

## **Bricks in Time: Navigating Loss through Memory and Metaphysical Realms**

### **Introduction**

In the vast terrain of artistic exploration, where the threads of memory intricately weave themselves into the fabric of the metaphysical, and bricks emerge as conduits for gradual passage, I embark on a profound odyssey of creative self-expression. This manifesto unfolds from the convergence of two intimately connected aspects of my artistic practice: navigating loss through the realms of memory and metaphysical exploration, and the examination of bricks as time-travelers. Rooted in a profound inquiry into a personal narrative of loss, my practice stands as a continuous embodiment of the dynamic relationship between art and life.

Employing multidisciplinary approaches and experiential setups, I delve into the intricate landscapes of memory, loss, and the ephemeral nature of existence. Memory takes center stage as a pivotal device, guiding viewers on an emotionally charged odyssey through their inner worlds. Nonconventional materials, notably bricks, metamorphose into tangible embodiments of time, functioning as incarnations that guide us through the recollection of our memories.

### **Reflection**

In the rich tapestry of my artistic practice, a central theme unfurls—an intrinsic challenge to prevailing norms and a jubilant celebration of freedom within abstraction. The inherent fluidity and subjectivity in artistic meaning embody a compelling impetus for transformation, a creative immediacy driven by personal experiences. This theme echoes as a passionate call to embrace impermanence, confront the nuanced truths of grief and loss, and infuse vitality into the act of creation. It invites individuals to wander through the inner dimensions of memory, time, and personal reverberation, savoring the vibrancy of the creative process and the liberating power of the arts.

In my artistic journey, a fundamental truth unveils itself—the intrinsic and inseparable connection between art and life. Each material choice and thematic exploration within my work is steeped in the rich tapestry of life experiences. The intricacies of life, intricately woven into the palette of creativity, mirror my personal journey. This connection beckons viewers to deeply immerse themselves in the profound depths of the universe through the prism of personal connection.

Embarking on a journey through the realms of memory and metaphysical inquiry, I intentionally delve into established artistic traditions, forsaking predetermined canons to immerse myself in the liberated abstraction of form through the synthesis of hybrid techniques. This process gives rise to a hybrid visual language that defies the confines

of rigid categorizations in art. Interactive installations and experiments, spanning diverse disciplines, become conduits for pushing against the boundaries separating the tangible and intangible. Memory emerges as a celestial guide, infusing each artistic creation with personal significance, inviting viewers to apprehend the universal and multidimensional facets of creative meaning.

Beneath the surface of this artistic odyssey lies a profound journey through grief and loss, anchored in personal experiences. The intricate complexities of mourning become focal points, transforming art into a vehicle for traversing the emotional terrains of human life. Whether through traditional materials or the utilization of unconventional media like bricks, the rawness of grief is laid bare, prompting viewers to confront their own losses and emotions. Bricks, chosen as an unconventional artistic medium, assume metaphorical significance in examining the mutability of time and memory in the aftermath of loss. Their tactile presence directly addresses viewers, emphasizing the vulnerability of existence and the enduring strength of memory that transcends physical boundaries. As viewers navigate the labyrinth of time within my experiential installations, they are confronted with the subjectivity of artistic interpretation against the backdrop of loss and bereavement.

Every encounter within my artistic realm morphs into a voyage of self-analysis, where the definition of art undergoes continual renewal through processes of mourning and healing. Encouraging transformative conversations, my art invites candid spontaneous awareness, leading to the revelation of human concerns as an open book. Through this fluid and accommodating approach, the subjective meaning of artistic expression within the context of grief encourages viewers to partake in a transformative journey. At the core of my artistic manifesto lies a fervent emphasis on celebrating freedom and liberation in artistic expression. My multidisciplinary approaches in creating experiential installations deliberately rupture established traditions, challenging conventional perceptions of art. Bricks, functioning as figurative vessels exploring the fluidity of time and memory, transcend physical boundaries to address the audience directly, laying bare the vulnerability of existence and the enduring strength of memory.

This celebration of freedom expands beyond conventional artistic expression, challenging dogma and rejecting the limitations imposed by traditional passive spectatorship. It advocates for active engagement, introspection, and dialogue, disputing the idea that art should merely be observed without inviting participation. The disruption of artistic conventions prompts the audience to reconsider the very essence of art, delving into the intricate layers of grief and loss. Weathered bricks, transformed into poignant symbols, invite spectators to reflect on their experiences of bereavement and recovery, embracing the transcendent potential of art in navigating ambiguous

realms without distinct beginnings or ends. At the core of my artistic practice is the fusion of life and art, emphasizing the inseparable nature of personal experience and creative endeavor. Memory acts as a pervasive filter through which all works are viewed, offering a sense of personal experience, introspection, and connection with viewers. Experiential installations and immersive environments create a stage for contemplating the intricate relationship between metaphysical art and personal encounters, inviting viewers into a dynamic dialogue that transcends traditional boundaries.

By embedding the dynamism of the creative process as the source of its life and extolling freedom and liberation in the artistic artifact philosophy, I implore viewers to embark on a trajectory of memory and metaphysical exploration. Contending with the irrationalities of loss, traumas, and the unsettled ills of turbulent times, I delve into the multifaceted tapestry of life through my personal narrative and the immediacy of artistic language. My artistic focus homes in on grief as a profound reaction to personal loss, initiating a profound process of exploring the depth of emotions, the impact on mental health, and life's inevitable phases of acceptance. Venturing into the intricate complexities of human emotions associated with death, mourning, and coping, my art serves as a catalyst driven by personal losses. This exploration aims to shed light on how deep grief runs, its impact on mental health, and the various ways communities and individuals cope with loss.

## **Conclusion**

In conclusion, my artistic manifesto emerges as a portrait of the transformative power of art in the face of the frailties of human life. Through an exploration of memory, loss, and metaphysical realms, I interrogate established canons, champion artistic license, and intricately weave my own life into the fabric of my practice. The contemplation of grief and the dynamics of the life creative process offer viewers a unique opportunity to navigate the labyrinth of emotions and gaze stoically at the transience of life. As we collectively delve into these ideas, my art metamorphoses into a potent agent of introspection, dialogue, and human insight—a bridge that invites understanding, empathy, and discourse, offering profound reflections into the complexities of the human condition.

















## Annotated Bibliography

1. Von Falkenhausen, Susanne. "The Trouble with 'Affect Theory' in Our Age of Outrage." *Frieze* 204 (2019). Accessed Spring 2024.

<https://www.frieze.com/article/trouble-affect-theory-our-age-outrage>.

In her critique titled "The Trouble with 'Affect Theory' in our Age of Outrage," Susanne von Falkenhausen challenges affect theory for its inherent blind spots and the inadvertent perpetuation of certain ideologies. She draws upon James Baldwin's novel "Another Country" to illustrate a historical example of addressing racial tensions without the divisiveness found in contemporary identity politics. Von Falkenhausen suggests that the current collective anxiety, centered around issues like racism and climate change, has transformed the experience of art consumption into one fraught with guilt.

The author delves into the influence of affect theory, particularly in the ontological sense following Gilles Deleuze, on culture, art, and media. Affect, defined as a pre-personal, nonconscious experience of intensity, is critiqued for its vague collectivity and its adoption in contemporary art strategies. Von Falkenhausen questions the independence of affect from cognition, reason, language, or representation, arguing that it has been diluted from its original anti-humanistic Deleuzian stance. She cites Olafur Eliasson's optimistic view of art's potential to make global issues palpable and incite action, but she remains skeptical about the efficacy of such endeavors, using her unresponsive reaction to Eliasson's "Ice Watch" installation as an example. Furthermore, she challenges the mobilization of affect in both art and politics, disputing the notion of affect as a politically subversive force.

In critiquing the application of affect theory to art, Von Falkenhausen sees it as indicative of a longstanding desire to merge art and life, a desire she disputes by emphasizing the difference between the two. She argues that artists, particularly when engaging with political realities, should adopt a non-ontological observer's position. Her conclusion suggests that viewing the difference between art and life as a gap to be overcome leads to a void, while considering it as a difference allows for a more meaningful and nuanced dialogue.

Reflecting on the development of my artist manifesto, I discern a potential resonance with Susanne Von Falkenhausen's critique of "Affect Theory." Falkenhausen's exploration of affect theory provides an intriguing perspective on the role of emotion in contemporary art, a theme inherently embedded in my manifesto's exploration of navigating loss through the intricate landscapes of

memory. By delving into Falkenhausen's insights, my manifesto could benefit from an enriched understanding of how emotions, particularly in the age of outrage, contribute to the artistic dialogue. This connection underscores a shared commitment to exploring the nuanced interplay between emotion, memory, and metaphysical realms within the evolving landscape of contemporary artistic expression.

**2. deSouza, Allan. "Affect." In *How Art Can Be Thought: A Handbook for Change*, 95–97. Durham: Duke University Press, 2018.**

In the segment on "Affect" from "How Art Can Be Thought: A Handbook for Change" by Allan deSouza, the exploration of 'affect' in the realm of art takes center stage. Affect is framed as a more honest and immediate response to artwork compared to intellectual or verbal expressions. The text delves into affect theories, dissecting the dynamics that unfold when subjects or subjects and objects engage with each other in the context of art. Affect is positioned as coexisting with aesthetics, acting as a generalized codification of the encounters between participants and the materiality of the artwork.

The text raises critical questions about the codification of these encounters, how meaning emerges from the physical interaction between the artwork and the sentient bodies of participants, and what the critique investigates in terms of reforming and reproducing constituents as new subjects. Affect theory is portrayed as a valuable tool for tracking and understanding the sensory feelings registered by the body, their processing, translation, and transformation into language and meaning. The exploration extends to how these feelings are collectively shared, questioned, negotiated, discounted, validated, and historicized through critique.

Emphasis is placed on the temporal, historicized, and geo-culturally located nature of affect, suggesting that individual feelings are deeply embedded in one's upbringing, living environment, and the era in which they exist. The text also underscores the impact of unspecifiable biological and social forces on embodied, intimate feelings and responses, connecting these themes to identity and subjectivity. Reference is made to an exhibition titled "Affecting Presence and the Pursuit of Delicious Experiences," where the dehistoricization of artwork's affect and the abstraction of the hypothetical viewer's agency are discussed. The prioritization lies in the affective exchange between the artwork and viewer, seemingly detached from historical and geopolitical contexts.

Reflecting on this insightful exploration, my artist manifesto resonates profoundly with Allan deSouza's contemplation of affect. The manifesto's focus on affect and emotion aligns seamlessly with deSouza's examination of how art serves as a catalyst for evoking emotional responses. Both works converge in their shared emphasis on the emotive power inherent in artistic expression, showcasing the transformative potential of art in eliciting genuine and profound emotional experiences. This connection underscores a mutual commitment to exploring the affective dimensions within the artistic realm, fostering a deeper understanding of how art can authentically resonate with and impact individuals on an emotional level.

**3. Hartley, Marsden. "Art and the Personal Life." In *Manifesto: A Century of Isms*, edited by Mary Ann Caws, 588–590. Lincoln: University of Nebraska Press, 2001.**

Marsden Hartley's manifesto, "Art and the Personal Life" (1928), stands as a profound exploration of the intrinsic relationship between an artist's life and their creative endeavors. The manifesto's discursive and contemplative style, reminiscent of a reflective essay, mirrors Hartley's conviction in the organic fusion of artistic expression and personal experience.

Hartley's central objective is to challenge the prevalent notion of detached and impersonal art, advocating for a holistic integration of an artist's creations with the essence of their personal lives. The manifesto serves as a rallying cry for artists to reject the artificial separation between their work and their lived experiences. By urging artists to infuse their creations with their emotions, experiences, and worldview, Hartley promotes a more authentic and comprehensive approach to artistic expression.

At the heart of Hartley's manifesto is the belief that true art is an extension of the artist's life. He passionately contends that the authenticity of creativity lies in a deep and personal engagement with the world. The manifesto serves as a guiding philosophy, encouraging artists to draw inspiration from the rich tapestry of their lives, fostering a shift toward a more genuine and meaningful artistic practice where the artist's individuality becomes an integral part of the narrative.

Reflecting on this, my artist manifesto resonates with Marsden Hartley's perspectives in "Art and the Personal Life." The manifesto's emphasis on integrating personal experiences into artistic practice and its exploration of grief as a profound facet of the human experience align seamlessly with Hartley's reflections. Both works share a common focus on the deeply personal and

emotional aspects of art creation, highlighting the interconnectedness of artistic expression with individual lives. This connection underscores a shared commitment to understanding the transformative power of art in translating personal narratives and emotions, revealing the intricate interplay between the artist's inner world and the external manifestations within their work.

**4. Robertson, Jean and McDaniel, Craig. "Commemorating the Past." In *Themes of Contemporary Art: Visual Art after 1980*, 137–139. New York: Oxford University Press, 2010.**

"Commemorating the Past" from "Themes of Contemporary Art: Visual Art after 1980" by Jean Robertson and Craig McDaniel provides a comprehensive examination of the resurgence of interest in creating memorials and monuments since 1980. The authors attribute this renewed focus to various factors, including the need to reassess the past, mark recent tragic events, and legitimize the continuity of governments and social structures. A significant aspect highlighted is the influence of the information age and information overload on our collective memory, prompting artists to counteract forgetfulness by creating forms that encourage contemplation.

The text delves into the complexities faced by contemporary artists engaged in designing memorials and monuments, emphasizing the emotional, political, and value-laden ideologies that permeate these endeavors. Through examples like the Vietnam Veterans Memorial, the authors explore the role of time in these artworks, which occurs on different levels, commemorating a chapter in national history, arranging names chronologically, and prompting viewers to reflect on the passage of time since the depicted events. The concept of antimonuments is introduced, emphasizing works that deconstruct traditional forms or commemorate unexpected events and memories. The text concludes by acknowledging the intersection of themes like time and place in the context of memorials and monuments.

Reflecting on my artist manifesto, with its focus on navigating loss through memory and metaphysical exploration, it becomes evident how seamlessly it aligns with the theme of commemorating the past in contemporary art. Both my manifesto and the discussed theme underscore the profound relationship between art and memory, portraying artistic expression as a powerful vehicle for preserving and honoring moments from the past. The exploration of complexities surrounding loss and memory in my manifesto converges with the theme from "Themes of Contemporary Art," offering a shared perspective on how art serves

as a potent tool for commemorating and preserving the intricacies of personal and collective histories.

**5. Elkin, James. "Crying because time passes." In *Pictures & Tears*, 100–123. New York: Routledge, 2004.**

In the chapter "Crying because time passes" from "Pictures & Tears" by James Elkins, the emotional impact of art takes center stage. The title itself implies a poignant connection between tears and the inexorable passage of time, suggesting a profound emotional resonance that visual images can elicit in individuals. Elkins delves into the intricate exploration of why certain artworks can evoke such deep emotional responses, specifically leading people to tears. He raises questions about whether it is the content of the artwork alone or a more subjective, personal connection that triggers these emotional reactions. The chapter navigates the intersection of time, memory, and the potent emotional power inherent in visual images.

Throughout "Crying because time passes," Elkins provides valuable insights into the often inexplicable emotional experiences people undergo when engaging with art. The chapter prompts readers to reflect on the ways visual images can evoke visceral responses, with tears serving as a powerful expression of emotion intertwined with the relentless passage of time.

Reflecting on Allan Kaprow's thoughts on happenings, a profound resonance emerges with my manifesto's celebration of freedom and liberation in art. Kaprow's emphasis on challenging established norms aligns seamlessly with my manifesto's commitment to breaking free from traditional conventions. By considering Kaprow's insights, I discern the potential for a more profound exploration of the transformative nature of happenings and the impact of active engagement on artistic expression. This connection underscores how my manifesto, inspired by Kaprow's ideas, aspires to push boundaries and invite viewers into a dynamic relationship with art, echoing the spirited nature of happenings.

**6. deSouza, Allan. "Emotion." In *How Art Can Be Thought: A Handbook for Change*, 156–157. Durham: Duke University Press, 2018.**

In the portion of "Emotion" from "How Art Can Be Thought: A Handbook for Change" by Allan deSouza, the exploration of the relationship between art and emotion unfolds with a critical lens. The text challenges the common perception that artworks serve as direct conduits for the artist's emotions, questioning the assumption that art can unequivocally convey the artist's feelings to the viewer.

Emotion in art is dissected as a complex interplay of elements like color, shape, texture, and line, akin to the interpretation of textual meaning. The reading of emotions in art is presented as a nuanced process, distinguishing artworks as unique commodities that, rather than erasing emotions, are believed to venerate the suffering of their creators.

The text delves into the marketable power of positive emotions in art, highlighting the distinctions routinely made within the art industry between what is perceived as good or bad emotions. The discussion broadens to encompass the multifaceted nature of emotions in art, from hate and anger to compassion and love. It acknowledges the intricate dynamics at play, where artists infuse their feelings into artworks, which, in turn, generate emotions in the viewer. This chain of emotional transmission is characterized as a process in which artists create facts through the emotional impact of their work, shaping the viewer's experiences and meanings associated with the artwork.

Reflecting on this insightful exploration, my artist manifesto resonates deeply with deSouza's examination of emotion in art. The manifesto's specific focus on grief as a profound reaction aligns seamlessly with the nuanced understanding of emotions in the context of artistic expression. Both works converge in their commitment to unraveling the intricate complexities of human emotions, showcasing the transformative potential of art as a vehicle for navigating these emotional terrains. This connection underscores a shared dedication to exploring the emotive dimensions within the artistic realm, emphasizing the cathartic and evocative capacities that art holds in confronting and processing deep-seated emotions.

7. Limerick, Patricia Nelson and Klett, Mark. "Haunted by Rhyolite: Learning from the Landscape of Failure." *American Art* 6, no. 4 (1992): 18–39. doi: <https://doi.org/10.1086/424167>.

"Haunted by Rhyolite: Learning from the Landscape of Failure" by Patricia Nelson Limerick and Mark Klett is a poignant journey through the abandoned town of Rhyolite in Nevada, unraveling the narrative of its ascent and eventual decline. The authors skillfully draw attention to the decaying remnants of Rhyolite's once-vibrant structures, using them as powerful symbols of societal and environmental failures. The town, borne out of the Gold Rush era, witnessed economic instability and resource depletion, ultimately leading to its demise. Limerick and Klett leverage the haunting imagery of Rhyolite to catalyze reflection on broader issues, advocating for an understanding of the



repercussions of unsustainable practices and the imperative for responsible approaches to development.

The essay serves as a cautionary tale, imploring readers to glean lessons from the mistakes of the past and contemplate the enduring impacts of human activities on the environment. Limerick and Klett emphasize the intricate interconnectedness between human societies and their surroundings, asserting that failures, like those witnessed in Rhyolite, reverberate far beyond the immediate location. Ultimately, "Haunted by Rhyolite" calls for collective responsibility in adopting more sustainable and considerate practices, underscoring the critical need to strike a balance between human development and environmental preservation.

Reflecting on this, the exploration of the landscape and its profound influence on memory and emotion in "Haunted by Rhyolite: Learning from the Landscape of Failure" aligns seamlessly with my manifesto's overarching themes. Both works delve into the intricate interplay between physical surroundings and the emotional resonance they hold. Considering the insights from "Haunted by Rhyolite," my manifesto gains an enriched perspective on how the chosen landscape, metaphorically represented through bricks, becomes a powerful medium for navigating loss and accessing metaphysical realms. This connection emphasizes the synergy between the exploration of physical spaces and the emotional landscapes within my artistic expression, showcasing a shared commitment to understanding the dynamic relationship between memory, emotion, and the tangible world.

**8. deSouza, Allan. "History." In *How Art Can Be Thought: A Handbook for Change*, 173–175. Durham: Duke University Press, 2018.**

In "History" from Allan deSouza's "How Art Can Be Thought: A Handbook for Change," the author ventures into the intricate and malleable realms of history and memory. DeSouza acknowledges the inherently unreliable nature of memory, influenced by various factors, and draws parallels to the mutable nature of history, subject to changing circumstances and interpretations. The essay introduces the concept of certified history as a professionalized discipline with the authority to select and judge what is remembered, contrasting it with counterhistories like oral history, people's history, and speculative fiction. These alternative forms, amplified by communication technologies and social media, challenge the hegemony of professional history and redefine the very identity of a historian.

DeSouza vividly illustrates this disruption by referencing George Holliday's 1991 video capturing the LAPD beating of Rodney King, showcasing how counter-evidence can disrupt established historical narratives. The essay concludes by proposing a reconsideration of art practices as history practices, eroding conventional divisions between private and public, memory and history, and individual and collective experiences. Additionally, deSouza advocates for the integration of genealogy and archeology techniques, as suggested by Foucault, to scrutinize seemingly timeless truths, such as the value systems inherent in art. Lastly, the essay prompts questions about teaching history in a manner that values intersections with the desires, memories, and lived experiences of students, highlighting the role of art and pedagogy as lived practices of people's histories.

Reflecting on my artist manifesto, a profound resonance emerges with Allan deSouza's exploration of "History" in "How Art Can Be Thought." The manifesto's deliberate exploration of memory and metaphysical realms naturally aligns with deSouza's insights into the profound influence of history on art. Both works converge in their commitment to unraveling the intricate relationship between artistic expression and the collective historical narrative. My manifesto, centered around navigating loss through the prism of memory, finds a complementary perspective in deSouza's considerations of history, fostering a dialogue that deepens the understanding of how the past resonates within the metaphysical dimensions of artistic creation. This connection underscores a shared dedication to exploring the intersections of memory, history, and the evolving language of art within the broader context of creative thought.

**9. deSouza, Allan. "Identity." In *How Art Can Be Thought: A Handbook for Change*, 177–180. Durham: Duke University Press, 2018.**

In Allan deSouza's "How Art Can Be Thought: A Handbook for Change," the exploration of identity unfolds as a multifaceted and dynamic phenomenon. The text underscores that artworks act as manifestations of an artist's points of identification, encapsulating elements such as race, sexuality, or class. However, it also posits that artworks may not comprehensively unveil the entirety of the artist's identity.

DeSouza challenges conventional perspectives on identity, rejecting the notion of it being a fixed and stable entity. Instead, he argues that identity serves as a political formulation, asserting that a dominant, normative identity can remain veiled, while deviations from the norm become focal points of identity discussions, simultaneously magnifying and suppressing those who deviate.

Furthermore, the text advocates for conceptualizing identity as an active and social process of identification, emphasizing its dynamic and fluid nature. This perspective views identity as a responsive phenomenon, shaped by temporal experiences, stimuli, and information. Overall, the text encourages a nuanced understanding of identity that considers its political, social, and ever-evolving dimensions.

As I delve into the thematic landscape of my artist manifesto, a profound resonance emerges with deSouza's exploration of identity. Both my manifesto and deSouza's text converge on themes of personal narrative, the freedom within abstraction, and the transformative power of art. Just as deSouza challenges the conventional rigidity of identity, advocating for a dynamic and social process of identification, my manifesto aligns by embracing the fluidity inherent in memory and metaphysical exploration. These shared themes illuminate a mutual commitment to unraveling the intricate layers of personal and collective histories, showcasing art's potent ability to serve as a transformative tool for self-expression and societal understanding. This convergence invites contemplation on the nuanced dimensions of identity, affirming the profound impact of artistic expression in reshaping and expanding our understanding of self and others.

**10. Carlson, Licia and Costello, Peter R., eds. "Introduction." In *Phenomenology and the Arts*, ix–xviii. Lexington: Lexington Books, 2016.**

In the introduction to Peter R. Costello's "Phenomenology and the Arts," the essence of phenomenology is elucidated as a dual concept—a method of attentive observation and a mode of articulating experiences. Costello underlines that phenomenology extends beyond the mere observation of external entities; it intricately captures the act of perception itself. This method engages in a continual interplay between intentional and reflexive orientations, seeking to bring to light the implicit aspects of human experience.

The text delves into Edmund Husserl's articulation of phenomenology, highlighting its acknowledgment of the givenness of things and its respect for the inherent limits of their self-presentation. The transformative nature of practicing phenomenology is explored, drawing parallels to a religious conversion as described by Husserl. Furthermore, the discussion touches upon Martin Heidegger's proposition that phenomenology's contemplation of principles reveals insights into our own essence.

Costello argues that when applied to the arts, phenomenology involves a keen awareness of the lived body and the presence of the other, the alien, or the stranger. The lived body and artworks are portrayed as sharing a cohesion beyond conceptual constraints, emphasizing the provisional and communal aspects of phenomenological descriptions. The emphasis on the stranger, echoing Julia Kristeva's perspective, is portrayed as an avenue for innovation and profound revelation within the phenomenological tradition. The text underscores the significance of embracing the unfamiliar in art and adopting the perspective of the stranger to unveil concealed meanings. Ultimately, phenomenology is presented as a dynamic and evolving approach that encourages the cultivation of intricate relationships with entities and others, highlighting the perpetual exploration of the novel and the unfamiliar.

Reflecting on these insights, my artist manifesto resonates profoundly with the themes presented in the "Introduction" of "Phenomenology and the Arts." The convergence between my manifesto and the phenomenological approach is evident, both sharing a common emphasis on the intricate interplay between art and personal experience. The exploration of memory in my manifesto aligns with the phenomenological inquiry into subjective experiences, showcasing a shared dedication to unraveling the intricate tapestry of human perception and emotion. Additionally, the inclusion of metaphysical realms in my manifesto aligns seamlessly with the phenomenological perspective, emphasizing the importance of transcending the observable and delving into the realms of personal interpretation and existential significance. This alignment underscores the manifesto's invitation to engage in a thoughtful exploration of the self, memory, and metaphysical dimensions, resonating with the phenomenological spirit of understanding art through subjective and lived experiences.

**11. Kracauer, Siegfried. "Memory Images." In *Memory (Whitechapel: Documents of Contemporary Art)*, edited by Ian Farr. Cambridge: MIT Press, 2012.**

In "Memory Images" written by Siegfried Kracauer in 1927, the author explores the fundamental differences between memory and photography. He argues that memory is not a faithful recorder like photography; instead, it is selective, often skipping dates and stretching temporal distances. Memory, according to Kracauer, organizes recollections based on personal significance rather than adhering to a spatial or temporal continuum. While photography captures a comprehensive visual or temporal snapshot, memory images are fragments when viewed from a photographic perspective, but this fragmentation disappears when considering their meaningful context.

Kracauer emphasizes that the meaning of memory images is intrinsically tied to their truth content. In their raw state, embedded in the uncontrolled life of the drives, memory images possess a certain ambiguity and opacity. However, as insights thin out the vegetation of the soul and consciousness gains control, the transparency of memory images increases. Truth, according to Kracauer, emerges in a liberated consciousness that recognizes and assesses the demonic nature of the drives. The last image, as he terms it, stands out among memory images, preserving not just a multitude of opaque recollections but elements touching upon what has been recognized as true. This last image, akin to a person's actual history, represents the unforgettable core of memory.

Kracauer's exploration delves into the intricate relationship between memory and images, potentially offering nuanced perspectives on how memories manifest visually in artistic creations. By considering Kracauer's insights, my manifesto could benefit from a deeper exploration of the ways in which memory images play a crucial role in shaping the emotional landscapes within the artworks. This connection between Kracauer's exploration and my manifesto underscores the importance of delving into the multifaceted dimensions of memory and its visual representation within the realm of artistic expression.

**12. deSouza, Allan. "Memory." In *How Art Can Be Thought: A Handbook for Change*, 199–201. Durham: Duke University Press, 2018.**

In "Memory" from Allan deSouza's "How Art Can Be Thought: A Handbook for Change," the author intricately explores the processes and nuances of memory, revealing its multifaceted nature. The essay elucidates the various stages of memory, encompassing acquisition, processing, encoding, storage, and recall, with dynamic interactions and distinctions between short-term and long-term memory. DeSouza underscores the inherent unreliability of memory, susceptible to influences such as suggestion, misinformation, dramatization, and emotional significance. Long-term memory, often imbued with episodic and emotionally charged elements, emerges as a marker of personal geography and history, shaping one's sense of self.

The essay illuminates the prevalence of artists and students describing their work through the lens of memory, portraying it as a personal and distinct facet rather than a mere computer-like storage system. Thought-provoking questions surface regarding the values attributed to the past, the intricate relationship between history and memory, and the artist's role as an individual voice or a representative of a group. DeSouza contends that artworks inherently engage

with memory, as objects exist in the present while bearing pasts, both materially and conceptually. Understanding and interpreting art necessitates the ability to read its past, acknowledging the influence of personal experiences, preferences, aversions, and art history in the viewer's encounter. DeSouza argues against the oversimplification of living solely in the moment, asserting that an unbroken present would resemble a state of limbo or sensory memory saturation.

Reflecting on my artistic manifesto, a profound resonance emerges with Allan deSouza's exploration of "Memory" in "How Art Can Be Thought: A Handbook for Change." The manifesto intentionally delves into the intricate dimensions of memory, aligning seamlessly with deSouza's insights on the subject within the context of artistic expression. Both works converge in their commitment to unraveling the complexities of memory's role in shaping the artistic narrative. My manifesto's focus on navigating loss through the prism of memory finds a kindred spirit in deSouza's considerations, fostering a shared dialogue that deepens the exploration of how memory becomes a powerful force within the metaphysical realms of artistic creation. This connection underscores a mutual dedication to understanding and articulating the profound impact of memory on the transformative power of art.

**13. deSouza, Allan. "Narrative." In *How Art Can Be Thought: A Handbook for Change*, 209. Durham: Duke University Press, 2018.**

In "Narrative" from Allan deSouza's "How Art Can Be Thought: A Handbook for Change," the author meticulously explores the intricate concept of narrative in art, emphasizing its intimate connection to storytelling. Despite the contemporary art world's tendency to prioritize the viewer's experience over explicit storytelling, deSouza posits that every artwork inherently weaves a narrative of its own existence and creation. Through a forensic examination of art creation, encompassing elements like materials, artistic marks, tools, influences, and relationships to other works, stories embedded within the artwork itself can be unveiled.

DeSouza challenges the notion that narrative is exclusive to representational art, asserting that even abstract or immaterial artworks possess a degree of narrative. While these works may hold a story within or await its telling, the narrative is ultimately conveyed by individuals or groups in relation to previously told stories. The act of storytelling involves a complex network, including the teller(s), the told, the telling, and concurrent or past narratives. The mode of address, comprising disciplinary and historical forms, tools, technologies, and materials, plays a pivotal role in the narrative process, intricately interwoven with

the artwork's material properties. The essay illuminates the nuanced and subtle ways in which narrative operates within the artistic process.

Reflecting on my artistic manifesto, a profound resonance emerges with Allan deSouza's exploration of "Narrative" in "How Art Can Be Thought: A Handbook for Change." The manifesto's deliberate emphasis on personal narrative finds a kindred spirit in deSouza's contemplation of narrative within the broader scope of artistic thought. Both works share a common thread, delving into the significance of personal stories in shaping the artistic journey. My manifesto, centered around navigating loss through memory, aligns seamlessly with deSouza's insights, enriching the exploration of how narrative becomes a powerful vehicle for conveying the intricacies of human experience. This connection underscores a shared commitment to understanding the profound impact of personal narratives on artistic expression, fostering a deeper dialogue between individual stories and the universal themes embedded in the metaphysical realms of memory.

**14. de Chirico, Giorgio. "On Metaphysical Art (excerpt)." In *Manifesto: A Century of Isms*, edited by Mary Ann Caws, 282–286. Lincoln: University of Nebraska Press, 2001.**

Giorgio de Chirico's "On Metaphysical Art" (1919) stands as a foundational document for the Surrealist movement, structured as a contemplative essay rather than a rigid proclamation, reflecting de Chirico's philosophical approach to art. Through a nuanced exploration, he outlines the principles of Metaphysical Art, emphasizing the significance of mystery, enigma, and dreamlike atmospheres in visual representation.

The manifesto aims to establish a new artistic language, one that transcends the mundane and taps into the metaphysical realms of the subconscious. De Chirico advocates for the artist as a seer, capable of revealing hidden realities and constructing a bridge between the conscious and unconscious. The manifesto serves as a call to arms for artists to abandon the superficial and embrace the metaphysical, infusing their creations with a sense of timeless mystery.

De Chirico's key ideas revolve around the transformative power of art to evoke metaphysical sensations, becoming a guiding light for Surrealists and influencing the exploration of dreamscapes and the subconscious in visual representation. "On Metaphysical Art" lays the groundwork for a movement that seeks to transcend the ordinary, delving into the profound depths of the human psyche through artistic expression.

Reflecting on this, my artist manifesto finds a kindred spirit in Giorgio de Chirico's "On Metaphysical Art (excerpt)." The metaphysical exploration embedded in my manifesto seamlessly aligns with de Chirico's ideas, as both delve into the intricate relationship between art, memory, and metaphysical realms. Much like de Chirico's call to transcend the ordinary and embrace the metaphysical in artistic expression, my manifesto seeks to navigate the complexities of loss through a profound engagement with memory and metaphysical dimensions. The shared focus on unveiling hidden realities and constructing a bridge between the conscious and unconscious underscores a common thread in our exploration of the transformative potential inherent in art. Through this resonance, both my manifesto and de Chirico's ideas converge in their pursuit of transcending conventional boundaries to unveil the profound and timeless mysteries of the human experience.

**15. Doyle, Jennifer. "Preface." In *Hold it Against Me: Difficulty and Emotion in Contemporary Art*, ix–xix. Durham: Duke University Press, 2013.**

In the preface of "Hold it Against Me: Difficulty and Emotion in Contemporary Art" by Jennifer Doyle, the author provides a thoughtful analysis of Linda Montano's performance piece, "Mitchell's Death" (1978), which emotionally engages with the themes of grief, loss, and the impact of death. Despite the visually restrained nature of the performance, Montano's work conveys a profound emotional intensity. Jennifer Doyle introduces the central themes of her book, emphasizing the importance of emotionally sincere and politically charged artworks that often provoke controversy. By focusing on Linda Montano's piece, Doyle sets the stage for an exploration of art that challenges conventional views on difficulty, advocating for a nuanced understanding of the emotional landscapes these challenging works navigate.

Doyle's book aims to navigate the intricate terrain of discussing controversial art, delving into the intersections of emotion, identity, and politics. Rejecting oversimplified interpretations, she encourages readers to embrace and comprehend the emotional complexities embedded in challenging works of contemporary art. The cyclically unfolding structure of the book, with chapters exploring specific artworks offering varied perspectives on difficulty and emotion, establishes a framework for an in-depth examination of the transformative power of art. In shaping my artist manifesto, there is a profound resonance with Jennifer Doyle's insights. The manifesto's celebration of freedom and its role in challenging artistic conventions align seamlessly with Doyle's exploration of difficulty and emotion in contemporary art, emphasizing the dynamic interplay



between artistic freedom, emotional resonance, and the intricate landscapes of memory and metaphysical exploration.

**16. Robertson, Jean and McDaniel, Craig. "Revisiting the Past." In *Themes of Contemporary Art: Visual Art after 1980*, 132–137. New York: Oxford University Press, 2010.**

"Revisiting the Past" from "Themes of Contemporary Art: Visual Art after 1980" by Jean Robertson and Craig McDaniel delves into the evolving relationship between art and history, highlighting a departure from a singular historical narrative to a more nuanced, negotiated understanding of the past. The authors emphasize the impact of minority perspectives in challenging the exclusion of their stories from mainstream history, fostering the emergence of multiple histories that demand exploration and expression.

Contemporary artists, as explored in the text, employ diverse strategies to engage with history. Some, like Judy Baca, focus on recovering marginalized histories, while others, such as Adriana Varejao, deconstruct historical methodologies and question power dynamics in representations. The text also discusses the postmodern trend of revisiting and appropriating elements from the past, exemplified by artists like Kara Walker and Atul Dodiya. These engagements prompt viewers to reconsider contemporary issues through different temporal and cultural lenses, challenging conventional perceptions of the past and present.

Reflecting on my artist manifesto, centered around memory and metaphysical exploration, it becomes evident how seamlessly it aligns with the notion of revisiting the past in contemporary art. Both emphasize the significance of engaging with historical moments, offering a nuanced perspective on how the past shapes our understanding of the present. The exploration of memory in my manifesto and the theme of revisiting the past converge in their shared commitment to delving into the intricate layers of personal and collective histories, showcasing the transformative power of art in navigating the complex terrain of time and memory.

**17. Kaprow, Allan. "The Happenings Are Dead: Long Live the Happenings!" In *Essays on the Blurring of Art and Life*, 59–65. Berkeley: University of California Press, 1993.**

In "The Happenings Are Dead: Long Live the Happenings!" (1966), Allan Kaprow confronts the premature declarations of the death of Happenings, a form of avant-garde art. Kaprow challenges these proclamations, asserting that

Happenings, designed for ephemeral existence, consistently defy expectations and gain global prominence, eluding conventional artistic norms. He argues that the unique quality of Happenings shields them from overexposure; their ephemeral nature ensures they are "dead" each time they occur, preventing saturation in the public eye. Kaprow draws a sharp contrast between Happenings and other art forms, highlighting their ability to escape the death-by-publicity phenomenon.

Kaprow sheds light on the underground status of Happenings, emphasizing their freedom from conventional artistic constraints. He explores the tension between artists' desire for privacy and the inherent need for public attention, leading to the creation of a myth around Happenings rather than direct evaluation. Kaprow details the global proliferation of Happenings and the growing literature surrounding this avant-garde art form. He introduces principles of action to maintain the vitality of Happenings, encouraging a fluid boundary between art and daily life, sourcing themes and materials outside the arts, and dispersing Happenings over diverse locales and times.

The essay underscores the importance of unrehearsed, one-time performances involving non-professionals, challenging the notion of a traditional audience. Kaprow contends that participants, aware of the overall pattern, become integral to the Happening, rejecting the conventional role of passive observers. The essay concludes by asserting Happenings' affinity with various non-artistic practices, such as parades, religious ceremonies, political campaigns, and the advertising industry, highlighting their unique position in the artistic landscape. Kaprow's manifesto for Happenings as an active, participatory, and quasi-ritualistic art form challenges established norms, positioning it as a dynamic response to contemporary life.

Reflecting on this, my manifesto's explicit challenge to established conventions and its emphasis on active engagement align seamlessly with Kaprow's advocacy for Happenings as a transformative and participatory art form. The manifesto's celebration of freedom and liberation in art echoes the essence of Kaprow's ideas, emphasizing the dynamic relationship between the artist, the artwork, and the audience. This connection underscores a shared commitment to breaking free from traditional passive spectatorship and embracing a more interactive and transformative approach to artistic expression.

**18. Reverdy, Pierre. "The Image." In *Manifesto: A Century of Isms*, edited by Mary Ann Caws, 351. Lincoln: University of Nebraska Press, 2001.**

Pierre Reverdy's manifesto, "The Image" (1918), stands as a concise yet profound exploration of poetic creation and the essence of the image in art. Structured in a series of succinct aphorisms, Reverdy's manifesto encapsulates distinct ideas about the transformative power of the image in poetry.

The manifesto's purpose is to elevate the role of the image in artistic expression, asserting its potential to evoke profound emotions and transcend the limitations of ordinary language. Reverdy calls for a renewed understanding of poetry, one that surpasses the conventional boundaries of linguistic expression and taps into the evocative and symbolic power of images.

The intentional brevity of the manifesto, presented in concise statements, mirrors the impact of powerful images. Reverdy's manifesto serves as both a contemplative exploration of the artistic process and a rallying cry for a poetic revolution that embraces the image as a source of profound creative inspiration.

Reflecting on this, my artist manifesto draws inspiration from Pierre Reverdy's reflections in "The Image." The manifesto's central theme, highlighting memory as a pervasive filter, aligns harmoniously with Reverdy's contemplation of the image and its significance in artistic expression. Both works converge in their recognition of the transformative power of memory and its ability to shape the artist's perception of the world. The emphasis on memory as a dynamic filter in my manifesto finds resonance with Reverdy's exploration of how the image serves as a conduit for personal and collective experiences. This shared focus underscores a mutual appreciation for the profound influence of memory on artistic creation, emphasizing its role as a dynamic force that weaves through the fabric of our visual and emotional landscapes.

**19. Smithson, Robert. "The Shape of the Future and Memory." In *Robert Smithson: The Collected Writings*, edited by Jack Flam, 332–333. Berkeley: University of California Press, 1996.**

In his 1966 essay "The Shape of the Future and Memory," Robert Smithson explores the intricate relationships among art, perception, and memory. Smithson delves into the multifaceted nature of time and space, contemplating how art serves as a medium for both preserving and manipulating memories. The concept of entropy takes center stage in his reflections, as he underscores the inherent decay and transformation of matter over time, contributing to the dynamic interplay between past, present, and future.

Smithson challenges the linear notion of memory progression, presenting it as a complex interaction of recollections and perceptions. The essay further explores the fusion of memory and the physical environment, particularly how landscapes and geological features can act as triggers for memories. Smithson delves into the symbolism of ruins, portraying them as tangible connections to the past that embody the decay and transformation integral to the passage of time.

Reflecting on Smithson's philosophical exploration, the alignment between "The Shape of the Future and Memory" and my manifesto, focused on navigating loss through memory, becomes apparent. Both works delve into the intricate interplay of memory within the realm of artistic expression, emphasizing that memory not only links us to the past but also significantly shapes our perceptions of the future. This alignment emphasizes the profound and multi-dimensional role memory plays in artistic endeavors and the broader consideration of the temporal dimensions of human experience.

**20. deSouza, Allan. "Time/less/ness." In *How Art Can Be Thought: A Handbook for Change*, 242–246. Durham: Duke University Press, 2018.**

Allan deSouza's interrogation of "Time/less/ness" challenges the traditional notion of art as an immutable, timeless entity by firmly rooting it in specific temporal, spatial, and societal contexts. Rejecting the prevailing idea that artworks retain static meanings and values, deSouza posits that their interpretation is contingent upon the evolving perspectives of viewers over time. The essay dismantles the concept of timelessness often associated with artworks as vessels of societal values, asserting that such notions presuppose an unchanging audience, an untenable assumption in a dynamic world.

The exploration probes the intricacies of time and duration in art, meticulously examining the expectations inherent in various media. Durational forms, such as performance or video, introduce expectations of a narrative arc with discernible beginnings and ends, while still images challenge these conventional anticipations. The demarcation between "still" and "time-based" media becomes fluid, necessitating a reevaluation of how each medium engages with temporality, unfolding, and immanence within the artistic process.

Photography takes center stage in this analysis, dissected for its treatment of time, with deSouza accentuating the tension between freezing moments and its intrinsic temporality. The author underscores the historical and technical aspects of photography, asserting that artworks exist in a perpetual state of decay and entropy. The essay delves into the intricate relationship between the viewer and

the photograph, emphasizing that despite the terminology of freezing time and emotion, the photograph itself exists within historical and temporal dimensions. The foundational principles of video and performance art, grounded in real-time experiences, are also scrutinized, highlighting the paramount importance of endurance and authenticity in creating a transformative viewer experience.

Reflecting on my artistic manifesto, a profound resonance emerges with Allan deSouza's exploration in "Time/less/ness" from "How Art Can Be Thought: A Handbook for Change." The manifesto's emphasis on the fluidity of time seamlessly aligns with deSouza's contemplation of timelessness within the realm of art. Both works delve into the malleable nature of time, with my manifesto navigating the fluidity of temporal realms in the context of loss and memory. DeSouza's exploration of timelessness offers a complementary perspective, enriching the understanding of how the concept of time manifests within artistic expression. This connection underscores the shared commitment to unraveling the complexities of time and its impact on the artistic narrative, creating a dialogue that transcends conventional temporal boundaries.

**21. de Kooning, Willem. "What Abstract Art Means to Me." In *Manifesto: A Century of Isms*, edited by Mary Ann Caws, 264–268. Lincoln: University of Nebraska Press, 2001.**

Willem de Kooning's "What Abstract Art Means to Me" (1951) is a vibrant manifesto that reflects his approach to abstract art, mirroring the dynamic nature of his paintings. Structured as a personal reflection, the manifesto embraces an organic and contemplative style that aligns with de Kooning's belief in the immediacy of artistic expression.

The manifesto serves the purpose of providing insight into de Kooning's artistic philosophy, emphasizing the vitality of the creative process and the artist's relationship with the canvas. Rejecting dogma, de Kooning celebrates the freedom inherent in abstraction, asserting that artistic meaning is subjective and continually evolving.

Key ideas within the manifesto revolve around the visceral experience of creating abstract art. De Kooning articulates the spontaneity and intensity that characterize his practice, highlighting the act of painting as a dialogue with the canvas. His manifesto becomes a testament to the liberation found in abstraction, challenging preconceived notions and inviting viewers to engage with art on a more visceral, emotional level.

Reflecting on this, my artist manifesto resonates harmoniously with Willem de Kooning's perspectives in "What Abstract Art Means to Me." There exists a shared ethos between my manifesto and de Kooning's thoughts on abstract art, notably in the defiance of norms and the celebration of freedom within abstraction. Much like de Kooning, who champions the subjective and evolving nature of artistic meaning in abstraction, my manifesto embraces a similar spirit by challenging static notions of memory and loss. The emphasis on personal narrative, freedom within abstraction, and the transformative power of art, prevalent in both the manifesto and de Kooning's reflections, underscores a mutual commitment to exploring uncharted territories within the realm of artistic expression. In this shared exploration, we navigate the fluid boundaries of artistic freedom and abstraction, challenging preconceived notions and inviting viewers to engage with art on a more visceral, emotional level.

**22. Fisher, Mark. "What Is Hauntology?" *Film Quarterly* 66, no. 1 (2012): 16–24. doi: <https://doi.org/10.1525/fq.2012.66.1.16>.**

Mark Fisher's essay "What Is Hauntology?" delves into the emergence of the concept in the mid-2000s and its association with a cultural impasse characterized by the failure of the future. Electronic music, once a symbol of futurism, is portrayed as stagnant by the mid-2000s, reflecting a broader cultural and political standstill labeled as "the end of history" by Fisher. The haunting quality in the twenty-first century, according to Fisher, is not a mere yearning for the past but rather for the lost futures promised by the twentieth century. Fisher draws connections between hauntological music and film, emphasizing the impact of anachronism and nostalgia on postmodern cinema. Derrida's hauntology is explored in-depth, distinguishing between the no longer and the not yet, and Fisher examines the resistance of haunting to the homogenization of time and space through teletechnologies and non-places.

Fisher extends his analysis to literature, referencing M. R. James, Nigel Kneale, and Alan Garner, along with their TV adaptations, as embodiments of hauntological themes involving inorganic demons, xenolithic artifacts, and landscapes marked by time. The essay concludes by exploring contemporary instances of hauntology in Channel 4's adaptations of David Peace's Red Riding novels, John Akomfrah's films, and Patrick Keiller's Robinson trilogy. These works are presented as attempts to counteract the neoliberal erasure of history, reviving potentials closed off by late capitalism and offering glimpses into an unrealized future. They pose questions about the persistence of haunting patterns in specific places and challenge the dominant narratives of history.

Reflecting on my artistic manifesto, I find a compelling resonance with Mark Fisher's exploration of hauntology. Fisher's insights serve as a valuable lens to further illuminate the themes of memory and metaphysical exploration within my work. The concept of hauntology, as outlined by Fisher, provides additional layers of understanding to the lingering echoes of loss and the exploration of metaphysical realms embedded in my artistic expression. Actively considering Fisher's exploration enriches the narrative, offering a nuanced perspective on how the spectral nature of memory interplays with the tangible world represented metaphorically through bricks. This connection underscores the significance of engaging with hauntology to deepen the exploration of memory and metaphysical realms within my artistic endeavor, fostering a more profound and evocative dialogue between the ethereal and the tangible.

**23. Fraser, Andrea. "Why Does Fred Sandback's Work Make Me Cry?" *Grey Room* 22 (2006): 30–47. doi: <https://doi.org/10.1162/152638106775434431>.**

Andrea Fraser's essay, "Why Does Fred Sandback's Work Make Me Cry?" (2006), reflects on the emotional impact of Fred Sandback's minimalistic sculptures, particularly those employing yarn or string to delineate volumes in space. Fraser shares her personal experiences with Sandback's work, exploring the emotional and affective responses it elicits. Despite the seemingly simple and geometric nature of Sandback's constructions, Fraser delves into the paradox of experiencing profound emotions, like tears, in response to minimalist art that is conventionally perceived as emotionally detached.

Fraser's analysis goes beyond the intellectual engagement typically associated with minimalist art, questioning why Sandback's work has such a powerful emotional effect. The essay grapples with the complexity of emotional responses to art, challenging traditional notions of art's emotional capacity and emphasizing the subjective and personal nature of aesthetic experiences. Fraser's exploration contributes to a broader conversation about the intersection of minimalism, emotion, and the viewer's subjective engagement with contemporary art.

Reflecting on the development of my artist manifesto, I find resonance with Andrea Fraser's exploration in "Why Does Fred Sandback's Work Make Me Cry?" The manifesto, with its emphasis on the emotional impact of art, aligns seamlessly with Fraser's contemplation of the profound emotional response elicited by Fred Sandback's work. Both works converge in their commitment to understanding and articulating the deep and transformative emotional experiences that art can evoke. This connection underscores a shared

exploration of the intricate relationship between emotion, memory, and the metaphysical dimensions within the artistic realm.

**24. Piombino, Nick. "Writing and Remembering." In *Manifesto: A Century of Isms*, edited by Mary Ann Caws, 644–645. Lincoln: University of Nebraska Press, 2001.**

Nick Piombino's manifesto, "Writing and Remembering" (1993), presents a thoughtful inquiry into the complex interplay between language and memory, challenging established norms of writing. The manifesto adopts a unique structure, interweaving philosophical reflections with poetic expressions, embodying the non-linear nature of memory. Piombino's work is a fusion of theory and personal contemplation, rejecting traditional linear structures in favor of a more fluid and associative narrative.

The manifesto's core objective is to question the limitations of language in capturing the richness of memory. Piombino argues that conventional writing often falls short in encapsulating the depth and intricacy of lived experiences, simplifying and distorting our memories. In response, the manifesto advocates for a writing style that mirrors the dynamic and interconnected nature of memory, pushing the boundaries of syntax and narrative structures.

Piombino encourages a departure from traditional forms of expression, urging writers to embrace the uncertainties and complexities inherent in memory. The manifesto is a call to craft a mode of writing that authentically captures the non-linear quality of remembering. It is not merely a theoretical exploration but a poetic journey that seeks to inspire a more profound and evocative approach to language, challenging writers to reconsider their relationship with words and memories.

Reflecting on this, my artist manifesto resonates deeply with Piombino's insights. The manifesto's exploration of memory as a dynamic filter aligns seamlessly with Piombino's contemplation of the intertwining processes of writing and remembering in artistic expression. Both works share a common thread in acknowledging the fluid and transformative nature of memory, delving into the nuanced relationship between remembering and the creative process. This connection underscores a shared commitment to understanding memory's intricate role in shaping the narratives of artistic expression, emphasizing the dynamic interplay between language and the evocative landscapes of memory.