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Surface Pattern and Textiles

2025/26

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Ways of Thinking : Lecturer Menna Buss

Manifesto Writing

1. There is no creativity without trial and error.
2. Create new ideas using old materials.
3. Treat your art like a journal, express yourself fully.
4. Art should always be inclusive.
5. Embrace mistakes, as they may be others perfection.
6. Dare to reference current events, by challenging or endorsing.
7. With determination an artist can start a revolution.
8. Stand with the un-supported individuals.

WORD COUNT: 506



Figure 1: From Rubbish To High-End Fashion, Marina Debris

The manifesto, create new ideas using old materials, is in reference to sustainability when creating new art works. When trying to come up with fresh ideas, sometimes it proves difficult to reuse materials, as one is trying to avoid falling down common stereotypes within their art. In 'Sustainability by Design' Walker, S (2007), it states that "We have to acknowledge the damaging consequences of our current activities, but the designer must go beyond this, not simply by designing environmentally friendly products." This idea of challenging every idea of creativity is hard to grasp, but it is key to a more sustainable output, as it causes you to rethink each stage of development. However, sometimes using old materials can be more rewarding than expected, as it

allows you to switch off, and like Anni Albers emphasised the value of, within Packard, C (2023)'s research, doing "what the material tells you". Sustainability can become a common practice just by acknowledging the damage of mass buying materials per piece and reusing these can lead you down a more creative path.

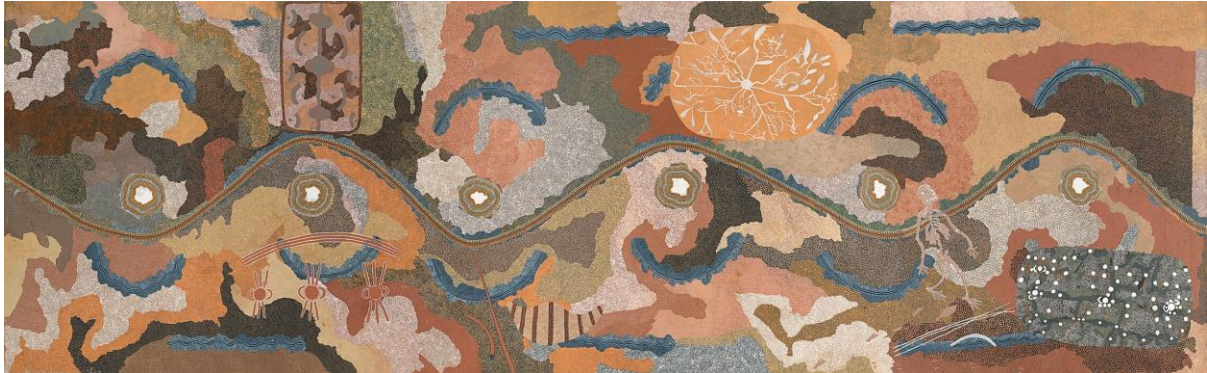


Figure 2: Tim Leura Tjapaltjarri, Clifford Possum Tjapaltjarri (Anmatyerre), Spirit Dreaming through Napperby Country, 1980, synthetic polymer paint on canvas, National Gallery of Victoria, Melbourne, Felton Bequest, 1988. © The artists and their estates 2011, licensed by Aboriginal Artists Agency Limited and Papunya Tula Artists Pty Ltd. Photo: Predrag Cancar / NGV

'Art will always be inclusive' may seem like an obvious statement at face value, however throughout history this has not been the case. Before the 20th century, art was quite flat in its term, considering traditional fine art paintings and sculptures to be the only pieces under the 'art umbrella' to be taken seriously. Then, during the early 20th century, according to art historian Mattos, C (2014) "artists who looked for fresh ideas turned to Non-European traditions for inspiration. African masks, Japanese art, indigenous artifacts" "These Non-European traditions were not perceived in their own terms to produce what could have been a genuine artistic exchange, they were evoked as a 'radical other' in opposed to Western art which was imagined as innocent, strong, and connected to real life". In other words, the idea of Non-Western art was viewed as unrealistic to art critics at the time and wasn't taken seriously just due to the unfamiliar style of it. While in today's time this may not be as prevalent, it is an issue that we need to keep in our minds, so we don't repeat our past mistakes of disregarding other

cultures art and keep all spaces inclusive.



Figure 3: Love is in The Air (Flower Thrower), Banksy, 2003

Dare to reference current events, by challenging or endorsing. This manifesto has always been extremely relevant, political art has quite often been the basis of change, from graffiti to editorial cartoons, to deep meaningful paintings. Political art, while controversial, never fails to make the viewer think, and question, which is a movement in itself. Herwitz, D (2021) stated that “any work of art (or cultural object) can be understood as political in the sense of being an object of political analysis, the kind of analysis that seeks to uncover its ideological function, the way it articulates racial, gendered, class or other forms of systemic power, and so on.” Any piece created can reference current political events, as how can a creative individual entirely ignore the world around them, when art reflects life.

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FIGURES

Figure 1: From Rubbish To High-End Fashion, Marina Debris

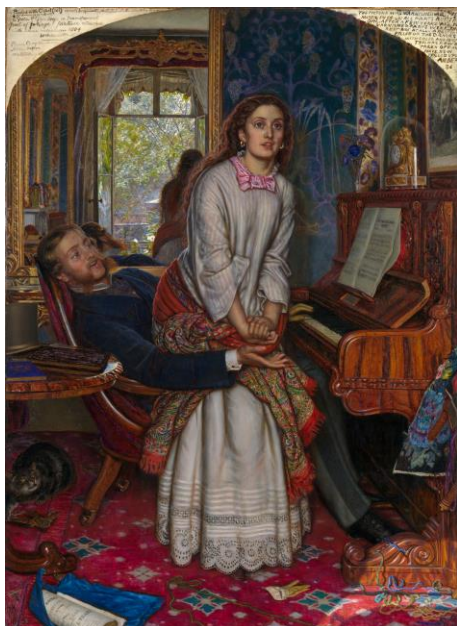
Figure 2: Tim Leura Tjapaltjarri, Clifford Possum Tjapaltjarri (Anmatyerre), Spirit Dreaming through Napperby Country, 1980, synthetic polymer paint on canvas,

National Gallery of Victoria, Melbourne, Felton Bequest, 1988. © The artists and their estates 2011, licensed by Aboriginal Artists Agency Limited and Papunya Tula Artists Pty Ltd. Photo: Predrag Cancar / NGV

Figure 3: Love is in The Air (Flower Thrower), Banksy, 2003

Observational Writing

WORD COUNT: 504



To the right is a digital image of an oil painting on canvas, currently residing within the Tate collection. The painting is entitled 'The Awakening Conscience' and was created by William Holman Hunt in 1853. From first glance what is denoted is a happy couple playing piano together, however by looking further into the painting reveals deeper connotations.

Figure 4: 'The Awakening Conscience' William Holman Hunt, 1853

The woman wears a ring on each finger, apart from her ring finger, suggesting she is unmarried and is the male figure's mistress, due to her comfortable position on the man's lap. Sandra Ellen Schroer (2005), stated that 'both men and women criticised the 19th century institution of marriage as a form of slavery for women'. This is relevant to this painting, as marriage was viewed as more sacred than it is today, it was also a death sentence for women, doomed to spend their lives with unfaithful men. The look on the woman's face in this piece depicts her realisation that even though she is just this man's mistress, she is just as trapped as his wife is.

Margareth Lanzinger (2023) in reference to 19th century relationships, stated that 'relationships continued to be characterised by hierarchy and inequality between the sexes.' The inequality is evident here as there is a clear power imbalance between the pair in the painting. In the bottom left midground of the piece a cat is depicted with a dead bird, a predator and its prey. The cat keeps a paw on its prize, and in turn stares up at the couple, conveying the similarities between the two pairs, the woman is just as much imprisoned as the bird, waiting to be devoured by her chosen personal predator.

Looking further into the woman in the painting and her enlightened expression, we can see as she rises from the man's lap she is peering into a luscious garden before her, as reflected in the mirror painted behind her. In a direct analysis of the painting, Leslie Parris (1984) states 'The mirror image represents the woman's lost innocence, but redemption, indicated by the ray of light in the foreground, is still possible.' This 'ray of light' mentioned, has religious undertones using mythology interlinked with the title 'awakening', suggesting the presence of God in her decision to stand up from the act of infidelity being committed.

In the bottom right of the foreground, a tangled weave of multicoloured yarn is depicted within the piece. The interlocked mess is a further reflection on the pair's relationship, the woman feels tangled within the man's life, and most likely feels unable to leave. Probett, Emma (2025) found that when analysing a midst of 19th century media

‘Victorian literature often portrays women as being "kept"—financially, legally, or emotionally—within relationships, which can create a sense of being trapped’. This is in relation to both wives and mistresses, our woman in the painting is of course the latter, and we can infer that in one way or another she is more than emotionally trapped within this relationship.

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Margareth Lanzinger (2023). *Administrating Kinship: Marriage Impediments and Dispensation Policies in the 18th and 19th Centuries*. BRILL.

Leslie Parris (ed.), *The Pre-Raphaelites*, exhibition catalogue, Tate Gallery, London 1984, reprinted 1994, pp.120-21, reproduced in colour

Probett, Emma, [Readers and Mistresses: Kept Women in Victorian Literature](#), Knutsford: Gaskell Society; The Gaskell journal, 2025-01, Vol.39, p.96-99A

FIGURES

Figure 4: ‘The Awakening Conscience’ William Holman Hunt, 1853

Reflective Writing

WORD COUNT: 491



The tutor set a task on creating a design using previous prints and drawings, incorporating an exact quarter turn pattern. I could envision this as an interesting way to play with nontraditional shapes of plants and flowers, due to my interest in botanicals as art forms. Having not experimented with Photoshop often, I was interested in how I could warp certain prints and drawings I had previously created on paper, within the application. I used a majority of monoprint designs I created with etching ink for this piece; to get an

accurate botanical print I coated certain sprigs of dead plants I found, such as leaves and wheatgrass, with said etching ink, and placed them onto damp printing paper, then rolling the plants and paper through a printing press, I revealed my final prints. The large lily seen within the piece is a drawing I completed with a black fine liner pen. With these designs made, I scanned them onto my hard drive and uploaded them into Photoshop, creating one quarter of the piece and repeating it a further 3 times.

I thoroughly enjoyed the process of creating this quarter turn design with Photoshop. I found it to be a learning experience, having experimented with a few tools that I had never used on the application before. However, I do find the design to be quite plain. I love each piece featured individually, but I feel together the piece falls quite flat as a whole, leaving something to be desired with the vast negative space featured. On paper, I find my pieces to be much more maximalist than this, as I have the freedom to fill up any space easily with drawing tools, however digitally it seemed harder to do this and still have the botanical theme be the main feature. Despite this I love the overall shape of the piece, the middle formed by the wheatgrass reminds me of a four leaf clover, which I feel fits with the theme I was attempting very well, and I enjoy the leaf branch border enveloping the piece, the darkness of it draws the eye.

From this experience I learned that Photoshop can be quite restricting at times, while it has endless possibilities, I found it difficult to create anything 'natural' looking, without scanning in previous work from paper. After looking at Justina Tudor's botanical pieces, she created solely using Photoshop, I found that it is possible to create natural form digitally, however I'd need a further amount of Photoshop knowledge to achieve this.

If I were to develop this piece further, I'd most definitely add colour, whether this is within the Photoshop application or during a screen-printing process. I'd love to see this design screen printed onto dyed fabric, possibly an olive green, with the design printed in a rich red. If I were to continue this digitally, I'd attempt a watercolour effect in the background, to help the design stand out.