Research Diary - Developing a Unique Voice

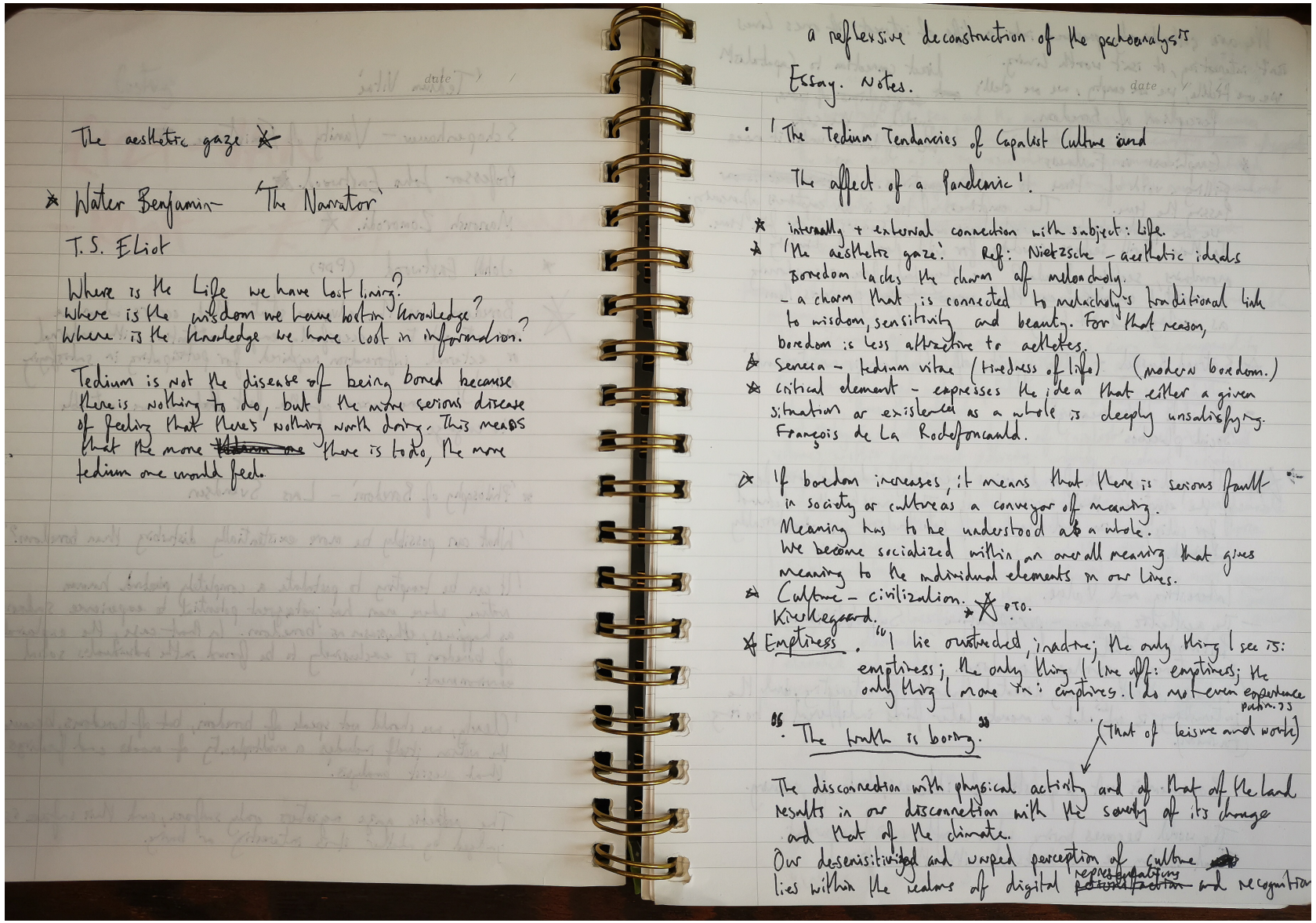
Jacqueline Anne Morgan

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My research consists mostly of physical visual diaries, notes, analysis and thought processes, direct quotations taken from reading and reactions to that and various platforms of artwork.

My artist research, mostly digital, I have inserted in correlation to the progression through these research and its influential importance.

On reflection, my research is heavily based around literature, both contextual and personal, which is vital to my research journey, where I have struggled throughout this piece of work is with the relationship between that and the practical outcomes. I don’t feel as though I have been able to yet develop a unique voice. Instead I have developed a critical research area and a direction for an eventual outcome.



The aesthetic gaze ☆

☆ Walter Benjamin – 'The Narrator'

T.S. Eliot

Where is the Life we have lost living?
Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in information?

Tedium is not the disease of being bored because there is nothing to do, but the more serious disease of feeling that there's nothing worth doing. This means that the more there is to do, the more tedium one would feel.

a reflexive deconstruction of the psychoanalytic

Essay. Notes.

• 'The Tedium Tendencies of Capalist Culture and The affect of a Pandemic'.

☆ internally + external connection with subject: Life.
☆ 'The aesthetic gaze'. Ref: Nietzsche – aesthetic ideals
Boredom lacks the charm of melancholy.
– a charm that is connected to melancholy's traditional link to wisdom, sensitivity and beauty. For that reason, boredom is less attractive to aesthetes.
☆ Seneca – tedium vitae (tiredness of life) (modern boredom.)
☆ critical element – expresses the idea that either a given situation or existence as a whole is deeply unsatisfying.
François de La Rochefoucauld.

☆ If boredom increases, it means that there is serious fault in society or culture as a conveyor of meaning.
Meaning has to be understood as a whole.
We become socialized within an overall meaning that gives meaning to the individual elements in our lives.
☆ Culture – civilization. ☆ ETC.
Kierkegaard.
☆ Emptiness. "I lie outstretched, inactive; the only thing I see is: emptiness; the only thing I live off: emptiness; the only thing I move in: emptiness. I do not even experience pain. 99

"The truth is boring." 99

(That of leisure and work)

The disconnection with physical activity and of that of the land results in our disconnection with the severity of its change and that of the climate.
Our desensitivised and warped perception of culture lies within the realms of digital ~~reification~~ representations and recognition

My research began here, the initial exploration of "The Art of Boredom'.

My initial response driven by this title;
'The Tedious Tendencies of Capitalist Culture'

Reading Influences;
Vanity of Existence - Schopenhauer
The Unengaged Mind - John Eastwood
Philosophy of Boredom – Lars Svendsen
Genealogy of Morals – Nietzsche
The Conquest of Happiness – Bertrand Russel
The Perception of Time – William James
The Storyteller – Walter Benjamin

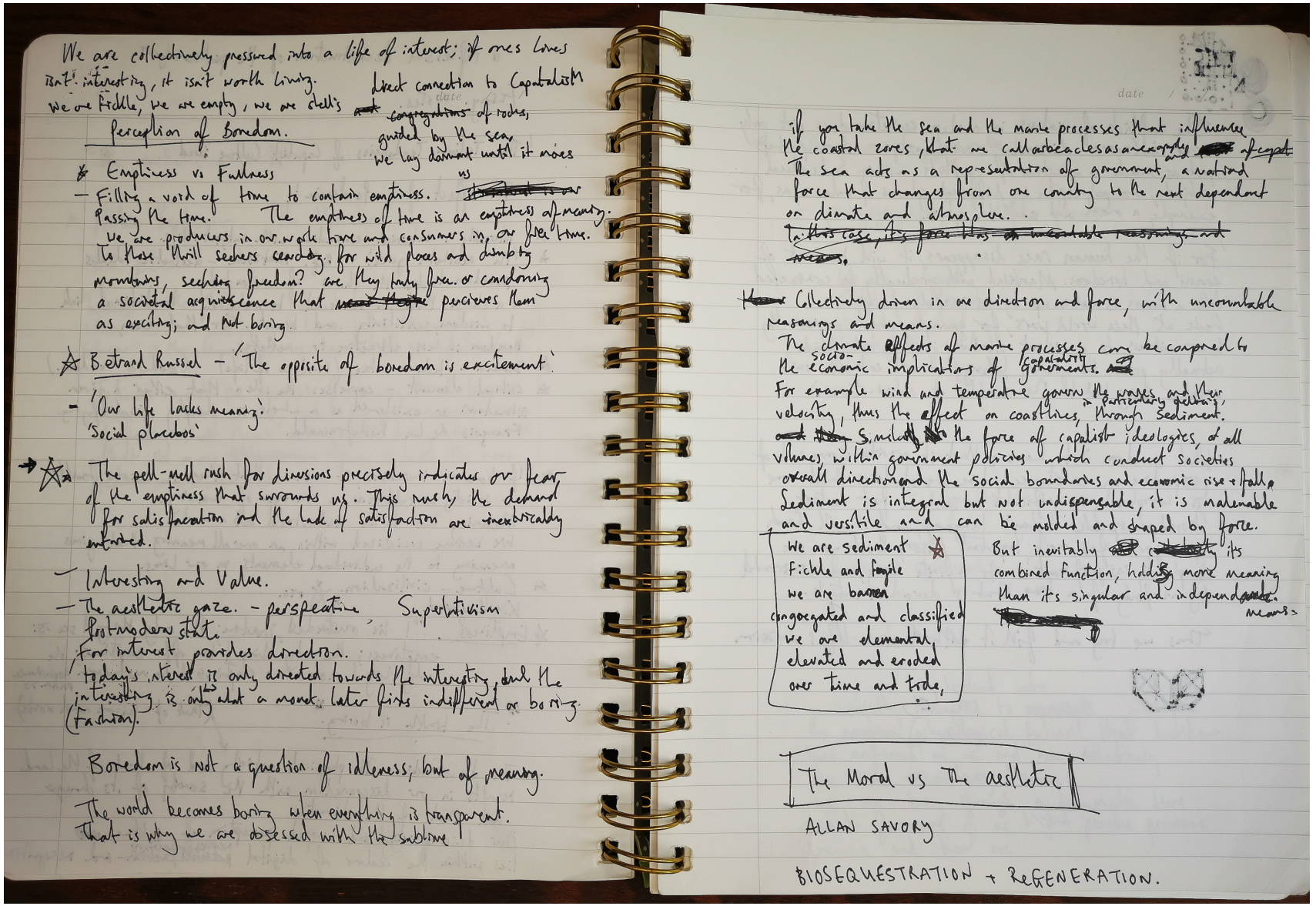
'As familiar as the name sounds, the storyteller is far from an active, living presence in our lives. He is already a distant phenomenon and is moving still further . . . An experience we have almost every day dictates our position and viewpoint. It tells us that the art of storytelling is dying out. Encounters with people who know how to tell a story properly are becoming rarer. And ever more frequently an awkward silence spreads through a group when someone expresses the wish to hear a story. It's as if a capacity we had considered inalienable, the most reliable of all our capacities has been taken from us: the ability to share our experiences.'

This is where I first developed my initial visual response, a written piece which then developed into my first sequence of images and moving image piece.

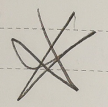
‘Sediment’

This was also heavily influenced by another poem, the first sentence at the top of this page, this made the initial connection to the sea and its importance. My own thought process which led to thinking of a passage taken from;

Feral – George Monbiot and a poem,
Sea Fever – John Masefield



I must go down to the seas again,
for the call of the running tide
Is a wild call and a clear call
that may not be denied
John Masefield
Sea Fever

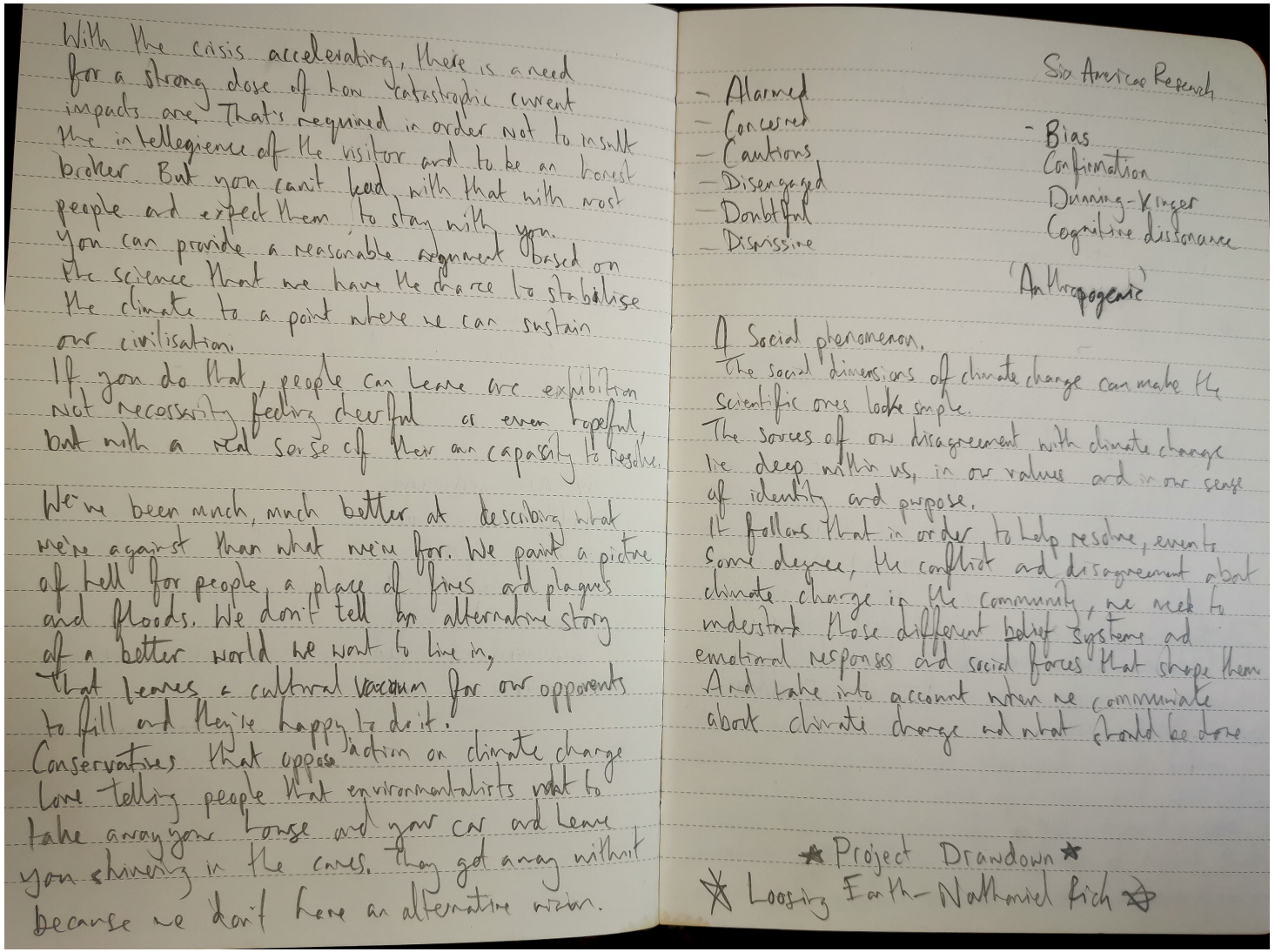


'Every time I go to the sea I seek this place, a place in which I feel a kind of peace I have never found on land. Others discover it on mountains, in deserts or by methodical clearing of their minds through meditation. But my place was here; a here that was always different but always felt the same; a here that seemed to move further from the shore with every journey. The salt was encrusted on the backs of my hands, my fingers were scored and shrivelled. The wind rattled through my mind, the water rocked me. Nothing existed except the sea, the birds, the breeze. My mind blew empty.'

I must go down to the seas again, to the lonely sea and the sky
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking
And a grey mist on the sea's face, and a grey dawn breaking

I must go down to the seas, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted knife;
And all I ask is a merry yarn from a laughing fellow rover,
And quiet sleep and a sweet dream when the long trick's over.



With the crisis accelerating, there is a need for a strong dose of how catastrophic current impacts are. That's required in order not to insult the intelligence of the visitor and to be an honest broker. But you can't lead with that with most people and expect them to stay with you.
You can provide a reasonable argument based on the science that we have the chance to stabilise the climate to a point where we can sustain our civilisation.
If you do that, people can leave the exhibition not necessarily feeling cheerful or even hopeful, but with a real sense of their own capacity to resolve.

We've been much, much better at describing what we're against than what we're for. We paint a picture of hell for people, a place of fires and plagues and floods. We don't tell an alternative story of a better world we want to live in.
That leaves a cultural vacuum for our opponents to fill and they're happy to do it.
Conservatives that oppose action on climate change love telling people that environmentalists want to take away your house and your car and leave you shivering in the caves. They get away with it because we don't have an alternative vision.

Six Americas Research

- Alarmed
- Concerned
- Cautious
- Disengaged
- Doubtful
- Dismissive

- Bias
Confirmation
Dunning-Kruger
Cognitive dissonance

'Anthropogenic'

A Social phenomenon.
The social dimensions of climate change can make the scientific ones looks simple.
The sources of our disagreement with climate change lie deep within us, in our values and in our sense of identity and purpose.
It follows that in order to help resolve, even to some degree, the conflict and disagreement about climate change in the community, we need to understand those different belief systems and emotional responses and social forces that shape them. And take into account when we communicate about climate change and what should be done

★ Project Drawdown ★
★ Loosing Earth – Nathaniel Rich ★

Ted Talk Influences;

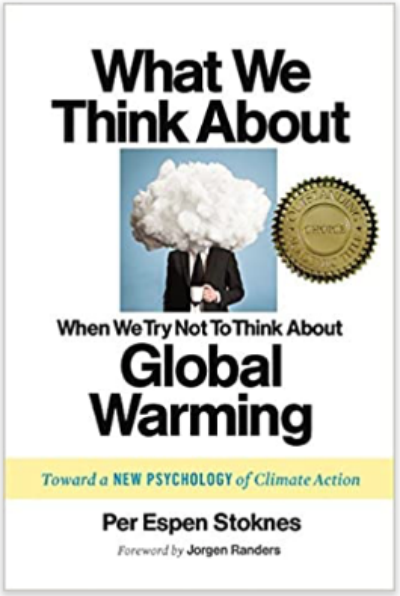
Per Espen Stoknes: How to transform apocalypse fatigue into action on global warming

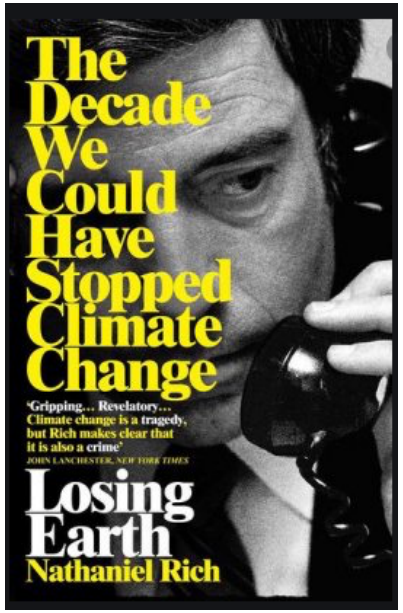
Britt Wray: How climate change affects your mental health

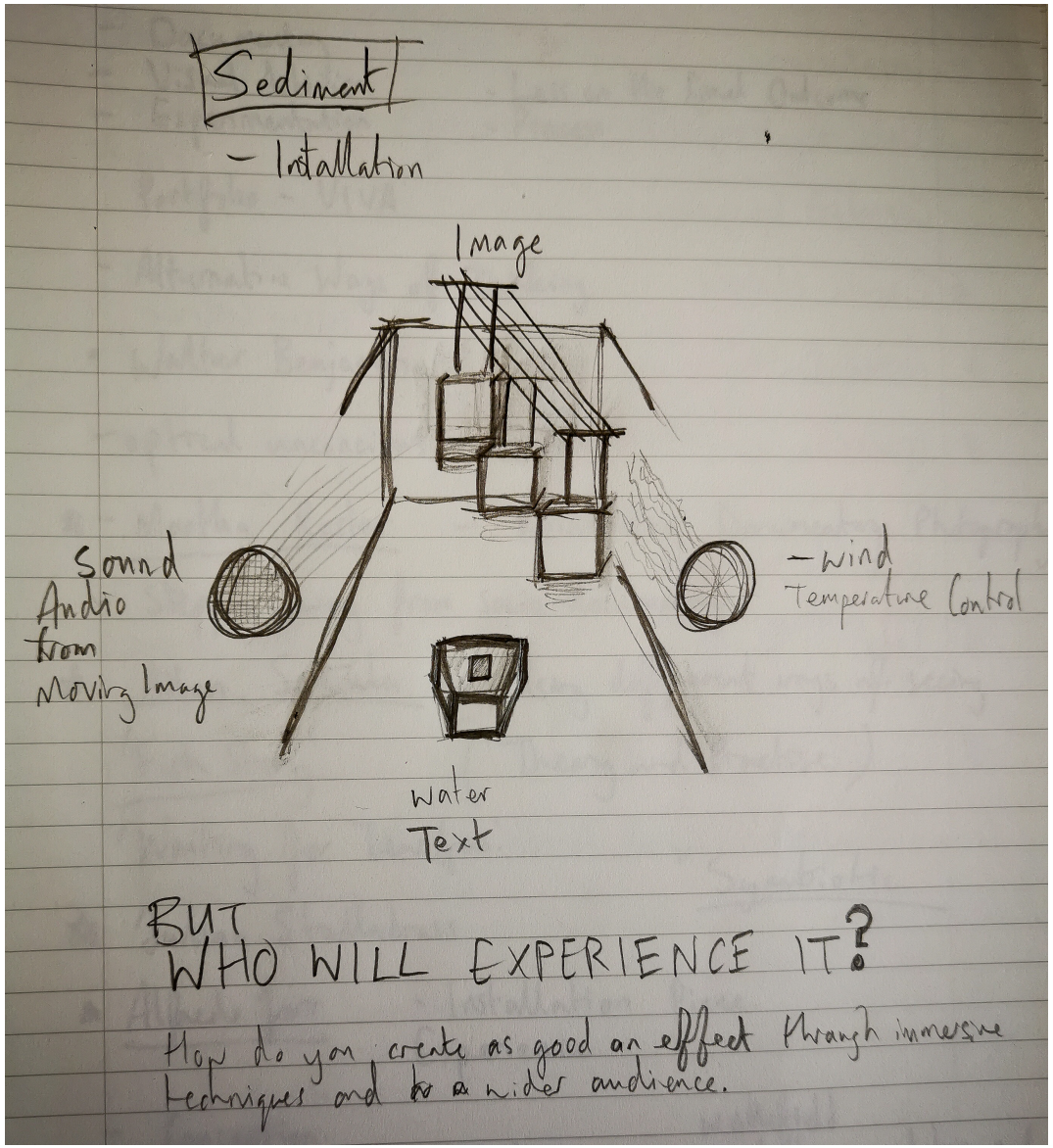
Renée Lertzman: How to turn climate anxiety into action

Al Gore: The new urgency of climate change

Reading Influences;







On reflection, I think that this piece of work for me demonstrated and deconstructed the way that I work and how I'm able to create work.

After creating the initial sequence of images and presenting them along side my piece of writing. I felt as though I had created a poignant piece. Although, my description and analysis held me back.

I realised that the work I create is made with intent to create a disruption.

Which then led to me creating a moving image piece and an installation piece proposal.

I think at this point I felt at a loss, unable to create and actual exhibition or installation and unsure where and how to progress this piece of work.

My work and its focus has always been driven by an eco-conscious, non consumerist and environmentalist approach. The project for me was about identifying and defining my voice in relation to that, finding a way to interpret my concerns as aggressively as I perceive them. My starting point was to look closely at my immediate and local environmental impact points and find a personal perspective and explore that in detail. Ferryside; the village in which I grew up is historically bound to the fishing and cockle trade, which has over the last decade, changed drastically.

The cockle trade 1890-1911.
Cockle picking was a precarious and hard worn livelihood for both Ferryside and Llansaint women. My understanding is that the majority of the trade was in the hands of the Llansaint women. Their donkeys crossed the railway line at the Bertwn (St. Ishmael) from Llansaint. After cockle picking on the beds between St. Ishmael's and Ferryside their return journey was through Ferryside station. This was a collection depot for the area and in the 1890's six hundred tons of cockles were transported by rail each week, mainly to Cardiff, the Rhondda, and Bristol.
The homeward journey was through the Roman road (The Portway) to Llansaint.
Total respect to those women. I admired their fortitude as a teenager and was so impressed with the way they stoically glided along silently on their heavily laden donkeys.
Detail below concerning dates –

Ferryside 1874
(Illustration is by Rock & Co. March 1874)
The printed text is from a leaflet I picked up in St. Thomas's Church in the 1990's. It gives some context to the illustration. Credit to the authors.
So before the railway was used in 1852 the main road in front of where Eva Terrace is, wasn't there as that was the beach! You can see Tripenhad Road was the main route left, past the farm. Also The Cliff path is clearly visible to the right.
The station buildings and tall railway shed would be about 22 years old here. I can remember railway carriages alongside the platform in the 1950's so I'm assuming something similar was in this illustration. They were used for holiday lets. The village school is there.
On the beach The Old Lifeboat shed (from around 1860) faced the opposite way to the current building (now RTYC) which was built in 1907.
The original church is in situ, built around 1810. The current church is orientated east/west and dates from 1876. So I'm assuming the artist of this illustration witnessed the last days of the old church which was orientated north/south.
The older buildings are in evidence including Cloth Hall on The Portway. Also the tower in the corner of the grounds of Robert's Rest. Note there are no houses on the foreshore. Just a 5 bar gate to cross the line. A great variety of sailing craft and people taking their ease.






COCKLE GATHERERS, FERRYSIDE.




COCKLE GATHERERS, FERRYSIDE.


COCKLE GATHERERS AT FERRYSIDE.


A RUSTIC SCENE, FERRYSIDE.



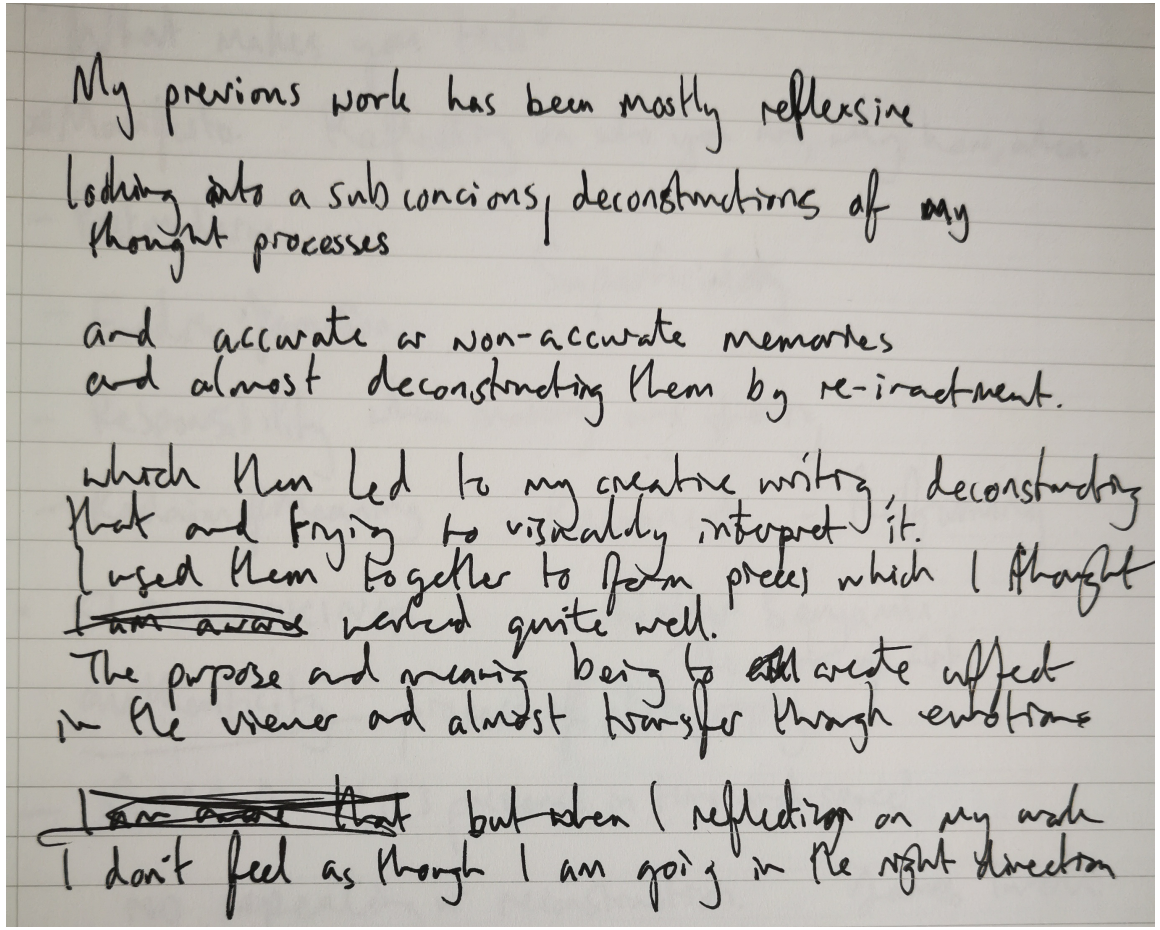
This led me to create my next sequence of images, ‘Inheritance’.

These images and visual representations of what is left of the cockling industry in Ferryside, self reflexive images of my own heritage in relation to that.

Initially, I felt pleased with the sequence. However, again it holds more emotional sentiment than it does visual disruption.

The ultimate question throughout this work for me has been, can I create affective environmental photography and change through reflexive work?

Reading Influences;
Feeling Photography – Elspeth H. Brown & Thy Phu
Naomi Klein – No Logo
Simone be Beauvoir – The Second Sex
Susan Sontag – Regarding the Pain of Others
Joanna Zylinska – Minimal Ethics for the Anthroposcene
Sarah Bennet – Archive and Affect in Contempary Photography



Artist Research & Influences



Richard Misrach, *Diving Board, Salton Sea*, 1983, chromogenic print mounted to board, image, 18 1/4 x 23 1/4", paper and mount, 20 x 24" © Richard Misrach



Richard Misrach, *Cabbage Crop Near Brownsville, Texas*, 2015, pigment print mounted to Dibond, image, paper and mount, 60 x 80", frame, 64 x 84 x 3" © Richard Misrach





Robert Adams







































Framed by Modernism, 1996



SEDUCED BY ONE ANOTHER,
YET BOUND BY CERTAIN
SOCIAL CONVENTIONS



YOU FRAMED THE LIKES OF ME
& I FRAMED YOU, BUT WE WERE
BOTH FRAMED BY MODERNISM



& EVEN THOUGH WE KNEW BETTER,
WE CONTINUED THAT TIME HONORED
TRADITION OF THE ARTIST & HIS MODEL

The Kitchen Table Series, 1990



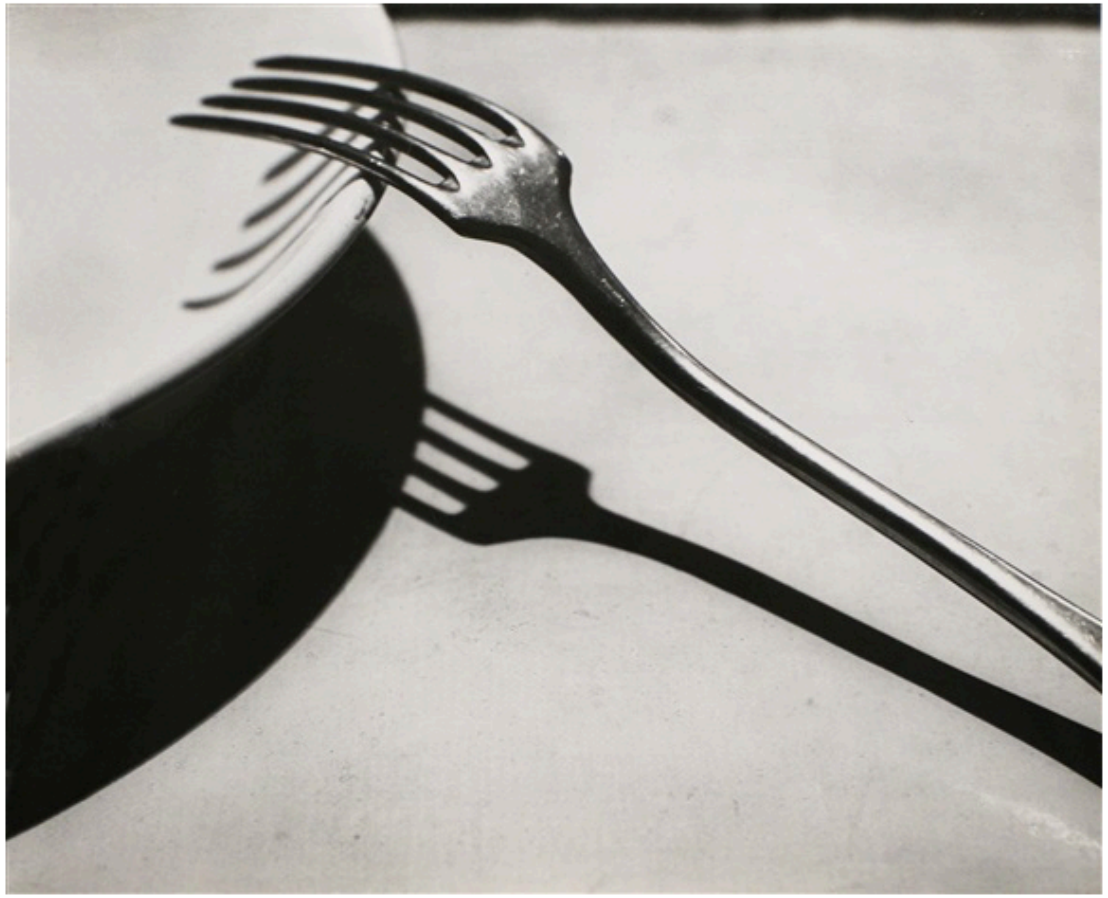




Carrie Mae Weems

Andre Keresz









Chris Jordan



Nicholas Kahn & Richard Selesnick



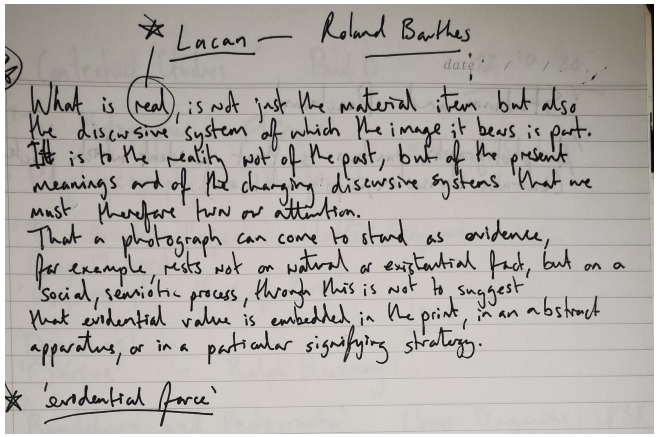


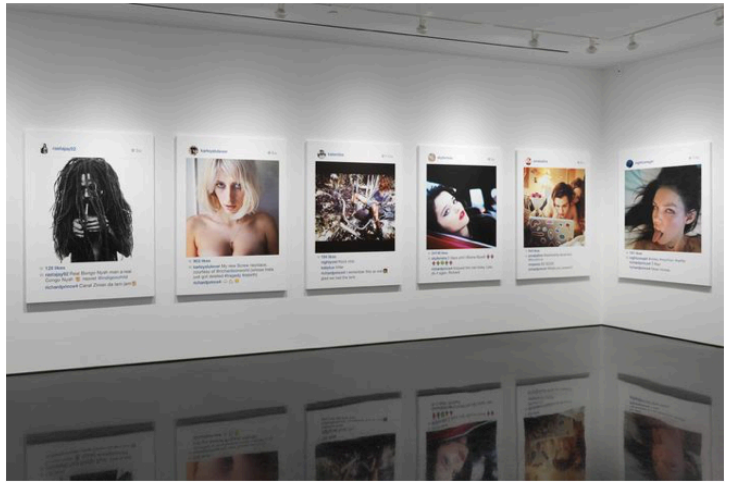


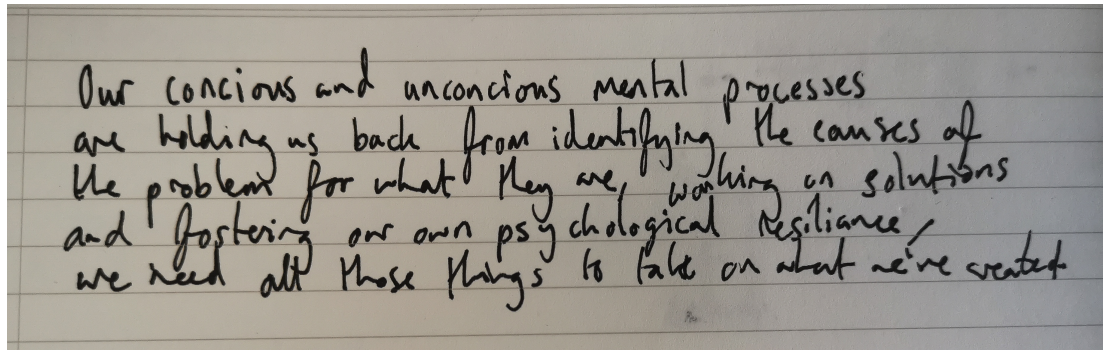


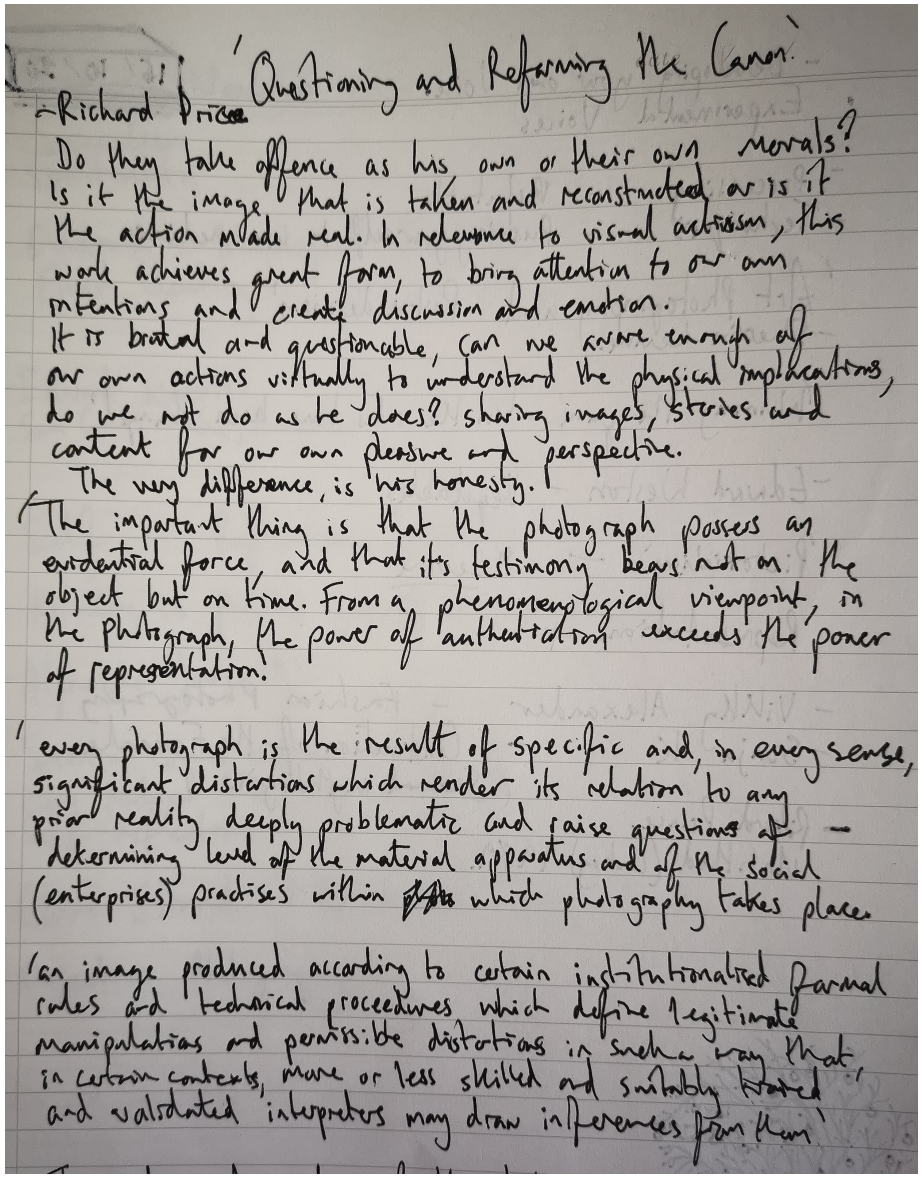
In response to a lecture, in particular a piece of artwork and artist that had created a disruption and argument within the meeting. I wrote this following statement and was left feeling inspired. Instantly I could relate back to Roland Barthes – Camera Lucida.

Artist Influence;
Richard Prince









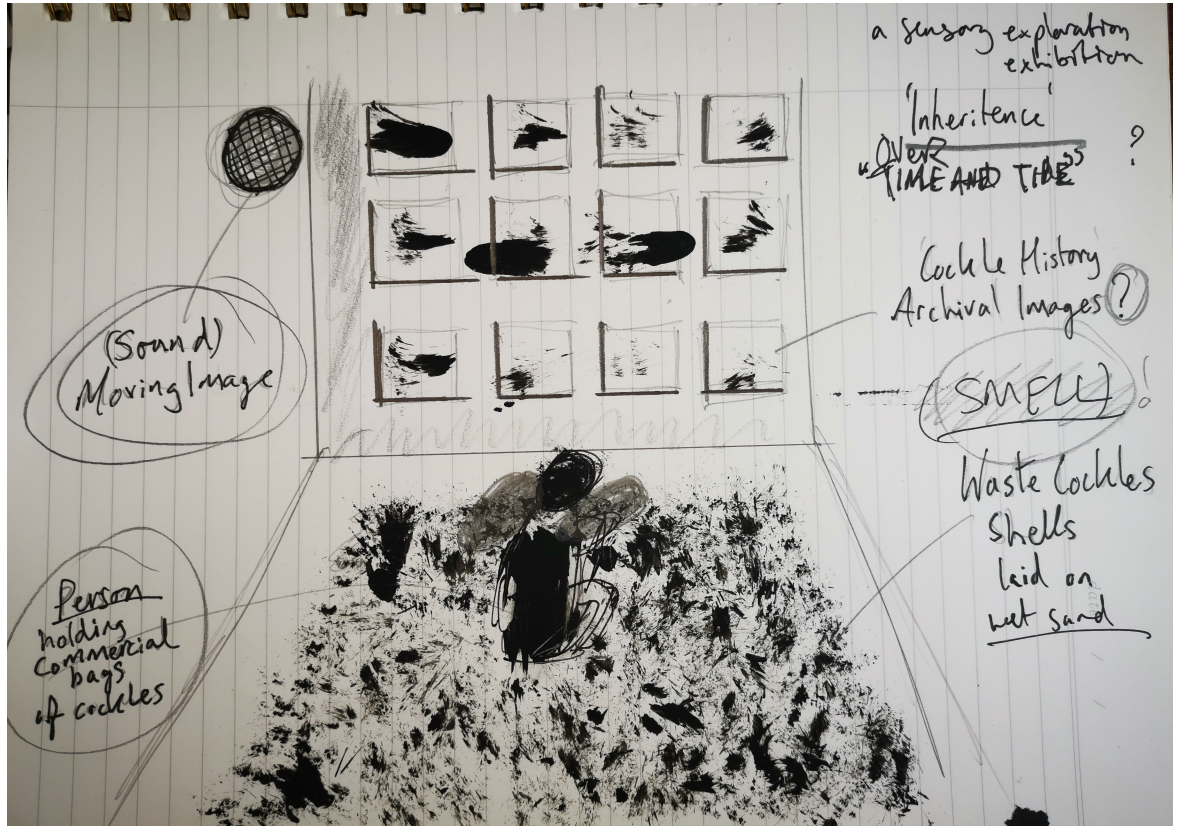
My next sequence of images were a progression of my frustration, reflecting on my work and its purpose. Titled, ‘Consume’. In contrast to my previous images, I wanted to create a piece that spoke more poignantly and directly. They are representations of what is left of the local cockling trade and all that the next generation will know it to be. Through further frustration, I created a visual proposal for an installation exhibition and a piece of writing, as an artist statement.

Dysconnectivity;

Our immoral and defunctive relationship with the earth and it’s bounties.

In past times it was a necessity to harvest food from the sea and surrounding lands, be that fishing, foraging or farming. A small village and its residents would rely heavily on the mutual responsibility to feed the whole community, of course, this wasn’t an easy burden. The term community here, holds far more prominence than that of what we know it today. Connected by the common goal for survival; people would simply have to rely on one another to be able to eat and live. The importance of precipitation was indisputable, but also seen as completely equal, for everyone had a skillset and commodity to contribute.
In comparison to our sense of community today, where a small group of people join together to share common interests or identities, with no other purpose than that of a sense of equality within a world of difference and prejudice. It seems as though, the both are worlds apart

We, within modern society, seemingly need not to rely on anyone but ourselves. Is this a mental constrain, a metaphysical common ground which we have constructed through egotistical tendencies, a capitalistic conformity we’ve inherited through habit, or is it a complete lack of purpose and community, connection and dependence on those and that which surrounds us.



My next influence and research area was directly taken from my work in Contextual Studies, with relation to my work in first year.

'How do different places make us feel and behave? The term psychogeography was invented by the Marxist theorist Guy Debord in 1955 in order to explore this. Inspired by the French nineteenth century poet and writer Charles Baudelaire's concept of the flâneur – an urban wanderer – Debord suggested playful and inventive ways of navigating the urban environment in order to examine its architecture and spaces.
As a founding member of the avant-garde movement Situationist International, an international movement of artists, writers and poets who aimed to break down the barriers between culture and everyday life, Debord wanted a revolutionary approach to architecture that was less functional and more open to exploration.
The reimagining of the city proposed by psychogeography has its roots in dadaism and surrealism, art movements which explored ways of unleashing the subconscious imagination. Tristam Hillier's paintings such as *La Route des Alpes* 1937 could be described as an early example of the concept.
Psychogeography gained popularity in the 1990s when artists, writers and filmmakers such as Iain Sinclair and Patrick Keiller began using the idea to create works based on exploring locations by walking.'

The first Russian edition of eight essays written in the second half of the 1950s (some published posthumously) is devoted to a psychogeographic study of urban spaces, which consists of self-observation and the observation of one's environment as one spontaneously moves through the city.

A psychogeographic drift (a term introduced by Debord) is radically different from a conventional walk or a trip, which conform to rules and conventions, have a goal, and which Debord classifies as "popular drugs" along with tourism, shopping, and sport. An experimental drift, usually undertaken by small groups of people, is guided by chance and the energy of the space and allows the forming of a sensory map of the city. Only such outings, Debord argues, can turn life into an exciting game and a continuous critique of forced entertainment, subverting the existing modes of collective leisure and living taught to us through advertising, spectacle, and consumption. The more absurd and ridiculous the events one encounters on a drift, the more they are likely to transform social ethics and aesthetics, because a new beauty can only be a beauty of situations, and never a beauty of readymade forms.

"We have every reason to believe that the future will precipitate irreversible change in the behavior and decor of modern society. One day, we will build cities for drift. We can use the dérive [drift] with relatively slight changes, some areas that already exist. We can use some people that already exist."

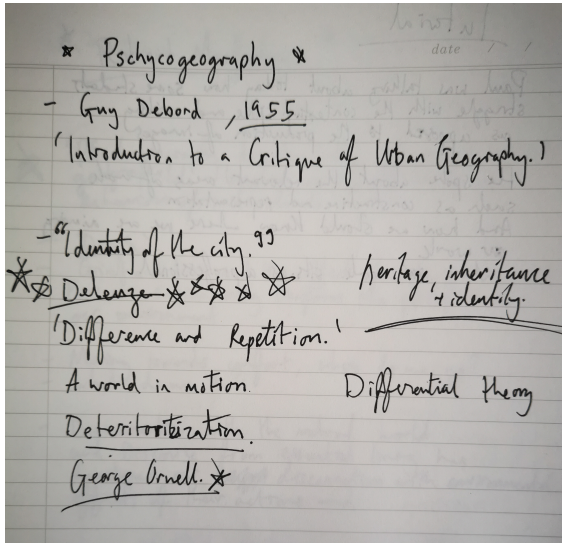
The word psychogeography, suggested by an illiterate Kabyle as a general term for the phenomena a few of us were investigating around the summer of 1953, is not too inappropriate. It does not contradict the materialist perspective of the conditioning of life and thought by objective nature. Geography, for example, deals with the determinant action of general natural forces, such as soil composition or climatic conditions, on the economic structures of a society, and thus on the corresponding conception that such a society can have of the world. Psychogeography could set for itself the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals. The charmingly vague adjective psychogeographical can be applied to the findings arrived at by this type of investigation, to their influence on human feelings, and more generally to any situation or conduct that seems to reflect the same spirit of discovery.

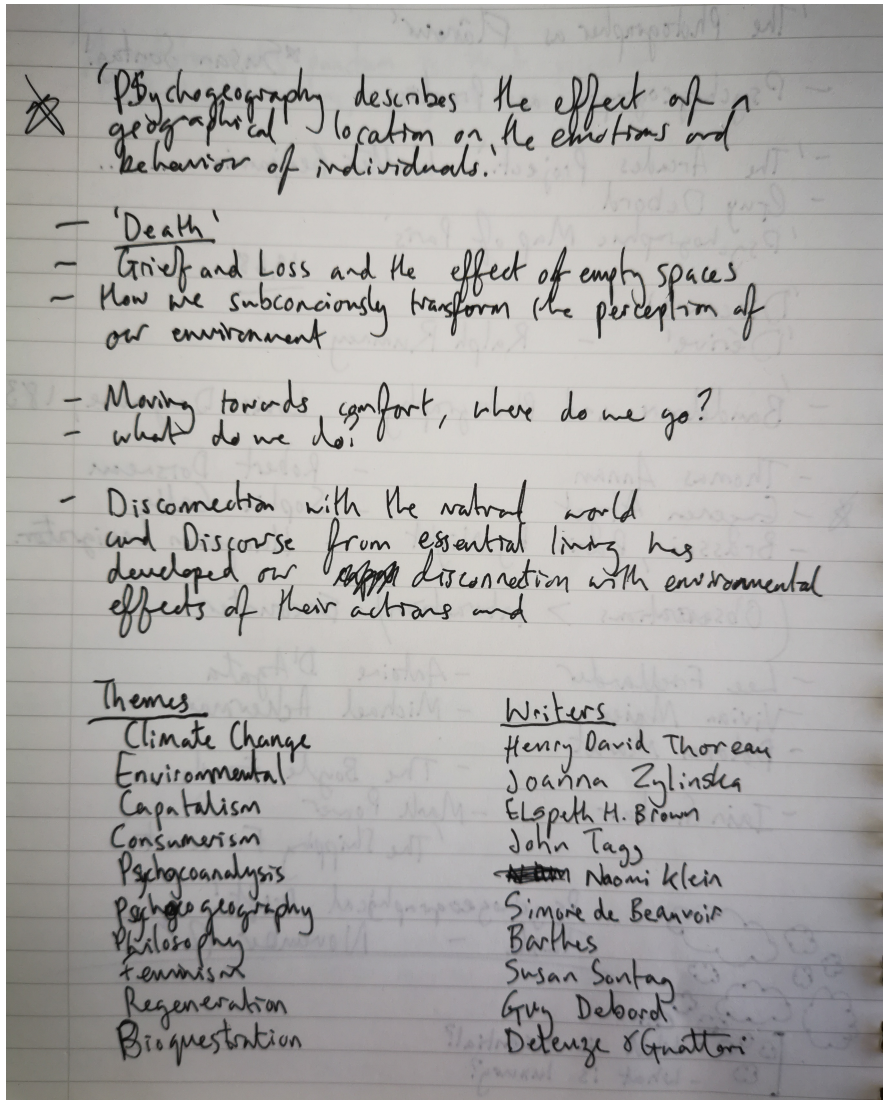
Life, for which we are responsible, presents powerful motives for discouragement and innumerable more or less vulgar diversions and compensations. A year doesn't go by when people we loved haven't succumbed, for lack of having clearly grasped the present possibilities, to some glaring capitulation. But the enemy camp objectively condemns people to imbecility and already numbers millions of imbeciles; the addition of a few more makes no difference.

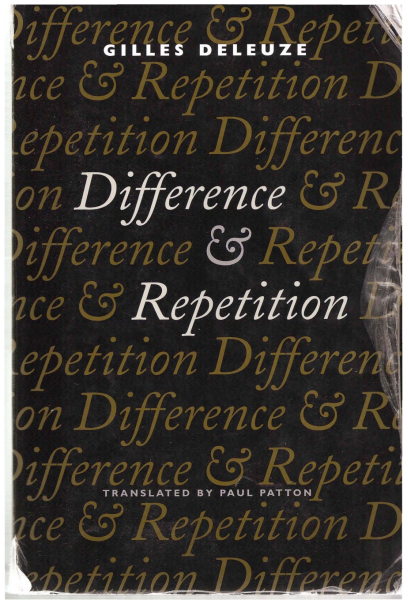
The primary moral deficiency remains indulgence, in all its forms.

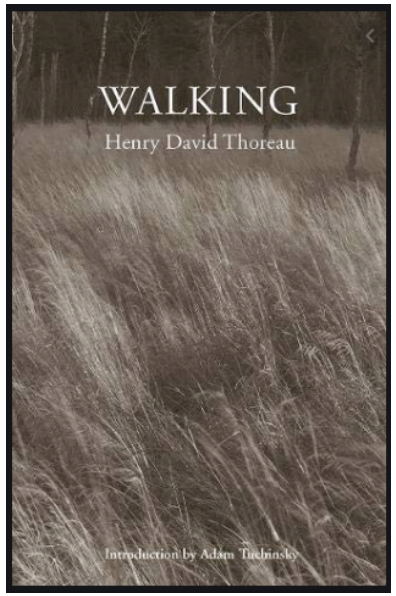
I feel as though I have found a relatable and poignant area of research that connects both my practical and contextual work.

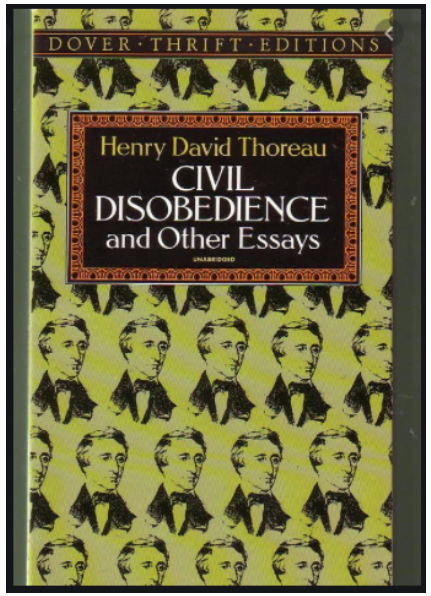
My next sequence of images, I created as my first pshycogeographical drift. Influenced by these theorists.











We need to flood the market — even if for the moment merely the intellectual market — with a mass of desires whose fulfillment is not beyond the capacity of humanity's present means of action on the material world, but only beyond the capacity of the old social organization. It is thus not without political interest to publicly counterpose such desires to the elementary desires that are endlessly rehashed by the film industry and in psychological novels like those of that old hack Mauriac. (As Marx explained to poor Proudhon, "In a society based on poverty, the poorest products are inevitably consumed by the greatest number.")

The revolutionary transformation of the world, of all aspects of the world, will confirm all the dreams of abundance.

"At present, in this vicinity, the best part of the land is not private property; the landscape is not owned, and the walker enjoys comparative freedom. But possibly the day will come when it will be partitioned off into so-called pleasure-grounds, in which a few will take a narrow and exclusive pleasure only,—when fences shall be multiplied, and man-traps and other engines invented to confine men to the *public* road, and walking over the surface of earth shall be construed to mean trespassing on some gentleman's grounds. To enjoy a thing exclusively is commonly to exclude yourself from the true enjoyment of it. Let us improve our opportunities, then, before the evil days come.'
Henry David Thoreau, *Walking.* 1862

Among various more difficult means of intervention, a renovated cartography seems appropriate for immediate utilization.

The production of psychogeographical maps, or even the introduction of alterations such as more or less arbitrarily transposing maps of two different regions, can contribute to clarifying certain wanderings that express not subordination to randomness but complete insubordination to habitual influences (influences generally categorized as tourism, that popular drug as repugnant as sports or buying on credit).

A proposal of my next research area;

Is it possible to create a psychogeographical drift in the form of an alternative map, to a common urban space originally and habitually used for consumerist culture, to therefore create rupture and discourse within a capitalist society?
To create change through visual activism.

