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Task one: Manifesto words: 590

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Manifesto

1. You should not compare your own artworks with other artists.
2. It's important to never shy away from experimenting and trying new techniques.
3. Make sure to check out the current media and trends to see what popular and what others are talking about.
4. Art should be used as an outlet to express thoughts, feelings, opinions, and things that matter to the individual.
5. Not all art has/needs a deeper meaning to be 'good' and have 'worth'.
6. It is important to put yourself out of your comfort zone, even if you are afraid or particularly not good at what you set yourself to learn/practice.
7. Keep scrapped art as it helps show your process and ideas, to see how you changed your mind or how you developed further.
8. The world around you is your biggest inspiration, whether it be religion/culture, politics, life, or people.

Keyword: do not compare

1. As an artist it is important to not compare your art with others because it won't help to improved, and instead should compare it with your older artworks.



Edouard Manet (1849) *Pierrot Dancing*



Edouard Manet (1882) *Horse woman*

By looking at your old artworks can you see how much you have improved in your skills, and it allows you to See what other skills need development as you continue your process in refining your work. In '*Edouard Manet*' (Edouard Manet (1962)) He focused more on the feeling of his work and making it for himself, stating "Manet was entirely absorbed by the joy of painting and lost himself in it entirely." Instead of comparing his work to others, He enjoyed the process of painting and therefore made creating art more fun and gain motivation.

I personally have felt like this before, but ever since I started comparing my current pieces to my old ones, I've started to gain a lot more inspiration and motivation- finally realizing how much I have truly developed in my work.

Keyword: comfort zone

6. As an illustrator, I think it's important to push yourself out of your comfort zone!

Even though it seems scary, it can really benefit you if you attempt something you are not particularly good at.



Louis Wain, (1920) *Flowers for the duchess*



Louis Wain (Nd) *Cat with Necklace*.

In the image above, Louis Wain (1860-1939) has developed and tried different styles within his work. He started out with caricatures of cats in different environments, clothes and facial expressions. Much later in his life he began to experiment his style and media. There was a huge change in style. He slowly eased himself into this new style by practicing with the one thing he knew how to draw- Cats (The guardian). He learned how animals can help with people and their mental health. Writer HG Wells (2021) The Guardian, stating, "He has made the cat his own." as Wains pets helped with his own (The Guardian). It's crucial you try as many types of media/techniques as possible, so that you can have a wider range of skills and improve your knowledge of media.

The book "*Finish What You Start the Art of Following Through, Taking Action*,

Executing, Self-Discipline” (Peter Hollins (page 16, n/d) states that,

Lack of self-awareness could also be a psychological barrier against following through. Because we’re so often afraid of making mistakes and venturing past our comfort zones,

Therefore, it’s important to leave your comfort zone in order to improve your skills/expand them to create new things.

Keyword: world

I will always find that the world around us is our biggest inspiration. We gain inspiration from everything, such as religion/cultures, people, stories etc. It can come from anywhere;



Vincent Van Gogh (1888), *The Yellow House*

Vincent van Gogh who took inspiration by everything around him (VincentVanGogh.org' (2009), like '*The Yellow House*' , That inspired many of his other works such as '*Bedroom in*

Arles' (Van Gogh, (1888), vincentvangogh.org, masterpieces of Van Gogh). Originally called "*The House and its environment*", shows how his surrounding really gave him the inspiration for his works, especially this one. (VincentVanGogh.org (2009) Van Gogh used the world around him. 'With a few exceptions he always painted from life, and he declared that he wanted to excel in portraiture' (Vincent's choice, (2003) page 73). We have an entire world full of inspiration that's great for everyone, not just artists. It allows us to produce our best ideas and develop them further.

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HG Wells, Louis Wain's anthropomorphic cats to go on display at Bethlem Museum, (2021)

The Guardian (<https://www.theguardian.com/artanddesign/2021/oct/11/louis-wainanthropomorphic-cats-display-bethlem-museum-bedlam>)

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Yellow House, VincentVanGogh.org , (2009), (<https://www.vincentvangogh.org/the-yellow-house>)

[house.jsp](#))

semiotics



Van Gogh (1889), *A starry night* (1889)

Through the work of Ferdinand de Saussure (1857–1913) (Ferdinand de Saussure, 1977, page 31) we can use his work of ‘semiology’ to analyse the image of Artist van Gogh (1889) ‘*A Starry Night*’. The image depicts, swirls of the stars merging into the dark night sky, in the town of Saint- Rémy where he spent his time in the local asylum, acts as the signifier (The physical thing, material thing that signifies). The signified (Saussure, 1976, page 21.) (Meaning that is intended from a signifier) shows Van Gogh’s emotions and trials he had to go through as he battled and lost with his mental health. The swirls of the stars could represent his turmoil that only he can see, feel and understand, while the peaceful town could represent how people are unaware of his

turmoil and battle with depression. The image holds a much deeper message than simple 'pretty' painting of stars, shows how hidden and deceivable mental illness can

be (Paul Wolf, (2001), *Creativity and chronic disease Vincent Van Gogh*, Wes J

Med) Using the signifier and the signified (Ferdinand de Saussure, 1977) we can see the sign. It shows us that not everything is what it seems, that something can seem normal and 'beautiful' when it's a call for help, for someone to listen and understand them, not shun them away, as many did to Van Gogh and other people struggling with mental illnesses during that era. It is stated that,

Discerning judgments and insights seem the more remarkable in view of the physical and mental stress he was so often under, and although how certain he was that, though as yet unrecognized, he was doing something that would have significance for the future. (Vincent Van Gogh, 1910, page 78)

To conclude, my perspective of the painting has certainly changed, even before I studied it more. My first impression was that it was simply just and abstract way of illustrating an environment. Upon further investigation, I was surprised to find a deeper meaning into the piece when first learning about the artist himself and his mental health. I only gained further insight when I found out where the image was created, making my inquiries about the image and its meaning stronger, in that it really is a final cry for help. The image seems so peaceful and serene, but once you take a deeper look into the production behind this piece, creates a whole new feeling entirely.

Book 1- Culler, Jonathan D (1977), Ferdinand de Saussure, New York: penguin books

Book 2- Culler, Jonathan D (1976), Saussure, Glasgow: Fontana/Collins

Book 3- Lassaigue, Jacques, 1910- (1988), *Vincent Van Gogh*, New York: Exeter Books

Paul Wolf, (2001), *Creativity and chronic disease Vincent Van Gogh*, Wes J Med **Practiced-based writing**

Colour is such an important aspect in art, especially when conveying emotion. André Derain is the perfect example of this- he can show emotions and signify a lively and bustling environment. Making environments and images look and feel a certain way by just using colours. (*Modern art movements*, (1962))



ANDRÉ DERAÏN, (1906), *The Pool of London*

Thinking about colour is important, especially to me, because it can change the meaning and the whole feeling of an image/piece entirely! Even just the vibrancy of colours can affect the whole image, especially here, as it gives a sense of excitement, community, and that the place is alive. With my own work I wanted to focus more on one emotion and how I could amplify them. So, I practiced primarily on characters, their expressions and deciding

what colours would best suit them- for example yellow for happiness or curiosity while green could be annoyance or jealousy.



Anais Gauci (2021) *George's Dilemma*

Having read on how colour can change an image and its mood/feeling (*colour*, (2000) it allowed me to realise how lucky we are to have such a wonderful range of colour to use and not just simple black and white, along with the different tones we can potentially use.

“Defines everything that we see. We have only to consider the limitations of old black and white images to realise how much sensory information colour conveys.” (*Colour*, (2000), page 8)



Pablo Picasso (1937), *Guernica*

Another artist there helped me figure out colour was that of Pablo Picasso. He used colour to express a lot of emotion within his work especially when expressing his own psychological state. (Antoine Simon, (2020), Antoinesimonart.com). He uses this with a lot of his works especially like the one above, it is described to present '*Picasso's Fantasia and anxiety with monochromatic colours and greyish Browns.*' again using colour to express the

emotions of the image again we can see that colour is used to express the emotions of an image and help



Pablo Picasso, (1903), *The Tragedy*

The biggest inspiration for my personal piece. His use of solid colour helped me realise you don't need loads of colour to express emotion, as seen here with his use of blue, and important colour to him. *'Blue seems to be particularly suitable to express his feelings of sadness and grief.'* (Pablo Picasso: genius of the century, (2001), page 20). Much like Picasso, I used single colours to express the emotions of the characters, again, because

colour helps makes it much clear the feeling of the artwork and shows colour can be just as important, in order to show emotion.

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