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Module: M4X01560

Tasks in the order I received them:

Task One: Semiotic Analysis (Ryan task) = 496 words

Task Two: Manifesto (Julia Task) = 488 words

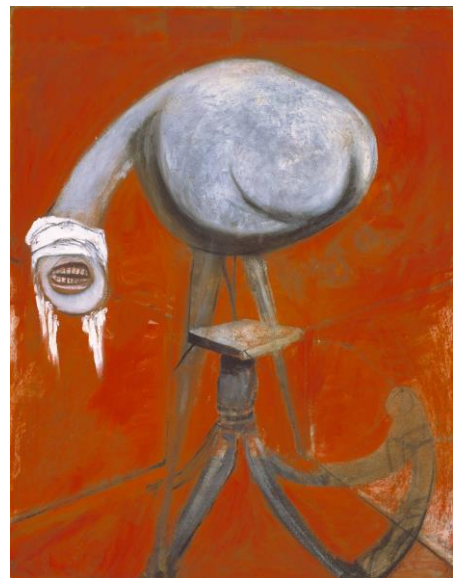
Task Three: Reflection (Jon Task) = 501 words

Task One: Semiotic Analysis (Ryan's task)

Semiotics is where you look at the language of words and how they can be interpreted, in certain instances things don't look exactly what they are under the surface and they are an interpretation of a completely different or fake reality for example in Pop culture, with the films *The Truman Show* (1998) and *The Matrix* (1999) in which both the main character in their respective are living in idealistic and utopian realities in which have been presented to them however they discover this reality doesn't exist and have to confront this new and different reality that is being presented to them and these two products of film take inspiration from Plato's "*Allegory of the Cave*" (Anon, 2019). When looking at the present times the truth has been skewed and the truth has been interpreted to benefit a lucky few for example within (2016) with the referendum on the United Kingdom's membership in the European Union in which the Leave campaign fabricated facts and statistics to help benefit their agenda for example, with the statistic that the NHS would save £350 million a week from us leaving the European Union (FullFact, 2017), which was false and this false statement was a major driving point in leaving in (2016), it just begs the question that if the Leave campaign was entirely truthful would we have voted to leave the European Union and also if we can't trust the facts and



statements of those in charge and the media then who can we trust and also how could we change just a flawed system in my opinion. When looking at an image within the medium of art that I could write a Semiotic analysis for I chose the paintings entitled "*Three Studies for Figures at the Base of a Crucifixion*" (Bacon, 1944) and in particular this image by the British and Irish figurative painter Francis Bacon circa (1944). When analyzing this piece within the confines of Semiotics, I firstly, looked at the title of the work which brings up the word "Crucifixion" and this brings up a Religious feelings and connotations, this being the Crucifixion of Jesus Christ within the religion of Christianity, however in this painting, Francis Bacon has interpreted the Crucifixion of Jesus Christ to something more surreal and visceral with the depiction of a inhuman animal in replacement of Jesus Christ and with this act the artist has flipped the symbolism and sanctity of this important event in the Christian faith on its head and has given the event a new reality and perspective that giving the period of (1944), the Second World War was ongoing and the people of the United Kingdom and Francis Bacon were surrounded by an unprecedented death and terror with events like the Holocaust in which Nazi Germany committed Genocide against six million Jewish citizens across Europe and events like these have influenced this piece and the terror and fear of the times is visibly imprinted on this painting.



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Task Two: Manifesto (Julia's Task)

1. With my art practise, I will attempt to capture the Human Form.
2. Experiment and evolve when necessary.
3. Create work each day and constantly practice.
4. Never give up.
5. Eliminate passivity, be active and engaging.
6. Use and access my experiences and memories with my work.
7. Allow my emotions to drive my work.

8. Look at other forms of arts to influence my work such as Poetry, Music, and Film.

“Create work each day and constantly practice.”

With regards to point number three “Create work each day and constantly practice.” I believe this is key to my development as an artist because I have an intrinsic viewpoint that making work and constantly practicing with regards to the Fine Art discipline is vital to improvement and my ability and the quote “*Practice makes Perfect*”

(phrases.org.uk, 2001) and I’ve also been



influenced by the quote “*You only get out of it, what you put in*” Which is a saying my grandfather also told me and which is ingrained in my memory and influences my practice to this very day, in which I create sketches as a bare minimum to help explore and capture ideas. When looking at artists that follow a similar belief or use this idea in their work, Frank Auerbach came to mind, who creates work each day and his work is a massive influence on me (Auerbach, 1958.) If I continue to follow this mantra, I will become a better artist over time.

"Look at other forms of arts to influence my work such as

Poetry, Music, and Film."

With regards to point number eight "Look at other forms of arts to influence my work such as Poetry, Music, and Film." I believe this statement is vital to the constant development of not only my practice but that of all other artists because in my opinion all art forms are interlinked in some way and possess a sense of a symbiotic relationship that allow each art form to develop and flourish off the interwoven knowledge of their artistic disciplines as an example of this in my work, in my foundation year I used the quote "*An Ugly, Lovely Town*" by Dylan Thomas (Selwood, 2017) to influence my final major project by creating a twist of the famous quote entitled "Pride in a place that is flawed" to describe my work into Port Talbot which is similar to Swansea in many ways being that they are very close and can be described as "Twin Towns" like in the film *Twin Town* (1997). In a broader sense the work of (Kandinsky, 1914) in which the painter was highly influenced by the composer Gerard McBurney and this example, how artists in past have used other mediums and vessels of art to transform their own and also help transcend the means of visual learning into something more meaningful with the influences of others than its



discipline alone.

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Task Three: Reflection (Jon Task)

A practical reflection of *Seated Female Nude* (Schiele, 1914).



Reflection is a vital part of any art discipline or field, it allows us as artists to gain knowledge and hindsight from not only our work but that of fellow practitioners that are our contemporary's and those of whom preceded us and this valuable acquisition of wisdom will only strive excellence throughout all fields of study.

When reflecting on the piece (Schiele, 1914.) Firstly, with what the piece is, it's a figurative painting made using gouache and pencil on paper (Artsy, 2018.) When reflecting on the piece, on the whole, his work has an aura of the grotesque and surreal within it, his command of the human figure and tones have made an overwhelming feeling of something strange and allows himself to express his expressions of sexuality on the visual plain. When looking at pieces of Schiele's works that best encapsulate my thoughts of his works, I would cite this piece (Schiele, 1914.) The use of colour and paint within this piece by the artist creates an uneasy feeling due to the skin appearing to be decaying which fits the aspect of the grotesque that I originally stated and also the his expressions of sexuality within himself with the piece *Nude Self Portrait* (Schiele, 1916) When summarizing the work of Egon Schiele, I would say he was extraordinary Artist that explored the limits of the human condition with his grotesque forms and is an artist I could delve further into to exploit the human form and attempt to distort and contort it to its greatest ends. When looking at how the art community has reflected on this work and works like this by Egon Schiele, I would cite reviews like one by *The Guardian* of the joint exhibition of Egon Schiele and Gustav Klimt by (Jones, 2018.) The reviewer describes the works by Egon Schiele in the Exhibition as "*It is profound as well as pornographic*" with the heavily nude figures ever-

present in the work in this collection of work, When looking at the reviewers use of the word "pornographic" I believe this a quite explicit word to use describe the nude works as this word can be provocative and insight visceral thoughts and conversation with regards to the works however this is how the citizens of Austria in 1910s would have described the pieces as the would not have been used to this type of sexual expression through painting and drawing and dismissed it a smut and tortured (Boyd, 2014.) So on the whole with regards to reflecting on how the work of Egon Schiele is seen now when compared to when the work was first produced I would say he is now seen as a figure of "sexual expressionistic excellence" in my opinion, with how he has transcended his tortured and confused feelings towards his sexuality into something that eclipses the original thoughts of him creating work that was smut and not worth regarding.

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