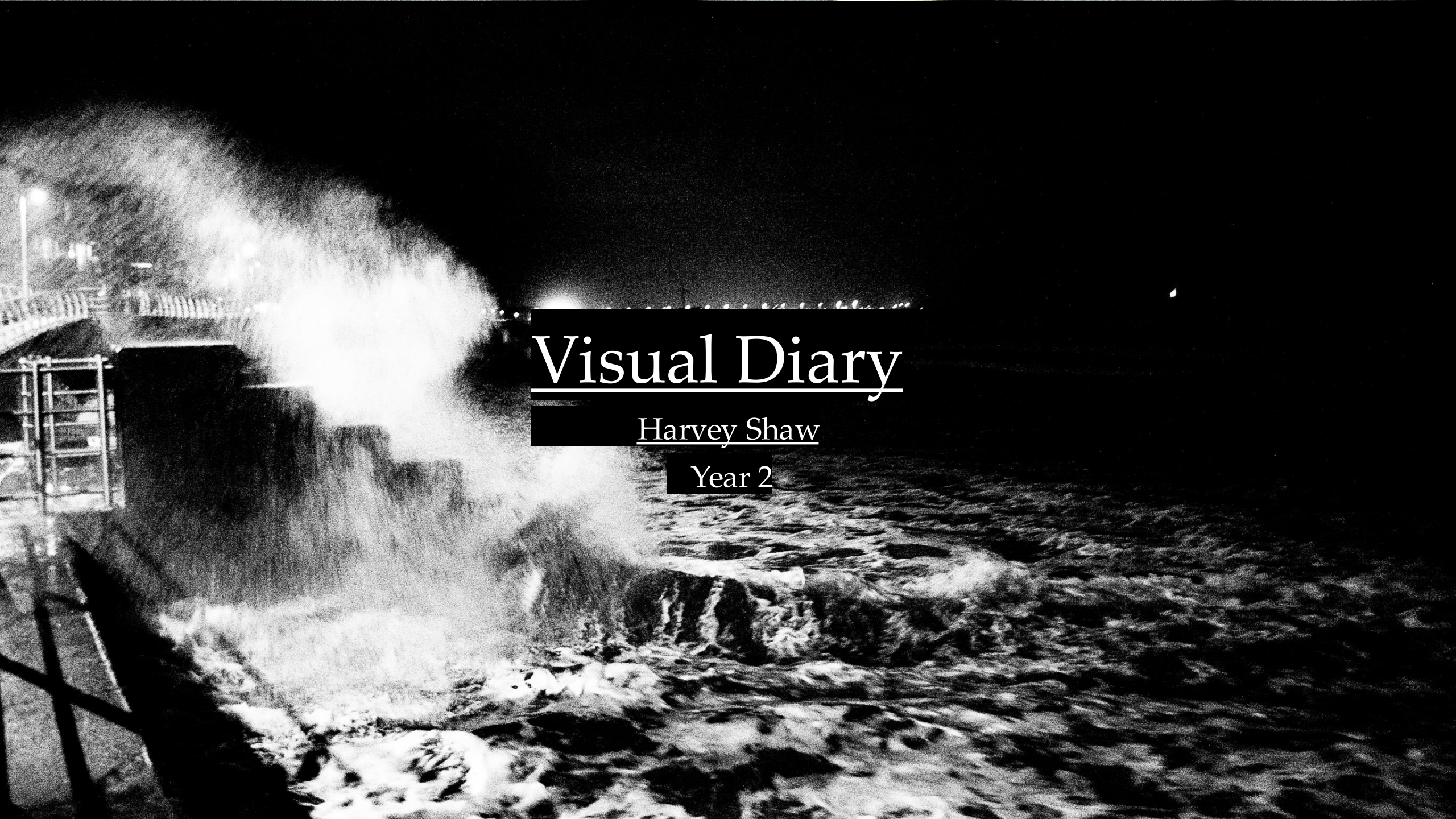




Visual Diary

Harvey Shaw

Year 2

Documentary photography :

Some documentary photography of the Swansea art festival. I was working in the area handing out surveys for the event and these skaters and bmx riders started doing tricks on this big half-pipe so I just went and took photos of it quickly mid shift.





Skater :





Bmx :





Colour variations :

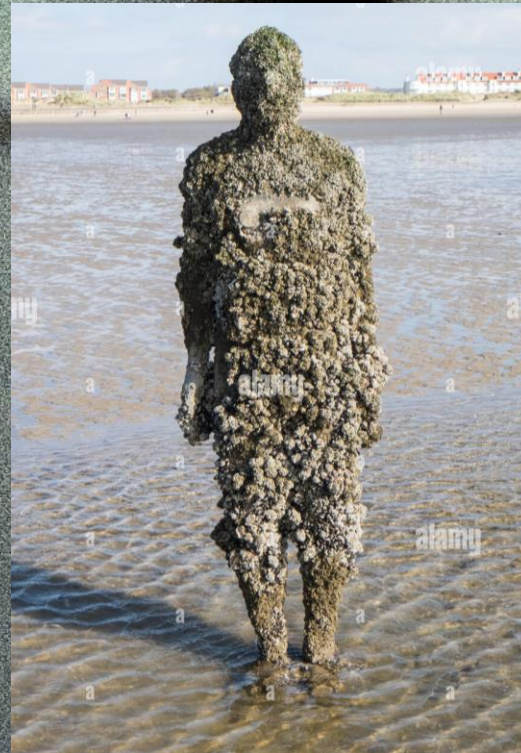


Site specificity

- 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..



- One site specific piece I have visited is Antony Gormley's 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 humans 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



visual diary documenting site - site specific.

mapping potential territories,
ongoing development of work.

Nancy Holt's sun tunnels

Architecture + structure + perspective,
activism, purpose and responsibility

Remembering Ai wei wei.

Bankey shredding his work after auction.

A work can be moved to another site to keep
its authenticity and history all whilst exposing
viewers in a place who haven't seen it such as
Ai wei wei and his "remembering" piece where he
brought his ideologies to the west.

Deadline December 5th,

look into Bankey's work

Richard Wilson

materials and objects.

longevity

Richard Whitehead

The emancipated spectator

How to write about contemporary art: Williams Cibola (2014)

How to see the world - London, Mirzoeff Nicholas

Dictionary of critical theory

Penguin Writers manual.

short ^{9th Oct}
document
on my space
and what I know.

• photograph spaces,
• think abt it,
• look at history
• picture.

Methods and theories of our History

Academic writing + grammar for students. London

quote from artist

quote from writer about artist/work

reference it,

print work.

Look out / eat out the archive /
embrace history for closer site.

do a couple, see which one is best, secure my site ideas as
early as I can.

Thursday 3rd October

going through a process /

Ryan + Joe Lecture. site specific work can be site specific, development

what site, what work? site specific work + galleries.

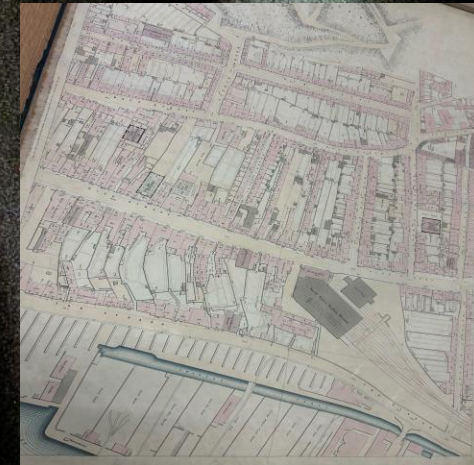
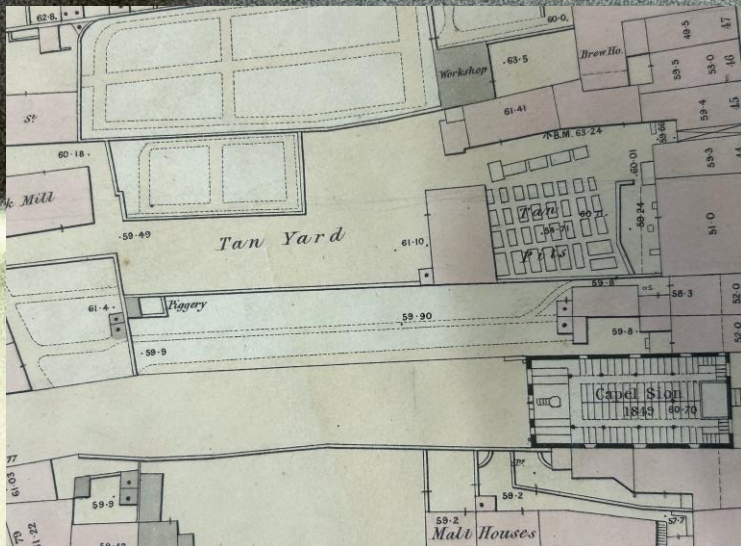
not just
doing an
outcome.

Is a site specific exhibition as a group. I do so?

What type of site specific work do I like? - Bankey

double Loh or be certain with the site I chose / get,

- Here are some maps of what Wind Street used to be like in the 1800's this is useful for covering the past of using the map for information about the local area.



avoid giving entire sources and places I reference
notes from.

keep track of structure of my Essay so it stays
effective and informative in opposition to rapping.

Dont use exclamation marks in Essays!

Read back my own writing to make sure
it makes sense and sounds normal out
loud. Tod papergeorge Gary winegrads

make sure that I am creating context about
my own and other peoples works. landscape timeline photos

Replace some phrases that dont work with
the Society ^{of the} Spectacle
better ones. Publicity image monograph texts

Compendium texts, question myself and create
passion - for what? my own arguments.

relate my theme to practice The sublime object of ideology Susan Sontag
Bandaging the frame. John Tagg.

write about things I care about.

landscape and america.

Paulsons camera

A Parrish reader. The truth in

produce a documentation of the pub.

Photograph drunk people picking up coins
glued to the floor.

Documentary based! / personal response.

Focus on the present and get to know people
on wind street. Collect Data + information.

Architecture,
Generate pub conversations into Art or reality.

Dali 2 Ai over Dali 3. let it be bad
and unfinished. - future.

Peoples words into work/photos/collages.
exploring themes of...

what it is like at different times and days.
match the space to work.

Ai music based on peoples ideas +
photos needs.

what areas of the pub work with work.

- 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.



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

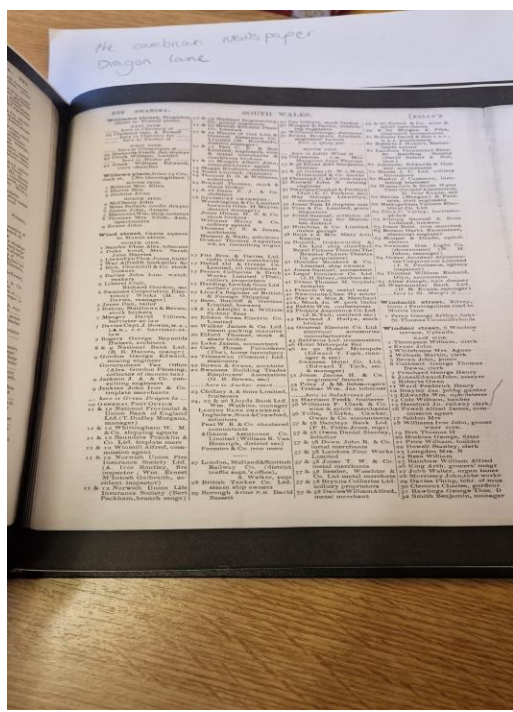
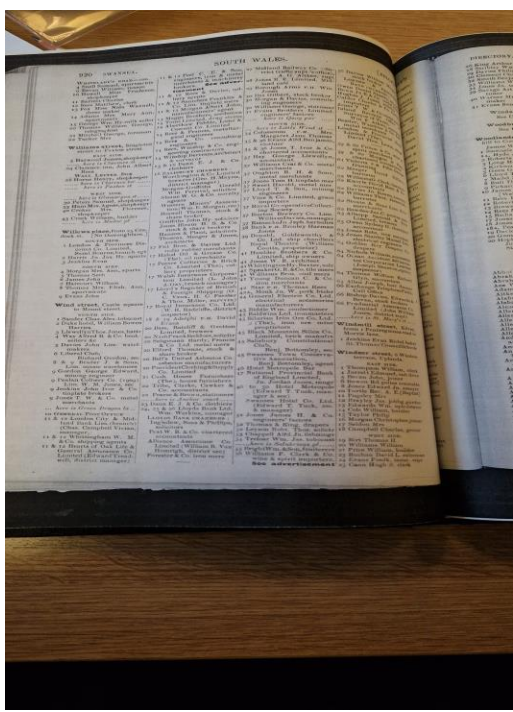
The space is nice in a sense of being suitable for a venue and being visually appealing but it is also just a big room with glittery lights and its next to a pub that I don't think many people consider their local. As previously mentioned I plan to focus on the site itself and trying to involve or include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





1 Richard Beynon, ironmonger
2 Henrietta Applin, *Duke hotel*, vt
4 R. E. Hughes, auctioneer & valur
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 Pitt 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, tailrs
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 Jones, ironmonger
41 John Croft, grocer
42 Thomas Edgar Knapman
43 Edwin Lever
44 Mrs Margaret Rice
45 Robert Phillips
46 Frederick Price
—Madox place intersects.
47 Evan Evans
48 John Doyle
49 Edward Stewart
50 Abraham Parsons
51 Thomas Roberts
52 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
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 Pitt Bros. & Davies, india-rubber,
guttapercha, & leather merchts
18 & 19 J. Johnson, *Adelphi hotel*, v.
20 B. R. Cousins, nautical instru-
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Barrow Haematite Steel Co. lim.
21 J. Seargent Stephens & Son, tailrs
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. Forsdike, *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, Braydono & 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, Ditlop & 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 Stuckoy
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 Pickvich
54 William George Ch
Windsor Street
From Windsor St.
1 William Goddard
2 William Price
3 Wm. Roberts, Gwy
4 John Parkhurst
5 Henry Thomas For
6 James Morris
7 Mrs Elizabeth Mor



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.

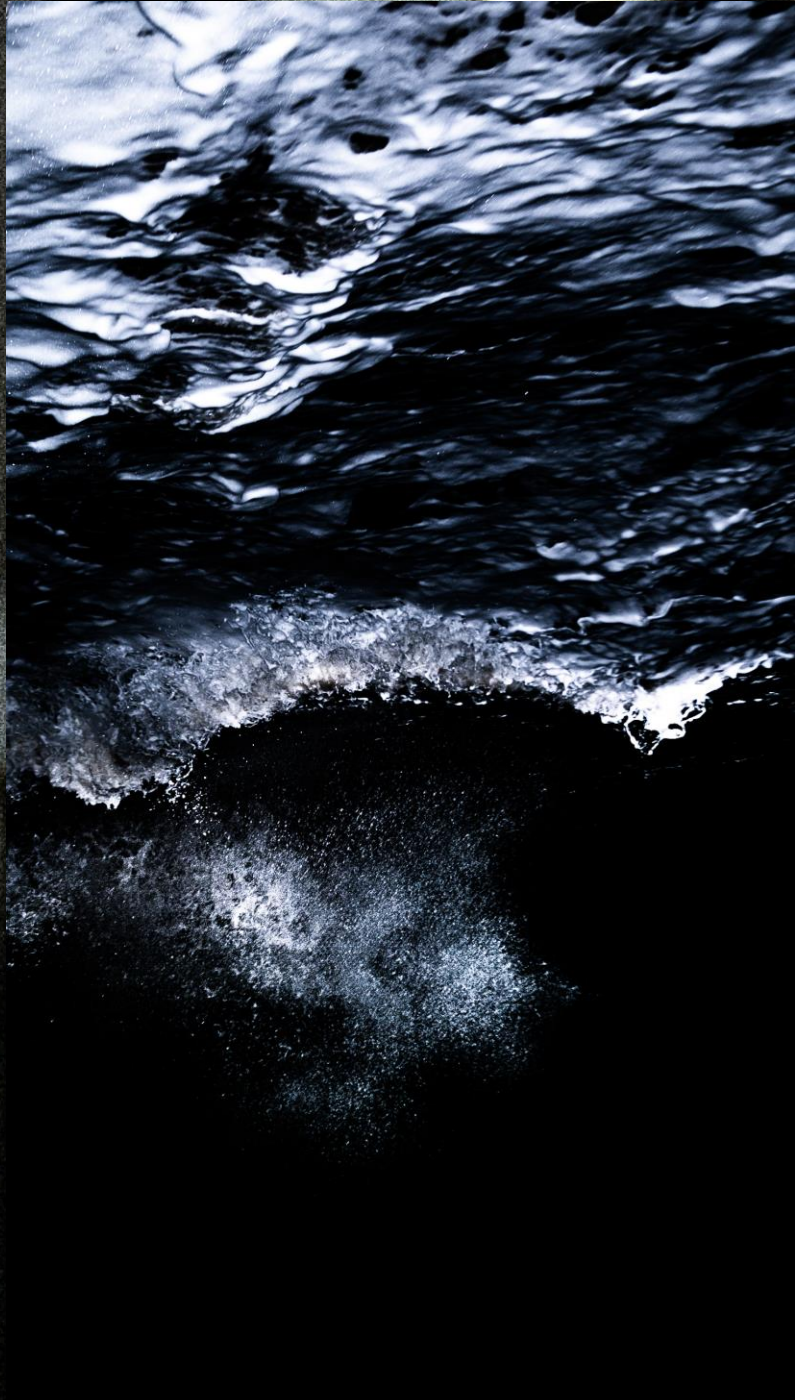


My idea and its context:

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.

Shoot of the rough waves:







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. 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:



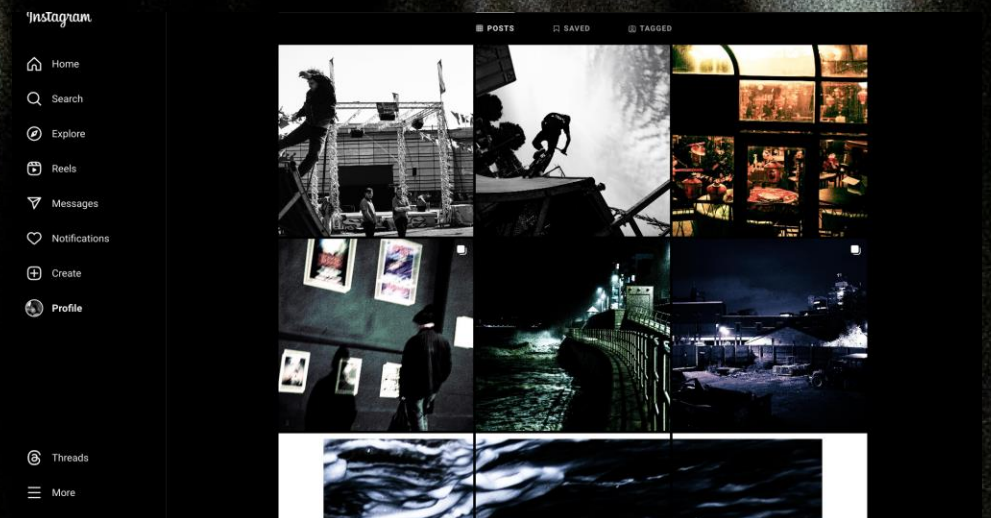
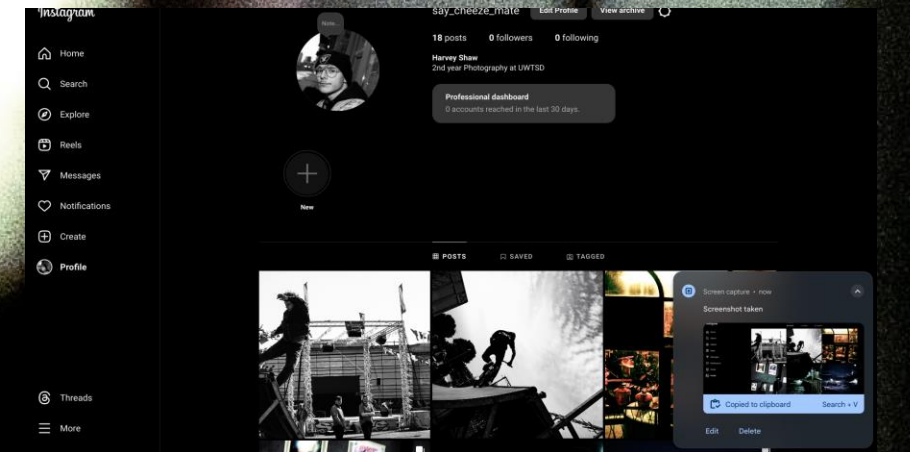


Here are the images that I have taken so far toward my final piece, I plan to do this on multiple instances so I have a variety and wider scale of examples to use. I wanted to do this shoot because I wanted to know what I was in for and I noticed a lot of people see the coin and do not bother because 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.



Website and Instagram influence: My Instagram is fairly new so it has got no traction at all and is just a starting setup however my website has been around for some time now and I lost access to it a while ago due to my old college email getting revoked however I have recently tried to get access and take back ownership so I can improve it and update it with my work and info. I will be very excited if I can do this because I want to utilise my site more.

Website: <https://5502913.wixsite.com/his-portfolio>



Alternative / extra ideas for site specific

For my site-specific I also had the idea of making a more interactable thing that people who are at the exhibition to take from or add to. An idea that I did like also links heavily with indulgence and addiction and its smoking. When I go to a pub i see just as many people fighting the urge to have a cig just as much as another pint and it's just a building where people go to fight or feed addiction and substance use and everyone there has their own tolerance and gut for it. I Wanted to make an edible pile of cigarettes in a huge tacky glass ash tray to not only reflect more on how pubs are places to use socially accepted substances but also being a place where people are constantly fighting urges and temptations.

I like this idea because as mentioned previously it is an interactable piece and making a sweet treat that represents the compulsive waste of a night out shows how there's a fine line between it being appetizing and addicting like sugar or repulsive like a pile of cig buds.



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.



