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Tasks in the order I received them:

Task 1: Observational Writing = 528 words

Task 2: Manifesto Writing = 544 words

Task 3: Practice-based Writing = 530 words

Observational Writing

Words paint images, but before words, we see what surrounds us *before* agreeing to the words that chronicle them. Within John Bergers' book, *Ways of Seeing* (1972), it establishes the simple meaning of structuralism. "The way we see things is affected by what we know or what we believe." (1972, p. 1) Structuralism within an image conducts an effort to interpret a social environment; in semiotics terms, we clarify images with words ever since we've been born. This somewhat 'social process' is always agreed/shared with each other to understand things visually. An example of this 'social process' could be a lamppost; we see a lamppost as a lamppost even though it's just a piece of metal with a light on top. This would be something that us as a society would take as an order to communicate effectively. Post-structuralism comes into play once there is philosophical work that defeats and repudiates the ideas of structuralism in which moves forward with a separate project. Charles Sanders Peirce perfectly recounts this in

their publication, *Peirce on Signs* (1991), "If the mind immediately perceives ideas but the ideas are representatives of things without, then the truth of those representative ideas is in doubt." (1991, p. 16.) This justifies the logic that some ideas or images depicting within our world must not be interpreted unless it falls under factual philosophical work with our society-structured environments.

In order to develop an easier understanding of symbolism, signs and semiotics, I will introduce a publicized advertisement that was made by a campaign called Save The Children.

In 2012, there was an image that was constructed by *Y&R Mexico* for a public awareness campaign known as *Save The Children Mexico*. The illustration was to broadcast the common misfortunate case of child abuse. This would be considered a continuity piece as stated by Johnathan Bignell's book, *Media Semiotics*, (2002), "Continuity: the persistence in the news of a story deemed newsworthy in the past.." "(part of the ongoing news discourse about violence against children)." (2002, p. 85) The continuity could mean to very different things within this piece; 1: The factual statement in which 'violence against children' has been remarkably noticed within advertisements previously and will most likely appear much more frequent in the future and 2: In relation to the image, the 'continuous' action portrayed in which the child ages into its abusive past life is clear to any viewer who sees it.



Fig 1. *Save the Children Mexico*, Y&R Mexico, 2012.

Advertisements such as these, don't take on using large, 'in-your-face' text in order to prove a point or sell a product. But instead, they use factual, statistical and small-printed wording that adds more of a shock-value when relating it to the image at hand. The some-what 'vision' this image is trying to portray is a sign of awareness, knowledge, realization and understanding of such a common problem within today's society in order to *hopefully* make a change.

The overall synopsis given within this text would be that semiotics is an essential term that substantially helps anyone viewing an image, object or anything in the world to understand denotation and meaning behind its origin, relation, cultural and structural relation to society and its social norms.

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Manifesto Writing

1. Never take anything someone says as fact, always question everything. Especially media.
2. It's valid to misunderstand a piece of art, the artists description is there to help solve that misunderstanding.
3. Overthinking ruins perfectionism.
4. Never claim an ideology unless it comes across as simple factual truth.
5. Anarchy is justifiable.
6. War crimes committed by our friendlies, need to not be shadowed.
7. Art should be a valid method to voice political movements or rebellion.
8. Self-expression is another form of validity that needs to be normalized within this corrupt society.

3 areas of exploration:

Overthinking: Overthinking ruins perfectionism.



Fig 1. *The Trap of Overthinking*, Jason W Birkevold Leim, 2019.

Overthinking anything in life is deemed as a negative mindset, especially within art (or any form of work), as over-doing something often ruins its potential to be 'perfect'. In a world so accustomed to perfectionism, we often obsess the need to be better/become the best. With such high standards; those who strive for perfection fall weak to feeling judged by peers and statistically become socially awkward around certain matters. As stated in Eric Robinson's Book, *Breaking Overthinking* (2019), "In short, overthinking is the same definition as a 'worrywart'." (2019, p. 4). Those that decide to reside excessively on troubles that pressure them to be *better than everyone else* usually end up becoming the one that fails. Go with your gut, don't overdo yourself.

Ideologies: Never claim an ideology unless it comes across as simple factual truth.

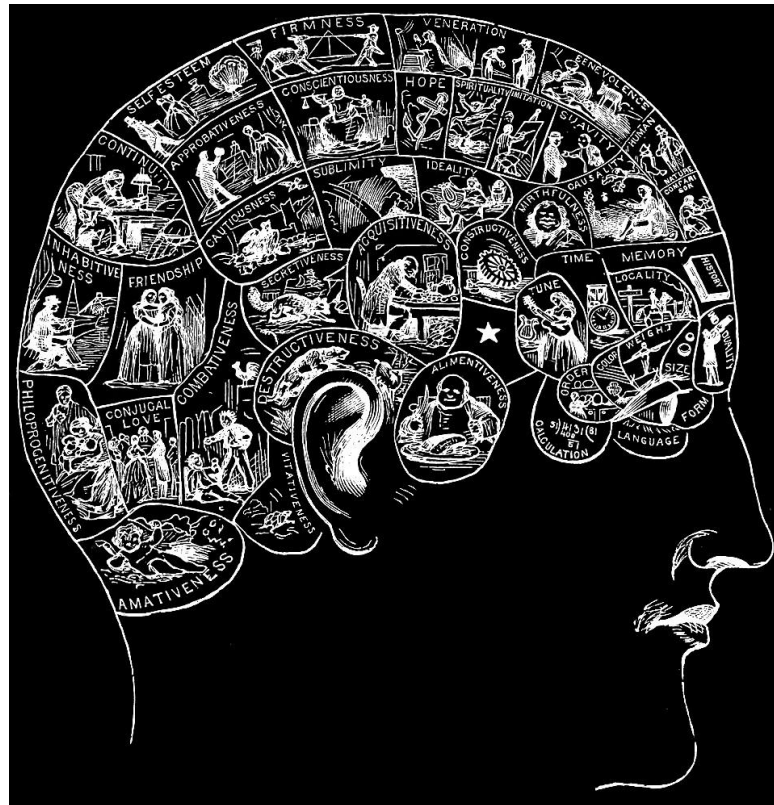


Fig 2. Evolving ideologies, 2018.

2020, a heavily politicalised world. A world in which everyone must conform to an ideology that they believe works, on the line of constitutional theory. Fundamentals of political philosophy have been stretched, changed and manipulated over the course of many generations that are imposed by authority. A simple rendition of this comes from Michael Parenti's book, *Contrary Notions: The Michael Parenti Reader*, (2007), "The most powerful ideologies are not those that prevail against all challengers but those that are never challenged because in their ubiquity they appear as nothing more than the unadorned truth." (2008, p. 36). In which he then writes, "In sum, a dissenting ideology can awaken us to things regularly overlooked by conventional scholarship." (2008, p. 51). Although people

within the modernistic world would rather shy away from accepting truth and therefore believe in an alternative ideology, that certain ideology (no matter what it entails) needs to be backed up with factual truth, otherwise it does not work.

Artistic rebellion: Art should be a valid method to voice political movements or rebellion.



Fig 3. Resistance, Rebellion and Culture, 2018.

A political movement within the industry will always be considered a substantial moment in history. With that movement, involve the nationals that promote forth the movement and those that rebel against that established thesis. Common rebellious remarks strings from questions about war, rise of fascism, anti-capitalism, human rights and change in society. Art is powerful; powerful enough to voice judgement on the matter without the use of words. Banksy is known as a prolific rebellious and political artist, using their graffiti as a way to voice their opinion on societal and political matters. A book by Joyce Carol Oates, *Where I've Been, and where I'm Going: Essays, Reviews, and Prose* (1999), reads "Art is fuelled by rebellion: the need, in some amounting to obsessions, to resist what is, to defy one's elders,

even to the point of ostracism; to define oneself, and by extension one's generation, as new, novel, ungovernable.” (1999, p. 55). As such, you can use art to reform against those that oppose your ideas

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Figure 3. *Resistance, Rebellion and Culture*, 2018. Assessed from <https://www.artnews.com/art-news/reviews/resistance-rebellion-culture-exhibitions-around-london-renew-questions-called-black-aesthetic-10029/> [Accessed on 17th December 2020]

Practice-based Writing

Author Glenn Parsons elucidates the probability that self-expressions derive from different sections of the process when creating pieces of design. Showing us through philosophical explanations that using the design process, we can elaborate a problem that we need to solve to better ourselves and improve our work. I will be using this (and other) proposals to reflect one of my pieces (during the before, during and after the design process). As Glenn Parsons conducts within her book, *The Philosophy of Design* (2015), she wrote, “to construe design as, necessarily, a problem-solving activity. The design process is not merely the production of plans for something new; rather, it is the production of such plans via the working-out solution to some problem.” (Parsons, 2015, p. N/A).

Before starting my work, I planned it out to be a quite straightforward design that consisted a paper-bag packaging with minimalistic designs on it. To rationalise this, it would look professional yet quick

and easy. I also had the focus to not be an overthinking-perfectionist, go-with-my-gut and just put my ideas forward. Overthinking a complex design is something that can ruin its integrity and professional potential. As Eric Robinson mentions within his book, *Breaking Overthinking* (2019), “Overthinking is an unhealthy trait that people develop over time which leads to constant stress and worry. If left unchecked, it can even become a second nature.” (2019, p. N/A). I found this segment from the book influenceable to my work, making sure that no matter what I did, I did not overthink anything; making sure that it was truthful.

During the mock-up and first initial deadline of the work, I sent the pdf file and received back criticism about the ‘too simplistic’ and ‘blandness’ of the designs. Therefore, receiving the work back with a new plan in mind. This is where the self-reflection comes in at full swing, looking at every single possibility in hopes of creating something better. A transcription coming from Doug Blandy’s book, *Pluralistic Approaches to Art Criticism* (1999), states, “Criticism could become a more-or-less specific procedure of analysis by which it is believed a pansocial meaning and evaluation of art can be achieved.” (Blandy, 1999, p. 7). Taking the work back, I was told to ‘*complicate it*’ in a way of adding to it; *making it stand out*. This led me to discover different inspirations and art-forms that allowed me to create my final design. Anything within our world could be an inspiration to help us create a piece of work; a leaf, a building, a person etc. Rudolf Steiner briefly explains representations and how we perceive them in his book titled *Inspirations; Essay 3 of 4* (2009), “As individuals we should go a certain extent be the creator of our own representations, yet of course such representations must not be allowed to be our own creation.” (Steiner, 2009, p. 1)

After doing my final planning, making different mock-ups and inspiration mood-boards, I created my final piece; making sure that the piece had authenticity, aspects of artistic integrity and perfectionism. While also referring to the comments that were made given the criticism and standing them out, taking inspiration from images and not overthinking the process.

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