

Student Name: Carmen San-Miguel

P Number: 009583

Programme of Study: Surface Pattern Design

Module: M4X01560

Tutors: Dr Julia Lockheart and Gwenllian Beynon

Tasks in the order I received them:

Task One: Manifesto (Julia's Task) = 542 words

Task Two: Reflective Writing (Jon's Task) = 532 words

Task Three: Semiotic Analysis (Ryan's task) = 537 words

Task One: Julia Lockheart - Manifesto Writing: "What do I believe in?"

1. Question everything, acceptance is submission.
2. Be open to change and new ideas. Be prepared to reflect, re-evaluate and adjust your beliefs accordingly.
3. Read books, then read them again...you will always miss something the first time.
4. Be present, be mindful, in everything, in every situation.
5. Do not allow the comments or criticisms of others on social media to halt your development and affect your wellbeing. Use it constructively, but don't let it break you. Remember, they are not living your life, question the validity of any online presence.
6. Consider the environment and the sustainability of your outcomes when designing/making. Civilisation is at crisis point!
7. Spend 10,000 hours perfecting your practice to become a craftsperson. Take great pride in your work...it's taken a long time to get this far.
8. You might study in the city, but you live in the rural world. Try to reflect the issues and beliefs of your own community, which are important to you, within your practice. Use your voice!

Keywords: Social Media



Flawless Seonaid MacKay

5. Do not allow the comments or criticisms of others on social media to halt your development and affect your wellbeing. Use it constructively, but don't let it break you. Remember, they are not living your life, question the validity of any online presence.

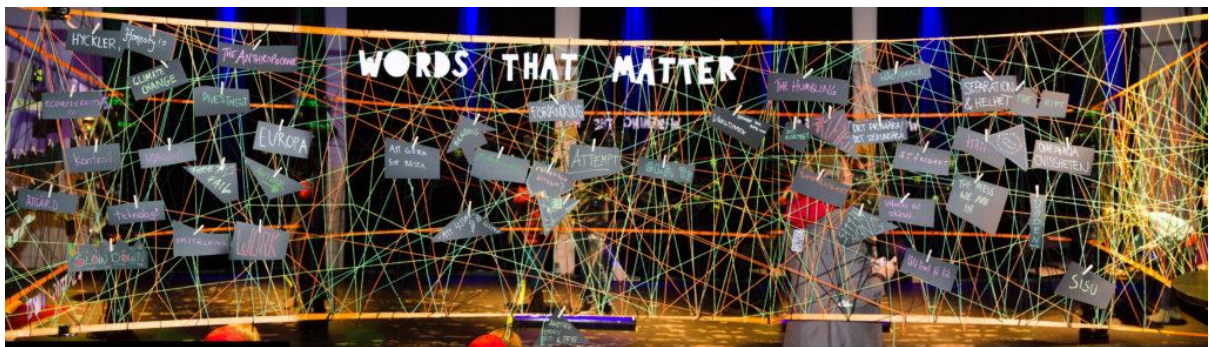
As Aleks Krotoski discusses in the BBC Radio documentary *Flawless* (2018), with constant bombardment from social media platforms, is it any surprise incidents of anxiety and depression are on the increase? Unfortunately, as artists, we are encouraged to utilise this media for self-promotion and networking and the negative effect is palpable (National Health Service, 2017). To quote Grayson Perry, 'the art world, which is often very caustic – corrosive to such a delicate organism as one's creative drive' (2014, p. 129). For fear of rejection, of failure, we are forced to

perform unnaturally, to manufacture a false reality into which others are drawn. This online performance can be translated into French as 'le spectacle', to which we may relate Guy Debord's seminal work, *The Society of the Spectacle* (1967), in which Debord presents a culture of capitalist consumerism manipulated by mass media and introduces the Marxist notion of '*commodity fetishism*' (Zizek, 2006).

The individual who in the service of the spectacle is placed in stardom's spotlight is in fact the opposite of an individual, and as clearly the enemy of the individual in himself as of the individual in others.

(Debord, 1967, p. 39)

Keyword: Civilisation



Dark Mountain Workshop, RiRiksteatern, Sweden

6. Consider the environment and the sustainability of your outcomes when designing/making. Civilisation is at crisis point!

Ralph Waldo Emerson exclaimed, “The end of the human race will be that it will eventually die of civilisation”, (quoted in Hine and Kingsnorth, 2009). Can we challenge human behaviour and create an uncivilisation, in order to save the World, as the Dark Mountain Project Manifesto might suggest? (Hine and Kingsnorth, 2009). Is this a call to Ruskinian virtues? To reject the mechanical world, and

celebrate Hephaestus, the craftsman, as bringer of peace and maker of civilisation? (Sennett, 2008, p. 21). We reject the consumerist 'spectacle' (Debord, 1967) and anticipate our mass extinction.

Keyword: Rural



A Tavern Interior with Sportsman Refreshing George Morland

8. You might study in the city, but you live in the rural world. Try to reflect the issues and beliefs of your own community, which are important to you, within your practice. Use your voice!

When we visualise an image of rural life, it may be idyllic, however, for those living in rural communities, this is far from the truth. John Barrell's (1980) investigation into the artistic representation of the rural poor in an historical context, expels the myth of

the idyll. Morland's imagery, above, of the poor labourers looking upon the quarry of the sportsman with resentment.

That it was evident by the later decades of the century that rural labourers were in many regions unable to earn enough by their labour to support their families.

(Barrell, 1980, p. 4)

The (2018) study by Dr. Greg Thomas on Poverty in rural Powys, Wales also highlights the real and current issues surrounding rural poverty. Is there a cry for this awareness to be raised, perhaps visually, through art, to the masses?

References

Barrell, J. (1980) *The dark side of the landscape*. UK: Cambridge University Press.

Debord, G. (1967) *Society of the Spectacle*. New York: Zone Books.

Hine, D. and Kingsnorth, P. (2009) *The Manifesto*. Available at: <http://dark-mountain.net/about/manifesto/> (Accessed: 3 January 2020).

Krotoski, A. (2018) *Flawless – Series 15, The Digital Human*. Available at: <https://www.bbc.co.uk/sounds/play/m0000nmq> (Accessed: 3 January 2020).

National Health service (2017) *Instagram ranked worst for mental health in teen survey*. Available at: <https://www.nhs.uk/news/food-and-diet/instagram-ranked-worst-for-mental-health-in-teen-survey/> (Accessed: 4 January 2020).

Perry, G. (2014) *Playing to the Gallery*. England: Penguin Group.

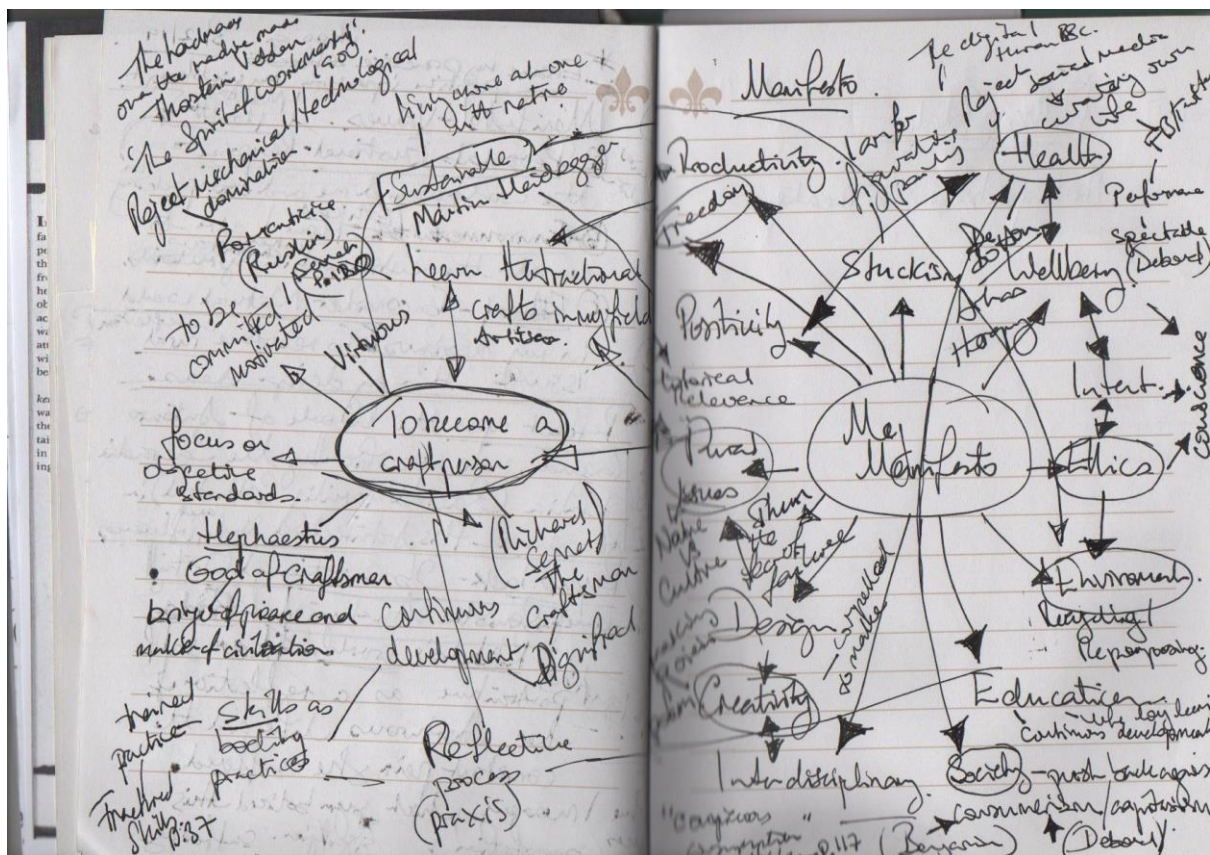
Sennett, R. (2008) *The Craftsman*. USA: Yale University Press.

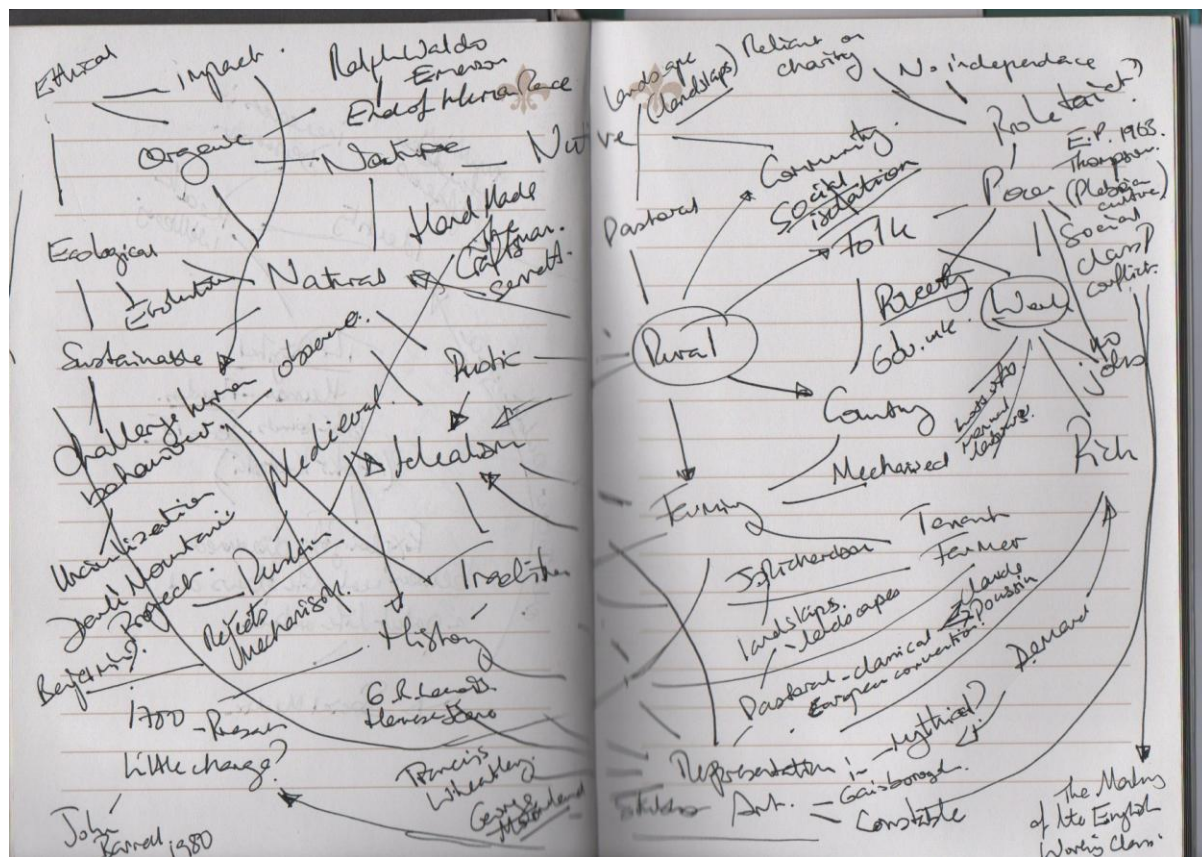
Thomas, G. (2018) *Rural poverty: the case of Powys*. Available at:

<https://www.wcpp.org.uk/commentary/rural-poverty-the-case-of-powys/> (Accessed: 4 January 2020)

Zizek! (2006) Directed by Astra Taylor [DVD]. UK: The Documentary Campaign Inc.

Maps





the media is no longer the people's
stopped in within & voice
fulcrum

Disaffection with
disenchanted
ance, re-imagine, create, elude, replicate, reflect.

with
ance state of
society - withdrawn / escape - need to
dark - maintain net

darkly informative and
defined

loss of faith

A Manifesto for Practice

Answer the following 8 questions by asking your practice:

- How and why do I make my work (my motivation)?
- Do I have an aesthetic, or a visual way of making which identifies my work from other's? *Traditional methods and forms - classical, ideological*
- Am I politically or ethically motivated? *To ~~subvert~~ pastoral social-radical.*
- Who I am influenced by? *Monis, etc Challenge, Mollison*
- How is my work different from other's? *Taken from naturalistic perspective*
- Who does my work address? *Those who like it*
- Can I use the differences or similarities to make interesting rules? *Positively*
- Where will these rules take me? *Positively to create object imagery relating to rural/feminist issues*

Customs/Whit's practice - social acceptance? - Direct in multiple channels - commercial
Subvert the traditional surface pattern design to evoke responses to ethical, feminist and rural arguments.

Vulgarity - Abjection - Kristeva

Task Two: Reflective Writing (Jon's Task)

La Sagrada Familia Carmen San-Miguel 2014

“The beholder looks at the object, but the object changes the beholder” (Elkins, 1997). This was the immense impact of being in the presence of the Temple de la Sagrada Familia. My visit in 2014 had a profound effect, which imbued emotion, captivated my creativity and reinforced an ambition to continue my arts education and an intention to become a creative practitioner.

From a young age Antonio Gaudi expressed an interest in architecture and as a student his independent thinking became apparent through his unorthodox designs. Once qualified in 1878, Gaudi strove to develop his own stylistic eclecticism. The culmination of his work was to be the Temple de la Sagrada Familia, or Church of

the Holy Family, conceived as a giant sculpture, it is “the most emblematic symbol of Modernist architecture in Barcelona” (Kliczkowski, 2001: 57).

With industrialisation and economic growth throughout the late 1800's, Barcelona grew to such unsustainable levels that its ancient city walls were demolished and a new urban project was conceived...the Eixample ('extension'). Born from this prosperity was the movement known as Catalan Modernisme. Parallels throughout Northern Europe included Art Nouveau in France and the Modern Style in Britain.

Nature was the ultimate sourcebook for Art Nouveau, particularly the plant world and many had a scientific understanding of botany.

(Hardy, 1998: 8)

Catalan Modernisme's political emphasis became an expression of the Catalan national identity” (Kliczkowski, 2001: 8) and Gaudi, whose nationalist sentiment had been evoked, became a member of the Centre Excursionista group who made pilgrimages to historical sites of the past. He visited Carcassonne and Tarragona Cathedrals and absorbed the writings of Viollet-le-Duc, who believed that “the great works of the past would help create a style of architecture for the present”.

Gaudi also studied John Ruskin, who became highly influential in Spain, and who “abhorred the products of mass production and called for a return to craftsmanship inspired by the Middle Ages” (Hardy 1998: 14).

Embracing the ideals of the Art Nouveau practitioners, Gaudi aimed to bring us closer to nature through the incorporation of natural elements and to also revitalise the Catalan tradition by including medieval symbolism. Gaudi experimented and tested new structural concepts on the Colonia Guell project, before applying them to the Cathedral. He repurposed and recycled waste ceramics or 'trencadis', another

admirable aspect of his conscientious practice. Gaudi endeavoured to utilise the skills and materials of local artisans and craftsmen.

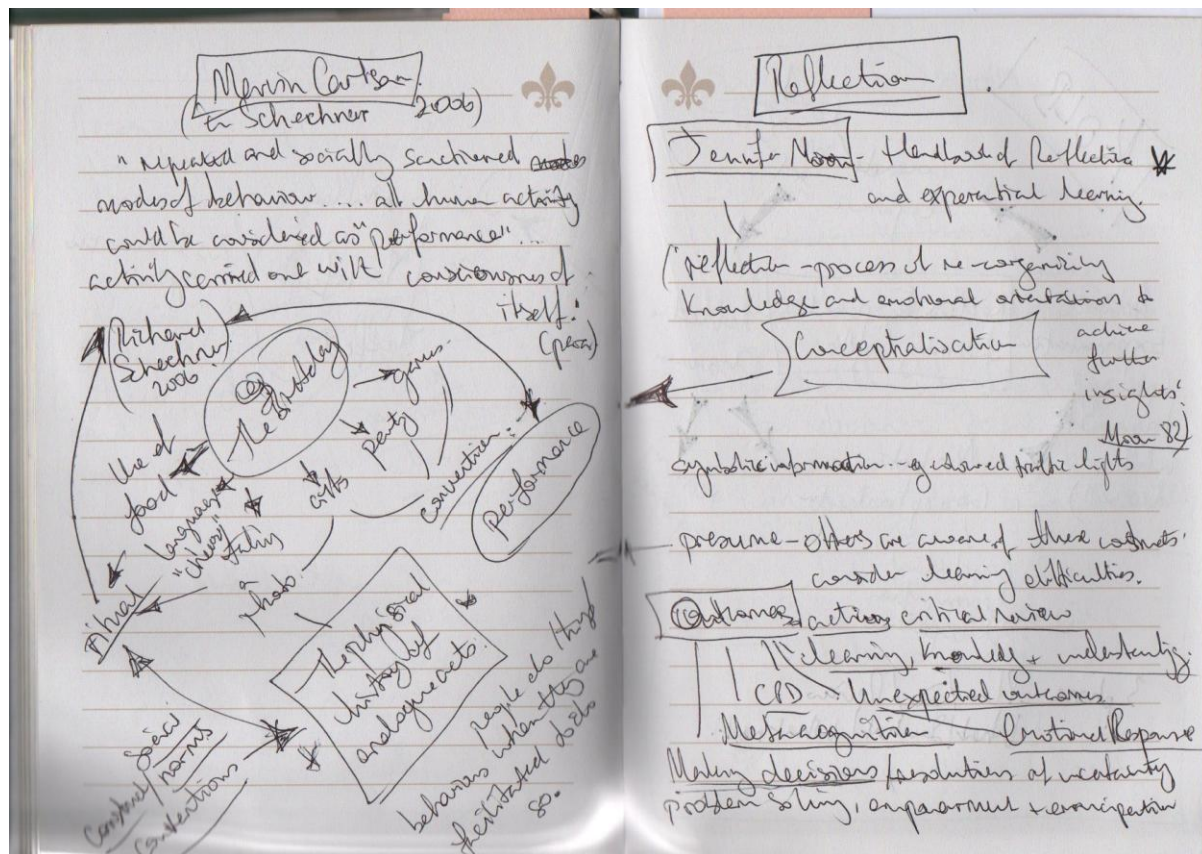
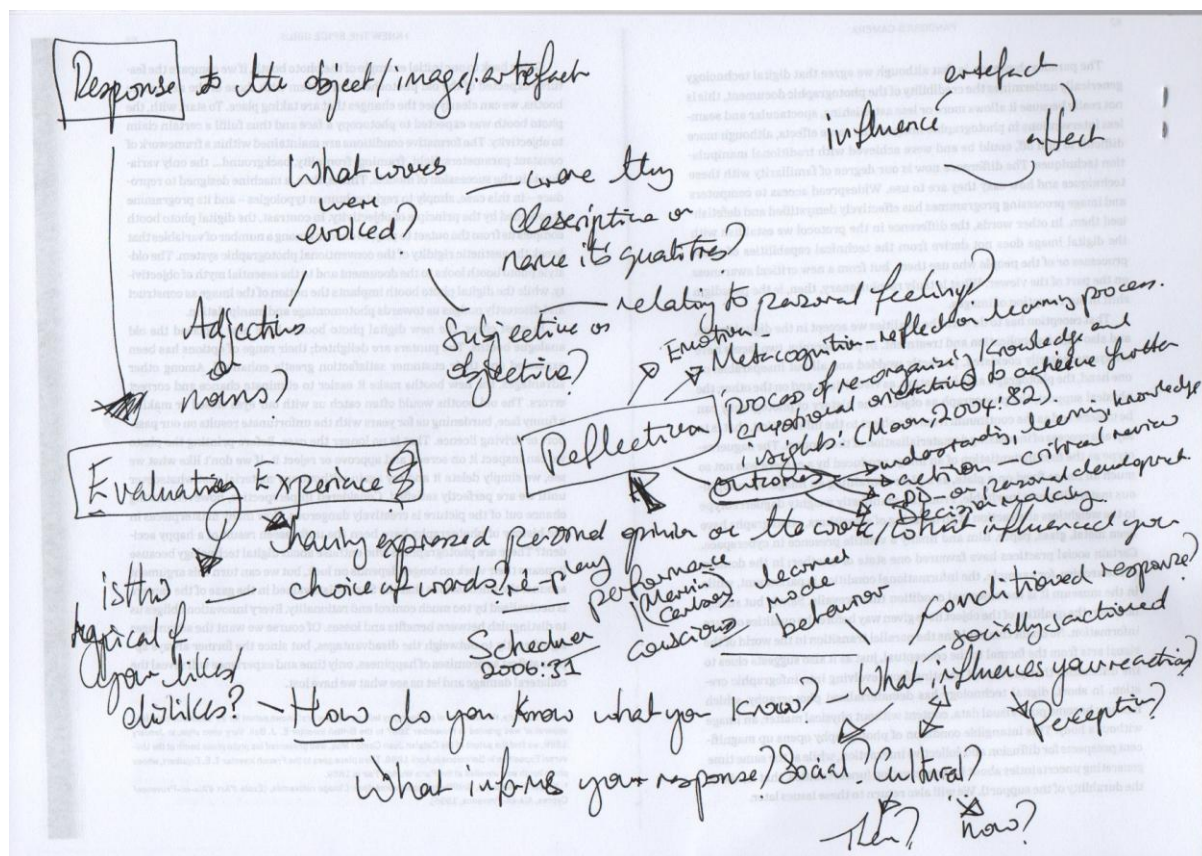
Every aspect of his education and development influenced the design of the Cathedral. Gaudi's architecture did not conform to one particular design movement at that time. He was unique, ingenious. Sadly, only one quarter of the construction had been realised when Gaudi was killed by a tram in 1926. An anticipated completion date of 2026 is planned to coincide with the anniversary of Gaudi's death.

Prior to the visit, and with a vague interest in medieval design, I have found his influence to be immeasurable. By implementing Kolb's model of experiential learning (Moon, 2004, p.126) I have found I am repeatedly drawn to these ideas in my developing practice, and after significant reflection on the experience and skills analysis, my conclusion is to realise an ambition to re-educate and follow a career in the arts.

References

- Elkins, J. (1997) *The Object Stares Back*. USA: Harvard University Press.
- Hardy, W. (1998) *A Guide to Art Nouveau Style*. Rochester: Grange Books
- Kliczkowski (2001) *Barcelona, Gaudi and Modernism*. Spain: Asensio
- Moon, J. (2004) *A Handbook of Reflective and Experiential Learning: Theory and Practice*. UK: RoutledgeFalmer.

Maps



KOLB

3 phase - Plan/Do/Review
What/Do what/What next.

2x Next Week 29/10/19

- Choose an image, artefact or performance
- check Moodle - you have to base your reflective writing.
- Make a list of the qualities of your subject.
- Note down why the subject has relevance to and for you.
- Consider what imbuing the subject with meaning does to your relationship with it.

Latin - 'imbui' - 'moisten'.

imbuere - inspire or permeate with (a feeling or quality).

as 'his works are invariably imbued with a sense of calm and serenity'.

Joan Fontcuberta

Pandora's Camera. 2014 March.
macthbooks.co.uk.

P. 57-63

'I knew the Spice Girls'.

Consider Form
Function
Style and Content.
Physical + digital.
(Analogue)

ethics

Semiotics - study of signs/symbols and their use

Epistemology - theory of knowledge - methods, validity - distinction between justified belief and opinion.

Veracity - truthfulness

EXT

Comparison between analogue and digital photography

Unmediated reality → collective reality → authentic experience → truth → archive

Mediated reality → culture - not technique of vision → representation → dematerialized photography → context without matter → virtual

virtual → construction of meaning → is digital photography still photography? → creation of a false reality → fictional reality

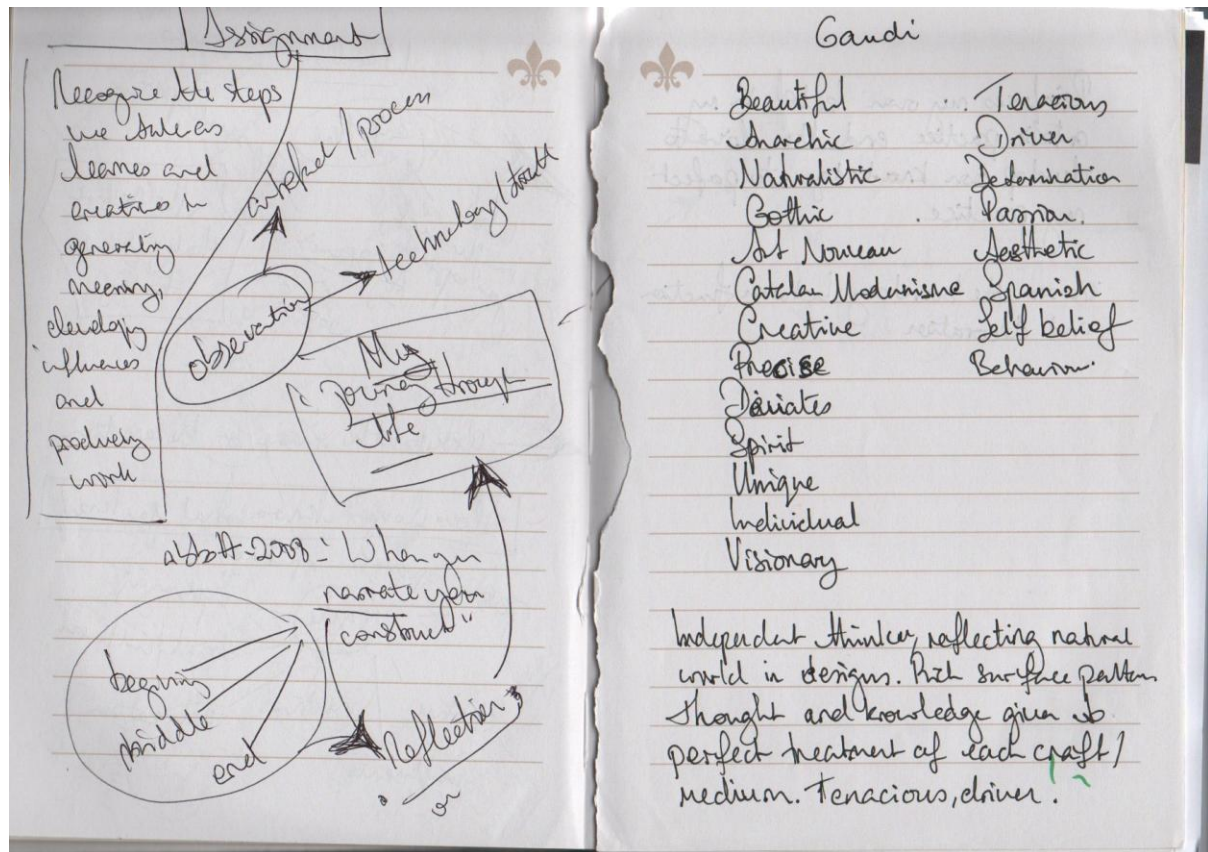
Analogue Photography → Digital

Dematerialized photography → context without matter

Manipulation → is digital photography still photography?

creation of a false reality → fictional reality

Dieter - 'analogue + digital images' - undermines the credibility of the photographic document.



Task Three: Semiotic Analysis (Ryan's task)

"Seeing comes before words. The child looks and recognises before it can speak...The relation between what we see and what we know is never settled."

(Berger, 1972, p. 7). It is concerning to consider that everything we see and perceive may not actually be a reality, but a construct from our own experiences, education and culture. We will look at the subject of Semiology/Semiotics with some thought.

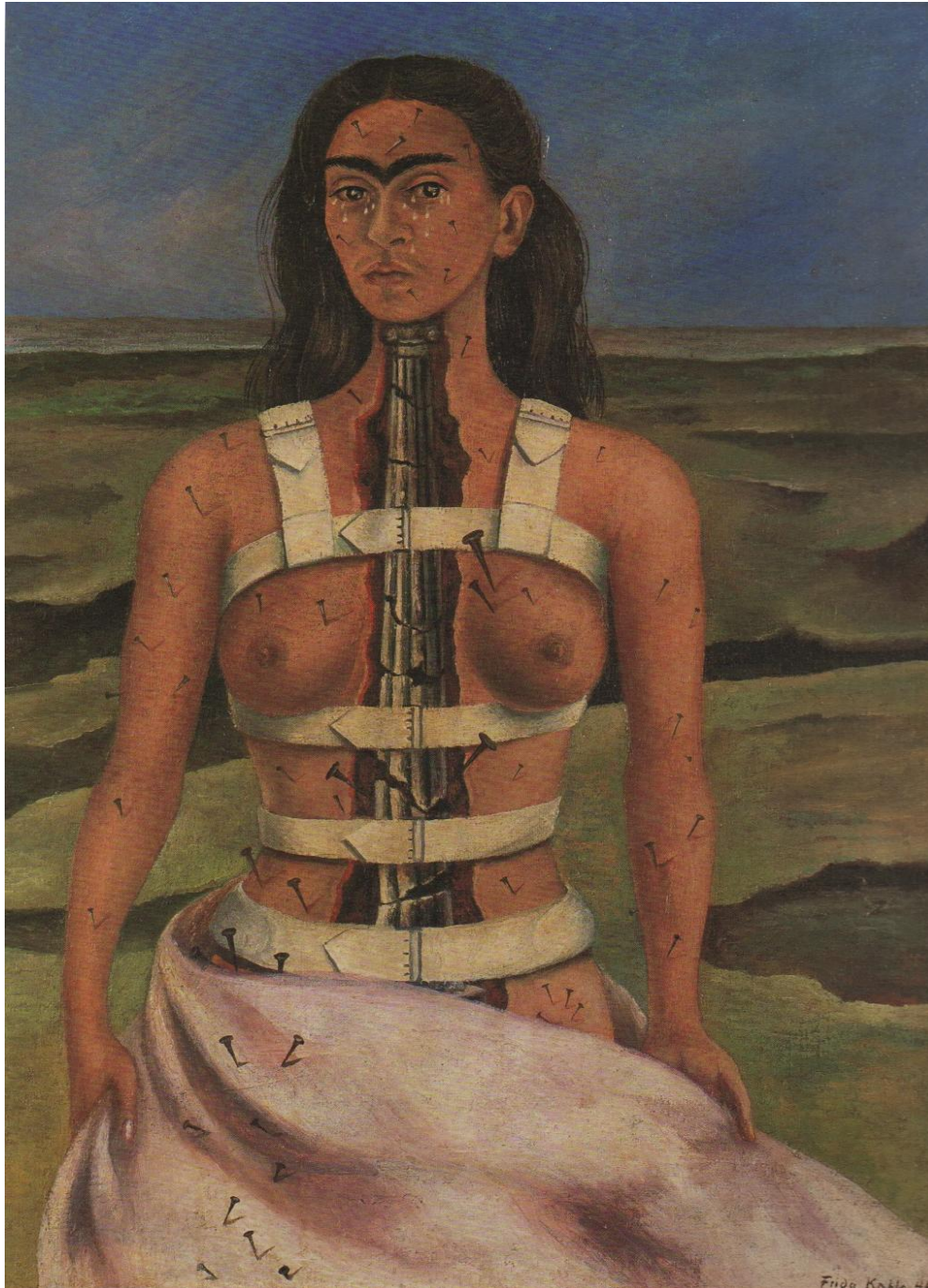
The origins of semiotics stem from two sources, working independently, from either side of the globe. The American philosopher Charles Sanders Peirce (pronounced 'purse') (1839-1914) (Chandler, 2002, p.5), who is believed to be the founder, and

the Swiss linguist Ferdinand de Saussure (1857-1913), who labelled his scientific study 'Semiology' , and each created a model of defining and interpreting the sign. Major theorists have continue to develop key concepts: Claude Levi-Strauss, Jacques Lacan, Roland Barthes, Jacques Derrida, Julia Kristeva, amongst many others.

The word 'semiotics' originates from the Greek word *semeiotikos*, which means *observant or interpreter of signs*. A sign is anything that communicates a meaning to the interpreter of the sign and can be many things: gestures, facial expressions, graffiti, artwork, colour, clothes, cars, food, music, etc. (Hall, 2012. p. 5)

The social semiotics theorists Kress and van Leeuwen (2006, 154) link truth of a representation/sign/image to arise from the values and beliefs of a particular social group. So can we read this as being culturally influenced? Clearly the same sign might mean one thing to a westerner and another to a native Aborigine?

Each theorist has arrived at a system of labelling signs. A literal sign (without hidden meaning or code) could be labelled as denoted, the literal, objective/natural, indexical, given by. However, after applying inferred or hidden meaning, we now label the coded message as: connoted, symbolic, implied, invested/cultural, constructed. These ideas can be expanded upon by the addition of relay and anchorage text, can be replaced by metaphors (a word substitution) and metonyms (an image fragment which stand in for the whole).



The Broken Column Frida Kahlo 1944

When analysing Frida Kahlo's work *The Broken Column* (in Spanish, *La Columna Rota*), 1944, we see many literal messages or signs, however, the image is loaded with meaning and subverting the image from the literal to the symbolic. Pain and suffering are depicted in many of her other self portraits. The barren landscape

signifier could signify her infertility, as she continually had miscarriages and was unable to have children. The earthquake, a signifier of her broken body (signified) from her accident? The solitary image signifies her social restrictions caused by her disability, the metal corset symbolises her polio support. The polysemous term *chingada* embodies numerous interrelated meanings and concepts. To be *chingada* means to be wounded , broken, torn apart Kahlo also devised a system of colour symbolism, with yellow representing madness, sickness, fear. (Dexter and Barson, 2005, p. 60). We see the muted yellow tones in this work, which infer or imply this point.

Finally, we look at the nail continuing down her right leg...another connotation of polio, symbolising chronic pain and paralleled with Christian iconography.

(Wikipedia, 2019). From this semiotic analysis, and reading around the subject, my understanding has been greatly enhanced and had forced me to view images with fresh eyes.

References

- Berger, J. (1972) *Ways of Seeing*. London: Penguin.
- Chandler, D. (2002) *Semiotics The Basics*. London: Routledge.
- Dexter, E and Barson, T. (2005) *Frida Kahlo*. London: Tate Publishing.
- Hall, S. (2012) *This Means This This Means That*. London: Laurence King Publishing Ltd.
- Henare, A. Et al. (2006) *Thinking Through Things*. London: Routledge.
- Kress, G and van Leeuwen, T. (2006) *Reading Images*. UK: Routledge.

Steiner, W. (1981) *Image and Code*. USA: University of Michigan.

Wikipedia (2019) *The Broken Column*. Available at:

https://en.wikipedia.org/wiki/The_Broken_Column (Accessed 20 December 2019).

Maps

