

Level 6 Independent Project Abstracts

Abstract

The following essay is a consideration of the value of touch as well as the value of preservation, the benefits of touching artworks, the benefit of preserving artworks and the grey area that the world currently sits in within these actions. We preserve artworks as a way of holding on to the past and learning from it in the future, it also acts as an idea of wealth and tradability, it can be rooted in our art institutions as a way of preserving not only the artworks but the places themselves. Without art the art institution dies. I will be investigating art that defies the typical well-known rule of 'Do not Touch' as a means of exploring hapticity.

Abstract

The titular question guiding this body of research is, put simply, myself. Whilst the themes that occur throughout have been contemplated by many-an artist, philosopher and psychologist through history, my motivation for the direction of this investigation is ultimately the result of a desire to answer these questions for myself. Themes of growth, change and the deliberation of the re-definition of one's creative self upon entrance to adulthood, present themselves throughout this investigation. The work of individuals such as Rebecca Solnit, Sir Ken Robinson and Stephen Nachmanovitch, are all recognised within this paper, with regards to the relevant themes and areas of study. The main aim of this research was primarily to better understand the link between the creative mentality present in children and the development of this inclination moving through life. Through the studies acknowledged within this paper, the importance that the presence of play, spontaneity and access to the *creative spark* holds within the journey through creativity and as a result, a conclusion in reference to the titular question was reached. "Do humans grow into or out of their creative capacities?", the answer is crucially incredibly varied and therefore remains unanswered through individual, exclusive definition. "Is the structure of this journey the key to accessing creative potential?", the conclusion determined the answer to be an incontestable and

blissfully simple, yes. The conclusion leaves room for personal interpretation of answers to the titular questions, whilst also encouraging the proposal of sequential questions as a result.

Abstract

This auto-ethnographical essay analyses the impact that the climate crisis has conveyed on the relationship between women and nature depicted through female visual artists, further addressing how we can repurpose our connection to nature and create climate action. Urgency in our next steps in preserving our environment determine our futures stability, visual art successfully portrays this emergency through multiple forms discussing the impacts on humanity, especially women. Through analysis and research of ecofeminism, the Anthropocene and the health of the planet today, the essay creates a tool of navigation to be used to evoke societal change.

Abstract

This dissertation is concerned with the broad question of how art functions as a distinct mode of enquiry, knowledge and communication. It focuses on art works which result from some kind of action on or intervention in the material fabric of everyday life. The interest is in how this affects the person encountering the work, in a way that provokes a broader questioning of habitual understandings and assumptions. Instead of representing an idea or thing, or presenting an argument, such works communicate in a different kind of way. This is an indirect form of communication, partly because it operates through the relationship between the work and the person encountering the work. The person might feel a response to the work before they formulate clear thoughts about what it means, and their felt responses will be part of their thinking. Their felt responses are filtered through their body and their own memories. Perhaps all art can or does communicate in this way. The dissertation explores these concerns through consideration of selected works by three artists: Gordon Matta-Clark, Mona Hatoum, and Doris Salcedo.

Summary of Topic

This thesis examines how female artists in the 20th and 21st centuries have used self-representation and the nude to challenge traditional perceptions of women in art. By engaging with feminist theories, including psychoanalysis and post-structuralist perspectives from thinkers like Julia Kristeva and Luce Irigaray, it explores how these artists subverted the male gaze and redefined female agency. The research is informed by personal artistic practice, feminist discourse, and reflections on gender equality, addressing issues such as digital censorship and the precariousness of women's rights in contemporary society.

Abstract

This dissertation aims to critically analysis the position of nature within Western socio-political culture, through the exploration of labour/ power systems as mediated and categorised by bound time/ space knowledges. Examining these relations through a cyberfeminist perspective, the text looks to how artists have (re)produced work within the entanglement of natureculture (Haraway, D. 1991.) processes as necessarily paradoxical to prevent inertia within art and social institutions.

Summary of Research

In this thesis, I will be conducting research into the use of AI in the creative process, referencing various art forms, with a focus on photographic art. Artificial intelligence (AI) refers to computer systems that can perform complex tasks that historically only humans could do (Staff, 2024). For instance, the term 'AI' describes a wide range of technologies that power several of the services and goods society uses every day. This can range from apps to chatbots that provide customer support (Staff, 2024). Due to the rapid increase of AI in today's society, I aim to provide insight into the ethical, economic, social, and cultural implications that arise with the presence of artificial intelligence in the contemporary art world. To accomplish this, I will conduct a thorough review of existing literature that addresses the ethical, economic and socio-cultural implications of AI. Additionally, I will also incorporate my own research findings to provide a deeper understanding and relate these implications to the context of my own individual work.