

Dissertation Proposal

Construction, Abstraction, material

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Proposed question for independent inquiry: Can one's emotional state affect the outcome of an artistic work piece?

Construction, Abstraction and Material

Introduction

Delving into three key words, the intention of this written work is to explore both the theoretical, philosophical, and artistic terminology behind the word's construction, abstraction, and material. These words will be supported with a minimum of three images alongside a series of theorists as well as artistic individuals.

My overall goal for this written work is to discover the definition, as well as the link between the key three words, and develop a proposal question for a future dissertation that can be used as an area of interest or a source of inspiration to be built upon. I also hope to develop a series of smaller sub-genre questions that can be discovered through the use of credible research within the written work and can be used as a source of influential beginning.

Construction

the work of building or making something, especially buildings, bridges,

etc.: She works in construction/in **the** construction industry.

The bridge is a marvellous work of engineering and construction. This website is currently under construction (= being created)

Derived from the Latin word construction, the word construction in itself can be both adapted and used within a versatile set of subject areas that define an interpretation of the word differently and how it can be used effectively within a particular field. Some such areas include the use of the word construction within the artistic background as well as within the theoretical world. These overall differences of the word construction within each respected field inevitably aids an individual within their work practice and produces a different set outcome based on the subject area. For example, the word construction within both the artistic and theoretical backgrounds are somewhat structured the same within their foundations, yet the artistic definition of the word construction is often physical compared with its written theoretical counterpart. This inevitably leads me to question the importance of the word construction within each field and how it is formed differently based on the context of the work.

Although broad in its overall context the word construction within the artistic world is often used to describe both the melding and combination of material to form unique and expressive artistic work pieces. Simplistic yet factually true, this statement appears to be the common definition of the word construction that is often associated within the artistic world and is used to define a maker and a creative individual. Based upon these factors alone, it does make me ponder whether the preconceptions based around artistic construction can be developed beyond this initial state and become a substance that demonstrates both a theoretical and deeper construct. Keeping this fact in mind the constructive visual artist Luke M walker seeks to change this simplistic preconception of the word through the creation and presentation of his work, using a

physical constructive outline as a source of inspiration. Yet again the use of the word physical construction is present even within the work of an established artist, although through his work a deeper and more emotional connectivity is visible throughout.

Delving into the social constructs of human activity Luke M Walker seeks demonstrates a deeper and clearer understanding of the use of construction within the artistic world, questioning the role of an artist as well as a witness within the construction of our city landscapes. Derived from the exploration of the modern landscape Luke Walker effectively demonstrates the art of construction through painterly qualities and highly detailed aspects seen within his collection of work. He would then later delve into the concepts of language within construction stating that “he is actually being driven by both the language, the processes and the materials themselves, much as in the construction of an actual building” Walker (2019).



Fig 1 Luke. M. Walker (2015) Untitled [Painting] (Accessed 8th May 2021)

Depicted within the imagery above is the work of Luke M Walker to which raw constructive qualities of his stylings are visible within the painterly qualities of his work. Through intensive studied research of the modernist landscape Luke M Walker has fully re-created the London skyline within the painted form and demonstrated a journey into which structural forms are brought together to create a constructive scenery. Through the visualization of this image, one would be able to understand and fully appreciate the perspective of the artists and how we witness our constructive surroundings as individuals.

Constructivism

As an art movement constructivism was created as a retaliation towards the suppression of communist Russia, to which social and political boundaries were needed to be broken. Meant to awaken the masses to the issues plaguing their country, constructivism was seen as a way of freeing oneself from such confines as class division and social inequalities. Becoming free from the grasp of traditional painterly artworks, constructivism was created as an art form to which the traditional artistic methods of old were replaced with the new process of material construction. As stated by ARTLAND “In Constructivism, the role of the artist was re-imagined – the artist became an engineer wielding tools, instead of a painter holding a brush” (ARTLAND, 2019).

Abstraction

existing as an idea, feeling, or quality, not as a material object:

Truth and beauty are abstract concepts.

Used loosely, the word abstraction is highly prominent within the artistic world to which it is used to describe an artistic form that is both freeing and experimental. This form of abstraction is used across countless mediums within the artistic world, ranging anywhere from the construction of 3D sculptural work to the minute details often seen within painterly imagery. Due to its freedom of interpretation, abstraction within the artistic world is often used as a source to express one's feeling through the use of form. Therefore, countless raw emotion is seen throughout the work of the artist, expressing their feelings whether it be current or not. Therefore, as an individual who uses the abstracted form within my work, I could put forward the question of can emotion affect the overall outcome of an abstracted form? as well as are all emotional forms equal? This is yet to be researched therefore it could be explored throughout and put forward as a possible dissertation proposal. The countless experimental aspects of abstraction within art often depict the use of physical abstracted form otherwise known as biomorphic shapes. These shapes are known for their fluidity and formless boundaries that allow the work to become depicted differently within the viewers perspective.

Unlike the use of physical abstraction within the artistic background, abstraction within the theoretical world is often depicted as a form of word manipulation to which phrases and paragraphs are in a state of constant shifting movement, often following a singular direction. This can be seen as a form of word dissection within

the theoretical work which as stated by The Chicago School of Media theory “involve “withdrawing,” “separation,” or “removal of words” (The Chicago School of Media theory, 2003). Taking these actions into consideration whilst producing a written theoretical working piece can drastically change the outcome of the written work and produce unexpected and informative research that is both helpful and non-helpful. Similar in some regards to the definition used within the artistic background, abstraction within theoretical work cannot simply be tied to a simple construct, therefore it must expand and cover a breadth of areas beginning within a particular origin point. This inevitably brings up the question of the origin of the word abstract within written work? As well as how it can differ from piece to piece? These two questions can both be researched at a later date once the correct and credible informative information is found. In conclusion, abstraction within theoretical writing is within constant motion, never melding to a particular idea and always headed to a singular direction within constant change. As written by The Chicago School of Media Theory “Abstraction will always take a different shape according to the binary it opposes, however, regardless of media, the move will be away from a particular and toward a universal notion.” (The Chicago School of Media theory, 2003).

One of the most infamous sculptural artists of the 20th century, Henry Moore was a prominent figure within both the artistic and abstracted worlds, providing influence and stylized thinking to both the public and artists alike. Primarily featuring the abstracted and biomorphic forms previously mentioned, the work of Henry Moore seeks to destroy the preconceptions of what defines sculpture and bring forth a new way of thinking through the physical form. Heavily featuring warped humanoid

configurations as seen below, it was often stated by The Henry Moore Foundation that “His work came to symbolise post-war modernism and can be said to have caused a British sculptural renaissance.” (The Henry Moore Foundation, 2020). Serving within the second world war himself, Henry Moore was there to experience the horrifying reality of this tragedy and the effect it had on the population, and yet he was still able to portray his perspective through the use of abstracted forms. This inevitably brings forth the possible question of the effects of tragedy upon art? As well as how it affects the abstracted form? These factors can be later researched using credible and factual information that will solidify the overall meaning behind tragedy and how it affects an individual.



Fig 2 Henry. Moore (1938) Recumbent Figure [Sculpture] (Accessed 10th May 2021)

After investigating and conducting a thorough search into the word abstraction, a series of sub-genre words such as Fluidity, Biomorphic, Tragedy, and origin have made themselves present throughout and can be investigated at a later date in preparation for the dissertation proposal.

Material

a physical substance that things can be made from:

building materials, such as stone

Crude oil is used as the *raw* (= basic) material for making plastics.

The presence of physical material within the artistic world is often visualized as a key benefactor within both the development and production of countless artistic work pieces that actively demonstrates a good sense of material quality. These material qualities are what make a material shine within the artistic world and demonstrate precious value within the eyes of the maker and the consumer of the work. A simplistic definition of the word yes, although sometimes the simplicity of a word can become beneficial within the research element as well as within the full development of an informative and clear question. Taking the simplicity of the word into consideration, inevitably brings forth the question of how material is valued? as well as the importance of material qualities within the artistic field? These queries can

inevitably be resolved at a later date, to which credible information can be developed and displayed throughout the research element of the written proposal.

Often depicted differently within each theoretical work piece the definition of material within the theoretical background can often differ depending on the context of the information provided. For example, one piece of written work can describe the meaning of material thinking, whilst another can describe the definition of material culture within the theoretical and artistic backgrounds. Delving into the constructs of material culture Jules David Prown states that “Material Culture is the study through artifacts of the beliefs-values, ideas, attitudes, and assumptions-of a particular community or society at a given time” (Prown, 1982, p.1) This factor leads me to question the importance of material within the theoretical world? and how it can differ from its physical artistic definition? I can also question the credibility of one's beliefs when it comes to an opinionated statement around the Material Culture? These particular questions can be researched into at a later date, in order to fully develop a credible and well researched proposal question.

Demonstrating a good sense of material quality, the work of John Tsang as presented below primarily depicts the use of large expressive humanoid faces that stretch and shift within an abstracted manner. These faces demonstrate highly detailed features that are achieved through the use of high-quality textural material and expert manipulation of the medium.

Presented within this particular piece is an urgency to escape oneself and break through constructs of your outer layer, thus portraying a new version of yourself. This can inevitably lead me to ponder the value one puts on themselves? as well as the individual they wish to become?



Fig 3 John. Tsang (2018) Open Mind [Sculpture] (Accessed 11th May 2021)

In conclusion, upon the exploration of the three key words, countless factual and informative questions have arisen alongside a series of smaller sub-genre words that will also become beneficial within the proposed question. Used as an influential starting point these sets of contextualised questions will aid me within the development of my dissertation and provide me with a strong sense of knowledge to then be built upon. Delving into such proposed

questions as 'Can one's emotional state affect the outcome of an artistic work piece?' alongside 'How emotion can affect the overall abstracted form?' Such other proposed questions can include 'How an individual's art movement can affect the outcome of their surroundings within the physical world?' as well as 'why the constructivism art movement was needed?' Countless sub-genre questions that can also be explored include 'How material quality can affect the work of a maker? 'Tragedy within the artistic world? How is the origin of a theoretical construct developed? and Can artistic terminology have a deeper meaning and evolve beyond its initial state? These areas of interest will inevitably guide me within the beginning of the proposed question and lead me to the completion of the dissertation.

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