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Way's of Thinking Lecturer's Name: Alex Duncan, Ryan L. Moule

Tasks I received them in:

Task 1: Manifesto Writing = 485 words

Task 2: Observational Writing = 532 words

Task 3: Practiced-Based Writing = 537

Task 1: Manifesto Writing

Manifesto

- My creations start in my dreams, and then I make them become a reality, creating a natural state of beautiful surrealism.
- Get lost in your daydream; it's ok to dream and fantasise in a world of creation.
- We share the same planet, with the same animals that are longing for love.
- Those who think outside the box and those who want to be inspired are dreamers.
- Explore the wonderful world of fantasy and feeling.
- We are so locked up in our digital worlds that we as artists fail to see the true potential that the world could truly be.
- Nature's beauty is timeless and gives us neverending inspiration.
- Art is a simple line that you allow to run with wild abandon alongside your imagination.

We as artists cannot allow ourselves to think too deeply but to just take action; inaction and get lost in our daydreams as we need to realise that it is pragmatic to dream and fantasise in a world of creation. Currently locked in a global crisis, we fail to condone to nature, and we fail to explore beyond our imprisoned rooms. To sit and dream, to look and stare beyond our windows of despair, we see that nature's beauty is timeless and gives us an inexhaustible source of inspiration as it's not subject to any trends.

In a world of despair, I want to create art that pushes beyond limits and for the world to take a step inside and to breathe the air that I breathe; to get lost in all the natural senses that the beauty of the world gave us.

We have lost touch: the human touch; where we share the same planet, with the same animals that are longing for love. Therefore, those who are longing for a connection with our planet and other people are those who think outside the box. André Breton defined surrealism in his *Manifeste du Surréalisme*, 1924, as “pure psychic automatism... It is the dictation of thought, free from any control by the reason and of any aesthetic or moral preoccupation.” That’s the feeling I want to create when viewers see my art; as a loss of control yet a sense of connection through transparency. Susan Sontag developed the idea of transparency where she believed that critics are often “dissatisfied with work as it is” and “feel the need to interpret” in her essay ‘Against Interpretation’ (1966).

Salvador Dali stated that “surrealism is destructive, but it destroys what it considers to be shackles limiting our vision”, however, I believe it creates hope in a world of despair. For me, it generates optimistic thoughts and allows me to enter a completely new mindset and perspective on life.



Marcel Van Luit

Marcel Van Luit is a great inspiration of mine who dreams with his eyes wide open, creating an inspired world merging both humanity and nature who experiments with both light and dark. It's the wave of subconsciousness and the consciousness going in and out like a tide, lost in deep thought and snapped to reality. Sigmund Freud, (1900,1905) used an analogy of an iceberg to describe the three tiers of 'The Unconscious Mind': the conscious, the subconscious, and the unconscious. In (1923) Freud's concepts developed: id, ego, and superego. With the Greek analogy, Eros and Thanatos, (life and death), this immediately made me think of my favourite play Hamlet, using the oedipus complex and Freud's

Interpretation of Dreams, (1900). Freud's theories are displayed through some of my favourite historical fictional novels like Jane Eyre and The Mayor of Casterbridge, and just like these famous literature novels, Freud's theories of surrealism can be displayed in art too.

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Task 2: Semiotics

‘Are You Beach Body Ready?’

Protein World



In order to deconstruct this popular advertising campaign, this text will explore the theories of semiotics. Berger's theories of signs and symbols allow us to identify the relationship between the signifier of meaning and the signified meaning of both language and concept leading to Barthes' theories. In Roland Barthes publication *Image, Music, Text* (1977) he

suggests the difference between a literal sign and its implied meaning by 'denoting' and 'conoting' providing a further symbolic meaning through his concept *Photographic Paradox*.

John Berger's, *Ways of Seeing*, (1972), suggests a concept of idealisation through the use of models and in this case, this advertisement typically sells this concept with its identification of a glamour model. This advertisement at first immediately screams women empowerment from the model's powerful stance, with her back straight, shoulders back, and her chin held high, connoting a sense of superiority. Although, we question whether this is actually women empowerment or whether this advert is body shaming. This campaign is extremely controversial, being socially irresponsible. By having a female model advertising for Protein World, alongside the direct question 'you' almost addresses solely to women, declaring that your body should be beach ready. This is followed by the positives 'beach body' giving a very harsh, abrupt and direct tone conveying the need to have a toned, athletic body.

The model is a typically blonde 'godzilla Barbie', posed in black and white enhancing her toned, curvy and athletic physique wearing a bright yellow bikini to attract the eyes. This image plays with light and dark using colour contrast and enhancement through photoshop. Her face is perfectly contoured giving her cheekbones an intensified structure. The text anchors the image conveying that in order to have a 'beach body', this is exactly what women should look like, implying that other body shapes are inferior. The model being the main attraction of the advertisement actually averts the real message behind this advert. Protein World are trying to promote their supplements as a step to remedy. This product is actually trying to advertise 'meal supplements' implying that in order to have a physique like the model, they shouldn't bother eating and instead take a pill. This itself stirs up commotion among women that in order to be like this model, they have to starve themselves making it almost an unreachable standard for women. From this, we can identify that this image is

extremely toxic for those suffering with eating disorders and question whether this campaign could cause further people to suffer from eating disorders.

This advertisement screams voyeurism, immediately attracting the male gaze (Laura Mulvey's theory and publication *Visual Pleasure and Narrative Cinema*), (1999) with the model posing in very restricted clothing. Protein World has used this technique to instantly attract a male audience and not just women.

This advert would be socially accepted back in the early 1950's-1960's however, caused an uproar for women in society today as it degrades our gender and sexuality with it's voyeuristic approach. This product is highly ironic as Protein World promotes it's supplements supposedly in a fitness world to promote healthy products although this product is devalued when in fact it advertises the complete opposite of the conventions of 'healthy'.

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Task 3: Practice- Based Writing

'In Real Life' Exhibition- Tate Modern

Olafur Eliasson

'In Real Life' is a fascinating, interactive exhibition that allows visitors to enter the magical retrospective world of Olafur Eliasson's works. The exhibition is a natural phenomena of captivating installations and sensory experiences questioning how we shape our world and our future. It allows you to form your own narrative whilst addressing the importance of sustainability and experiencing atmospheric conditions: water, fire, light, and fog, inspired by Olafur Eliasson's icelandic experience. This exhibition demonstrates how the twenty-first century museum could be used as a social space. The exhibition showcased forty of his works.

We can instantly see that Iceland has had a major impact on the artist's practice, conveying that the environment is one of his major concerns. Outside of the museum, the artist placed several massive pieces of glacial ice in public spaces. In a global city like London, it creates an opportunity to come in direct contact with the reality of climate change, leaving the ice to melt. The installation aims to inspire 'really urgent public action' against climate change. The project works alongside the 'world leaders at the COP24 climate change conference in Katowice, Poland.'

Just before entering the Tate Modern, there was an installation of a waterfall on show for all to see. The idea of the waterfall questions whether nature is real or fake. The fact that it's man-made and unnatural suggests how nature has become humanised. However, in comparison, we get a drizzling sense of nature's beauty in Olafur's installation, 'Beauty', (1993), inside where water drizzles under a spotlight creating a rainbow effect reminding us of what nature was like before it becomes humanised. This overall experience made me challenge the question: 'what exactly is nature?'

Olafur's play on perception, senses, and environmental space made me become self-aware of my senses and the space around me, especially entering the disorienting journey through the thirty-nine metre long corridor which felt neverending, and close to what felt like death. It was a terrifying, exhilarating, yet beautiful experience. I was breathing in fog, I felt the humidity of the place, and I could only see colours. It was challenging as I wasn't prepared to feel the emotions that I experienced. It shows that art is capable of verbalizing on your behalf, a feeling that you can carry with you. The way people go through the tunnel and cannot see anything shows that they trust this to be a safe space. This was where I was capable of navigating my own cultural institution of a safe space.

Emerging from the fog-filled tunnel was a room of kaleidoscopic colours, almost as if you are returning to the city; to the 'real life.' It instantly created a sense of chaos. This kaleidoscopic vision, 'Your Spiral View,' (2002), made me reconsider the way we use our eyes and what we take for granted.



Fig.1, *Your Uncertain Shadow (colour)* 2010

‘Your Uncertain Shadow, 2010’ attracted a lot of attention being an interactive installation piece where the people in the room are the producers of the content. This creates a feeling of producing your own reality and that engaging with the public and public spaces helps the overall experience to be shared. The shadow play made me become part of the artwork; it was simply breathtaking.

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