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Tasks in the order I received them :

Task 1: Manifesto Writing = 748

Task 2: Observational Writing = 710

Task 3: Practice Based Writing = 667

Manifesto Writing:

1. Be Expressionistic. Distort your reality, mess with imagery. Be a facetious painter, mimicking your own reality with satire.
2. Conscious thinking. Be aware of your impact on the environment and your health. Be a conservationist. Rethink everything before you create.
3. Be present. Do not overthink the outcome - avoid distractions.
4. Live without fear. Take control of enjoying and understanding yourself and the life you live; the art will reflect this. Creation can only be formed in those small moments of chaos.
5. Write everything down! Thoughts are small moments and are often forgotten. Bring them to life by creating a permanency to these words on paper.
6. Everything happens for a reason, so remind yourself that you are and your life is the reflection of your own thoughts.
7. Manipulation of the eye and mind is impressive yet powerful, it can inset fear among civilizations and fear only breeds intolerance. Question everything! (what people say, what you read and what you see).
8. READ READ READ - read for yourself, for inspiration and for knowledge. Write and create, someone will always be willing to listen.

Three Areas of Exploration:

Question everything/ Awaken the Mind:

Nothing is real. Everything is a simulation. The world is flat. Mormons are right. We're all going to burn in hell.

The above sentences are versions of things we see questioned constantly, many of which are barbaric. However, that statement in itself defeats my point. I believe you can never disregard something as fact, theory or fiction - including your own beliefs, until you have spent time researching and trying to disprove yourself and others. Not all sources are trusted, whether they're publicly praised or under the radar. The only way you will open your mind and expand your knowledge, is to fully understand what it is that you and others believe.

The mind as we know it is easily molded. People are easily persuaded by everything, from advertisement to the people we have confidence in and admire. People trust blindly with credulous faith.

Q: To begin with, could you describe this work?
A: Yes, of course. What I've done is change a glass of water into a full-grown oak tree without altering the accidents of the glass of water.
Q: The accidents?
A: Yes. The colour, feel, weight, size ...
Q: Do you mean that the glass of water is a symbol of an oak tree?
A: No. It's not a symbol. I've changed the physical substance of the glass of water into that of an oak tree.
Q: It looks like a glass of water ...
A: Of course it does. I didn't change its appearance. But it's not a glass of water. It's an oak tree.
Q: Can you prove what you claim to have done?
A: Well, yes and no. I claim to have maintained the physical form of the glass of water and, as you can see, I have. However, as one normally looks for evidence of physical change in terms of altered form, no such proof exists.
Q: Haven't you simply called this glass of water an oak tree?
A: Absolutely not. It is not a glass of water any more. I have changed its actual substance. It would no longer be accurate to call it a glass of water. One could call it anything one wished but that would not alter the fact that it is an oak tree.
Q: Isn't this just a case of the emperor's new clothes?
A: No. With the emperor's new clothes people claimed to see something which wasn't there because they felt they should. I would be very surprised if anyone told me they saw an oak tree.
Q: Was it difficult to effect the change?
A: No effort at all. But it took me years of work before I realized I could do it.
Q: When precisely did the glass of water become an oak tree?
A: When I put water in the glass.
Q: Does this happen every time you fill a glass with water?
A: No, of course not. Only when I intend to change it into an oak tree.
Q: Then intention causes the change?
A: I would say it precipitates the change.
Q: You don't know how you do it?
A: It contradicts what I feel I know about cause and effect.
Q: It seems to me you're claiming to have worked a miracle, isn't that the case?
A: I'm flattered that you think so.
Q: But aren't you the only person who can do something like this?
A: How could I know?
Q: Could you teach others to do it?
A: No. It's not something one can teach.
Q: Do you consider that changing the glass of water into an oak tree constitutes an artwork?
A: Yes.
Q: What precisely is the artwork? The glass of water?
A: There is no glass of water any more.
Q: The process of change?
A: There is no process involved in the change.
Q: The oak tree?
A: Yes, the oak tree.
Q: But the oak tree only exists in the mind.
A: No. The actual oak tree is physically present but in the form of the glass of water. As the glass of water was a particular glass of water, the oak tree is also particular. To conceive the category 'oak tree' or to picture a particular oak tree is not to understand and experience what appears to be a glass of water as an oak tree. Just as it is imperceivable, it is also inconceivable.
Q: Did the particular oak tree exist somewhere else before it took the form of the glass of water?
A: No. This particular oak tree did not exist previously. I should also point out that it does not and will not ever have any other form but that of a glass of water.
Q: How long will it continue to be an oak tree?
A: Until I change it.



Fig. 1 (Artsy.net, 2012)

An Oak Tree (1973), by Michal Craig-Martin questions and highlights this theory through the means of conceptual art and context. The piece itself was questioned intensely and almost seen as humorous (Artspace Editors, 2018). The understanding of this protest varies, however from what I can concur, it is a state of mind being, 'I have faith in this thing and no one can change that'... It is almost a mockery of religion and reality. The day to day misjudgments and mistruths, of which, we all are victims of accepting:

“To conceive the category ‘oak tree’ or to picture a particular glass of water, the oak tree is not to understand and experience what appears to be a glass of water as an oak tree. Just as it is imperceivable, it is also inconceivable”. (Michael Craig-Martin, The Oak Tree, 1973).

It is a premise that we should all grow to learn and understand, just because there is a lack of vision, not been conceived by sight or sense. Nonetheless, is something that can create an abundance of trust and influence on an individual's life. Therefore, does not make it any less real than a glass of water or an oak tree.

Read and Write:

Write anything and everything. A lot of thoughts hold greater meaning and power than you may first encounter. I believe your mind knows more than your conscience has been trained to access; subliminal messages, gut feelings, natural instinct, *déjà vu* and *révè* all have significance in your life. That weird dream that you remember so vividly when you first awake, but forget half an hour later- write it down, as much detail as possible. Whether this turns out to be a reflection of real life or not, it may form inspiring thoughts for your practice.

Déjà Révè in particular, is a theory I admire greatly. Similar to the theory of Déjà Vu, the French word, translating to 'already seen', is liberally defined as an intuitive feeling that makes one believe they're reliving a present moment in time (Oxfordlearnersdictionaries.com, 2020). Much like *déjà révè*, meaning 'already dreamed' (Schredl, Goritz and Funkhouser, 2017) it refers to experiencing events within in a dream, that eventually occurs in reality - somewhat a form of seeing into the future, if I may be so bold. Whether this is our brains pre-empting how events will plan out or a version of our third eye shakers that we are unaware of how to access consciously, or purely just coincidence, I believe that it has the potential to influence and create completely unique form of futurist art works. An obscure attempt of encapsulating the energy of the state of our version of the 21st century (Tate, 2017).

Conscious Thinking:

Generate discussion about the impact we have on our personal and shared spaces. The environment that surrounds us can only withstand so much damage and strain... this should not be made worse through the art world, especially when so many artists encourage sustainability and are a part of raising awareness for climate crisis. Oceans are flooding with the crimes of humanity. The disgust and disregard as a society and individuals have towards the use of everything. I sit in disbelief at my own generation and how little care or respect they have for the world they call home.

With every summer getting hotter (Arwa Mahdawi, 2019) and our economic system thriving on chocking our stratosphere, I deem it paramount that we are reminded of the words of Umberto Bocionni “declare war on all artists and all institutions which insist on hiding behind a façade of false modernity.” (Danchev, A. 2011).

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Figures

Fig 1 – Artsy.net. (2012). *Michael Craig-Martin | An Oak Tree (1973)* | Artsy. [online] Available at: <https://www.artsy.net/artwork/michael-craig-martin-an-oak-tree> [Accessed 8 Dec. 2020]. (IMAGE)

Observational Writing:

Painted images are full of language and narrative. It is a form of hide and seek; the artist hiding messages and symbols within an artwork, leaving us, the extended audience and beholder to liberally interpret and find these signs of intricate detail...

“..painted images are two-dimensional, its potential of illusionism is far greater than that of sculpture, for it can suggest objects possessing colour, texture and temperature, filling a space and, by implication, filling the entire world” (Berger. 1972. Pp89).

It is understood, that everyone is brought up with their pre-judgments and assumptions of everything, whether it be the use of an everyday object and the things you associate with that, or the colour of an object and what that insinuates – the meaning behind everything, which can be generic and widely recognised in your place of home. This may be referring to a sign painted the colour red. This is often a colour that is recognised as the ‘colour of extremes’ (Morton, 2020), having representations of danger, anger, warning, lust, passion, sex and love. However, to another nation or culture, the colour ‘red’ may have very different connotations, such as the nation of China, where the populace would often see red as a sign of good luck!

The semiotics of art can vary from person to person, as well as place to place. Fortunately, it is subjective. With this in consideration, the study of signs itself allows us, as individuals, to witness the how and why to the construction and deconstruction of meaning. It is the process of distinguishing the relationship between language and the circumstances in which we experience it.

In the words of Berger,

“transfer the emotion provoked by the image from the plane of lived experience, to that of disinterested ‘art appreciation’.” (Berger. 1972. Pp13)

...there lies a powerful message, executing the explanation of the dynamic between our own reality and the portrayal of these experiences within art, imagery and language. Just how the camera changed literal and visual perspective, experience can change it equally. Leaving as large an impression on our own perception.



Print purchased in Nice street market. French Man - Granier 2019

This is a reproduced work. Therefore, will be interpreted with indifference to an interpretation I would produce if I were standing in front of the original painting. Nonetheless, this is a print of a painting by an artist called Granier, in Nice. I picked this up in a street market for 5 euros as it reminded me immensely of my late grandfather, making me smile and chuckle. This instant response, automatically tunes in with my perception and connotations I may personally have with this print.

However, looking further into the immediacy of the painting, boldly pointing out the old town background, the jagged staircase which acts almost as though it leads nowhere, the chasing red flowers, and most obviously the forefront spotlight on this small, old Frenchman. The ‘French’ man who holds two baguettes in his one arm, placing his weight onto a walking stick in the other. An old ‘French’ man loosely gripping onto a cigarette between his lips, no effort, as though it lays there with permanency. A shrunken ‘French’ man with a ‘French’ beret balancing prominently to the front of his head. An impressionable and blatant symbolic stance *of pièce de résistance* (Cuttle, 2017), reflecting even more so on the irresistibility of France. It’s almost implied that this man may be French!

I would argue that it is an attempt of an associative connection between the ideals of ‘rustic romanticism’ and ‘French life’. Grenier tells us that this is a symbolic representation of our perfect ideal of a long and prosperous and romantic European life. The image screams, *this is how we live!* It is enticing and familiar, through simplicity. It bares a narrative.



Figure 1(www.wikiart.org, 2013)
The Salon in the Rue des Moulins by Henri de Toulouse- Lautrec
 Another Example of French Romanticism

The colours exude life and light, not only reflecting the country but also the aura of this man, his personality, along side his humbled expression, which beams *I have lived!* Down to the ‘loose, flowing brushstrokes and brilliant colours’ (Khan Academy, 2019) of French romanticist painters, perfectly demonstrated into the movement of the whole reproduction. Even the way his striped shirt

and blue suit sits, makes the man seem evermore real. The luxury of linen. The stereotypical stance and figure of a French man, ‘holding baguettes’.

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Figures

Fig 1 – [www.wikiart.org](https://www.wikiart.org/en/henri-de-toulouse-lautrec/the-salon-in-the-rue-des-moulins-1894). (2013). *The Salon in the Rue des Moulins, 1894 - Henri de Toulouse-Lautrec* - WikiArt.org. [online] Available at: <https://www.wikiart.org/en/henri-de-toulouse-lautrec/the-salon-in-the-rue-des-moulins-1894> [Accessed 20 Dec. 2020].

Practice-Based Writing: A Reflection of Lucian Freud's: The Self Portraits Exhibition (London's Royal Academy of Art)

Self- portraiture and portraying pieces of self reflection and thoughts into my own practice has been paramount. It's reflected massively for me and my progression, not only with improvement of skill and technique, but also development of character and practice (Royalacademy.org.uk, 2016).

The exhibition in London's Royal Academy of Art of Lucian Freud: The Self-Portraits, precisely displayed the lapse of time itself. One of the few major artists of the 20th century that has continually produced self-portraits as a bulk centre point of his practice throughout his lifetime and career, "the earliest work in the exhibition dates from when Freud was about sixteen, the last one he was about 82" (AP Archive, 2019).

Lucian Freud was an immensely private person; therefore, it makes sense that his exhibition took place after he passed. David Dawson, his closest friend and career partner, described Freud's practice and privacy as, "*was a sort of something he regarded as a quality of life*" (Dawson. D, 2019, 11.40), he needed that space to provide that sense of freedom and an inner life that allowed him to protect himself – he lead a somewhat secluded and shadowed life, that only the people who got to know him through his work and sitting for his art had the insight into.

*"Do it when I'm not around" "It wouldn't work for Lucian if he was
alive." (Dawson. D, 2019, 15:04)*

The exhibition titled 'Lucian Freud: The Self Portraits' could not be all about him. This is evident in the small space in which the show took place, his work does not speak of ego or vanity as that is not what he stood for as a person or practitioner (Dawson. D, 2019) . His life and career revolved around his paintings, and therefore, makes sense for a self portraiture exhibit to be all about the paint and skill, rather than himself as the show might otherwise suggest. He needed the paintings to be under the spotlight and speak for themselves.

"I wanted to shock and amaze. And realistic as it sounds I want each picture that I'm working on to be the only picture that I'm working on. To go a bit further, the only picture that I've ever worked on. And, to go even a bit further, the only picture that anyone has ever done. " (Exhibition On Screen, 2019).



Lucian Freud, "Self-Portrait," 1952.



Lucian Freud, "Self-Portrait as Actaeon," 1949, ink on paper.

Iphone Photographs , (G, Sarah, 2020) Date I Visited this exhibition was the 8th of November 2019.

It is said that Freud worked laboriously from morning till lunch and then 6pm till late evening, to a very strict schedule and routine, following this passionate commitment to his work everyday of the year. His portraits, about seven decades' worth (Royalacademy.org.uk, 2016), displayed his nature in being a character, very searching in his questioning of himself and intrigue as a painter of humanity. These works give such an insight into his own psyche.

It is known that the sitter of a painting makes the painting. He let the sitter lead the work and stature and tell him what they want to be said. It is them, the sitters, that push and mould the space around and within the painting (Exhibition On Screen, 2019). With Freud being the main point and sitter of his own work in this exhibition, it is him whom decides what tales these images carry. This bear in mind, Lucian was a person that respected his privacy, so how much do these paintings really say about himself? I would argue that Freud's work highlights not only his passion and deep interests in the arts and creativity, but also his insane imagination and attention for details. He is one powerful and most interesting raconteur. He had a rare ability to fill chapters into one image, with his use of imposing and imperious tone of stature and stance, as well as his ability to contradict these with his own self mockery and sometimes playful process of painting. He understood that his process is always a mirror of his own reality, simply only a reflection and a representation, reconstruction almost, of the real him.

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