

Visual Enquiry 1

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Site Specificity Report

1. A Visit to Freud's, 2002, Uli Aigner



This work has been created with a series of interventions laid out in Sigmund Freud's house, where he lived in the later years of his life. Also, where his wife Anna Freud lived. These contexts influenced the work to be very experimental and gave the audience a chance to derive their own understanding of the work. The Photo I am showing here was an interactive part of the work which was removed for health and safety reasons. This is a photograph of a part of Freud's house with the floor covered in mirrors, which in the installation were made to break when walking on them, this piece was called "Enemy Contact". Uli Aigner described the different parts of the project as visualised conversations which she would have had with the Freud's.

2. The Secret of the Great Pyramid, JR, 2019



This is a work built in the Louvre by JR. His works commonly consist of large photographs displayed in public spaces, inspired by the community surrounding it and relevant social issues. This work differs from the usual as it is inspired by the architecture surrounding it, extending the already standing pyramid into thousands of pasted photographs on the floor, creating an image that can only be seen from above. The paper on the floor also tells a story of impermanence by tearing away and aging as visitors come and view the piece. The community was still involved in this piece, taking 400 volunteers to realise the final artwork.

3. Season's Greetings, Banksy, 2018



This is one of Banksy's most well-known pieces, Season's Greetings, spraypainted onto a wall in Portalbot, South Wales. On one side of the wall, you have a child who appears to be catching snow-flakes in his mouth, but when you turn the corner, it reveals that the snow he is catching is ash from a bin fire. The meaning of this piece is obvious when looked at in its original position, a wall outside of a steelworker's garage. An obvious contrast made between childlike fun in the snow and environmental pollution via fires. The bin fire representing the pollution caused by the steelworks in Portalbot.

A Report on Site Specificity

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

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Introduction

In this report I will be analysing, then comparing these 2 existing site-specific artworks whilst considering what issues they may present and how the works could have avoided them. This means if the works were controversial or not well received, I will be figuring out why and then explaining how that problem can be avoided in future site-specific pieces.



1. Face 2 Face, JR, 2007



This piece, created by JR, is an illegal exhibition on either side of the dividing wall between Israel and Palestine. This work consisted of pasting photographs, depicting Israelis and Palestinians making silly faces on opposite sides of the wall, stretching several cities on either side. They began doing this with the intent of finding out why Palestinians and Israelis couldn't get along. After having this up for a week they concluded that both groups look the same, speak similar languages and live similar lives. So, they felt that this exhibition will make them realize the relation they have and help resolve the conflict these two places have, bring the people together.

2. Love is in the Air, 2003, Banksy



This is a large-scale artwork done by Banksy. It depicts a protester dressed in a face mask and backwards hat, throwing a bouquet of flowers like a Molotov. This artwork is displayed on the West bank wall of Jerusalem, which at the time hadn't long been built. The intent of this work was to create a call for peace and revolution, an Anti-war statement which could not be missed. And due to Banksy's renown in the western world, it would not be missed and would most likely be documented. This piece has now been repurposed and printed thousands of times for use around the world to show the power of peace in War.

Comparison



I have chosen to compare these works based off both choosing to exhibit works in and about Palestine & Israel. JR's work 'Face 2 Face', in my opinion, is a step too far into naivety due to the photos depicting both peoples pulling funny faces and pasting these images in opposing cities across both countries. It makes a very serious conflict into something that could be seen as silly, this chance of miscommunication is dangerous and can cause serious backlash, something that they seemingly did not consider.

In comparison, Banksy's work 'Love is in the Air' was taken with open arms into the art-world as a powerful statement on War and Conflict. A clear example of this would be a quote from a Banksy website which reads, "*Love is in the Air* testifies to Banksy's unique ability to activate urban environments and public architecture in a way that supercharges his message, lending his images a searing immediacy which extends far beyond all those who live in or visit the region, juxtaposing the active gesture of protest with the reconciliatory symbol of a Flower Bouquet." (Banksy Explained, 2021). Due to Banksy's already large portfolio of politically charged artworks, this work was almost expected when the Wall in the West Bank was built.



A way that both artists could avoid these issues arising would be to spend more time in the communities that they are working in, make a statement showing their understanding of the situations and why their work doesn't ignore those problems. Something that they have both done to avoid backlash, before they did these works, was staying anonymous. When Banksy and JR was showing these works, no one knew who they were, this kind of anonymity allows them the ability to be inserted into different places without as much problems as someone who is known by their name.

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Site Mapping Potential Territories

My Proposal

Site Overview:



Carmel Chapel is an old chapel built around the 1850's at the end of Carmel Road, the road which I live on. The fact that I have not been in there in my whole life interests me, along with its long history and multiple rebuilds. The chapel is still in use today for functions and services but from what I have seen there are not many people from the younger generation that still frequent the Chapel. The Chapel is open to the public on Tuesdays, Thursdays and Sundays, but I am friends with the Vikar and may be able to access the Chapel at request.



Site Research:

Full name, Carmel Chapel Pentredwr is a Christian Welsh Calvinistic Methodist Chapel. This means that a majority of the happenings at the church are done in the Welsh language or are bilingual. The Chapel also holds war memorial plaques from Ebenezer Chapel, (another Chapel in Llansamlet) which was sold for demolition. Due to the opening times and lack of community interest I have not been able to interview any members of the Chapel, but due to the lack of community around the Chapel I feel that this Chapel is verging on a forgotten building, hanging on threads to stay in use and relevant.

Themes and Contexts:



An idea that I had from the history of the place was to take photographs using a medium from around the time when the chapel was built, as an homage to the perception people would have of the Chapel. Another would be to bring life back to the chapel. When I went to the Chapel, I got a feeling of loneliness and in comparison, to other holy places I didn't feel the same atmosphere, I suggest placing lights around the outside of the chapel and projecting the colours of stained glass into the room, filling it with colour and vibrance. This could also be an idea for a community event.

Photographic Evidence:



I have not been able to get access to the inside of the chapel as of now, but I have instead documented the outside of the Chapel. As you will see in the photos I have attached below, it is not inviting, multiple signs warning people of CCTV and alarmed doors, padlock on the main door and unkept grass surrounding Graves. There are nice, stained windows and signs on the outside advertising services and their Facebook for information, but the looks of the Chapel, sadly, can be very off-putting.

Photographs of Chapel grounds



These are the last of the photos I have included in my Proposal of this site.



IMGP0090.jpg



IMGP0091.jpg



IMGP0092.jpg



IMGP0093.jpg



IMGP0094.jpg



IMGP0095.jpg



IMGP0098.jpg



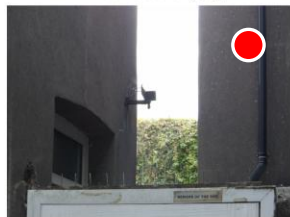
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IMGP0100.jpg



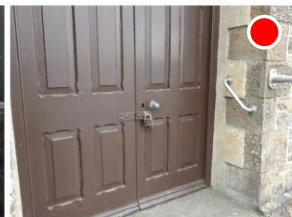
IMGP0101.jpg



IMGP0102.jpg



IMGP0103.jpg



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IMGP0105.jpg



IMGP0106.jpg



IMGP0107.jpg

This contact sheet contains all photos that I used and didn't use in my Proposal. The photographs that were used have been marked with a green dot. The reason I chose these photographs was because I feel that they show my points clearly and they relate to what I am writing better than the others. The photographs I have marked in red are the ones I didn't use. I didn't use these photographs because they were irrelevant to what I had been writing and because I did not need them.

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Site Specific Exhibition – Swansea Airport

Site Research – 16/10/2025

On this day, me and my group went to our site to do some photographic documentation, figure out where we would be exhibiting and for everyone to see and experience the site in person.

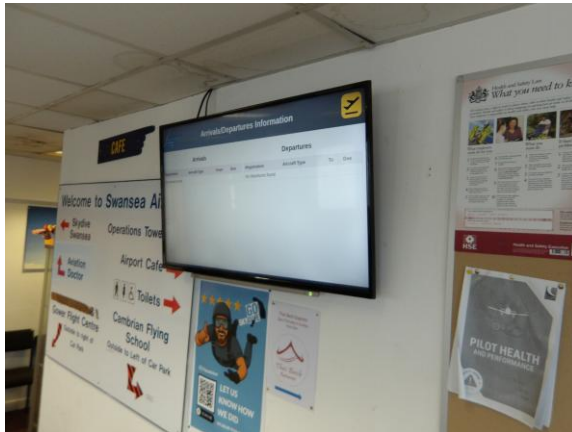
As shown in the photographs in the next slides, most of the rooms in this site are unusable due to Mold growth and ease of access. The space that we can use is a waiting room which leads into a Café, it is a large enough space with plenty of life to make use of, so the loss of the other rooms is negligible. After we looked inside, we went onto the runway to look at the Hangars and the planes, whilst it was informative and interesting, I didn't feel that it had as much connection as the main building. Behind the Hangars was an old derelict building which had been standing since the Airport was being used by the RAF in WWII.

The RAF building and the rooms from the main building are my biggest interest.

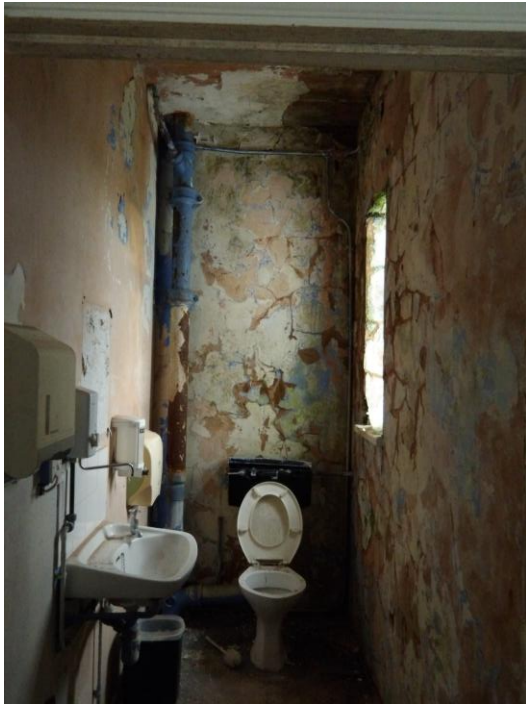
The Acquired rooms.



These photographs depict the rooms that we have definite permission to use in the creation of our exhibition. I have also included photographs that I took of appliances that may be of use when we show our exhibition, the TV for videos and slide-shows or the speakers for audio and sound. I have also shown a photograph of the ceiling because it can be a problem if someone wanted to hang something.



The Private Rooms.



These Photographs are of the spaces that are unusable due to health risks like the Mold and the fact that these rooms are kept behind a private door. I am still including these photographs for context of the place. I feel that these photographs of the Swansea Airport show how important it is to do this exhibition and bring more attention to the space.

The Hangar & R.A.F Building.



These are the photographs from inside the hangars and outside the Hangars. From inside the Hangars, you can see the immense size of these places, along with the planes which are held in storage. These places will not be used as spaces during the exhibition but are still good to investigate for context.

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Digital/ Physical Visualization of Exhibition in Situ

Experimental Visualization

The photographs that I will be showing in these examples are not the photographs I will be using in the exhibition. They are simply place-holder photos to show how I am planning to exhibit the photographs in the exhibition. This is the photo I will be using.

The following images are of the interior of the Airport with this image placed in situ using photoshop. The photos are placed in ways which make them feel organic in the spaces.











Acetate Visualizations

When we were planning our exhibition, we were shown an alternative way of visualizing our ideas on where we may want our photograph to be hung and the size in the space. We did this by creating Acetate visualizations, drawing on acetate with a sharpie to sketch, in situ, where we may want our works. The photograph I have placed here is not mine, but it is an example of what I was doing. Using a sharpie do draw into a space, the size and placement of photographs for the exhibition.



Group Tutorial

During my group tutorial we talked about everyone's digital visualizations and experimentation with how they were planning on exhibiting in the exhibition space. We were given a sheet of paper with boxes to write down relevant feedback and information that was delt during the session. Below I have written my notes for **Experimentation**.

Feedback:
• Use abnormal cropping techniques when sticking images to walls and objects/ stretch images • Look at how newspapers used to frame and photograph subjects • Research Alex Soth, JR & Joanne Coats and look at how they photograph people.
Actions:
• Experiment with different styles until you find the one that fits • Do multiple shoots until you find the one that works best

HOW IT CAN BE USED IN ART AND FOR EXHIBITION

Projection

During this session I learned about how projection can be used in art and exhibition, along with different techniques which are helpful when projecting.

Keystoning:

This is something built into every projector which allows you to correct perspective skewing so that your projection can be square when projecting onto flat surfaces.

Projection Mapping:

This is something that is not built into every projector. It allows you to fix perspective skewing whilst also making the projection fit to non-linear surfaces like corners of rooms, objects and obstacles. You can also use cropping to place multiple images in different places within the projector's view.



Short throw Projector

Short throw projectors are used for projecting large scale images from a close distance. You would use this in an exhibition where the projector is part of the exhibition due to it being harder to hide and would need to be close to the space you are projecting onto.

The projector that is used in the university takes a HDMI cable to work and can be used with a Media player to produce images and videos. It has a built-in speaker which could be used in tandem with the video.



Standard throw Projector

Standard throw projectors are used if you are attempting to project a smaller image when close-up and can be brought further away from the surface to increase the size of the image. The ability to project further distances with this projector is a big pro for this projector, allowing the ability to attach it to a ceiling or hide it further from the space being projected into.

The projector used in the university takes a VGA cable to attach another device. To use the Media player that the Uni has you would have to use a VGA to HDMI adapter. It has built in audio which can be used for sound in tandem with video.



Portable Projector

This Projector is used in situations where direct power sources may not be available, or the space is too small for a standard size projector. These, much like the normal projector, has multiple throw distances depending on what you need it for.

The one that is used in the University is used with a HDMI and can also be plugged into a portable charger for longer battery life. You can also plug in a Media Player to be able to project videos and images.



Media Player

Media players are the core of every projection exhibit. It allows exhibitors to play slide-shows, videos or just show still images without having to use a laptop. This makes exhibitions that are using projectors much safer and much sleeker. This also must be plugged into a power source to be used.

The Media Player used in the University has multiple ports allowing you to use multiple storage devices when importing media. It also uses HDMI to connect to the projector for higher quality streaming.



Projection Experimentation

These photographs show my experimentation in projection. I used a media player with a short throw projector to exhibit a video of Swansea beach into the corridor of my university.



The video was supplied by Cae (my classmate) and the projector & media player from the University. Whilst this was just a quick experimentation, it allowed me to practice Keystoning in a space that is used for experimentation.

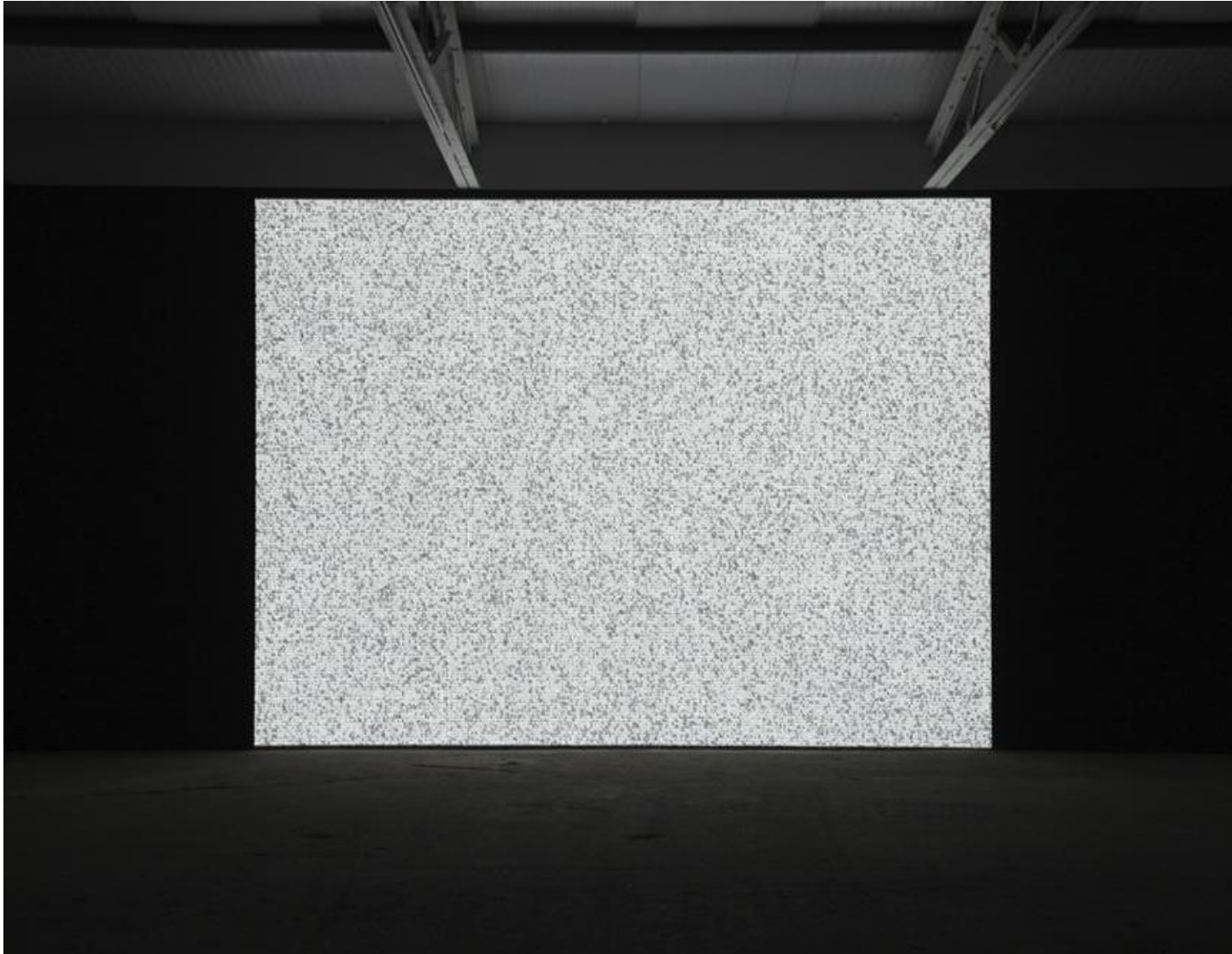


Projection Example

Data.Tron, 2007.

Ryoji Ikeda

Data.tron by Ryoji Ikeda is a projection exhibition. The idea behind this audio and visual exhibition is to show the awesome amount of data and information available in the modern age. The exhibition in situ attempts to fully engross the audience in a sea of numbers and information so that they may feel the weight of data that is readily available in the world today. The visuals are accompanied by a symphony of sounds and notes, reflecting the numerical data, which create a soundscape to make the audience feel moved by the data, so that they are not just being influenced by the visuals but the sounds too. The visuals consist of only numbers, moving in a scrolling motion, giving the feeling of a sea of information.



How many points are there in a line?
What is the number of numbers? How
can we verify that the random is
random? data.tron is part of Ryoji
Ikeda's datamatics project, a series of
experiments that explore such
questions both physically and
mathematically. Visitors experience the
vast universe of data in the infinite
between 0 and 1.

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<https://forma.org.uk/projects/datamatics/data-tron>



The Influence Machine, 2000. Tony Oursler

The influence Machine by Tony Oursler is an audio and projection piece which was installed in the Madison Square Park. Using various images of expressive faces and projecting them onto smoke, trees and other surrounding surfaces Oursler created ghostly images which would appear intermittently depending on the lighting and how opaque the surfaces were at the time of the projection. These Ghostly apparitions were accompanied by sounds and voices from the 19th century which created an interesting effect, allowing the audiences to experience something that was all at once, entirely encompassing. The aim for this work was to draw attention to the impact of modern media and how it can affect our perception of visual and auditory information. This is clearly presented when he uses the smoke machines to project his work onto, if the smoke is thick enough then you will clear an almost clear but still stirring image of someone face, if the smoke is thinning then it can almost look like a trick of the light when you realise there is a face looking back at you. Ther reaction to this work can also be perceived as personal, making the feelings that you experience with this work completely unique to you.



At the moment of invention, every new technology is an unwritten story. An awkward time of experimentation precedes the eventual codification of usage assigned to any given technology. Numerous forces govern this process, which is largely economic in nature regardless of cultural ramifications. Histories of scientific and technological progress often expunge the failures and embarrassing pseudo-science in an attempt to purify the scientific method. At the same time, technological development can be viewed as the by-product of complex human desire. This fine balance between desire and invention is the crux of Influence Machine. For the structure of the work Oursler lays out a series of telecommunication inventions and shows how each was used to speak with the dead. He sees this impulse as analogous to the experimentation strategies of the avant-garde.

- <https://tonyoursler.com/the-influence-machine-new-york>



Journey, 2019.

NOHLAB

Journey by NOHLAB is an interesting piece of projection work. This work consists of 4 minutes of audiovisual content. Each projection showing different visuals, some showing geometry, some buildings and some are swimming webs of light. The aim of this work is to tell a story of light, how the light takes paths and ventures on its journey to our eyes then to our brain. An exhibition of photons and how we see them. Pairing these extraordinary visuals with sounds that match the visuals perfectly allow for an incredibly immersive and at times cinematic piece of art. There are times during this show where you feel as if you can start to recognise what you are looking at, an eye, a building, computer wiring, trees, but then it is wiped away and transformed into something unrecognizable. I feel that using this kind of imagery and sounds which match the pacing and visual queues of the projection allow for a very immersive experience which transports you into a non-human space, looking into an abstraction of the world as you know it.



Our journey begins with the formation of photons in blank space, the colored photons approach the eye and we find ourselves in the capillary structure of Iris, the first layer of the eye.

Next stop for the light particles is the Lens, which has a more crystalline form. We find ourselves in a refractive and fractalized environment. With an accelerating pace, we move towards a structure of many capillaries, aka optic nerves, gradually becoming thinner and eventually transmitting light particles towards neurons.

-<https://nohlab.com/work/journey>

Exhibition Research

In preparation for my exhibition, I have been in contact with people who work for, in and/or around the Airport. In doing this my group and I have found a bounty of information, both historical and current, which may be of use in our exhibition. Things like hand-written notes, typed documents, maps, blueprints, photographs and videos which show interviews with RAF pilots and old workers.

The videos which we found in the Civic Centre archives were at that time, unusable due to the copy-write marked on them all. Later down the line I was able to contact a person which was in one of the videos, they then gave me the contact information for the man which made these videos. Peter Hall. I now have the videos and the permission to use in the exhibition if we so choose to.

Video Links:

<https://youtu.be/DVJslrGffCY>

https://youtu.be/v8P2_NvNz0M

<https://youtu.be/ef38GOUtPbQ>

https://youtu.be/vX0_9vHeO8E

<https://youtu.be/G-usCPU3DOg>

Found photographs

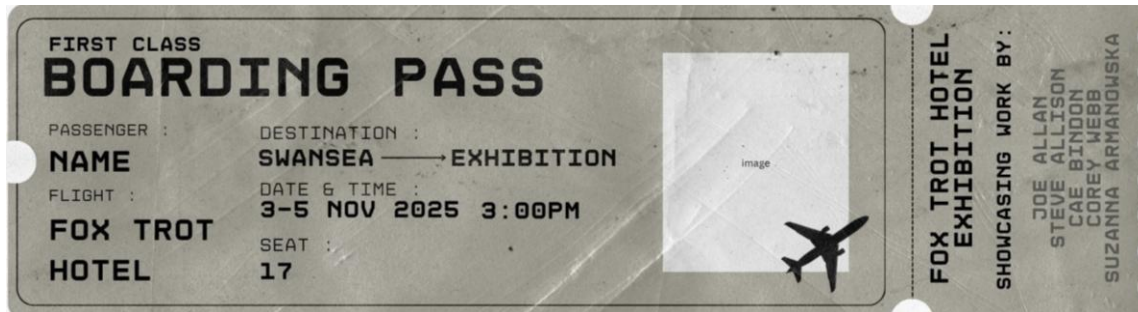
These photographs depict multiple groups of people which are in uniform, planes both parked and in flight, a newspaper article and a dark photograph of the airport's main building in 1945.

We were shown these photographs by one of the workers and a chairman at the airport. He went into the café area and came back with what he had called 'The Big Red Book'. In this was old documents, folders of information about flights, small maps and then these photographs. These photographs were also depicted in some of the videos which I have found through Peter Hall.



Marketing

Boarding Pass



- Boarding Pass, Suzanna Armanowska

This is the boarding pass that Suzanna Designed for the exhibition. We plan to have these on a table or carried by us at the exhibition to be given to the audience as they look at the works. Suzanna has also decided that she would like to sit at a table during the exhibition to (if people would like) have their names typed directly onto the boarding pass, giving them something from the exhibition that is unique to them.

Foxtrot Hotel Exhibiton

'Foxtrot Hotel' brings together four artists whose individual practices explore the airport as a living part of the community. Through distinct approaches, each work reflects on how people navigate, access and experience this shared threshold between land and sky. Collectively, the exhibition reveals the airport not only as infrastructure, but as a site of movement, memory and connection - an evolving space shaped by those who pass through it.

Mae 'Foxtrot Hotel' yn dod â phedwar artist at ei gilydd, ac mae eu harferion unigol yn archwilio'r maes awyr fel rhan fyw o'r gymuned. Trwy ddulliau gwahanol, mae pob darn yn myfyrio ar sut mae pobl yn llywio, yn cyrchu ac yn profi'r trothwy a renhir hwn rhwng y tir a'r awyr. Gyda'i gilydd, mae'r arddangosfa yn datgelu'r maes awyr nid yn unig fel seilwaith, ond fel safle o symudiad, cof a chysylltiad - gofod sy'n esblygu ac sy'n cael ei lunio gan y rhai sy'n mynd drwyddo.

- Chalkboard Design, Joseph Allen

Chalk Board

Inside the Exhibition space there is a small chalk board which is usually used to advertise and specials that are on offer in the Cafe. We have decided to put the Exhibition Context on this board, and to make it fit in even more we have designed it to look as if it has been written onto the chalk board its-self. We believe that this will create something for people to take interest in as soon as they walk into the exhibition, instead of a big white foam-board on the wall it's the specials board on the floor.



-Map of the airport, created by Steven Allison

Marketing Designs for Leaflet

The leaflet is something that me and my group decided would be my responsibility to design and complete for the exhibition, then Suzanna would design the other Marketing materials such as the poster and the Boarding pass. The goal is to include information about the exhibition, the Artist statements for each exhibitor, some historical imagery, a logo for the front of the leaflet and then to use Stevens Map of the Airport for a splash on the back of the leaflet. We were able to agree on these inclusions very quickly so it will make creating this leaflet much easier and less confusing.

The image shown here is the map that I used for the back of the leaflet, it was created and edited by Steven, one of the people in my exhibition group. He used this in his exhibition so it not only created a thematically relevant image for the leaflet, but also a taster for the audience that would be at the exhibition.

Logo Process



- Leaflet Logo, Joseph Allen.



- Final Exhibition Poster, Suzana Armanowska.

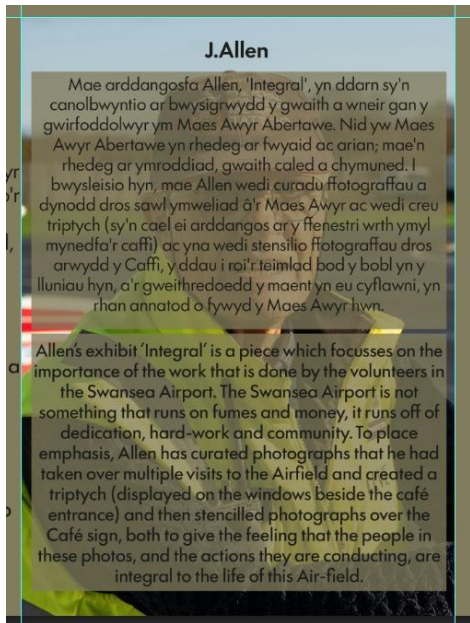
Designing the Logo for this leaflet has been one of the most surprising struggles of the exhibition, not being able to decide whether I draw something or use a photograph and edit it in a way where we could re-purpose it as the logo. In the end I reached out to the group to find some inspiration for the Logo. After talking for a while Suzanna chipped in and showed us the poster that she had been working on. On there was a pictogram of a plane, something that I hadn't thought of before. After seeing this, I decided to find one just like it and use it as our logo, added a drop-shadow for some visual 'pizazz'.

Designing this leaflet is thankfully not as troubling as I originally thought. I knew that there would be no disagreements on what to include, but figuring out what colours to use, the layout of images and the order of information I thought would be a problem. Luckily, I was able to sit down and start designing with ease. I chose to use the eye dropper tool to get a colour from the map so that they would feel similar and not too different. The Font I have used for the Logo is something that was decided by the whole group in one of our first meetings, it's a font that is used primarily by airports when typing up documents, this allows even the font on leaflet to be site specific. Due to me using photoshop before for making posters and other materials, I was able to take that experience to make grid lines which fitted the exact real-world measurements that I would be printing to. This allowed me to create whatever designs I wanted without worrying if it was the wrong size, if it was in the box then it would be the right size.





-Historical Imagery, Joseph Allen

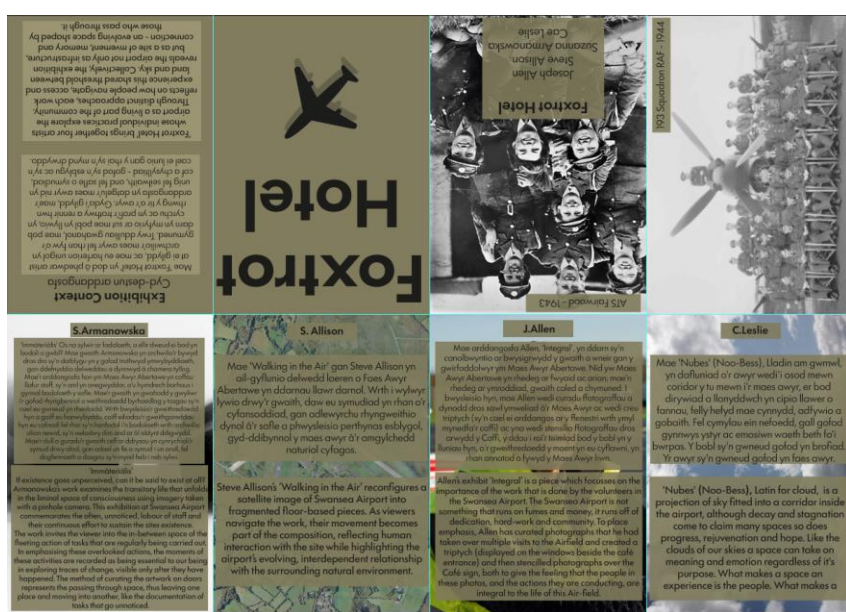


-Artist Statement, Joseph Allen

Including information

Figuring out a way to make including information interesting through design was a very interesting process. Trying different font colours and background colours but then I ended on putting photos that we would be using in the exhibition behind the black text, then framing the text in a square that had the opacity lowered so that you could still see through to the photo. I not only did this for the Statements but also for the Historical Photographs.

The photos I have decided to include are from a set of photos sent to me by one of the Chairholders of the Swansea Airport. I found out about these photos when first talking to him about my Archive visit and finding the videos of the interviews and such, his reaction to this was to go out of the room and retrieve what he called “The Big Red Book”. He proceeded to show these photos and more, then sent the photos to me through email later that evening.



-Final Leaflet, Joseph Allen



Outcome for Leaflet

Finishing the leaflet is just one small victory on my way to completing the exhibition, something that makes me motivated to continue with other works with the exhibition. I am extremely happy with the final look of the leaflet, it's not complicated, it contains all relevant information and some historical photographs to keep people interested, along with the big map on the back. Everything me and my group had planned this leaflet to be it was. A great victory for the team.

Exhibition Process



Exhibition idea

The Swansea Airport was built during World War 2 and at the time was known as RAF Fairwood Common. This was used as a fighter base for the RAF when defending South Wales and Bristol from enemy attacks, making it a historically important site. The Airport is now used as a small private flying airport where people can keep their planes, fly them, attend gatherings and events, along with enjoying a cup of tea at the on-site Café. A very welcoming and social place. But the interest in this place for me wasn't the history of the building, but the people within it, these workers that graft day in and day out aren't here for anything but the love of it. They're all volunteers which work for nothing, doing their part to keep the place on its feet, through pure commitment they keep the lights on for the few people that visit the Airfield every week. A workforce of normal people playing their parts. Throughout my work for this exhibition I am photographing, documenting and addressing the volunteer sat the Airport and will be exhibiting them in a way that makes them look as if they are part of the space I am exhibiting in.

Photographer Research



Paul Duerinckx

Paul Duerinckx is one of my university lecturers and is a Documentary/ Photojournalistic photographer; when looking into his photography catalogue on Instagram I find an extremely vast array of themes that he has documented, some-things have humility a seem like a personal post about his day, and some are very serious and document real world problems. When focussing in on his serious I found two exceptional pieces which jumped out at me as similar to what I had in mind for my work, nothing too flashy, simple documentation but still showing enough to tell a story. Even obscuring the face slightly, either with the way the person is facing or with an object such as a coffee cup. I find the editing very simple too, just a slight adjustment to the exposure, maybe even the white-balance to make sure the photo looks natural but nothing to make the photograph look un-realistic. These are things that I will be considering when I begin to photograph the workers in the Airport.





Martin Parr

Martin Parr has come to be an incredibly influential photographer to hundred of people, maybe even thousands, including me. The way that he uses his surroundings to frame these perfect shots, making ordinary people pop from the photograph with a powerful flash, capturing moments that if he had not frozen into photographic format, would be passed over and forgotten. I must omit that I don't usually use flash, but his ability to capture moments has still filled me with motivation to photograph these people. My takeaway from his photographs is to never shy away from a shot and to be as natural as possible. Whether he edits his photos or not, the mundaneness that pours out of the frames of these photos is palatable, this is how I want people to feel when they see my photographs, shocking normal.



Chosen photos for exhibition

Choosing the photos I would use in the exhibition was not an easy task. I had gone up to the airport twice in preparation and had taken at least 70 photographs of different people, different scenes and the same people in different places to make sure I wouldn't miss anything. The hard part came when I had to pick just 3 photographs and 4 portraits for my work. But after showing around 15 of the photos that I had taken to my lecturer Joe I had made my decision on what photos would best visualise the story I wanted to tell and the order in which they would be presented.









Choosing my Space

Choosing the space for my exhibition was easy enough, I walked into the airport, turned right and I was looking straight at three windows, then I walked closer and to my right again I saw another 4 windows with letters on them, I had decided where I wanted my work. Admittedly the idea to put the photographs on the letters was something that I only thought about when I next went back to the Airport to measure my spaces, but from the start I felt that I wanted to cover those windows with photographs. I felt it a great place to tell a story, especially with a triptych.



Measuring My spaces

I have chosen my space to exhibit, the windows in the main building along with the word Café which is next to those windows. I feel that these spaces are best for what I want to put into my exhibition. The three windows were always going to be for my triptych, but I never fully developed an idea for the 4 letters, until Ryan picked up a little print, I had brought with me and stuck it to the window and showed me that I had missed a great opportunity for an interesting exhibition style, collage. He suggested that I cut my photos out, around the letters so that it would obscure the photographs I put onto it. This is how I would use the portrait photographs of the people in the airport to illustrate a more in-depth story of the workers at the Airport.



Test Exhibition hanging process



It is now the beginning of the end; we have gone up to the Airport to test and see if the prints will fit to the windows, doors, walls and wherever we may be exhibiting. And see if they will look good in those spaces. When sticking the prints to the windows I found that it stuck incredibly well to the windows, so well that when I went to take them off the vinyl separated from the printed-on layer, leaving plastic residue on the windows that I had to spend extra time taking off. This also happened with the words. This is unavoidable as nothing looked as good as vinyl, but it is also not that big of a problem, just a little annoying.



Exhibition final hang process

This was the most nerve-racking part of the exhibition; not waiting to see my audience's reaction, not waiting for my lecturers to critique my hard work, but just putting the work up in the first place. I started with sticking the photographs for the triptych because I knew they would be the easiest, just attach the top and slowly peel away as you wipe it down to avoid any bubbles. There were still bubbles and I did still stress but it was no where near as stress inducing as the letters.

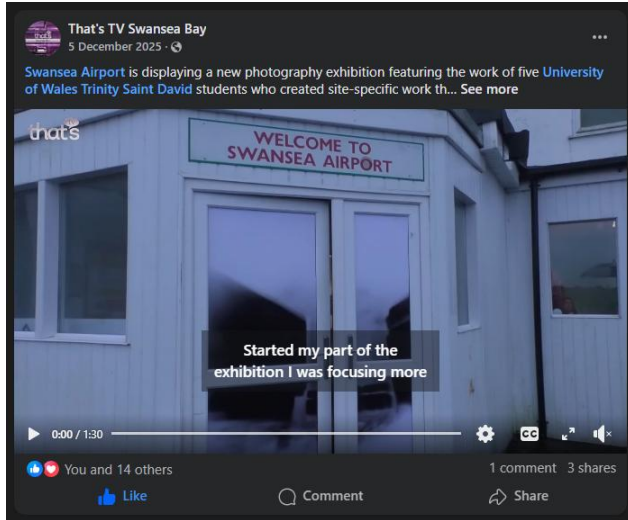
The letters ripped when I put them up. Trying to get rid of bubbles by taking parts up and putting them back down too many times took a toll on the cut vinyl, and it ripped, this means I ended up having to stick them up like a jigsaw. Putting the correct pieces back together as neatly as possible in hopes of covering up the mistake I had made. For the letter 'E' I even had to take a similar looking piece from the other side of the image to try and match it to look the same. This all ended up working at the exhibition went on without a hitch, but I wanted to include my stress to show how hard I worked for this to be what I envisioned.

De-installing process

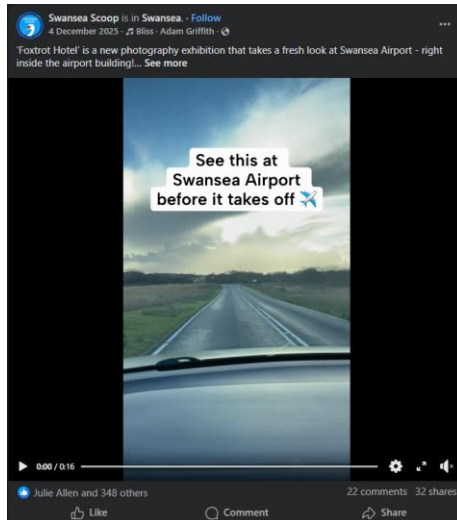


Once the Exhibition was over, I started speaking with the Chairman of the Airport, Bob, and he suggested that I keep my part in the exhibition until the vinyl peels from the windows its-self. Meaning that I did not have to de-install my works, they are still up there to this day, telling the story that I left them with. For everyone else it didn't seem to be anything but smooth sailing, a little bit of splitting with Suzanna's works, but other than that, a great install and de-install.

Link to TV interview:



Link to Swansea
Scoop:



Performance of exhibition

The exhibition was wonderful. The people that attended the exhibition were very happy with it and gave very good reviews, they were interacting with the works and other people, talking about the works and the history that some of the work's address. Many of the people that attended were regulars to the airport and lived nearby, some of them were in the photos too. We also had some star attendees; a journalist from That's TV Swansea Bay came to the exhibition to interview me and Suzanna for their news channel that same night about what the exhibition was, why we were exhibiting in this space and what was important about our work. And Swansea Scoop, a facebook account which posts about interesting events that are happening in Swansea so that the general public that may not hear about these things can find it and maybe go to enjoy it. The fact that a small exhibition like this could catch the eye of people like this was really eye opening for me, and it showed me that people can go places given the chance. And I hope that I get that chance doing this, doing what I love. I thoroughly enjoyed this exhibition and working with my group a genuinely stellar experience.