

Writing Portfolio

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Task in order

Manifesto/ Word Count: 521

Semiotics Analyse/ Word Count: 426

Practice Base Writing / Word Count: 484

MANIFESTO

To use art to talk about mental health

I wanted to use my own experience with mental health such as my anxiety, depression and use art to tell a story of the battle with mental health.

To use art to escape the world around

I want to use art as a way for people to escape the world around them and lose themselves for a couple of hours and I try not to make art sad or depression unless there is message.

To use art to connect with others around me

As someone who has lived most of their life in sketch book and has been for the most part a hermit, I don't get the chance to connect with other maybe with art I can change that and become more part of the world?

To use art as freedom of expression

I wish to use art as way of getting my thought and feelings out of my head and on a piece of media whether that be digital or physical, I believe that I can convey to someone without the need of words.

To be judge on my art and nothing more

As some who has mainly lived his life in their sketch book, I think that is the best way that people can find out who I'm in there.

To use art to look at the problems of the world

To use art and look at the issue of the world and find a way my art can help or and something to it?

To use this time to try and explore more

As someone who has only ever really been a sketch and digital artist, I want to this time to expand my horizon and try to be more.

To be interactive with ours

With art if I have to the chance to work in group on a task, I should take the reason being I think it would be the best way to get feedback on my art and to see other work

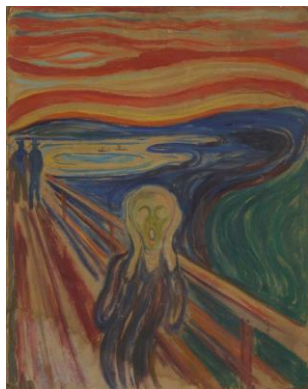


Burrows (2021) Mind Map

As someone that has lived in their sketchbook for most of their life, I believe that art has a way of helping me to communicate with others. It can express my thoughts, my feelings and at times help me make sense of the world and the people in it. With my slightly introverted personality, I know I can resort to being a bit of a hermit, but through my art I find an excuse and a reason to put myself out there and find connections to add to my life, and an increase for my passion for art, to add to that in a interview with Salvador Dali he was asked "why do you paint?" to which Dali replied "Because I Love Art", [ref](#) I think about this quote because if I did not have a love or passion for all of art I don't think I could try and find those connections.

The second reason why art is so important to me, is that it has helped me to cope with my mental health. As someone that often resorts to burying their head in the sand and shutting myself away, art has an encouraging way of inspiring me to improve myself and to connect with those around me. To me, art is like a crutch. It's like an anti-depressant. It's something that can be relied upon, whether that's to inspire me, or comfort me. For those suffering with mental health issues, sometimes art can be used to help to cope with their day to day lives. It can express someone's [can you find some quotations to support this](#) feelings and to make sense of them. In some ways, it's more than just entertainment, it's an escapism. With

the use of freedom of expression and imagination, art can take you anywhere, it can be used as fuel to motivate you or others. As words don't come very easily to me, I would like my art to express this. Vincent Van Gogh (1883) said, "If you hear a voice within you say 'you cannot paint,' then by all means paint, and that voice will be silenced." [ref](#) And what I take away from this is with all the noise in my mind, when I begin to draw my mind can become silenced.



Munch (1910) *The Scream*



Amano *Final Fantasy III* concept art (1990)

Thirdly, art is an escape. It's an escape to your imagination. It's how I feel when I look at artworks that inspire me, or stories with illustrations, whatever media it might be, for those few hours when I'm working, it can take me out of reality and put me into a whole other world. I've always had a very active imagination, perhaps it's due to my dyslexia. As I found it difficult to express myself the way everyone else does, I found that through art I could

make better sense of the world. That's how I want my approach to art to feel to others. I want it to express my enthusiasm for imagination and the endless possibilities it can result in when you open your sketch book, pick up a canvas or tablet, and let your mind wander, the quota I would use is from an artist that I look up to that is Yoshitaka Amano [date](#) to which he said "Drawing is everything to me and I don't care about anything else" but I mostly think about the "Drawing is everything to me", in some way it helps remind me of my enthusiasm and that's what I want to share with everyone.

[You need some more references in this last section](#)

[Show which 3 statements you have developed](#)

Referencing

Salvador Dali and Philippe Halsman (Date) Dali's Mustache. Imprimerie de l'indre, Argenton-su-Creuse

The Complete Collection Letters of Vincent van Gogh Volume 2(1958). Thames and Hudson, London

Yoshitaka Amano. (2016) Illustrations. Viz Medi, LLC

Semiotic/ Observational Writing

What is semiotics, to start I will give my understand of them, there are terms that we use to study signs, symbols and meaning or the interpretation of word or image as John Berger said "Seeing comes before words. The child looks and recognizes before it can speak" (Berger, 1972), so what can we take from this, can we say that before we even begin to learn a word, we understand the image better before. [Use size 12 font](#)



Figure 1. van Gogh (1889) *The starry Night*

[Is there something missing here?](#) stay at the Saint-Paul-de-Mausloe Asylum in Saint-Remy-de-Provence, France, following his mental health breakdown and this is supposed to be his view from his window. [ref](#)

When we think about semiotics, we think about Ferdinand de Saussure ([REF](#)) is the father of modern linguistics Saussure he writes "The principle of the arbitrary nature of the sign, but it is often easier to discover a truth than to assign it its rightful place ([1976](#))

What is symbolic the about this painting to me is would be the night sky, the spiral effect in the night sky which to me could mean the chaos of his mind, losing his grasp of his reality as his mental health

declines but with that you could say that is the genius of Vincent van Gogh, the moment between sanity and madness

There also can be sign to this painting to the of the village below with the soft light, almost warmth to them, how the colour from the night sky blends with the village to create that calmness and warmth, so you could say that this is Vincent van Gogh suggesting a need for that in his life or you

could say that is that he wants to have a semblance of a normalness in his life, away from the asylum.[ref](#)

Thus, brings me to the next point what could I say is signified by (figure 1) *The Starry Night* ([van Gough](#), 1889) you say it could mean that Vincent van Gogh could be losing his senses of reality, falling more into his madness with, the brush strokes could be signified by how the village, the stars in the sky are painted what to me is a softness to them, then to the sky, tree they are more art and harsh to them.

To conclude this and how my understanding of the painting has changed instead of looking at this painting and saying that pretty, looking more at with a more semiotic analysis I would say that is more of a painting about Vincent van Gogh battle with his illness, how is inspirational and yet a sad artist to look up to.

References

John Berger. (1972) *Ways of Seeing*. London, Penguin. [See below how to reference](#)

[Berger, J. \(1972\) *Ways of Seeing*. London, Penguin.](#)

John Culler. (1976) *Saussure*. William Collins, Co Ltd Glasgow.

Richardson, Bradford A; Rusyniak, Alexandra M ; Rusyniak, W. George ;

Rodning, Charles B ([nd.](#))

Neuroanatomical Interpretation of the Painting Starry Night by Vincent van Gogh

United States: Oxford University Press

Neurosurgery, 2017-09-01, Vol.81 (3), p.389-396

Gogh, Vincent Van (1853–1890). *The Starry Night*. Saint Rémy, June 1889. [Oil on canvas], 29 × 36 1/4" (73.7 × 92.1 cm). Acquired through the Lillie P...

Practice based writing

For the practice writing, the illustration that I have choose to go with is the work we did for the colour and emotion task, the task was to create a series of image using only one colour, to convey a emotion but had to relate to the colour so for example red can be show as love or anger, opposite to that would be blue which can be calm colour or a sad colour like the phrase feeling blue and within this task also while using the one colour we had to try, get different tones out of the them.

The artist that I want to talk about before my own work is J. M. W Turner the reason being his water-colour drawing, paintings is what I think when you mention water-colour but as W. G. Rawlinson ([Date](#)) said while writing about Turner water-colour , “What makes Turner’s water-colour drawings so profoundly interesting apart from their extraordinary and enduring attractiveness”.



Turner (c1818) *Beginning' for Loss of an East Indiaman*

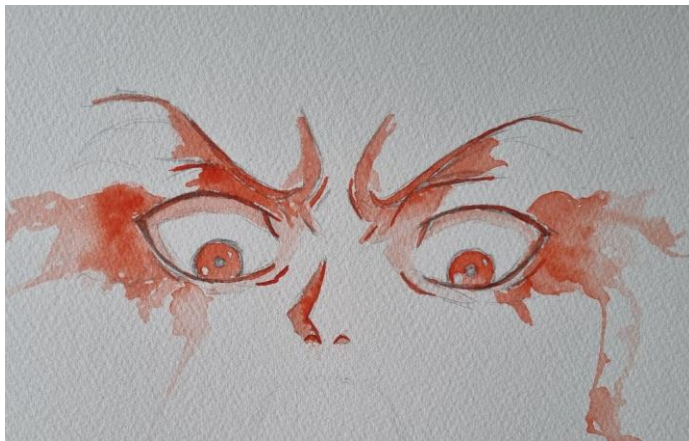
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The reason why I'm looking at this piece of Turner's work which I found in Turner's watercolour Explorations [\(REF.\)](#) is the way the piece presents chaos, beauty with the different tones of colour but the colour that draws my eye is the darkness of the water, looking at it I almost feel like I could be swallowed up by it just like the ship, with that I gives me the feeling of panic and fear with crush waves but then looking to the ship with somewhat brightness to it you think who is onboard this ship, what must they be feeling and why are they there and how did they end up in this place. This is what I see when looking at this image and it was said by John Berger [\(Date\)](#) "the way we see things is affected

by what know or what believe" what I take from this is the way I see Turner is mainly the colour and depth of the art.

Burrows (2021) *Red Eyes*

The piece from the watercolour task writes about the third piece, the story of



how this painting came about it was feeling a bit frustrated/stressed that day, after finishing the two piece I thought I could use those feeling to create a piece so the painting that came out of those feelings I called *Red Eyes* (Burrows 2021) the inspiration for this was the phrase seeing red. While working on this piece I wanted to add something more to this but I start to think what real anger is like, how it's a feeling that shacks your hole body and how sometime it can even make you cry so with that in mind I add that to the painting I feel it gave the painting more focus after that I place more red around the outline of the pencil to try and get the fury into the painting and the outcome I feel that anger when looking at the painting.

Reference

John Berger. (1972) *Ways of Seeing*. London, Penguin.

J. M. W. Turner, W. G. Rawlinson, Alexander Joseph Finberg. (1909) *The Water-Colours of J. M. W. Turner*. The studio, London, Paris, and New York

Eric Shanes. (1997) Turner's Watercolour Explorations. Tate Gallery, London (note this is where I got the image from but not shore if need to reference that here)

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