

# Visual enquiry

Ren Weston

# How and why is site specific art different to a framed photograph?



Weiwei, A. (2022, October 19). Ai Weiwei:  
The artwork that made me the most  
dangerous person in China.

*Remembering, 2009 Ai Weiwei*

Weiwei 'remembering' site specific piece that showed a tardy the was swapped aside by the Chinese movement in 2008 because of Weiwei's work he was exceled from China because his work showed a dark side to the Chinese government. 'Why was this exhibited in Germany not China?' when I first looked at Weiwei's remembering I thought he was pointing out Germanys dark history to do with the holocaust but now doing more research into it can almost be seen as both, but due to Ai Weiwei being exceled from China it was a lot safer for him to do a sit specific work in a completely different contrary. The 9000 backpack to represent the 9000 school children that died in an earth quack the message that is written using backpacks translates to "She lived happily for seven years in this world" in mandarin. (Ai Weiwei Remembering Translation - Google Search, n.d.). Which sounds very harrowing because his work is about 9000 children dying and the Chinese government not saying or doing anything about it like these children had no significant meaning to them. Weiwei used primary and secondary colours that are normally seen as very bright and cheerful colours so by him using these kind of colours it kind of makes you step back a little and think how devastating this was but also the first thing you think of when it comes to primary and secondary colours is children, so I find this very powerful.

Sit specific art is very much different from a framed photograph because a sit specific can only be in that one place because if the move it is basically destroyed but with a framed you can move it from place to place and it wouldn't be seen as destroyed.

# Site specific (mapping)

With my site specific I was thinking of using a copr bay bridge that runs across the main road near Tesco Mirena the reason I thought of this place because it's a main walkway in Swansea . The reason the bridge was built because the counsel found the walkway between the city centre and the waterfront barrier and its better for pedestrians and cyclist to get from one side to the other. the bridge itself has become a very popular space for people to take images to promote Swansea. I want to use this space for multiple reason that as it's a main walkway it would have a lot of people seeing the art interrelation completely by accident . My plan for the site specific as a whole would be an abstract art that would go with the bridge itself but having some feminist twist but the work itself being abstract so that it would pair well with the bridge. I believe this kind of art peace would benefit Swansea greatly because it would bring more imagery of the bridge and show Swansea's artistic side. As this space is covered so it should be covered by the rain and other elements, but the only issues is the kind of vandalism that could happen.



# Swansea archive visit

## Copr bridge



- Mapping dated possibly 1919 before the war.
- Image taken possibly 1919 because it's still having buildings that were bombed during the blitz.
- Other mapping from the 17<sup>th</sup> century.



When visiting the Swansea archives, I found out that the copr bridge possibly in 1919 where the map was dated and the image which shows that the area was completely railway tracks that used to go into Victoria station which is now the Tesco that we see today. Other building that is also in this image is that gas works that is no longer in Swansea today but a building that is still in Swansea is the roman catholic church, but it was bombed during the blitz during ww2 but was rebuilt afterwards.

The mapping I also have documented is from the 17<sup>th</sup> century which has everything documented on them to show every medical, every toilet etc which I found very fascinating that they documented everything to the smallest detail which gave me a better understanding of the rea that I wanted to do my site specific.

# Risk assessment (Botanical gardens)

Week one optical: Went to the botanical gardens (myself and Katie) to ask a grounds keeper about the space but had the issue that they couldn't say if they could use the space, they said that we had to contact good farms during the week (asap) about the space.

- Weather ( most of the area is outside risk of getting any of the equipment 'if we're using any' getting wet or damaged).
- Allergies ( allergic to any plants or bugs).
- Pets and unsupervised children ( touching expensive equipment 'breaking' them).
- Trip hazards ( if it's been raining creating uneven surface, people slipping or tripping).
- Wheelchair safe? ( is the space accolading for that have disability).
- Cactus glass house (people getting impaled by spines).
- Tropical glass house (risk of passing out because of the heat).



# Week two negatives and positives

Wednesday 16<sup>th</sup> October

Team meeting about what we've done so far and what we need to do.

Meeting lasted a few minutes because there was only three of us because two of our group members were absent but one member with reason and the other without reason.

Thursday 17<sup>th</sup> October

Location talk with Joe, Rayan and Paul to discuss what's going on with are site and how far we've got.

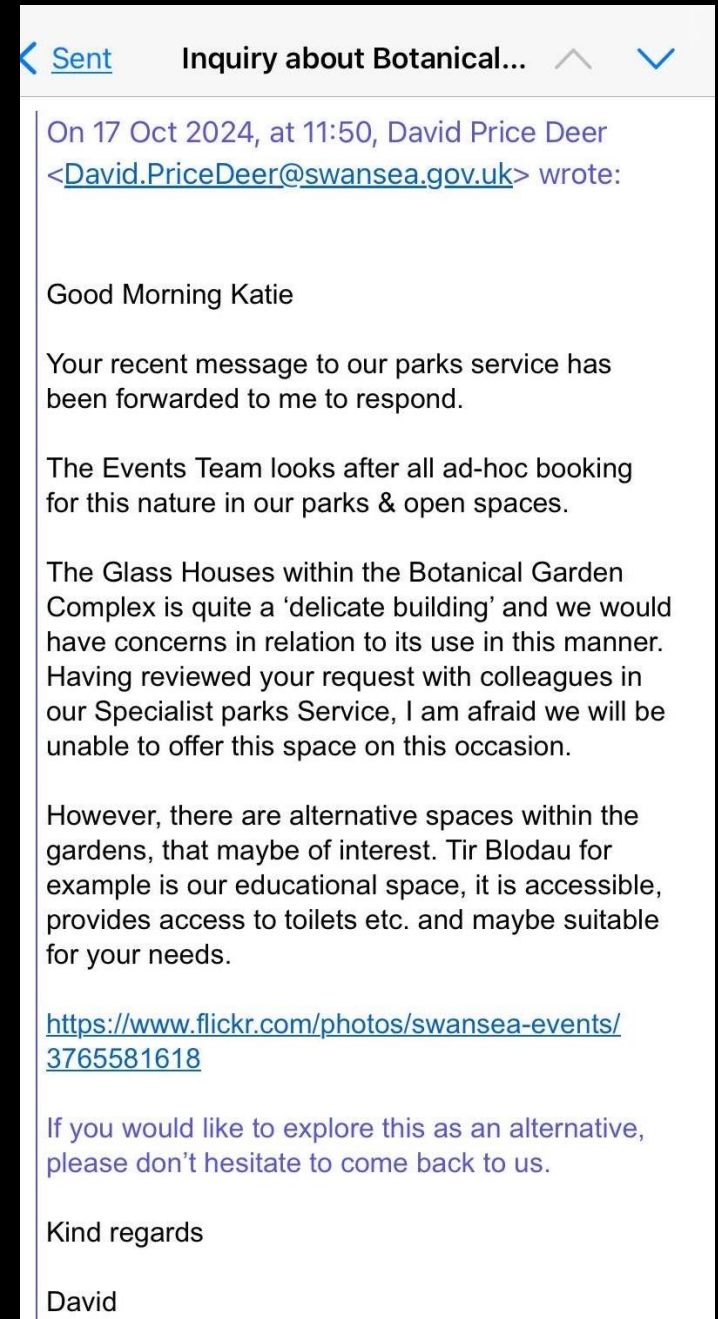
We are unable to use the glass house due to the park owns worrying about the plants that could be damaged, but we are able to use the educational centre right next to the glass houses.

It's a minor setback but even though we don't have the glass house themselves we have a different area that we can use, and it rules out somethings that I've written on the risk assessment.

Monday 21<sup>st</sup> October

Hearing back from the gardens people about using the space

Now we need to figure out a theme.



# Spiral jetty, 1970, Robert Smithson

Spiral jetty was first drawn out before they started building it, it was made from mud, precipitated salt crystals, rocks, water coil 1500' long and 15' wide.

If you were going to build spiral jetty today it would be more expensive and more materials.

The idea of spiral jetty was to have the tide come in and have it disappeared but come back when the tide go out, today spiral jetty doesn't have the tide wash over it due to climate change.

Bob Phillips the contractor of spiral jetty he spoke about the contraction and in his own words said, "the only thing I ever built that was to look at and had no purpose." Phillip saying this that he believes that spiral jetty was only built to look at to almost looks pretty against the salt lake in Utah.



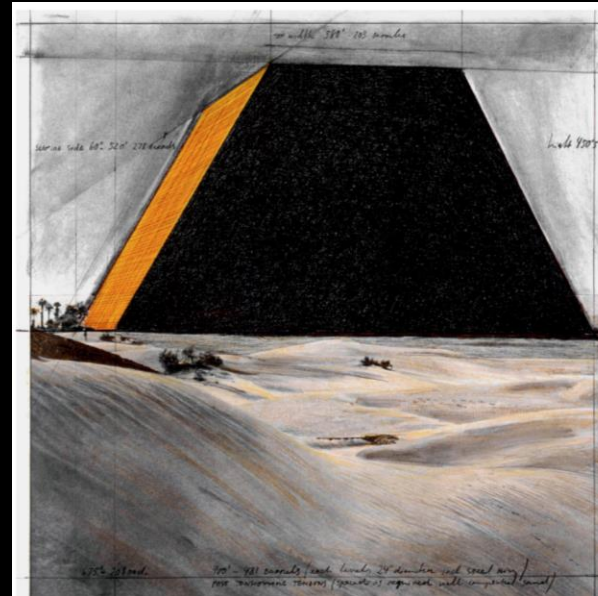
# The Mastaba, 1977- ongoing, Jean Claude and Christo

The Mastaba was one of the largest contemporary sculptures (in volume) in the world, made from 410,000 multi-colored barrels to form a colorful mosaic, echoing Islamic architecture.

The Mastaba was never built only designed due to the size of the sculpture. Jean Claude and Christo sold their designs of the Mastaba which they got a lot of money for these designs.

Christo and Jean-Claude spoke to Ali Ai Bedoor, united Arab Emirate Minister of education and director of cultura affairs to introduce the mastaba. (united Arab Emirate May 1980).

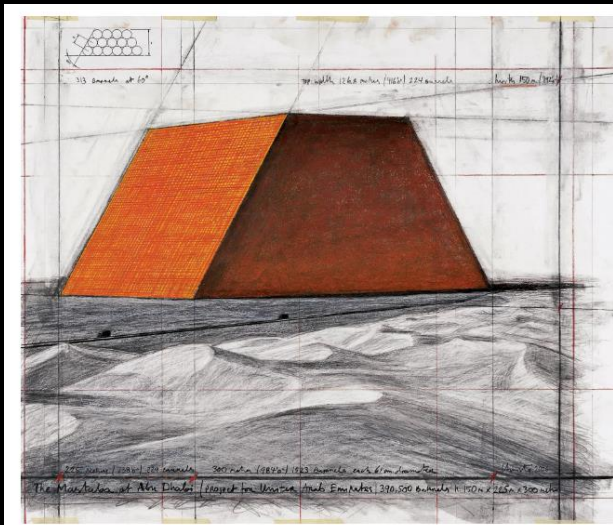
Christo made multiple models to test out the scale within the site. Most of the sketches that were drawn out of the Mastaba were drawn out with pencil and wax, merogamy of these sketches are orange contrasting with the desert around it.



Christo and Jeanne-Claude looking for a possible site for The Mastaba  
United Arab Emirates, February 1979  
Photo: Wolfgang Volz  
© 1979 Christo and Jeanne-Claude Foundation



Christo and Jeanne-Claude.  
(n.d.). <https://christojeanneclaude.net/artworks/the-mastaba/>



Christo  
The Mastaba of Abu Dhabi (Project for United Arab Emirates)  
Drawing 2006  
Pencil, charcoal, wax crayon, pastel, technical data, and tape  
66.7 x 77.5 cm (26 1/4 x 30 1/2 in)  
Property of the Christo and Jeanne-Claude Foundation  
Photo: André Grossmann  
© 2006 Christo and Jeanne-Claude Foundation

# Sketching out ideas for the space (botanical gardens)

Wednesday 23<sup>rd</sup> October

Visualising the exhibition

Today we've been working out how to use the space as we haven't been able to use the glass houses so we're trying to articulate the space that we have been given using an image with ascertain.

Contacted are original contacted to see if anything has changed with the glass house.

Thinking about creating a space in classroom to create an interactive space for school kids.

Team meeting (10-15 minutes)

Figuring through the theme.

- History of how the garden have been used over the years.
- Try and get access to the temperate glass house because it has the most space and there's less chance of anything being damaged.
- For the classroom think about making it into an interactive educational space.

Next week

Clarie going to the archives to dig up history (potentially others)



Team meeting before tutorial with Joe and Ryan

Making it into educational space combining photography and the botanical gardens doing workshops for the three days that we have been given maybe an idea we can work on.

- Katie (trail around the garden talking about the plants and the mainly history)

Looking into cyanotype and how they can stain them different colours and looking into different processes.

- Possibility of having to redo the risk assessment if we do the workshop with school kids unless the school does their own.

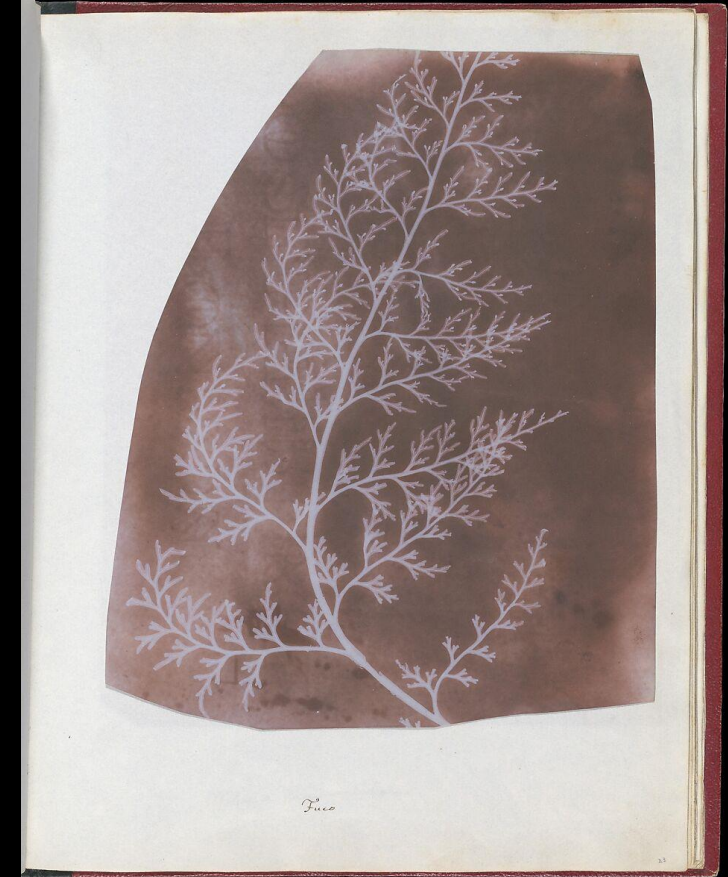
# Lumen prints Willam Henry Fox Talbot

The first-time lumen prints was introduced in 19th century by William Henry Fox Talbot, one of the inventors of the photographic negative.

Like the talbots photographic examples the image of dandilions seeds was created by photographically transfer to the copper engraving plate by layering the seeds directly on the photosensitized plate and exposed it to light without the uses of a camera.

Talbot wrote "Je crois que ce nouvel art de mon invention sera d'un grand secours aux botanistes" ("I think that my newly invented art will be a great help to botanists")

Botanists have been using lumen prints tecnyc has been used to document plant life because lumen prints can pick up the smallest details in plants.



# Processes were considering using in are site specific

Lumen printing – using photographic paper, piece of card and a pair of glass by placing plants and flowers when the sun exposes the photographic paper the plant or flowers will burn into the paper over the course of 24 hours. This process would be the most beneficial for this project because it's more organic (no chemicals needed).

When looking more into lumen prints, I found that most people use nature like flowers and different kinds of prints, but you can use acetate alongside the plants and flowers to create a description of the plants.

Are plan to use this printing method within a workshop so people can learn about one of the oldest forms of photography and be able to watch the process then see their own image develop.



# Cyanotypes

Cyanotype were first invented by Sir John F. W. Herschel in 1842 by using by light-sensitive iron salts—potassium ferricyanide and ferric ammonium citrate—rather than light-sensitive silver salts.

When creating these kinds of images, the chemicals are very sensitive to ultraviolet light when you press any kind of negative image or objects that will appear onto the paper to create images.



# Processes were considering using in are site specific

Cyanotypes – as a group we were considering cyanotypes because we could use plants and flowers exposed onto the paper creating a strong blue but the only issue with the cyanotypes is the chemicals used can damage the plants, but we have also been considering using natural ways to creating cyanotypes ( e.g. beetroot stanning) so no plants wouldn't get damaged.

To create different stain of colours on the paper to create images is an easy process instead of using the chemical that would make the surrounding image cyan, you can substitute it for something like beetroot that would make the image a strong pink tone that would create a completely different tone within the image.

You can also create different colours on cyanotypes by using different plants or fruits.



# Week 4 team meeting

Team meeting : Thursday 31<sup>st</sup> October 45 minute

- Katie has been doing her trail, she has been developing a website with the first install draft of the design.
- Claire has been experimenting with lumen printing with natural lighting and sinfetic lighting which had the same affect, so she too that they will be using sinfetic lighting.
- We will be trying as a group to try make the exhibit as non-wasteful as possible.
- Corey wanting to do more excremental work within the gardens (lumen prints).
- Working out what kind of typography we want to use for are marketing.
- Creating an exhibit within an exhibit.

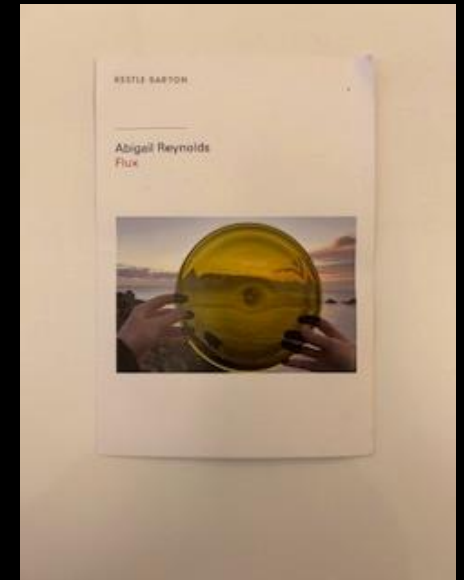
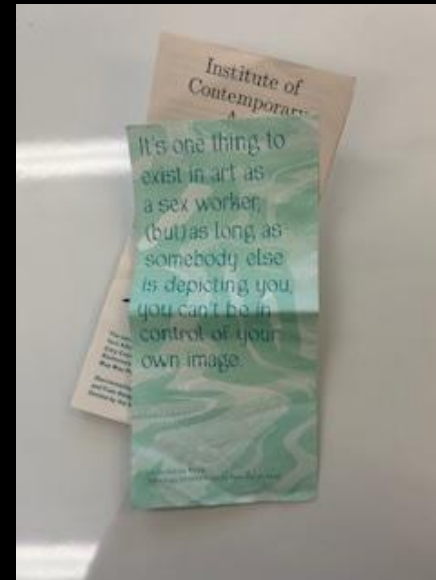
Thing we need to do

- Call the gardens as a group so that we can explain what we want to do so they have a better understanding.

Week 5 : clarifying how we want to do marketing.

- Name : Lumen Hortus
- Colour scheme : brown/pink from the lumen prints and blue to represent the cyanotype.
- Using times new roman for the font as a starting point because it looks clean and readable.
- Decided on doing an A4 leaflet that opens up with all the information (Clarie).
- Creating a website (Katie) with the same kind of imagery, font and colours as the leaflet.

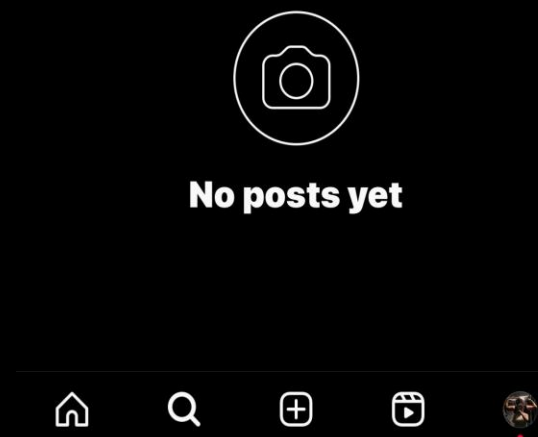
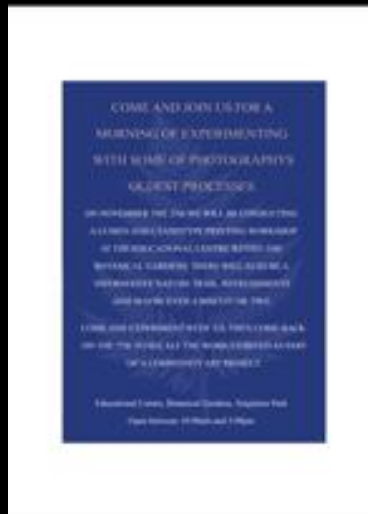
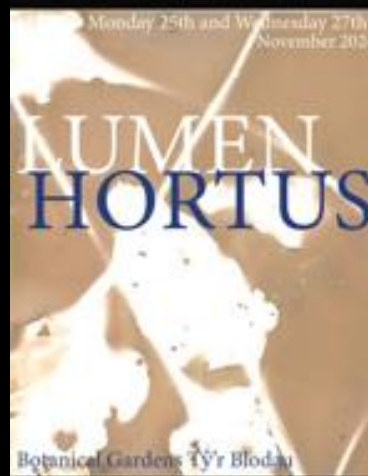
Leaflet inspiration



# Marketing (meeting with Amanda)

Thursday 7th November

- Didn't end up going to the meeting because of medical reasons (Ren).
- Made an Instagram for marketing so that the public can know what we're doing and what times were open. (Katie)
- Made an A4 poster that can fold up into a leaflet with lumen and cyanotypes (Clarie and Corey)
- Emailed schools about the workshops we want to do (Clarie)



# Ideas of what we want to do with the prints

Ideas that we've had for the end result

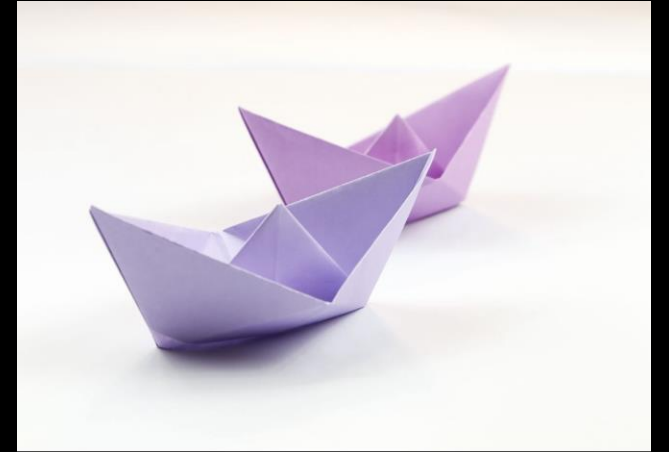
We as a group have thought about creating the images that are created in the workshops scan them in and print them onto a giant piece of card and make it into origami.

Each meanings of different origami.

- Boats – discovery , exploration , teamwork.
- Birds – new opportunities , family and peace
- Airplanes – the ability to connect, pursuit of knowledge, human achievements

With this idea we are thinking about having the origami hanging same where outside the educational centre so that the lumen and cyanotype can be exhibited in a different way not just having them hang on the wall, we want to do something that's creative way to exhibit them so that people would be intrigued.

By creating the prints into origami, it can add to the gardens asspesurly if we make birds, it would almost like were adding to the nature around us.



# Main exhibit (lumen and cyanotype workshop)

Monday 25th November 10am – 3pm

We opened the exhibit at 10am/11am we had a few people come in to do some lumen and cyanotypes due to the rain we had to do some of the lumen prints inside under Uv lights so that the prints would develop as if there outside.

When first speaking to people about doing the lumen or cyanotypes, they thought that they wouldn't be very good at making them but after explaining how they work they got stuck in.

I found myself that once I started talking about the something that I'm very passionate about even if it took me out of my comfort zone.

I found that even when the public took themselves out of there comfort zone, they really enjoyed doing the workshop as a whole.



# Evaluation

I found with this project as a whole I thought at first that it was going to be really difficult at first but once that i got into it and started working with my group I found that we were able to work very well together and were able to discuss idea really well. When we first started having team meeting that the best job for me was to take down notes because I was able to transfer my ability of being able to listen to multiple things at and take the most important information do.

I found that doing a workshop and a trail worked in are benefit because it gave us an opportunity to come back to nature and find a way to create a workshop around the botanical gardens. It gave us a way to get the public involved by creating beautiful imagery.

I feel like if we could do anything differently, we could have done the workshop during spring or the beginning of summer because it would create different imagery but by doing it at the end of autumn it created a lot of debreay that people could use for their images.

