

CLASS EXAMPLE

Student Name:

Student Number:

Programme of Study:

Module: ADAD4018 Ways of Thinking

Task One: Manifesto= 522 words

Manifesto

1. Burn newspapers that propagate anti-Semitic viewpoints.
2. In the so-called era of 'post truth' and 'alt. facts', we must strive to question, subvert and challenge the mediation of images. We reassert the role of deconstruction in understanding the production of false narratives and meanings.
3. Always try to 'be in the world' instead of being somewhere else(virtually).
4. The role of art and design in the commodity age is to make things visible. To break habitual ways of seeing/creating/making, we must give ourselves time to stop 'using' and start 'contemplating' the world and how we inhabit it.
5. Do not use Facebook as a means to ask questions or get answers. Go direct to the source. Rumours fly. Truth prevails.
6. We must recognise that all categories of knowledge can change according to time, place, and use. Meaning oscillates.
7. You don't need prior knowledge when 'reading' an artwork. Emotional response is a valid response.
8. Passivity has no place here.

Keyword: Post Truth

2. In the so-called era of 'post truth' and 'alt. facts', we must strive to question, subvert and challenge the mediation of images. We reassert the role of deconstruction in understanding the production of false narratives and meanings.



Fig. 1 Jack Taylor/Getty Images (2017) *Vote Leave claimed the EU was costing the UK £350m a week which could be given to the NHS*

The Oxford English Dictionary announced their 2016 word of the year as 'Post-truth' (Midgely, 2016). Brought to the fore by the UK's 'in-out referendum' (Mason 2014), to leave the European Union, our relationship to notions of truth have become contested and pushed to their limit as seen in *Vote Leave claimed the EU was costing the UK £350m a week which could be given to the NHS* (Taylor 2017). Modernity favours the universal whereas postmodernism savours the singular and idiosyncratic (Tate, nd.). As Caputo states (2013 p.34), "If you ask a postmodernist, 'what is truth' they are likely to squint and say, 'It depends'". Our relationship to the truth is never a given, meaning oscillates and the contemporary world has taken this to new extremes.

Keyword: Making Visible

1. The role of art and design in the commodity age is to make things visible. In order to break habitual ways of seeing/creativng/making, we have to give ourselves time to stop 'using' and start 'contemplating' the world and how we inhabit it.

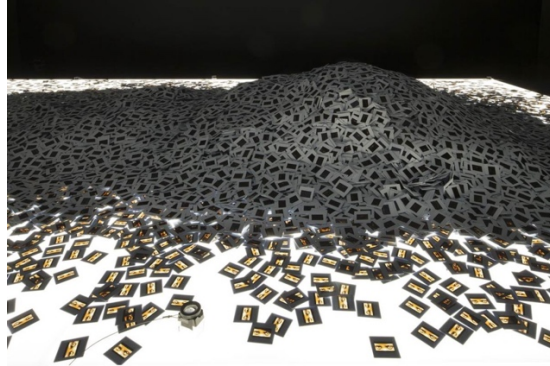


Fig. 2, Jaar (2004) *The Eyes of Gutete Emerita*,

Photojournalists often attempt to tell stories about the lives of others, but in *The Eyes of Gutete Emerita*, Jaar (2004) doesn't make atrocity into a spectacle, instead Jaar uses representation to completely overthrow how we speak for others. Over a five-month period in 1994, more than one million Rwandans, mostly members of the Tutsi minority, were systematically slaughtered as the world closed its eyes to genocide (BBC News 2019).

Here, Jaar tells the story of 30-year-old Rwandan, Gutete Emerita, who was attending mass with her family when a massacre began, Gutete's husband and two sons were killed before her eyes. Somehow, Gutete was able to escape. Here Jaar, instead of attempting to depict such atrocity that Gutete witnessed, takes one image of Gutete's eyes, which are repeated to the same number of deaths she witnessed. This art work was made 'to raise awareness of that terrible season of genocide' (Devine 2005) and as a conceptual piece makes us consider atrocity through the eyes of the seeing.

Keyword: Emotional Response

7. You don't need prior knowledge when 'reading' an artwork. Emotional response is a valid response.



Fig. 3, Serra, (2007-8) *Fernando Pessoa*,

Encounters with art do not always go as well as they might. We are likely to leave highly respected museums and exhibitions feeling underwhelmed, or even bewildered and inadequate, wondering why the transformational experience we had anticipated did not occur. It is natural to blame oneself, to assume that the problem must come down to a failure of knowledge or capacity for feeling. As de Botton (2013 p4) states

it lies in the way that art is taught, sold and presented by the art establishment. Since the beginning of the twentieth century, our relationship to art has been weakened by a profound institutional reluctance to address the question of what art is for.

In Serra's (2007-8), *Fernando Pessoa* a profound sense of sadness is present. In a world that often suggests we should be happy, all the time, Serra's work does not deny our troubles. It tells us, through its materials and form, that sorrow is written into the contract of life. This artwork is accepting.

Referencing list

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- Caputo, J. D. (2013). *Truth; Philosophy in Transit*. London, Penguin.
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- Tate (nd.) *ART TERM POSTMODERNISM*. Available at <https://www.tate.org.uk/art/art-terms/p/postmodernism> (Accesses:12th October 2021)

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Figure 1: Jack Taylor/Getty Images (2017) *Vote Leave claimed the EU was costing the UK £350m a week which could be given to the NHS*. Available at :

<https://www.standard.co.uk/news/politics/man-behind-ps350m-a-week-brexit-bus-lie-admits-leaving-eu-could-be-an-error-a3579676.html> (Accessed: 27th October 2021).

Figure 2: Alfredo Jaar (1996) *The Eyes of Gutete Emerita*, Available at:

<https://www.berlinartlink.com/2012/07/26/i-remember-her-eyes/> (Accessed: 12th October 2021).

Figure 3: Richard Serra (2007-8) *Fernando Pessoa*. Available at:

<https://www.artsy.net/artwork/richard-serra-fernando-pessoa> (Accessed: 12th October, 2021).

NB. There are three books here, and other sources. The referencing list will inform your reader/ marker of the breadth of your research. **Check Harvard referencing:**

https://uwtsd.ac.uk/media/uwtsd-website/content-assets/documents/library-and-learning-resources/infoskills/Harvard-eng_v.1.2.pdf