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Tasks in the order I received them:

Task 1: Manifesto Writing = **750 Words**

Task 2: Observational Writing = **254 Words**

Task 3: Practice-based Writing = **524 Words**

Task 1: Manifesto Writing

My Short Statements

1. Mediums such as paint, pen, ink and oil pastel can be better used to produce and convey emotions as more powerful than employing mediums similar to a pencil.
2. If an art piece conveys no emotion, no tireless effort, no deeper meaning or symbolizes nothing, then it is not truly a piece of art.
3. Art is a universal language that only some people comprehend. Moreover, art can be represented in alternative ways whether by sculpture or painting.
4. I always make certain my art pieces are completely original.
5. If an idea isn't excellent but displays potential, my opinion is that it should be improved in stages to increase it to a high standard.
6. When I desperately want to learn how to improve my skill in drawing something specific, even out of my comfort zone, I practice. For example, when drawing hands, I practice by drawing my hand.
7. I never announce my ideas to anyone no matter what.
8. I constantly want my art pieces (even if they are not my familiar medium) to set moods or include under the surface meanings that even very few people can understand.

Making certain my work promotes the things, that I think we overlook as we might be observing it all the time, to people's attention. The things we overlook that I want other people to acknowledge could be anything from places to thoughts. My practice is emotive art.

Short statement number 2 into more detail: If an art piece conveys no emotion, no tireless effort, no deeper meaning or symbolizes nothing, then it is not genuinely a piece of art. This is because we are all connected by the following as I listed. Any art piece without any of the things listed is not art. Art contains meanings, art is what connects us, art is what creates impact. Art is not something to lazily produce 'just because' and consider its art. That it is a mockery of art and passionate artists. Art can represent another way of expressing yourself by declaring what you want and how you want.

Short Statement number 4 into more detail: I always make certain my art pieces are completely original. I say this because this allows me to deliver the point I want to deliver, to express what I can't put into words. For me, I solely think that all work should be original because I think taking credit for other people's ideas or help goes against everything, I believe in. Someone could've produced years on that idea or work and then someone notes it and claims it their own when it isn't. That work likely would've signified something deeply for the person whose idea or work it primarily was. Most of the people's works sometimes resemble parts of that person's life. People's art is not to take; they are to inspire or create an impact on someone and their life. If there's no more originality, then everything will be boring and repetitive.

Short statement number 8 into more detail: I constantly want my art pieces (even if they are not my familiar medium) to set moods or include under the surface meanings that even very few people can understand. I appreciate emotive art and think that emotions should be shown and expressed. I don't want to show preference in my art in terms of the emotions I draw. For me, I solely think that rage, passion and sadness represent dominant emotions that can last forever. There are many ways to transform these emotions into art. Some people may not always agree or interpret emotive art, but there is always someone who understands. Emotive art is typically understood by people who have been affected by these emotions at some point in our lives as emotions are what makes us human. Though it may seem strange, memories can be connected to emotions like good memories and terrible memories. Art pieces can be intentionally created from the artist's unforgettable memories or something in the present tense.



Fig 1. SPAB Manifesto by William Morris and Phillip Webb.

The manifesto explains how a society coming before the public must need to explain how, and why, it proposes to protect those ancient buildings which, to most people doubtless, seem to possess so many and such excellent protectors.

No doubt within the last fifty years, a new interest, almost like another sense, has arisen in these ancient monuments of art; and they have become the subject of one of the most interesting of studies, and of enthusiasm, religious, historical, artistic, which is one of the undoubted gains of our time; yet we think that if the present treatment of them be continued, our descendants will find them useless for study and chilling to enthusiasm. We think that those last fifty years of knowledge and attention have done more for their destruction than all the foregoing centuries of revolution, violence and contempt (SPAB, SPAB Manifesto).

The SPAB Manifesto: The Principals of the Society for the Protection of Ancient Buildings as Set Forth upon its Foundation (1877)

Society for the Protection of Ancient Buildings (SPAB) written by William Morris and other founder members of the Society, this manifesto holds up the ideal of restoration of ancient buildings as "protecting our ancient buildings, and handing them down instructive and venerable to those that come after us." Most of the manifesto is devoted to attacking thoughtless and destructive efforts of restoration that leave the building a "feeble and lifeless forgery." The manifesto recommends protection rather than restoration as well as resisting tampering with the fabric or ornament of the building as it stands, advocating "staving off decay by daily care." (SPAB Manifesto, The Getty Conservation Institute)

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The Getty Conservation Institute ,SPAB Manifesto
https://www.getty.edu/conservation/publications_resources/research_resources/charters/charter00.html [accessed 17th December 2020]

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Figure 1. The Manifesto of the SPAB written by William Morris, Philip Webb
<https://www.spab.org.uk/about-us/spab-manifesto> [accessed 17th December 2020]

Task 2: Observational Writing



fig 1. *The Japanese Bridge* by Claude Monet, 1897-99.

Oil on canvas, 90 x 90 cm. Princeton University Art Museum, Princeton (Köster, T & Röper, L).

This figurative oil painting by Claude Monet. It is a melancholic landscape, establishing a bridge (covered in rust) going over the river (with water lilies) surrounded by trees and plants.

The Japanese Bridge contains a calming feeling to it which is created by many elements in the artwork. As the viewer, this makes us wonder where the bridge leads to and if this is a memory or was painted at its location. The painting itself has a sharpness to the detail in the painting but subtle use of the tone.

The use of the colours suggests whether this is a memory, or if the location is associated with a lasting memory for the artist, Claude Monet, himself. The colours that suggest this is blue as blue is associated with the feeling of sorrow or calmness but are also exaggerating.

When Monet got recognition as a painter and properly started rightfully earning more money, he rented a house in the French village of Giverny. He planted an enormous garden – a colourful sea of beautifully decorative flowers and fruit trees, and a lily pond surrounded by weeping willows, and with a Japanese bridge over it. Monet enjoyed naturally producing his remarkable paintings outside in the open air in France.

“It took me a long time to understand my water lilies.... I grew them without thinking of painting them.... And then, all of a sudden, I had the revelation of the enchantment of my pond. I took up my palette.”

—Claude Monet, 1924 (National Gallery of Art)

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National Gallery of Art, *The Japanese Footbridge* <https://www.nga.gov/collection/art-object-page.74796.html> [accessed on the 22nd December 2020]

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Figure 1: *The Japanese Bridge* by Claude Monet, 1897-99. Princeton University Art Museum, Princeton <https://artmuseum.princeton.edu/collections/objects/31852>

Task 3: Practice-based Writing

THE EY EXHIBITION: PICASSO 1932 LOVE FAME TRAGEDY (8 March - 9 September 2018) Tate Modern, London, United Kingdom.

Picasso 1932–Love, Fame, Tragedy was on view March 8th – September 9th 2018, at the Tate Modern in London, England. The first-ever solo presentation of his work at the museum, *Picasso 1932–Love, Fame, Tragedy* opened on March 8 at the Tate Modern in London (Pace Gallery, 2018). The show focused on the year 1932, a pivotal time in the artist's career, as his work became more sensual and his celebrity status was cemented. The show features more than 100 paintings, sculptures and works on paper displayed by date of creation (the Jakarta Post, 2018).

In 1932, Picasso embarked on a love affair that led to 12 months of furious creativity, as revealed in this exhilarating show (the Guardian, 2018).

The subject in many of Picasso's painting, during 1932, is a female called Marie-Thérèse Walter (she was in her early 20s) and was the Picasso's secret lover.

To say that life and art are ne'er significantly apart would be true, but an understatement for Picasso. "The work one does," he wrote, "is a way of keeping a diary." And the object of this

riveting exhibition is particularly to open that diary for the year 1932. Following the artist with such dramatic intensity that you can see what he painted by the week, the day, and even before and after advancing his unrevealed relationship with Marie-Thérèse further — this is all shown in the art created during 1932.

Marie-Thérèse is the only subject here, first to last. The opening portrait is sensational — an odalisque in lavender, blue, and gold. The head was thrown luxuriously back in an armchair. You will recognise her palette all the way through the show, along with her oval eyes, classical nose and the radiant crop of blonde hair. Here she is in post-coital bliss, reclining, sleeping and dreaming.



Fig 1: *The Dream* painted by Pablo Picasso, 1.3 m x 97 cm, oil painting on 24th January 1932.

The Dream instantly had to be repaired in 2006 after Wynn accidentally put his elbow through it. *The Dream* shows Marie-Thérèse dozes in her chair, dress slipping off to expose one breast, fingers significantly gathered to a point. A morning of love followed by a single afternoon's work.

When I initially saw this oil painting *The Dream*, I remember feeling like I was genuinely seeing something so intimate that it naturally caused me, as the viewer, to feel uncomfortable because Picasso painted from his viewing perspective. *The Dream* is a significantly bold statement of their passionate relationship during 1932 as you can see is instantly suggested by Marie- Thérèse's pose, use of contrasting colours and her loose clothing.

Picasso was so prolific this show could have run to several hundred images. But discerning selection means you are never overwhelmed. A room of black-and-white canvases displays him working with paint as if it were charcoal, drawing then freely erasing, the blackened results presaging abstract expressionism.

That he produced quite so intensively in series, image breeding image, is a physical revelation at Tate Modern. Every work is charged with sensational force and desire, the brush gently moving around his lover's body like a tongue or hand.

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<https://www.thejakartapost.com/life/2018/01/05/six-picasso-exhibitions-to-see-in-europe-in-2018-.html> [accessed on December 27th 2020]

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Figure 1: Pablo Picasso *Le Rêve* (The Dream) 1932, Collection particulière (Steve Cohen) © DACS 2018. Accessed from:
<https://www.theguardian.com/artanddesign/2018/mar/11/picasso-1932-love-fame-tragedy-review-tate-modern>