

Visual Studies: First Proposition

LINE AND GESTURE

Our experience of an artwork and indeed the development of creative ideas can often appear dominated by vision and a conscious articulation of thought. Our pre-conscious mind however, has the capacity to scan experiences, find connections and associations at a far greater speed than the conscious system, as though the body arrives and responds to stimulus before we are even aware of its activity. Our understanding of aesthetic properties therefore, is first governed by our sensory and emotional field before conscious reasoning. This is of considerable importance to our understanding of the creative process.

The initial workshops in first Proposition attempt to harness this modality quite literally by placing a piece of paper in-between the subject (student) and object (world). The drawings arise from interactions between the two, testimony to the activity of our perception. Utilizing Merleau-Ponty's theory of phenomenology, such exercises generate understanding of synaesthesia the fusion of the senses, as students search for equivalents between marks made on paper and the movement of their body, sounds, smells and noises around them.

Such exercises can often lead to conversations about metaphors, one thing standing in place of another and how an artwork can exist in that capacity, giving form to or making tangible intuitive, physical experiences as well as more literal, representational imagery.