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Tasks in the order I received them:

Task 1: Observational Writing = 497

Task 2: Practice-based Writing = 496

Task 3: Manifesto Writing = 516

Task 1: Observational Writing

There are many theorists that have studied semiotics including Roland Barthes. Roland Barthes has written many books and essays but one of his most famous books is Camera Lucida (Barthes, 2020). Barthes has also written about and created many theories linking philosophy and media. Many of these theories are to do with semiotics. Ways of Seeing (Berger, 2008) has also been a big part of my research and in the book. They look at many different images and analysed them in many ways. Whilst researching, I came across a peer reviewed article (Lomas, 2019) which discusses the history of semiotics. As the article suggests (Lomas, 2019, pp. 365-366) symbols are one of the main points of semiotics and can be viewed in many ways. Semiotics connects psychology and science with media and art and is often used for selling a product or idea within media. Semiotics are also commonly seen in the art world, this is so artists can create a story within the piece.

Fig 1. *Kevin Sinnott*, Bernard Mitchell (date unknown)

This image was taken by Bernard Mitchell (Mitchell, date unknown), a Welsh photographer, of Welsh Artist Kevin Sinnott. This image is full of Semiotics. Many may be difficult to see but there is a lot to see in this image. The purpose of this image is for Bernard Mitchell to

document one of many Welsh artists. This image is in the same/ similar style to the other photos that he has taken, this creates a brand concept and an attachment between this style of work and the artist himself. He has many of images in this style in his book Pieces of a jigsaw (Mitchell, 2017). There is also another illustration of Kevin Sinnott (Mitchell, 2017, p. 96) in his book (Mitchell, 2017) alongside many other welsh artists.

Kevin Sinnott is using direct eye contact with the camera (Mitchell, date unknown) which creates an emotional attachment between the audience and the artist himself. The paintings that are behind Kevin Sinnott are a metonym for this image because when you see the art with a person, they immediately recognise the person as an artist and without the paintings he is seen as just a person. The black and white style of the image suggests the age of the image and the artist. This creates a link between black and white photography and age, this signifies representability. The table that is to the right of Kevin Sinnott seems to have paints sitting on top of it. This suggests that he is in the prosses of painting a new image which creates excitement for the audience. The image (Mitchell, Date Unknown) is also an image within an image because the photograph itself has a meaning and the paintings within the photograph have a separate meaning of their own. This whole image becomes a relay text as it opens a means of discussion. By opening it for discussion, you get a lot more ideas about what people think of the image.

Bibliography

Barthes, R. (2020) *Camera Lucida*. London, Vintage classics (Penguin).

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Berger, J. (2008) *Ways of Seeing*. London, Penguin.

Lomas, T. (2019) *positive Semiotics*. Review of general psychology, 23(3), pp.359-370. Available at: https://journals-sagepub-com.ezproxy.uwtsd.ac.uk/doi/pdf/10.1177/1089268019832849 (Accessed on 27th December 2020)

Mitchell, B. (2017) *Pieces of a Jigsaw*. Cardigan, Parthian Books.

Mitchell, B. (2017) *Pieces of a Jigsaw*. Cardigan, Parthian Books, p. 96, illus.

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Figure 1. *Kevin Sinnott*, Bernard Mitchell, (date unknown). Available at: http://bernardmitchell.co.uk/gallery/nggallery/projects/welsh-arts-archive-s-t-u-v (Accessed on 15th December 2020)

Task 2: Practice-based Writing

A handful of dust (*A handful of dust*, 2017) was an art expedition at the White Chapel gallery in London and ran from June the 7th 2017 till September the 3rd 2017. This exhibition was curated by David Campany and there is a 2-minute video on the white Chapel website and on YouTube of him talking about the exhibition and showing some of the work and discussing the work (Campany, 2017). Unfortunately, I was unable to see this exhibiting in person, but I did watch the 2-minute video on the white chapel website, and I think that it is an amazing exhibition. There is a mixture of old and new photographs and artists. Because I was unable to see this specific exhibition in person, I will never get the full experience that the curator David Campany and the artists intended the audience to have, but from what I can see and read about online gives me an outsider's perspective on the exhibition. I would however, have had a much better perspective if I actually saw the exhibition with my own eyes. One day I might be able to see one of the images in person that was used in this specific exhibition and I could write more about the difference in feeling for a future project.

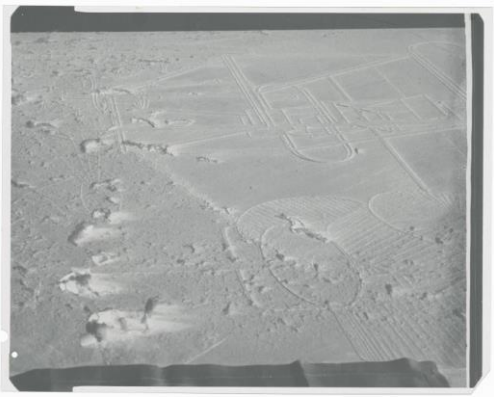

Fig 1. *Elevage de poussière*, Man Ray, 1920

This figure (Ray, 1920) by Man Ray is of an unfinished sculpture by Marcel Duchamp according to the video (Campany,2017) and the online description of the exhibition (*A handful of dust*, 2017) accessed from the website (Whitechapel gallery, 2017).

This exhibition is amazing. It shows a unique point of view of old art that had been lost to time but brought back to viewpoint by artists and photographers. Dust is used as an effect in photography. Using dust as the focus of the image is not seen as often, but all the artists were successful with this. As David Campany explained in the video (Campany, 2017) that the walls of the gallery are a dark green and not white like many other exhibitions, and this plays a big part on how the audience view the art. White walls are usually used in contemporary art exhibition and by using dark green walls goes against the normal expectations of modern art, but in my opinion this adds to the experience and helps the black and white images to stand out against the wall because a white wall will blend in with the art. This exhibition does not focus on just one artist but a big group of artists, from modern artists and photographers to artists and photographers from centuries ago. By having a wide range of artists and photographers the audience can view the theme of dust from different points in time and different perspective. Each artist brings something different to the exhibition and that is what makes it so unique and interesting. This exhibition (*A handful of dust*, 2017) is going against the norm for modern exhibitions and have successfully created an amazing experience on the subject of dust. An exhibition is more than just a show, it is an experience and about how it makes you feel, not just what you see.

Bibliography

Website

Whitechapel gallery (2017) *A handful of dust*. Available at: https://www.whitechapelgallery.org/exhibitions/a-handful-of-dust/ (accessed: 1st January 2021)

Exhibition

A handful of dust (2017) [Exhibition] White Chapel Gallery, London. 7th June 2017- 3rd September 2017. Available at: https://www.whitechapelgallery.org/exhibitions/a-handful-of-dust/ (Accessed on 27th December 2020)

Video

Campany, D. (2007) *Curator's Tour: David Campany on A Handful of Dust* [video]. Available at: https://www.youtube.com/watch?v=8Ih63Ff1rH4&feature=emb_title (Accessed on 27th December 2020)

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Figure 1. *Elevage de poussière*, Man Ray, (1920). Available at: https://www.centrepompidou.fr/fr/ressources/oeuvre/cMa5Ad (Accessed on 29th December 2020)

Task 3: Manifesto Writing

1. Datblygu gwaith ffotograffiaeth trwy/ gyda'r iaith Gymraeg
2. Defnyddio gwahanol mathau o gelf yn fy gwaith ffotograffiaeth
3. Datblygu steil a technegau unigrhyw i mi a datblygu fel artist
4. Creu gwaith gyda naratif a stori difforol
5. Creu gwaith sydd yn dangos Cymru mewn fordd positif
6. Atudio artistiaid Cymraeg
7. Cyflawni BA photography in the arts gyda gradd da
8. Defnyddio gwahanol ffyrdd o ffotograffiaeth

Datblygu gwaith ffotograffiaeth trwy/ gyda'r iaith Gymraeg

"The jigsaw was taking shape" (Mitchell, 2017, p. x) Mae'r iaith Gymraeg yn un rhan bwysig i mi fel artist, wneud hyn bydd angen i mi greu sketchbook Cymraeg ac ysgrifenni yn yr iaith Cymraeg. Mae'r iaith Cymraeg yn hen iawn ac yn llawn hanes, felly mae angen i mi wneud llawer o waith ymchwil mewn i'r iaith ac edrych ar sut gallwn i adlewyrchu hanes yr iaith yn fy ngwaith. Mae'r iaith wedi rhoi llawer o gyfleoedd i mi a heb yr iaith bydd llai o gyfleoedd i wedi gael ei rhoi i mi ffotograffydd. Mae'r iaith yn datblygu gyda'r wlad ac wrth ymgeisio am swydd yn Gymru, mae siarad Cymraeg ym meddwl bydd siawns well gennych i gael y swydd. Yn y dyfodol hoffwn gweithio yn Gymru, gan wneud gwaith celf a ffotograffiaeth trwyr iaith Cymraeg. Bydd llawer mwy o gyfleoedd a phrofiadau i mi fel ffotograffydd ac bydd cyfle i mi gael cynulleidfa fwy eang gan wneud gwaith mewn dwy iaith.

Creu gwaith sydd yn dangos Cymru mewn ffordd bositif

Mae Cymru yn bwysig iawn i mi fel person oherwydd natur y wlad yw’r rheswm rwyf i yn gwneud ffotograffiaeth. Mae Cymru yn llawn natur sydd yn bwysig i Gymru oherwydd natur yw’r beth gorau yn y wlad. Mae llawer o artistiaid a ffotograffwyr yn dangos Cymru fel lle gwael ac yn focysu ar y lefydd sydd yn llawn tlodi, ond mae llawer mwy i’r wlad ac hefyd y bobl o Cymru. Mae’r bobl sef i weld ar deledu, ffilm, celf a ffotograffiaeth yn chwarae mewn i’r stereoteip o bobl Cymraeg fel ffermwyr neu bobl o’r dyffrynnoedd gydag acen gryf y gogledd, mae’r stereoteip yma yn cael ei gweld ymhobman a hoffwn newid y stereoteip yma. Mae Cymru yn fy nghartref ac mae angen i mi ddangos fy nghartref fel mae’n wneud i mi deimlo, mae’r wlad a'r bobl y wlad yn fy nheulu ac mae angen i mi ddangos hyn trwy fy ngwaith.

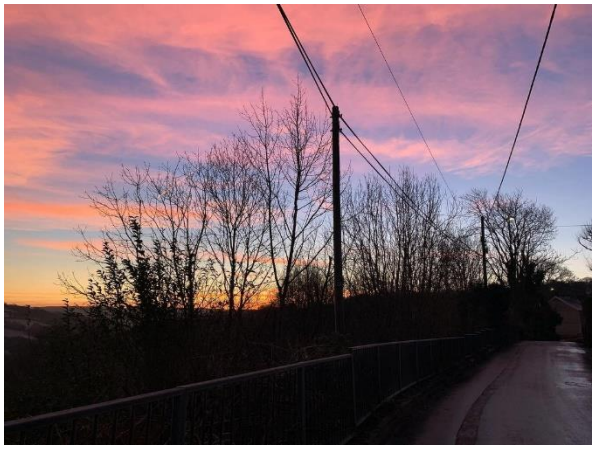

Fig 1. *Morning Sun*, Seren Willicombe, 2020

<u>Datblygu Steil a thechnegau unigryw i mi a datblygu fel artist</u>

Fel artist mae’n bwysig i sefyll allan a chael steil unigryw, felly i greu fy steil unigryw mae angen i mi astudio artistiaid a ffotograffwyr gwahanol o genres gwahanol a sut maen nhw yn mynd ati hi i wneud y gwaith creadigol. Mae angen i mi edrych am bethau sydd yn ysbrydoli mi fel artist ac edrych ar sut gallwn ddefnyddio yr ysbrydoliaeth yma yn fy ngwaith. Dros y flwyddyn bydd fy steil yn newid llawer ac mae hyn yn beth da oherwydd mae’n dangos fod fy ngwaith yn datblygu, ac bydd yn parhau i ddatblygu.

Bibliography

Mitchell, B. (2017) *Pieces of a Jigsaw*. Cardigan, Parthian Books.

List of figures

Figure 1. *Morning Sun*, Seren Willicombe, (2020). Available at: https://www.instagram.com/p/B7iO-DpnTqG/ (Accessed on 3rd January 2021)