

Portfolio of Writing

- (1) Manifesto: 446 words**
- (2) Semiotics: 284 words**
- (3) Practice Based Writing: 393 words**

Ways of Thinking
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Manifesto

- (1) Hyper realism does not make an artist and should not be the end goal. Creativity and personality is important is separating your work from the masses
- (2) The world is not as light and serene as people may try to tell you, thus finding comfort in the macabre should not come as a surprise or be discouraged.
- (3) There is an abundance of evil on this planet, however changing your appearance in unorthodox ways is not synonymous with this "evil". Expression does not equate unprofessionalism.
- (4) Technology has the power to change our world for the better, and for the worse; social media- society should learn to distance themselves from it.
- (5) An artist does not need to change the nature or genre of their practice to attain more money.
- (6) There is no "childish" art.
- (7) Life is incredibly short- it should not be spent doing things for the sake of other people.
- (8) One can never truly be individual, everything is inspired or stolen by something else.

- (1) Hyper realism does not make an artist and should not be the end goal. Creativity and personality is important in separating your work from the masses.

Art comes from different places for different people- some are inspired by the natural world whereas others work using only their imagination. The surrealist Salvador Dali stated that "The true painter must be able, with the most usual things, to have the most unusual ideas." The fixation on both realism and artist inspiration in art institutions decreases the uniqueness from the work, despite Tate claiming that the subjects "encourage self expression and creativity." Contradicting the national syllabus as the work created after research or adaptation would convey the artist's personal style more than the students.

- (2) The world is not as light and serene as people may try to tell you, thus finding comfort in the macabre should not come as a surprise or be discouraged.

Many artists fear both things that are real and cannot be controlled, and those that live on inside their head. A coping mechanism to temporarily banish or tame this terror is to translate it into illustration, words or lyrics - "Words have no power to impress the mind without the exquisite horror of their reality." Edgar Allen Poe speaks about how art forms are stronger when they come from the darkest depths of nightmare, referencing escaping life's gloom via his macabre works and other vices. Artists use their work to suppress and trap evil. An example of this being from The Fantastic Art of Beksinski, wherein Polish surrealist Zdzislaw Beksinski states "Reality exists somewhere, but we translate it into our own language. We only see illusions." The harsh realities are interpreted into how we see them as individuals and the emotions they evoke within us.

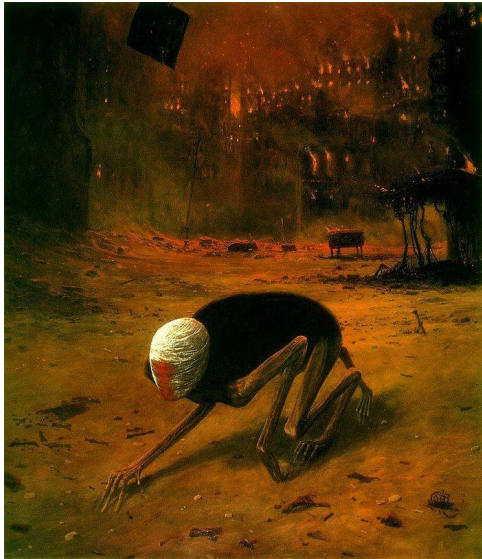
- (5) An artist does not need to change the nature or genre of their practice to attain more money.

As the 21st Century progresses, and technology with it, digital art is becoming more and more mainstream, leaving traditional art to be less desired. Furthermore, similarly to the words of Pop Artist Andy Warhol, "Art is anything you can get away with" meaning that there is no right or wrong in art, no bad or good, so long as it does not harm. As demand for digital artists increases, the amount of traditional artists should not decrease. An artist has the power to create incredible, imaginative pieces and should do so, as no two minds are alike.

Manifesto Bibliography:

- Beksinski Zdzislaw, (1998), The Fantastic Art of Zdzislaw Beksinski.
- Poe, Edgar Allen, (1838), The Narrative of Arthur Gordon Pym of Nantucket.
- TATE, Why Study Art? (<https://www.tate.org.uk/art/talking-point/why-study-art>)

Semiotics



Night Creeper, Zdzislaw Beksinski (1973)

Beksinski's dystopian painting depicts an eerie creature with a bandaged face and skeletal limbs against a fiery, apocalyptic backdrop. The creature's thin body, arms and legs signify famine, they are a sign of starvation and hunger. This connotation paired with the burning, collapsing buildings implies a lack of life and thus a lack of food. An all encompassing flame is implied by the dramatic colour pallet; which mirrors a hellscape. This idea of Hell being a landscape of flame stems from The Holy Bible, where a reference is made to a "lake that burns with fire and sulfur." Furthermore, it is also described as a "blazing furnace" - adding to the similarities between Beksinski's piece and Hell. The only coldness emanates from the black shade used, signifying scorched Earth. Death.

Inhuman limbs, an obsidian body and a bloodied, bandaged face point to the idea of a being not from this Earth, the signified is presented in its unfamiliar form.

Fear and awareness are signified by the stance of the creature, its low crouch suggests an attempt to hide, although the tenseness in its front fingers make it appear as if it were ready to spring. Moreover, the splash of red in the creeper's "face" suggests injury, the red and the bandages are connotations of bleeding, and being wounded.

The buildings denote a disaster; a fire that destroys all that was but. This signifier is a sign of end times as there will be nothing left after the flames. Another signifier which proves this further is the dead insect near the creeper, a literal denotation of Death.

Semiotics Bibliography:

- The Holy Bible, Revelation 21:8
- The Holy Bible, Matthew 13:42

Practice Based Writing



Fabric Sculpture, Manon Gignoux

Gignoux's textile sculpture depicts an elongated figure with a round middle and long arms, clad in limited grey tones. The muted grey colour palette signifies depression and exudes a melancholic atmosphere; as supported by Ingrid Fetell Lee's contrasting statement "the liveliest places and objects all have one thing in common: bright, vivid colour." from her novel 'Joyful', suggesting that as Gignoux's work is devoid of colour there is therefore a lack of life. My own work in response to the ideologies of colour theory would support the impression that the artist's work leaves, my painting "Seeing Red" which consists of multiple angry, frustrated self portraits and synonyms, was created using different tones of the same red. However, similarly to the work of the aforementioned Manon Gignoux, black was used to mute the colour to create a lingering darkness, signifying the remorse and sadness in the aftermath. The figure's stretched limbs stir unease as the overall shape resembles a human, but there are aspects which are wrong and create an unsettling feeling. This is caused by the uncanny valley hypothesised reaction, where the more an inanimate object resembles a human being, it provokes uncanny or strangely familiar feelings within the viewer. Robotics professor Masahiro Mori furthers this idea in his essay "The Uncanny Valley", Mori refers to the lack of human characteristics in factory robots and how this results in people "hardly feel any affinity for them".

Regarding Gignoux's work, this means that her figure only vaguely resembles a human being, moreover the lack of detail results in a lack of familiarity. Moreover, the textile figure possesses further connotations of death; the slouched, lifeless limbs and featureless face are reminiscent of a corpse. This presentation of death can be noted in posthumous portraits of people, as stated by Jade King for ArtUk where she describes the portrait in Robert Oskar Lenkiewicz's Study of the Painter's Dead Mother as having a "dead pallor of the subject's skin" - the lack of colour and vibrancy in the subjects face portrays their death, similarly to the tone of Gignoux's figure.

Bibliography:

- King, Jade, (2017), " 'I paint dead people': posthumous portraits", ArtUk (<https://artuk.org/discover/stories/i-paint-dead-people-posthumous-portraits#>)
- Mori, Masahiro, (2012), "The Uncanny Valley", IEEE SPECTRUM (<https://www.google.com/amp/s/spectrum.ieee.org/amp/the-uncanny-valley-2650266636>)
- Lee, Ingrid Fetell, (2018), Joyful, Little Brown Spark