

Visual Diary year 2

Site - Specific Art

Site – specific art is artwork created specifically for the site that it is displayed in and exists in relation to the location, it should lose a lot of its impact if it were to be removed from its original site.

According to the Tate site – specific art is ‘designed for a specific location, if removed from that location it loses all or a substantial part of its meaning. The term site-specific is often used in relation to installation art, as in site-specific installation; and land art is site-specific almost by definition.’ (Tate, 2017)

Seasons Greetings by Banksy is a powerful example of site specific art, it depicts a child seemingly playing in a snowstorm but around the corner a furnace is spewing ash into the air. Painted near Port Talbot steelworks, a site notorious for its heavy air pollution, the location adds a strong political message and makes the work site specific.



Site - Specific Exhibition – *Mapping Potential Territories*

Possible site – St Mary's Church

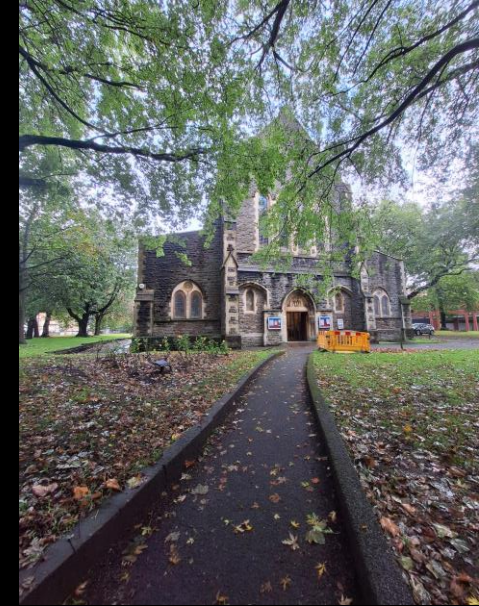
I'm proposing St Mary's Church as a potential site for a site - specific exhibition due to its rich history and great central location. The combination of its well known location and lesser-known history provides a great foundation for what I believe could be a very successful exhibition.

The location of the church itself offers the ability to explore multiple avenues and themes within a group. For example, we could explore the history of the building and its structural changes over time. Additionally we could delve into the ornate design in the interior of the church which has contributed to the church's character, or even the history of the surrounding area such as Castle Gardens and how its changed overtime.

St Mary's Church has been rebuilt fully or partially multiple times, which provides fascinating opportunity to focus on what the church has looked like in the past along with how and why it has come to look as it does today. As someone with a Christian faith myself I am also interested in investigating the possible links between St Mary's and the 1904 Welsh revival, to see what effect this had on the church.

To collect enough evidence for this exhibition to be a success I would need to employ a range of historical and geographical research methods. This would involve looking into the archives of Swansea and its historical texts. This research would hopefully inspire potential ideas for creating our own work. For example, taking inspiration from the design of the interior and curating work based off of that or being influenced by the structural changes of the building and creating work that reflects and compares these changes.

Although I was unable to enter the building to look inside to see where the exhibition could take place, a consideration could be given to work being displayed alongside the path leading up to the church.



Site - Specific Exhibition – Using AI to plan a weekly schedule

After being put into groups and given our location (St Mary's Church), we used an AI generator, ChatGPT, to make a weekly timetable to ensure we stay on track with our exhibition. To use this AI tool to our best ability we uploaded our scheme of work and brief along with the prompt seen to the right. We tried multiple prompts before deciding this provided us with the most detailed and helpful response.

I then took the results from ChatGPT and inputted it into the week by week scheme of work (seen below), this should allow us to keep track of and link what we do each week in lectures and what we need to do externally.

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. Contact Church and set up meeting Discuss roles and responsibilities Set up archive visit	10/10 Group Allocation based on Mapping Potential Territories submission – Curated by Ryan and Joe. Group session discussing ideas, H&S, roles/responsibilities, actions, marketing. Students to complete proposed timetable in session.
14/10/24	16/10 Site-specific Seminar Students to bring two site specific artworks in response to seminar report questions. Introduction to article on changing sites. Revisit archive Research space and brainstorm ideas Come up with and discuss <u>at least 1</u> possible theme each Site visit with lecturers	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
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.

 Scheme of Work.docx
Document

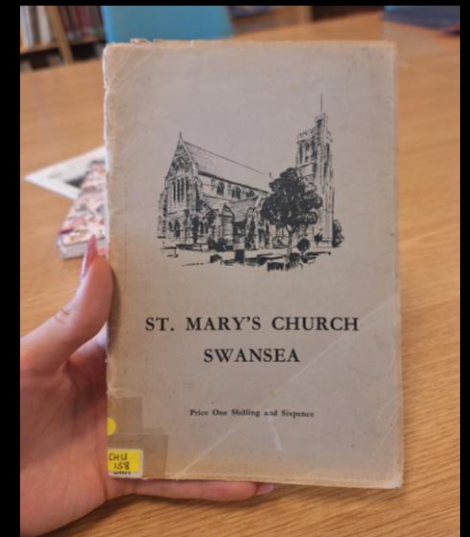
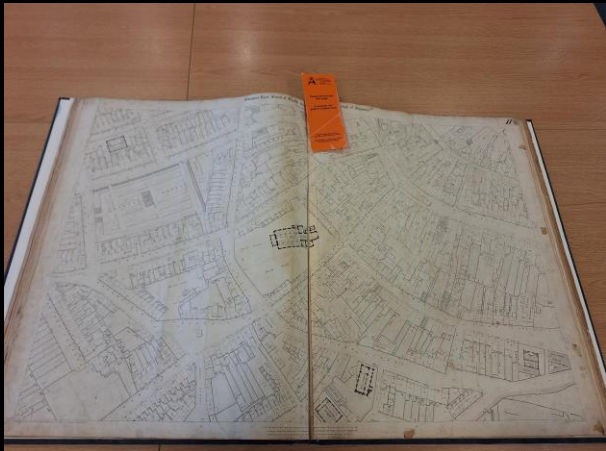
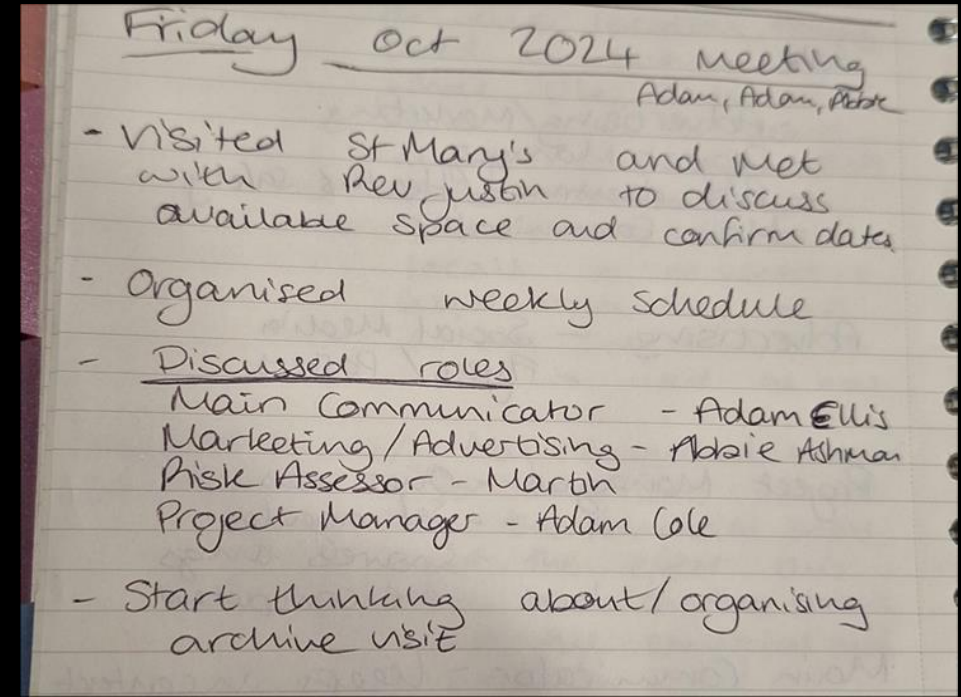
 ADAA5007 - Visual Activism Location ...
Document

	Start finalising theme and concept ideas Start thinking about possible health and safety concerns Start planning and thinking about layout and logistics of technical aspects of exhibition Resolve any concerns about site or artistic approach	
28/10/24	30/10 Projection Contextual introduction and practical workshop utilising projection in development and display. Compile and discuss research Technical development Start promoting Finalise theme and title along with curatorial statement	31/10 Marketing strategies Title, curatorial theme, house style.
04/11/24	06/11 Ways of Display Contextual introduction and practical workshop utilising Alternative printing, finishing, mounting and hanging work in exhibition. Create an installation plan Finalise materials and display plan Discuss health and safety along with completing risk assessment e.g PAT tests/	07/11 Group installation meetings Hanging/installation/AV/ Answering student questions/concerns H/S pat testing etc
12/11/23	13/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far. Start to look at how the work looks in the space Finalise image choices Test and adjust layout	14/11 Site Visit 2 15 minutes to discuss ongoing work/plans. Bring working prints/installation plans for review.
18/11/24	20/11 Individual tutorials on research. Students to attend individual tutorial with Visual Diary so far. Final touches Ensure everything is ready to be put up and displayed	21/11 Site Visit 3 15 minutes to confirm/test/visualise exhibition. Bring finalised work/installation plans.
25/11/24	27/11 No Taught session EXHIBITION WEEK Exhibition visits during hanging. Install/ open exhibition	28/11 No Taught Session EXHIBITION WEEK Exhibition visits during hanging.

Specific Exhibition – Initial Site Meeting and Archive Visit

In an initial meeting with the vicar of St. Mary's Church, we discussed the proposed dates for opening our exhibition and potential locations for displaying our work. We took photographs of the space as a reference to assist with planning the exhibition. Additionally, we organised our weekly schedule, allocated roles, and arranged an archive visit.

On October 17th, we visited the archive to review any materials related to the history of the church. We discovered that the church had been demolished and rebuilt several times throughout its history. Based on this visit, along with our initial visit to the church, we decided not to focus on the building's history for our exhibition. This decision was influenced by the fact that the church already had its own exhibition dedicated to its history, and the archive materials we reviewed did not particularly capture our interest. (Photos of archive pieces are shown below.)



Site Specificity Seminars

During one of our lectures we attended seminars to aid us in writing up our report on site-specificity, below is the information I gathered from these seminars-

How can a site-specific artwork transform a site itself?

20:50 by Richard Wilson – these installations transform the spaces they occupy in such a way that they no longer look like a gallery. They transform the gallery spaces into one big mirror.

The Secret of the Great Pyramid by JR – this installation transforms the area around the pyramid – before it was just seen as the surrounding tarmac – now it is seen as a cover to the great depths of the beauty of the hidden parts of the pyramid

24hrs in Photos by Eric Kessels – during this installation, the artist completely takes over a church and fills it with photographs. This challenges the social norms within a church as it is often seen as a place for calm and peace, whereas Kessels work causes chaos.

What issues can arise from site specific work and how can they be avoided?

Face 2 Face by JR – This work poses the issue of insensitivity and pushes ethical and moral boundaries. This offense could have been avoided by positioning this work elsewhere.

Remembering Ai Weiwei – this work pushes boundaries with governmental issues, and therefore had to be installed in Germany due to Ai Weiwei being exiled from China.

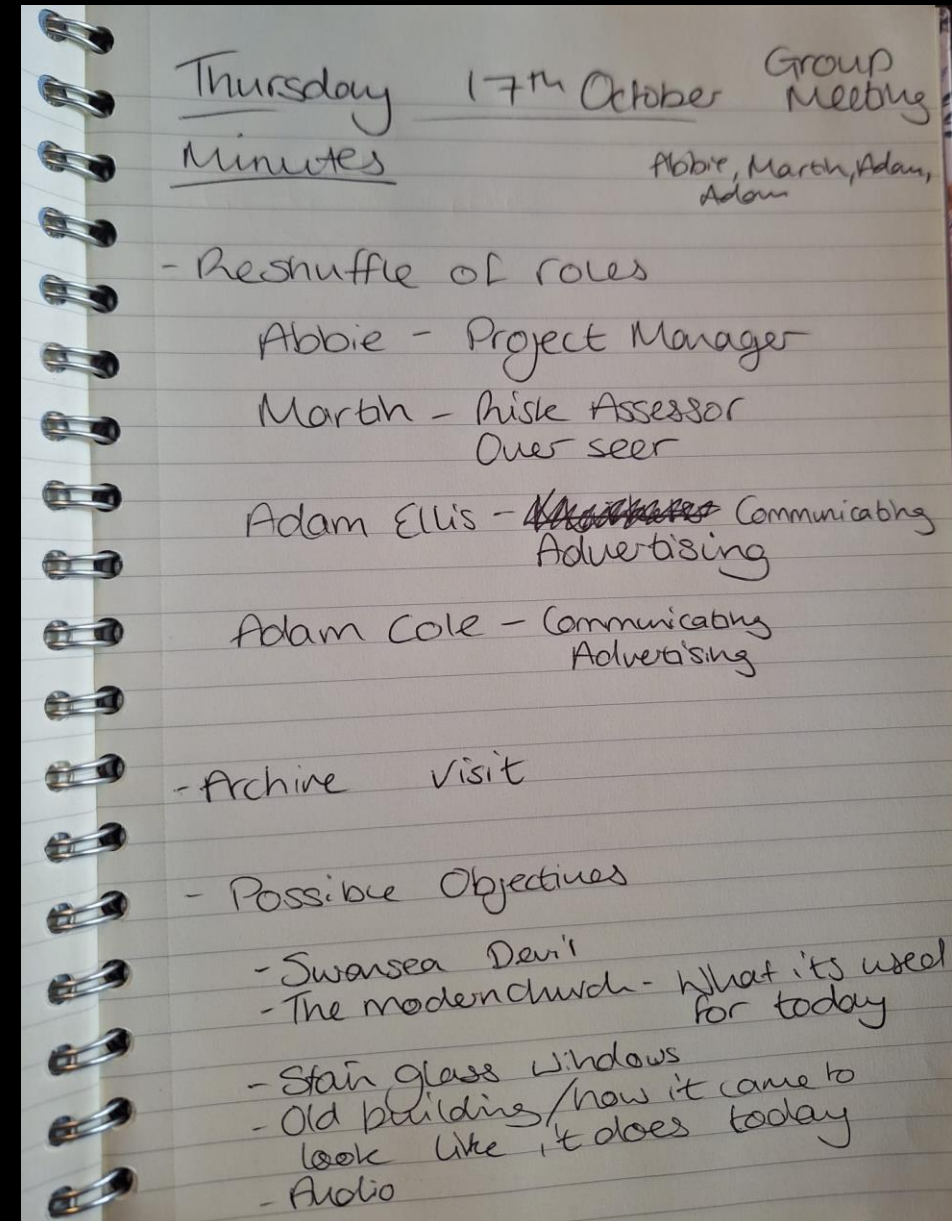
A visit to freuds by Uli Alger – this installation poses major health and safety risks, as the glass floor installed risked cutting people.

Report on site specificity

Specific Exhibition – Group meeting 17th October

After a week of working in the initially assigned roles, we held a meeting to re-evaluate our structure. It was decided that the originally assigned roles weren't working as expected. I was appointed as Project Manager, replacing Adam Cole, while the two Adams were tasked with sharing responsibilities for communication and advertising. We decided to keep Martin as the Risk Assessor and also have him oversee the group as a whole. During this meeting, we also discussed possible themes for our exhibition, such as...

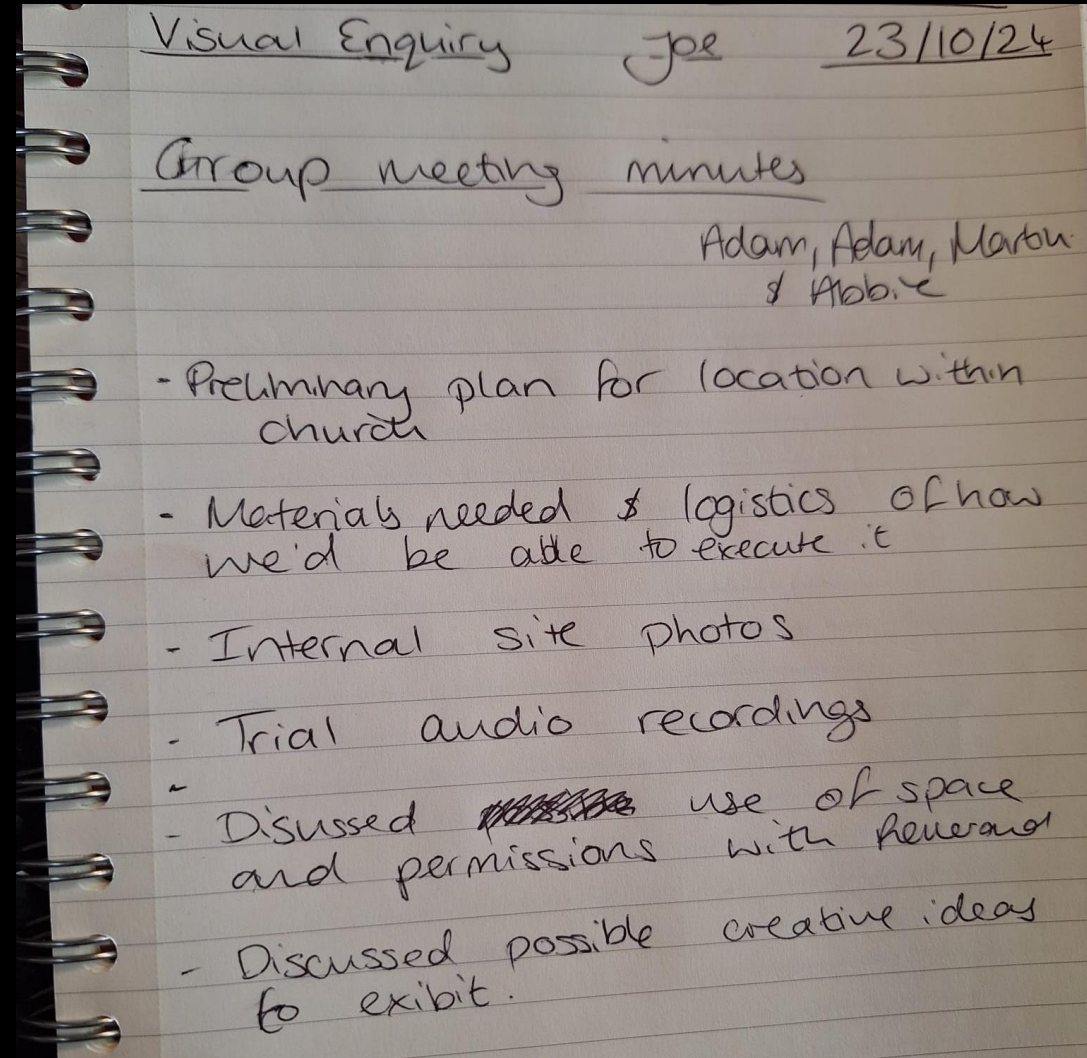
- Swansea Devil
- The Modern Church – what the building is used for in the week
- Stain Glass windows – the stories that they hold
- Old building – how its come to look like it does today
- Audio – how the church sounds and what makes those sounds



Specific Exhibition – Group meeting 23rd October

During this meeting we discussed a preliminary plan for where and how we will display work in the church. We also considered the materials and methods we would use to present the work, such as projectors (as shown on the next slide). Additionally, we took photos at the site to begin the production of display pieces and experimented with audio recordings of sounds within the church.

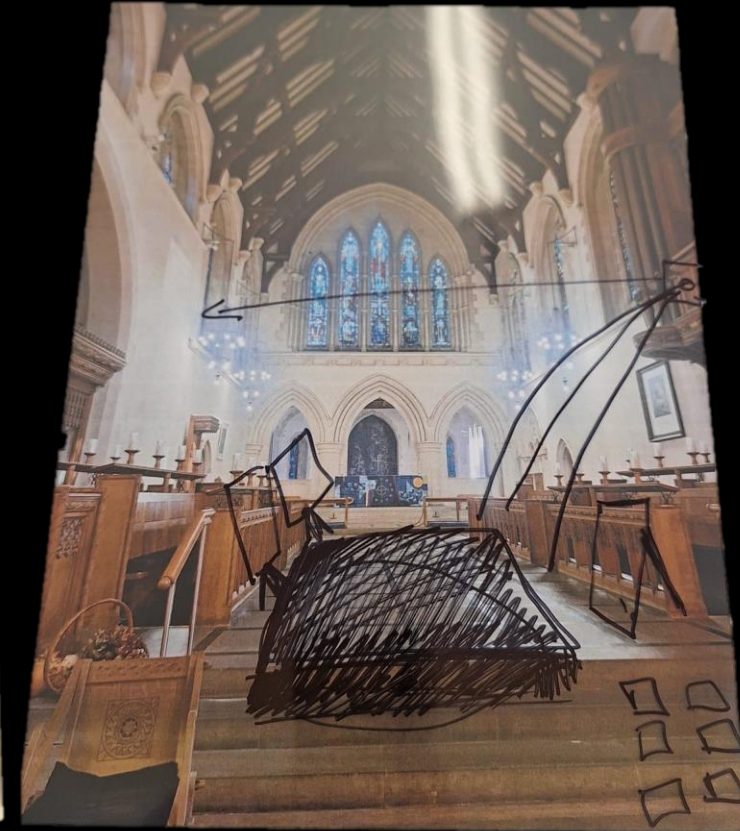
We had previously considered incorporating audio into our exhibition, so we decided to record preliminary audio using our phones to assess its potential. Based on the results, we will decide whether to proceed and use more advanced audio equipment from the stores. Lastly, we spoke with the vicar to confirm if he would allow us to use specific more sacred spaces within the church.



Specific Exhibition – Logistics and potential locations within the church

After evaluating the space within the church, we began considering practical options for displaying our exhibition. Given the vast size of the church, we realised we couldn't fill the entire space, so we decided to focus on a specific section. We explored two potential areas within the church: the first was the space to the left of the congregation, and the second was the altar area in front of the congregation.

We discussed the possibility of using the altar area with the vicar, who agreed, providing that we approached the space respectfully. He stipulated that any work displayed must have been produced within the church itself to ensure it was appropriate and respectful. Since St. Mary's Church is a Grade II listed building, we also had to consider limitations on how we could display our work. For example, we couldn't use any nails or screws to hang anything on the walls. Instead, we discussed utilising the existing hooks and poles to hang work, printing pieces onto boards and using easels for display. We also considered the option of using projectors to display work on the walls or floor of the altar area.



After brainstorming potential locations within the church, (as seen on the previous slide), we revisited the site to assess the logistical feasibility of these ideas. During this visit, we were granted access to the organ and organ gallery above the altar to check for power sockets and possible places to position a projector.

Artwork Study – Site Specific Art

20:50 Richard Wilson

20:50 by Richard Wilson is a site-specific art project which he created installations for in multiple different galleries. These pieces include what looks to be a room filled to waist height with oil, with a cut out walkway for visitors to experience being surrounded by oil from every side. The reality of this piece is that it is an illusion, the oil isn't as deep as it seems, there is a metal frame made specifically to fit the space it occupies with a few inches of oil on top of this. This fact alone in my opinion qualifies this piece as a site-specific artwork. The name of this work comes from the type of oil used, recycled 20:50 engine oil.

I find the way that this installation completely takes over a space and changes the way the space has been made to be perceived, extremely intriguing. The viscosity and sheen of the oil acts as a mirror, this causes a destabilised perception of the space for the viewer as the reflection blurs the lines between the actual space and its reflection. This causes a disorienting experience for those viewing the installation. Richard Wilson himself states that he has “always been concerned with the ways you can change architectural space – whether it be a room or a whole building – to alter your perception, to knock your view of the world off-kilter.” (Guardian staff reporter, 2003), suggesting that his plan was to create this disorientating, confusing yet intriguing space.



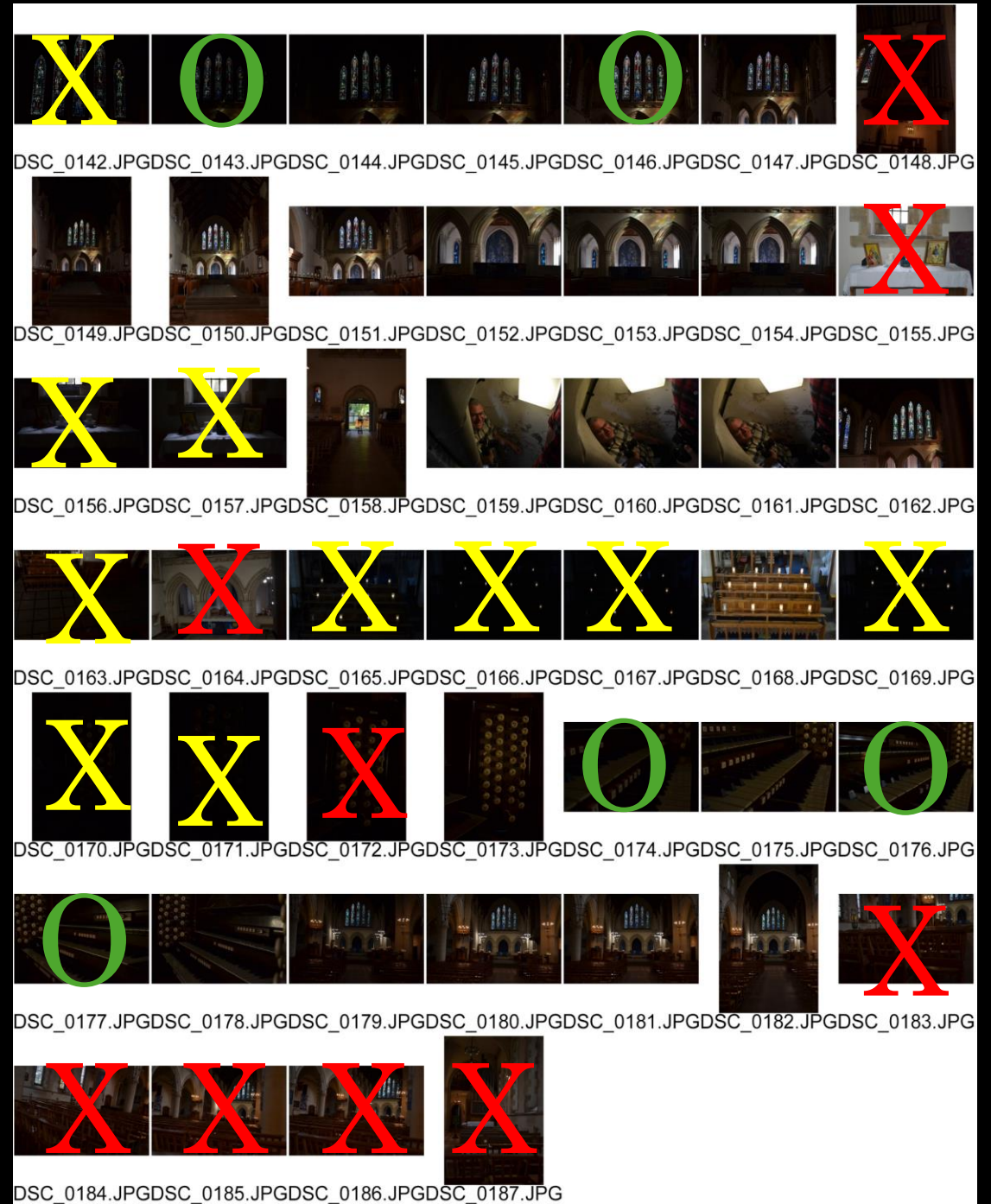
Specific Exhibition – Shoot – Contact Sheet and context

X – bad lighting

X – bad composition

O – chosen images

For this shoot, I want to focus on purely exploring the space, seeing where it leads me, and observing what catches my eye. I also aim to discover how the lighting affects the space and assess how well it photographs for future shoots. The vicar mentioned that the time of day and position of the sun changes the appearance of the space due to the shadows and reflections cast by the stained-glass windows. I am particularly interested in exploring how the space looks at different times of day. For instance, I know that in the afternoon, the sun shines more on the church entrance, leaving the altar in relative darkness. This contrast might give the altar area an eerie atmosphere.



Site Specific Exhibition – First Shoot – Images



These images capture the ornate design of the altar of St Mary's Church, taken just minutes apart, the photographs demonstrate how lighting, ISO settings, and shutter speed dramatically influence the final outcome. In both images, the stained glass casts colourful reflections on the walls, however these differ again due to the lighting differences. In the right image, the light is softer and more subdued, creating a tranquil feel, while in the left image, the reflections are brighter and more vibrant, highlighting the glasswork's details. This contrast shows how light transforms the space, making it feel alive and ever changing.

Site Specific Exhibition – First Shoot – Images



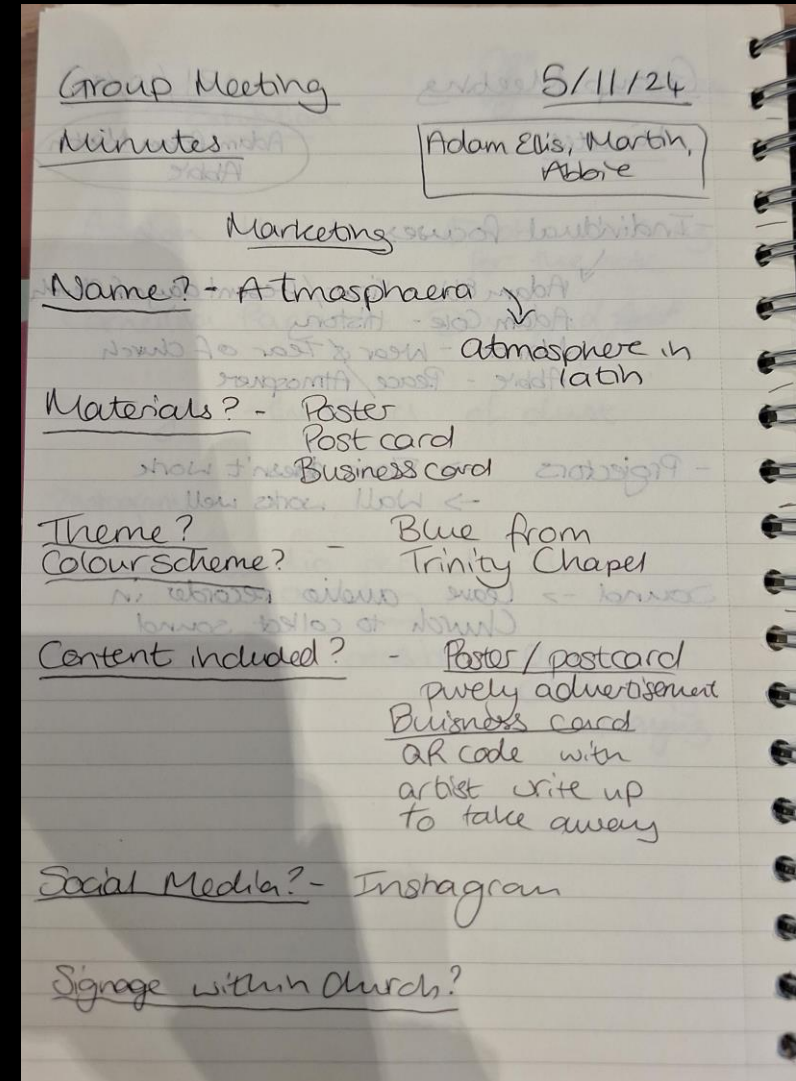
My aim for these photos was to capture the quiet stillness of St. Mary's Church, to do this I focused on areas people weren't in or didn't see. We were granted access to the organ gallery, which is a space the general public don't usually get to see. The ambient lighting of these images adds to quiet peaceful effect. These images also capture the ornate details and craftsmanship of the church, the intricate details of the stained glass and the complex design of the organ.

Site Specific Exhibition – Group Meeting 5th November – Marketing

To continue with this project we held a group meeting to discuss our marketing plan and decide on the name for our exhibition. Before the meeting, I prepared a list of topics we needed to address, which included: our name, the marketing materials we would use, the theme of these materials, the content to include, our social media presence, and whether signage would be needed within the church.

We decided to name the exhibition Atmosphaera, which means atmosphere in Latin, as all of our work is connected to the atmosphere of the church. for marketing materials, we concluded that posters, postcards for advertising, and business cards featuring a QR code linked to our artist statements would be most effective. We also agreed that these materials should be themed around the mural at the back of the church. additionally, we decided to use Instagram to advertise.

These roles were then allocated: Adam Elis was tasked with designing and creating the marketing materials, while I took on the responsibility of managing the social media page.

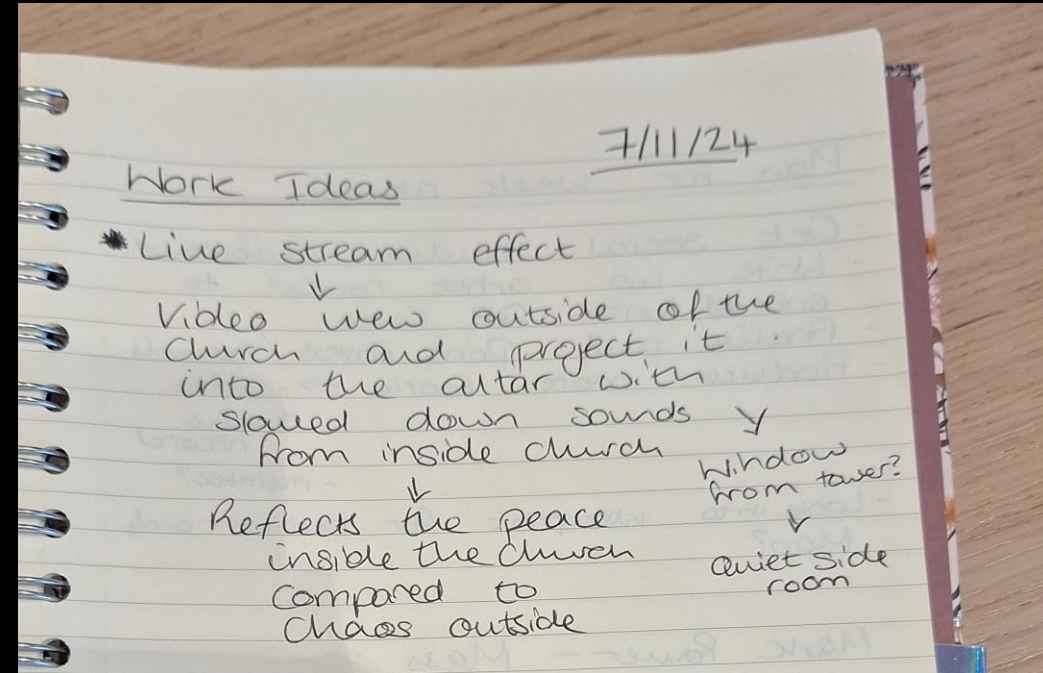


Site Specific Exhibition – First Shoot – Feedback/ Revised plans

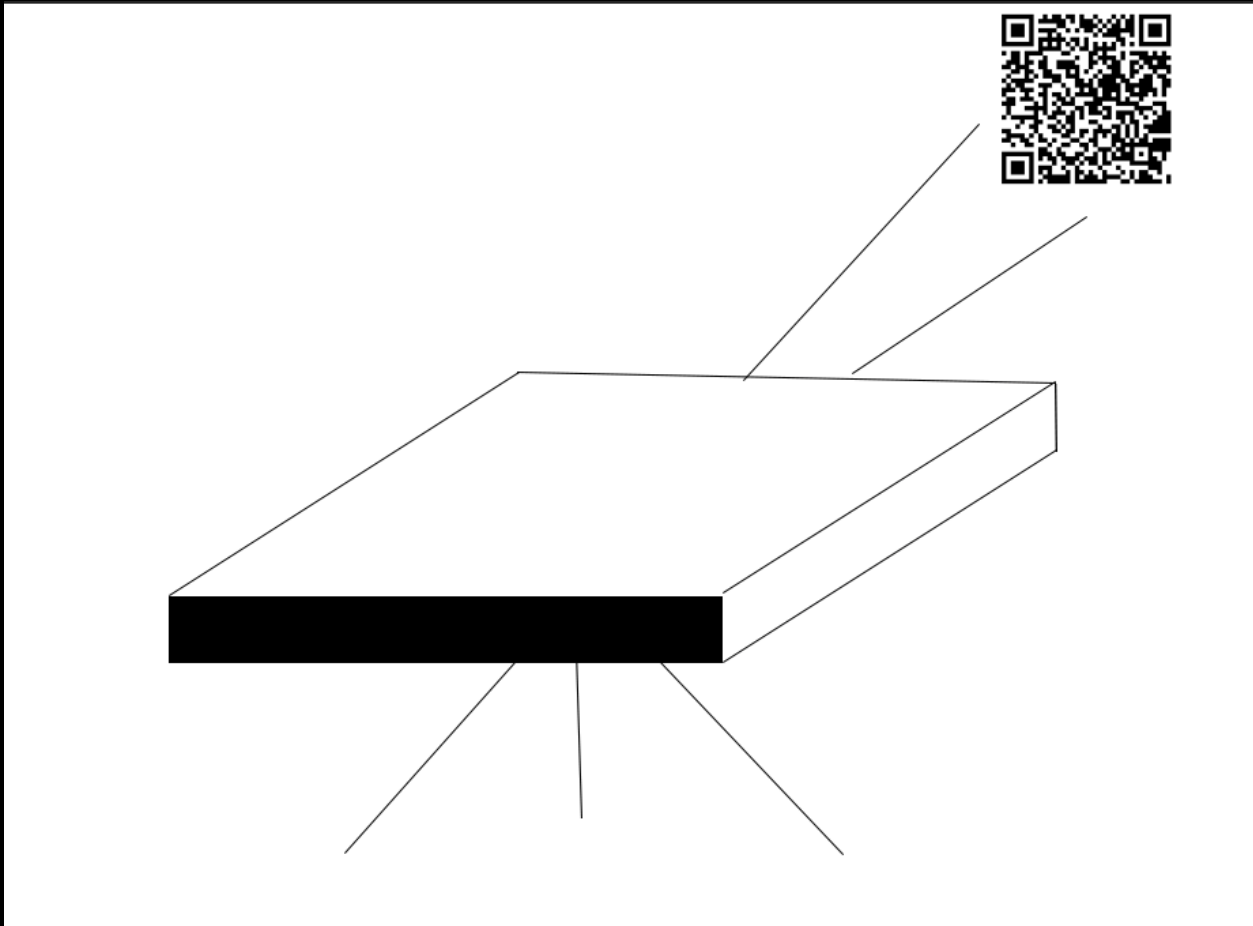
After discussions with lecturers and peers about this shoot, I have decided to revise my plans for the work I will present in this exhibition. The feedback I received consistently suggested that my work needed more depth. One person remarked that these are simply "images of things," implying that the images lack meaning or emotional resonance.

During a projection workshop, we were introduced to a type of performance art that involves livestreaming visuals from one location while mixing them with audio from a completely different place. This technique creates an intriguing contrast. My revised idea is to livestream the exterior of the church and project it inside, highlighting the peace and tranquility within the church in contrast to the chaos often present outside.

After visiting the church several times, I became deeply aware of its peaceful atmosphere—a peace that resonated with me on a personal level. It reminded me of the sense of calm I experienced after losing my grandfather a few months ago. This peace, in both circumstances, felt profound and almost otherworldly—a stillness that seemed to transcend understanding. It was as if time had paused for me, while the world continued to spin around me, creating a moment that was indescribable yet deeply comforting. I hope to recreate this feeling somewhat in my exhibition piece, by showing the contrast between the peace inside compared to the chaos outside.



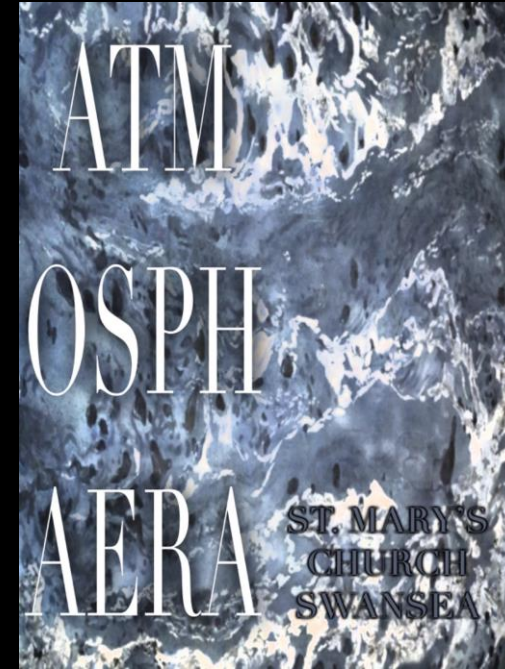
Site Specific Exhibition – Initial Sketches and Ideas



The logistical plan for this exhibition is to use an old phone, which I will position in a window of the quiet side room within St. Mary's Church. This phone will capture a livestream of outside of the church. I will then use a small portable projector to display a QR code that links to the livestream. The projector will be placed among the pews in the choir stalls at the altar of the church.

The altar, being a more sacred and peaceful space, will help emphasize the contrast between the calm interior of the church and the chaotic atmosphere of Swansea City outside. To add another layer of depth to my piece, I aim to position the projector so that viewers can see the livestream in the same direction they are naturally looking.

Site Specific Exhibition – Initial Marketing Styles

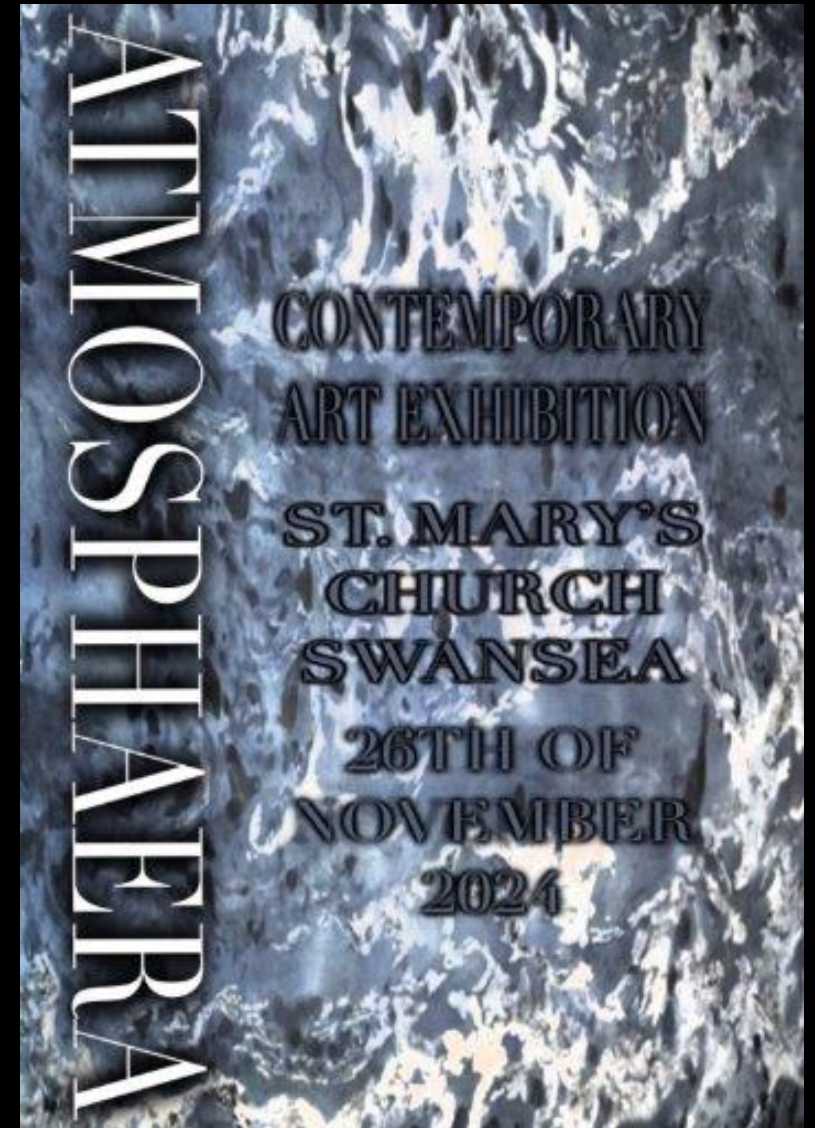


These are Adam Elis' original marketing material ideas, he has created a colour pallet (seen above) from the mural inside the church which he based all his designs off. We also, as a group decided to include the mural (seen to the left) as a background in the posters etc.

Site Specific Exhibition – Revised Marketing Materials

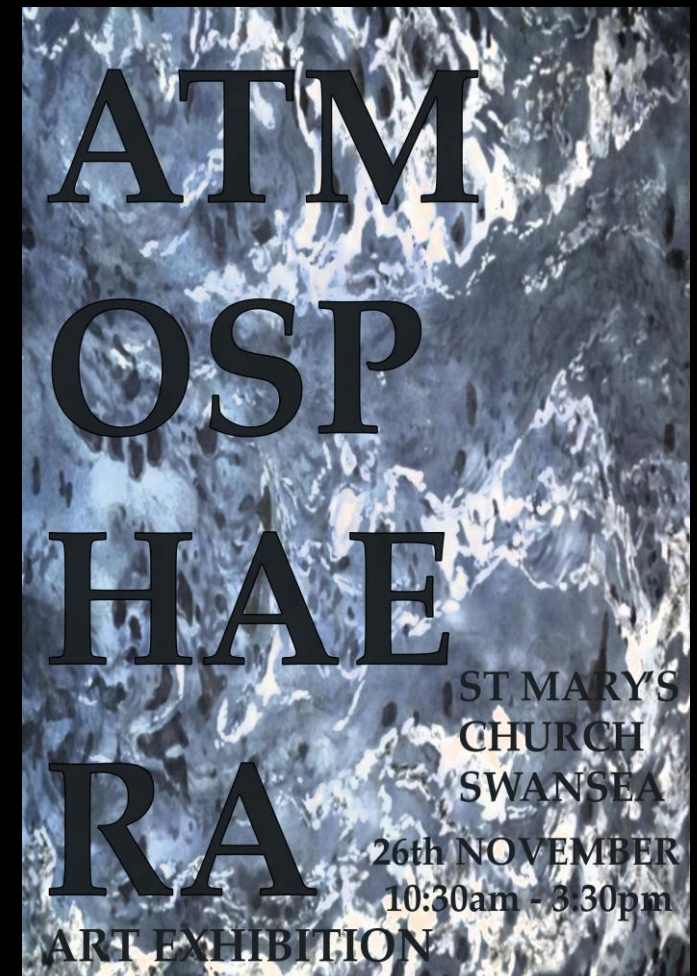
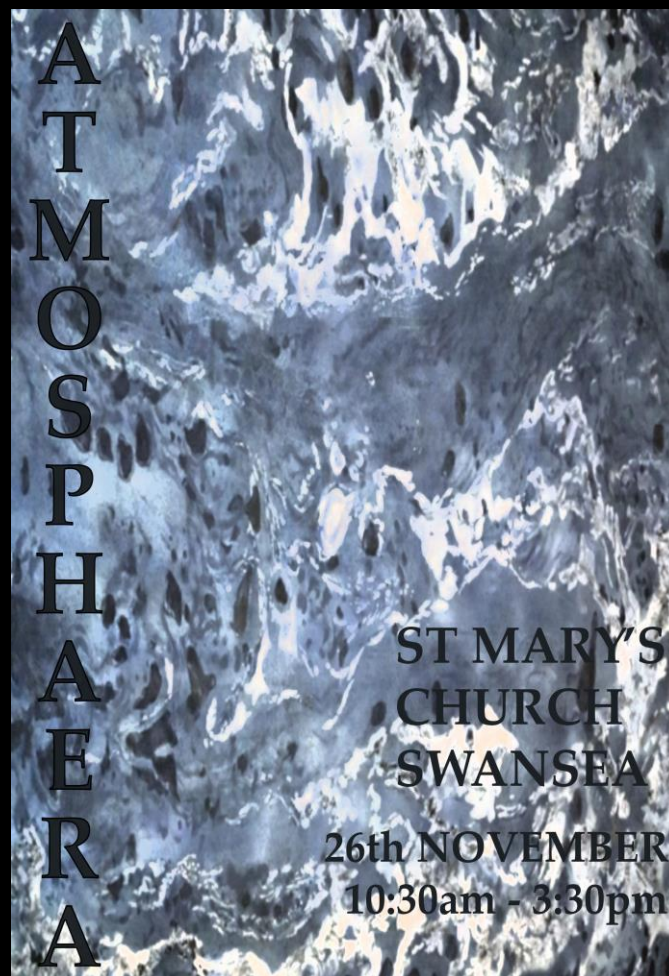
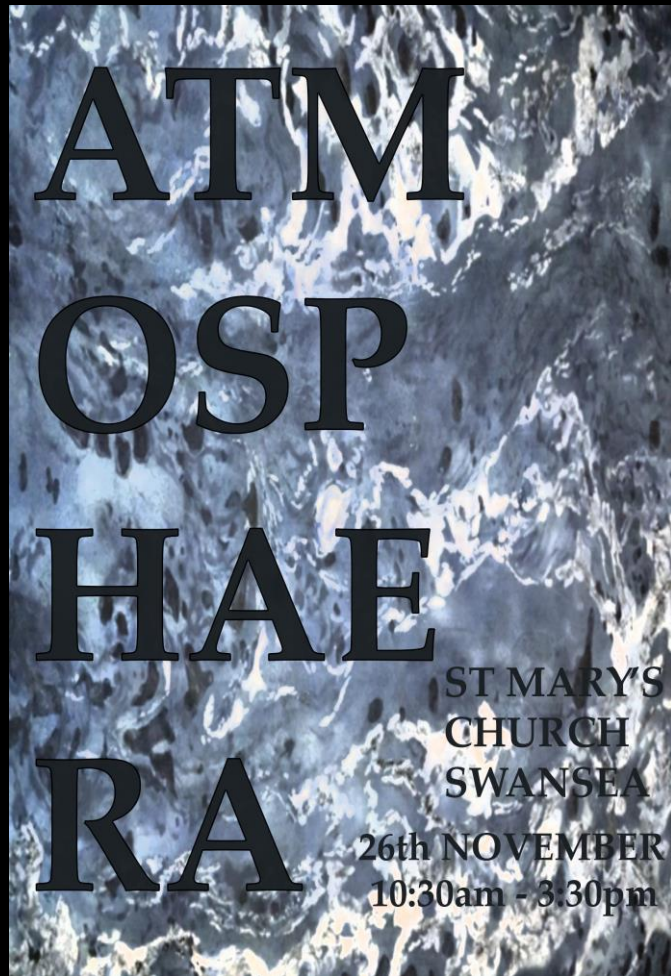
After another discussion, we decided that our advertising materials need to include more information, such as the exhibition date and additional context to clarify that Atmosphaera is an exhibition. We also concluded that, to save on printing costs and simplify the design process, we should create posters for advertising and a leaflet that serves as both a handout and a takeaway for visitors. The leaflet will include our artist statements and a map of the church to guide attendees to our work.

Unfortunately, due to Adam Elis being unwell and hospitalized, he was unable to send us the revised versions of his marketing designs in time for printing. As a result, I had to remake the designs, doing my best to keep the style as close as possible to his original ideas (shown on the next slide).



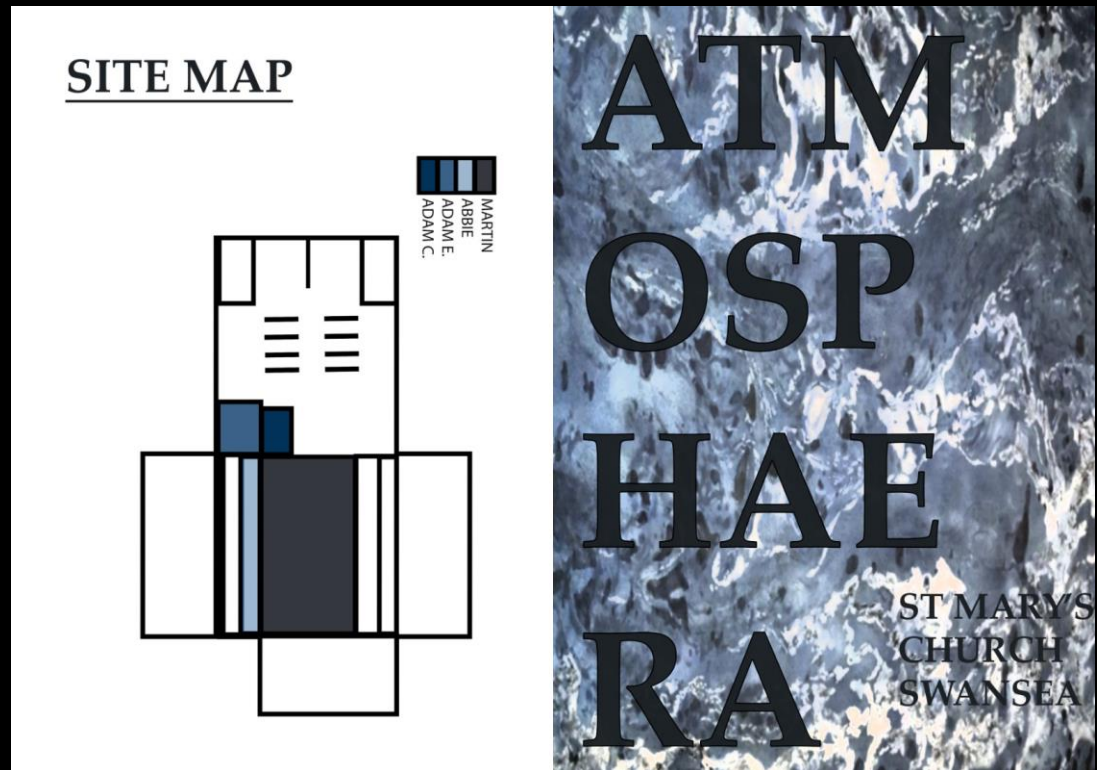
(Adam Elis' Design)

Site Specific Exhibition – Revised Marketing Materials 2 - Posters



These are my poster designs. I tried to keep them as close to Adam Elis' original designs as possible, making adjustments to improve readability by changing the text color and font. Our aim was to create posters that were uniform, aligned with the rest of our marketing materials, and both eye-catching and informative. To maintain uniformity, we used the same color palette and style throughout. The design on the far right is the finalized poster, as we collectively agreed it was the most effective.

Site Specific Exhibition – Revised Marketing Materials 2 - Leaflets



ARTIST STATEMENTS

Martin Dykstra

Martin Dykstra's exhibition piece explores the church's physical environment and the passage of time, using paint and dust flakes to evoke a sense of history, decay, and reverence. By incorporating these textures from the church, Dykstra makes a statement about the sacred space as something that is not static, but rather constantly changing, with the accumulation of layers (both literal and metaphorical) over time.

The use of dust and paint particles as materials for a contemporary floor piece symbolise how the church, as a space, is a repository both spiritual and physical. The dust can be seen as a reminder of human existence and the decay of even the most sacred spaces, while the paint evokes the attempts to preserve these places over time.

By placing his work on the floor further emphasises the connection to the space's history, inviting viewers to engage with the piece at a more intimate level.

Abbie Ashman

In her work, Abbie Ashman reflects on the unique peace and serenity of St Mary's Church. She uses live stream to show the hustle and bustle of the outside world in contrast with the peaceful, tranquil nature of the inside of the church, this emphasises the church as a place of refuge and reflection within the city. This contrast shows the Christian belief in "the peace that passes all understanding," which is a spiritual calm felt even amid life's chaos. Her piece invites the viewers to contemplate the value of this deeper peace and the importance of finding peace amid chaos.

Adam Cole

In his work, Adam Cole reflects on St. Mary's Church's enduring spirit through both visual and auditory elements, focusing on the Lord Lieutenant bench—a symbol of family heritage and local resilience. Pieces of the bench crafted with contributions from Cole's grandfather, the piece embodies personal memory while resonating with the broader history of a church marked by endurance and renewal.

To deepen the sense of place and evoke feelings of hope and enlightenment, Cole incorporates audio recordings from the venue and all areas of Swansea. These sounds create an immersive experience, drawing participants into the layered ambience of the church, where echoes of Swansea's past and present intertwine. Rising from the trials of its history, the church and bench together evoke a journey of transformation and quiet strength.

Through this blend of sight and sound, the work invites a journey into the living memory of St.

Mary's— a convergence of individual reflection and collective experience-celebrating both an unbroken connection to the past and the resilience that shapes the future.

Adam Ellis

Adam Ellis has created a body of work using a projector and projecting a series of moving images onto a preexisting painting in the church. Ellis designed this to be an optical illusion style piece by its pre-existing images taken of the painting mural in the back of the church. This is designed to be a constantly changing artwork where you see something different every time

Instead of using separate postcards and business cards, we have decided to combine their contents into a single leaflet. It will be printed double-sided and folded down the middle to function as a booklet. As shown above, the front cover will replicate the design of the posters, while the back cover will feature an interior map of the church, with highlighted areas indicating where our individual pieces will be displayed.

Site Specific Exhibition – Marketing Social Media

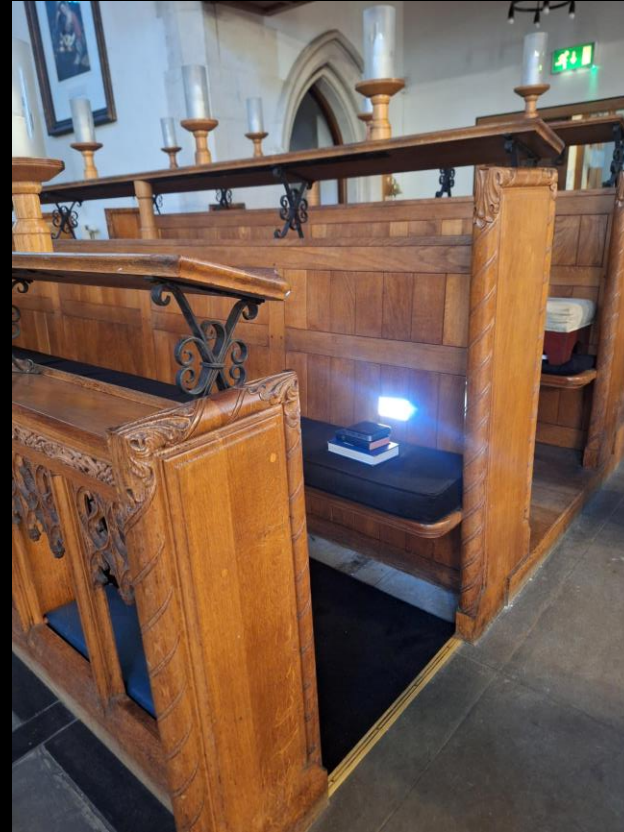
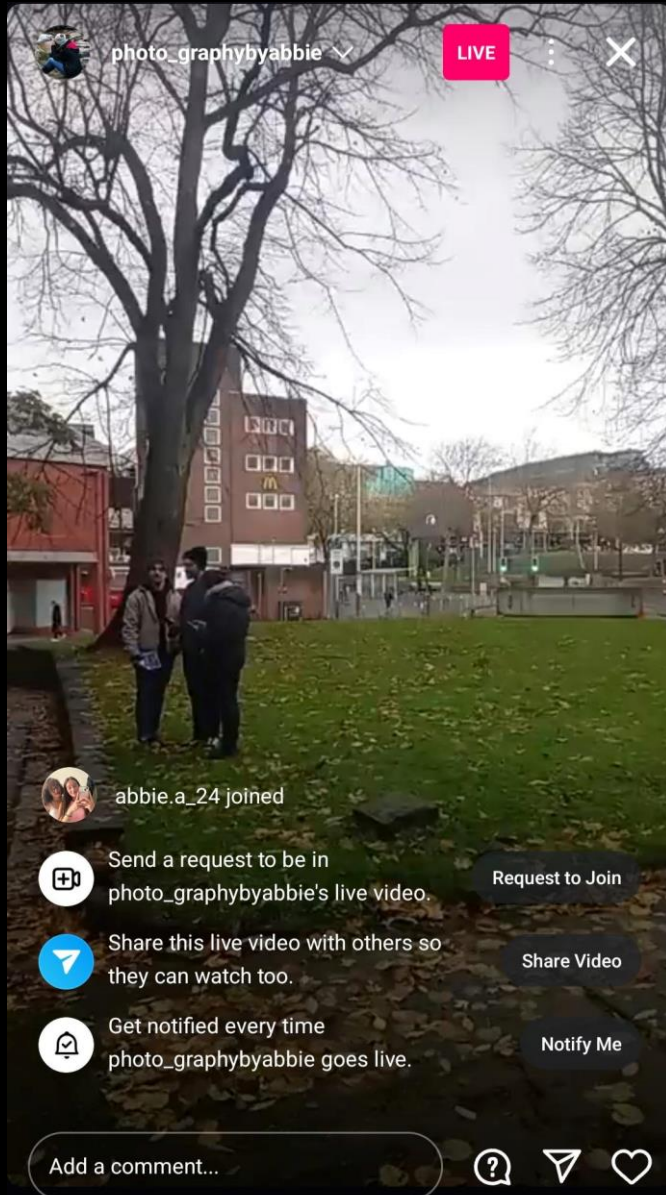


Our social media page was primarily used as a platform to advertise our exhibition and engage with potential visitors. We utilized it to share digital copies of our posters, ensuring that the key details of the event, such as the date, location, and theme, were accessible to a broader audience. Additionally, we posted maps of the church to help guide visitors to the exhibition.

Site Specific Exhibition – Risk Assessment

 Prifysgol Cymru Y Drindod Dewi Sant University of Wales Trinity Saint David										
RISK ASSESSMENT TITLE										
Flag access during Operation London Bridge										
RISK ASSESSOR NAME		UNIVERSITY INSTITUTE / DEPARTMENT			BRIEF DESCRIPTION OF ACTIVITY			DATE VALID FROM		
AUTHORISING LINE MANAGER		PERSONS AT RISK			DATE(S) / LOCATION(S) OF ACTIVITY			REVIEW DATE		
HAZARD		POTENTIAL HARM		RISK RATING		CONTROLS			RESIDUAL RISK	
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		
		Severity	Likelihood	Risk				Severity	Likelihood	Risk
Fire	burns, smoke inhalation, death	5	1	5	St Mary's Church fire policy and risk assessment, all students have read					0
Assault	physical/sexual	5	1	5	St Mary's Church staff have a quick response police telephone number, police would arrive in under 5mins. Always a number of staff in church and a minimum of two students invigilating.					0
Steps	fall's leading to physical harm	3	1	3	Reverand has stated no person has injured themselves going up or down steps, the steps are also well lit					0
Floor Artwork	Slips	2	1	2	Students will be next to artwork at all time					0
Accidents	Any	3	2	6	Exhibition covered by university public liability insurance					0
Projectors	Burns	2	2	4	Position projector carefully, warning					0
Projector 1	Cables	3	2	6	Placement near socket					0
Media Player	Trips on Cables	3	2	6	Careful placement					0

Site Specific Exhibition – Finalised Exhibition and Execution



The outcome of my exhibition looked slightly different to what I originally planned due to circumstances outside of my control. Due to technical difficulties that were unavoidable I had to use Instagram to stream rather than YouTube, I also had a lot more cables and equipment than I was expecting, due to the projector needing a media player and each needing its own power supply. I unfortunately don't have photos of the final set up of the projector, due to the technical difficulties I faced on the day of the exhibition I never got around to capturing it. Despite these challenges, I am very pleased with the outcome of my exhibition, I was able to overcome the obstacles thrown in my way and complete the exhibition to a high standard.

List of references

Slide 2 - Tate (2017). *Site-specific* | *Tate*. [online] Tate. Available at: <https://www.tate.org.uk/art/art-terms/s/site-specific> [Accessed 30 Oct. 2024].

Slide 11 - Guardian staff reporter (2003). *The birth of a notion*. [online] the Guardian. Available at: <https://www.theguardian.com/artanddesign/2003/apr/04/thesaatchigallery.art3> [Accessed 4 Dec. 2024].