



Visual Enquiry 1 (ADAA5008)

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2410000



What is site-specificity?

- Site-specificity is the concept of an art piece or other creative endeavour is specifically made for a chosen site and that the chosen site may hold more weight and contribute more to the overall work than the made piece itself.



Week 1 Task, 1st October 2025.

- Research and write in-depth about 2 artworks taken from the week 1 PowerPoint and make a comparison of them in response to the chosen question.
- Chosen question – What issues can arise from site-specific work and how can they be avoided.

The Secret of the Great Pyramid, JR 2019





The Secret of the Great Pyramid, JR 2019

- Research: The Secret of the Great Pyramid located in the Louvre in Paris is a piece of work created by JR for the 30th anniversary of the Louvre Pyramid. The artist planned, created and pasted a gigantic collage piece around the monument with the help of 400 volunteers, "The images, like life, are ephemeral. Once pasted, the art piece lives on its own." (JR, 2019). The work is interactive and relies on the input of not just visitors but the weather as well, the weather affected the drying process of the light glue used and how long it would fair outside, while the people would walk over it and destroy it bit by bit both unintentionally and intentionally until for most people the work would be just a memory for themselves. "This project is also about presence and absence, about reality and memories, about impermanence." (JR, 2019).



The Secret of the Great Pyramid, JR 2019

- The issues that can arrive from JR's site-specific artwork The Secret of the Great Pyramid include the obvious health and safety concerns when creating and implementing large works with so many people working on them, This is an issue that can't necessarily be avoided as it can be prepared for to keep incidents to a minimum. Another issue is that of public dissatisfaction, due to JR's work being in a popular, famous and busy place the installation of the work would have taken time and prevented potential tourists and even locals from visiting and enjoying the space causing annoyance and frustration to the public, this issue can be avoided with proper planning and quick, efficient installation along with easily accessible and frequent updates of information about the site and the work going on.

Remembering, 2009 Ai WeiWei



Remembering, 2009 Ai WeiWei

- Research: Remembering by Ai WeiWei is an installation of 9,000 backpacks on Haus Der Kunst in Munich, Germany, with the background consisting of blue backpacks and coloured backpacks spelling out "She had been living happily for seven years." The work brings attention to the 2008 Sichuan earthquakes which reportedly killed 80,000 people including 9,000 children, this was subsequently covered up and hidden from the Chinese public and the outer world by the Chinese government to save face and protect reputation. "After a year of knocking on doors, we had the names of 5,219 children who had died." (Ai WeiWei, 2018). The installation was chosen in Germany and done in Chinese with the knowledge that people would be forced to look into and research the piece and find out the truth that the Chinese government tried to hide which would spread the information and awareness even further than a simple statement by Ai WeiWei.

Remembering, 2009 Ai WeiWei

- The issues that this site-specific installation could face are numerous, being a work that exposes a government lie and cover up of a tragedy the installation runs the risk of backlash from said government both public and private harassment along with backlash from victims / victims' families and even nationals who would back the government in the cover up refusing to believe Ai WeiWei, this could be avoided with an incredible amount of preparation, due diligence and even creating the project in a different manner to better help those who are affected rather than encourage the spread of information through outside nations and citizens which would likely yield little result and help other than awareness.

Remembering, 2009 Ai WeiWei The Secret of the Great Pyramid, JR 2019 Comparison



Remembering, 2009 Ai WeiWei

The Secret of the Great Pyramid, JR 2019

Comparison

- While the two site-specific artworks are vastly different in their themes and messaging, some overlap can be made with them sharing issues that could affect their respective works and how they are perceived and criticised. Both works can have the argument that in the end they do not reach anything or complete a goal, at most they are able to generate talk and temporary interest until people forget and move on, both works could also bring dissatisfaction although for different reasons. On the other hand, both works are installed incredibly and do without a doubt catch attention and get people thinking whether they visit it or see it online and it can also be argued that it is not the responsibility of the artists to facilitate any positive interaction or benefit but that it is the responsibility of those who take a small interest to research further, reflect and even act on what they have seen.

Week 1 Bibliography.

- Art & Society: Ai Weiwei. (2020) *Artsy*. 22 February. Available at: <https://www.artsy.net/article/joanne-artman-gallery-art-society-ai-weiwei> (Accessed: 7th October).
- Ai Weiwei: The artwork that made me the most dangerous person in China. (2018) *The Guardian*. 15 February. Available at: <https://www.theguardian.com/artanddesign/2018/feb/15/ai-weiwei-remembering-sichuan-earthquake> (Accessed: 7th October).
- JR at the Louvre & the Secret of the Great Pyramid. (2019) *JR Art*. 1 April. Available at: <https://www.jr-art.net/news/4> (Accessed: 7th October).

Week 2 Task, 8th October 2025.

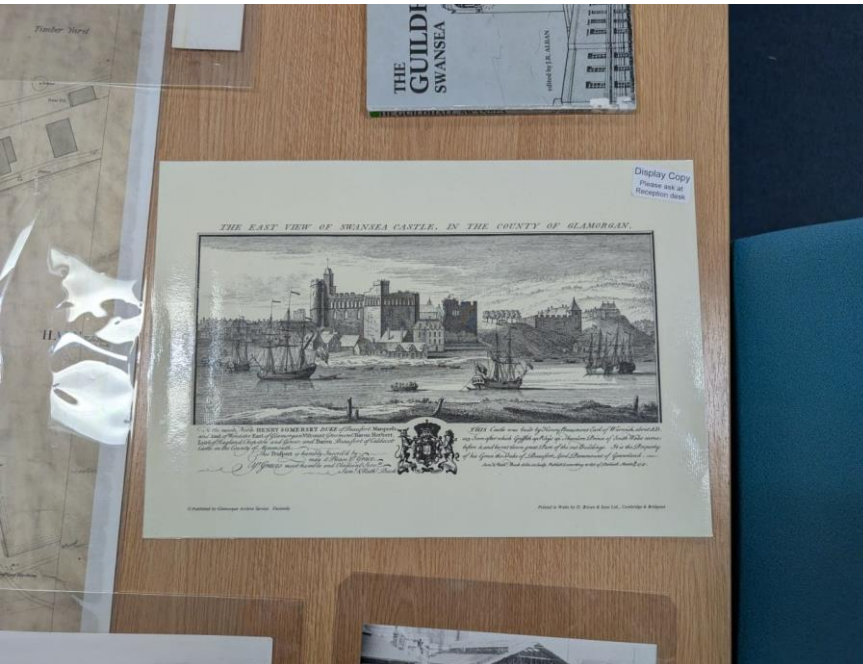
- Civic Centre Archive visit audio notes:



Week 2 Task, 8th October 2025.

- Civic Centre Archive visit site information: While listening to Andrew Dulley I paid keen attention to when he started talking about the railway stations, system and infrastructure that used to be in the Swansea area, some key information that I picked up from this was that most of the rail structure was built around and for the purpose of transporting coal from the mines and warehouses to the docks and wharfs to then transport them further, along with other materials and goods to be transported by the rail system and by boat much of Swansea around the river and ocean were developed with the intent of industrialisation and profit.

Week 2 Task, 8th October 2025.



Site Mapping Potential Territories, October 2nd–9th

- Site: The site I have taken interest to is the Swansea railway station located at High St. Swansea SA1 1NE. It is a very accessible location being close to the city centre of Swansea and only a 10-minute walk away from the Dynevor campus, of course it is also accessible by train, car and bus with a station on the same road and a car park at the front entrance. My interest in using Swansea railway station stems from my frequent use of it, studying in Swansea but living in Cardiff means I see the station multiple times a week at a minimum and have been able to familiarise myself with it and think deeply while waiting on trains when leaving for the day. I have especially been drawn to the stations place in a larger area compared to the myriad of smaller stations I pass and sometimes stop at between Cardiff and Swansea, drawing me to the interest of the history of railway in South Wales.

Site Mapping Potential Territories, October 2nd–9th

- Research: Swansea railway station was the first and is the last of seven passenger terminus stations that existed in Swansea, Swansea railway station opened in 1850, engineered by Isambard Kingdom Brunel. The station was enlarged in 1879, 1923 and 1932 by Great Western Railway. In 1992 Swansea council commissioned local artists to produce poems about a sense of place which still stand at Swansea railway station, The words "Ambition is critical" lies on the ground at the front entrance of the station, this was poet David Hughes' riposte to an old saying that Swansea is the "Graveyard of ambition".

<https://www.networkrail.co.uk/stories/step-into-swanseas-past>

<https://historypoints.org/index.php?page=swansea-rail-station>

Site Mapping Potential Territories, October 2nd–9th

- Theme: The theme I have thought of most for this site would be themes of history, past, present, change and progress. Taking the history and importance of rail in South Wales, I would like to use Swansea railway station as a canvas to explore the impact of Welsh rail and its boom in development and then eventual decline being abandoned by Westminster and the British government. This would entail heavy research and photographing of current railway stations and those that have been abandoned or replaced to create a coherent piece of work which includes the most significant stations of South Wales, along with this I would like to tie in the history of rail in Swansea specifically as it would fit nicely into the previously mentioned themes and ideas while giving me a good base to work from at the start.

Site Mapping Potential Territories, October 2nd-9th



Site Mapping Potential Territories, October 2nd-9th



Week 3 Task, 15th October 2025.

- Seminar discussion on chosen questions – What issues can arise from site-specific work and how can they be avoided? One such issue highlighted during the seminar was that of logistics, in particular Kikito by JR came to mind being a construct on the Mexican-American border wall. Another work of JR came up being the Great Pyramid at the Louvre, which would have been a vast undertaking logistically to pull it off. Logistic issues can be avoided by careful planning and site management while ensuring there are enough staff/volunteers/workers to construct the site. Another issue that came up was that of safety, creating site specific exhibition work can run risks for personal safety and the safety of others especially when such works are large in nature. Bodily injury and damage to property could completely stop the development of site-specific work, some ways to avoid this would be comprehensive and extensive research and preparation of the site and the work to be put there along with adequate safety equipment training and risk assessments.

Week 3 Task, 15th October 2025.

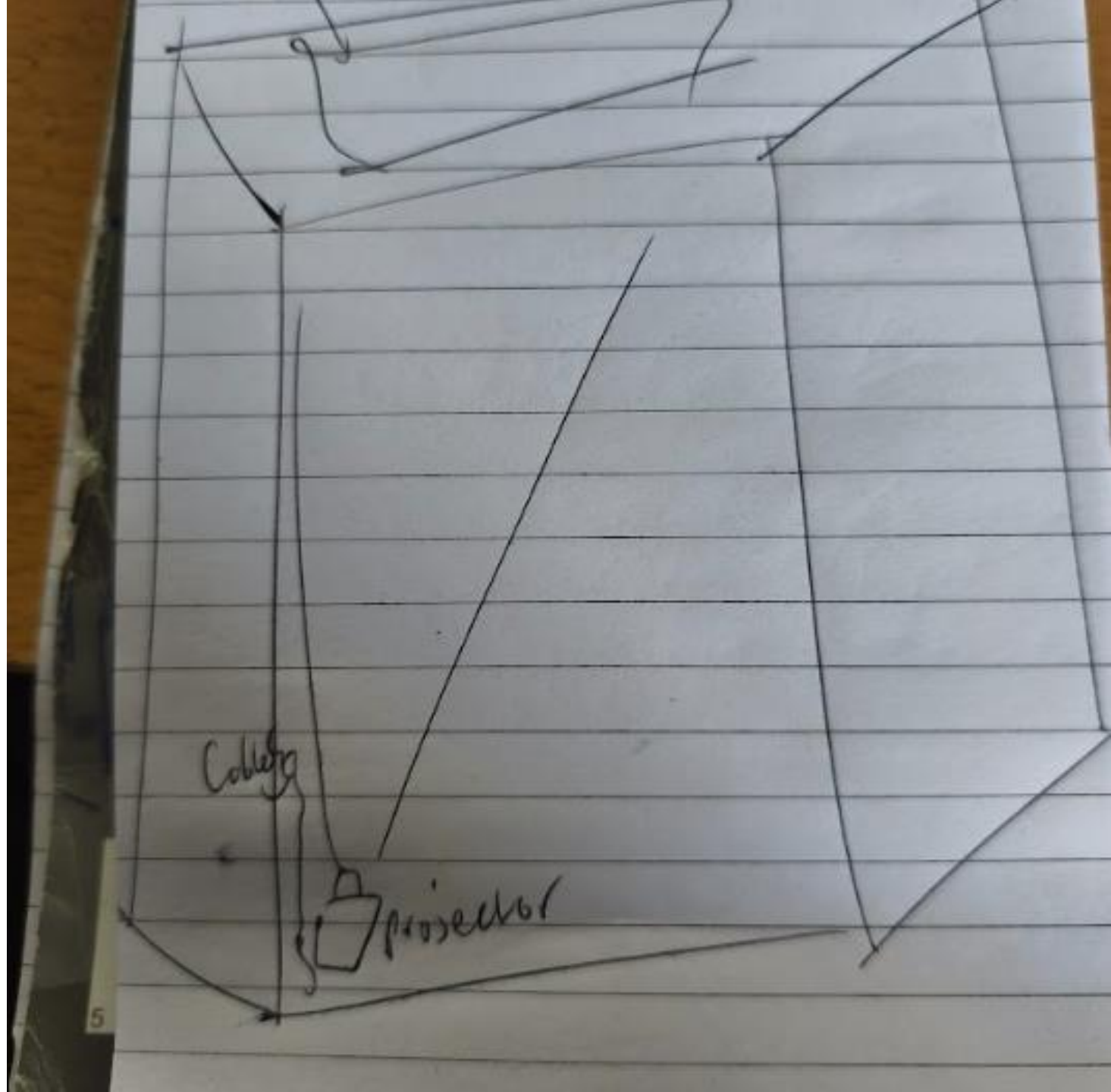
- Seminar discussion on chosen questions – How does a site dictate what work is made? Political and socio-economic factors in a site can vastly dictate the work being made, an example being almost any of Banksy's work, as they often react to ongoing political and activist issues in the area, *Seasons Greeting* by Banksy at Port Talbot was a reaction/commentary on the Port Talbot steelworks. The work made can also be dictated by the geography of a site, how large of a site it is, what the site is comprised of and how easy of a site it is to work with. The natural geography of a site could dictate the size of the work, if it's made on site or away and if the work is made with the same natural materials as the site.

Week 4 Workshop, 22nd October 2025.

- Visualisation Workshop – *Spiral Jetty* is a spiral site-specific artwork that utilises natural material to create a spiral out into a lake (now dry lakebed). Visualising the *Spiral Jetty* would have led to the decision to work with other people in a number of different ways. The sheer scale and amount of resources required to be put into place required outside help from contractors. Such a man worked on the project; Bob Phillips was the contractor for the *Spiral Jetty* and helped to bring it to fruition with Robert Smithson's visualisations.

Week 4 Workshop, 22nd October 2025.

VISUALISATION WORKSHOP -
HAND DRAWN VISUALISATION





Week 4 Workshop, 22nd October 2025.

VISUALISATION WORKSHOP - DIGITAL VISUALISATION



Week 5 Workshop, 29th October 2025.

- Projection Workshop – Vital to my work for the exhibition, the projector workshop taught the basic setup for projectors, media players, and the cables with them, along with the key settings that I would be using when testing and exhibiting with a projector. The key settings for the projector would be Keystone to help fit the projection into the desired space and size, Brightness to make the projection as visible as it needs to be in differently lighted spaces and finally Sharpness to

Week 5 Workshop, 29th October 2025

- Projection Workshop – There are multiple types of projectors, the two types that I would use and experiment with would be the Short Throw Projector which is often used in confined spaces allowing for close projection without distortion, and the Long Throw Projector which is handy in larger more distant spaces, projecting a longer and larger image. In the end I went with a Long Throw Projector as while my space not large was long and tricky to project on making the Short Throw not ideal, the Long Throw also had an easier control scheme having setting's buttons on the projector itself rather than a controller.



Journey, NOHLAB, 2019.

Week 5 Workshop, 29th October 2025

- Projection Workshop – An example of an artist's projection work would be *Journey* by NOHLAB in 2019. *Journey* is a four-minute audiovisual immersive experience. "Telling the story of protons, primary elements of light, from the moment they approach the eye until the brain reconstructs them into perceivable forms". (NOHLAB, 2019.).



Week 5 Bibliography

- Nohlab (2025) *Journey*. Available at: <https://nohlab.com/work/journey> (Accessed: 22 December 2025).

Week 6 Workshop, 5th November 2025.

- Ways of display Workshop – There a variety of ways to display artworks in an exhibition. Basic vinyl prints can be stuck direct to walls, doors, ceilings, floors, and windows and then peeled off with little clean up needed. Projection requires equipment such as a projector, HDMI cable, power cable and often an extension cord. Projection is easy to setup and to calibrate but runs the risk of overheating and potential safety hazards. Heat pressing printed image onto MDF board is another way of displaying exhibition work though it requires specific tools and equipment to do so and limits the size of the works being displayed.

Experimental
Strategies, Site-
Specific Exhibition
October 2nd –
December 11th

Experimental Strategies, Site-Specific Exhibition

- Initial research: Swansea Airport, Fairwood Common. I carried out various kinds of research individually and as a group, the research conducted by myself was mostly reading through online archives, articles, and webpages with most of them highlighting historic and factual information such as date of creation, purpose, size, and location and some more bits of information regarding its changes in status, ownership, and financial situation. As for the group research frequent site visits highlighted the community aspect and themes of the site along with community history, the people running the site being volunteers and planning to hold events to gain interest in the airport. An archive visit further shed light on historic and locational information with maps from the 1950's to the 2000's and DVD discs with interviews of WW2 pilots who were stationed at the site.

Experimental Strategies, Site-Specific Exhibition

- Swansea Airport, Research: Swansea Airport began as RAF Fairwood Common in 1941, before becoming a civilian airport in 1957. Squadrons of RAF planes helped in defending South Wales and the Bristol Channel during WW2, Cambrian Airways operated flights to Jersey and Guernsey in 1957 to 1969 along with Morton Air Services operating flights to London Gatwick. Up to the 1990's limited private and charter flights were the only activity at the airport until HeliAir Wales moved in in the 1990's. In the 2000's the airport was privately owned but failed to turn a profit or generate interest and was given back to the Swansea Council in 2016 being run to this day by Swansea Airport Stakeholders Alliance (SASA), a volunteer group aiming at generating interest and improving operations at Swansea Airport.

Experimental Strategies, Site-Specific Exhibition

- Swansea Airport, Research and Proposal Bibliography:
Airfields of Britain Conservation Trust (2025) 'Fairwood Common (Swansea)', *Airfields of Britain Conservation Trust*. Available at: <https://www.abct.org.uk/airfields/fairwood-common-swansea/> (Accessed: 27 December 2025).
- Heneb: The Trust for Welsh Archaeology (2025) 'Swansea Airport', *Historic Landscape Character Area – Heneb*. Available at: <https://heneb.org.uk/hcla/gower/swansea-airport/> (Accessed: 27 December 2025).
- Swansea History Web (no date) 'Swansea (Fairwood) Airport', *Swansea History Web*. Available at: <https://www.swanseahistoryweb.org.uk/history/resource/airport.html> (Accessed: 27 December 2025).



Experimental Strategies, Site-Specific Exhibition

- Initial ideas: Swansea Airport, Fairwood Common. Having done a site visit and having talked to the volunteers and my group at the airport the first ideas for my piece were mostly historically themed and inspired. With my first idea to photograph planes in flight from the airport and create a physical photographic timeline along with archived material/photographs of WW2 pilots, planes, and the airport itself. This idea was scrapped before any meaningful development of research or work for something that would be more contemporary and also be more site-specific.

Experimental Strategies, Site-Specific Exhibition

- Initial ideas: Swansea Airport, Fairwood Common. The second idea I had was that of a collage of images that would construct the sky as one image like a puzzle piece, this idea then evolved into making a plane shape on a wall using collage images of sky and clouds to be more unique. This idea was also scrapped before any meaningful development as soon after I came up with my final idea for my exhibition piece and soon started to develop that idea and the necessary skills needed to pull it off.



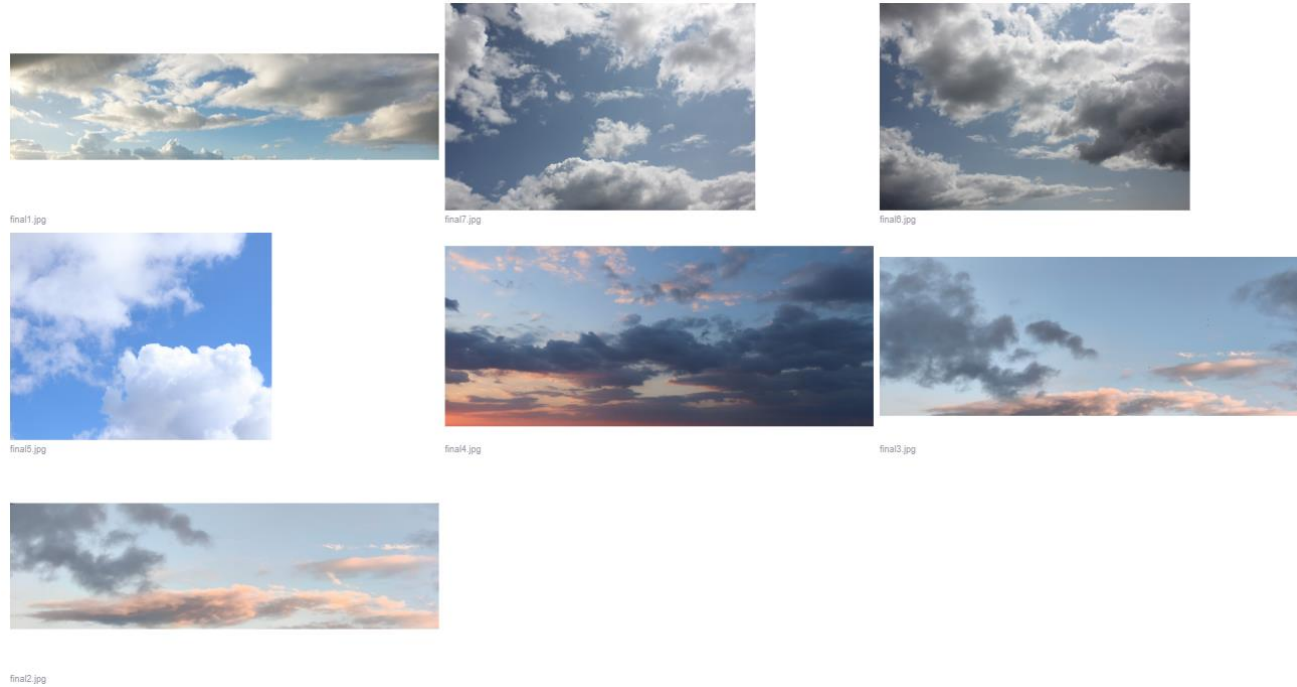
Experimental Strategies, Site-Specific Exhibition

- Initial ideas: Swansea Airport, Fairwood Common. After going through the projector workshop, my ideas culminated into my plan for using a video and image sequence through projection of clouds, skies, and skyboxes. This was my final idea and the one I would go through with for the exhibition, early work on this idea was mostly learning how to use a projector and how to do basic editing and sequencing with random images and videos I had been using to learn these skills before going out and gathering what I would use.



Project Cycle 1

- Plan: Having decided on wanting to exhibit video and image of skies and clouds, I set out to gather footage and image of the subjects to go with the images I already had from previous shoots and projects. My plan was to do two shoots, one in Cardiff around where I live and one on the Gower where the site and exhibition is located. I would keep the best of both shoots and put them into a folder ready to be edited/sequenced when I began to do so.



Project Cycle 1



CONTACT SHEET/SELECTED IMAGES:



Project Cycle 1

- Evaluation: Overall, the shoot was a success, out of all the eligible images I chose to keep and use them all for my sequence. I did not shoot many images which made the selection limited but seeing as each image can be resized and have different sections used when editing into video there was plenty of material to use and the images, I shot for my first two shoots were of high quality and what I had in mind.

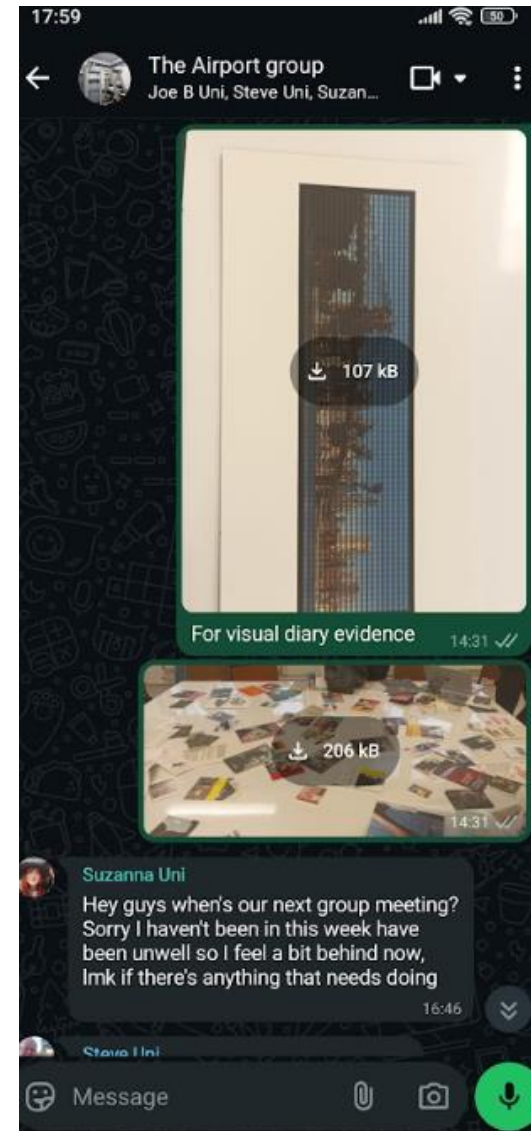
Experimental Strategies, Site-Specific Exhibition

- Group meeting's + key responsibilities: Swansea Airport, Fairwood Common. Apart from site visits and timetabled classes our group had a number of meetings between the start of the course to the exhibition. Our first meeting went over basic information regarding our chosen site and assigned each members key responsibilities, my key responsibilities was to the marketing and digital design team, specifically social media marketing, and management. We made use of a WhatsApp group to confer when we could not meet in person.



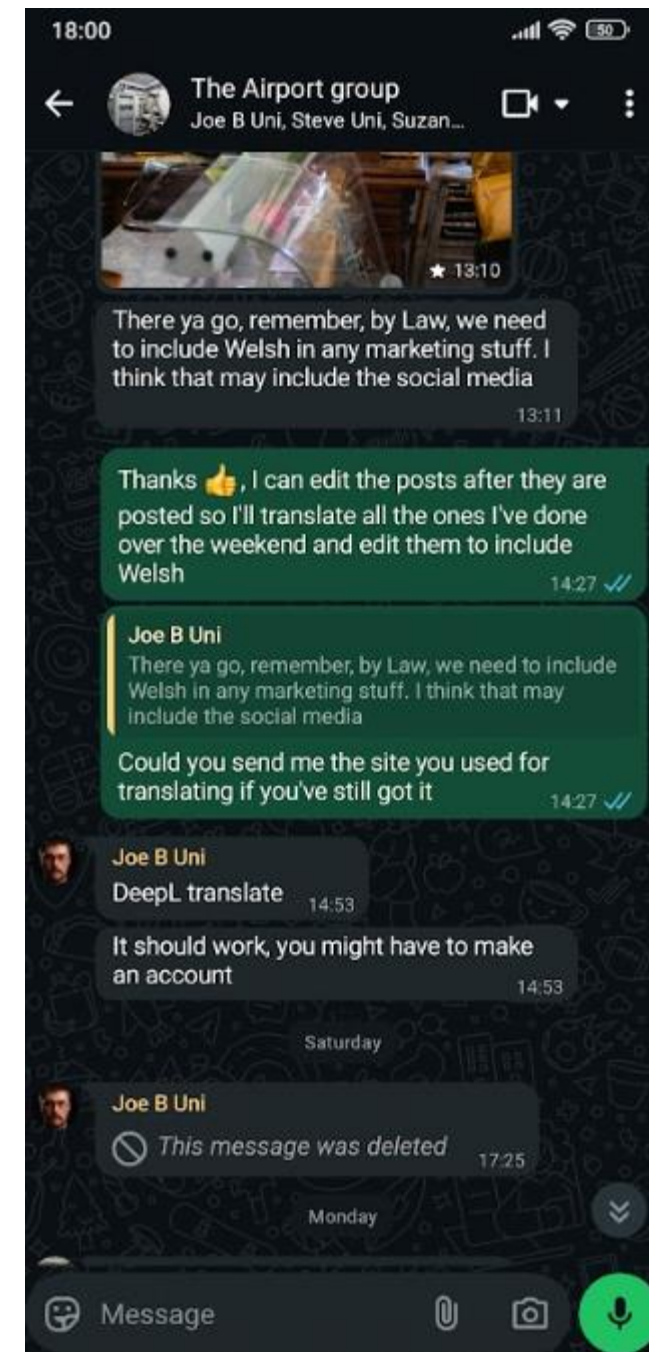
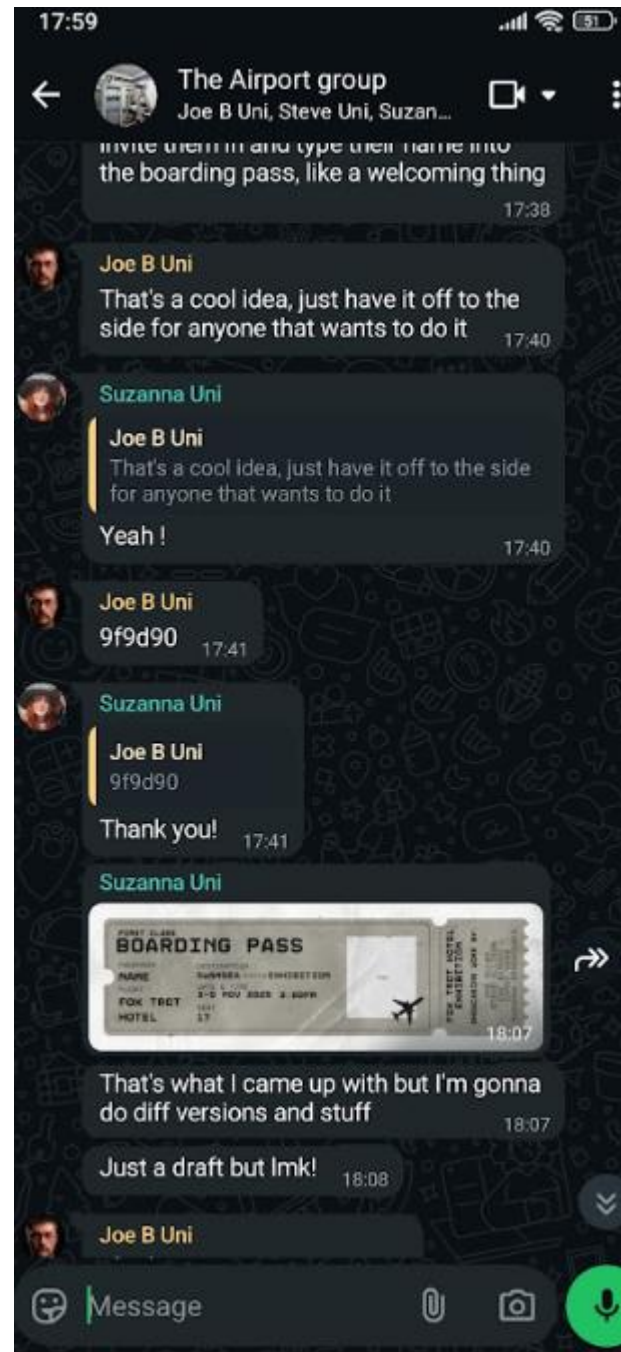
Experimental Strategies, Site-Specific Exhibition

- Group meeting's + key responsibilities: Swansea Airport, Fairwood Common. Later group meetings went over our progress in our key responsibilities and the progress of each of our pieces for the exhibition, we gave critical feedback and opinion on each of our ideas and pieces and helped each other to fully develop our final ideas and materials for the exhibition. We made sure to work together on all aspects of our exhibition so that nothing would slip through the cracks, namely we worked together constantly on a computer for the creation of our poster and brochure designs.



Experimental Strategies, Site-Specific Exhibition

- Group meeting's + key responsibilities: Swansea Airport, Fairwood Common. The last of our group meetings finalised our marketing materials, the posters, brochures, boarding passes and social media posts along with the preparation for our install of work at the site.



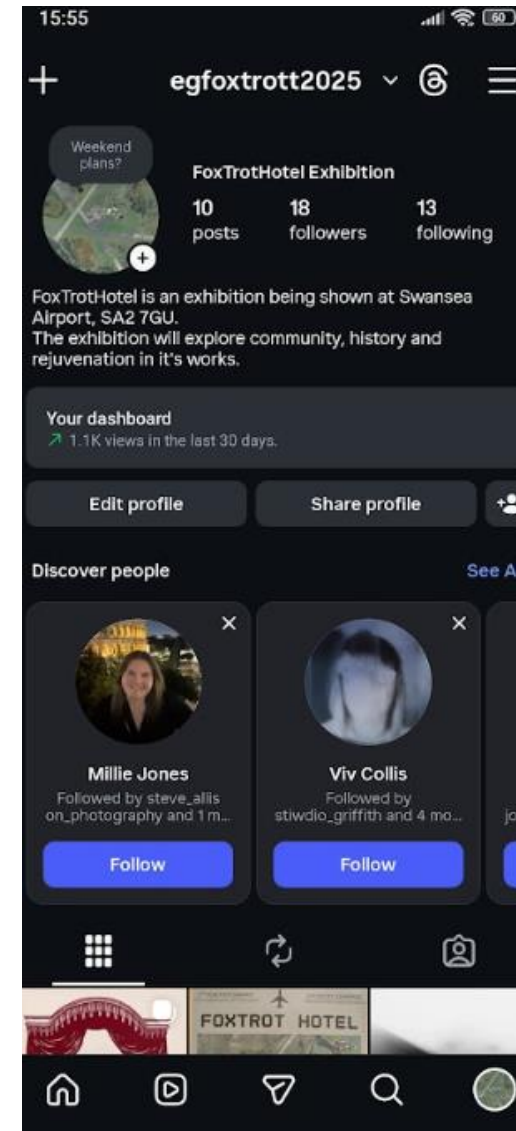
Experimental Strategies, Site-Specific Exhibition



- Marketing: Swansea Airport, Fairwood Common. As my main responsibility on the marketing team, I worked to help ideate and develop our marketing materials, as a group we came up with the ideas of a physical boarding pass template with the theme and aesthetic of our exhibition along with a basic poster design to be printed and put up physically and posted online and a fold out brochure to be handed out with the boarding passes at the exhibition. As a group we attended a class session to learn about and view other marketing materials for a variety of different exhibitions and purposes which we took a great amount of inspiration and ideation from when deciding what our marketing materials would be.

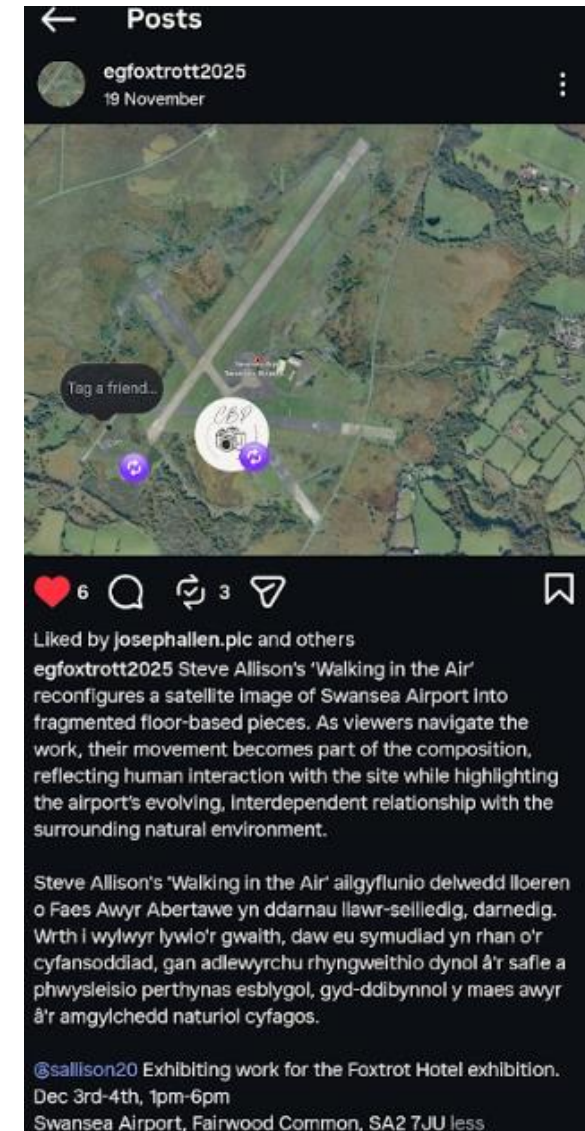
Experimental Strategies, Site-Specific Exhibition

- Marketing: Swansea Airport, Fairwood Common. As my main responsibility on the marketing team, I ran our social media marketing campaign from the Foxtrot Hotel Instagram account. Naming the account the same as the exhibition FoxtrotHotel and choosing its profile picture first I then went on to gathering images to post during our production of work, ideas, and skills. Followed by posting each final artwork and the respective artist statements, mixed in with marketing posts of two posters one of which bearing the overall exhibition statement and the other additional information for visitors.



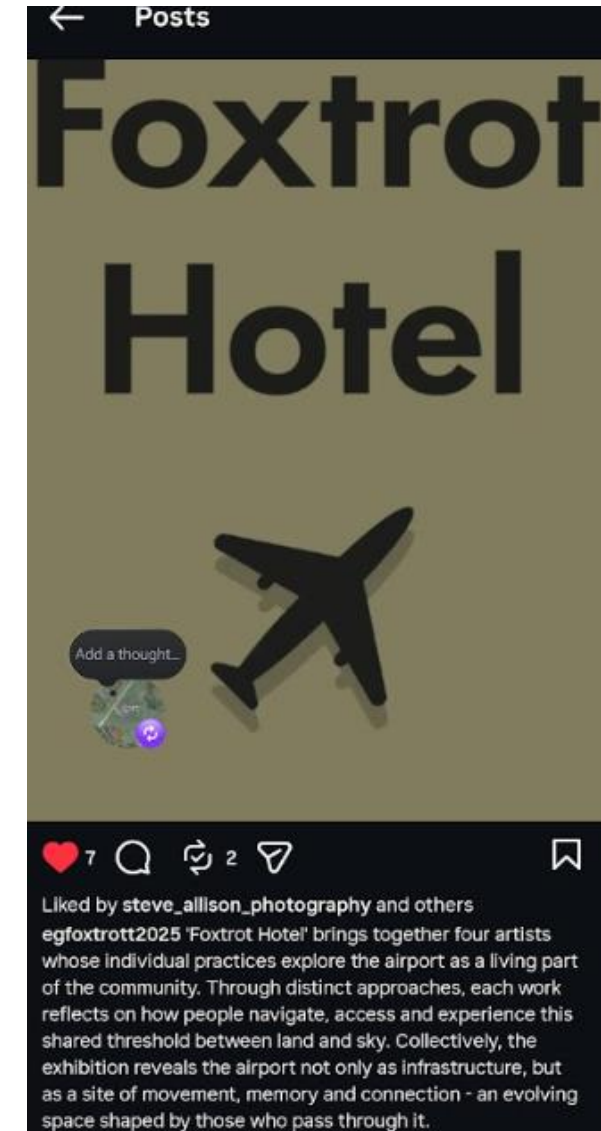
Experimental Strategies, Site-Specific Exhibition

- Marketing: Swansea Airport, Fairwood Common. When posting our groups final images I used a basic template, having a good quality but sized down version for Instagram and then writing out the artist statement first followed by the Welsh translation of the statement and after a tag of the artists own Instagram account and information of the exhibition including location, date, and time.



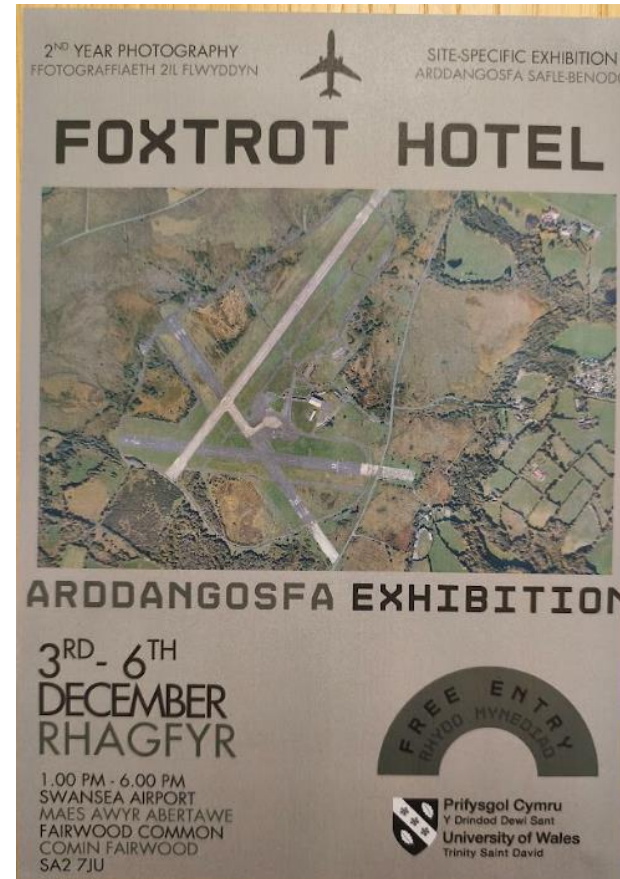
Experimental Strategies, Site-Specific Exhibition

- Marketing: Swansea Airport, Fairwood Common. As the posters before printing were all digital posting them to the Instagram account was easy and took no additional resizing or quality tampering, along with the image went our exhibition statement and its translation into Welsh.



Experimental Strategies, Site-Specific Exhibition

MARKETING: SWANSEA
AIRPORT, FAIRWOOD
COMMON.



Experimental Strategies, Site-Specific Exhibition

MARKETING: SWANSEA AIRPORT,
FAIRWOOD COMMON.



Projector Test 1

- After the projection workshop and deciding on using projection for my work in the exhibition, I ran a projector test on site at Swansea Airport, I put the Short Throw projector at the end of the hallway facing the entrance of the hallway. I ran into issues namely using the incorrect projector for the space, only projecting a small square along with the cable length issue not allowing me much space to orient the projector. This as well as the projector blinding those who would come to the entrance of the hallway marked the test as a failure but gave me plenty of information and ideas for the near future, I would rectify the issues along with developing the work I had in mind up until the next projector test.

Experimental Strategies, Site-Specific Exhibition

- Idea development Inspiration: Swansea Airport, Fairwood Common. The first action I took in developing my main idea and piece of work for the exhibition was to research into the main inspirations of my idea. My main inspiration was a South Korean visual artist named Seong Ryul, in particular Ryul's water colour landscapes influenced me greatly when producing my work. The landscapes produced by Ryul often include incredibly detailed, towering formations of clouds as the background, these aspects of Ryul's watercolours are what influenced and inspired the making of my piece, sticking with me mentally throughout the semester.

Experimental Strategies, Site-Specific Exhibition

- Idea development Inspiration: Swansea Airport, Fairwood Common. Seong Ryul's ways of portraying clouds was my main inspiration for how I wanted to make and gather my work. White fluffy clouds, towering as one mass upon a blue sky.



Experimental Strategies, Site-Specific Exhibition

- Idea development Inspiration: Swansea Airport, Fairwood Common.



Experimental Strategies, Site-Specific Exhibition

- Idea development Gathering Work: Swansea Airport, Fairwood Common. Now set on my idea, I set out to gather image and video to edit and sequence. I wanted to gather most or if possible, all of my work around Swansea and the Gower to give my project more site-specificity. Weather would play a vital role in my project cycles, blue skies with white clouds were the perfect opportunities to gather most of my images and video, dim/grey and cloudy days also served their purpose giving me a good contrast in the lighting of my images giving me a more dynamic sequence to project at the exhibition.

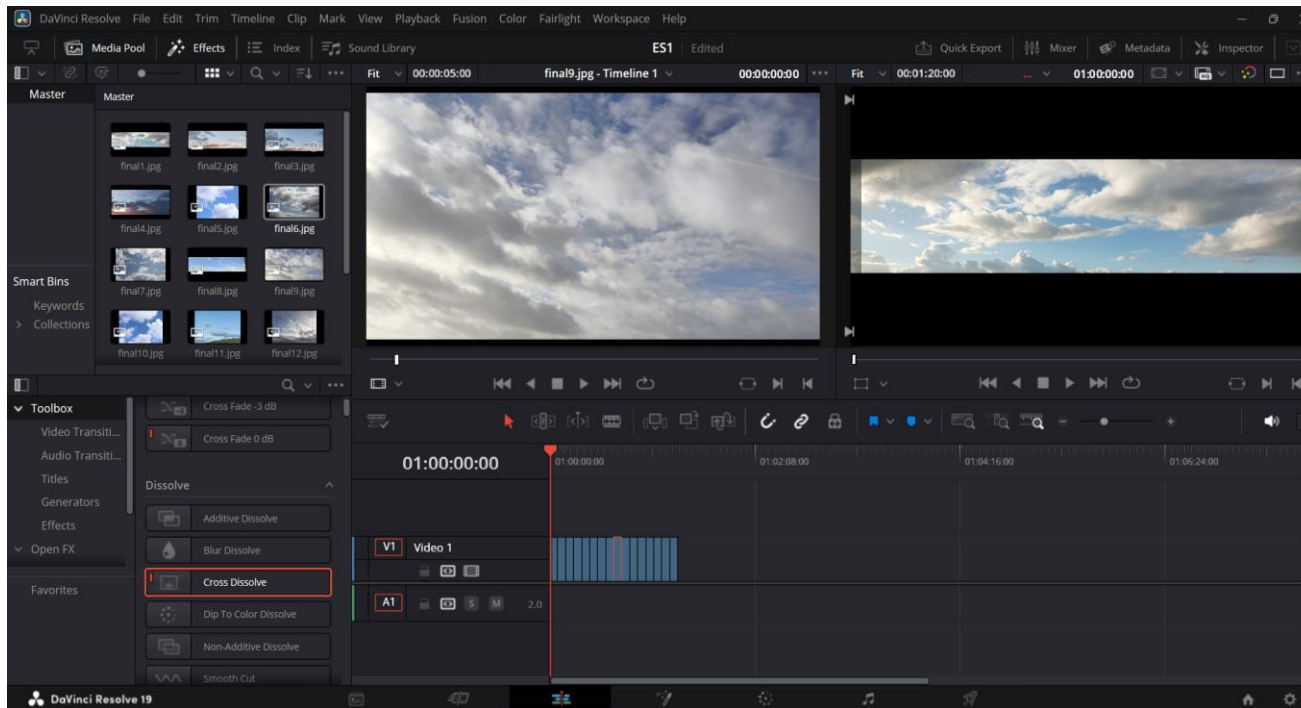
Experimental Strategies, Site-Specific Exhibition

- Idea development Edits and Sequencing: Swansea Airport, Fairwood Common. The main focuses of my editing were to add a lens distortion affect to make the images look more like they wrap around their environment and give a slight illusion of movement. Along with lens distortion, I would be using a crossfade over 1 second of each image and section of video to gently and seamlessly fade between each part rather than using abrupt cuts, this would help to keep viewers' attention and not break the viewing experience. Editing and sequencing would take up the majority of my time and effort in the last 2 weeks or preparation before exhibition and went through minor changes and re-edits, mostly reorganising the different parts to see what images and video section would be first, middle or last.

Idea Development Bibliography

- <https://www.bisougallery.com/artist/seong-ryul>
- <https://community.huion.com/blog/artist-gallery-series-introducing-seong-ryul>

Initial Edits



- After discussing with tutors and members of my group I went with the idea to edit my sequence so that the image sections are slightly distorted to give an illusion of movement while using a crossfade to fade in-between each image and the section of video.

Projector Test 2



- In the final projector test, doing so on site, I made some adjustments from last time before going on to finishing my editing for the exhibition. One adjustment I made was to put the projector facing up toward the ceiling while resting on a chair on the side, this allowed me to cover a larger portion of the ceiling and cover only the ceiling with no spillage as discussed at a previous site visit. This also solved the issue of extension cord length and its mess being closer to an outlet and being able to tuck the cables behind the chairs completely. Finally, this allowed people to walk into the hallway and look up at the projection giving it much more of an immersive and site-specific feel, greatly improving the viewing experience.



Project Cycle 2

- Plan: For my last shoot I would go to Swansea, knowing this would be my last shoot and that I already had a good quantity of acceptable video and images, I chose to focus on quality and getting brighter skyboxes, light blue sky and bright white clouds to compliment my darker/greyer skyboxes. I shot around the beach at Swansea for a few hours and proceeded to return to campus to edit what I had taken and finalise my video sequence.

Project Cycle 2

CONTACT
SHEET/SELECTED
IMAGES:



IMG_20251128_133847.jpg



IMG_20251128_140313.jpg



IMG_20251128_132543.jpg



IMG_20251128_135848.jpg



IMG_20251128_132220.jpg



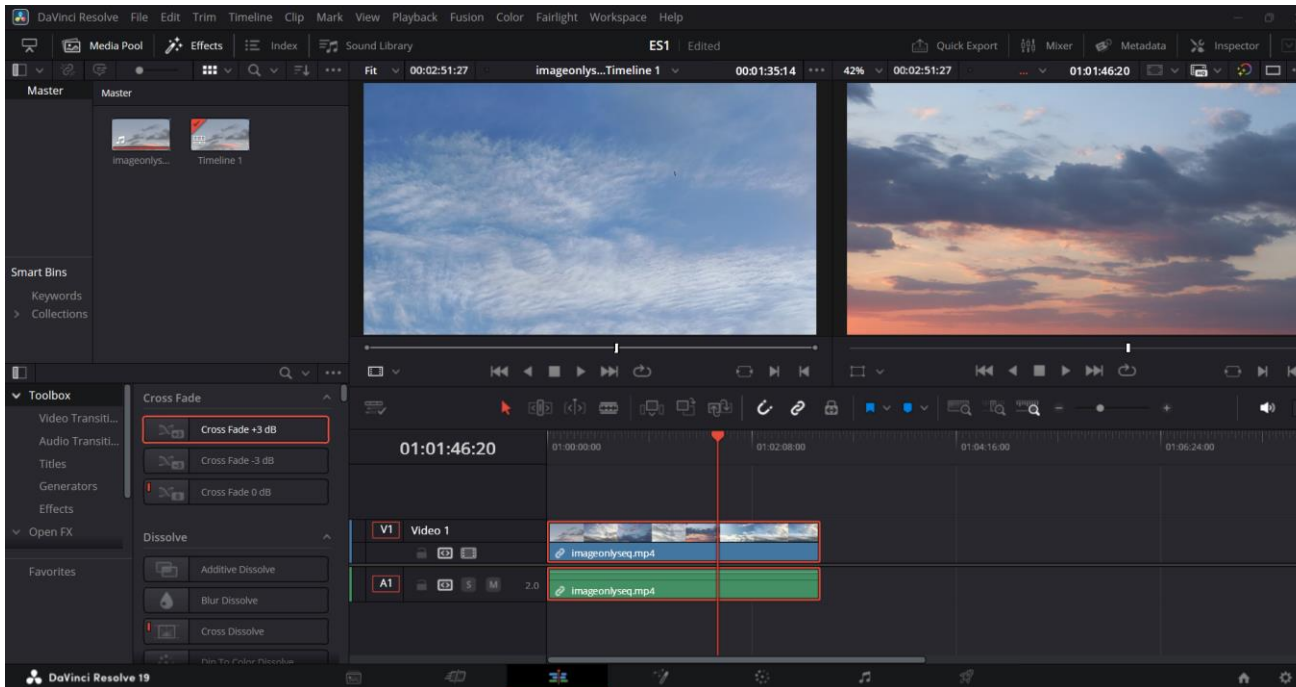
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Project Cycle 2

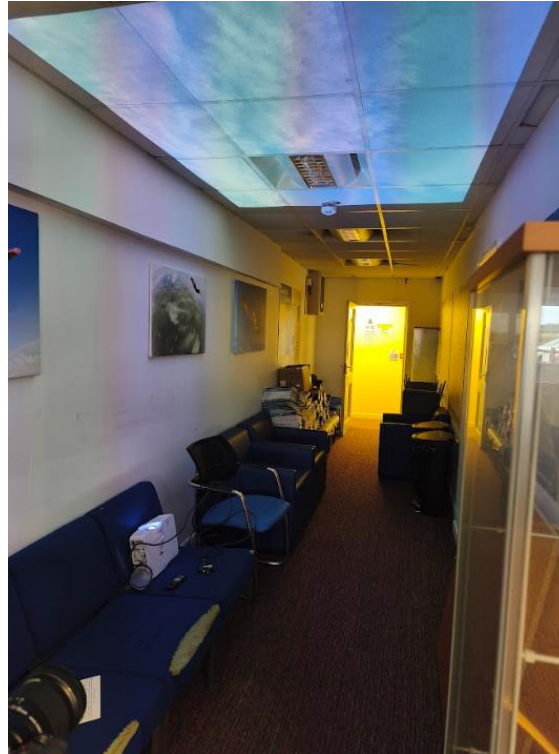
- Evaluation: The shoot went incredibly well, almost every image I took was edited to fit into my video sequence along with about half of the video footage I took in the same shoot. I was able to do this shoot and finish the editing for my video sequence in one day and was very happy with the result of both the shoot and the finished video for my exhibition.

Final Edits



- In the final stages of editing I gathered the remaining photos and stitched them into my video sequence, I made it so every image would last 5 seconds before crossfading over 1 second into the next image or section of video. Along with this I added the lens distortion effect to each new image I edited and finally resized the images to fit with the rest of the sequence finishing my exhibition piece ready for installation the next day.

Experimental Strategies, Site-Specific Exhibition



- Installation: Swansea Airport, Fairwood Common. Installation was done the day before the exhibition took place and took around 3 hours to complete as a group. I began by helping another in our group to set up as he had the largest piece of work and it would take much longer if set up alone, after helping set up I then installed my piece, plugging in all devices – Extension cord, Projector and Media Player. I put my projector into position and ran a test to make sure it was to my liking and worked properly. Afterwards I helped the remaining people in my group to install and asked for feedback on my own.

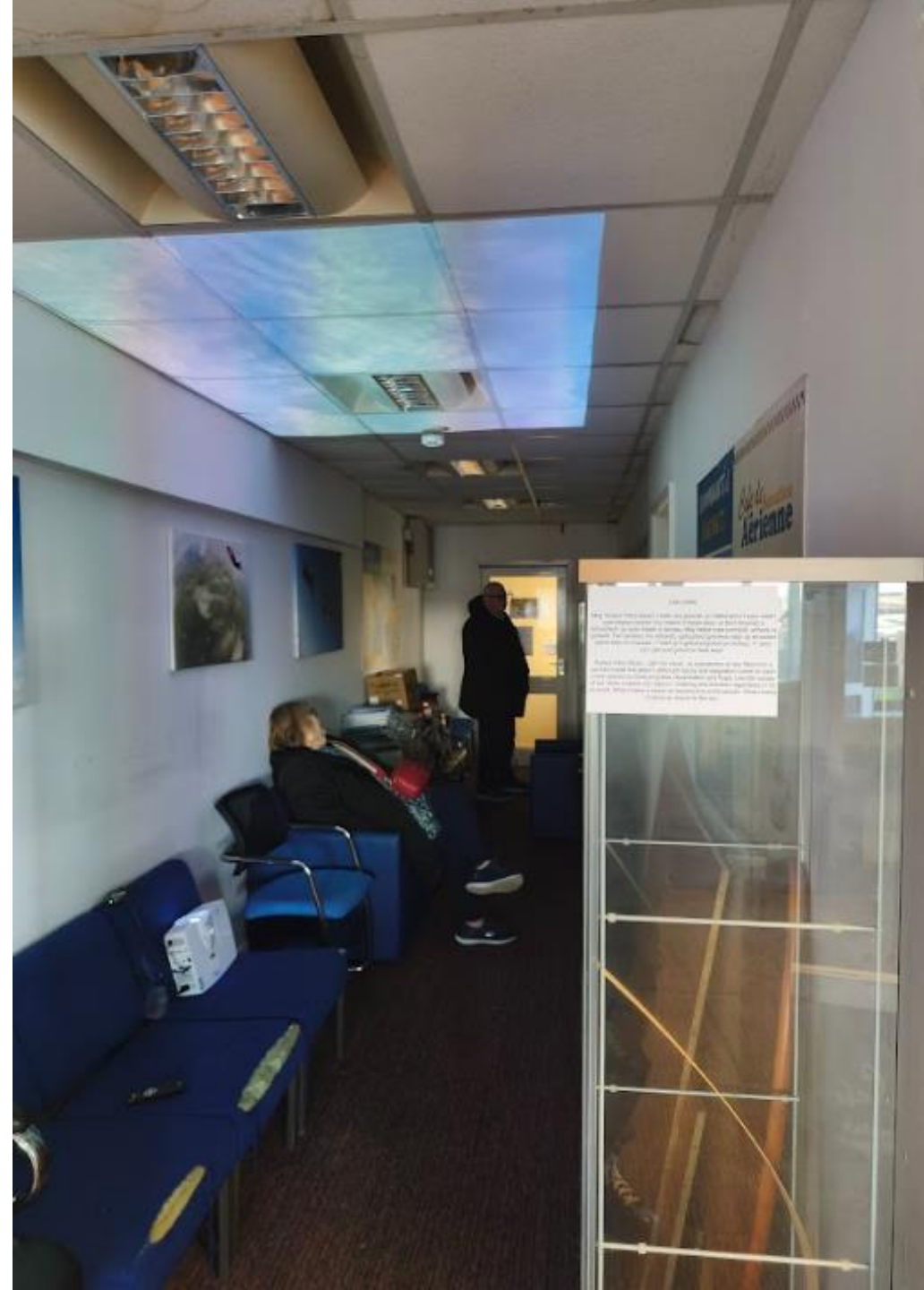
Experimental Strategies, Site-Specific Exhibition

- Exhibition: Swansea Airport, Fairwood Common. The exhibition was a large success; we had a number of visitors both from volunteers at the airport and visitors who travelled to the airport for the exhibition or other reason. Out of 28 brochures we were able to give away 19 being left with 9 of which we each took one for ourselves leaving 5 brochures untaken. Those who attended seemed to interact with the works positively and were more than happy to talk with the exhibitors about the works and the exhibition as a whole. The exhibition ran for 5 hours on two days the 3rd and 4th of December between 1 and 6pm.



Experimental Strategies, Site-Specific Exhibition

- Exhibition:



Experimental Strategies, Site-Specific Exhibition

EXHIBITION: SPECIAL THANKS TO THE AIRPORT VOLUNTEERS AND CAFÉ WORKER FOR THE IMMENSE HELP AND ENCOURAGEMENT WE RECEIVED USING THEIR SPACE FOR THE EXHIBITION, HUGE THANK TO MY FELLOW EXHIBITOR'S JOE ALLEN, STEVE ALLISON AND SUZANNA ARMANOWSKA.



Cae Leslie

Mae 'Nubes' (Noo-Bess), Lladin am gwmwl, yn dafuniad o'r awyr wedi'i osod mewn coridor y tu mewn i'r maes awyr, er bod dirywiad a llonyddwch yn cipio llawer o fannau, felly hefyd mae cynnydd, adfywio a gobaiith. Fel cymylau ein nefoedd, gall gofod gynnwys ystyr ac emosiwn waeth beth fo'i bwrpas. Y bobl sy'n gwneud gofod yn brofiad. Yr awyr sy'n gwneud gofod yn faes awyr.

'Nubes' (Noo-Bess), Latin for cloud, is a projection of sky fitted into a corridor inside the airport, although decay and stagnation come to claim many spaces so does progress, rejuvenation and hope. Like the clouds of our skies a space can take on meaning and emotion regardless of it's purpose. What makes a space an experience is the people. What makes a space an airport is the sky.