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Tasks in order I received them:

Task 1: Manifesto Writing = 520 Words

Task 2: Observational Writing= 528 Words

Task 3: Practice Writing=526 Words

Manifesto Writing:

1. Become a pilgrim with culturally important hands which will question where we will find those who, over decades, hold the knowledge and mystery of sentience.
2. Art is the cusp of material and transitory nature, so become an omnipresent entity to follow the interworking's of myth. An entity which is the bridge between patterns and the terrains of stories to reveal then translate these into a tactile visual language resulting in a series of unified pieces.
3. Research then share fragmented identities to be coloured in relation to society, history, and culture. These earthly and cosmological palettes will be stylised into poetical forms.
4. The humble yet cinematic intricacy of effort and intuition is a vehicle which will allow motifs to arrive in a space for symphonies of imagery-based thought. These thoughts which create art as to be experienced as narrative valves of valuable material.
5. Find the emergence of the dreamy lost to the vintage truths, the shared symbolic languages which were and are dismissed. Find the dismissed myths due to social indifference to the cosmos and organic life, delicately play with them within a level of serious imagination. To create an enhanced but modest and nostalgic symbolism which will be poised into present contexts.
6. Arts and the practices of craft should be equally accessible for all regardless of age, gender, heritage, social status, or religion, across all areas from the art world such as teaching, learning, practicing, viewing, and purchasing. There should be no boundaries or hierarchy which segregates art from society.
7. Collective supportive community, collaboration, and communication over industry fuelled individualised and divisive competition.
8. Acceptance is a key quality needed, as artists are a channel for the strange being which we call art that reaches audiences. Artists need to develop acceptance that their art, inevitably will communicate to others. Forming its own relationships with the audiences. Communities and individuals who may apply concepts or intentions with the art that are widely opposite from the intentions the artist had for the art to begin with.



Fig.1 Spider Woman by Susan Seddon Boulet

2. Art is the cusp of material and transitory nature, so become an omnipresent entity to follow the interworking's of myth, an entity which is the bridge between patterns and the terrains of stories to reveal then translate these into a tactile visual language resulting in a series of unified pieces.

Across many cultures, metaphorical language is used, linking myths to textile qualities. Common phrases such as the fabric of human life are often used to describe the early elements of the universe. For example, Ufheil (2018) describes in Navajo myth, that the Hopis people speak of a spider woman who “wove the universe using her silken web”. Cavendish, In the Book Mythology, an illustrated encyclopedia (1980, p. 8-12) claims “Jung regarded them (myths) as containing fundamental patterns, symbolism and forms of expression”. Diverse myths are linked to one another through their common rich symbolism and ideologies, which can inspire an artist to create patterns and insightful textures. In the same book, Cavendish (1980 p. 8-12) also describes how “the telling of myth is an older art than the construction of histories”. To infuse myth into textile practice creates a hybrid yet ancient artistic product. This shows within the field of art, myth and textiles are inextricably linked.



Figure 2. Court Ladies Preparing Silk by Zhang Xuan.

7. Collective supportive Community, collaboration, and communication over industry fueled individualised divisive competition.

There should be no systems that encourages an artist eats artist cycle. In the craft industry, expertise and support should be shared, so artists can create a connected society through craft. Sifuentes (2020), claims that “The most profound way craft is used is how it supports a sense of community through collective making”. Sifuentes also claims in her artist statement “much of my communal work centers around sharing skills as a point of connection”. The dangers of artistic competition are the extremist consequences that come from individualised competitive attitudes can be seen in historical China. Divisive competition in the trading world in 700 BC China Bertin-Guest (2003, p.14) states in her book ‘Chinese Embroidery’, “the secret of silk was jealously guarded”. A secret which if found guilty of sharing, was punishable with death. This sort of selfishness hides and conceals the beauty of craft from communities and even puts people at risk. To move away from this attitude of industry fueled divisiveness, a culture of collaboration and social innovation is needed. As a form of corporate social responsibility within our contemporary hyper connected and capitalist society. Caulier-Grice, Mulgan and Murray (2010, p. 3) in their paper ‘The open book of social innovation’ claim that social innovation can be defined as “new ideas that meet social needs and create new social relationships or collaborations”. With this in mind, artists should adopt a culture where collaborations and connections can flourish.



Figure 3. Art Critic. Painting by Norman Rockwell

8. Acceptance is a key quality need, as artists are a channel for the strange being which we call art that reaches audiences who will form opinions on the art.

Artists have zero control over how their art may be perceived by society and critics. For example, many artists, who are held in high regards today, were scrutinised and marginalised in their time such as Vincent Van Gogh. De la Puente and Muhammed (2019) claim that when an artist shares their creations with a community, they “think you have a responsibility to keep the door ajar but be ready to slam it shut”. Meaning artists should remain open to responses but know the line that criticism for De la Puente and Muhammed (2019) is “an opinion and never the actual law”. Artists should find peace in accepting these opinions. Making use of them is what helps the artist grow in their future practices.

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Observational Writing Task:



Fig. 1 Gucci Forever Guilty 2019 Campaign, Vogue (2020.p55)

In this essay I will decode the connotations within the 2019 'Gucci Forever Guilty' campaign.

Barthes (1956 p109-113) "the meaning of the myth, it is not defined by the object of its message but by the way in which it utters its message' we can decode the message of this advert through what Barthes (1956) outlines as "the signifier the signified and the sign".

The underlying myth behind this image is choice to live without conformity to social norms, norms which this couple are 'guilty' of breaking. With postmodern theory, Beck and Beck, G (1995 p.140) present the 'concept of individualisation' The 'choice to live how you want'. 'Gucci Forever Guilty' connotates this choice through imagery.

With a denotation of the back wall, we see a sign which is the signifier, displaying rules of conduct for the room. These rules are blurred, signifying that the couple in this setting are not restricted by social law. The typography in upper case letters 'GUILTY' plasters the 'criminal' couple for ignoring these rules.

Woodward (2000 p.29) claims when an individual establishes an identity "an element of choice is required'. In this advert the denotation of the clothes shows the male choosing the signifier of a flower, a motif connotating towards his femininity. The female wears a jeweled body suit, these elements are not strictly traditional but an element of choice to consume and construct their own culture identity. Reinforcing the myth of choice.

Furthermore, with a denotation of the couple in style reminiscent of 1960's era clothing. We can connotate the message that old meets new as the only signifier of a modern age are the washing machines.

Past dynamic in western society dictates women do domestic work. However, Wolf (1996. P 19) claims 'women turned their backs on the multi appliance home'. In this advert we can denotate the couple in a public setting, backs turned to the appliances, connoting the concept of sharing domestic work. Hinting at Willmott and Young's (1973) symmetrical family, the couple again are guilty of breaking social norms.

Although the advert tries to portray the myth of a socially free couple, there is a stereotypical portrayal of the female outlined by Kilbourne (1995 p.199) "media presents women as mannequins." The makeup on her face is classic, her maintained hair is pinned neatly with a modern 'Gucci' clip. However, in line with the themes of choice apparent in the advert, it could be the female's choice to present herself in this manner.

Furthermore, As Berger (1972 p.45-46) states "the social presence of a women is manifest in her gestures". The denotation of seeing her caress the flower on the male, we can connotate the female as taking on an 'expressive' enigma as, Parsons (N.D) coined. Her body is pressed upon her male counterpart as if she is as Berger (1972 p. 45-46) would say "within an allotted space into the keeping of men." In addition, Mulvey (1986. p.x) states "the female form can connate an enigma, an enigma of the feminine under patriarchy", the male gazes at the audience with a protective body language over the woman reinforcing an icon of a women as subservient.

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Practice based writing:



Figure.1. Textile art from the India in late 18th to early 19th century.



Figure 2. Gypsy Maker 4 Places, Spaces, Traces by Cas Holmes

The practice of textiles cloths has been around since early civilization, used practically, from clothing, to decoratively and storytelling purposes across many cultures. Historically, fiber for fabric was either made from animal or agricultural materials. An early form of flax fiber textiles believed to be 34,000 years old was discovered, as Wolifson (2020) claims this “is a reminder of our enduring relationship with textiles”. Cloth production has undergone many changes and innovations, as well as sticking to traditional techniques, each time the weft and warps of a cloth is produced a story of its creator’s history is infused into the fiber content.

The practice of cloth has many functions in terms of the narrative it conveys from its different uses, the artist Pinchuk (n.d) stated “It was a vehicle for women to speak about their lives and record their experiences in so many cultures”. Furthermore, cloth to Jones and Stallybrass (2000) ‘Moulds subjects through their power as material memories’. For example, murals or specific styles of clothing for certain areas of life such as uniforms or traditional style, portray outwardly the narrative of what they represent.

Stuart (1999) describes “the term to narrate means the binding together of stories that reflect a knowledge of the culture producing them”. Many cultures have their own relationships with textiles cloths producing a narrative of culture, context, memory, and tradition. For example, Ufheil (2018) describes in Navajo myth of a ‘spider woman’ who taught the craft of weaving to a generation of Navajo women. This story of the gifting of a craft, has been passed and practiced for generations, meaning this culture has created textile pieces infused with narrative of their history.

The concept of cultural narrative in the creation of textile fabrics can prove to be insightful practice for contemporary society. Mass global production of fast fashion fabrics create harmful consequences on the environment. As Bertola et al (2020) claimed of fashion being “the second most polluting industry” which needs to be replaced with a meaningful and narrative based practice. This can be done through upcycling, recycling, and applying handmade traditional techniques back into the industry.

There has been a shift in consumer culture, Bertola et al (2020) claim “contemporary consumers are experiencing, and creating contents linked to a brand in a continuous expanded narrative flow” What this means, in terms of textile cloth and narrative, is the concept that individuals now want a narrative of an experience of a product. A consumer can achieve a narrative experience of a product through an upcycled piece, as this not only embodies a history of its previous life, but re contextualizes the fabric product into present circumstances.

An example of a company who have done this successfully is ‘I WAS A SARI’, with a circular economy ethos, the brand diversifies the iconic saris, teaching the local Indian communities the skills needed to uplift themselves from poverty. The founder Stefano(N,D) claimed, “We wanted the material to be something that they can relate to, and what in a way defines them and brings out their stories through its medium.” Resulting in a fabric created with the context of narrative, culture, community, and tradition.

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Figure2. Cloth Gypsy Maker 4 Places, Spaces, Traces by Cas Holmes (2020)

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