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Tasks in the Order They Were Received: -

Task 1 – Manifesto Writing (551 Words)

Task 2 – Observational Writing (549 words)

Task 3 – Practical-Based Writing (512 words)

Manifest Writing

My Manifesto Points

1. Performance is one of my strongest and most expressive forms of not only my work, but also of my own personality, I'm always performing every day.
2. One of my most favourite materials to work with is Charcoal due to its incredible untamed detail.
3. I try my best to capture a piece of myself in each of my images, sculptures and performances. Both emotionally and physically.
4. One of my beliefs is rather simple, I believe in the soul and spirit. I also believe that a piece of your soul or a spirit can be placed or trapped inside of a truly emotional piece of work.
5. A common theme in my work is having a blank face in my portraiture, often with expressionless faces with the exception of sometimes hollow, dead eyes.
6. The trauma I've experienced in and throughout my life has heavily influenced my style of work since beginning my work as an artist.
7. A few materials that I've been thinking about expanding into are Inks and Heavy Black Acrylics, I think that they will not only compliment my grungy style with the heavy acrylics textures and the flow of the ink.
8. In each piece I create, I use my current emotion to determine my work, projecting it into the image. This often ends up with my breakdowns becoming embodied in a piece of work, a lot of the time having monochrome colours with bold blacks and piercing whites.

Manifesto Writing

Throughout my life, I've experienced quite a lot of Trauma, considering the fact I've only been around for what's considered a short period, the amount that has hurt me has shaped my very being. But if it wasn't for these dramatic events in my life, I wouldn't be the artist I am today and am striving to be, for my style is only existing because of this damage I get dealt and I want to prove I am more than what people say.



Figure 1: Francis Bacon: Self Portrait, 1971

When I first discovered art, it was hard for me, people constantly told me 'you will never make it' or 'you aren't good enough' and a lot of the time it made me stop wanting to try, I gave up my dream of art and my love for it until I got to my GCSEs and found my passion again. I remember sitting in on a lesson and daydreaming about how I thought that Art felt confined to perfectly accurate portraits and landscapes, until I glanced at the current Artists work being displayed and my world was changed for what seems like forever. The Artist in question was Francis Bacon, it was the first time I

had ever seen work like his and it inspired me so much, the work in question was *"Self Portrait, Oil on Canvas"* (Francis-bacon.com, 2019).

Seeing work like this completely changed my perception on what art could be, Bacons twisted portrait of himself was almost like a match to a flame, igniting something in me that lead to me discovering more artists with these distorted portraits. Reading the definition for the word Distort lead me further into a rabbit hole of love for works about it, *"To Change the Shape of Something so that it looks Strange or Unnatural"* (Cambridge Dictionary, 2020), this idea of manipulating the form of individuals, objects, even the landscape itself opened a world of possibilities to my idea of art. I could convert all this trauma I had into work.

I work primarily with Charcoal, one of the most untamed materials you can use to create, and I love it, it helps me to fully realize the images that I desire and help me to epically capture important things that I want in my pieces, Soul and Raw Emotions. I personally believe that it is possible to capture a piece of yourself in your work every time you make a piece of Art, the passion used to create Art is just enough proof for myself is more than paper.



Figure 2: Joesph Beuys: How to Explain Pictures to a Dead Hare, 1965

I have also found that one of my strongest aspects when it comes to Art is Performance, I first encountered performance in drama, but didn't encounter it in Art till my Foundation year, where I discovered one of my favourite pieces of art, "*How to Explain Pictures to a Dead Hare by Joesph Beuys*" (Widewalls.ch, 2020). I think this performance is what made me realize how much I perform, not only when working, but in everyday life as well, no matter how hard I try I can never escape performance, so I simply embraced it and projected it into my current work. I want viewers to be interested while I make Art, I want to draw them in and this way of Art was perfect for the style of work I want to produce.

(551 Words)

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Observational Writing

What is the true meaning behind a piece of art? It isn't always so clear; an image could be as simple as an individual alone in the open and yet have an incredibly deep meaning defined by the colours and expressions on the faces of the subject. It is often that an artist will hide their true intentions of the pieces hidden in plain sight, for their viewers to establish the 'true' meaning for themselves, leading to wide discussions about the work observed.

Throughout all our lives we learn how to unscramble imagery and decode text, the ideas that pass from viewer to viewer create new narratives, making new meaning for Art everywhere, but what are the Semiotics of Art? Looking at the definition it's not hard to understand how we all have a way of deducting our own stories from work, *"Semiotics, also called semiology, the study of signs and sign-using behaviour. It was defined by one of its founders, the Swiss linguist Ferdinand de Saussure, as the study of "the life of signs within society.""* (semiotics | Definition, Theory, Examples, & Facts | Britannica, 2021) As the quote states, we have signs within society which we use to determine something, such as body language and expressions, these signs are also existent in pieces of Art, by deducting simple things from the image we end up making a scene.



Figure 1: Colour Wheel Featuring the Primary, Secondary and Tertiary Colours

Something we use a lot is Colour Theory, looking at Red, Blue and Yellow, they mean a great deal.

“Red is a very hot color. It’s associated with fire, violence, and warfare. It’s also associated with love and passion. In history, it’s been associated with both the Devil and Cupid.”, “Yellow is often considered the brightest and most energizing of the warm colors. It’s associated with happiness and sunshine. Yellow can also be associated with deceit and cowardice, though”, “Blue is often associated with sadness in the English language. Blue is also used extensively to represent calmness and responsibility.” (https://www.smashingmagazine.com/author/cameron-chapman, 2010)

To evaluate on the idea of semiotics in a piece of Art, I’ve chosen an image to analyse, the image I have chosen is by the Artist Shawn Coss and is called *“Sense of Self” (2014)*



Figure 2: Shawn Coss: Never Lose Your Sense Of Self

This image depicts a woman holding another woman like a kite, as she seems to rise harshly into the sky. You can sense the struggle in the image as the girl grasps desperately to the rope, her hair flowing over her face concealing it. However, the other girl's hair flows down to the ground as if she is floating, her facial expression looks almost lifeless as her body remains motionless. The colours in this scene are conflicting with each other, the calm yet sad blue surrounds both girls, which would normally suggest a somber scene but then there is an explosion of red across the middle of the page suggesting this almost imminent danger, the deepest red flowing along the rope showing possibly where the biggest danger is. This could then suggest that after this dangerous Red has gone, or

when the girl has left, all that will be left is a sad, clam blue. Overall, I personally feel the image is referring to the regret of suicide, the girl, who is trying to pull what looks like herself out of the sky back to her, trying to stop herself before she is gone forever.

(549)

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Practice-Based Writing

Shawn Coss: Mental Illness Series



Figure 1 - Narcissistic Personality Disorder | Figure 2 – Dissociative Identity Disorder

I think that as Artists, it is always important to not only create amazing pieces of art, but also to send a message to the viewers of the piece as well, and this is always more effective when the piece not only is a series of work, but also has a deep and person connection that can be shared amongst individuals.

That's is why I have chosen to look at not only one of my favourite Artists, but also one of my favourite series of work know as Shawn Coss's Mental Illness series. In this 31-piece series, Coss went against what was the normal tradition for what then series came from, Inktober, *"Shawn Coss decided to ditch the guidelines and create with a theme he felt more sore to him"* (Coss, 2016). Choosing to do a series about Mental Health Problem. *"I have a medical background that has given me some first hand experiences with some of the more severe and dangerous illnesses and disorders, but I myself am not formally diagnosed with any illness"* (The Mighty, 2016), Coss had a goal, he wanted to spread as much awareness about the Mental Health Issues as he could and as accurately

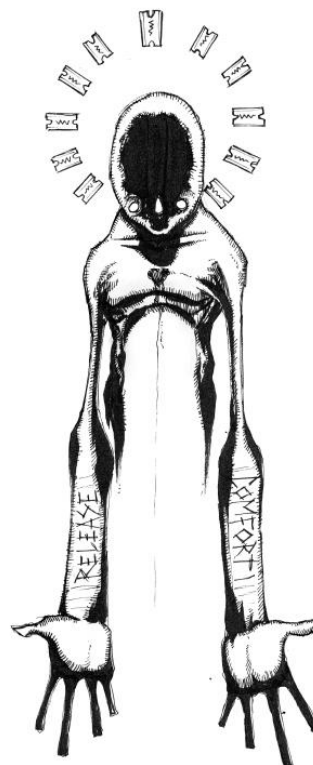
as possible, *"Coss researches two to three conditions at a time, taking an hour to learn about each batch of conditions he plans on drawing."* (The Mighty, 2016).

Coss successfully created 31 different Mental Illness pieces, each having dramatic, striking and overall graphic imagery, *"I'll start focusing on the symptoms and kind of plan out the concept I want initially," he said. "Afterwards I'll start toying with basic figure poses and try to find the most dynamic that will help tell the story of that chosen illness."* (The Mighty, 2016).

One thing that makes me truly inspired by the outcome of this series, is not only the impact it had on the viewers, shocking them and spreading the awareness through these terrifying images, but also the impact it had on Coss himself, in an interview he stated *"Once I started on the series, it became a pivotal point in my own realization of the mental health struggles I've battled with my whole life. It took this long for me to come to terms with it. Since then, I've become more aware of my own issues, along with those around me."* (MENTAL IDEAS, 2019), and to me personally? That shows just how impactful not just this Art is, but how impactful ALL Art can be.



BIPOLAR DISORDER



NON SUICIDAL SELF INJURY DISORDER

Figure 3 – Bipolar Disorder | Figure 4 – Non Suicidal Self Injury Disorder

Shawn Coss later returned to this series a couple of years later, adding to it and even recreating some of them, in a strive *“to Fight Stigmas Associated with Them” (My Modern Met, 2018)*, after his first realised series in 2016 he wanted to assure individuals he was trying to help with his new thoughts after receiving many comments from individuals who didn’t understand his goal *“Many unfamiliar with my style saw it as demonizing their personal disorders and though I tried my best to explain what I was trying to do, it was a losing battle.” (My Modern Met, 2018)*. Regardless, he created an amazing series of Images worthy of praise and the attention he was trying to receive.

(512 words)

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