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Tasks in the order I received them:

Task 1: Manifesto Writing = 408

Task 2: Observational Writing = 544

Task 3: Practice-based Writing = 505

Task 1: Manifesto Writing

1. Make work for yourself and what you want to express.
2. Make work that is true and raw.
3. Push yourself to make work about that challenges you.
4. Do something that would annoy a Tory.
5. Find new ways to produce work and explore every opportunity.
6. Read or watch the news and if you see something you don't agree with don't sit back and do nothing.
7. Read as much as you can about your craft.
8. Ask for criticism so your work.

In my work I feel it is important to look at problems happening in our society because they could be issues that affect me personally and I feel I want to explore and understand them better. When I produce work, I try and relate to it by putting myself into the shoes of other people, whether it be physically or emotionally. I feel when I do this, I produce work that is true and raw. I take influence from artists such as Francis Alys with his piece 'The Green Line' (1995) but then recreated in 2004 following the position of what used to be the 'Green Line' that ran through Jerusalem. This gesture is very political in its history but also becomes poetic (Alys, 2021).



Fig 1. The Green Line, 2004

What I believe in and what I try and show in my practice is that the things you see that are challenging are the ones that make you grow and develop in your practice and ultimately enhance your understanding of the world. Within my practice so far, I have worked mostly with photos but as it has developed and advanced, I want to explore video and the possibilities of it. I feel at this stage in my practice it is important to explore every avenue I possibly can and keep an open mind to new ways of working.

Within my practice I am heavily influenced by politics. Particularly I am influenced by how politics affects the lives of lower income households. Having grown up in one I have seen first-hand the extent of influence politics has on things such as income, jobs and opportunities. A piece that heavily influences this area of my practice is the artist collective 'Superflex – The Financial Crisis', explain in a 12 minute hypnotic style video that was broadcasted on UK television in 2009, they address the financial crisis of 2008 and how low income families are the first to be affected by either the government or the financial crisis (Superflex, 2009).



Fig 2. Superflex, 2009

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Figure 1. *The Green Line*, Francis Alys (2004). Accessed from:

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Figure 2. *The Financial Crisis*, Superflex (2009). Accessed from:

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Task 2: Observational Writing -

Semiotics is analysing how signs create meaning. This can be very important in an age which there are a lot of mistruths and fake news being spread in the media and shared on social media (Sardarizadeh, 2020) so it is hard to tell what is real and what is not. Using semiotics can be important to decipher what you read and to know what narrative they are trying to tell you. You can use semiotics in news today or even paintings from hundreds of years ago.

In an article by Nadia M. Brashier and Danial L. Schacter called 'Aging in an Era of Fake News', they talk about the harm fake news can do. They go on to say that fake news is mostly shared on social media by the older generation because they do not have a good understanding of how to spot the signs of fake news (Brashier & Schacter, 2020). This could easily be solved by having more information out there about fake news and social media sites having warnings on videos or posts that make it clear if it contains misleading information.

Rene Magritte's piece 'The Lovers II' (1928) is a really interesting piece. Using semiotics, we can try and see what Magritte was trying to tell us in his painting. There are two people, a man and women, kissing but they have a cloth covering their face. They are behind a blue wall and to the right is a red wall, the woman is wearing a red dress and the man is wearing a suit, the man leans down into the kiss while the woman's head is tilted up.



Fig 1. The Lovers II, 1928

The first thing you see when looking at the painting is the cloth that is covering the two lovers faces. This could be described as a metonym for their inability to be intimate. The cloth creates a barrier between them, and it is as though they are not allowed to be fully intimate as there something stopping them. Looking more at the male figure, he is wearing a suit and is leaning down into the woman and I feel this could be a metonym for dominance of the man.

Next I want to look at representability in the painting, starting with the background. The two people are standing in front of a blue wall which could be interpreted as sadness. I think they are unable to express their feelings openly in their relationship which can be frustrating and sad. However, in Deden Novan Setiawan Nugraha's article about colour meaning, they talk about the colour blue as 'Clean' or 'Relaxing' which starts to give the photo a different narrative (Nugraha, D.N., 2019). The red on the walls and on the woman's dress could represent love, lust and passion which is shown in the intimate embrace they are trying to have together. However, you could argue that the red is a symbol for danger as their kiss is forbidden (Nugraha, D.N., 2019).

I feel the metaphor in this piece is the cloth as it is separating them in a literal sense but is not what is the really separating them. Their unknown intentions and their inability to not be able to fully trust each other is what is stopping them from fully embracing. The cloth is their secrets and feelings being hidden from each other.

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Figure 1. The Lovers II, Rene Magritte (1928). Accessed from: <https://www.renemagritte.org/the-lovers-2.jsp> [Accessed on 13th November 2020]

Task 3: Practice-based Writing - 'I SCREAM DADDIO' by Sarah Lucas at the Venice Biennale

Sarah Lucas was asked to represent Britain in Venice for the 56th annual Venice International Art Biennale in 2015. The show was curated by Richard Riley and challenged the themes about 'gender, death and sex' and innuendos from everything around us (Azzarello, 2015). The exhibition shows a really good look on comedy in art and its nod to British humour.

The thing that I noticed first about the show is the bright yellow walls all the way through, but there was a reason for this as Sarah Lucas would describe her show like a desert. I feel that the yellow of the walls and the washing machine made to look like an egg are references to her work such as "Self Portrait with Fried Egg" (1998). The custard of the desert would be the egg yolk coloured podium that the models would be placed on. The white of the plaster models were considered the meringue (Simmons, 2015).

The piece that stands out the most to me is 'Deep Cream Maradona'. It is of a reclining male standing 9 feet tall and is made out of resin. In an article by Karen Wright called 'Flesh in Venice', she talks about how this work shows influences from Franz West and in her interview with Sarah Lucas she said, *"I think of Franz in Venice – when your dad dies, it's time to be daddio"* (Wright, 2015).



Fig 1. Deep Cream Maradona

My favourite pieces in the collection are the eight figures she made casted in plaster from the waist down. The people she casted from were friends. Michele worked in Sarah Lucas' favourite art shop and Yoko is wife to artist Don Brown (Wright, 2015). When looking at the models you can see a seam running down the leg and around the foot. This makes the piece really interesting, Sarah Lucas said,

"The lines are hap hazard and you do end up with these seams that I like [...]"

lines to follow with your eyes." (Simmons, 2015)

I think how Sarah looks at her work is really interesting because she does not strive for perfection as the things you would think of changing are the things that make her work so interesting visually. In the piece 'Yoko', Yoko has a small part missing from her foot and in Julian Simmons film Sarah talks about how that missing piece makes the figure look so fragile (Simmons, 2015) and I completely agree seeing that little piece missing does change your look on the object.

Once you start to look closer at the pieces you start to see the cigarette sticking out certain parts of the figures, and this has become a feature in a lot of Sarah's works, such as 'Smoking' (1998). In her article for The Tate, Elizabeth Manchester talks about how Lucas uses the cigarette as a phallic stand in (Manchester, 2001), which shows the humour she puts in her work, she wants to provoke the viewer. As she put it,

"A fart in the direction of the viewer, a direct challenge to the viewer."

I used it in a previous work and people turned away" (Wright, 2015)

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