



FINE ART Brampton Road Campus - Academic Session 2019-20

Your Name: Caitlin Hanna

Title of Submission: The Communicative and Connective Possibilities Utilising Art and Text

Year & Level of Study: Year 3, Level 6

Code & Title of Module: FINE6010 Fine Art Dissertation

Submitted for BA (Hons) Fine Art Module

Fine Art Dissertation

Date: 18/12/2020

I have read the Academic Regulations relating to assessment of work and declare that this work complies with those regulations. By submitting this work I am declaring it as my own. I agree to allow my work to be compared against the work of others to detect plagiarism and collusion. I am aware this means it will be held on a secure external database for the sole purpose of detecting plagiarism. I declare also that the work is within the word allowance for this assessment and I understand the penalties for exceeding the word count as stated in the Academic Regulations.

Contents

Cover Page	i
Abstract	iii
Introduction	1
Jenny Holzer	4
Tracey Emin	8
Louise Bourgeois	13
Conclusion	19
Reference list	22
Illustration List	23
Bibliography	24

Abstract

This dissertation is an exploration into the use of text within art and how the use of the tool, text, can communicate to viewers and create a connective experience based on A.H.

Maslows' *'Theory of Motivation'* (2013.) This exploration is measured by analysing the use of text by three prominent female artists, Jenny Holzer, Tracey Emin and Louise Bourgeois, which brings countless factors into consideration i.e. the use of the title, relationships between text and imagery, ambiguity and placement. This analysis found that although it is difficult to measure communication and connective experiences, art creates these pathways for the viewers to follow with the use of text bringing context and more prominent ways for connective emotions to arise.

The Communicative and Connective Possibilities Utilising Art and Text

Introduction

Text is a powerful communicator used to deliver ideas, create fantasy worlds, fight for rights and much more. When considering Art and Text as separate entities you may still see similarities. Art is more than an embellisher for empty walls it can start conversations, prompt discourse on politics and even transport you to a new world via installations. There are similarities through the examples given for both Art and Text, however the interest does not lie in looking at these elements separately, instead it is observing the use of them in conjunction as both can be regarded as a language or a way to communicate. There are countless creators that utilise this strategy in a unique and inspiring way such as Tracey Emin, Jenny Holzer, and Louise Bourgeois all three of whom will be the focus within this writing.

The subject of text and images has a well-established relationship within the history of art. Customarily works of art are given titles which are intended to provide viewers with clues or pointers to the works' interpretation. However, since the 20th century the relationship between the artwork and its title has become far more complicated, this complication is difficult to be conclusive about. It is possible that the title, initially used as a communicative tool, no longer is as needed as it historically has been. Inputting text into art can add more context and aid the viewers' interpretation of the work, this will be looked at more in-depth within the writing. Language, with the inclusion of text, was a critical tool for Conceptual artists in the late 1960s, most notably by the group *Art and Language* who initially used text as a device to question critical assumptions of mainstream modern art practice and criticism. Within the 21st Century text in art still often challenges and questions critical

assumptions, however often now it has a political perspective, bringing an insight to issues some find difficult to understand such as gun violence, racism, police brutality and ones' own inner most feelings amongst many more themes. An example of an artist utilising text to battle these abrasive themes is Jenny Holzer; specifically, her projections in New York (2019) themed around gun violence. Referring to the inner most feelings as a theme within text, Tracey Emin's *'Everybody's been there'* (1997) touches on connection and human emotional needs. The affirmation that other people have been in the same space as the viewer is currently experiencing, therefore giving the viewer a feeling of connection not only to the artist but to a wider public is surely an assurance that social connection is embedded into art and not only in art and text. The beauty of art and text is the conciseness the text can create or the emotion the words can create within viewers; it can contribute an added layer into the work to aid the interpretation and further any understanding, text also leaves more to be analysed. What is the relationship between the text and any imagery? Is the placement/positioning adding anything to the work? These analytic possibilities give the opportunity to fully understand and explore the communicative and connection-based possibilities within art and text.

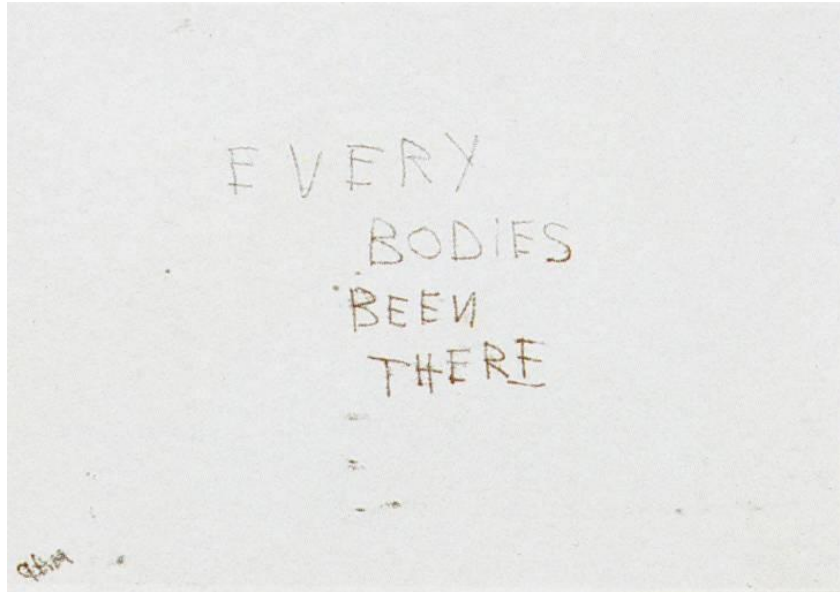


Fig 1. Tracey Emin 1997, *'Everybodies been there'* [Ink on Paper], Tate Gallery

When thinking about connection, communication and human emotional needs throughout this writing, A.H. Maslow's *'Theory of Motivation'* (2013) will be used to analyse and portray the use of art, specifically art and text, as a congenial form of connection and expression of human emotional needs. At first glance at Maslow's system, it could be assumed that creativity itself would fall under 'Self-Actualisation', which when regarding creative goals it does. However, Maslow suggests that creativity could be compensatory; a way to atone for and fulfilling the 'Psychological Needs', Maslow, (2013). When regarding creativity in the sense of a psychological needs sub-category it turns creativity into a conduit to communicate the desired needs that requires fulfilling or as a base to help fulfil these needs. Using creativity, and specifically art within this sense opens a door for the person to feel connection in doing so satisfying their basic psychological needs, be this through compliments on their creativity, conversations surrounding their work and the thought process of that, expressing what may need explained to others, or bringing a feeling of belonging, in this sense maybe belonging into the art world. When bringing text into this

conversation between psychological needs and art there is an opportunity to open another window of connectivity and communication, possibly not for the artist themselves instead helping another person fill some of their social needs by helping them feel like they are not alone or stating an opinion this person also holds.

The enquiry into the communicative and connection-based possibilities of text in art is not only an important base for the art and psychology world but an important investigation to utilise within an art practice. In a psychological sense this investigation can help experts further understand human emotional needs and how that works beside creativity, possibly helping in terms of art therapy. The results of this enquiry should also help contextualise the use of art not only in a professional basis but also on a practical level, ensuring an alternative way to understand the use of text within art and how that interacts with the public.

Jenny Holzer

Jenny Holzer utilises honesty within her work focusing on the delivery of words and ideas in public spaces. Holzer is known for bringing art to the streets, initially finding a way for the public to encounter art without going into galleries etc. by displaying her text in multiple ways including stone benches, projections, signs, posters, paintings, plaques and textiles. Holzer describes her intent as “I wanted a lot simultaneously: to leave art outside for the public, to be a painter of mysterious yet ordered works, to be explicit and not didactic, to find the right subjects, to transform spaces, to disorient and transfix people, to offer beauty, to be funny and never lie.” Tate, (2018.) Holzer’s theme for her text appears to change from different works, however on a comprehensive level Holzers’ theme is stagnant. Utilising her

text to change traditional ideas about authority and authorship, while also shining a light onto hard to fathom subjects such as the example mentioned above.

Space is equally as important as text within Holzers' work which leaves an intriguing question regarding how the public will connect to the art. Does the message get blurred or misunderstood through different environments? The beauty of using text in a different environment lands on the interpretation the viewers may perceive regarding the relationship with the text and surroundings. An example of this being a snippet of text taken from Holzers' projections in New York, (2019). This specific piece displays various text projected onto buildings, statements such as 'Victims of gun violence are walking around every day. You know someone, or they know someone who was shot, or had a gun held to their heads.' The theme for this work seems clear after acknowledging that section of text, however further into the series there is more ambiguity, the specific text being talked about is 'I remember my body feeling like it no longer belonged to me. I remember trying to play dead while my heart raced fast and hard-' A woman within New York city viewing this segment of text could interpret this into an example of a more personal experience or threat for example sexual assault or rape. The numbers behind this fear are backed up, on 10th August 2020, 27 rapes were reported within New York. Statista, (2020). This fact has been brought in as evidence towards the theory that placement, ambiguity within text and the viewers experiences in life can broaden their ability to connect with art. This series of projection works are in a sense unnamed, instead it is just referenced by the place and date. The lack of naming for these works brings the assumption that they do not need to include any clue towards interpretation, instead being emotionally charged statements to be absorbed. Ambiguity can erase any possible prejudice any art or text can hold. In utilising

ambiguity and removing this barrier it brings in the opportunity for the wider public, no matter their background, to connect, understand and fully experience the work to their best ability. Backing this up, ambiguity and therefore the opportunity for more of the public to connect feeds into the 'Physiological Needs' of the human experience by creating the thought and feeling of not being alone. Holzers' work also appears to be all about communication; by expressing views and experiences for others to encounter she is communicating another life, or other persons' experiences. In doing this Holzer is using the communicative powers of art to widen the knowledge of other peoples' lives possibly spreading empathy and compassion, allowing others to fully recognise and absorb the fact that everyone has different lived experiences and to be aware of this and accepting of other peoples' point of view.

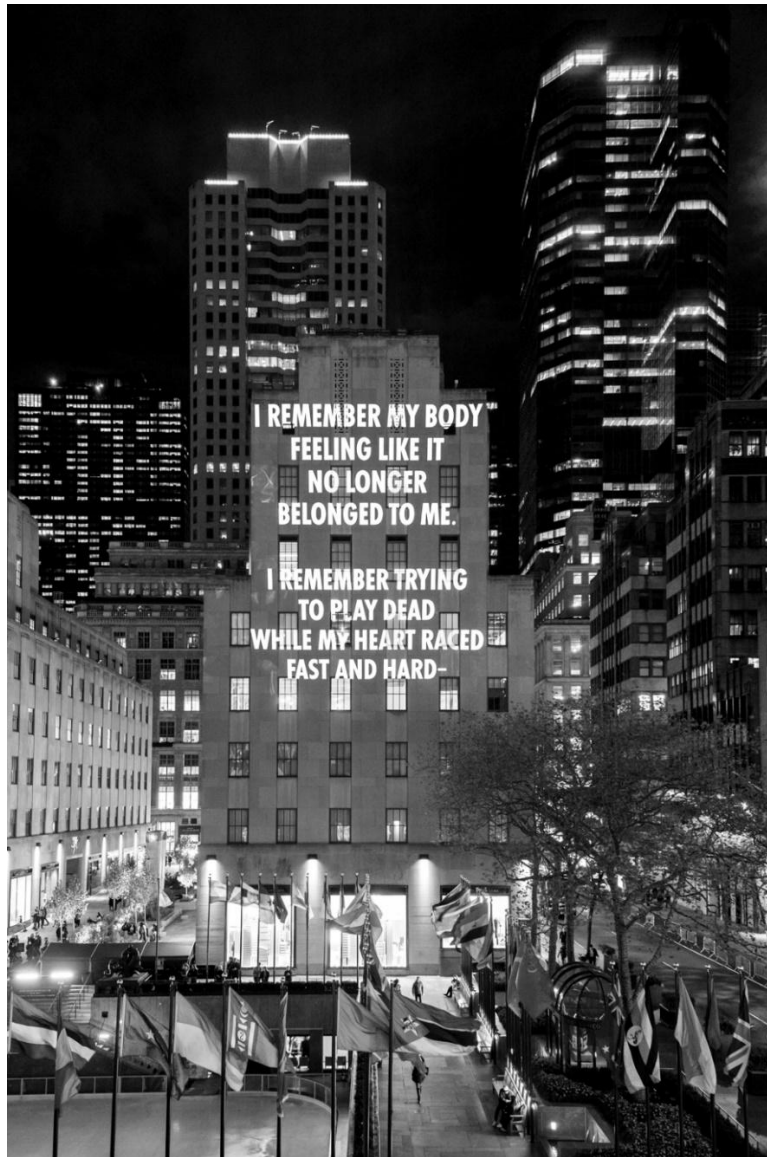


Fig 2. Jenny Holzer 2019, *'Untitled'* [Projection], New York

Following the thought of the ambiguity of text furthering connection another example within Jenny Holzers' work is a piece from her Providence (2006) projections stating, 'Your oldest fears are the worst ones.' Though not ambiguous and more of a general statement, the overall broadness makes this statement more universally accessible. The use of the word "your" screams personal, immediately making the public internalise and compare against their own thoughts, feelings and experiences. When viewing this statement one immediately asks internal questions such as What is my oldest fear? Is that truly my worst

fear? Even if somebody does not agree with this pointed statement it can open the door to conversations with others or an internal conversation giving examples on how their oldest fears may not be their worst. Barbara Kruger is an artist who worked around the same time Holzer was getting recognised, when looking at both these artists there are indeed cross overs and similarities within their practices. Both artists use typography as a major component of their work and explore them in unfamiliar three-dimensional spaces, strikingly both artists also utilise personalised terminology within their work such as the use of the words You/Your/My. The use of personal pronouns instead of third person steps away from the artist telling a story and instead places a person in the scenario or statement made, by putting the viewer into this position one may change the artist from being seen as an authority and instead could put them in a position of appearing empathetic to the viewer. Again, this work is unnamed by Holzer bringing in the question as to why it is not as it is a strong ambiguous statement, with no clear specifics with what is being referred to. It could be possible that Holzer purposely leaves these projections unnamed so as to not add or take away anything from her work.

Jenny Holzer's use of public spaces and her ideal of bringing the art to the public furthers the reach of her work and therefore her voice. With the way Holzer uses text and space, as previously stated, she contributes to proving the theory that art and text are important tools for communication and for making the public fill some of their 'Psychological Needs'. It can be argued that part of an artists' job is to present ideas and thoughts, however, it is possible that on top of these important roles it is also an artists' job to communicate or to create a sense of community either in the sense of a fan base or to add to a physical community on an aesthetic basis. Robert Rauschenberg said "I know that art has the energy

to change minds and hearts. Art is a powerful source of fact and joy” Tate, (2017).

Rauschenbergs’ words on this topic share the same opinion that was previously discussed that art itself has the ability to do many things, to “change minds and hearts”, but also to communicate, encourage and remove isolated feelings within people that share similar thoughts and experiences.

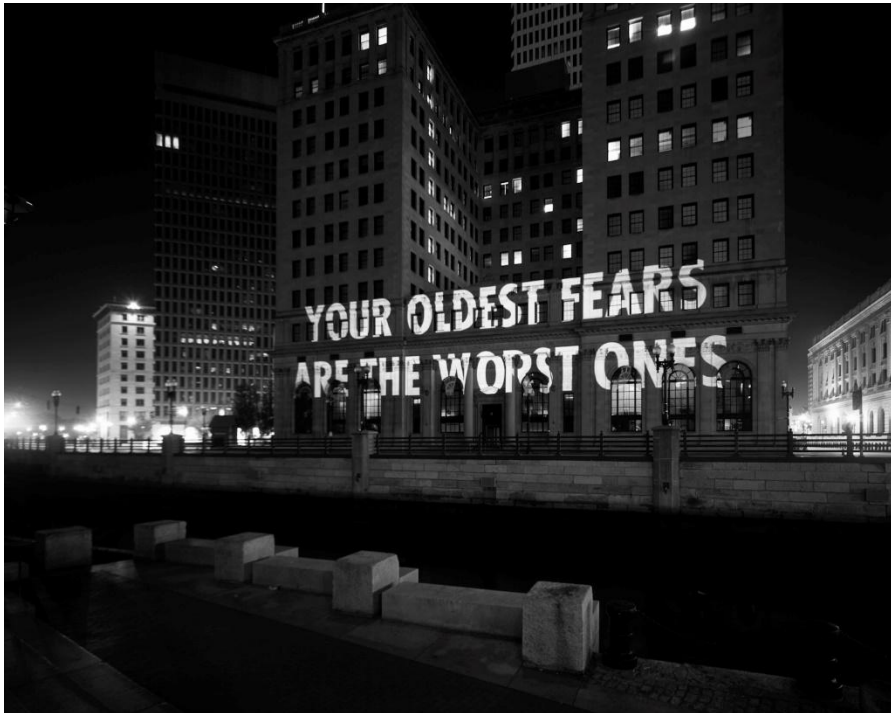


Fig 3. Jenny Holzer 2006, *'Untitled'*, [Projection], Providence

Tracey Emin

Tracey Emin’s main prerogative is disclosure through her art, utilising many medias to purge her life experiences i.e. painting, drawing, installation, video, textiles, print and many more. For Emin nothing in her life is off limits, having drawn inspiration from her sexual partners, rape, abortion, and her inner most feelings. In doing this it is possible that Emin is connecting to audiences that have similar experiences within their life. Possibly posing as an easily accessible vulnerable artist, Emin achieves a sense of relatability through her themes

and public appearances. An example being a live televised debate for the Turner Prize Awards (1997) where Emin was seen intoxicated, often repeating “I want to be with my friends”, and at one point stating “I want to phone my mum, she’s going to be embarrassed by this conversation. I don’t care” Longrigg, (1997) which, although may appear unprofessional are feelings and thoughts others have definitely encountered within life, be it just wanting to talk to their mum, or the feeling of simply wanting to be anywhere else.

Text is a constant tool in Emin’s work although utilised in a different way to Holzer. In much of Emin’s artworks text is used as an embellishment; as seen in ‘*I want to Live*’, an acrylic painting where Emin has used text to add her inner monologue into her work. Displaying her inner monologue like this not only displays her thoughts whilst working, but also can show a scattered sense of humanism for the public to relate to, suggesting the imagery of grabbing any paper to jot down rushed notes. When comparing this specific piece to Holzers’ work and how she has utilised text in the examples given, Emin appears to show a sense of freedom and personalisation compared to Holzers’ polished appearance.



Fig 4. Tracey Emin 2016, *'I want to Live'* [Acrylic on Paper], Whitecube

Since Tracey Emin's work is self-confessional and emotionally themed, it can be argued that connection and communicating thoughts and experiences is at the core of her work. Be it the need for her to feel connected to others or to expose herself for others to connect to the messages and emotions in her work. The beauty within Emin's work is that although obviously confessional and giving an almost purging feeling, it touches on themes that are hard for an individual to directly tackle. In doing this it opens doors for what may appear a selective audience but can touch almost every member of the public if willing, as everyone in life has at some point entered a state of struggle or has known somebody who has.

Regarding Maslow's theory it appears almost certainly that for Emin her practice could be a filler for her own psychological needs be it social or esteem-needs or equally could be working within both. The honesty and embracing themes of the work could be a form of therapy that has camouflaged itself into appearing like the final level of the theory, Self-Actualisation.

Tracey Emin utilises text in many ways, as seen in her installation *'Exorcism of the Last Painting I Ever Made'* (1996), where Emin lived in a locked room in a gallery for fourteen days with nothing but empty canvases and art materials. Emin's two-week locked in art session resulted in an outpouring of autobiographical images; the room itself was extracted and now exists as an installation work in its own right. Text is littered across this room, including statements such as 'Not to be afraid. Most of my life has been built on fear' and 'If I have to be honest I'd rather not be painting'. The text within this installation is an example of how confession is the soul of Emin's work and how this can incorporate and engage the public. It is already theorised that Emin's work could be her fulfilling her own psychological

needs, however what if her act in doing this also feeds the public's personal psychological needs. An example of this being a detail within Emin's *'Exorcism of the Last Painting I Ever Made'* (1996), a dark canvas where 'some things I just can't live with and some things I can' is written in red across it an unarguably ambiguous statement, however it holds true for all human beings. Though fundamentally we all have the same needs i.e. physiological, safety, social and esteem, we can all live with or without different things in life, in addition we all have different moral and political values. This painting not only points out the differences we as humans have, but also has the ability to make a person question what it is they can live with or without, in doing this it can outline a person's morals, their most precious things in life and their most loved. The text within this painting is what brings all this to the foreground without this it is undoubtedly true that the painting would be interpreted differently which shows the importance of text used within art as a visual stimulus.

When regarding text within art it is important to recognise the relationship between the text and any imagery. Emin's detail from *'Exorcism of the Last Painting I Ever Made'* (1996) 'some things I just can't live with and some things I can' may not hold specific imagery alongside the text but it does utilise colours and brush strokes. The rough brush strokes could portray an emotional state, the layering of the colours representing hiding past mistakes or wishing away a memory. Once the text 'some things I just can't live with and some things I can' is placed on top of the emotionally fuelled brush strokes it furthers the narrative of wishing away memories or past events. Imagining the text was no longer within this artwork the colours and brush strokes would still speak towards something emotionally fuelled, however it would be a much more ambiguous work to the detriment of understanding and would be lacking in the current communicative powers it appears to

hold. Emin utilises the title of her artworks differently than Holzer, instead of using the title to show where the artworks are placed Emin grabs text from within her work to draw attention to the use of text and contextualise her work with emotionally charged wording. The differences within titles between these artists illustrates what the artist finds important within their work. As explored Holzer finds the placement of her work a significant factor, whereas Emin finds the emotionality and confessionals of her work an important layer.

As already suggested, Emin and Holzer utilise text in different ways. Emin's work and use of text appears on a much more emotional basis, appearing much more as a purging of thoughts and feelings than a forewarning or suggestive encouragement as can be taken from Holzer's. It is important to acknowledge the difference within how text was used within the different works to fully appreciate the artists themselves but it is also important to note how they have utilised the tool of text to create a connected and communicative experience. Holzer has used text as the foreground, to be acknowledged and appreciated, to raise awareness of situations and experiences within life, she also uses it to warn and to speak out about parts of life that she feels needs challenged. Emin, however, tends to use text as a partner for her imagery, allowing any imagery to illustrate and provide evidence to any thoughts she has purged into her work, focusing on her experiences and thoughts but in doing so allowing others to connect to the fact that they are not alone in how they have felt within life. Jonathan Jones summarises Emin's text within her work by stating "in a way, it's easier to compare her with writers than other artists." Dazed and Dawson, (2020). Although Holzer and Emin have different contextual priorities such as their themes, a similarity lies within the relationship of the text with other important additions. For Holzer this would be the relationship between the text and the public setting it is being portrayed in, and for

Emin it would be the relationship between text and other creative elements such as brush strokes and imagery.

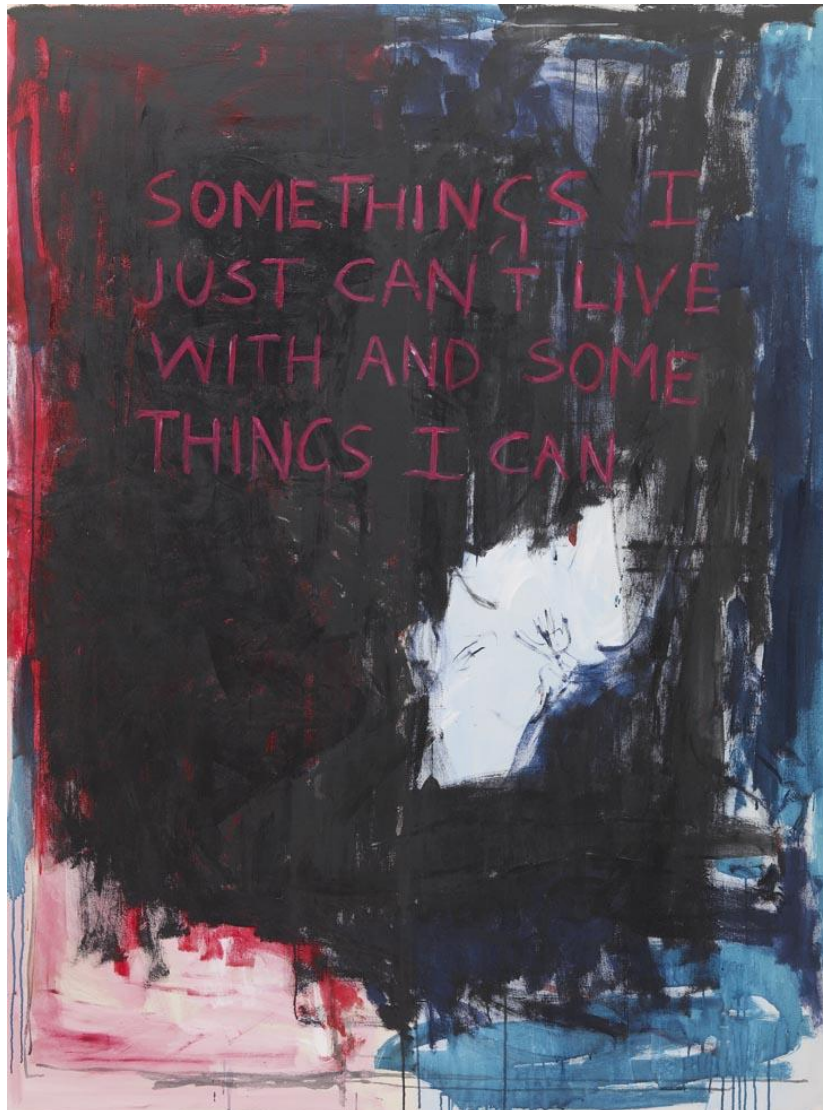


Fig 5. Tracey Emin 1996, Detail from 'Exorcism of the Last Painting I Ever Made' [Paint on Canvas, Installation], Unknown

Louise Bourgeois

Like Emin, Louise Bourgeois is a confessional artist, utilising her lived experiences to create artworks that suggest the text and connection/communication theory. Bourgeois explores her life experiences and relationships, often depicting feelings with a sculptural explanation,

an example being the use of her sculptural spiders which are often described as depicting her mother. One artwork which explores Bourgeois' use of text is *'10am is when you come to me'* (2006), a selection of 20 etchings with watercolour, pencil and gouache onto paper, 19 out of 20 of these selections are tracings of the artist and her assistants' hands on musical score paper. You can identify Bourgeois' hand from within these paintings by the outline of her wedding ring. These hands are spread across all 19 pages, some a soft pencil outline, others in varying tones of red and pink, several reaching out in what can be perceived as desperation of the others touch and there are others reaching into nothing. The 20th etching lies within the top left corner of the spread of paper, also hand-painted on musical score paper, this one depicts a clock with the clocks' hands pointing at 10am. The hands of the clock comprise of a nude male as the minute hand and the female figure as the hour hand. Scrawled along the bottom of the clock is the title *'10am is when you come to me'* in red paint. The use of musical score paper to present the imagery and text onto is a choice that suggests layers to the work. Music and music note are a form of storytelling or language within itself, it suggests fluidity and movement in the work; music being a way to share a thought and emotion, just like art. The use of the music score sheet suggests there are different emotions within this story for Bourgeois and therefor a connected experience, either about a loved one or longing, or how they talk and communicate to others as if it is music creating a sense of ease.

'10am is when you come to me' (2006) is an artwork surrounded by the thought of connecting with others, not only is this shown within the title of the work but by the outreach of the hands across the paper. The hands reaching feel important within this work, showing a desperation or desire to feel another person there, or to know you are not alone.

Though text is not at the forefront of this piece it is included, the addition of this shows a sense of impatience, alongside the image of the clock the text clearly shows Bourgeois waiting for her assistant to arrive. Although the text may not initially appear as an important aspect of this work, the use of it adds a personalisation setting the scene of Bourgeois looking at the clock waiting for her assistant, telling herself that they will be there at 10am. The relationship of the imagery of the clock and the text sprawled across it is what brings home the importance of the relationship with her assistant, although through viewing the piece it could appear to be her lover that she waits for. *'10am is when you come to me'* (2006) is an artwork encapsulating the feeling of connection, touching another person, waiting for their presence and more. However, the work is also communicating Bourgeois' love and desire towards this person, it shows excitement, impatience and all the feelings that surround this relationship. It is encouraging to see that even although the text within this work is not outwardly saying a statement for the public to relate to it still sends a clear message and theme to the viewer. Although visually it is clear this piece is about connection and in tandem with that your social needs and psychological needs we are left wondering how this relates to the public? It is possible to still touch on communication and the hierarchy of needs without having to fully walk the viewer through the process and help fulfil their needs. Perhaps *'10am is when you come to me'* (2006) is an example of connection, communication and a persons' own social and psychological needs.



Fig 6. Louise Bourgeois 2006, '*10am is When You Come to Me*' [Etchings with Watercolour, Pencil and Gouache on Paper], National Galleries of Scotland

The thought that '*10am is when you come to me*' (2006) may just be an example of connection makes one wonder, is that what all of Bourgeois' text work is like? A further example of Bourgeois' text work is the etching series '*I Give Everything Away*' (2010), specifically within this series '*Untitled, no. 2 of 6*'. This etching holds 2 figures, appearing to be guarding the text with their multitude of eyes and turmoil-like insides, the text stating 'I distance myself from myself'. It is possible that these guardians are variations of self-representative figures implied from the text, or as earlier stated, are guardians to the text and the honesty it holds from the artist. The text implies that the figurines are forms of Bourgeois' selves, which is backed up through both the similarities but striking differences within the figures and the physical distance left between them. Both figures appear to be wearing a blue pearled necklace and a matching white pearled band around their base. The

figures are similar in shape and size, their differences being the colour, number of eyes and the chaos within their body. The figure on the right appears to have a whirlwind in their centre, possibly representing a strong turmoil or a strong rumble of emotions, the eyes on this figure are haphazardly placed giving a sense of constant watching, this coupled with the pointed shape of the eyes and the blend of colour within the face gives a sense of anger to this guardian or version of Bourgeois. The left figurine has a cold blue hue to the skin, immediately revealing a sense of cold sadness, the eyes are drawn in a row down the middle of the face and this figurines' turmoil is almost vein like, instead of it being a whirlwind like the other, it is almost as if there were an insect moving about and drawing this red line within the body. The overlapping line gives a sense of anxiety running around the body of this poised figure. All these elements together shows Bourgeois' as a multi-layered woman with many versions of herself she wishes to protect and keep separate, it is easy to relate to the idea of different versions of ones' self, especially considering how common it is for people to repress and change themselves according to the situation they are in or the people they are around. It is possible that '*Untitled, no. 2 of 6*' (2010) communicates the need to keep aspects of ourselves separate and represents those differences within its' figures.

The guarded feeling from the figures reiterates the thoughts of Bourgeois' work being an example of connection and communication, the fact that it is possible to feel something from an artwork is the evidence towards the fact that the work has communicated a feeling and connected within oneself. However, the text within this piece is something others can also connect to as is the guarded feeling if ignoring the fact that the feeling itself is a connective experience. It is common for the public to want to distance themselves from

ongoing issues and their processing of said issues hence the distancing from themselves, it is also common to want to guard those feelings and all feelings a person can experience. I feel for Bourgeois, and others so far spoken about, it is not a question of if the art and text fits into the Hierarchy of Needs but how and for whom.

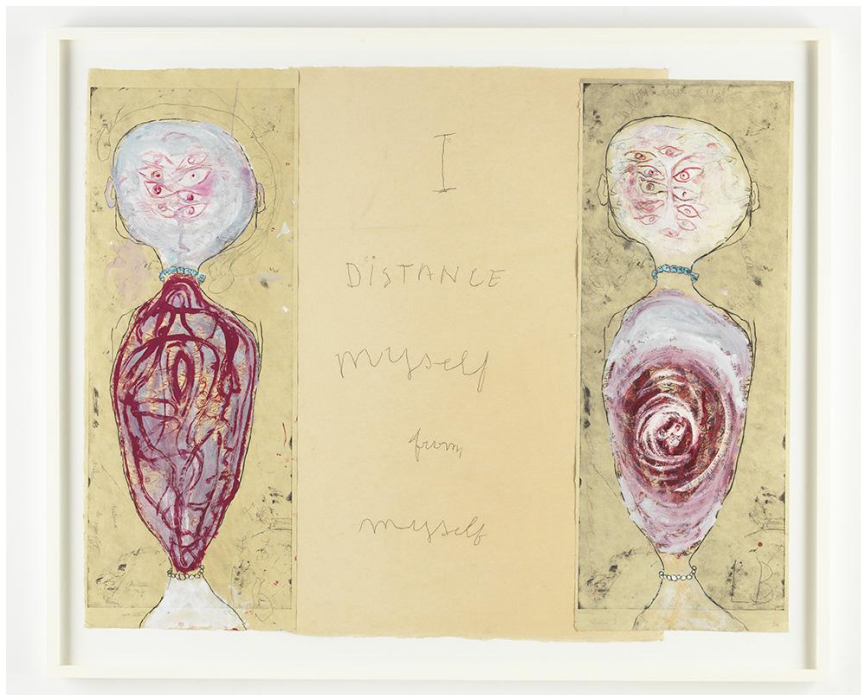


Fig 7. Louise Bourgeois 2010, Untitled, no 2. Of 6, from the series '*I Give Everything Away*'
[Etching], Unknown

There are definite similarities between Bourgeois and Emin, this could possibly be because Emin admired and found inspiration from within Bourgeois' work. When looking at both artists text work there appears to be a connective hand; both utilise personalisation and confessionals and both have a strong relationship between their text and imagery. It is exciting to see such a blatant influence between one artist and another, the fact that this can be noticed only adds to the theory. Emin has undoubtedly connected in some form with Bourgeois' artworks, to the point this has influenced Emin's own work and how she communicates her personal thoughts and experiences. This can turn into a domino effect,

with many artists fuelling off others, connecting to their work or themes or even their use of materials and upon this connection they then create their response to this connection, communicating their research or thoughts when regarding anothers' work. Bourgeois and Emin are not only similar with their usage of text and imagery but there are also similarities within how they utilise the existence of a title. Both artists title their work with snippets of text used or with statements to add context and possibly even a story telling element, explaining the work in an ambiguous way and tying the work together.

Conclusion

It is difficult to be reductive regarding whether text in art indeed furthers communication and connective capacities within art as there are no specific statistics surrounding this theory. Instead when regarding this it is important to look at the intent of the work itself, and then surmise a personal view on what has been read or viewed. It has been noted within this writing that the inclusion of text does add further layering into the art, providing context in some cases, and a storytelling capacity in others. Communication was always going to be embedded into art, enquiring into text within art would not change that fact. Art is a way to discuss thoughts and ideas, utilising the tool of text only appears to expand on the subject being touched on, guiding new ways to explore and understand art and to further express communication and connect with others.

When considering all the artists investigated during this writing, it is apparent that artists can utilise text as a tool within their work in many ways and focusing on strikingly different aspects. Holzer utilises the environment as her canvas to display her thoughts, beliefs and opinions, Emin utilises imagery and text to purge her life experiences similarly to Bourgeois,

however, Bourgeois focuses a lot more on relationships, be it personal relationships with others or her relationship with herself, utilising the media she feels best represents this. As we have seen by looking at these three artists and how they utilise text it is evident there are different ways to approach text within art as a communicative tool, it has been written how the removal of text from certain works indeed eradicates an important factor in relaying information and contextualising work, this proves the importance of text within art and therefore its ability to communicate. The way the chosen artists approach text within art is also important within interpretation, i.e. Holzer's use of the environment in which her text is placed adds an agenda of situational discourse, communicating to the public that the situations Holzer addresses are indeed closer to home. Emins' personalised confession approach and how she utilises the relationship between imagery and text illustrates the ability for the public to connect to the personal thoughts and experiences, erasing hierarchy by providing evidence that humans often face similar aspects in life, and create repeatable thoughts. Bourgeois' representations of relationships communicate how she views people and herself within her life, this representation gives the ability for the public to connect with the artist's views and analyse their own views on personal relationships. Through acknowledging how these different artists approach the use of text it becomes apparent that the different techniques used creates different communicative and connective capacities, creating the opportunity for various members of the public to be touched in a multitude of ways. Utilising the realisation of being aware of how one uses text creates an additional way to analyse a creative practice and the work within that, focusing on the reception of the work and how this creates a connective experience within a viewer. The investigation also brought into light the difficulty to measuring communication and connectivity within art, the use of Maslow's (2013) theory only brought more questions. Is

this art for the viewer or for the artist? To inform or to express? This is something which can be hard to clarify considering how Maslows' Hierarchy of Need is fulfilled differently by people dependant on their individual needs or preferences at the time, instead it is possible connection and connectivity falls under what you as a person may believe to be true.

Throughout this writing the use of a title and how it is employed became a diverse way to utilise text in conjunction to art, showing that what the title holds either adds or deducts context towards the art in question. Textless art still holds a connective experience as found in Tracey Emins' detail from *'Exorcism of the Last Painting I Ever Made'* (1996) where when imagined without the context of text there is still a sense of erasing past mistakes with the emotionally fuelled brush strokes, however until the addition of the text 'some things I just can't live with and some things I can' was included there was no correlation between the brush strokes and layered colours to a feeling of regret and memories. Even with the title for the work in which this detail was picked it is considerably difficult to depict the context of remorse, the textless work communicating nothing until specific communicative techniques i.e. language was included.

The conclusion found from this investigation is that text within art does add an extra communicative capacity to art and imagery, as the use of language itself is a conduit to communicate to another. However, it was found that communication and any present connectivity is relatively difficult to measure, as what people connect to varies. Despite this the investigation is still useful in the sense of analysing text within art and providing an insight into the complexity of calculating an unmeasurable emotional force, it also adds in a considered insight into how art and text could be used to understand what a person emotionally needs by utilising the insights to what a person connects to within art.

Reference list

Dazed and Dawson, B. (2020). *See Tracey Emin's inimitable early works for the first time*. [online] Dazed. Available at: <https://www.dazeddigital.com/art-photography/article/51234/1/see-tracey-emin-inimitable-early-works-for-the-first-time-jonathan-jones> [Accessed 28 Nov. 2020].

Longrigg, C. (1997). News: Tracey Emin disrupts Turner prize awards dinner. *The Guardian*. [online] 4 Dec. Available at: <https://www.theguardian.com/artanddesign/1997/dec/04/20yearsoftheturnerprize.turnerprize1#:~:text=2-> [Accessed 21 Sep. 2020].

Maslow, A.H. (2013). *A Theory of Human Motivation*. Black Curtain Press.

Statista (2020). *U.S. Metropolitan Areas with the Highest Rape Rate*. [online] Statista. Available at: <https://www.statista.com/statistics/605581/us-metropolitan-areas-with-the-highest-rape-rate/> [Accessed 26 Oct. 2020].

Tate (2017). *The rules of art according to Rauschenberg*. [online] Tate.org.uk. Available at: <https://www.tate.org.uk/rules-of-rauschenberg/> [Accessed 14 Nov. 2020].

Tate (2018). *ARTIST ROOMS: Jenny Holzer Exhibition at Tate Modern | Tate*. [online] Tate. Available at: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/jenny-holzer> [Accessed 26 Oct. 2020].

Illustration List

Figure 3 Jenny Holzer (2006). *Providence 2006 — Jenny Holzer*. [online] projects.jennyholzer.com. Available at: <https://projects.jennyholzer.com/projections/providence-2006> [Accessed 15 Dec. 2020].

Figure 2 Jenny Holzer (2019). *New York 2019 — Jenny Holzer*. [online] projects.jennyholzer.com. Available at: <https://projects.jennyholzer.com/projections/new-york-2019> [Accessed 15 Dec. 2020].

Figure 7 MoMA (2010). *Louise Bourgeois. Untitled, no. 2 of 6, from the series, I Give Everything Away (2010)*. [online] MoMA.org. Available at: https://www.moma.org/s/lb/collection_lb/objbytag/objbytag_tag-vo197839_sov_page-2.html [Accessed 15 Dec. 2020].

Figure 5 Nakid (2015). *TRACEY EMIN - EXORCISM OF THE LAST PAINTING I EVER MADE (1996) {ART INSTALLATION}*. [online] NAKID. Available at: <https://nakid.online/2015/02/04/tracey-emin-exorcism-of-the-last-painting-i-ever-made-1996-art-installation/> [Accessed 15 Dec. 2020].

Figure 6 National Galleries (2010). *10 am is When You Come to Me*. [online] National Galleries of Scotland. Available at: <https://www.nationalgalleries.org/art-and-artists/130339/10-am-when-you-come-me> [Accessed 15 Dec. 2020].

Figure 1 Tate (2010). *'Everybody's been there', Tracey Emin, 1997 | Tate*. [online] Tate. Available at: <https://www.tate.org.uk/art/artworks/emin-everybodies-been-there-t13206> [Accessed 20 Oct. 2020].

Figure 4 White Cube (2018). *White Cube - Artists - Tracey Emin*. [online] Whitecube.com. Available at: https://whitecube.com/artists/artist/tracey_emin [Accessed 15 Sep. 2020].

Bibliography

Beech, D., Harrison, C., Hill, W. and Selby, A. (2015). *Art and text*. Black Dog.

Dafoe, T. (2019). *In a Moving Public Art Project, Jenny Holzer Will Project Firsthand Accounts of Gun Violence onto Rockefeller Center*. [online] Artnet News. Available at: <https://news.artnet.com/art-world/jenny-holzer-creative-time-gun-violence-1663075> [Accessed 26 Oct. 2020].

Dazed and Dawson, B. (2020). *See Tracey Emin's inimitable early works for the first time*. [online] Dazed. Available at: <https://www.dazeddigital.com/art-photography/article/51234/1/see-tracey-emin-inimitable-early-works-for-the-first-time-jonathan-jones> [Accessed 28 Nov. 2020].

Dazed and Dinsdale, E. (2020). *The power of Barbara Kruger's art, in her own words*. [online] Dazed. Available at: <https://www.dazeddigital.com/art-photography/article/48055/1/the-power-of-barbara-krugers-art-in-her-own-words> [Accessed 29 Oct. 2020].

Dissanayake, E. (2000). *Art and Intimacy: How the Arts Began*. University of Washington Press.

Emin, T. (2011). *Love Is What You Want*. Hayward.

Greonhout, R.E. (2004). *Connected Lives*. Rowman & Littlefield Publishers.

Hauser & Wirth (2015). *Education - Resources — Jenny Holzer: Softer Targets - Hauser & Wirth*. [online] Hauserwirth.com. Available at: <https://www.hauserwirth.com/resources/2721-jenny-holzer-softer-targets> [Accessed 15 Oct. 2020].

Kester, G.H. (2004). *Conversation Pieces: Community and Communication in Modern Art*. University of California Press.

Longrigg, C. (1997). News: Tracey Emin disrupts Turner prize awards dinner. *The Guardian*. [online] 4 Dec. Available at: <https://www.theguardian.com/artanddesign/1997/dec/04/20yearsoftheturnerprize.turnerpize1#:~:text=2-> [Accessed 21 Sep. 2020].

Maslow, A.H. (2013). *A Theory of Human Motivation*. Black Curtain Press.

Mental Health Foundation (2010). *Public Mental Health Today: A Handbook*. Pavilion Publishing.

Mesch, C. (2013). *Art and Politics: A Small History of Art for Social Change Since 1945*. I. B. Tauris.

Montagu, A. (1979). *The Human Connection*. McGraw-Hill.

Normoyle, C. (2011). *A look at Barbara Kruger and Jenny Holzer's use of Typography*. [online] Cat Normoyle. Available at: <https://catnormoyle.com/2011/02/02/a-look-at-barbara-kruger-and-jenny-holzers-use-of-typographic-art/> [Accessed 30 Nov. 2020].

Obourn, N. (2009). *Jenny Holzer*. [online] ARTnews.com. Available at: <https://www.artnews.com/art-in-america/aia-reviews/jenny-holzer-60274/> [Accessed 30 Nov. 2020].

Public Art Fund (n.d.). *Messages to the Public Holzer - Public Art Fund*. [online] www.publicartfund.org. Available at: <https://www.publicartfund.org/exhibitions/view/messages-to-the-public-holzer/> [Accessed 26 Oct. 2020].

Rosenbaum, R. (2012). *Barbara Kruger's Artwork Speaks Truth to Power*. [online] Smithsonian. Available at: <https://www.smithsonianmag.com/arts-culture/barbara-krugers-artwork-speaks-truth-to-power-137717540/> [Accessed 28 Oct. 2020].

Sgroi, D. and Hills, T. (2017). *Understanding Happiness*. The Social Market Foundation.

Statista (2020). *U.S. Metropolitan Areas with the Highest Rape Rate*. [online] Statista. Available at: <https://www.statista.com/statistics/605581/us-metropolitan-areas-with-the-highest-rape-rate/> [Accessed 26 Oct. 2020].

Storr, R. (2008). *Art and Text | Frieze*. [online] Frieze. Available at: <https://www.frieze.com/article/art-and-text> [Accessed 1 Nov. 2020].

Tate (2017a). *Art & Language – Art Term | Tate*. [online] Tate. Available at: <https://www.tate.org.uk/art/art-terms/a/art-language> [Accessed 30 Oct. 2020].

Tate (2017b). *The rules of art according to Rauschenberg*. [online] Tate.org.uk. Available at: <https://www.tate.org.uk/rules-of-rauschenberg/> [Accessed 25 Nov. 2020].

Tate (2018). *ARTIST ROOMS: Jenny Holzer Exhibition at Tate Modern | Tate*. [online] Tate. Available at: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/jenny-holzer> [Accessed 26 Oct. 2020].

Tate and Madden, A. (2014). *'10 am is When You Come to Me', Louise Bourgeois, 2006*. [online] Tate. Available at: <https://www.tate.org.uk/art/artworks/bourgeois-10-am-is-when-you-come-to-me-al00345#:~:text=> [Accessed 8 Nov. 2020].

Thompson, N. (2012). *Living as Form: Socially Engaged Art from 1991-2011*. MIT Press.

Waldman, D. (1997). *Jenny Holzer*. Tate Publishing.

White Cube (2018). *White Cube - Artists - Tracey Emin*. [online] Whitecube.com. Available at: https://whitecube.com/artists/artist/tracey_emin.

Wollen, P. (1969). *Signs and Meaning in the Cinema*. Indiana University Press.