

Student Name: Bethan Frances Allen

P Number: 2004490

Programme of Study: Fine Art Studio Site and Context (BA)

Module: ADAD4018

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

Tasks I received them in:

Task 1: Manifesto Writing = 466 words

Task 2: Observational Writing = 475 words

Task 3: Practiced - Based Writing = 490 words

Manifesto

What am I hoping to achieve?

What do I believe in as a creative artist?

What is my practice?

What artists influence me?

What is Art to me?

Why University?

Through going to University, I hope to achieve a much greater understanding of what Fine Art is and how that can come into my practice, I also want to further my skills and knowledge into a much more personal style. My practice is very expressive and playful, I like to see where different materials will take me, how each material works and feels individual to one another. Art to me is a way where I can sit down and de-stress, escape from responsibilities and expectations, get messy with material and just enjoy, it's a way of being able to express myself in peculiar ways.

I like to work with multiple different materials these include - glass, wood, photographs, and even fabric. With my materials, I like to do things that not many people would think or even do. Arte Povera is an Italian art movement that works with everyday materials for example in an unconventional process that was based in the late 1960s to 1970s. The reason why I bring this movement up is that I feel like it has some connection to what I enjoy doing in my practice. Using odd materials to create art is unusual and that's exactly why I do it.



Figure 1; Kounellis, Jannis 1968.

One of the artists that inspired me to work the way I do is Christian Richter. He creates photographs of mostly abandoned things for example derelict buildings, or even peculiar inanimate objects such as piano's that have been left behind. I use abandoned places/objects as inspiration in the majority of my work. The reason behind this is because I believe every object holds meaning and memories behind it. It reminds me that even though we cherish inanimate objects and use them daily, we don't need them and could live without them, that through time the objects will get left behind, they will get disregarded. This helps me limit my use of inanimate objects and sit there and think do I need it? Will I still have these 20 years down the line?



Figure 2; Richter, Christian.

I chose to further my education at University as I wanted to learn more, to receive a greater understanding of Fine Art and what it contains, what it means to be a Fine Art Artist. What is my belief? As an artist? Belief is a thing that has never really affected me as a person, I don't follow the ideas around folklore that are based around superstition, for example 'touching wood' or 'keeping new shoes off any table'. I've never believed in any religion, not because I disagree but it's a matter of me just not wanting to follow just one belief, I prefer just living my day to day life not knowing what's out there, that what happens happens.

Bibliography

Figure 1 founded with Information on Arte Povera sourced from Tate Website -
<<https://www.tate.org.uk/art/art-terms/a/arte-povera#:~:text=Arte%20povera%20was%20a%20radical,Jannis%20Kounellis>> Accessed 28 November 2020.

Figure 2 Christian Richter's artwork. Article made By Anna Winston on the 11th of September 2016 -
<<https://www.dezeen.com/2016/09/11/christian-richter-photographs-abandoned-empty-buildings-europe/>> Accessed 8 December 2020.

Observational Writing: Semiotics



Figure 1; Richter, Christian 2011.

This image represents true abandonment, showing a lonely piano broke down and tarnished, in a hollow empty room. The faded worn colours in this image do put the atmosphere into this image, almost ghostly, even though you can visually see that there isn't anyone in there, it almost feels like there's a presence in there. The piano is based in the middle of the room, the center of attention, the first thing you see when walking into the room. It's undisturbed but fragile, it metonymically stands in for the human touch, something that was touched emotionally and physically by a human a long time ago. The chair is a symbol of where someone once sat, a chair is the closest thing you will ever get to touching somebody unknown, a chair is personal, something that touches your body so that it is used. The walls are giving way, decomposing, it almost makes the room feel smaller. The image is trying to emphasise that material objects aren't important, they will always be left behind in the past and become memories whereas people stay, we seem to get caught up in our everyday objects that it's sometimes difficult to remove them from our lives. There are smashed, broken windows all around the room with the remains scattered across the floor, underneath the broken glass lays a material looking almost like installation foam as if it's been removed from the walls aggressively without a care in the world. The recklessness of the broken glass and the foam scattered across the floor is a sign of age, the older the things get the more someone is willing to ruin it, it's no longer priceless but invalid, weak.

This is a photograph that was taken by one of my most inspirational artists, Christian Richter, he concentrates solely on abandoned objects/buildings. I decided to choose his work as I have a real passion for what he does, I often visit abandoned places in the hope of creating

some unique images similar to what he does. There are a lot of artists that are similar to him but for me, his work is one of the only ones that can truly catch the emotion in the room. Another artist that does similar work to Christian Richter is Matt Emmett, he works with abandoned buildings and has been interviewed by Jessica Stewart for his work.



Figure 2; Stewart, Jessica 2018.

Wabi-Sabi is the meaning of something being imperfect. There is an article on Wabi-Sabi and how it affects our lives daily - 'Wabi-Sabi: The Philosophy For a Perfectly Imperfect Life' is the article that truly explains what it is. It celebrates the imperfection of life, that nothing can be perfect, needing a perfect life only ends in stress and anguish towards yourself and others.

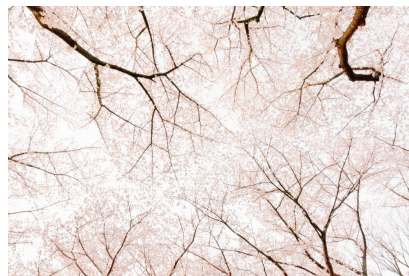


Figure 3; Huang, Robin.

Bibliography

Figure 1 sourced from Deezen

<<https://www.dezeen.com/2016/09/11/christian-richter-photographs-abandoned-empty-buildings-europe/>> Accessed 15 December 2020.

Figure 2 sourced from My Modern Met

<<https://mymodernmet.com/matt-emmett-abandoned-places-photos/>> Accessed 22 December 2020.

Figure 3 sourced from Wabi-Sabi: The Philosophy For a Perfectly Imperfect Life

<<https://medium.com/personal-growth/wabi-sabi-the-japanese-philosophy-for-a-perfectly-imperfect-life-11563e833dc0>> Accessed 22 December 2020.

Practiced - Based Writing

'Media Networks'

Throughout my time developing my skills as a young artist I've become a huge fan of visiting different art exhibitions. I find them so captivating, they hold so much in every single piece of artwork that is placed in a specific way in each exhibition. One of the most memorable exhibitions that I have visited would be the London Tate Modern 2018 Media Networks, back when I was in college studying the different types of exhibitions. This specific exhibition was very inspiring to me as it showed what technology can do to you if you're on it too often and actually how many different types of technology there is, it continues to grow every day. It had multiple different art pieces involved in the exhibition for example some Pop Art, Feminist work, and even Cubism pieces, this for me allowed everyone to enjoy as it wasn't just the same thing being repeated over and over again.

As I walked into the gallery I remember seeing this huge Turbine Hall that was just full to the brim of people waiting to go and explore the exhibition, inside there was also a cafe and even a shop. After this there were multiple different rooms ahead where multiple art pieces were standing, they were placed in interesting ways across the wall, on the floor, and even up high. Looking up in this hall you can see all of the floors and rooms where each piece of artwork is being held and it was amazing to see, it was unbelievable.

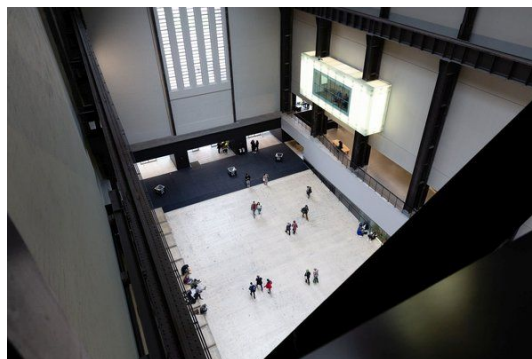


Figure 1; Turbine Hall.

One of my most memorable pieces in this exhibition was 'Babel' that was created by Cildo Meireles in 2001, it's a sculptural installation made purely out of pieces of technology. The sculpture is made out of old fashioned radios, piled up on top of each other to create one tall

tower of radios. I thought this was completely insane in a great way as it's something nobody would have thought about, all the radios were turned on showing light and channels in the dark abyss, walking around the sculpture seeing every blue light flashing was mesmerizing to see and it is something I will remember long into the future.



Figure 2; Meireles, Cildo 2001.

Even though I love exhibitions and enjoy seeing the different types of pieces that are created we don't always agree with some of them or even see the point behind them and unfortunately in this exhibition, I had one of those experiences. While walking through I noticed a piece made by Yves Klein that was purely a painted blue square on a blank white wall. I did not understand the meaning behind this as when I looked at it it was purely just a blue square, reading more into it you start to realise that it resembles the purity of the colours and that can be much greater than any sculpture.



Figure 3; Klein, Yves 1959.

Bibliography

Figure 1 sourced from Tate Modern Website

<<https://www.tate.org.uk/visit/tate-modern/turbine-hall>> Accessed 22 December 2020.

Figure 2 sourced from Tate Modern Website

<<https://www.tate.org.uk/art/artworks/meireles-babel-t14041>> Accessed 22 December 2020.

Figure 3 sourced from Tate Modern Website

<<https://www.tate.org.uk/art/artworks/klein-ikb-79-t01513>> Accessed 22 December 2020.