

12.10.2017 / WRITING ABOUT RESEARCH

Wk.2 Lecture 2. Thurs 12th October

Research Frameworks Pt.2- Writing About Research with creative writer, Dr. Calum Kerr.

Formalising structure; creating viewpoints; becoming a critical thinker and writer.

critical thinking - approach all information looking for the deeper meanings - context / history / culture / politics / critical theory.

critical theory - all of these are/have been marginalised

- some can be used as a combination

structuralism / formalism - analysis of human behaviour and culture

post-structuralism - an extension of structuralism

feminism theory - focuses on the role of women, challenging patriarchy based on representation

key people - Elaine Showalter and Julie Kristeva

- *gender is constructed by society - as stereotypes*

- *gender is performed*

- *society needs inequality and enforces it*

marxism - focusing on who owns the money and the means of production

Karl Marx, Louis Althusser, Frderic Jameson and Terry Eagleton

concentrates on ideology and the role of capitalism

post colonialism - concentrates on viewpoints of ethnicity an race

key people - Edward Said, Homi Bhaba and Gayatri Spivak

- *western society sees the non-white, non Western, non Christian as exotic / dangerous / magical / erotic / violent*

psychoanalytic - *physic priceless to interrogate something other than the mind*

Sigmund Freud and Jacques Lacan

Freud - ego - how we present ourselves / Id / superego - rules / laws of society

'when we appress our urges they come back stronger'

queer theory - focuses on the differences that can exist between biological sex and gender

Judith Butler, Michel Fourcault, Eve Sedgwick and Jack Halebertstam

gender and sexuality are enforced by society - impacted by religion being intertwined with culture to adapt ideology into seeing stereotypes

gender theory

thing theory - at what point does an object with a purpose become a thing?

key people - Bill Brown

- what happens if the 'thing' is give a new purpose - consumerism and recycling

how to apply theory

- chose and read up on it

- work to understand it

- look for sources that will be useful

- study your subject with that attitude in mind

- look for specifics that can be interpreted through the lens of your chosen theory

research - ensure to reference

<http://library.soton.ac.uk/sash/referencing>

- illustrate depicting and supporting your point, acting as evidence to combine with explanation / quotes from artist and source / personalise and refer back to own work

RESPONSE / TASK TWO

Jesse Draxler's recently developed, untitled design prints provides both a minimal and abstract presentation of the figure. Her work often has no direct purpose, striving for a purely crisp aesthetic, in which tests and contrasts to media stereotypes of the human form.

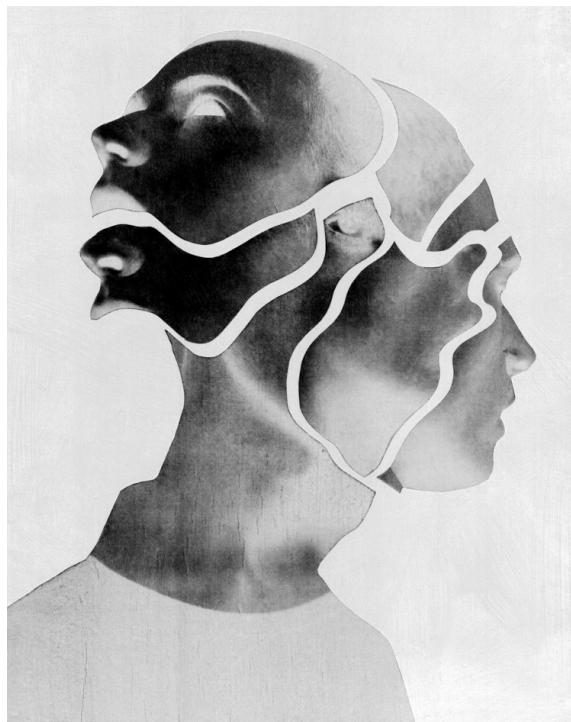
I chose this source to emphasise my prime interest in the graphical, digital distortion of this subject matter. This includes the idea of breaking up and layering facial and body sections, providing a sophisticated appearance.

Alternatively, Antony Gormley's early iron cast sculptures, including 'untitled' {FOR FRANCIS} 1986, provide little consideration towards depth and detail. His expression of human emotion and this concept of the mind being locked within a physical body encourage similar minimalism to represent the outline of the human figure as almost toms. This is achieved by using the iron material to similarly distort facial and other body impressions for the same role as Draxler's portraits.

Both artists also incorporate a similar lack of colour within their designs, through having Gormley's simplistic use of grey and brown tones with Draxler's heavy black and white theme. These dark, contrasting elements allow a heavy understanding of tone in which provides a detailed aesthetic in both of these two mediums.

The uncluttered approach also maintains the artists's unique, modern themes - providing a powerful emphasis more on the contextual meaning behind their work.

To summarise, these two contemporary sources use very contrasting formats to each-other; but share similar intentions when playing with our approach to viewing the human form.



Jesse Draxler. 2017. *untitled*. [ONLINE]

Available at:

<http://jessedraxler.com/zi3glgkyb62vxnsuincowartc0xeo>.

[Accessed 18 October 2017].

Antony Gormley. 2011. *untitled {FOR FRANCIS}*.

[ONLINE] Available at:

<http://www.antonygormley.com/sculpture/chronology-item-view/id/2386/page/650#p1>.

[Accessed 18 October 2017].