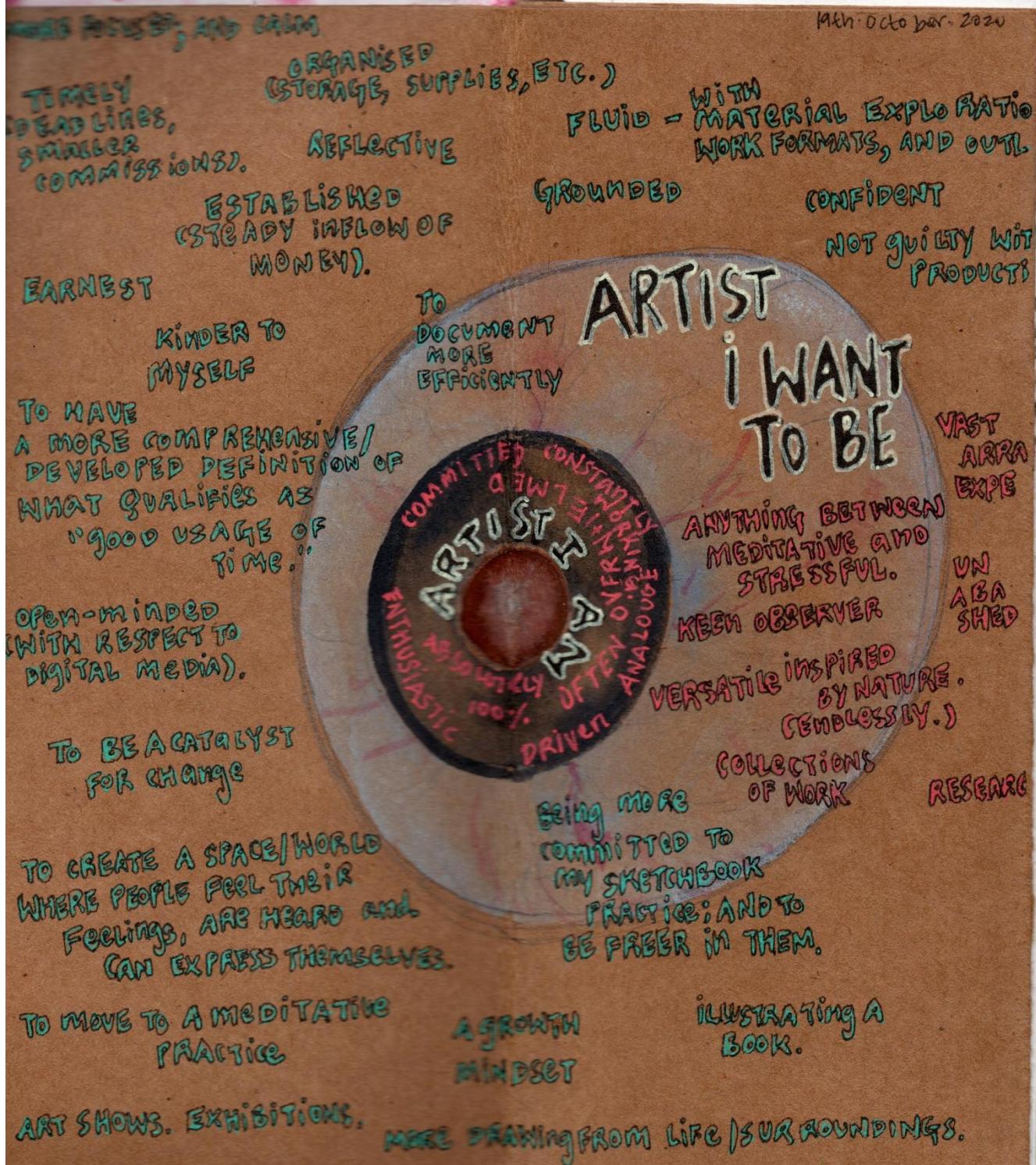


# UNTEXT: PICTURES FOR PARENTS AND TEACHERS

UGPP Year 2 VCSB | November 2020 | Semester 3 |  
Cycle 2 | Studio | Reflective Journal in Progress |  
Manasvini

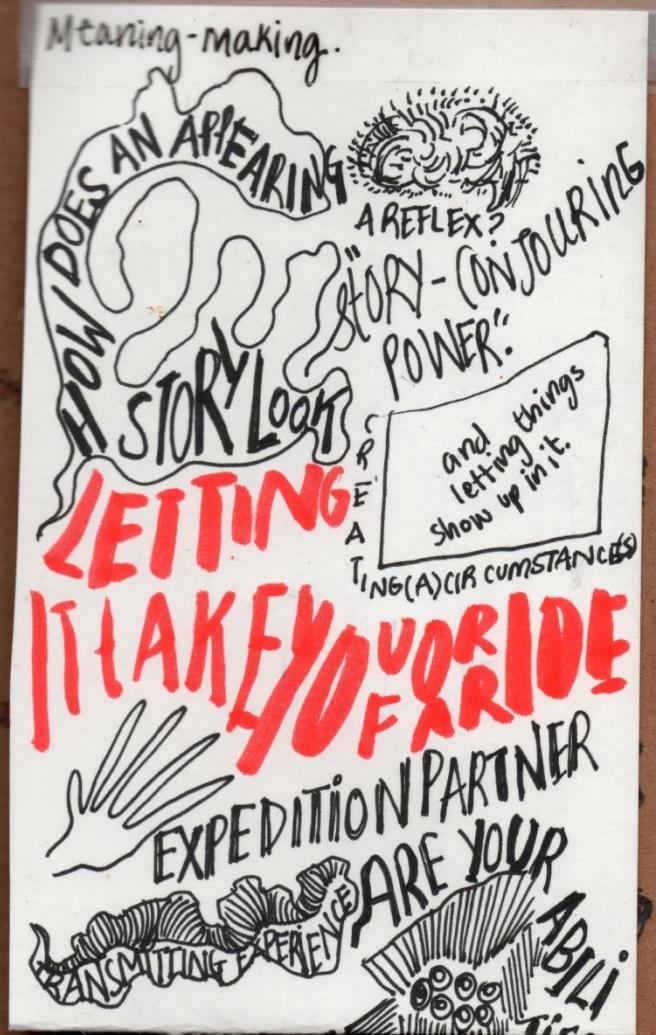
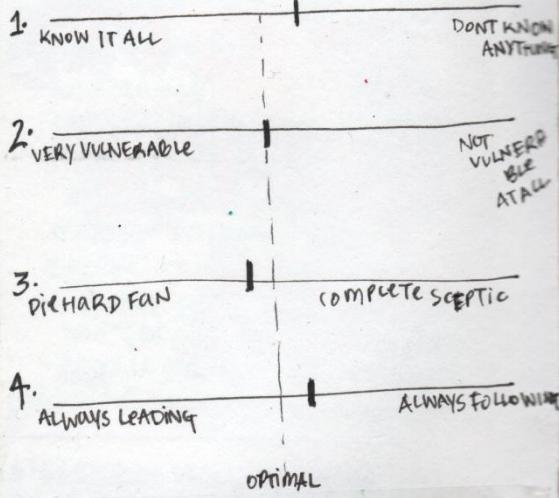


19th October 2020





DANIEL WILSON, PROJECT ZERO  
Harvard Graduate School



Milestone Concretion Project  
Rock Nuclei on the walls (to re-kindle)

# URPHEN

HS,  
OK.  
SUSTAINABILITY  
IN MY PRACTICE.

I RESPECT TO  
VITY.  
ART DIRECTION

TEACHING  
FREELANCE  
OF  
ENCES  
ILLUSTRATION  
PUBLICATIONS  
FEATURES  
CONSTANTLY  
LEARNING  
OVERTHINKER  
ART: THE  
CENTER OF  
MY WORLD

HER  
CONSTANTLY ON  
THE LOOK OUT  
FOR OPPORTUNITIES  
TO GROW.

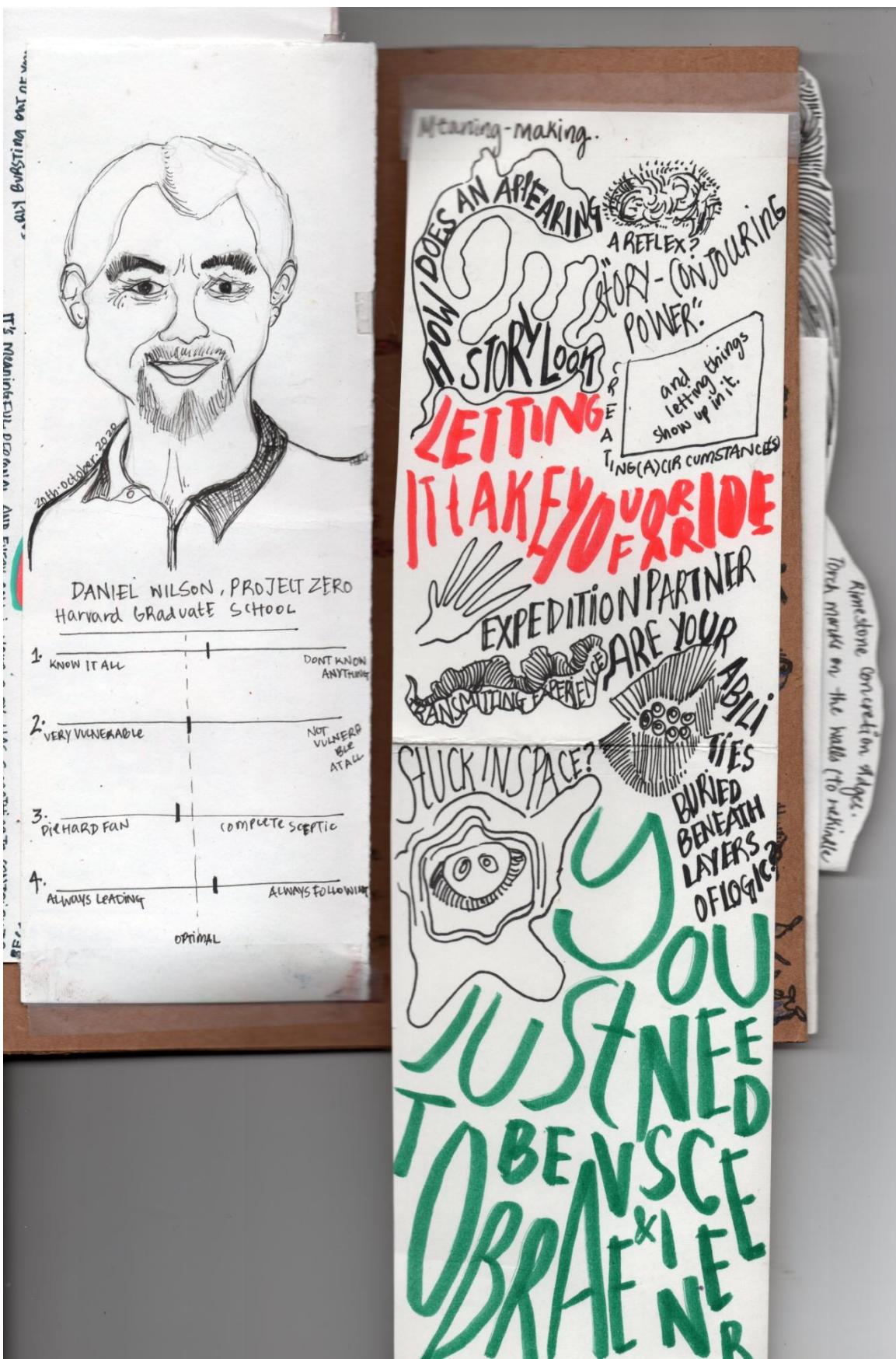
ARTIST I AM → ARTIST!  
What would it take? WANT TO BE  
To be more mindful, perhaps? To  
take on lesser work at, any given  
point in time?  
How far have I come? Do I  
acknowledge that enough? Maybe  
trusting the process is the solution.  
How much time should I spend  
“working”? Do my definitions need to change?

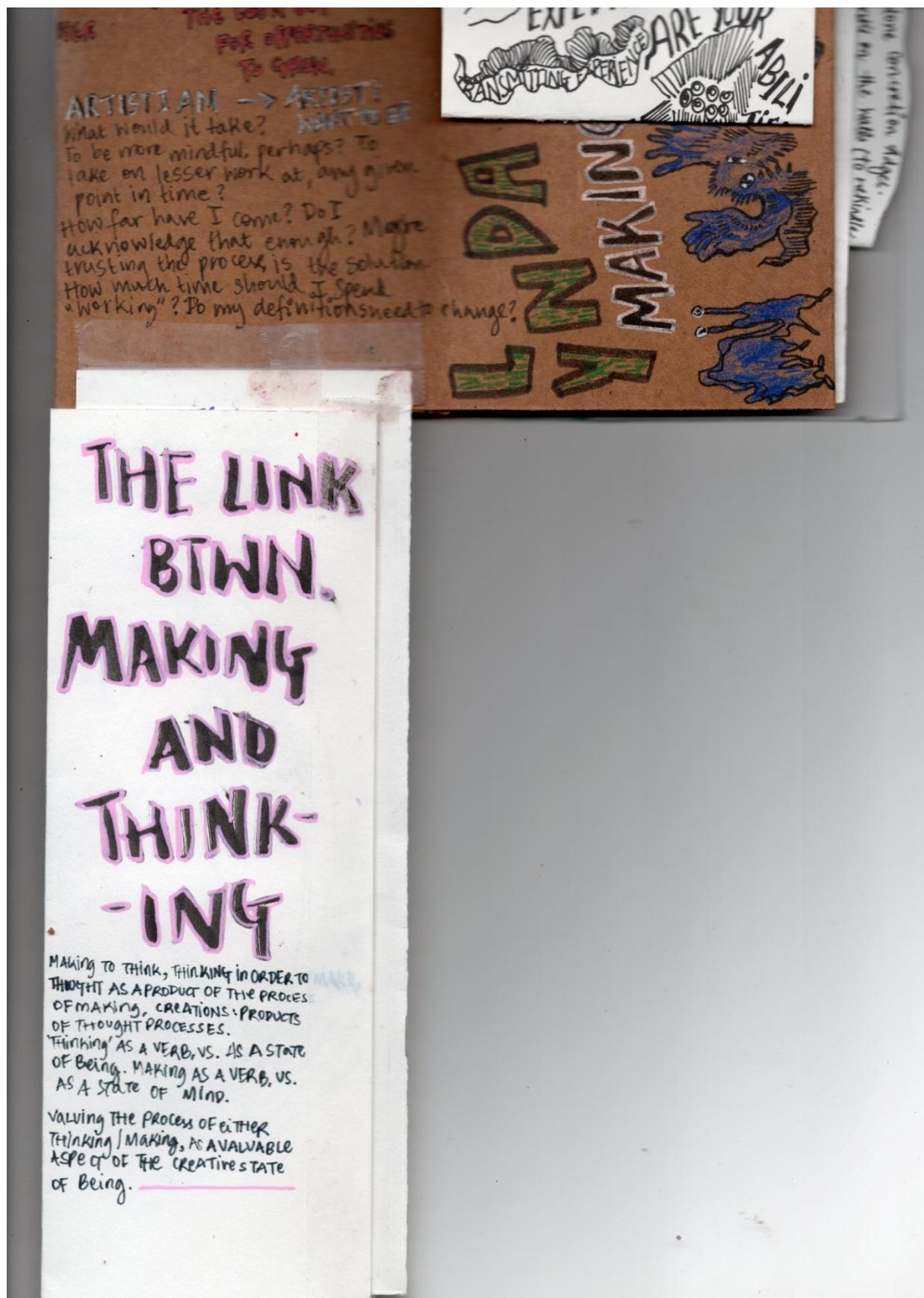
NATIVE SPEAKERS OF THE VISUAL  
LANGUAGE.



Limestone concretion edges.  
Torch marks on the walls (to rekindle)

THE LINK  
BTWN.  
MAKING



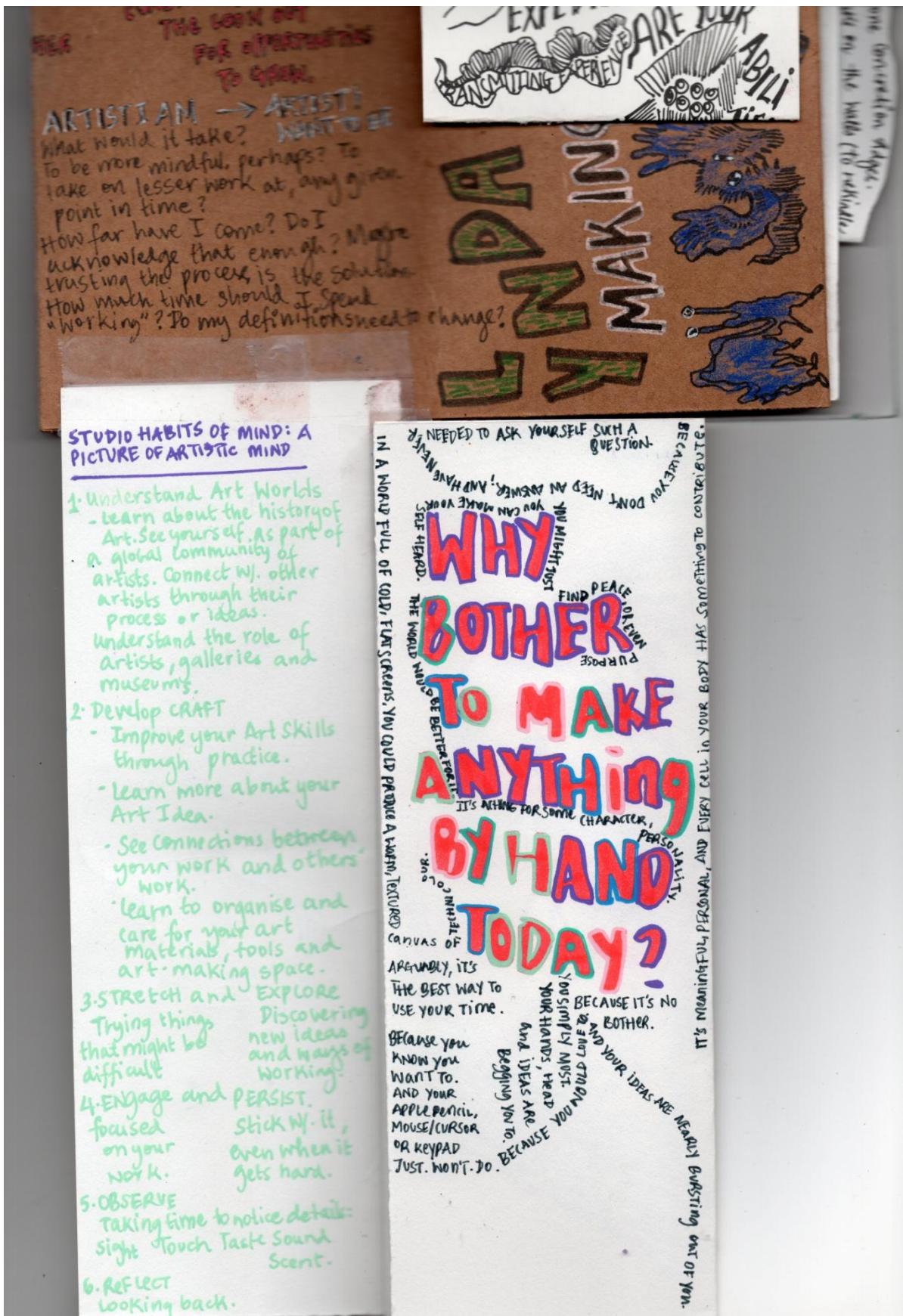


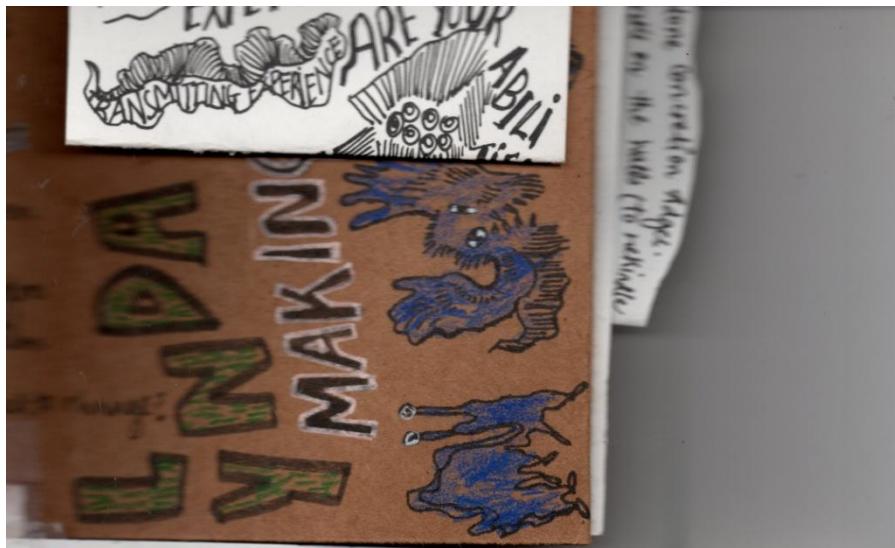
# THE LINK BTWN. MAKING AND THINK- -ING

MAKING TO THINK, THINKING IN ORDER TO  
THOUGHT AS A PRODUCT OF THE PROCESS  
OF MAKING, CREATIONS, PRODUCTS  
OF THOUGHT PROCESSES.

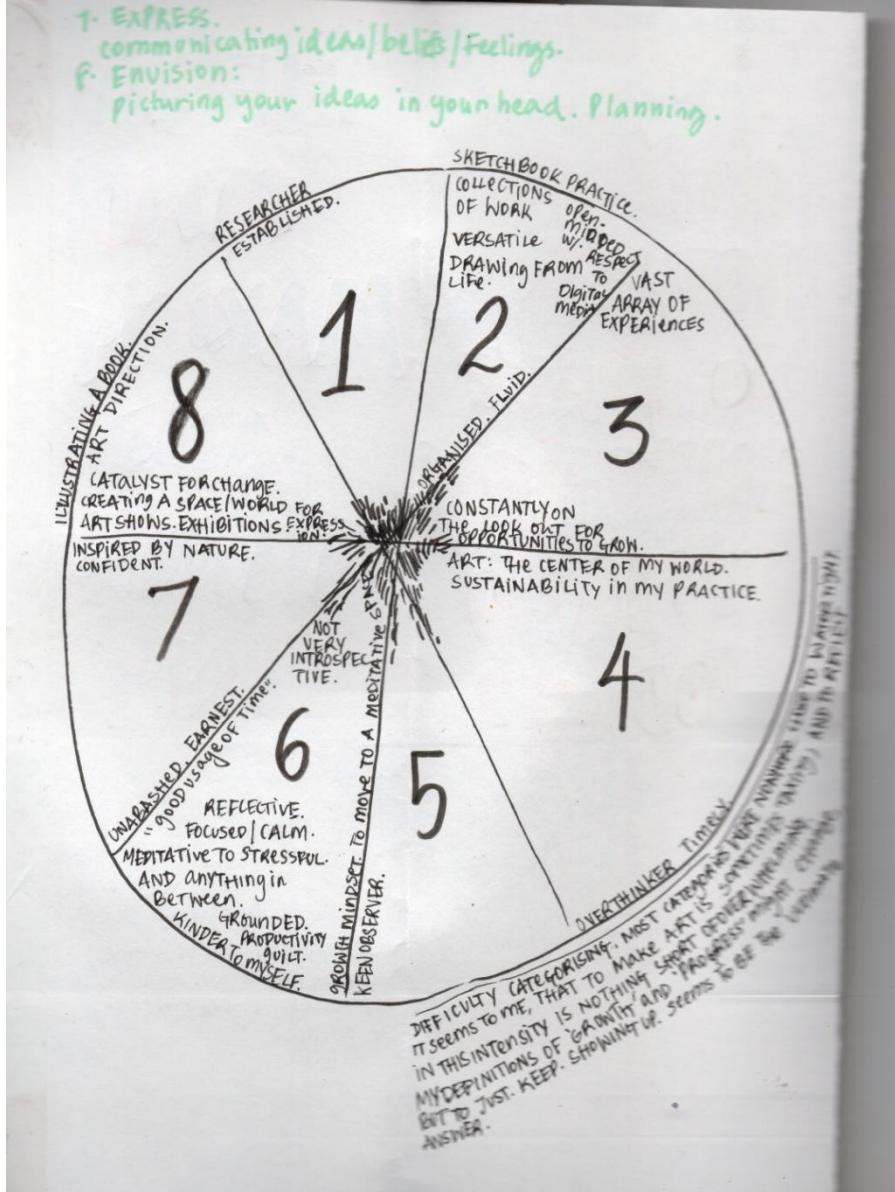
Thinking' AS A VERB, VS. AS A STATE  
OF Being. MAKING AS A VERB, VS.  
AS A STATE OF MIND.

Valuing the process of either  
Thinking / Making, as a valuable  
aspects of the creative state  
of Being.





1. EXPRESS: communicating ideas/beliefs/feelings.  
 f. Envision: picturing your ideas in your head. Planning.



SEPARATED. THE ABILITY TO WRITE STEMMING FROM THE WILLINGNESS / INCLINATION TO DRAW. **DRAWING LETTERS**

VARIABILITY OF SHAPE, ORDER AND ORIENTATION. LETTERS AS CHARACTERS.

## LETTERS AS CHARACTERS

BEFORE WRITING AND DRAWING WERE SEPARATED, THEY WERE UNJOINED.



CHARACTERS THAT GET TOGETHER AND SPELL MY NAME.

WHAT'S  
THE  
DIFF?!

THE CHARACTER OF A LINE

LINE LINE

TIMID LINE . UNPRACTICED LINE.

BOLD LINE. DRAWIN  
G NAMES

A Language Immersion CLASS.  
"Speaking Image". A Child's Language

NATIVE SPEAKERS OF THE VISUAL LANGUAGE.

Rimstone concretion ridge.

Torch marks on the walls (to rekindle

the fire on a stump too burrence out). Three

radio carbon dating, scientist have found that

the torches were swiped 28,000 years ago.

Archaeozoologists didn't know if the cave had

a mane, as the lions we know today do; as

the cave helped solve this mystery. (Turn

out, they didn't.)

The image of the lower half of a woman's body and the connection to Paleolithic Minotaur.

This is the only partial representation

of a human in the entire cave.

No male representations.

At A.U.

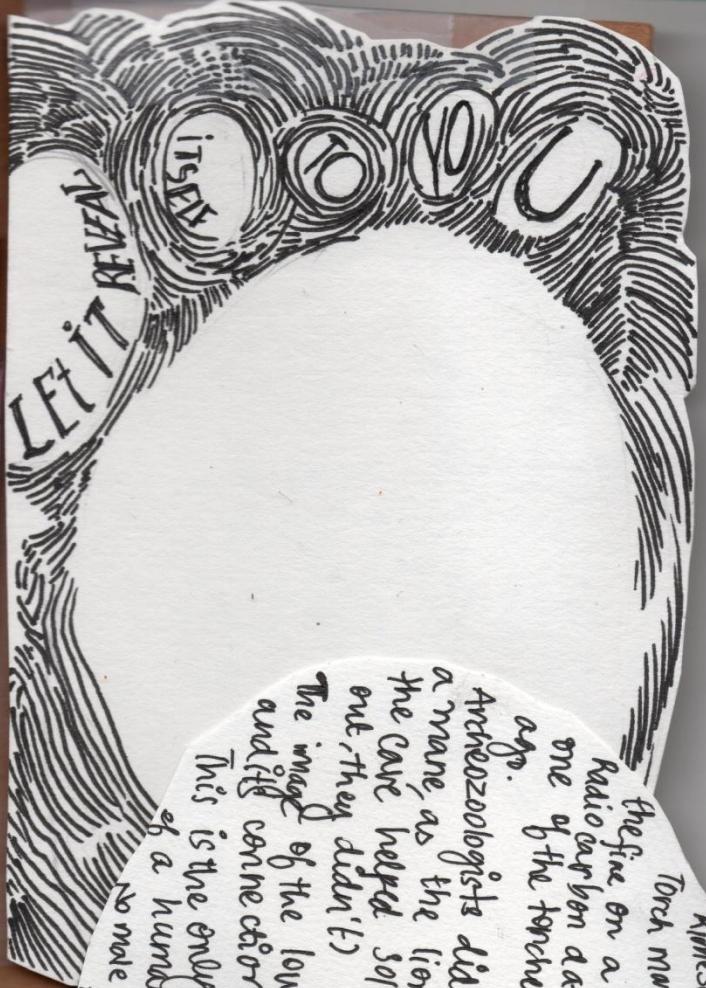
+ hybrid  
- combining media/devices  
Cohesively

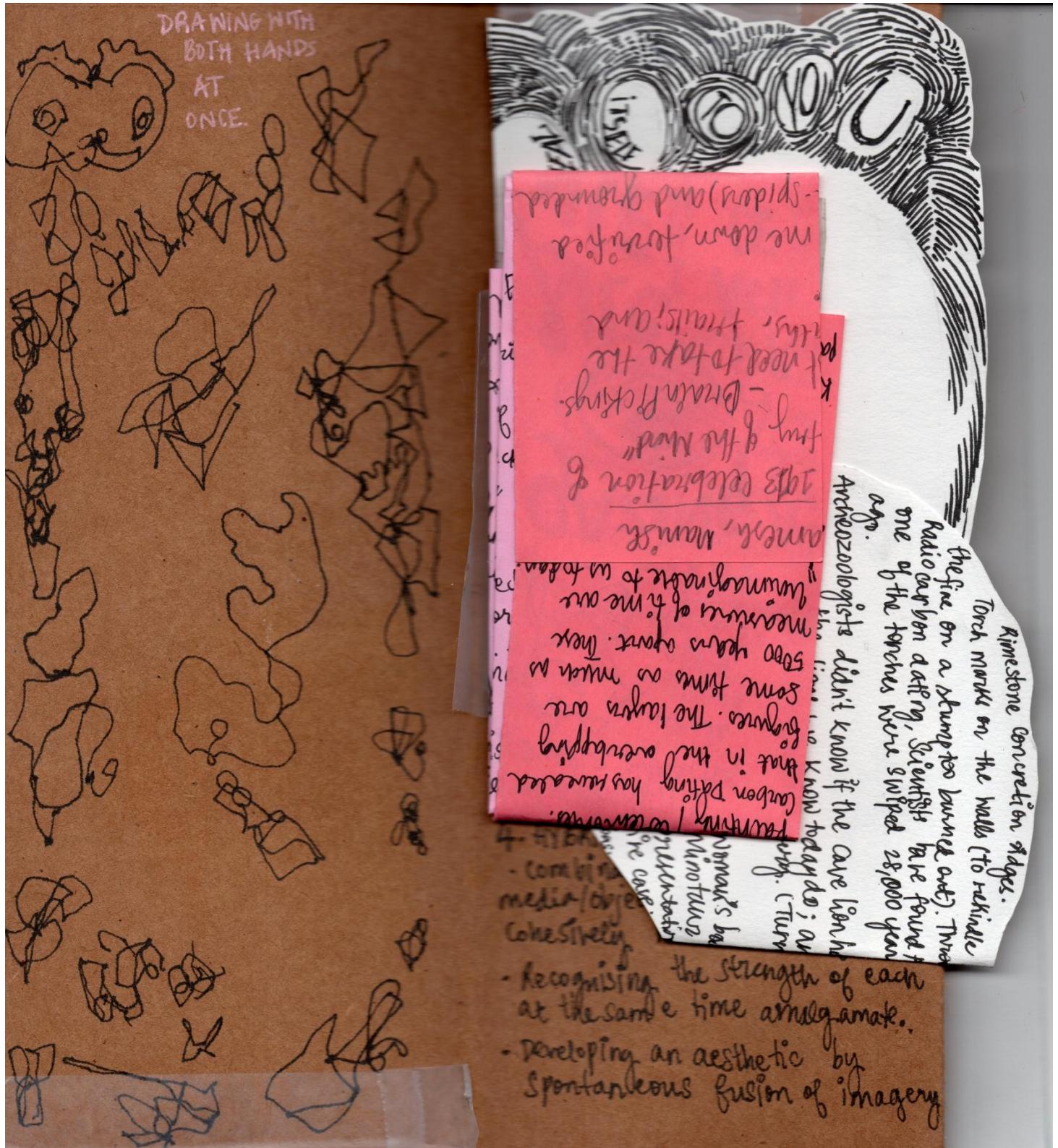
- recognising the strength of each at the same time amalgamate.
- Developing an aesthetic by spontaneous fusion of imagery

DRAWING WITH  
BOTH HANDS  
AT  
ONCE

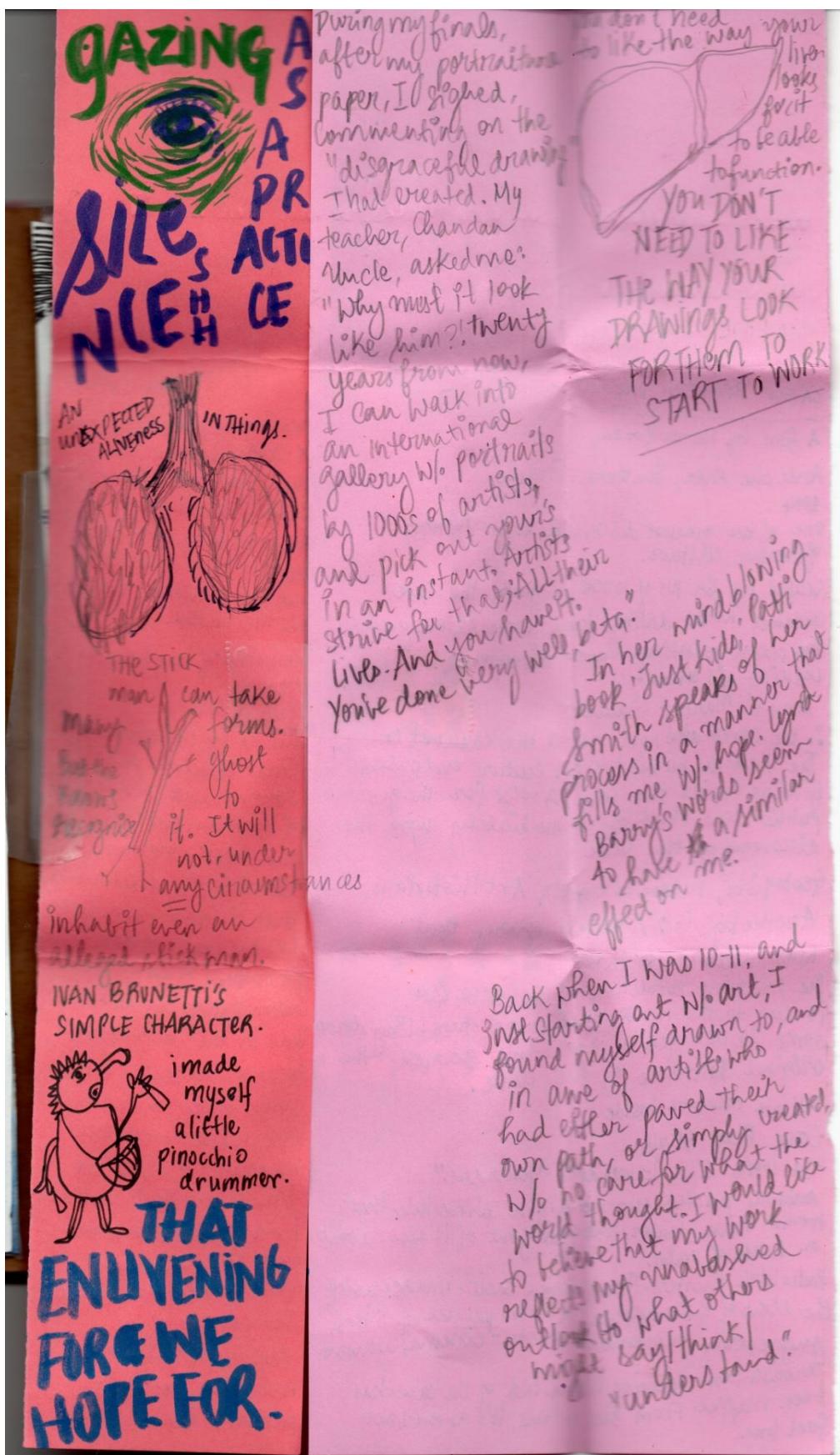
24th Oct. 2020

Creating a phone directory  
is actually knowing  
the hopes and fears of  
each individual.









chandi & Matthew Name

"Walking as Creative Fuel" - A Splendid 1913 celebration of how Solitary Walks Enliven "The Country of the Mind" - Brain Pictures

A metaphor for ARTISTIC PRACTICE. You just need to take the walk. And make your own tracks, paths, trails; and then share them w/ fellow travellers.

"cross-valleys" at School. They calmed me down, terrified me (every time I came across the wool-spiders) and grounded me.

#### CAVE OF FORGOTTEN DREAMS -

A film by Werner Herzog,

Ardeche River, Southern France.

1994

One of the greatest discoveries in the history of human culture.

Sealed off for 10s of 1000s of years, the cave contained work dating back some 32,000 years. The oldest paintings ever discovered.

Jean & Marie-C Chauvet.

the cave ~~is~~ now called the chauvet cave. The French ministry for culture endorsed filming inside the cave. Access for the general public was shut off immediately upon the discovery of the cave.

Geologists, Paleontologists, Art historians, Archeologists: A small group that was allowed to enter.

The pristine condition of the cave ~~is~~ is due to the rock that came tumbling down some 20,000 years ago, and sealed the original entrance of the cave.

Delicate climate inside.

Cave Bear skulls.

"It looks like it was done yesterday."

Animals painted surrounding a little hole that would have water gurgling out of it after about a week of rain.

Paleolithic Painters. They painted their images using the light of their torches. A bison painted w/ 8 legs, suggesting movement. Proto-cinema, almost.

Through laser scanning every inch of the cave has been mapped. From end to end, it's about 1,300 feet long.

24th Oct. 2020

Creating a phone directory vs actually knowing the hopes and fears of each individual.

An allegory for the past having been lost; but the attempt to still tell the stories.

memories of long forgotten dreams.

Pont d'Arc

Dancing w/ the shadows Fred Astaire. A v. strong and old image of human interpretation and representation.

Scientists have determined that humans never lived in the cave. Wres, Painting / ceremonies.

Carbon Dating has revealed that in the overlapping figures. The layers are some times as much as 5000 years apart. These measures of time are unimaginable to us today. "we are locked in history and they were not."

The crooked little finger.

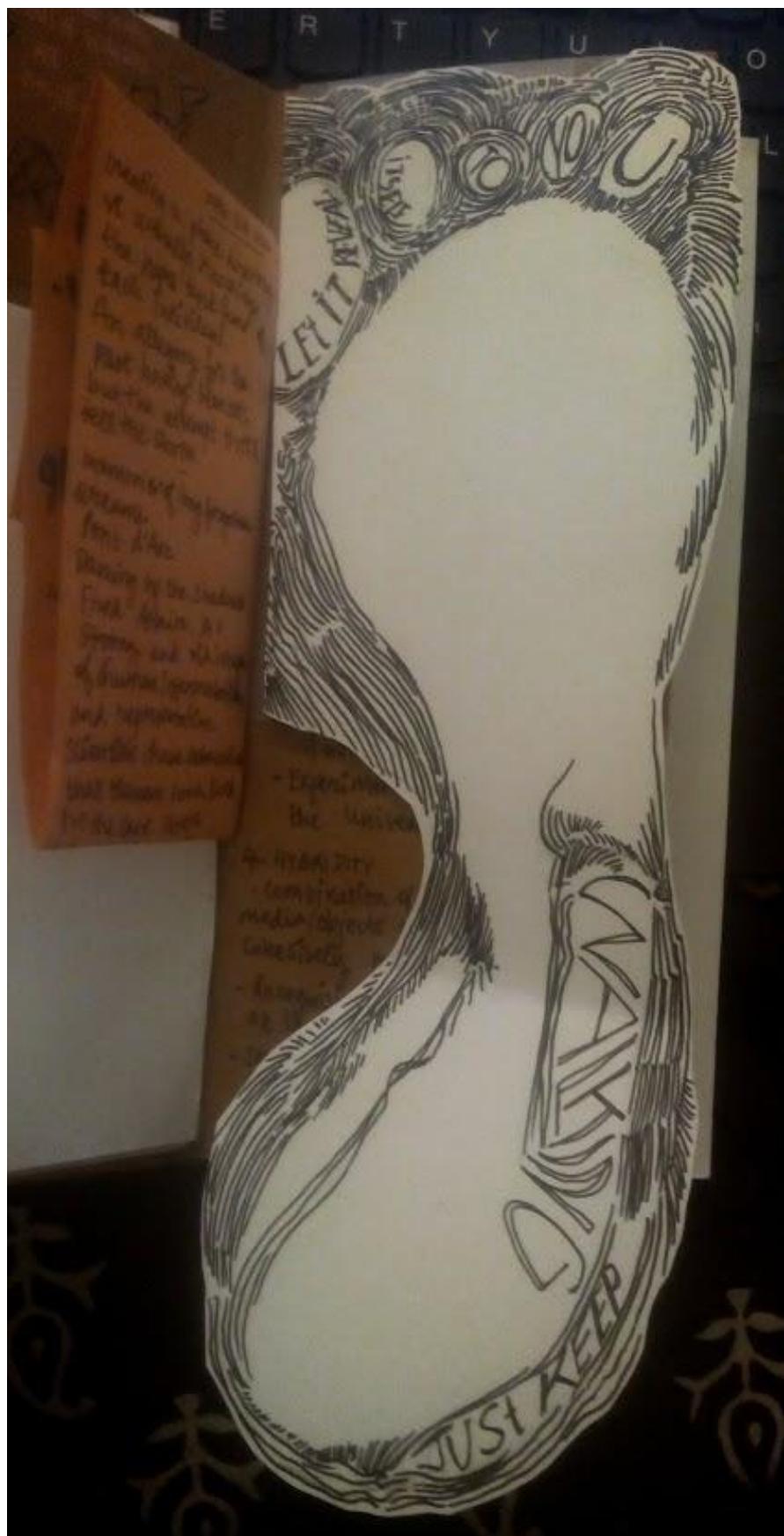
The painting of the panther, the only one known in Paleolithic painting to date.

Rimstone concretion ridges. Lime marks on the walls (to rekindle torch marks on the boulders bounces off). Through therefore from a shaman's divination to be found that radio carbon dating, they were 28,000 years old. Archaeologists didn't know if the cave lion had one of the torches. We know today do; and the lions we know they myth. Archaeologists the solve this mystery. A man, as the cave helped him. The lower half of a Norman's body out, they dug out the lower half of a Norman's body. The image of the crown to Pausio's Norman. And the crown before came and the crown after came. This is the crown in the entire time of a human to male representation at Au.

of the scores of tourists that visited the caves when Neanderthals. It's hot primitive, or slow evolution. It's burnt evolution. It's burnt into this scene, like an explosion. It is as if the modern human soul had awokened here. Paleolithic. Venus. The also late root of figurative representation/description: they friends? The Venus of Hohle Fels. The earliest depiction of a human tracks 1000s of years apart?

Musical instruments. Animals. Mythical creatures. Walls had mouth grow on it due to children or of a religious construct) beneath

The foot print of an 8 year old boy, along the 2 concepts of fluidity and permeability.



1ST MODERN PRINCIPLES: || OLIVIA  
MAKING and LEARNING || GUIDE ||

1- APPROPRIATION

- Reusing material
- Treating it differently.
- Experimenting w/ Shape/Size/Form/Scale.

2- JUXTAPOSITION

- Positioning the found and random together, to make another meaning / context.
- Reading it differently.
- Experimenting w/ Shape/Size/Form/Scale/BACK and FORE ground.

3- RECONTEXTUALISATION

- Repositioning the familiar in a new context / composition
- Changing the original meaning, if not the material/image.
- Experimenting w/ its place in the universe.

4- HYBRIDITY

- Combination of seemingly unrelated media/objects together to cohesively make meaning
- Recognising the strength of each at the same time amalgamate.
- Developing an aesthetic by spontaneous fusion of imagery

### 5. LAYERING

- Recognising the dimensionality of an image and the process of image making/creative making.
- layering images to evoke complexity of thought / narrative.
- working w/ multiple layers, transparency and opacity (figurative and physical).

### 6. TEXT and IMAGE INTERACTION

- Recognising the strength of image and text.
- combining them in complementary ways.
- working w/ the unsaid / unspoken to create an experience.

### 7. GAZING

- questioning the existing image hierarchy in the making and placement of the image.
- trying to work w/o positions as a maker and as a viewer.
- making the politics of image building visible.

### 8. REPRESENTING

locating self and one's voice in the realm of personal and social, cultural context.

- being conscious of the collective as an influencing factor.
- going beyond the idea of beauty in the image - to be able to read and create meaning.

- being conscious of the collective as an influencing factor.
- going beyond the idea of beauty in the image - to be able to read and create meaning.

ve.

active

and

ways.



# SWIM

# SWIM

# SWIM

MASTERCLASS WITH AMITABH KUMAR.  
ARTIST, ILLUSTRATOR, STORYTELLER.  
AK'S METAPHOR FOR THE CREATIVE  
PRACTICE: SWIMMING A.

## MAKING ART

SURFacing. Looking Around.  
TAKing STOCK.

going BACK under, finding  
the DEEPEST points.  
JUST. Keel.swimming.\*

\* Finding Nemo.

# SWIM

# SWIM

# SWIM

UNTEXT IDEAS FROM THE POINT OF VIEW OF MY PORTRAITS. 3rd November

ENGAGING w/  
THE CHOSEN  
CONCEPT

SNOWTATO

- As an educator, I assume there would be great interest.

REACTIONS TO  
MY IDEAS FOR  
UNTEXT

MALZOO

- Due to her learnings towards empathy and innovation; an sustainable food practices, she would be excited.

IDEAS THEY  
WOULD GIVE  
ME.

Sree would ask me to work towards making sense of my own learning experience (from when I was younger), through this exercise.

- Malzoo would love the approach and the idea of making it more inclusive and accessible. She might also have some valuable artistic suggestions/ideas.

"Your strengths lie in strong visuals. It seems to me that that to your advantage could really help here."

UNTEXT IDEAS FROM THE POINT OF VIEW OF MY PORTRAITS.

3rd November 2020

ENGAGING WI.  
THE CHOSEN  
CONCEPT

SNOWTATO

- As an educator, I assume there would be great interest.

REACTIONS TO  
MY IDEAS FOR  
UNTEXT

- She has always supported me. She would be ecstatic because this involves my using my art for change specifically as cause. She has great respect for.

IDEAS THEY  
WOULD GIVE  
ME.

- She would ask me to work towards making sense of my own learning experience (from when I was younger), through this exercise.

MALZOO

- Due to her leanings towards empathy and innovation; and sustainable food practices, she would be excited.

- Malzoo would love the approach, and the idea of making learning more inclusive and accessible. She might also have some valuable artistic suggestions/ideas.

"Your strengths lie in strong signals. It seems to me that using that to your advantage could really help here."

THE GODS MUST BE CRAZY:

- Metaphors
- Ownership vs. shared resource.
- Modern vs. uncivilised.
- "uncivilised".
- What is innovation?
- What is 'a better life'?
- The place for human emotions?
- School as jail.
- "Sentenced to 10-15 years".
- The object, its connotations/interpretations.
- Human-Material Relationships.
- 'Development', 'Education', 'Modernity'. What do these words mean?
- Scarcity and ownership.
- Scarcity for whom?

7th November 2020

- Scarcity vs. judicious use.
- How do children in the Kalahari learn? And how does 'civilised' man learn?
- 'Schooling' vs. 'education' vs. 'learning'. And 'living'.
- Innovation vs. Discovery.
- The idea of ~~staying~~ adapting.
- Adapting to what?
- Different concepts of Time.
- Contrast, comparison, similarities.
- The Ability to text and to

experience.

- "They" vs. "us".
- The commentator belongs to our world. That's noteworthy.
- Who decides?  
What is civilised / uncivilised  
What is modern / archaic?
- Community vs. individual.  
How are these viewed by  
the bushmen, vs. by us?
- Language?  
"Remote", "nomads", "hidden  
away".
- No crime, no punishment,  
no violence, no laws, no  
police, judges, rulers or bosses.
- God's flatulence
- No sense of ownership at all.
- Noisy birds that flew w/o  
flapping their wings.
- Noisy animal, w/o tracks  
that looked like 2 enormous  
snakes has slithered past.

"AY-YI-YI-YI-YI"

• Evolutionary aspects:

- Beards.
- Size (he calls Ms. Thompson large and ugly, says he would have to forage all day)

### VISUAL ETHNOGRAPHY FOR Designers: TANKO BOLE CHHE -

Raniben  
village Adigaam (in Pakistan)

↓  
The stitches speak

Megiben

Prakash Bhai - 8 @ the time.

When they crossed the desert in the night and came to India.  
You can put us in any corner of India, they said.  
Sent to Kutch.

Jurra village in Kutch, 15 Kms from here. (Sumrasar perhaps?).  
They lived as refugees at Jurra camp for 8 years. In 1980,  
the govt. changed, and they were granted citizenship.  
Sumrasar Village.

Megiben was 18 when they went to Sumrasar. This is when she  
got married.

Her father's house: bathal.

Kids when the 1956 Earthquake happened.

Similar Earthquake: 26th Jan. 2001

Tudy - Doing Research on Suf embroidery.

Prakash, Raniben's son.  
Kala Raksha.

Dayaben - Younger sister.

i. The elements of design experience that are inquiry based and embodied:  
- The reverence and sanctity that they associate w/ their craft, and  
their ease w/ respect to expressing themselves through it. Through expressing themselves,  
they are (seemingly effortlessly) providing the viewer w/  
information.

To show, not tell; and to ask, not answer. Seems to be the key.

GLASS/GLAS

BERT Haanstra RA, 1958

The whole process is broken down, w/o no words/text whatsoever. And the music is a catalyst. There is a comparison b/w the industrial process and the manual process, and it's been beautifully elucidated w/o any text whatsoever.

Designing For Inquiry vs.  
Designing for explanation.

Confusion, Play and 8th Nov. 20  
Postponing Certainty - Eleanor Duckworth.

"School Reform"  
"if you're ~~not~~ lucky, you'll get to teach".

Teaching: "Helping people learn, not standing and telling people what you know."  
Putting the student directly in touch w/ the subject matter, not words about the subject matter.

↓ No mediation  
Authority.

Bringing teaching a subject to the heart of the matter comes from faith in the subject, and faith in the minds of your students to decode the subject.