

Visual Enquiry 1

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Definition of Site-Specific

Site-Specific is something that is created, designed in a particular location with meaning and if it was to be separated from that location it would lose its meaning or effectiveness.

Christo and Jeanne-Claude, *The Gates*, 1979–2005

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

I have chosen this question because with site-specific artworks I think that it is quite important to make sure to check if any issues can arise with things such as the location, community or environment where the work is being placed.

It is important to know if there are any issues that can arise with the site-specific so then you can try and resolve them and see if there is a way to avoid any issues so that you can do research to see if there is anyway to avoid any issues.

Introduction



Storm King Wall (1997 – 1998) Andy Goldsworthy

Andy Goldsworthy artwork “Storm Kings Wall” that he built the stone wall, Storm King Wall, on the foundations of an old dairy farm wall he found in the woods

has a very interesting meaning behind it. The work is said to be a symbol of that defines creating harmony with nature as opposed to division.

It does this through the way the work is aligned with the trees and the pathway / wall running through the trees arriving with the pond.

In doing so it symbolises that rather than dividing the land it makes the impression of permanence and symbolising that of humanity’s relationship with nature and the natural world. The issues he thought might happen is the trees he was building near could cause the wall to collapse as their roots had just probably caused damage to the original wall.

<https://artlyst.com/features/andy-goldsworthy-storm-king-wall-1997-1998-significant-works-sue-hubbard/>



Nils Udo *The Nest* (1978) is a piece of artwork that is said to symbolise cyclical nature of life. It symbolises the overall connection that we have between us as humans and the idea of “Mother Nature “ And those of natural forces with nature.

The work is used to set a reminder to the people and viewers of their place with the natural world and their overall connections with earth.

Within the art the usage of different materials such as birch trees , rocks and stones represent the idea birth vulnerability and growth.

The nest (1978) Nils – Udo

Both these artworks compare as they are similar in ways as they both link to nature. Both pieces of art related to how nature is the natural force of the world we live in through ways such as How no matter what we do as humans we will never overrun nature and the course it takes.

More so that with the piece from Andy Goldworthy he implies the focuses the idea that the natural world should be untouched and we should live along side nature rather than change it. Whereas the nest piece is a more about becoming one with the natural world and all that is natural in making the world



Research

Robert Smithson's "Spiral Jetty" (1970) located in Rozel Point peninsula on the northeastern shore of Great Salt Lake. He began building the spiral in 1970 he was given two dump trucks, a tractor and a large front loader.

He began building the tail of the spiral as a diagonal line and extended it more outwards.

A string was then extended from a central stake in order to get the coils of the spiral.

From the end of the diagonal to the centre of the spiral, three curves coiled to the left. Basalt and earth were scooped up from the beach at the beginning of the jetty by the front loader then deposited in the trucks.

<https://holtsmithsonfoundation.org/spiral-jetty-1>



Spiral Jetty (1970) Robert Smithson



<https://holtsmithsonfoundation.org/spiral-jetty-1>

With the work Spiral Jetty by Robert Smithson I think that it would only work in this location as if you would to remove it from this site it would not have the same effect or meaning like it would placed at this location.

There were a few issues while he was creating the spiral as he mentions about the wheels of the tractor getting stuck and sinking into the mud. "the wheels of the trucks sank into a quagmire of sticky gumbo mud."

He also talks about how they spent the whole afternoon filling that one spot and after they had fixed the issue with the tractor there was always a chance for the salt crust resting on the mud could break through and there was not really anyway to avoid the issues with the mud

"the wheels of the trucks sank into a quagmire of sticky gumbo mud."

Research

Gordon Matta Clark's *Splitting and the unmade House* (1978) located in Englewood New Jersey, USA. He went out in search of a house that he could cut in two and asked the dealer who had just recently purchased the house that was going to be soon demolished and they let him use the house for his project. He cut out parts of the house then documented them in films and photographs. Matta Clark made two cuts down the centre of the house then jacking up one half of the house then beveling the cinderblock that is supporting it then lowering that half back down then dividing the home into two parts and creating a temporarily display of light inside the home. Months after he had split the house into two the house was then leveled.

<https://theibtaurisblog.wordpress.com/2015/01/26/gordon-matta-clark-splitting-and-the-unmade-house/>



Splitting and the unmade house, (1974) Gordon Matta Clark



Matta Clark usually worked with places that were either abandoned, condemned or about to be demolished and this building inspired him which made this specific location a perfect area for site – specific work.

One of the thing that gave the site meaning was the history behind it.

In 1974 the people who lived in that house were ordered to vacate the home.

Destroying the home was part of the urban renewal project.

The family who lived in that house left behind some personal belongings which gave the house a sense of an inhabited space.

Research

Banksy's *Seasons Greetings* appeared in 2018 on a wall on a garage located in a small town in Neath Port Talbot (Wales). The work is of a child catching snowflakes with their mouth then on the other side of the wall you then begin to realise that its not snowflakes but a bin burning and the "snowflakes" are actually the dirty ashes are emanating from the bin. After some time the artwork was removed from the site and moved to a different location to an undisclosed area but then moved again to a building in a town centre for the public to see. But then they decided to move it once again and this time they moved the artwork out of Wales. A man who owned a gallery from Brentwood in Essex named Mr Brandler said "Since Season's Greetings appeared three years ago, fanatics have tried to destroy this amazing piece of art. We're moving it to preserve it for future generations, where it can be seen and enjoyed, but not vandalised." which that would be one of the issues with the work that some people wanted to destroy



Season's Greetings (2018) Banksy

<https://banksyexplained.com/seasons-greetings-december-2018/>

<https://www.bbc.co.uk/news/uk-wales-60293160>