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Julia's Task - 491 words

Ryan's Task - 494 words

Jon's Task - 521 words

Julia's Task.

My Manifesto;

- I want to make my work and practice as sustainable as I possibly can.
- I will strive to continuously make my work inclusive to everyone.
- I want my work to be true to myself and my values as a practitioner.
- I want my artistic work make people happy and to bring them joy.
- I want my work to inspire others to begin an artistic hobby, or to continue to create work of their own.
- I want to keep ahead of current trends, in order to make my work continuously relevant.
- I want my work to be a journey of my knowledge and skillset.
- I want my practice to always be influenced by my constant growth of inspiration through past and present role models.

My first topic that I chose to reflect and talk about is surrounding the sustainability of fashion, and the environmental effect that it has. It is no secret that fast fashion is one of the biggest issues in today's society, when "Every year, more than 80 billion articles of clothing are produced and sold around the world." (www.planetaid.org "8 Little Known Facts About Our Clothing Habits" July 28, 2016), many changes need to be made to ensure that the impact on the planet is decreased considerably. This may give the impression that many articles of clothing are disposed of to landfill however, "70% of the world wears second hand clothing." (Again, same source as above in this task). Using this information I have decided within my practice to look more into what materials and resources are being used to create garments, rather than what is being done by consumers to dispose of them. When I looked into what textile materials were most popular and what resources they use to create, I found that "Two fibres dominate this expanding market: cotton and polyester." (Sustainable Fashion and Textiles, Kate Fletcher, 2008 – page 6), this highlights an immediate issue as "Cultivating 1kg of cotton for example, draws on as much as 8000 litres of water" (Same resource as just above – page 7). This brings up the important question of what would be a suitable replacement for cotton, which would have little to no effect, in regards to production, on the environment and therefore have a lower carbon footprint. In the current market, from my personal research, I have discovered many different textiles which would be very

well suited to use in my work. I will however, still experiment with such materials, to ensure that I find ones which are both environmentally and financially sustainable, to take forward with my practice.

The second point that I wanted to look further into is that I want my work to make people happy and inspire joy. "...and that perception is quick, and further that the sense-organ for colours is not only effected, but it also produces an effect." (Aristotle On the soul – Oxford World's Classics – 2018 – page 117) I strongly believe that colours have certain effect on the body and have the ability to create a whole spectrum of emotions, not only joy and happiness. With this in mind, I find it important to look far into colour theories, and how they can be used to sway emotions of people, so that the sensations remain after the person has left viewing my work.

The third topic that I want to reflect on is my desire to have constant growth from my inspiration and continuously being creative in my practice. Thinking about my work after university, I want to continuously develop my skills to ensure that I am keeping ahead of current trends, technology, creativity and originality within my practice. "Creativity is a term that describes how the human brain makes connections with all of the information contained within it." (The designers handbook – Jane Bartholomew & Steve Rutherford – 2013 – page 247) To myself, this reiterates how important it is to keep inspiration a high priority in my practice, as this means there is a much higher chance of producing original and creative material.

Ryan's task.

For this piece, I decided to look into the underlying meaning of Mary Quant's leading direction of fashion, seeing as recently I had been to visit one of her exhibitions at the Victoria and Albert museum.



(The Quant Afoot footwear collection launch – 1967 - Photography by Pa Prints 2008.)

Dame Mary Quant is one of the most important fashion pioneers of this past century. Her work was and still is, so influential to current designers and practitioners. This is partially because of her approach to social normalities at the time in regards to fashion, and the way that it was represented. Dame Quant is by many seen as the first person to invent the miniskirt, which was an important cornerstone of the designs which have since been created surrounding the skirt. “Structurally, a rare fashion trait is as important as a frequent one,” (Language of Fashion – Barthes, Roland Bloomsbury publishing – 2013 – page 68) this is relevant because the miniskirt was not something seen as socially acceptable before Mary Quant’s production. So this meant, when it was first released to the media it was a very rare and new garment in fashion, and was therefore an important indicator to the general public as to how the times of fashion were changing. “Skirt length, for example, can change several times in ten years.” (Same book as referenced above – page 74) We now know this to be true, fashion can and will change constantly within the boundaries that have been set by social normalities. What was extremely important with Dame Quant’s work, was that it was breaking these rules which had been set not by the language of the garment, but by the volume of people who were wearing the items, at this time of which there were not many. Also very influential in her work, was her use of colour in the pieces, of which there had not been much experimentation in this way before. “Throughout history, developments in colour have been at the forefront of technical transformations, and have generated equal amounts of creative inspiration and admiration when promoted as fashion.” (Colours in Fashion – Edited by Jonathan Faiers and Mary Westerman Bulgarella – Bloomsbury academic – 2016 – page 7) This is relevant to the work of Mary Quant as her use of colour was very much expressing the independence and individuality of women as a whole gender. Tied in with her creation of the miniskirt, and her new introduction on the length of all her garments, it gave new power to female fashion. In the particular photo above, she is surrounded by models with gorgeous bright colours and clean well-presented dresses, with her iconic logo of a flower, behind. “It is the meaning in a style which now becomes precious and this meaning depends, not on each element, but on the link between them and in this link it is the detached term (a pocket, a flower, a scarf, a piece of jewellery)” (Language of Fashion – Barthes, Roland Bloomsbury publishing – 2013 – page 57) This clearly expresses further how important it was to have such a bold and feminine logo such as the flower. As it is immediately recognisable, links directly to her agenda of giving more power to women’s fashion, and opened up doors for designers in this day to do the same.

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Jon's task.

For this task I have chosen a photoshoot by Tim Walker called Pen and Ink, which I recently saw displayed in the Victoria and Albert Museum.



(Pen and Ink - Tim walker – 2017)



(The peacock skirt – Aubrey Beardsley – 1893)

Tim Walker is definitely one of the most original and inspirational photographers, to me and my practice. His work always has a direct influence, sometimes even from something so small, but he always credits the item and it is mesmerising as to what he can produce with a starting point that is so visually minute, yet so powerful. An example of this is he did a different photoshoot which was influenced by a tiny Chinese snuff box, and created a wonderfully beautiful display of colour and movement. “The artist intuitively adopts the dual roles of the researcher and the researched, and the process changes both perspectives because creative and critical inquiry is a reflective process.” (Practice-led Research, Research-led Practice in the creative arts – Hazel Smith and Roger T. Dean – 2009 – page 51) This is very relatable to the work of Tim Walker as the Pen and Ink exhibition was one which was inspired directly by the archives of the Victoria & Albert museum, specifically regarding Aubrey Beardsley. In the quote I referenced, it is also key to point out that the work produced by Tim, has a direct influence, and then goes on to inspire others with the style and originality of his work. I believe that this is a line of reflection and inspiration in itself, as people who research Tim’s work and go on to create new and original work which is

influenced by his artistic vision, and could then potentially go on to inspire others also. "Beardley's pictures must have been shocking during such a repressed period of history. He must have existed to make society move forward; he came along and rattled it." (Tim Walker, Wonderful things – V&A publishing – 2019 – page 53) I feel that this is a similar objective of many artists of this day, to create work that shocks and inspires, as something that is completely new and many times provocative in nature. Aubrey's was one which had a particularly strong influence on Tim walker, and this was because of his desire to create something which was not in the social norm of the time. However, Aubrey Beardsley's work was still in an already popular style through its years, as pen and ink illustrations were some of the most celebrated produced art in that era. "The nude has been eternally inspiring to artists and when I look around the V&A I see both male and female nudity." (Tim Walker, Wonderful things – V&A publishing – 2019 – page 121) I feel that this is especially important as it's almost as if in this day and age we are becoming more prude than the Victorians. I feel that Tim walker's work is inspiring to many as it may not be doing anything outstandingly new, but it is the combinations of the creative inspiration which he has gathered, and the way that he precisely puts together his photoshoots, that make him a creative idol to many. In conclusion, I believe this makes Tim Walker very relevant to the creative reflective cycle, especially at how open and educating he is as to where his inspiration lies, and to the further encouragement of work in the artistic field as a whole.

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