

Report

Why?



Catrin Wesbter
Endlessly unfinished No. 45
Biro on paper with digital drawing
21 x 30 cm
November 2020



Sarah Sze
Triple Point (Pendulum)
2013



Catrin Webster
Endlessly unfinished No. 50
Biro on paper with digital drawing
21 x 30 cm
November 2020

simon o'sullivan

**THE AESTHETICS OF
AFFECT**

*thinking art beyond
representation*



Catrin Webster
Endlessly unfinished No. 52
Biro on paper with digital drawing
21 x 30 cm
November 2020

You have the power to direct the viewer/reader/audience

To guide them to understand the depth and seriousness of your intent

To enable them to grasp some of the richness and intensity of your practice

So a curious drawing
alone may be intriguing
or enigmatic

It may be engaging

Confusing

Dismissed or misunderstood

But..



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In the context of another artist

How we see the drawing changes

It has been given a place

The context offers a way in

Lends an understanding

Expands and deepens the meaning

Also finding resonations in the
work of other artist/designer/
maker/musician, helps to clarify
and expand your practice

It is a positive affirmation which
can help direct



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THE AESTHETICS OF AFFECT

***thinking art beyond
representation***

Theoretical writing also creates a context

It helps direct the reader/viewer's understanding

While at the same time develops your own understanding
And feeds back into the practice

The practice does not illustrate the theory but works
with the theory to explore ideas/concepts/understandings;
to expand and deepen your work

This drawing explores affect

It seeks to be affective

But this is just a drawing

In my mind it is a space, an
Alternative way to think about
space, like the Zse

It is simple and complex



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To articulate these complex ideas I look to theorists to help

Like O Sullivan

Who has read Deleuze and Guattari

So I don't have to

☺

I would if I had more time..

But I have interests like new materialism ..

But what can one say about affects? Indeed, what needs to be said about them? Certainly, in a space such as art history where deconstructive – let alone semiotic – approaches to art are becoming, indeed have become, hegemonic, the existence of affects, and their central role in art, needs asserting. For this is what art is: a bundle of affects or, as Deleuze and Guattari would say, a *bloc of sensations*, waiting to be reactivated by a spectator or participant.¹⁰ Indeed, you cannot read affects, you can only experience them.

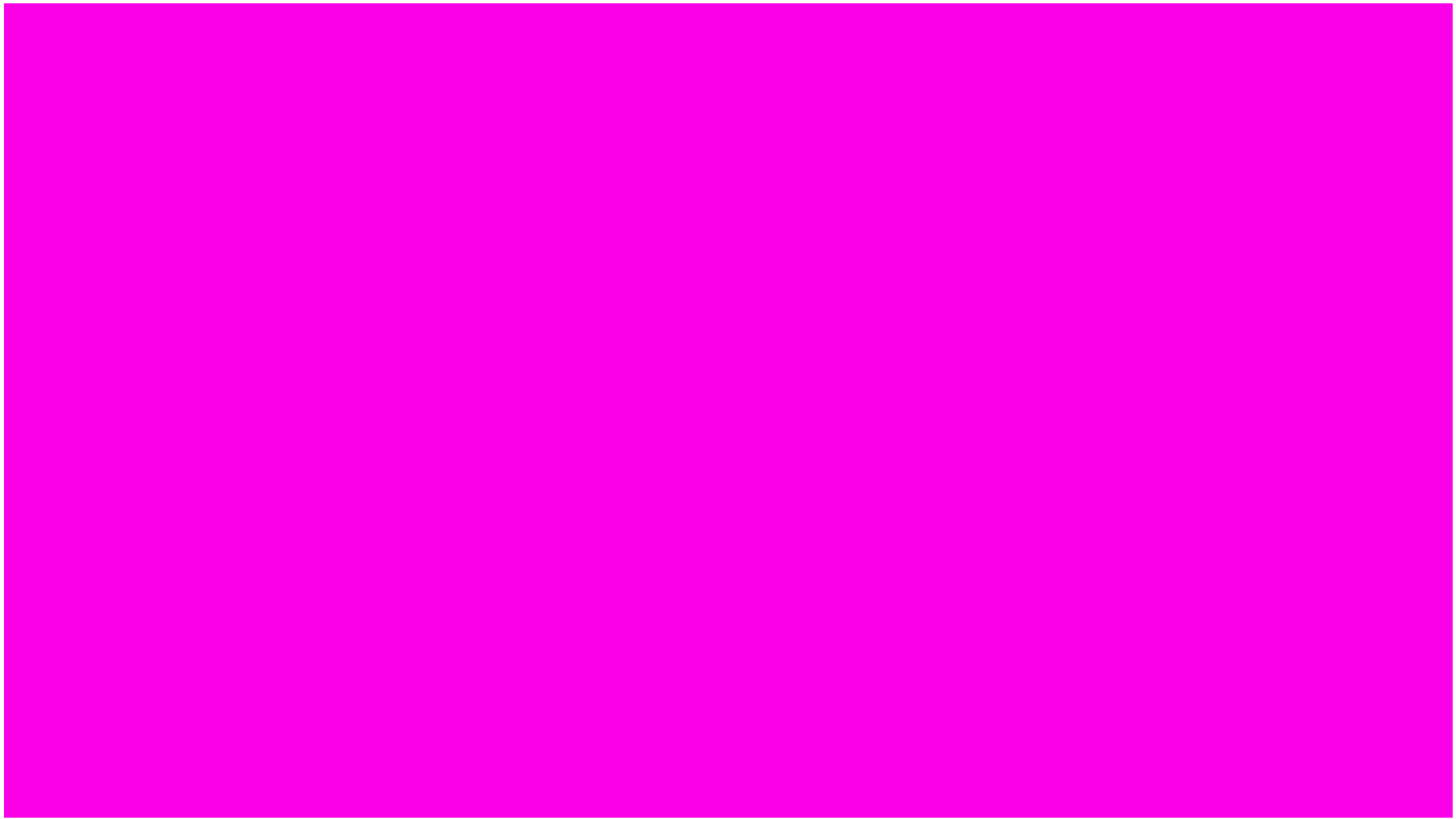


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Vitalism of material, as an abstract theoretical concept, is under much debate as part of the New Materialism turn and there is considerable writing on the subject. Jane Bennet, in her book *Vibrant Matter*, (2010) develops an understanding of the materialism of things connected back to the self, Bennett writes:

My aim, again, is to theorize a vitality intrinsic to materiality as such, and to detach materiality from the figures of passive, mechanistic, or divinely infused substance. This vibrant matter is not the raw material for the creative activity of humans or God. It is my body ...
(Bennett 2011, p. P11)

Taking this as a premise, and a way of conceptualizing how to approach the paintings brought together here, creates a space in which paintings have a 'vitality intrinsic to [their] materiality'; they have an independent agency and life force. This is the key, whether the material is cloth, canvass, oil paint or object-based, that material acts on us as material beings, in a visceral way: We share a vitality with the world around us.





Roy Efrat and Catrin Webster
Pansy: Ecco system
Video projection and oil on canvas
14 canvases x 30 x 42 cm
April- June 2020

So your **5000 word report** needs to:

1. Create the context for your practice in terms of

- i) other art/design/sound practice
- ii) theoretical ideas/concepts/contemporary issues

NB appropriately referenced using Harvard

2. Combine your practical work and your theoretical ideas, in such a way that your own thinking through these ideas into your practice, is **clear and coherent** and demonstrates originality in the **application of advanced knowledge**

3. Show case examples of **your practice** within the context you have created

4. Evidence critical analysis and interpretations of the outcomes of your research

5. Provide factual information on the work you have made, what it is and how you have created it