

Submission Title: Portfolio Writing

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Task In the order I received them in:

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Manifesto Writing- Task 1

Throughout my education I have been told that my work 'isn't good enough' or 'mistakes aren't good' or 'mistakes don't look good and won't get you high marks', I listened to these words, they stuck with me and I believed they were true. Being scared to try new things and to include new ideas in my own practice and work has been a big issue of mine since school as I always thought everything had to be perfect and that mistakes were not good enough to get the marks that I wanted.

As a fine artist being told my work is not good enough really pulls down my fragile confidence I have built up, and I have realised that having belief in myself and my ability as a creative person, is the most important aspect to being a good artist, having the confidence to try new things and to experiment is one of the most important things. Having the confidence to try new things, to feel carefree to be experimental is one of the most important things.

In the past I have started works that I stopped carrying on with because I made a mistake, or I just disliked the way that it looked which always led to me crumpling up pieces of work and just giving up, this always set me back and made me give up out of frustration of always making small mistakes and throwing them away.

Seeing others works all around me in the studio spaces also helps me realise that everyone's work is unique in their own ways and everybody works differently, and nobody is the same. I also try to tell others around me in the studio spaces how good their work looks as often as I can to try and make others feel good about their works as I feel that getting praise about my work helps me to appreciate it a lot more.

To help appreciate the beauty of making mistakes I decided to research into an old Japanese method called 'Kintsugi'. 'Poetically translated to the "Golden journey", Kintsugi, or Kintsukuroi, is the centuries-old Japanese art of fixing broken pottery'. The method 'Kintsugi' uses a sort of special tree sap lacquer, this lacquer is then dusted with powdered gold, silver, or platinum. I am fascinated with this technique as it is an example of embracing a mistake by not covering up the imperfections of the pottery pieces, 'Wabi-Sabi' is another Japanese method which is the meaning for seeing beauty in the flawed or imperfect. The word 'Wabi' means "the beauty found in asymmetric and unbalanced items", while the word "sabi" means "the beauty of aging and celebrates the impermanence of life through the passage of time". Appreciating the imperfections in my work is important too and by looking at the Japanese methods of Kintsugi and Wabi-sabi has made me see that mistakes and imperfections can become beautiful pieces of artwork and that I need to start appreciating them when they happen in my artwork and not get frustrated and throw them away, but to just love them and appreciate them.



Fig.1, Kintsugi method,



Fig.2, Wabi-sabi method

Bibliography

[Kintsugi, a Centuries-Old Japanese Method of Repairing Pottery with Gold](#)

[\(mymodernmet.com\)](#)

[Wabi-Sabi and Beautifully Imperfect Japanese Ceramics \(mymodernmet.com\)](#)

Observational Writing- Task 2

Throughout our lives we are taught how to see and perceive things such as symbols and signs. We are taught how to decode and analyse different encounters such as fake news and post truth.

I chose to do a Fine art course in university to widen my knowledge in the art world but also to learn more in depth about the relationships between language and the concepts behind images and symbols that we see every day, it is important as a fine artist or any artist to be able to understand the meanings behind the signs and symbols and how they work, as it will help us be able to give a meaning to our work.

We learn how to decode images, signs and symbols we see every day by noticing the 'denoted' and the 'connoted', which is what we see and perceive and what the image, sign or symbol represents. Every image we see have underlying symbols/signs and codes, which is why we decode images to find these underlying aspects of the image.

To discuss this topic further I have chosen an image of Olafur Eliasson's works from his exhibition 'In Real Life' to decode,

From the 11th of July 2019 to the 5th of January 2020, Olafur Eliasson presented his exhibition 'In real life' in the Tate modern in London. This included installations that made you aware of your 'senses, people around you and the world beyond'.



Fig.1, Olafur Eliasson-In real life, 'Your Uncertain Shadow (colour)', (2010)

This image that I have chosen to deconstruct above is a photograph from the Olafur Eliasson Exhibition called 'In Real Life'. In this image I can plainly see a large wall that has been filled with different colours with different sized and coloured silhouettes of people being projected on top of the different colours. I can imagine that these are silhouettes of people that are walking around the room admiring the different colours that are spread around them.

This is an image of an installation piece that is called 'Your Uncertain Shadow (colour)' by the artist Olafur Eliasson. This room introduces a 'natural phenomenon' to this gallery space. This room of colour lets the viewers interact with the work. This image includes five different spotlights which are projected onto a white wall. There are different sizes of silhouettes in this image because as the viewers move around the gallery space and move further and closer to the different lights being projected, the silhouettes change, move and alter in size. The meaning behind this work and image and the reason he uses shadows and reflections in his work is because he wanted to try and change the way we 'perceive and interact with the world'.

Bibliography

[Your uncertain shadow... • Artwork • Studio Olafur Eliasson](#)

[Olafur Eliasson: In real life – Exhibition at Tate Modern | Tate](#)

List of Figures

Fig.1, Olafur Eliasson-In real life, 'Your Uncertain Shadow (colour)', (2010) [Olafur Eliasson: In real life – Exhibition at Tate Modern | Tate](#)

Practise Based Writing- Task 3

I have visited various types of exhibitions. But one exhibition that I saw last year in London's Tate modern was one of the most enjoyable and impressive ones that I have visited so far. The exhibition I visited last October was 'In Real Life' - by Olafur Eliasson. This exhibition by Olafur Eliasson brought us 40 years' worth of works of art which he created.

Eliasson's exhibition, included artworks that introduced natural phenomena such as rainbows within the gallery space whereas other works in his exhibition used reflections and shadows, he did this to perceive and so we could interact with the world. Many of the works that Olafur presented in this exhibition comes from his results from research into geometry, motion patterns and his interest in colour theory.

As I entered the doors into the exhibition, I saw a massive glass box filled with 3D models of different shapes made from a variety of materials. The more that I kept looking in, the more I began to see in the glass box. I found myself admiring this art piece for over 10 minutes before entering the next room.



Fig.1, Authors Image, Olafur Eliasson- In Real Life, The Model Room, (2019)

There were many different rooms in this exhibition where I could interact with and enjoy. One room that really excited me was the fog room. The Fog room was a 45-meter room filled with fog which a handful of us walked through at a time. Colourful lights were also added to the experience of walking through which made it even more. Interesting to walk through. I think the feeling of not being able to see where I was walking or where the room would end made it an even more thrilling but enjoyable experience to interact with.

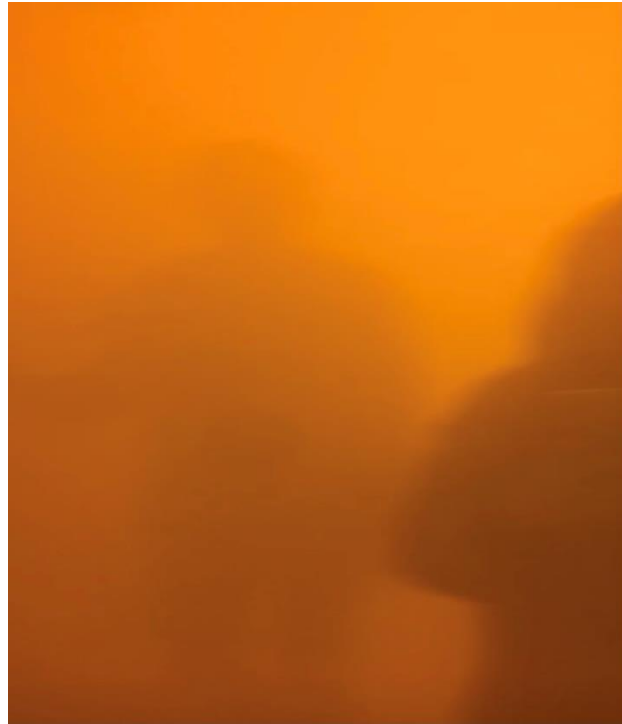


Fig.2, Authors Image, Olafur Eliasson- In Real Life, The Fog Room, (2019)

As I walked through the exhibition more, I saw the interest Olafur Eliasson has with colours and colour theory. A lot of the rooms included coloured lights and reflections and shadows which I loved. The rainbow room was also one of my favourite rooms that I visited during this exhibition. As I walked in, I was greeted with beautiful colours all around me on the walls and shadows created by the viewers, the shadows and colours on the walls gave it a really “trippy” effect which was very interesting and mesmerizing to look at, I also found myself in this room admiring the different shadows and colours around me for a while.



Fig.3, Authors Image, Olafur Eliasson- In Real Life, (2019)

This exhibition included so many ways of seeing the world around me and made me think more about the way I see things around me too.

I chose to write about Olafur Eliasson's exhibition as this was the only one that I visited where I could interact with and enjoy other than just looking at a piece of art then walking to the next one and so on. Being able to be a part of the works was very interesting and made the experience so much more enjoyable for me. This exhibition has remained in my head and left a great impression on my mind and I would visit again.

Bibliography

[Olafur Eliasson: In Real Life – Exhibition Guide | Tate](#)