

Task 1: Manifesto

Manifesto

Always keep growing and changing

Do not over plan

We do not have to understand everything right away

Don't make art to please anyone but yourself

Deconstruct the aesthetic

Collaboration is key

Just do it

Areas of exploration: Collaboration, Deconstruct Aesthetics, Do not over plan

Do not over plan:

The ability to not overplan my work and get caught up in too many details is a core belief of mine and a key element to the development of my work. I enjoy the spontaneity of discovering new ideas/ meanings to my work. I gain a great sense of confidence in this philosophy when researching artistic movements such as Dada.

Dada was a movement characterized by an anarchistic revolt against traditional values. It arose from the backdrop of disillusionment engineered by the First World War (Chilvers, 2003). According to an online article written by Idalis Love for The Collector (Love, 2020) Many have predicted a resurgence of this movement in 2021. In the article Love states, 'For many, life has become ambiguous, much like the people of World War I, where they saw no end to the madness, and so too do the people of 2020.'

"The name Dada is deliberately meaningless" Phiadon

Love goes on to posit that Social Media has become our generation's version of newspapers. At one point in this Article she explores the similarities that Dadaism and Meme culture contains.

“Meme culture is anything that brings amusement to others. It sounds vague but that’s because meme culture *is* vague. It is to be understood by many or a few, to bring amusement or irritation — it just *is*. It is something that pokes fun, or reminisces, or gives off a certain emotion or feeling, and that is exactly what was happening during the Dada Art Movement all the way back in the early 1900s.”

Deconstruction of conventional Aesthetics

This aspect of my manifesto again harkens back to the Dada Movement. This art movement has been echoed in the work of many significant figures since its conception.

“sought to dismantle the aesthetic experience of popular art.”

To me subverting expectations is what it means to create a unique and subversive exhibition piece. A key example of this is Marcel Duchamps Readymades. Particularly his first piece, the infamous Fountain Urinal, went on to inspire artists such as Joseph Beuys. Beuys went on to create his renowned Earth Telephone in addition to many other thought provoking pieces.



Fountain 1917, glazed ceramic replica 1964 (original lost), 36 x 48 x 61 cm

I feel no artist exemplifies the dismantling of conventional aesthetics better than Joseph Beuys. Described as charismatic and unconventional (ART THE DEFINITIVE VISUAL GUIDE) Dead Hare, Cyote. Non materials. FAT, FELT, EARTH, STONES, FOOD, COPPER, IRON AND SHEETS

That is the impact I want my work to have to take a risk and defy conventional standards to make artworks that breaks the norms and is original and true to yourself

Collaboration

At the start of this term I was fortunate enough to take part in my first collaborative art project for the Exquisite Cadaver Project. Which involved experimental artists of all years collaborating and challenging the connotations of what art is. This has been a major turning point in my artistic career. I have managed to meet and be exposed to a wide range of unique and fabulous art forms. It has also allowed me to grow more comfortable and confident in my own skin as a creator.

I feel that collaboration has always had a significant role in molding many fine artists in the past. I tend to reference Picasso and Braques birth of Cubism and of course the Dada Movement.

Paraphrased Its main centre of activity involved like minded poets, artists, writers and musicians would gather to participate in experimental activities such as nonsense poetry, noise music and automatic writing." Glossary.

"Group activity was regarded as more important than individual works."

Bibliography

<https://www.thecollector.com/dada-art-movement-resurgence/>

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For my appendix I have undertaken a series of collaboration pieces with several third year students for the Exquisite Cadaver Project. I have included below several of my collaboration pieces and the artists I had the great pleasure of working with.

