

The Only way is through.

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MA Contemporary Dialogues: Fine Art

Confirmative Praxis ADAA7002 Report

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Table of Contents.

Contents page	2
Abstract	3
List of illustrations	3
What was made?	4
What I was exploring?	4
The ideas guiding me?	4
Discoveries?	4
What my project is about?	5
The question's, idea's I am exploring.	5
Why this idea matters (personally, culturally, artistically)?	5
This project grows out of my earlier Explorative Praxis module.	5
How the report and the practical work connect?	6
What you can expect in the report?	6
The main concepts I am working with for my sculpture.	6
Who inspires or challenges my work?	7
Traditions, histories, and cultural frameworks that shape my project within my profession.	11
How these helped me develop my thinking?	12
Key moments of change.	14
My take aways.	14
What I explored and learned along the way?	14
The Cycle of Praxis	15
The finished outcome now.	16
Bringing everything together.	16
Bibliography	18
Appendices	22
Abstract.	

"The only way is through" examines the dynamics of doubling, repression, and the internalised gaze. The half-charred oak figure, marked by a spiral over the heart, embodies the tension between sacred vitality and abjection. Reindeer antlers signal an instinctive, pre-cultural self, while the drooping steel wings articulate a dual angelic/demonic potential disassociated by external judgment. The large painted canvas imposes a disciplinary gaze, echoed by suspended faces that visualise the internalisation of social belief. Through these layered elements, the work explores liminality, haunting, and the existential struggle where individuals relinquish their own power to the voices that watch, shape, and suppress their individual natures. In turn becoming their own jailor. We possess the keys.

List of Illustrations.

Fig.1: Van Gogh (1890) *Rain, Avers*. [oil on canvas] Available at: Cardiff Museum.

Fig.2: 'Head of E.O.W' - Auberch. F, 1955 [Oil on Board] Available at: Cardiff Museum.

Fig.3: *Abakanowicz, M. (2017) Brothers'* [Burlap, wood] Available at:
https://www.inyourpocket.com/poznan/magdalena-abakanowicz-polish-sculptor-fibre-artist_70622f
 (Accessed: 27 April 2026)

Fig.4: *Dostal. J, (2023) 'Fire Angel'* [Steel] Available at:
<https://www.jandostal.com/en/exterier/ohnivy-andel.html> (Accessed: 27 April 2026)

Fig.5: Harland, D. (2025) 'Under the skin' [Steel, wood, leather]

The only way is through.

‘The higher we soar, the smaller we appear to those who cannot fly’ (Nietzsche, 1883)

That moment when you are unable to move, decide, act in any way, the internalised dialogue and inability to move has been an aspect all the way through my MA and has woven in and out of my creative practice. Self-sabotage is where our own awareness can transform the mind into a constant self-argument where in a constant loop, we question the meaning of every choice until we are frozen in place. The only way is through.

What was made?

The sculpture is a multimedia installation; the main body is made from a solid oak piece from an oak tree that fell on land that blocked one of the access points to a piece of land that I once owned when I was attempting a One Planet eco project. The tree is finally saying this route is closed to you. The oak piece was sculpted using different size chainsaws and angle grinders with sanding discs on them. The project has steel wings forged in my own forge with a hand hammer. Suspended above the sculpture are a number of faces looking on from ink and acrylic, and a larger piece overlooks the main sculpture, which is a large oil painting of a face watching. The only way is through.

What I was exploring?

The human form that I have made from oak and the wings from steel represent the dualistic interpretation of demons /angels, Sartre’s internalised gaze/ideal self (Sartre, 1943), Jung’s Shadow/Self Individuation (Carl, 1991) these wings are drooping and weighed down by the effect of others views (represented by the onlooking artwork in oil) Lacan’s the gaze (Lacan, 1998) which then become the internalised views of oneself (as the internalised views start to take the images suspended above are what is going on internally for the person). The only way is through.

The ideas guiding me?

The ideas that guided me were that man is not separate from the metaphorical angelic or demonic and that we represent both. We are ultimately very powerful, but this power can be repressed, pinned down and subjugated by other people’s needs, wants, greed and trauma both theirs and our own. These are repetitive themes in my work and represent an overpowering watching or judging being observed both internally and externally. To paraphrase Lacan “it’s that uncanny sensation of being seen from a place you cannot locate” (Lacan, 1998). The only way is through.

Discoveries?

Seeing how people are unaware of the power and creativity that they can manifest. Especially those that find themselves as liminal beings unable to fit into societal norms. To paraphrase Nietzsche “the spirit must endure isolation and misunderstanding when breaking away from the herd” (Nietzsche, 1883). My representation is attempting to capture this oppression/repression as viewed from an outsider looking on to a person’s sacredness stunted and held down their wings and dualistic nature made visible. As repeated throughout my work when quoting Genep (Genep, 2019) and Turner (Turner, 1969) the liminal space that people must be in to express themselves is not usually a place of comfort. The only way is through.

What my project is about?

‘What would life be if we had no courage to attempt anything?’ (Van Gogh, 1927)

The only way is through needs bravery, not the doing absent of fear but a strength that continues the doing even though fear is present. It’s the essence of human nature that keeps going, though becoming diminished if it is in a state of oppression, it keeps moving forward. Are our wings drooping heavy to the ground unaware of our ability to fly. My research on Van Gennep (Gennep, 2019) and Turner (Turner, 1969) showed the missing Liminal space often intrinsically within tribes and cultures where the transition from child to man/woman is recognised, fostered and celebrated.

The questions, ideas I am exploring

“The for-itself is always separated from itself by nothingness” (Sartre, 1943)

The question is how we recognise and prevail against the boxes we have learnt to put ourselves in. A box somebody else puts us in is only obvious once it is seen, mechanisms for getting out of it once courage and understanding is garnered can be worked out, but the one we put ourselves in is a much trickier beast. When it is us that has internalised other people’s words what worse guard can there be to our own personal prisons than that of ourselves. “Man is condemned to be free” (Sartre, 1943). We are responsible for everything we do.

Why this idea matters (personally, culturally, artistically)

We all have so much to offer, but when repressed our true selves are often barely present because our curiosity and joy is unable to present itself, the very soil for creativity. Few of the people i know are able to say they have an emotional and steady engagement with life, building upon steady successes and manageable failures. The positive in this is “One must still have chaos in oneself to give birth to a dancing star” (Nietzsche, 1883), the nothing of Sartre (Sartre, 1943), the liminal discomfort of Turner (Turner, 1969) a necessity in this artists life...

This project grows out of my earlier Explorative Praxis module

From my first Explorative blog post *Explorative Praxis – First Ideas* (Harland, 2025) where I looked at spirit embedded in the physical Anvil of Ice (Rohan, 1987) to the Shinto practices each stage stepping us out of our mundane self and asking spirit to help guide us. Something external/internal that is never squashed entirely that is contacted to ask for guidance. The process of stepping into a different space, the washing away of the negative and connection to that untouched part, the ringing of a bell to call in the spirit but equally banish the negative. The burning of incense to feed the positive aspect lifting the spirit of the person (Kasulis, 2004).

All of this is linked in with getting in touch with the undaunted soul we brought into this physical vessel. “You are not a human being having a spiritual experience. You are a spiritual being having a human experience.” (Dyer, 1990)

How the report and the practical work connect

I wanted my practical piece for this exhibition to be something outside of my comfort zone hence wood and chainsaws but linked in with the blocking of flow or energies. The Oak blocked the path to the land I once owned, a physical block but metaphorically symbolic of the ending of a thought cycle. What better substance to then use to symbolise a person blocked in their self, unable to take to the wing, it is very weight a physical metaphor. The charring of its surface the Yin and Yang of both complimentary sides to the spirit. The horns and wings represent our deep connection with nature both desired yet feared due to our disassociation with it.

What you can expect in the report

This report gives a straightforward overview of where I am in my practice and aims in its confirmative state to recognise why I make the works that I do. I look at the wood, steel and antler as material but also metaphor. I like what Jane Bennet says about materials: "A touch of anthropomorphism can catalyse a sensibility that finds a world filled not with passive objects but with lively things" (Bennett, 2010). I will further explain the ideas, artists, and influences behind my work in the next section.

The main concepts I am working with for my sculpture are.

Doubling and Repression how what is pushed down returns in distorted, frightening or symbolic form. This in turn effects our own internal gaze and can lead to judgement and internal conflict where our self becomes both guardian and persecutor. Whether its Freuds Uncanny Double (Freud, 1919), Jungs Symbolic Shadow (Carl, 1991) or Nietzsche's existential inner tyrant (Nietzsche, 1883). As a precursor to these great thinkers Dostoevsky's 1846 Novel The double (Dostoyevsky, 2016) shows two sides to repressions swinging pendulum as its anti-hero is split into the two aspects of himself.

The Haunting, its spiral a repetition of that which has come before, represented In (Coverley, 2020) Hauntology, where time repeats, haunting its futures, is just a symptom of that repression. The spiral repeats, starting small and then becoming larger or large and becoming small, who can tell. Does the lesson that needs learning become unavoidable in the end, or does it become part of many as the spiral widens, becoming a part of the whole. Louise Bourgeois "Spirals" 2005 saw the spiral as both positive and negative depending on its direction (Moma.org, 2017). The spiral I have used on the body of my sculpture is placed over the heart one side light on the darkened side of the body the other side dark on the light. The symbol of Yin and Yang denotes the constant flow and change of dark and light forces (The Editors of Encyclopaedia Britannica, 2019).

Liminality as the space in between where there is disconnection from the known before connecting with the new. (Turner 1969) (Van Gennep, 2019) In the sculpture this takes the form of disconnected wings, the space between is not a comfortable thing head bowed under the weight of judgement.

Power and the tension between sacred and abject, where the socially acceptable "pure", elevated, worthy, safe to show self, hides away the parts that are not to be looked at but are powerful, messy and instinctive. Two of my favourite writers currently are Grey. P and Dimech. A (2011, 2013) and (2019) both of whom i have had chats with ,in person at the Occulture Conference 2025, Berlin and book walk in Glastonbury. In their works the sacred is not the sanitised and moralised idea of the

sacred but the perceived dirty roots that are our real source of power the messy, bodily, shame laden, instinctive parts of the self.

Who inspires or challenges my work

As my installation is multimedia I had so many artists to inspire with what I created. In my blog post Explorative praxis 27 (Harland, 2025)) I visited the National museum in Cardiff. Two artists stood out Vincent Van Gogh and Frank Auerbach. Van Gogh's work because of how beautifully sad it made me feel (Fig.1). A man that had to paint to stabilise his mental health. I love the quote from Vincent "Imperfect and as full of faults as we are. We are never justified in stifling the ideal" (Grant. P, 2014) It's so easy to negate what seems like naivety, but what in essence just needs time to grow, form and find its way. His work inspired me to work with oils and acrylics, bravery to try, to express. The only way is through.



Fig.1: *'Rain, Avers'* - Vincent Van Gogh, 1890

Van Gogh painted and created because it was what kept him tethered to this world and thought that colour itself was a living force. I relate to his overwhelming emotion, loneliness and longing for connection. That he worked in isolation mirrors my own practice in my forge where i often will not see anyone for days (Grant. P, 2014)

Frank Auberch's Image "Head of E.O.W, 1955" (Fig.2) was not one that I liked as a portrait, finding it unsettling but I loved the texture and layering effect and felt I wanted to not be afraid of making the paint not just about a 2D surface. Auberch would paint an image and then unsatisfied would scrape it of and start again, repeatedly until satisfied (Osborne-Bartucca and Hellstein, 2018)



Fig.2: 'Head of E.O.W' - Frank Auberch, 1955

Hunting for figurative artists that looked at the concepts my research led me to Magdalena Abakanowicz's figures emphasizing themes of war, individual existence and loss of identity, her sculptures mostly created from her initial practice of fibre connected with me because of their natural colours, seams and textures, material becoming metaphor (Fig.3). That she considered 'fibre [...] the greatest mystery of our environment. All living organisms, plants, leaves, and ourselves are built from fibre' (Musee Bordelle, 2025) ties in with my own belief in the metaphorical threads however small linking us all together. Her forms are traumatic encompassing the idea of body as a site of memory. (Musee Bordelle, 2025)



Fig.3: *'Brothers'* - Magdalena Abakanowicz, 2010

Another artist Jan Dostal was Exhibiting at the same time as me at the Occulture Conference his large laser cut pieces were stunning in their repeated themes but very different from my organic traditionally forged pieces. When looking at his work I found a sculpture entitled - Fire Angel, 2023 (Fig. 4) that I loved its sheer mass and ragged wings were so present, though for my own sculpture I wanted them less defined. It opened me up to larger scale pieces.



Fig.4: 'Fire Angel' - Jan Dostal, 2023

What they do and why it matters to me is that I'm inspired to try new things, see how materials can make you feel and the metaphors they can link in with. They are Physical artists, that each worked because they had to for their own sake with the emotional truths that were there's.

My work sits alongside theirs by being brave enough to attempt new things, despite of my own wounds that make me want to hide, i create to express a life experience that most will never have with the resources I have at hand at my own practice. I did not want to create something that was safe or comfortable i needed to create something that followed my own last minute, truth. It is not the finished piece that matters (though of course it matters), it is the awareness that what you are trying to say has a form. It does not matter in the end if you are understood only that you have attempted the connection.

Traditions, histories, and cultural frameworks that shape my project within my profession.

“By fire the nature of all things is changed” (Valentine, 2016)

Blacksmithing. Within my practice, my tradition is blacksmithing, preferring the coal and hand hammer of the early smiths over modern gas and electric forges. There is more romance in it, the smoke-filled rooms with sunlight streaming through the essence of others. It inspires me to capture the rawness within my work; I chose to be a blacksmith because I did not want to continue my path as an engineer with its straight lines and thread tolerances. The steel has a voice that needs to be listened too, allowing its organic form to flow out of it.

“If vain our toil, we ought to blame the culture, not the soil.” (Pope, 2014)

“Nature does not hurry, yet everything is accomplished” (Fukuoka, 2010)

Agriculture. Another tradition that I come from is the woodlands, farming and sustainability. Spending at least 20 years of my life working in the woods, laying hedges, dealing with the cycles of animals and tilling the soil. It brings a different perspective on time and how things grow. A laid hedge from creation to being laid again is a cycle of around 10 years; a coppice cycle in a wood is 7 years. Nature works at its own pace, and I recognise within this my own pace, out of time with my culture, always slower and needing more time to process and form a more rounded opinion. The Stihl Chainsaw I used for felling trees and laying hedges has been used for years with plunge cuts for tricky fells or careful sawing of holes for gate latches to fit into. I used this for my sculpture's body from an old oak. Doing the unknown not with a carver's blade but with the basic bar and the thought that art comes from feeling.

“Witchcraft is the recourse of the dispossessed, the powerless, the hungry and the abused, it gives heart and tongue to stones and trees. It wears the rough skins of Beasts. It turns on civilisations that know the price of everything and the value of nothing” (Grey, 2013, p14)

Occulture. Is a blending of the words “Occult” and “Culture” attributed to Genesis P-Orridge by (Partridge, 2013) it's a mixture of esotericism, magic and alternative spiritualities with mainstream art and popular culture. Art and magic are similarly liminal in the space they both frequent. They inhabit that space where reality is suspended for a while where we interpret our emotions or the place we are in, into the piece that we manifest. I exhibited at the Occulture Conference in Berlin (Occulture Conference. (2025, 2023) for the second time last year putting me into the heart of this cultural mix, with so many artists and practitioners. It influences my work by pushing against the limiting beliefs of my own up bringing and connecting in with the spirits of the spaces that I inhabit be that in nature, the forge or my own internal landscape. The importance of finding people that you can share your ideas with and that accept and appreciate your art can't be underestimated.

“I see from one point, but in my existence, I am looked at from all sides” (Lacan, 1998)

Of all of the galleries i have repeatedly visited as their shows and exhibitions have changed, Volcano Swansea, Elysium Gallery, Glynn Vivian gallery, National Museum Cardiff, V&A London, Tate Britain, Samurai Museum Berlin, Carmarthen Museum, Oriel Myrddin gallery, Pitt rivers museum Oxford, Manchester art gallery, Occulture Conference Berlin it feels like slipping into a warm bath soaking up new ideas and sites, I find myself looking at the way paint strokes fall and how they feel. Flashing,

loud, repetitive works that try to disrupt are not pieces I'm drawn to preferring the soft flow of natures, movements and captured images of moments unsuspecting. The argument that I should be challenged by provoking work is not one I really want to engage in, as there is enough artwork for all of us wherever we are in our work and development.

How these helped me develop my thinking.

Each visit helped me see that every artist has a different way of creating their works, the Samurai museum in Berlin (Samurai Museum Berlin, 2022) showed me that amazing cross over of art with craft and how the actual work becomes something spiritual in its nature when joined with its use or placement. Seeing how art is exhibited was also particularly helpful, from paintings to sculptures their positioning can elevate or diminish them depending on how they are given room to breathe. The Pitt Rivers collections (Pitt Rivers Museum, 2019) cover such a wide range of pieces culturally significant but beautiful in their creation, sculptural masks that are part of ritual transforming wearer into other. It helped me see worth in my own expressions of ideas, giving worth to my made pieces.

Changing to the part time stream allowed me to extend my explorative aspects further. I had already started to test using steel and wood in the pieces I had taken to Exhibit in Berlin. When we had our talk at the end of our explorative module, I wanted to create an installation piece but had not formalised the form it was going to take. I liked the idea of a figurative sculpture but with underlying metaphors like my "Under the skin" pieces (Fig.5). Bringing in the style of Wings that I had created for my dragon commission but up scaling them for a larger figure.

Practice based research suits my project, I like to feel what I am doing, while I'm making checking if the shape is becoming what feels right to me, each an individual version of itself. In this way you are guided into new areas, as mistakes happen or unexpected shapes appear that steer you down a different path. Obviously, I need to have a visual idea breaking the space, and in this case, I started life drawing classes at Carmarthen college of arts in the evenings so I could get my head round body shape and proportioning.

I felt the need to express myself by drawing figures, portraits and just getting ink, acrylic and oils on paper. In that time those scratchy rough pieces were becoming representative of aspects of the final sculpture. My experimentation for the final piece was by way of drawing, trying to capture the human form, The night classes guided me into seeing the overall shapes of the body which then led me to start practicing drawing in airport waiting areas, at the market and wherever I could.

I only had one large piece of oak, and my chainsaws blade was worn about half through so wanted to go straight in with the sculpting as couldn't afford anything else. I drew the form I wanted directly onto the wood from the top then once the simple outer lines were cut, I redrew along the sides.

Having found a Kites skeleton while making the dragon for my Hampton Court (Harland, 2025) commission last year I used the proportion of the wings to get a ratio for lengths for the Steel wings. Having cut the steel, I will work each section until it droops round into the final shape.

My sketchbooks made it easy to see the direction I wanted to go in "breaking the page" and not being caught up in my internal thoughts became a mantra for me so that I would do rather than

think. The prototypes were the drawings but the process of starting something that I only had one go at was where I brought my bravery and breaking the page into a reality.

My visit to Berlin and exhibiting work (Fig.5) that I had created really affirmed the direction I was going in using multimedia to present an underlying feeling it gave me the opportunity to observe how others presented the liminal, esoteric and ritual work. I Spoke to Peter and Alkistis (Imprint, 2026) about their work which was enlightening and allowed me to see that I wasn't on my own with my direction. My observations at the Samurai Museum in Berlin on how craft can be used to bring out the spirit needs more study. My encounter with Van Goghs piece in the Cardiff museum really made me consider the fact that somebody so well known, was barely known when he was alive. It allowed me the question of why am I doing this? And the answer is as it is for most artists is because I must.

The reason I chose these methods was because anything I tried that I hadn't done before was more than I knew before I had done them. Each time I attempted something different particularly with Oils or acrylics, I had to push past "What am I going to make?" into "I'm making and that will move something". They helped me discover that doing is the method, doing precedes the question. Doing tips the scale towards work, towards self-belief, towards healing. The only limitation involved was the weight of the themes made the process Psychologically demanding at times as a certain amount of unravelling is involved as you look for expression.



Fig.5: 'Under the skin' - David Harland 2025

Key moments of change

Starting the course was asking the fundamental question! Am I an artist? And I have answered that as far as self-doubt and the inner critic will allow.

Yes.

Each module of the course helps cement facts about which direction to go in, who to work with and how best to write an academic essay. Explorative has all been about finding ways to express what is inside, however it comes out and looking at methods outside of my practice, to either take me into a new practice or integrate it with my own. I think I am also formalising how I want to be in my life, more the journey than the destination.

My take aways.

Photography has to be further explored joining a local club or doing more courses. It is so important for my business but also for myself as I try to capture an essence of something not always possible through words.

Print making be it lino or wood block will be something I develop in my practice be it for advertising or within the work itself, particularly seeing that I can use an acid resist and then etch the steel.

Ceramics in the form of wild clay, and how fired pinch pots are something I would like to develop after the course when I have more time to create the tools to make them. I want to integrate these into my steel work.

I need to continue drawing as it furthers what I create in the forge but also refines how I make. You start to see the lines in people faces how lips join to noses and how the weight is distributed in a form.

What I explored and learned along the way.

I have tried most of the resources that were available at the college, each time the practice of doing has led to why? what would the purpose of this be moving forward? What is it about this process that draws me in or makes me dismiss it.

Relief and Intaglio printing has an irregularity among its uniformity. A form of uncanny whereby you know its words but the feel of them is taken out of their normal black and white context and given life with colour and positioning. I particularly liked my experiments with palimpsests and the block markings used to show a maker's mark on Japanese pictures.

Photography is a necessity for myself as an artist and business owner, capturing process and finished items allows me to connect with my clients and opens up ways to be more creative in the future.

Bookmaking to create a vessel as art as well as to hold it felt like something intrinsic to what we are as creators I wanted to feel the book before I even looked within and found the making of a leather bound one using old, reclaimed bellow leather, ripped forge clothes and paper. A process that I will do more of each time one container is full.

My ventures into copper and Mokume Gane I particularly liked the look of, but the fold work also brought new shapes in.

Shot blasting gave me a direct way of placing designs into glass which from a craft point of view will work into some lantern projects.

Vacuum forming was a technique that I used for my series “under the skin” and it received a positive welcome at the Occulture Conference.

Life drawing has allowed me to look at people in a different way and approach drawing as form and then refine.

Cyanotype Was an interesting side quest that could come in useful when I want to get certain patterns onto steel for engraving or etching.

It kept coming back to art as therapy, art to relax into feelings that are too painful when put into words. Though I make items that people use for my craft my mind is constantly working over what might be going on in every social situation. Reading faces and body language the nuance in a spoken word. All without outlet.

The materials I chose shaped the final outcome of my piece by bringing together the attempt of something new with the risk of failure in my chainsaw work, the beautiful colours of the oak changed with the burning of half and the symbology of the spiral in it charred balanced form the wings are forged skeletal like without covering to still give the impression of a tangible thing only just present. The paintings represent both internal and external gaze while providing a large image from the side its plane of existence is only thin.

What the Work Means and what i think the work communicates is that other people’s views and gaze have affected how I see and how my own internal voice talks to itself often disempowering me from being brave and wild.

Connecting into Freuds Uncanny, Jungs Shadow and Nietzsche’s inner tyrant it attempts to capture vulnerability under scrutiny, while emphasizing our true powerful natures.

The Cycle of Praxis

Theory influenced making by creating a liminal space in between change visible as installation. I wanted to embody my own inner conflict within a piece which came out of the research I had carried out about psychological states of being.

As I created the piece new ideas were generated, the oak itself cracked and warped as it dried opening up new metaphors and making me adapt. The wings were originally part of the sculpture, but it seemed that them being somehow removed strengthened the ideas of disassociation.

The ideas of the gaze became part of the whole as I worked through the making including the smaller drawings as internal dialogue. This meant going back through my notes to see the links I had been making throughout the course. And reflecting on how my own journey has been affected.

This listening to the faint tugs of self-brought the idea full circle to the piece that I will be displaying a week after this written work is submitted.

The finished outcome now.

The final work is a wild figure, head bowed, horned with wings detached, but near, its inner dialogue visible as external influences look on. Its representative of the shame that is brought to our wildness as humans, and the powers we disassociate from when pressured by social normality.

I wanted to step into larger sculptural pieces, but did not want to just use my practice of steel to define its shape. I had initially thought about the oak and kept it in mind. The installation allows me to bring in pieces of work that have been created over the last few months, which add depth to the understanding of the whole piece. Final layouts will be felt when in situ, and it may be that elements are removed or positioned differently once in the maker's room. The theories are there, but the layout is not set in stone.

It will be displayed in the makers room as an installation, free standing with the wings behind, the larger canvas will be suspended from the wall, while the smaller canvases will be suspended by thin fishing wire above free to move if air should move in the space.

I hope the space will allow for the viewers of the piece to move around two sides of it and be able to approach and view from a distance.

Ideally the piece would have had a wider top section so I could proportionally create the shoulders in more of a sloped v but the history in the wood makes up for that.

Bringing everything together.

Through the development of my final piece, it became clear how all the disparate threads theory, practice and research had connected to form the final sculpture. In the end it is an expressed mask of the internal doubts and voices that we take on as our own views. I felt it needed form that could be related to from the abstract as often a problem faced head on is too traumatic to process. Its natural materials connect, while the steel elicits something stronger and less tamed.

Giving thought form brings it out into the light of day to be looked at. It makes the subtle manipulations so many people are under out into the open and takes ideas from stuffy psychological texts into a form that is subliminally understood. Theory is not lived if it resides in a book nobody but an academic reads, practice brings thought into something more palatable and understood.

My practice has developed by reading books I would not have given a second glance and encouraging me to get out to galleries and museums that I would not have visited in such numbers as I have now. Being brave enough to carve something from scratch for my exhibition as close to the exhibition as I have has allowed a bit of my Feral out and is something I shall be expanding over the coming years as I ride out on my motorbike which I also got my full license for during the course.

I will be Digging deeper into mixed media, with lanterns and hourglasses. But want to create more mixed media sculptures over the next couple of years. Expanding on the insights gained through my studies on the master's I am already booked to do the Llandeilo Arts trail in July and intend to get my Oil paintings into galleries when the dust has settled a bit. I will be travelling to Japan because of all

cultures this one speaks to me the most, but this will be down to finance and the dog. Exciting times ahead.

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Appendices.

Blog - <https://davidharlandart.wordpress.com/> 2024-2026 Looks at workshops, life effecting practice and my progression with my practice through the year.

Instagram - <https://www.instagram.com/david.harland/> Shows a lived version of the practice i have been carrying out as part of the course alongside working life, commissions and exhibition.