Advanced Creative Enquiry Project Proposal & Portfolio of experimentation

ABOUT THE PROJECT

Full name:	Karsten Anton Rainer Obrietan

Proposed name of project:	The Brain is Not the Mind, The Mind is Not the Brain

Describe your project using 5 key words:
Experimentation
Movement
Construction
Deconstruction

Provide a short summary of the proposed project: 100 words In this project, I will create a series of paintings driven by emotion, aiming to translate my subconscious mind onto canvas. To achieve this, I will enter a meditative state, letting go of conscious thought to guide the creative process. This approach seeks to deepen my connection with my inner creativity. A vivid orange colour and feeling often emerge when I close my eyes, symbolising a profound emotion I wish to capture. This project will aim to express that sensation through
Provide a detailed description of the proposed project (250 words) *What is the subject/concept/theme that you are exploring? What are your motivations behind making the work? What are the medium(s) in which you will work? What are the methodologies you will be employing?*

The Brain is Not the Mind, The Mind is Not the Brain is a project that will aim to create paintings inspired by emotion, seeking to translate the subconscious mind onto canvas. Influenced by the theories of *Wassily Kandinsky* and *Kazimir Malevich,* I will explore the connection between emotion, colour, and abstraction. Kandinsky's belief in the spiritual power of art and his idea that colours and forms can evoke inner feelings resonate deeply with my approach. Similarly, Malevich's Suprematism, which prioritises pure feeling and abstraction over representational imagery, inspires me to delve into the essence of emotion and creativity.

The primary subject is the vivid orange hue that emerges in my mind's during moments of stillness, to me this colour represents warmth, energy, creativity emotion. This colour serves as the foundation for my exploration of the subconscious. My motivation stems from a desire to connect with my inner creativity, employing the meditative methodologies that Kandinsky championed—allowing instinct, rather than intellect, to guide the process.

I will work with acrylic, house, oil, spray paint, and markers on stretch and un-stretched canvas, focusing on layering, form and textural experimentation to embody the spontaneous and intuitive nature of my practice. Through meditation, I aim to enter a state of heightened emotional awareness, freeing myself from conscious thought and drawing directly from my subconscious. This project integrates the philosophies of Kandinsky and Malevich, emphasising the transformative potential of abstraction as a bridge between inner sensation and outward expression. By doing so I hope to create works that resonate with myself on a spiritual level.

STRUCTURE

Timeline and milestones
Include a breakdown of the plan and milestones of the proposed project for the academic year. Consider the tasks, processes or activities necessary to complete in order to create the proposed body of work.

START DATE	END DATE	ACTIVITY OR TASK DETAIL
01/10/2024	01/04/2025	Painting and experimentation
01/10/2024	01/04/2025	Testing new materials
01/10/2024	01/04/2025	Testing different mediums
01/04/2025	01/05/2025	Finilising ideas and artworks
01/04/2025	01/05/2025	Testing different ways of exhibiting works
01/05/2025	16/05/2025	Setting exhibition up

16/05/2025		Swansea Exhibition Opening

Budget
Add the expenditure and appropriate details of your proposed project on this page. Provide information about the quotes for services/ products/ fees in the description field. Though we cover your printing costs within the department for anyone wishing to use print as a final form for their major project, please cost them based on real world cost.

Description	Cost
Oil paint	£100
Acrylic paint	£50
Spray paint	£50
Sand paper	£6
Gesso	£10
Canvas	£300
Wood for stretching canvas	£50
Tape	£10
House Paint	£10

Studio space	£100 pcm
TOTAL COST	£1586

Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project? (200 words max)
The development of this project has been a continuous process of experimentation, driven by intuition and emotional exploration. Each piece I've created has served as a foundation for the next, allowing my work to evolve organically without a predetermined final form. This approach has encouraged a fluid and dynamic creative process where each experiment informs and shapes the direction of the project. I have focused on using meditative practices to enter a state of flow, relinquishing conscious control and allowing instinctive mark-making to guide my work. Through this process, I have discovered a recurring theme: the vivid orange colour that consistently emerges in my mind during moments of stillness. This hue has become central to my practice, symbolising warmth, energy, and emotional depth. These experiments have deepened my ability to translate subconscious feelings into visual expressions, enhancing my understanding of how to use colour, form, and texture to evoke emotion. Moving forward, I will use these insights to inform my making of work. By building on the groundwork established through this experimental phase, I aim to refine my methods, further exploring the interplay between emotion, colour, and abstraction to create work that is deeply personal.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks? Mitigation (100 words max)

The main risk is losing the spontaneity and emotional authenticity central to the project, which could result in overly controlled or rigid works. To mitigate this, I won't become to attached to the work and will maintain a consistent physical and meditative practice to stay connected to my intuitive process. I will also embrace flexibility, allowing the process to evolve naturally rather than forcing specific outcomes. This approach ensures the work remains genuine and aligned with my creative intentions.

PRACTICE-BASED EXPERIMENTS

Include examples of your practice-based experiments, that you have developed during this project. (add to this pdf between 20-30 pages) include photographs, screenshots, process images, texts, notes, references, links to videos made, audio files or other files.

Practice based experiments and artist research

Karsten Obrietan 2204191
Advanced Creative Enquiry (ADAA6001)

“Final Works”

All works are still in progress





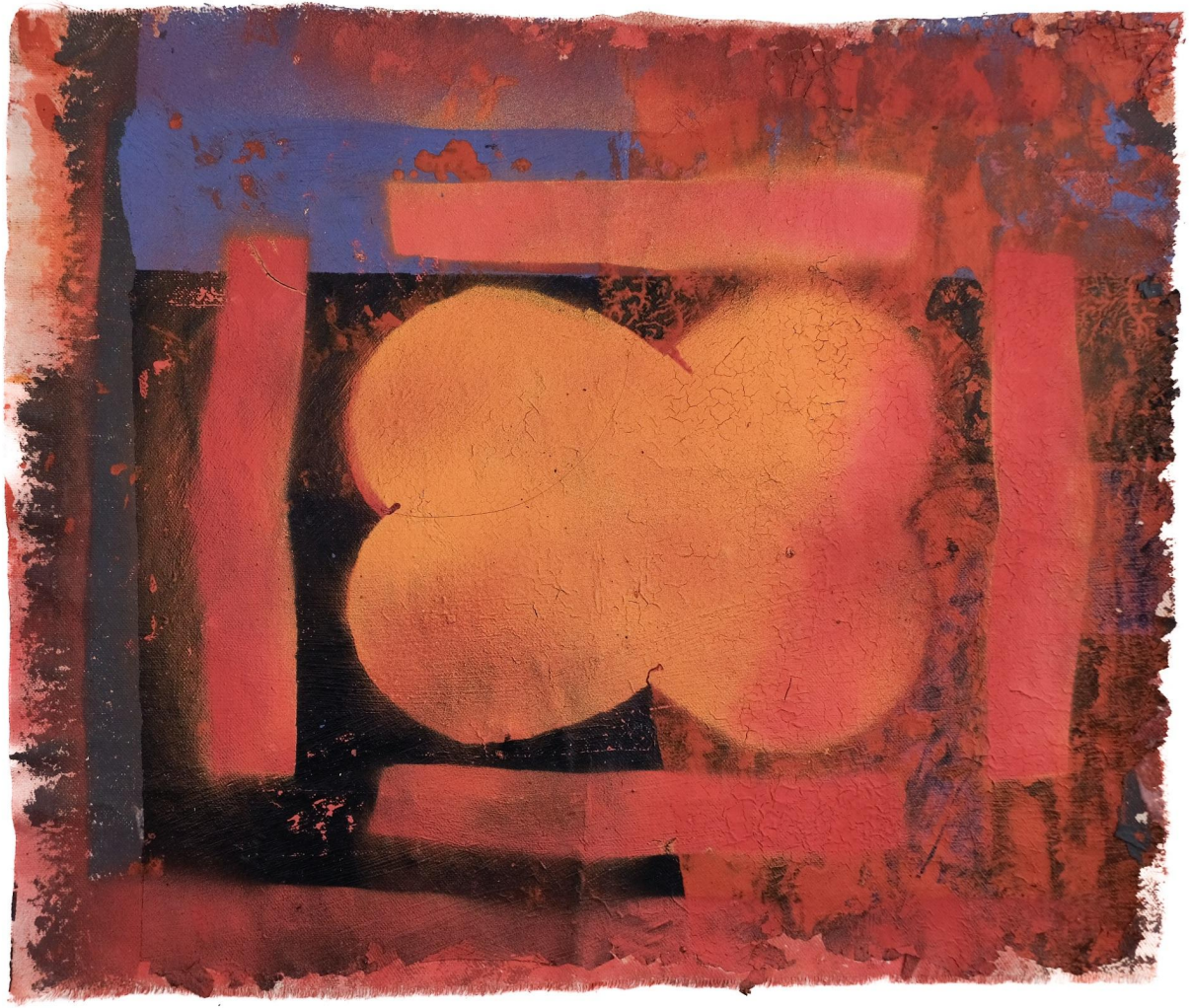
















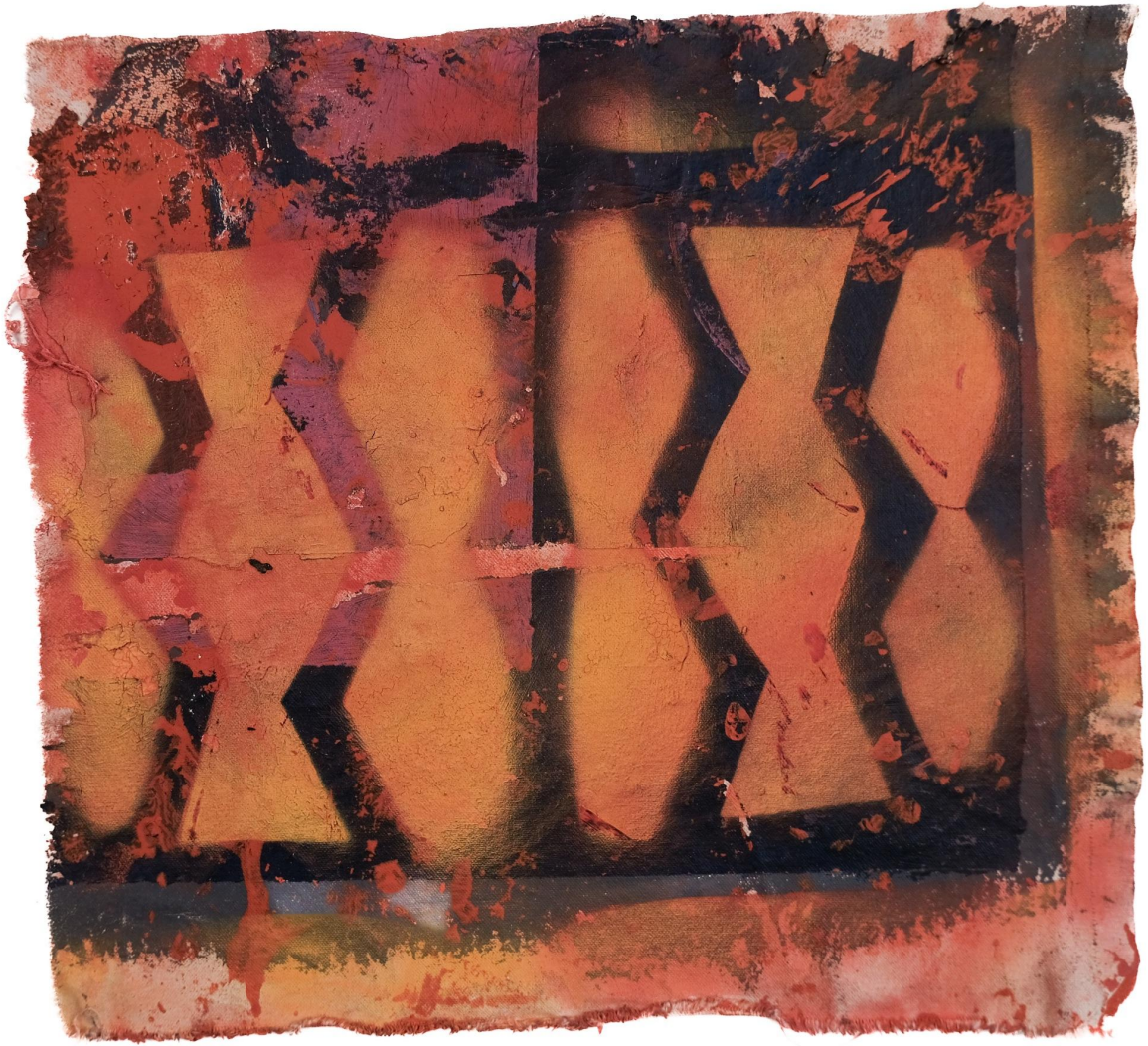






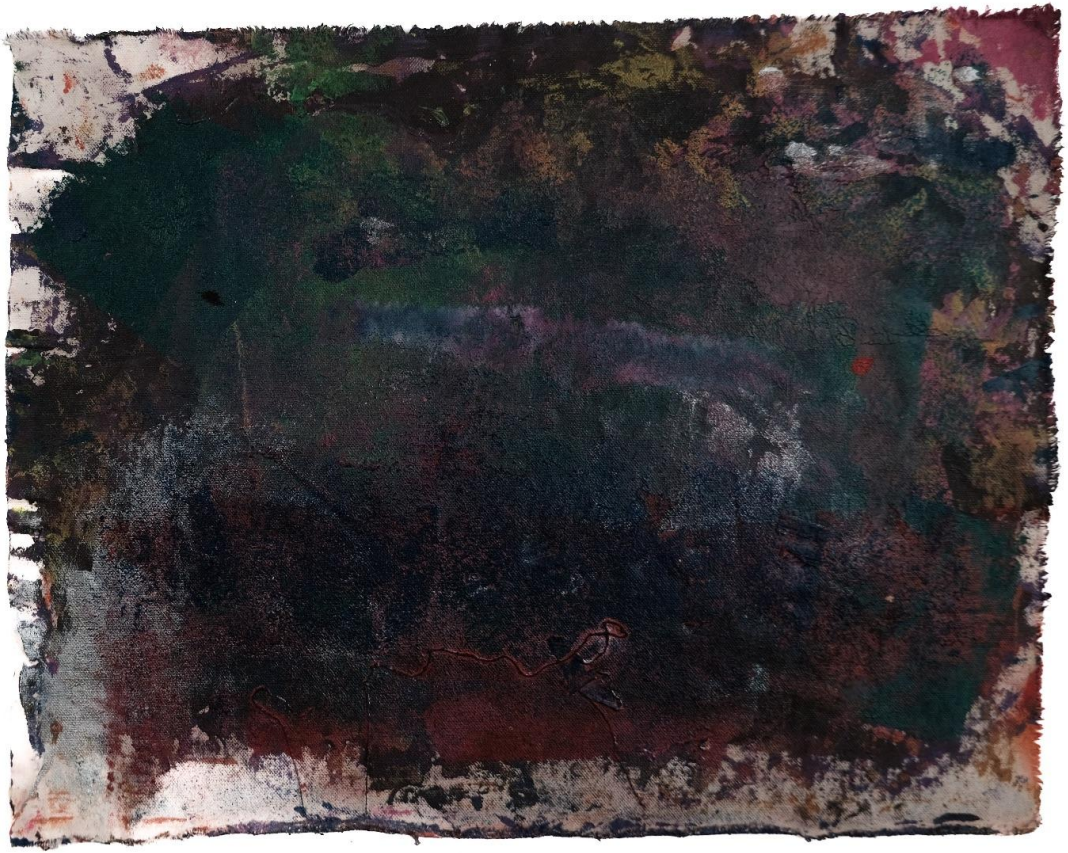
































Experimentation with painting

Throughout this module, I have explored a wide range of mediums and materials, pushing the boundaries of my artistic practice. Below, I have included photos showcasing my various experiments. I've worked with house paint, acrylics, oil paints, spray paints, and riso printing. Through these explorations, I've aimed to deepen my creative process and delve into the essence of creation itself. This journey has been an incredibly enjoyable experience of experimentation, driven by the simple joy of making for its own sake. The primary goal of this project has been pure creation—just to make and uncover new artistic possibilities through every experiment.

Throughout this slideshow of experimentation, I will showcase various artist research that has influenced and informed the development of my work.





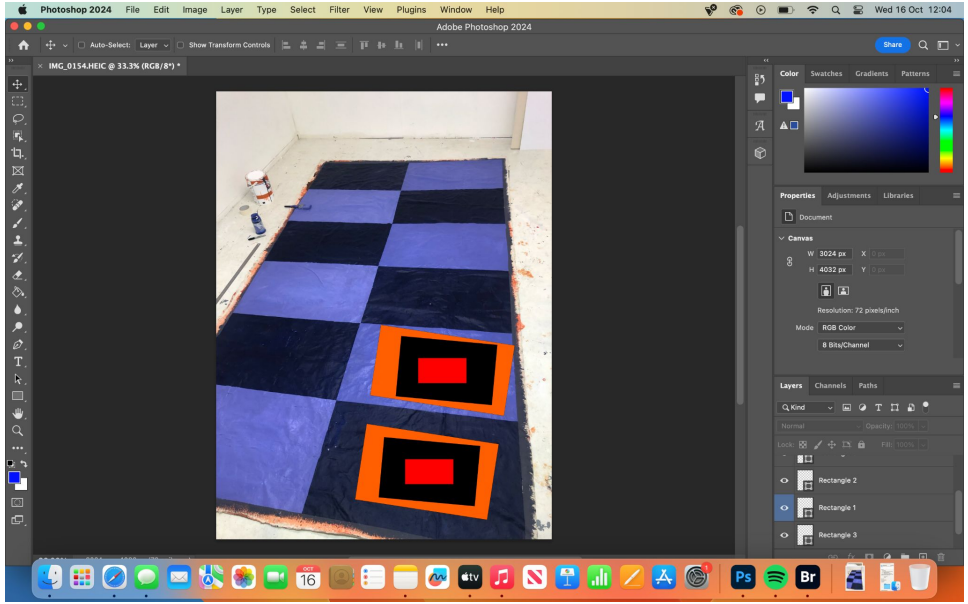
Joseph albers

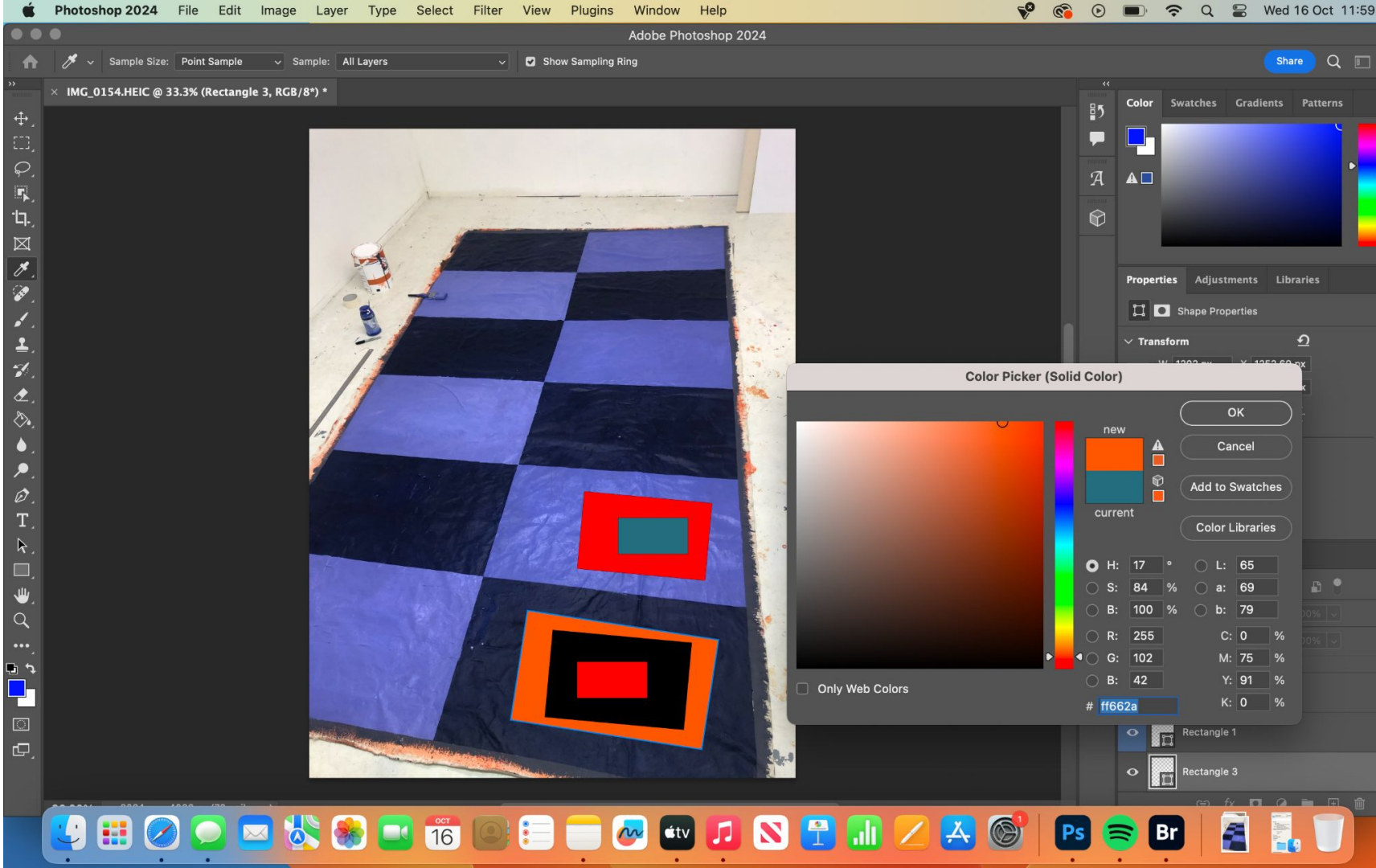
In my first painting (shown in the photos below), I drew significant inspiration from Josef Albers' exploration of color and shape, particularly his insights into how subtle changes in hue and form can elicit profound emotional responses. Initially, I found myself overly focused on imitating his precise compositions, which ultimately left my work feeling disconnected and devoid of personal meaning. Frustrated by this realization, I decided to cover the entire painting with orange house paint, driven by a desire to strip it down and give it a new sense of purpose and vitality.








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Macpherson



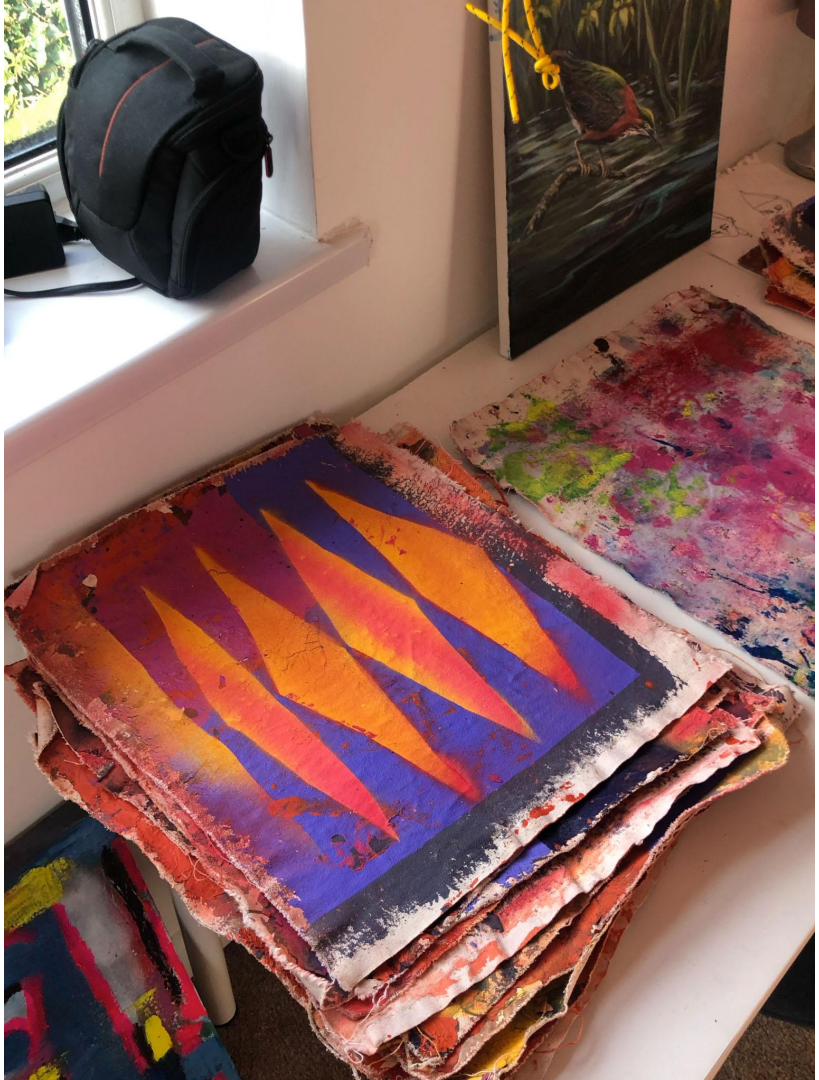
Pam evelyn

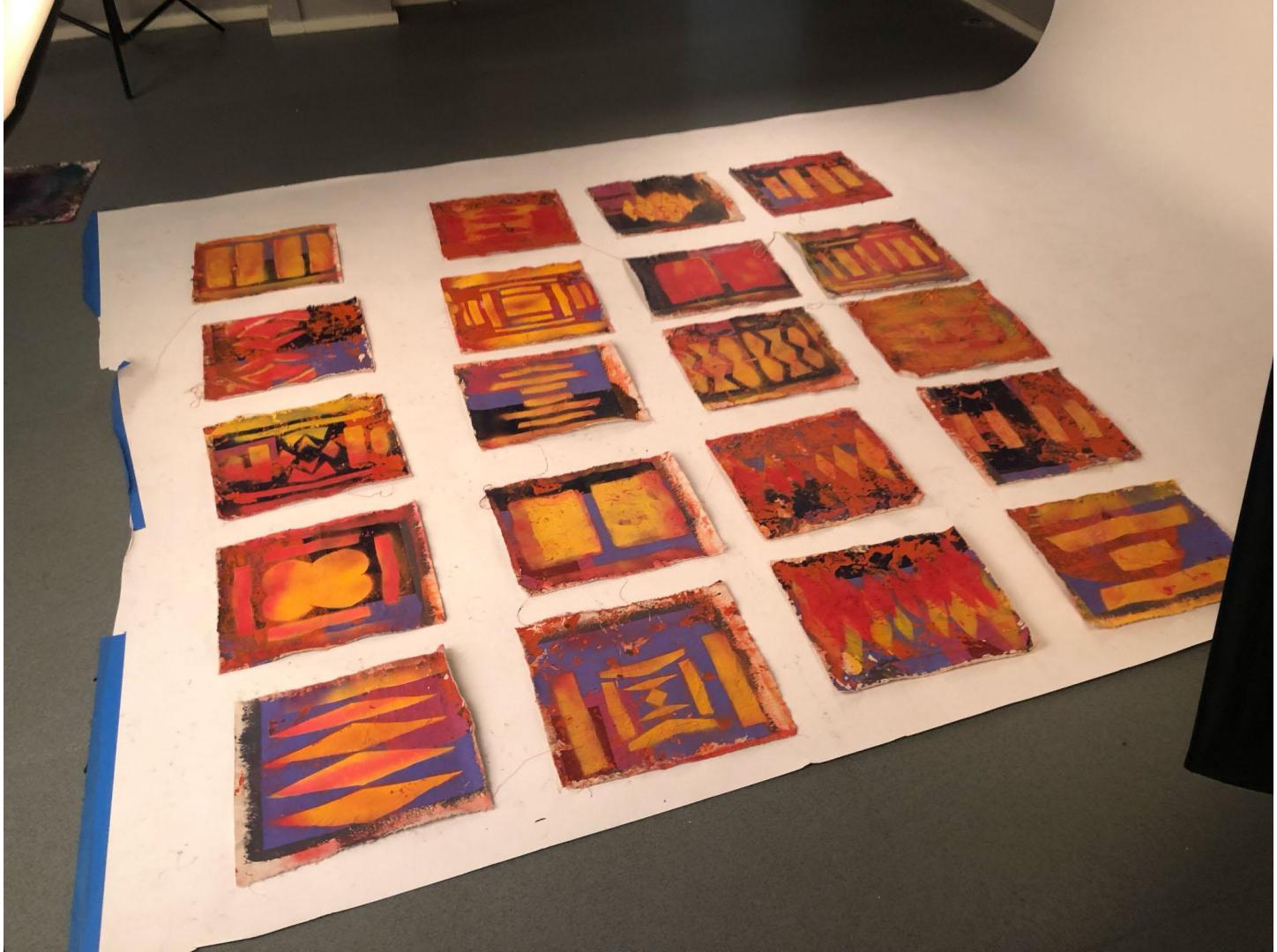
Pam Evelyn’s approach to constant layering has profoundly shaped my perspective on art-making. Her technique of building complexity through successive layers has inspired me to treat every phase of a painting as an essential part of its development. This process has instilled in me a sense of patience and a deeper appreciation for revisiting and refining areas to achieve greater depth and subtlety. Incorporating layering into my practice has transformed my work, resulting in pieces that feel more dynamic, enriched, and steeped in a sense of history.

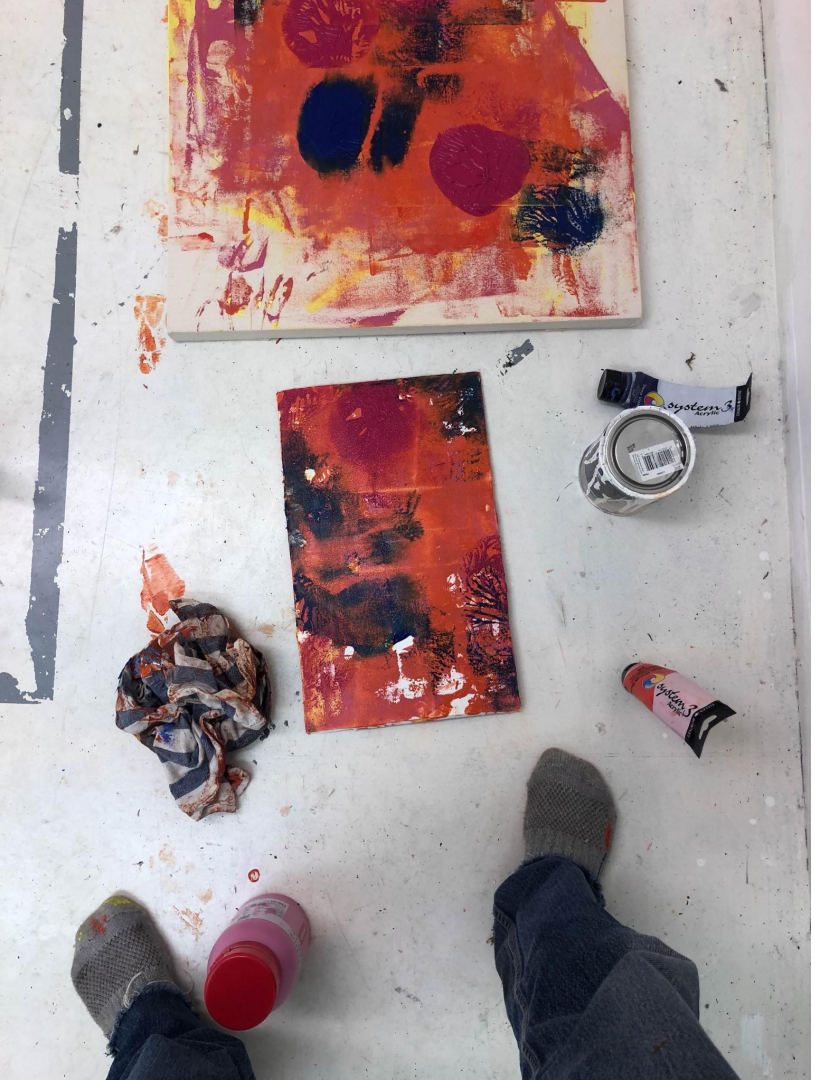
This influence is evident in my exploration of layering techniques. For instance, after covering a large, Josef Albers-inspired painting with orange paint, I cut the canvas into 25 smaller sections. I then applied additional layers of spray-painted shapes and forms to 20 of these smaller canvases, pushing the process further and adding new dimensions to the work.










System 3

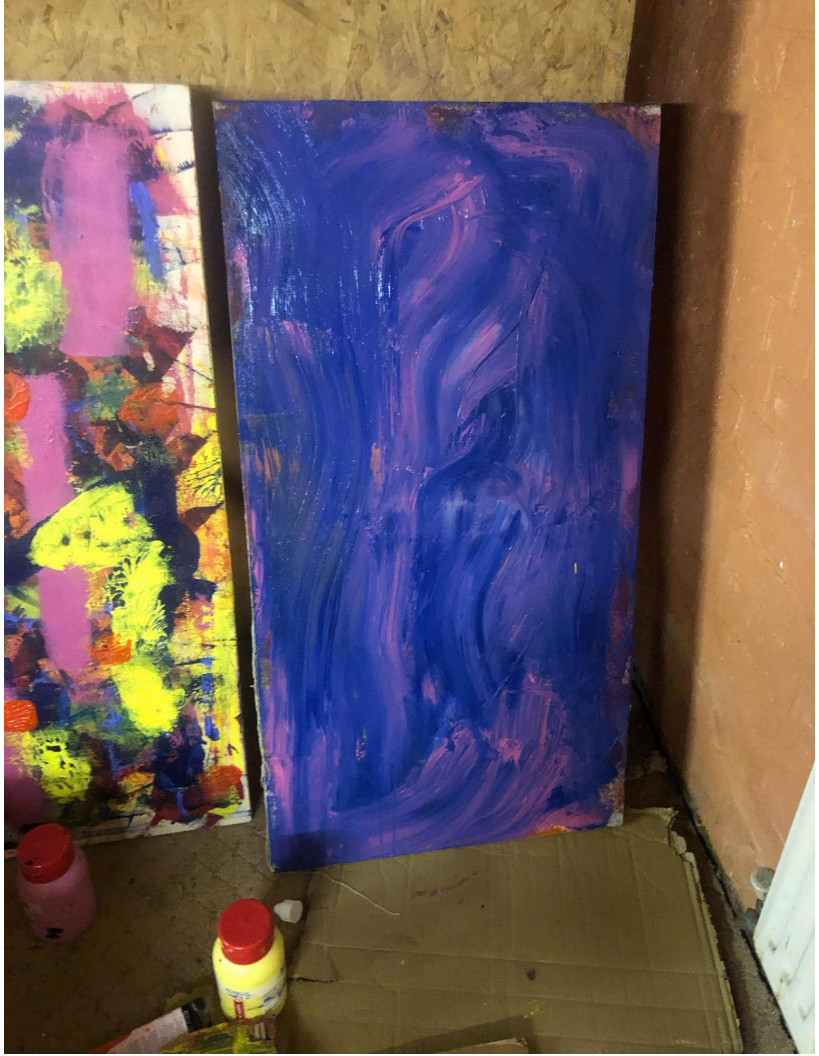


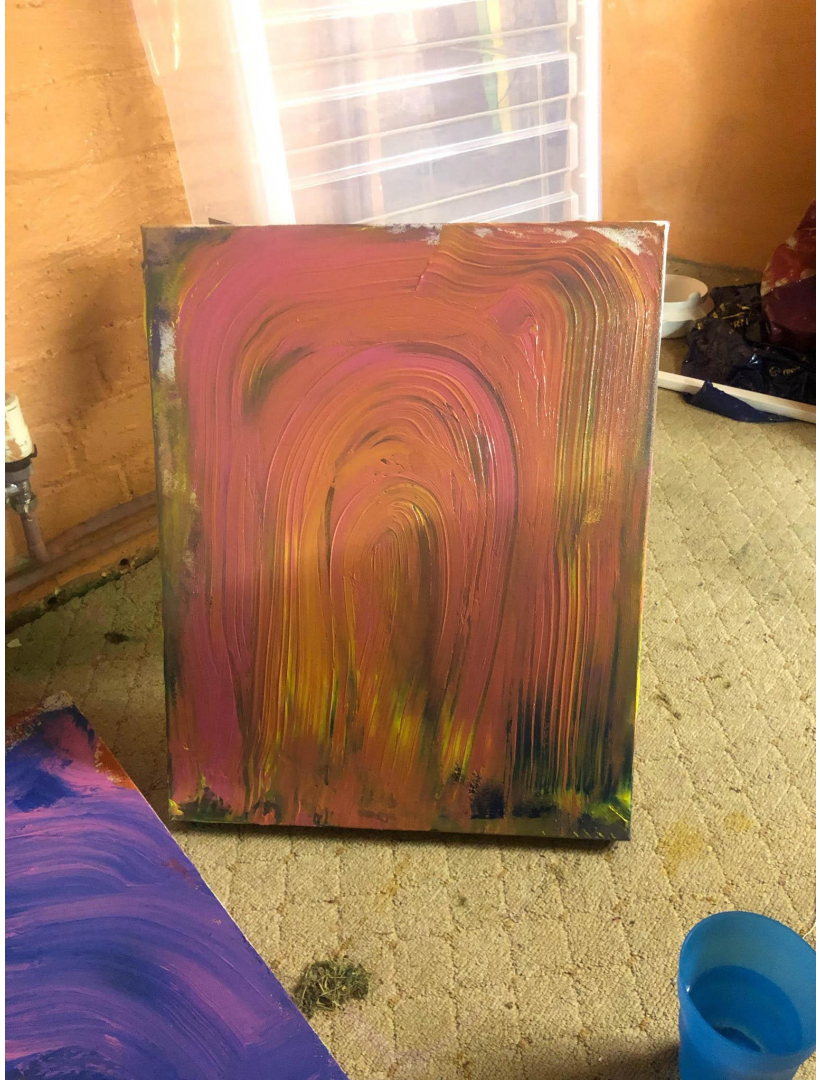














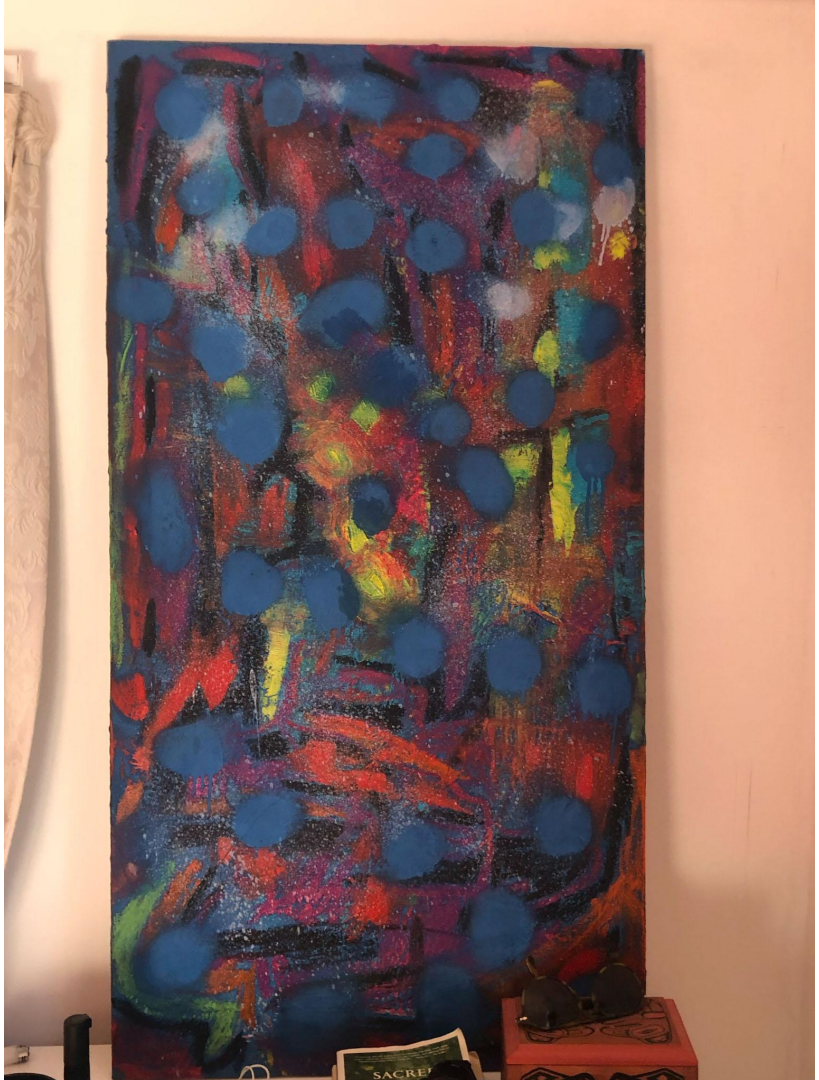


Howard Hodgkin

Howard Hodgkin’s philosophy of trusting initial marks on a painting has profoundly influenced my artistic process. His emphasis on spontaneity and emotional authenticity has taught me to value the raw energy of those first gestures as the foundation of a piece. By prioritizing intuition over overthinking, I’ve learned to embrace imperfection and allow the artwork to evolve naturally, transforming potential "mistakes" into opportunities for growth.

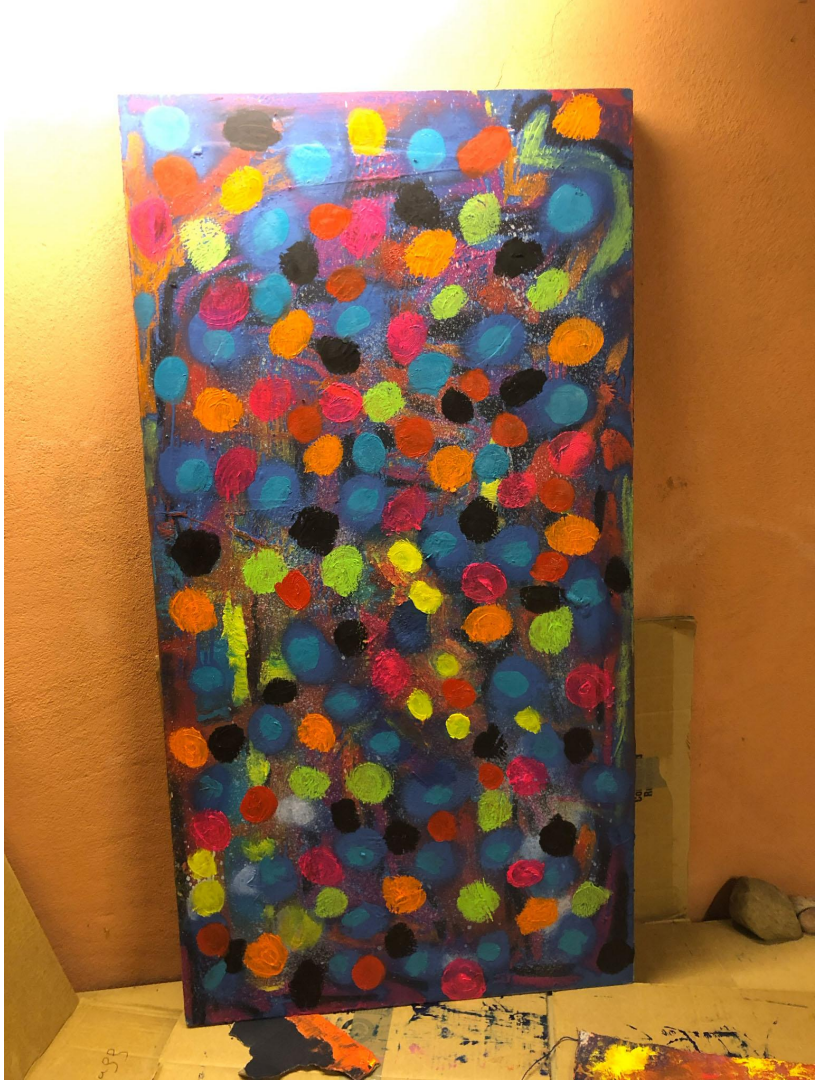
Looking back at photos of my earlier paintings, I now realize that some of my initial marks were far more interesting and dynamic than the final ones. I wish I had trusted those early strokes more, as they often held a vibrancy and immediacy that got lost in later revisions. Hodgkin’s approach has encouraged me to reconnect with that initial instinct, creating work that feels more authentic, alive, and true to the moment of creation.




SACRE

Wassily Kandinsky

Wassily Kandinsky’s view of the spiritual in art has profoundly transformed how I approach both creating and understanding art. His belief that art transcends the physical to connect with deeper emotional and spiritual realms has encouraged me to view my work as more than just aesthetic expression. Kandinsky’s emphasis on color, form, and composition as vehicles for inner truths has shifted my focus toward creating pieces that resonate emotionally and spiritually. This perspective has deepened my creative process, fostering a sense of purpose and connection in each artwork. It’s an ongoing reminder that art can inspire and elevate beyond the material.





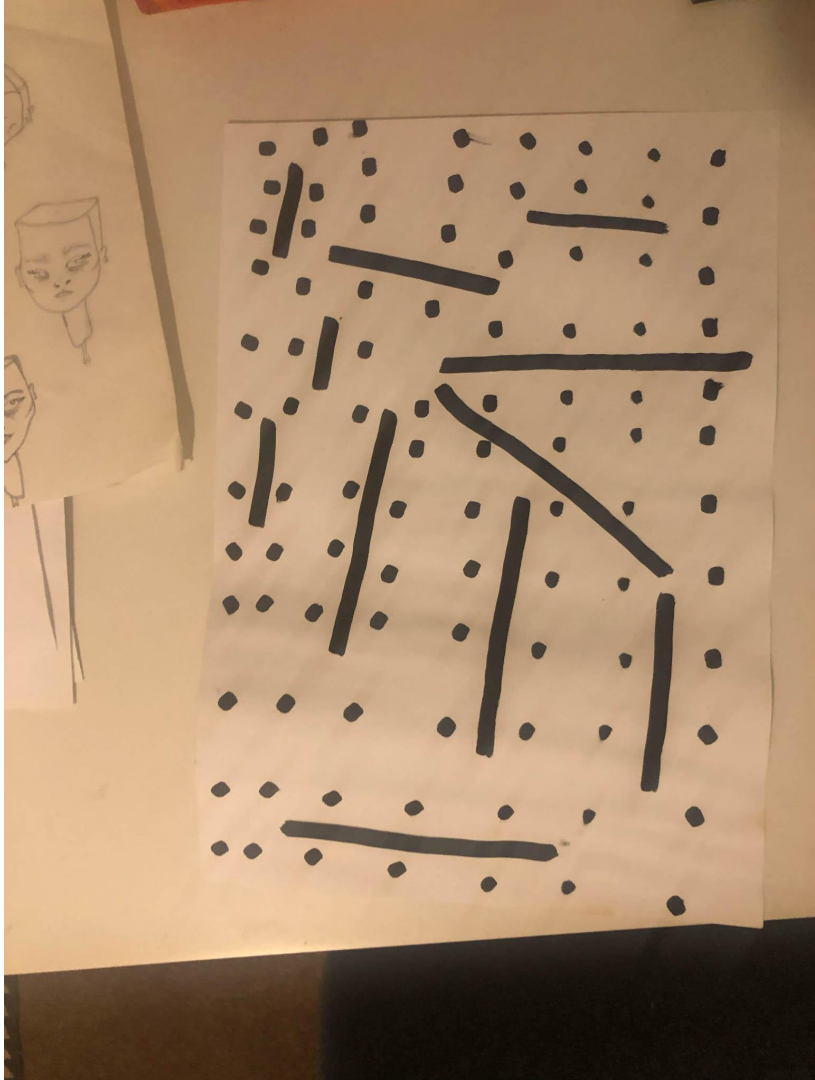








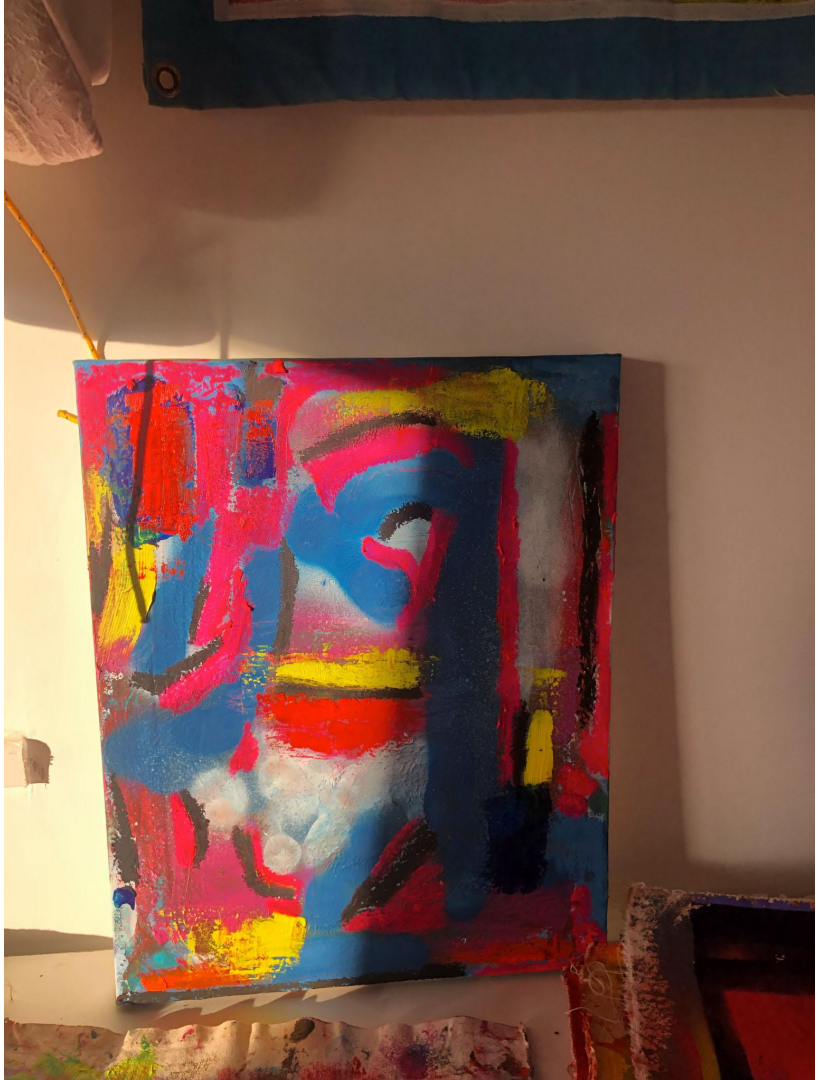












Lee Krasner

Lee Krasner’s dynamic forms and movement have significantly shaped my artistic approach. Her ability to create compositions that feel alive and fluid has inspired me to infuse my work with similar energy. By studying her rhythmic lines and interconnected shapes, I’ve learned to prioritize a sense of flow and spontaneity in my practice. Krasner’s bold, expressive gestures have encouraged me to experiment with movement, creating artworks that feel vibrant, interconnected, and full of emotional resonance.





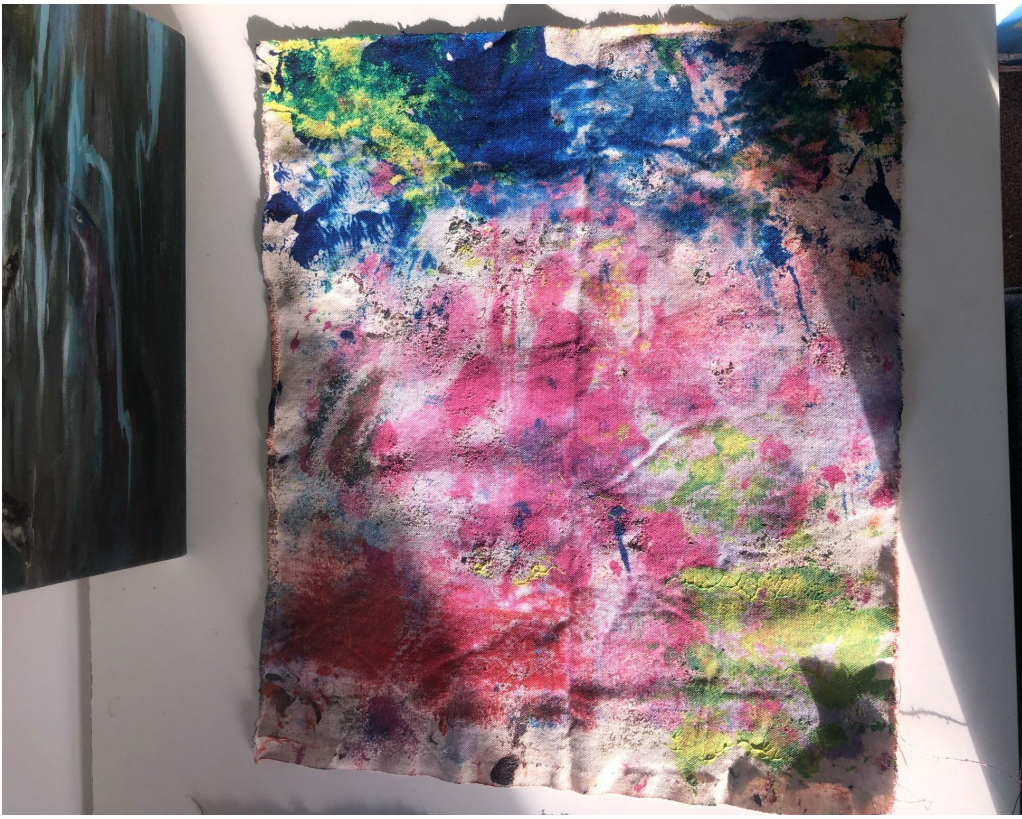















REZY



Experimentation with riso printing and graphic design

Ed Moses

Ed Moses' innovative and experimental art practice has been a profound influence on my own artistic journey and philosophy. His fearless approach to exploring materials, techniques, and forms inspires me to embrace experimentation in my work. Moses' perspective—that art is a continuous process of discovery rather than a fixed outcome—has reshaped how I view my practice. I now see each piece as an evolving conversation, emphasizing intuition and exploration. His dedication to breaking boundaries and rejecting limitations encourages me to create work that feels alive, dynamic, and true to my artistic voice.



Finding inspiration in lines, form, shape and color in the world around me.


MORGAN STREET

