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Tasks in the order I received them:

Task 1: Manifesto Writing = 546 words

Task 2: Observational Writing= 493 words

Task 3: Practice-based Writing = 523 words

Manifesto Writing

I want people to see things the way that I do.

Curiosity is a main contributor to how I think. A desire to know more and question everything is written in my genetic code. But we now live in a world where very complicated situations have been simplified to the touch of a button or the ability to complete tasks with only a few simple steps. What used to take days now take hours, hours now minutes and minutes almost instant.

However, depending on our experience, how thoroughly we have been taught or even our familiarity, complexity of tasks and situations, for some, require little to no thinking.



Figure 1

For example, Figure 1 is a Boeing 787 flight deck. Are these controls confusing and difficult to understand? To us, yes. But not to a pilot or the engineer who designed it. To them the placement would be logical, organised and sensible.

But are the underlying mechanics simple? No. Everything has a level of complexity that has been simplified over time, but the basis of how everything works is deeply rooted in complexity.

"Complexity is part of the world, but it shouldn't be puzzling; we can accept it if we believe that this is the way things must be" (Norman, 2011)

In art I see it similarly. As an artist we have the choice for our work to be complex with coded messages or to be simple with a clear one. We have complete control. We are the engineer and the pilot. How we translate our intentions in art stems from how passionate we feel about the work and how we connect with it. Nevertheless, how well a viewer connects with our work is not up to us, we can only continue to be passionate and honest in hopes of breaking through the barrier of fear of the unknown and delve into the viewers curiosity to know more.

Never stop learning or questioning.

In regard to my last statement, not only does complexity generate fear in people unconditionally it can also deter people from seeking the answer of how things work. In today's world, we seek less of an understanding of the mechanics and strive for a quick solution.

Understanding is a direct link to how we connect with work. Without it, people have a difficult time processing what they see and the difficulty in understanding leads to boredom.

“The reason why some kinds of art don’t appeal to some is because they don’t know how to relate with them. This is why understanding art is the key to curing all kinds of disinterest towards them” (Ibrahim, 2019)

You do not have to have an understanding in order to appreciate and enjoy.

Although, in my honest opinion, understanding should not correlate to appreciation. In some cases, a lack of understanding can contain some interesting outcomes which can in turn prompt an epiphany. Thinking too much of the complicated nature of everything can take away from the enjoyment of creating. Which is one of my main beliefs in art. You can lose the passion and creativity if you spend too long thinking about what you want to do and how you are going to do it instead of actually doing it. A balance of both is needed.

References

Ibrahim, A., 2019. *The Artist*. [Online]

Available at: <https://www.theartist.me/art/why-do-people-find-art-boring/>

Norman, D. A., 2011. Why complexity is necessary . In: *Living with Complexity* . Cambridge, Massachusetts: The MIT Press, p. 4.

Observational writing

Semiotics is used in everyday life and occupies almost everything we do, see, hear, in the regards to ‘signs’ - “which in any form of activity, conduct, or any process that involves signs including the production of meaning” (Anon., 2020). In simple terms, a sign is anything that has a meaning that can be communicated through the senses i.e., “visual, auditory, tactile, olfactory, or gustatory” (Anon., 2020)

Although, the signs are nothing without the context it is in. The thumbs up is a well-known symbol of ‘good’ but the origin ranges back to gladiatorial fights where upon the defeat; the decision of whether the gladiator, who lost, died or not was given to the crowd who would gesture with a thumbs up, meaning he lives. Or thumbs down, meaning death. However, more contemporary



Figure 2

contexts give different meanings. E.g., scuba divers give a thumbs up to signify they are to resurface, and hitchhikers use a thumbs up to indicate they need a ride. Context is what gives semiotics its power.

Figure 2 was presented on the side of a wall in Melbourne for the *Australian Childhood Foundation*. The Foundation's main goal is to raise awareness of child abuse and put a stop to it by highlighting an issue that often goes overlooked in the genre of abuse.

The poster itself is purposely minimal to reflect the simplicity of their goal – to stop child abuse. The use of a mannequin opposes the simplicity and stands out, literally and metaphorically. Juxtaposing the idea of children being 'invisible'. The white background also contributes to this idea of invisibility giving the child a ghostly look which is also reflected in the white of the poster. The mannequin is the metonym representing all children who were being abused emphasised by the suffocation of children.



Figure 3

Interestingly, when the mannequin is removed (see figure 3), on the wall where the mannequin once stood are the words "Thank you for seeing me". Mannequins are a natural physical personification of humans; however, the use of this particular child-like mannequin allows a further layer of noticeability. The poster placement on a corner with the small protrusion of the child already introduces a level of shock value for anyone walking by. A study conducted by Pyszczynski and Greenberg (1981) shows that people tend to use more attributional processing for situation in which they do not expect to occur compared to expected occurrences. People are more likely to remember a surprising event as the adrenaline forces the brain to acknowledge the danger and understand it in order to react, and in turn becomes more memorable in the mind.

An added signifier to have this poster memorable is the possible implied story that this child was so neglected, they did not see them as they were putting up the poster. The comical use of the child for such a serious advertisement opposes so drastically to everyday that it forces the brain to remember.

References

Anon., 2020. *Wikipedia*. [Online]

Available at: <https://en.wikipedia.org/wiki/Semiotics>

Practise-based Writing

The exhibition I have decided to discuss will be Olafur Eliasson, *In real life*. The temporary exhibition held inside the Tate Modern between the 11 July 2019 – 5 January 2020 demonstrated the many installation works of Eliasson that were used to invoke the feeling of awareness of using other senses as well as the awareness of the people around you. The contemporary work used a range of objects and colours to highlight *“issues on climate change, energy, migration as well as architecture”*. (Unknown, 2019-2020).

Many of the pieces on display were hanged introducing some element of changing perception using different gradients of colour or a reflective shape that altered what you saw e.g., a spherical mirror that distorted yourself when you looked into it. Although many were installation pieces, but many sculptural pieces, and smaller pieces used to insight a new perspective were displayed often at eye level in order to be interacted with by looking through, at or observing comfortably (figure 4, 4.1)



Figure 4



Figure 4.1

The exhibition was curated by the artist himself, as you walk through numerous works that often felt misplaced and odd. I found myself, every now and again, seeing a piece of work but not realising it was in fact a piece of work until seeing the small plaque on the wall explaining the piece. The piece known as ‘Regenfenster/Rain window’ was created in 1999, *“a window with an endless flow of rain-like water giving the impression that it is raining outside, express his interest in nature and the weather; connecting his experiences of the Icelandic landscape to making sculpture”*. (Berry, 2019)

While walking through the exhibition, I was drawn in by the use of colour, many of which were strong yellow. Eliasson shows clear interest in changing our perspectives through colour, light and use of space. By colouring an entire room yellow, it alters our perspectives as our eyes begin to adjust, subconsciously when leaving the room my eyes started appreciating and seeing colour at a higher value and much more saturated. This put into perspective that the colours we see on a regular basis make up how we see the world, leaving me thinking a lot more about how I see things on a regular day and how I have been experiencing and engaging the world in the past.

One thing I find as a challenge is Eliasson's intentions, when viewing them for the first time. For example, *Din blinde passager* (2010) – roughly translated to 'Your blind passenger' (Figure 5, 5.1). You simply walk through a hallway covered in 'fog', along the way lights turn the hallway into different colours as you walk further through. The fog is dense making it difficult to see very far ahead. Walking through I kept wondering 'why' as the intention was not clear to me. Many of Eliasson's works need further delving into to fully understand what he is trying to communicate. However, many of Eliasson's work revolve around the same ideas of 'changing our perception' often, in this one especially, using lighting and colour to allow a new outlook on what we see.



Figure 5



Figure 5.1

References

Berry, C., 2019. *Olafur Eliasson - In real life*. [Online]

Available at: <https://craigberry93.medium.com/olafur-eliasson-in-real-life-35e344e126ff>

[Accessed 31 October 2019].

Unknown, 2019-2020. *Tate*. [Online]

Available at: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/olafur-eliasson>

Figure 1 – The 787 Flight deck – Randy Deville and Mike Dey -

https://www.boeing.com/commercial/aeromagazine/articles/2012_q1/3/

Figure 2 – Neglected Children - Marc Van Gorp – 23 April 2009 -

<https://osocio.org/message/neglected-children-are-made-to-feel-invisible/>

Figure 3 - Neglected Children - Marc Van Gorp – 23 April 2009 -

<https://osocio.org/message/neglected-children-are-made-to-feel-invisible/>

Figure 4 - No title - Dawson Edwards - 8 November 2019

Figure 4.1 - No title - Dawson Edwards - 8 November 2019

Figure 5 - No title - Dawson Edwards - 8 November 2019

Figure 5.1 - No title – Dawson Edwards - 8 November 2019