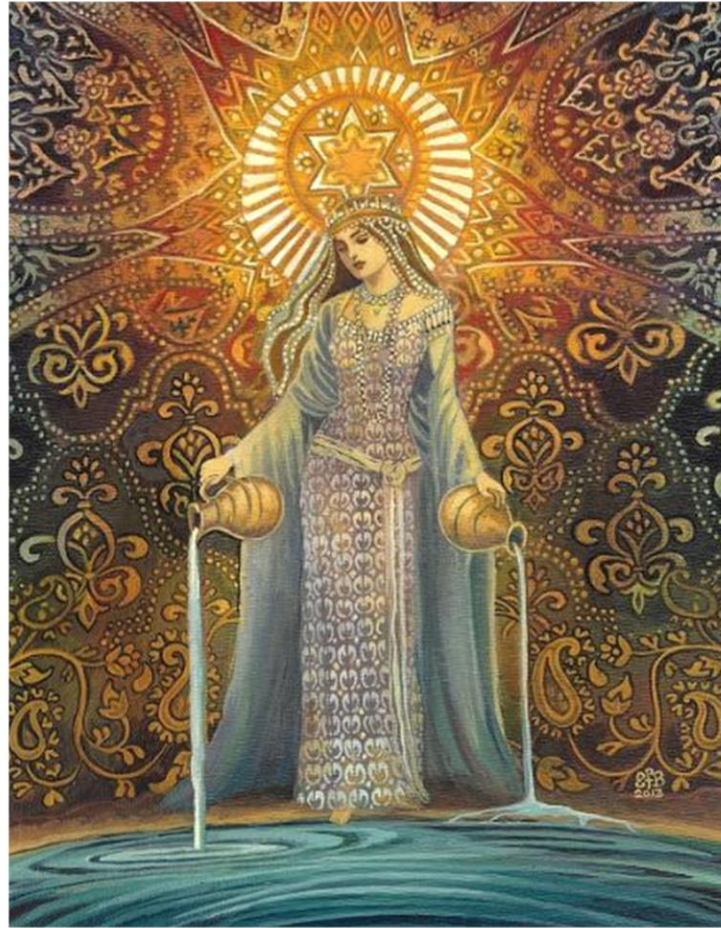




Ways of Thinking

PORTFOLIO OF WRITING

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Manifesto writing

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Cyberspace is transcendent

So design a life that is sacred

Joy is a possibility, counteract

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Breath of spirit to the masses

Abject emotion can improve

In creativity digital

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1 Life is sacred and meant to be full of beauty and meaning not just mindless consumerism.

2 Art and creativity transforms. It transforms ourselves and our environment and bad times while preserving and transmitting the good times

3 Product or art and design without soul is like a rotting corpse. Abject! This design work is the process of improving our current reality by injecting spirit into the corpse of materialism.

4 We believe in global action by local means to improve the present reality for everyone. Maintaining a local identity while utilizing our increasingly connected globalized world

5 Art is for the masses and is to be enjoyed and produced by the masses

6 We utilize the digital canvas and cyberspace to bring technological art to the masses. Straight into their hands wherever they are on their screens.

7 True creativity is transcendental and takes place in the realm beyond the limitations of matter in the place of spirit and possibility made manifest in the transient digital

8 By acting to create beauty and counteract the fear and hate based programming of our ego we can utilize a collective spiritual birth and help imagine a better future for all.

Product or art and design without soul is like a rotting corpse. Abject! This design work is the process of improving our current reality by injecting spirit into the corpse of materialism.

To describe the corpse of materialism as abject what do we mean? We live in a material world with many distinct qualities, its temporary subject to birth life and death, disease, decay and many things we may consider unpleasant while hiding behind an appealing packaging. According to Julia Kristeva in her book the “Powers of Horror” Abjection is the human reaction caused by the breakdown of meaning in the interaction between the self and the other – this human reaction is akin to horror or the feeling of being sick, or what we experience with the sensation of skin on milk. It is similar to what you may experience when surveying a corpse, a reminder of our own materiality. So if material life is often abject and horrifying with many fearsome visions for the ego, then this offers the opportunity to experience something more than material life. It is in the material visions of horror that we may find the spiritual, transcendent. Kristeva writes in her book, “powers of horror” “Abjection then, wavers between the fading away of all meaning and all humanity, burnt as by the flames of a conflagration and the ecstasy of an ego that, having lost its Other and its objects, reaches at this precise moment of this

suicide the height of harmony with the promised land” (J, Kristeva, 1941)

Life is sacred and meant to be full of beauty and meaning not just mindless consumerism.

My art can also find familiarity with the primitive art movements that were also part of Dadaism and surrealism. In primitive art then the sacred is mixed up with every day mundane matters automatically, and includes artworks of spiritual matters from ways of living such as shamanism, including gods and goddess and a spiritual world beyond the physical. “Dadas only program was to have no program” (Evan Maurer, 1984) but this lead art to explode in all directions. The Dadaists were also reacting to the horrors of material life in that they had been emersed in war for years and felt that logic had lead them to this sorry state so they utilized natural forces such as random chance and synchronicity in their art which is something I seek to do also. The surrealists were influenced by psychologists such as Freud and Jung, as am I. Freud wrote “ the causation of primitive society is attributed to spirit forces and placed heavy emphasis on the power of mental forces to affect the world” (Maurer 1984) So it is this utilization of mental forces, hidden joy, peace, harmony, beyond the conscious in the realms of archetypes in the unconscious and collective unconscious which can be used to improve our reality.

We utilize the digital canvas and cyberspace to bring technological art to the masses. Straight into their hands wherever they are on their screens

There is a change now in our ways of seeing art, in that in the past works would have been viewed in a gallery or in a special installation which enshrined the work. However, in the modern era, works of art are taken out of the gallery and put into the hands of people wherever they are on their screens via the camera and computer and internet. With older works this may lead to a painting being taken out of context but for modern artists there is opportunity to work with this new medium as a transcendent cyberspace. The digital era makes works of art more accessible than ever to the masses where they

may otherwise easily see art now as part of their everyday life, in Instagram, social media, online galleries, on their devices.

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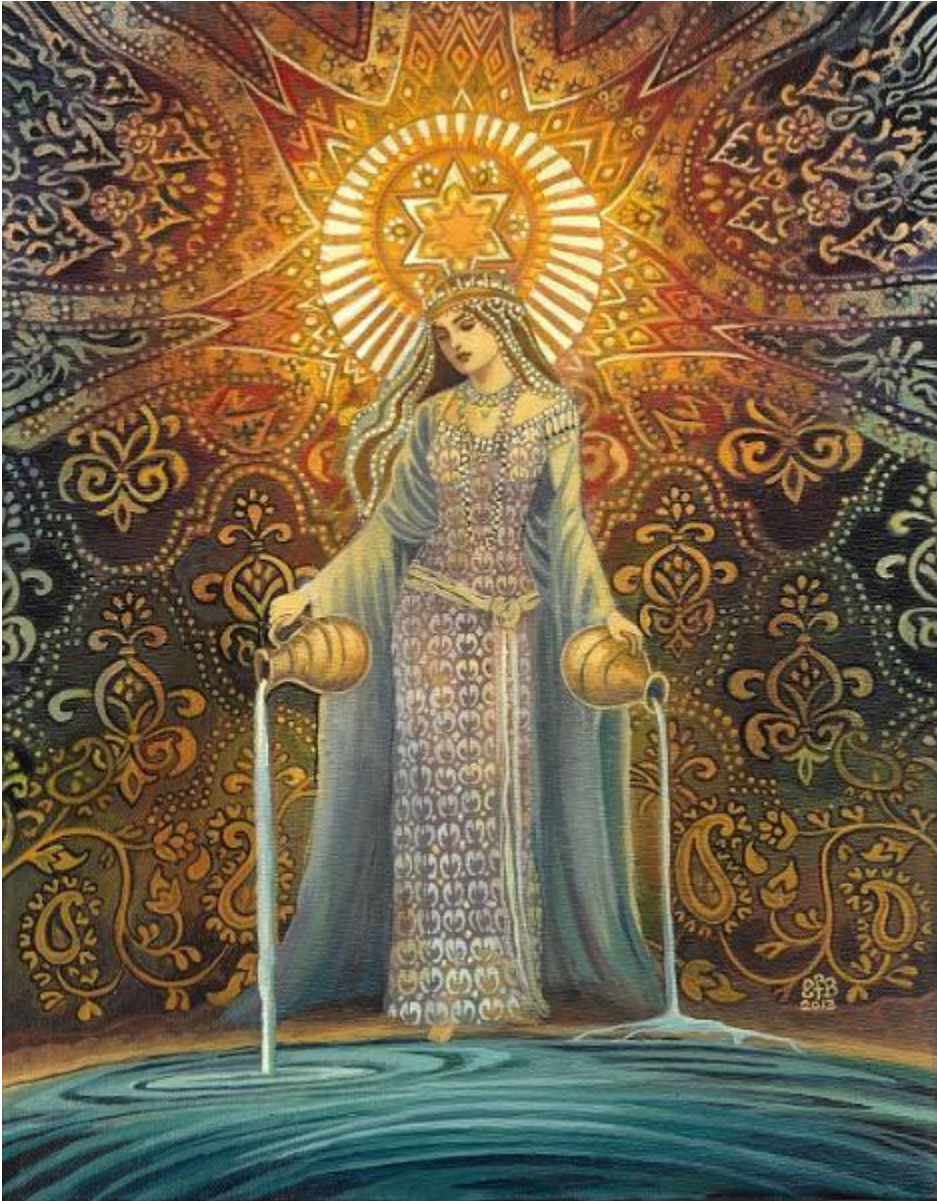
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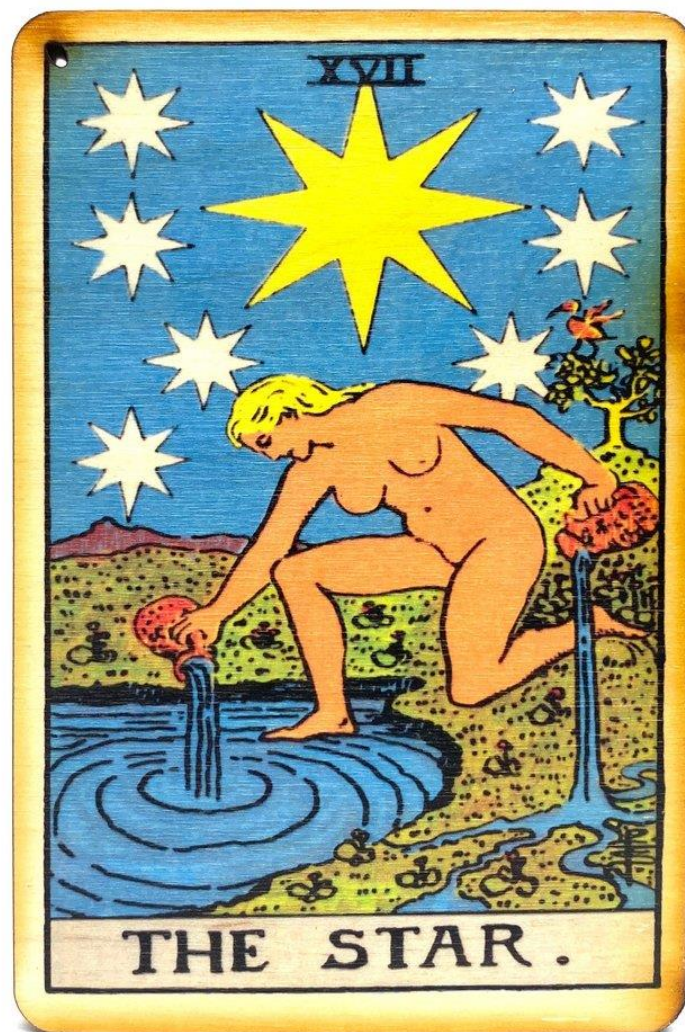
Observational Writing



There is many a story in a painting or image which is waiting to be told, given by the artist in symbolism which the viewer is meant to decode. Semiotics is a study of signs and symbols and their meaning, part of reading a painting is to understand the greater meaning in the

work. To understand the signs and symbols in artworks is to have a greater understanding of the artists vision but also gives an understanding of the culture in which the artwork was created. The stories of the images created contain myth which is the stories we believe about ourselves and our culture. Semiotics looks at the symbology in images, the signified such as the star or the goddess in this image and the signified its meaning. The title of this painting is Star Goddess – goddess of hope. She is a remaking of an image originally found in tarot. The rider white deck shows a different version of her below. The star in this painting unlike the tarot card is a Jewish star which signified which points to Christian or Jewish meanings of the star such as the Christ star of Jesus's birth which was also a star of hope. This is emphasized by the crescent surrounding the star which according to the lost language of symbolism by Harold Bayley represents the place of heaven and was used in early Christian art in the catacombs. So, this goddess figure is a rare figure of the Divine Feminine within the Judeo-Christian context, she could be equivalent to Sophia, lady wisdom an honorable position for a spiritual woman. Unlike other representations of the star goddess in tarot – the goddess is fully clothed in finery of a princess and in full dignity. In the past in biblical art a woman was often portrayed naked and in shame, starting with the first woman eve and her original sin, she was also not "naked as she is but she is naked as the spectator sees her" (Berger 1972)⁰ but here as a woman of hope she is no longer in a position of shame but in royalty as a princess. She is a water bearer of water carrier like Aquarius, pouring the waters of spirit from a body of water which could represent Spirit or (according to Jung this symbolizes the collective unconscious) onto the land to nourish the earth. So as a symbol of hope here, she is guided by the Christ star and the place of heaven while drawing waters from spirit or the collective unconscious to nourish the land or matter (materialism) while keeping her feet firmly on ground. She is also not defined by a male figure but stands self-reliant and alone. I have found reading this image semiotically very interesting and note also that the painting has been produced by a

female artist, so is woman seen by woman but it shows how the divine feminine and women has changed in art from her original position of shame or being seen possibly as a “thing” or sex object by men in the past to something more glorious So this image is a reworking of the grace of the feminine by a female artist which goes some way to heal the portrayal of women in religion and spirituality.



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Practice Writing



For the practice writing I will be writing about trees and colour. Colour is defined as the property possessed by an object of producing different sensations on the eye as a result of the way it reflects or emits light in the Oxford English Dictionary. So then the colour may not actually be wholly possessed by the object but is entirely reliant on how it is seen also by the viewer and by the light in which it is reflected. Humans with normal color vision experience a vast and rich chromatic palette, with estimates reaching up to 2.3 million discernable colors (Elliott and Maier, 2013) Colour is defined in art as warm (such as red or yellow) or cool such as blue or grey. Colours in art can also be said to have value which depends on their brightness. Artists use the value of colour to create different moods (Gaun P Getty Museum, 2020) Trees are ancient living objects, long before human life began trees of many varieties were found on the earth, they were here when the dinosaurs roamed the planet and will no

doubt be here long after humans have ceased. All life depends on trees for oxygen and they are more than mere visually pleasing objects, but they are also indeed very beautiful as well as functional in sustaining life. They are objects with many practical uses in medicine and healing also. Visually there are many different types of tree depending on the region of the earth you are from, but in the basic form they have a trunk and green leaves (mostly) and many branches. They reach up into the sky and have hidden networks of roots hidden underground. They follow the light and are also weathered objects being out in all elements. The main colours of trees are green and brown, but they come in a multitude of hues and values. They have multicolored variations for the seasons of autumn especially and in tropical climates, they can change colour with the seasons and may be seen differently depending on the time of year as well as the viewer. All sorts of people may be interested in trees and colour – everyone from environmental groups, to indigenous communities, to companies selling products produced from trees. My viewpoint is that trees are as important in how they are seen by the people who view them, as where they are in the natural world. Their color is different to bees who see in UV or dogs who see in black and white, so how we view the colour of trees is purely the human experience of the human viewer. Our relationship with trees has changed over time, as too how we view them. In the context of my work and practice I very much rely on the impression the tree makes on me, not so much how it physically is in the material world, so if it makes me feel calm and supported, I will include this feeling in the dreamlike quality of my tree, perhaps by varying the colours from the natural hues, to different tones and values, to emphasis this mood more. I may also include more of the symbology of the tree, such as life giver, but also tempter and use colours associated with these things, such as red, or more vibrant shades of green. In my work I am interested in the dream of the tree processed by the human mind and the colours we make in our psychology and inner landscape as well as the natural colours of the tree, outer landscape which may be seen in a photograph.

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