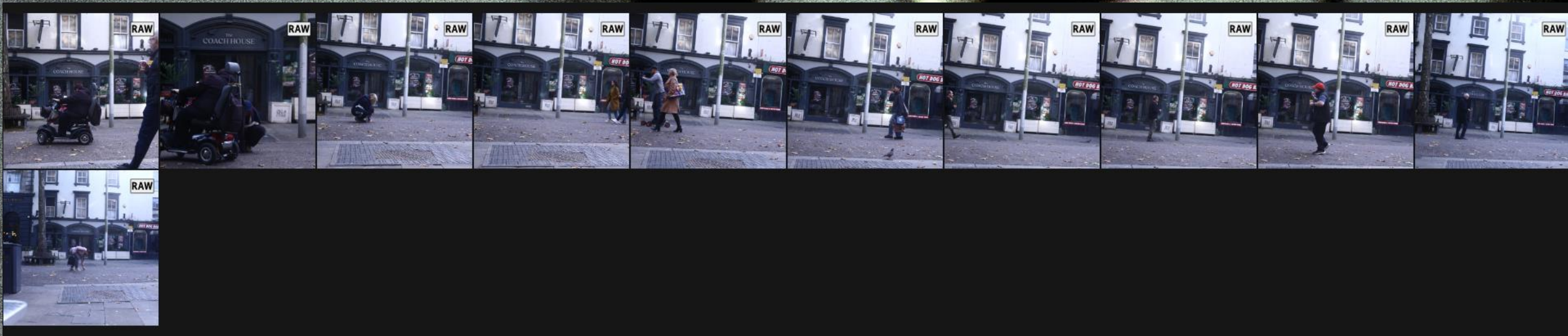


Some more documentary photography around Wind Street:

I think these images because they portray more personal perspectives of Wind Street and we see instances of people doing their own thing minding their own business and we are getting to know them by seeing what they do. They give me a brief idea of generally photographing around the area and it lets me have a glance at some problems or approach's that I can figure out prior to doing my final shoot.



Contact Sheet:



This is an example of a shot I did during the day in Wind Street outside the Coach House which is where the exhibition will take place. During this shoot I came across some good opportunities as well as some contemplation to face. Some shots worked well however due to me being sat down with a camera pointed near it I think some people felt deterred to pick it up or being more focused on me as opposed to the floor. This is something I decided to use as it is the reality of trying to get these types of images, not everyone will go for it, and it is sometimes nice to see the moments of people's subtle contemplation. Getting the shot of someone picking it up is the bullseye however I had realized that also capturing people in the miniscule periods of time where they look at the coin and walk off feeling let down is also a very good example and representation of the task. I also felt that there was room for considering the ethical values of it when someone in a mobility scooter decided to partake in the task and I cringed knowing that she would come to disappointment.

- In my second shoot I decided to video where the coin was stuck down and then get stills from the video as I found people were more cautious when I was holding my camera. and taking the images This allowed for me to try to approach it in a different way and get a different result of media from the last, as well as what I mainly needed. I got around 15 minute's worth of separate footage and around 9-12 potential images in the shoot. The video is a completely different thing to view as you see every little movement and thought when people see the coin. The recording holds a lot of information and includes subtle things and interactions that happen, however there are also spaces of nothing and moments where people don't even notice it. But it does make for a nice recording of Wind Street if I did include the video in some way.

The video on the right is one that I captured and edited. I decided to split the video's in half so both frames join together. I decided to edit the video this way because I wanted to see what it would be like mirroring 2 videos where the pound was placed. Although in the videos I don't get to capture people who see the coin I do create an obscure and abstract clip.





Here are the images that I have taken so far toward my final piece, I plan to do this on multiple instances so I have a variety and wider scale of examples to use. I wanted to do this shoot because I wanted to know what I was in for and I noticed a lot of people see the coin and do not bother because they see me with my camera and when I hide it, it just looks suspicious when it doesn't need to be so after getting a few images I thought about videoing it and then taking stills from the video which I am going to also do. I did get a few really, good successful examples and when a woman on a mobility scooter went to pick it up my heart sank.



"Theft By Finding"

Theft is when you take someone's possessions from them, theft by finding is this however the consideration of the item being "found" and previously "lost or abandoned" dictates if it is still theft. If I find a pound coin, I am supposed to morally try to find the previous owner of that coin, before I make the assumption, that it has been abandoned rather than lost making it acceptable and legal for me to take and have new ownership of. If I drop a quid on a bar floor and then go home and someone finds it, it's stealing... I'm not being stolen from now though, the bar is being stolen from as I dropped my coin on their property and left it meaning it is theirs to own and have right of. This is something I could have considered and let play a larger role in my piece however I think it is just good to also be aware and conscious of these things.

In criminal and property law, theft by finding occurs when someone chances upon an object which seems abandoned and takes possession of the object, but fails to take steps to establish whether the object is genuinely abandoned and not merely lost or unattended before taking it for themselves.

Is theft by finding an offence?

This makes the concept of 'theft by finding' all the more complicated because, according to the 1968 Theft Act, a person can be convicted of theft if they 'dishonestly appropriate property belonging to another'. And lost property will continue to 'belong to another,' unless it has genuinely been abandoned by the owner. 21 Apr 2023

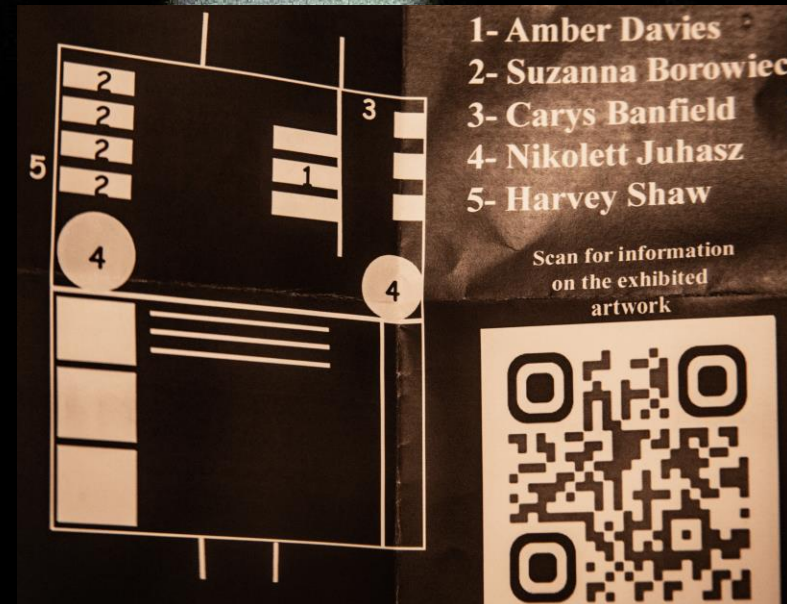
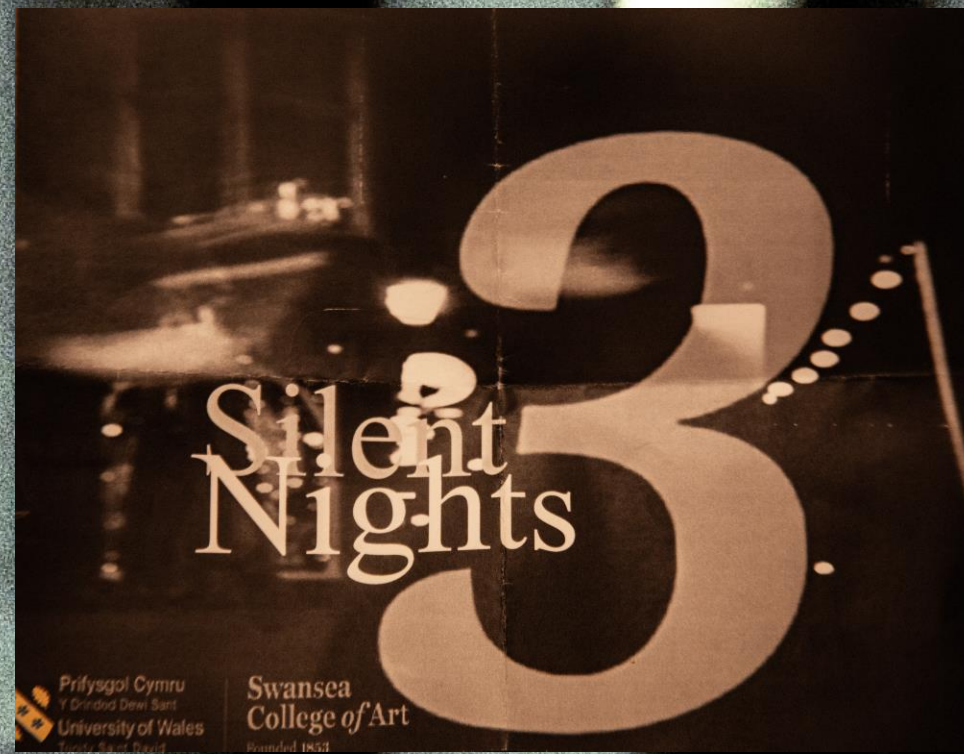
Is stealing the same as finding something?

Keeping a lost item or sum of money for your own use, without taking reasonable steps to reunite it with its true owner, is a form of stealing: stealing by finding.

The value of the property (including services) must not be greater than \$950. If you're convicted of Petty Theft, the penalty may be **six months in a county jail, a fine of not more than \$1,000**, or both a fine and imprisonment.

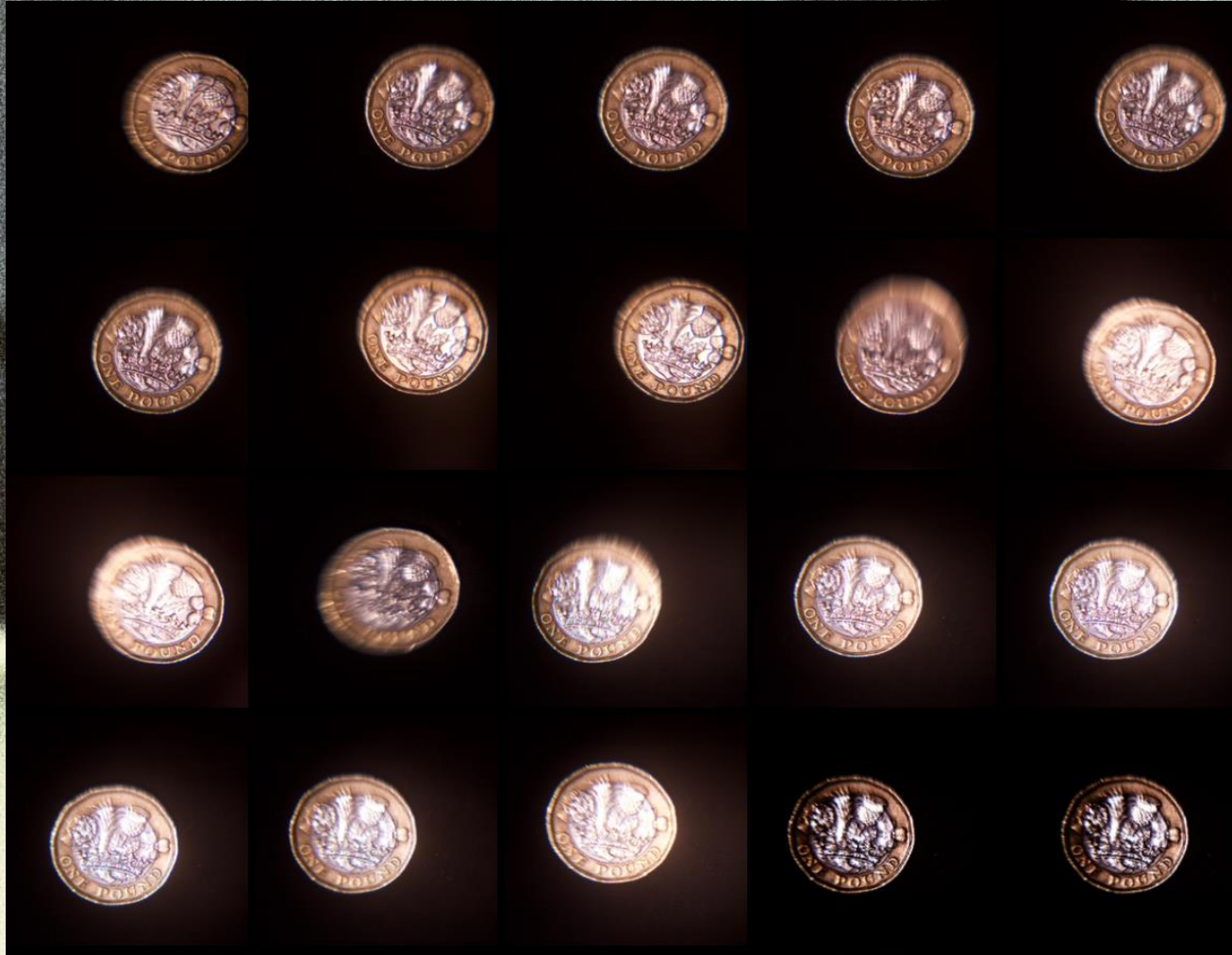
Marketing:

This is an example of some of the marketing and advertising that my group set up for our project. We decided to make some fliers of the actual event that Nikki took over and Suzanna created an Instagram space for us to have our exhibition reach out and get some traction. This not only a way we can make our work more public but also to keep a track of where we are up socially. This lets us control how we want our exhibition to lead and gain traction and momentum over time. i think the fliers are a perfect way of quickly demonstrating where our work will be in the site as well as where they can find more information about it. The digital QR code allows for quick phone scanning to also receive more info on the work.

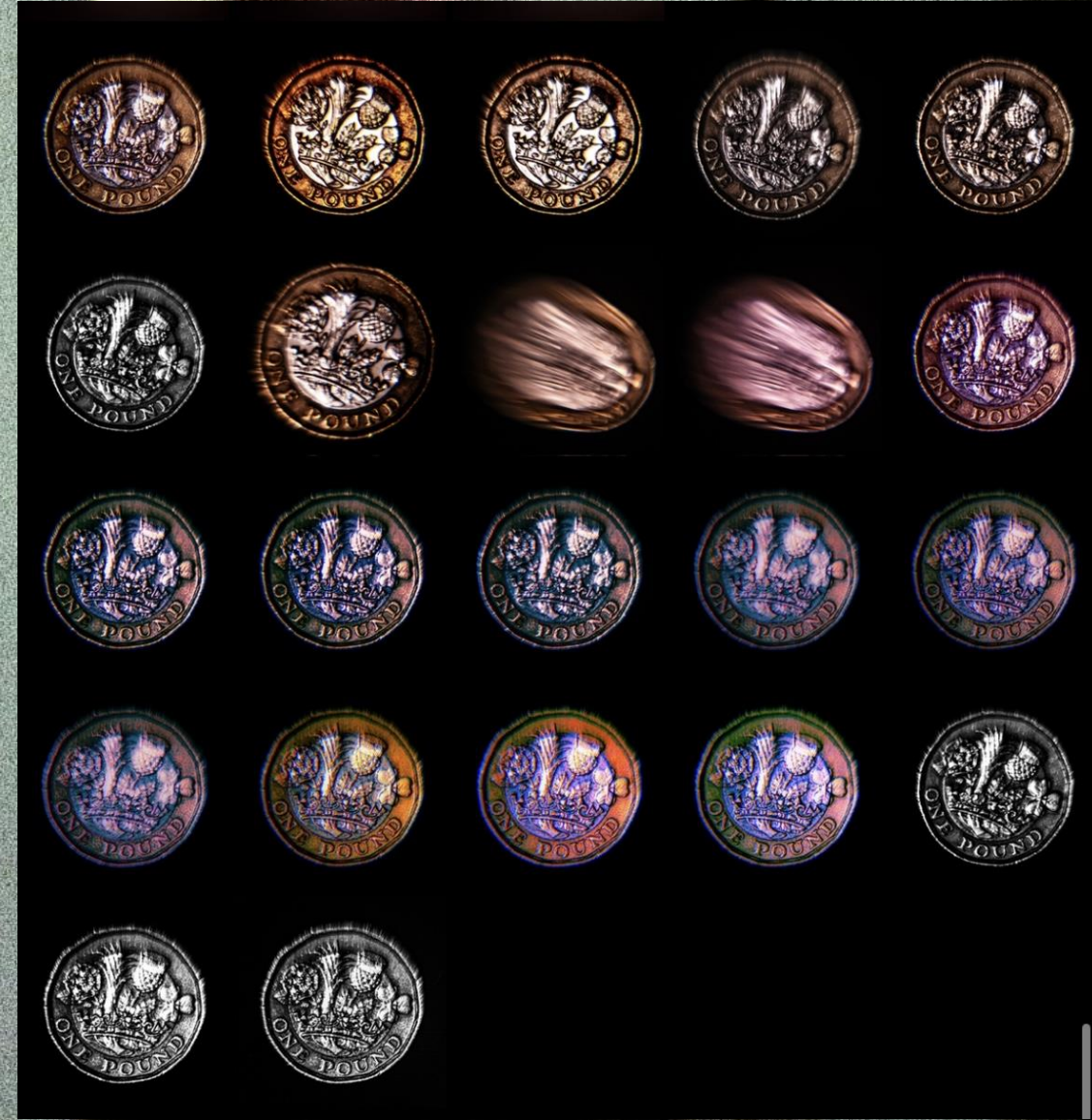


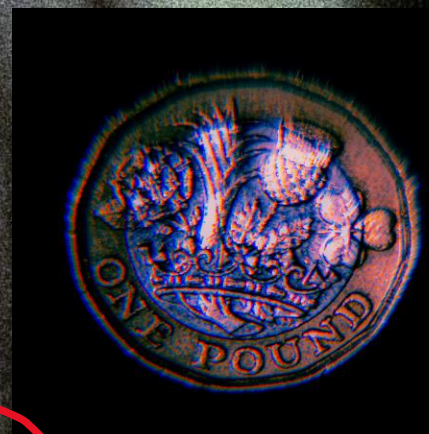
Contact sheet of coins and final-outcome variants:

Below are the standard images of the coin. I wanted to play around with the visualization of the coin and how it would be represented so I took images of the coin under different tones of light and on different angles. I used a Tripod, flashlight, +4 magnification lens and a black backdrop.



Here are the edited versions. I wanted to display them all aligned to be able to closely compare them all to one-other and how they differentiate. This will help me pick a final one to use among my street view images.





With these images being enlarged we can see the obvious changes in, saturation, vibrance, texture, blur, contrast and exposure. I feel like they all work well however there are a few that stand out from the others. As mentioned, I used a +4 magnification lens that I had to hold in front of the camera lens to capture the more, close up and direct viewpoint, this also gives off a slight blur on some of the edge of the coin however I quite like this.

The images that I find look the best out of them are these images: I prefer these because they are the best out of all the different mediums. The sharpness works very well with the color and shape of the object and the different examples of saturation almost appear to also have different meanings or connotations. For me it is between these Four...

Which coin?

Now I have eliminated the others I am already feeling a bit more drawn to which one to choose from and I am deciding between the First and the Third. These two are both the middle ground between options as they work well with a slight discoloration and bump up on the sharpness. The First one works very well at concealing the details of the coin whilst bringing out the shadows and depth in the object, on the other hand the third image is a lot softer and is filtered or "under the influence" of a more obvious shift in tone. I contextually like the third because it resembles the blurry eyed vision of drinkers and the saturation of the signs and lights down Wind Street. My next move is to create the collage including all final images and I plan to try using all the images to get as many wider range of examples as I can, so it comes down to choosing the better variation and set of images.





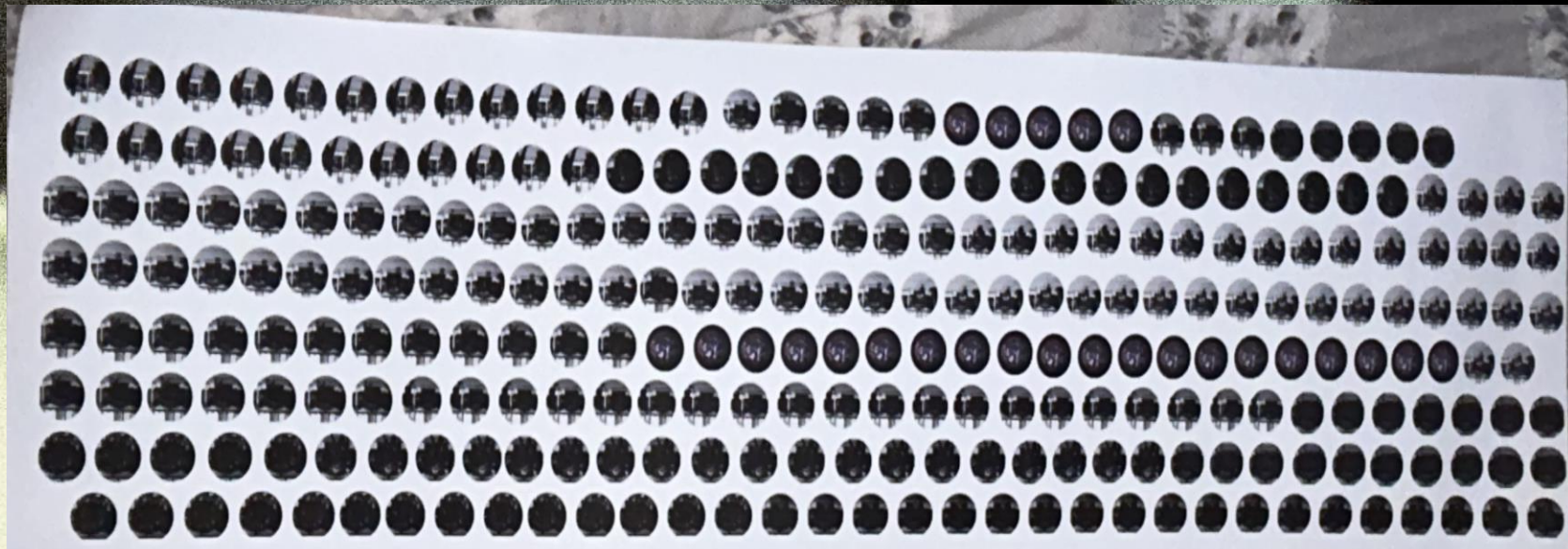
Outcome variants:



Change in idea:

- After having a 1 to 1 regarding my piece it has come to my attention that the context and idea of the work is perfect however, I might be able to represent my work a bit better in a form that links more to the site itself. I am now going to be printing my images onto 250 2 pence coins and putting them all around the coach house. I think this is an important change as it gives me more work to do in a shorter space of time and it also tests my ability to complete that task within the weekend before my exhibition. To clarify I was happy with my initial idea, and I did think it was the best example of how my idea came into fruition and physical form and the actual decision in making it a collage previously lead me to explore themes of repetition and using items that are almost identical.
- To do this I will be using extra / other materials now such as vinyl and cutting each individual photo out to then stick them to a coin 250 times. This is more of a tedious task than it is a hard one especially because I wasn't considering doing it anyway in the first place. I printed the images to fit perfectly on the coins onto vinyl meaning I can just peel back the film layer and apply pressure to it on the coin like a sticker.

Here are a few of the different stages of the process and how some of the material I was using looked beforehand. I didn't really have much issue using a pair of fine-cut scissors to trim out each image the only worry was all of the slices of thin vinyl I had everywhere afterwards. I found it very tedious but very rewarding as I have never demonstrated my work like this before and tried something that puts me under more pressure. I feel like this idea in general and the difference in how my work is being displayed helps translate the concept to viewers. As mentioned previously there is an element to work that makes it site-specific and I feel the change in idea brings out that element that I was needing and looking for as the idea was there but the visualization of it wasn't.



- To reflect back on my journey in this project I think that it is important in site-specific work to have lots of research to not only back up your ideas but to assist sooner create it. I also think it is really important to start making outcomes and pieces as soon as you can as it provides a quicker and stronger understanding of where you are possibly going, and it helps to jump to the next steps of the process. I found myself stuck at a certain point after research where I wasn't able to play and use my discoveries, I was just there with my research and no following objective, and it helps to produce things just to recognize that you are making progress towards your aim.
- I have reflected on other artists who work in site-specific areas, my personal idea's around Wind Street as well as its social and cultural impacts, the history of the area, the regular documentary night life around Wind Street, the chosen site: The Coach House where we held our exhibition, and finally my



1	 Prifysgol Cymru Y Drindod Dewi Sant University of Wales Trinity Saint David									
2										
3										
4	RISK ASSESSMENT TITLE									
5	Flag access during Operation London Bridge									
6	RISK ASSESSOR NAME	UNIVERSITY INSTITUTE / DEPARTMENT			BRIEF DESCRIPTION OF ACTIVITY					DATE VALID FROM
7										
8	AUTHORISING LINE MANAGER	PERSONS AT RISK			DATE(S) / LOCATION(S) OF ACTIVITY					REVIEW DATE
9										
10	HAZARD	POTENTIAL HARM	RISK RATING			CONTROLS				RESIDUAL RISK
11	List what could cause harm from this activity.	For each hazard, identify the type of harm that could occur eg biological, physical, chemical, safety, ergonomic or psychosocial	See Risk Ratings Tab			For each hazard, list the the measures you will be taking to minimise the risk identified.				See Risk Ratings Tab
12			Severity	Likelihood	Risk					Severity Likelihood Risk
13	Stairs	someone may not see them and trip	2	2	1	make the stairs more visible with a layer of visible tape or don't cover the stairs with anything to hide it.				2 2 1
14	Table and Chairs	people may walk into them or trip over the legs of them	3	1	3	Out of the main walking area				3 1 3
15	Cables connecting to the TV	trip over it	3	3	2	tape any wires down to the floor or edges of the room making them more obvious and fixed down.				3 3 2
16	Paper cut	edges of materials and surfaces causing cuts	1	1	1	ensure edges of paper and materials are suitable for handling if that's the intended purpose.				1 1 1
17	Dropping objects	broken work or objects	2	1	1	cleaning supplies to brush away any fragments or pieces.				2 1 1
18	Tv + Electrical items	Electric shock, injury, possible death	3	1	3	Pat tested by the University.				3 1 3
19	Slipping on prints	fall and hit your head	2	1	1	ensure all work is stuck down for the whole exhibition and in place.				2 1 1
20	Liquid Spills	Spilling drinks leads to slipping	2	2	2	mop it up or use a wet floor sign.				2 2 2
21	Fire	improper electrical setups causing fires	3	1	3	fire extinguisher, available fire exits, check on electrics pre-exhibition.				3 1 3
22	Assault	Physical, sexual, abuse	3	1	3	have staff and people around to avoid this happening.				3 1 3
23	Burns	Hot lights or electrics	2	2	1	move hot electrics or surfaces/objects to somewhere out of the way or label it as a hot surface.				2 2 1
24	smashed glass	deep cuts / wounds	2	1	1	emergency First aid kit or bandages.				2 1 1
25	choking	choking hazards	2	1	1	dont use dangerous objects or foods that act as possible choking hazards.				2 1 1
26	allergies	allergic reactions	1	1	1	clearly state any ingredients in foods or drinks before people consume things.				1 1 1
27	audio levels and volume / pitch	sensitive hearing	1	1	1	music levels should be suitable for people with impaired hearing or sensitive hearing.				1 1 1
28	psychological	reactions from work, people, drink, drugs, mental health etc	2	1	1	try to not aggravate people who visit or are next door and be wary of people who have disabilities / impairments.				2 1 1
29	visual	bright / flashing lights, and epilepsy	2	2	2	avoid using bright flashing lights or warn people that may suffer from this before hand.				2 2 2
30					0					0

Evaluation of project and exhibition:

In an evaluation of my group's site-specific project "3 Silent Nights" I think that the general themes we worked and played with helped engage a variety of people and audiences as it allowed people to view a variation of work. We all split up and went on our way to focus on our own parts in the end, we all came together and reunited our work and made something that was not only effective but recognizable. I feel like our theme wasn't random or hard to understand and the context carried throughout our pieces made for a very comfortable viewing experience. The site with the work in it felt very relaxed, the area felt changed and manipulated without it being too much and being awkward to navigate. We managed to bring plenty of people into our exhibition through social media posts where we subtly posted glimpses of our work leading up to the opening. Our work did not interfere with the pub which was open to the public and the owner was also pleased with us doing it there.

To improve next time, I would start producing outcomes sooner and experimenting straight away with my initial thoughts rather than doing it later and feeling stuck. The variations of edits could help me do this in the future as I start comparing and spotting differences between what works and what doesn't. I would try something that changes the space more as I like the concept of transforming a space and how it resonates with its previous version. I enjoyed the site-specific piece even though I did struggle at times with group dynamics, but I also know that you find that everywhere in life and you can't let it hold you back or let yourself hinder others from doing their work. Next time I would certainly get some research and some of my own work examples done sooner because there was a space of time where we were all "researching" and we had no ideas of starting points and just getting that 1 example out sometimes helps you recognize your direction and aim. I really enjoyed this project because it is something I have never done before and it gave me some valuable experience in how work is set up and curated with business and locations.