

WED 24 OCT 07

I was unsure about what to expect, or what was expected of me. Consequently, I arrived without any artwork on which we could focus. It would have explained what I wanted to achieve much better than me trying to describe it in words. However, just trying to talk rationally about what I wanted to do helped, and DD showed real insight to the way I worked, suggesting that I might end up more with sculptures rather than paintings. He recognised that the artists that mean most to me work through an environmental or community theme (Richard Long, John Fox, Andy Goldsworthy, Grizedale Arts, Hundertwasser), and proposed that I looked at the work of Roger Ackling..

I described what I was seeking from the course:

- To use the course as a means of 'peer-reviewing' my work
- To be challenged about what I am doing
- To make best use of all the resources
- To undertake an exploration of a visual arts response to peak oil, how art can convey the principles of permaculture, how it can celebrate Gaia, and how it can communicate to a wide audience and elicit some response from them.

I explained what I was planning to do:

- To document the course as a two-year journey of exploration, by
 - Creating a book
 - Keeping a personal diary of reflections
 - Explore ways of painting and making symbols in three-dimensions using three-point pyramids, tripods (tripeds) and wedges, as well as two dimensions using flat canvases and grids, and also through projections
 - Facilitating and recording a journey from the city to my studio with my fellow students who are willing to participate
- To create work on the course that imported concepts and ideas into my studio practice, and to continue creating speculative work to sell as exported responses to the landscape.

In response to my description of what I intended to do, DD made the following points:

- My body of work would lead to confusion if I tried to bring in too much
- Any single strand would suffice and make my intentions clear
- I should try not to strive for the 'master-work'
- Collaboration seemed to be important to me
- My work has a strong performative element to it; it contains a narrative and describes a journey.

The tutorial made me aware that I needed to break through a haze of eclecticism if I was to move towards making art that was more clearly understood in a wider cultural context. It set me thinking how to use visual language that would have some meaning for the widest possible audience, without becoming populist and mainstream – not that there is much chance of that happening. I needed to research how to apply the principles of semiotics in subtle, sensitive ways.

I concluded that I need to use my drawings to help describe and communicate my intentions. Similarly, I need to find more efficient and effective ways of explaining my influences and intentions. Without setting a precedent about visiting studios off-campus, I would like to see if a visit (a journey) to my studio could be made available to other course-members, so that I can gather material from the event to add to the body of my work.