

## **Visual Studies: Fourth Proposition**

### **DRAWING AND ACTION**

Theoretical Discussion: Collingwood / Marxism

Proposition Five explores ways in which students have made the activities and processes of creating either the main focus of their artwork or have purposely sought to allow processes and material properties to dictate the development of ideas.

The dialogue between artist and their materials is rich with theory and can in itself become the subject of art practice. The first question to ask perhaps is: 'can the development of an idea ever be completely removed from the influence of the making process?' Is it not the centrifugal force of the wheel and the qualities of clay that ultimately suggest the boundaries of a resultant form or the fine skin of slip-casting clay that suggests qualities of texture?

According to Collingwood, creativity is not contained within any given skill or technique nor is it present in knowledge of a predetermined outcome, but rather lies in the empirical process of working out ideas, in the ways in which thought is gathered, sorted, collated and patterned. It is this activity that defines 'art'.

A Marxist perspective would assert that an artwork has embodied within it, its material values, processes and the labor power and specialization of the artist. Can these values be more or less visible to a viewer? Is it possible to impute an artwork with the capacity to prompt a viewer to take part in the working out of ideas?

**Creativity as the Subject of an Artwork:** demonstrates examples of how the creativity and the development of ideas can be recorded.

**Action as the subject of artwork:** demonstrates how the physical activity of making can be harnessed and used within an artwork

**Capturing the Activity of Perception:** attempts to examine our potential experience of an artwork and how this activity can be expressed.