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Task One: Manifesto Writing (632 words)

Task Two: Observational Writing (691 words)

Task Three: Practice-based Writing (324 words)

Task One: Manifesto writing.

From me to me and you

Allow your ideas to flow like a meandering stream, channelling their path through life, who knows where this will take you, refrain from becoming a stagnant puddle

Make others smile, cry and wonder

Ignite a passion in others to create, as those embers burn the scent of inspiration will permeate the air, filling the lungs of all around, creating an unstoppable chain of ingenuity

Take care of yourself with the same attention and compassion as you show others

Your body and mind are your engine, the driving force behind your creativity, a focused well rested head will fair far better than an exhausted, overworked jumbled one

Our world is precious, do not overuse or overstretch her, she must be cherished and protected for our future generations

Work as sustainably as you can in an industry where you will face many challenges to do so

Collaborate with others, and work together for the greater good

Strive to work with our planet rather than against her

Hold inclusivity close, your heart and your
work are big enough to include all around you

Never show or promote discrimination of any sort

Embrace your ideas, have the confidence to express
yourself, ignore your inner critic, evolve, grow, make mistakes,
don't get discouraged

Open your mind, imagine the impossible, the unknown and what
could be

Explore

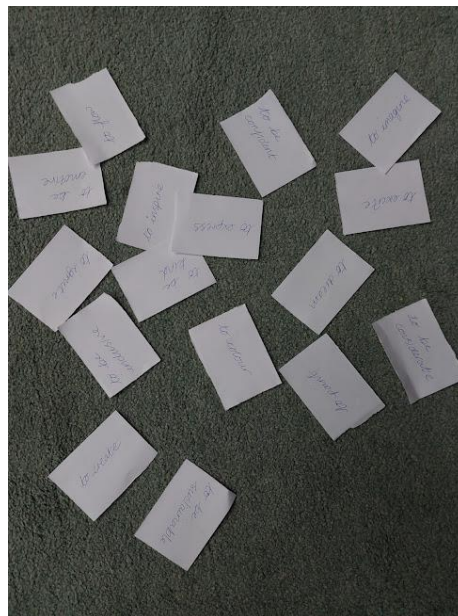
Encourage

Dream

Manifesto inspiration



Hans Arp, 1917, Untitled (Collage with Squares Arranged according to the Laws of Chance)
(Fig 1)



Hans Arp inspired exercise, used as inspiration for manifesto. (Fig 2)

‘Ignite a passion in others to create, as those embers burn the scent of inspiration will permeate the air, filling the lungs of all around, creating an unstoppable chain of ingenuity’

Daniel Eatocks fervent poetic manifesto builds an encompassing belief to follow, one that encourages one to ‘trust the process’ and to ‘embrace chance’ (Eatock, 2012). Inspiring the reader to let go and to try new things. However, is this enough for the modern artist, who must compete with a global critical audience, who must wear several hats, creator, influencer, video editor and social media specialist to name a few.

In an increasingly digitized world, where technological devices are part of our everyday lives, often appearing as an extension of our limbs. This begs the question as to whether these devices aid or hinder our creativity and ability to inspire others.

With an endless array of art at our fingertips we no longer need to travel to art galleries and museums to view these pieces, ‘Design and visual arts are part of the most favorable media shared on social networks’ (Elmansy, 2015), allowing an artist's reach to far exceed their predecessors. Enabling a single artist to inspire a vast and diverse audience through the click of a button. Therefore, it can be argued that the advancement of social media has catalysed the inspirational reach of an artist, but what effect does this have on what the creator produces?

The pressure on artists who use social media to advertise their art has never been greater, they are subject to endless critique or trolling from faceless bodies with access to a keyboard. ‘Rather than creating works to sell, the modern artist needs to be a public relations and social media specialist’ (Fox, 2023), as well as being a likeable personality willing to share their life story and artistic methods to the world.

Inspiring others has become somewhat of a chore, yet as artists, it is what we strive to do.

‘Our world is precious, do not overuse or overstretch her, she must be cherished and protected for our future generations

Work as sustainably as you can in an industry where you will face many challenges to do so’

Unfortunately, it is a well-known fact that the fashion and textile industry is not kind to our environment. Fast fashion contributes towards climate change, pours plastic microfibers into our oceans, and adds thousands of tonnes of textiles into landfill, ‘The fashion industry is responsible for 10% of annual global carbon emissions’ (Johnson 2020). A sad realisation that taints the industry.



However, some innovative designers are combating this destructive industry and are searching for sustainable alternatives. Leo Carlton is an experimental London based designer who uses virtual reality software to sculpt, and 3D print high fashion headwear and accessories, ‘Everything I create has been sculpted in the virtual world’ (Carlton, 2023). These beautiful bioplastic sculptures are made from fermented plant starch, lactic acid, and crushed oyster shells, giving the pieces an organic ethereal appearance. Due to their organic composition these pieces can be ground down and reused or composted. Could Carlton’s futuristic approach be the way forward and become more

widespread?

Leo Carlton headpiece; Rebel:30 years of fashion (Fig 3)

‘Embrace your ideas, have the confidence to express yourself, ignore your inner critic, evolve, grow, make mistakes, don't get discouraged’

Artists’ heads are often busting with ideas and an innate urge to express themselves, be that on a canvas, on a stage or using their own body. As expressed in the Arts emergency manifesto, ‘Be generous. Now be more generous. Share your privilege’ (Arts Emergency, 2015). Encouraging artists to exhibit and display their work.

Juliette Jourdain’s series ‘Big headed’ collection (see Fig. 4) consisted of daily self-portraits, from day 1 to day 365. Her goal was to be unrecognisable. Jourdain transformed herself to express a distinctive character persona in each portrait. This confident metamorphosed collection is truly inspirational, displaying incredible creative expression.



Juliette Jourdain. Day 146, from the series, Big-Headed. (Fig 4)

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Hans Arp, 1917, Untitled (Collage with Squares Arranged according to the Laws of Chance)
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Figure 2:

Hans Arp inspired exercise, used as inspiration for manifesto. Personal Photo

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Figure 3:

Leo Carlton headpiece; Rebel:30 years of fashion. The Design Museum. Personal photo

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(Accessed 30th October 2023)

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Juliette Jourdain. Day 146, from the series, Big-Headed <https://www.valeriepaumelle-agent.com/juliette-jourdain-big-headed> (Accessed 30th October 2023)

Task Two: Observational writing: Semiotic analysis of an advertisement.

In our consumerist world where 'seeing comes before words' (Berger, 2008, p.7), advertisements hold the power to influence our choices, beliefs, and how we perceive ourselves, others, and the world around us.

As a result of digital advancements and the overwhelming popularity of social media we are continually bombarded with advertisements, 'we are now so accustomed to being addressed by these images that we scarcely notice their total impact' (Berger, 2008, p.130). These carefully constructed publications are designed to persuade the consumer to purchase a particular product or lifestyle are argued to be 'one of the most influential ideological forms in contemporary capitalist societies,' Williamson (1978, cited in Rose, p76).

'Publicity increasingly uses sexuality to sell a product or service' (Berger, 2008, p.144), whereby beautiful, glamorous models are flaunted to encourage the consumer to buy a certain perfume or car for example. Jonathan Bignell writes 'the iconic sign of a model can signify beauty because she is not elderly, overweight or below average height' (Bignell, 2003, p.35). In 2004, Dove chose to challenge this precise ideology.

Dove 'Real women, Real beauty' campaign 2004. (Fig 1)



The iconic campaign 'Real Beauty' (See Fig 1) launched by Unilever used 'Real women' spanning a variety of ages, sizes, and ethnicities to promote their brand. This impactful campaign, fighting the stereotypical 'model' broke the mould, with Dove advocating that 'beauty is for everyone and should be a source of confidence not anxiety,' Dove, (2023) Real Beauty Pledge. This bold inclusive move

instantly allowed Dove to stand out in the beauty world, crying out for a broader definition of beauty.

The 'Real women, Real beauty' advertisement at a denoted level, displays a diverse group of happy, smiling 'real' women with 'no digital distortion,' Dove, (2017) Announcing the

Dove real beauty pledge. They are all standing and in contact with the person next to them. All the women are wearing differing styles of white underwear. The background is plain white with natural lighting. The dove logo and slogan are displayed centrally above the image.

Delving deeper into the connotations, the diverse group expresses that you are beautiful no matter your age, shape, size, or ethnicity, opposing the ‘dominant ideological myth of what feminine beauty is’ (Bignell, 2003. P.35), supporting Doves’ brand values that ‘beauty is for everyone,’ Dove, (2023) Beauty Pledge. The women are all in close contact holding one another creating a sense of unity.

The women are smiling, standing in a natural stance, expressing comfort within their own skin and with the women around them. The plain white background allows no distractions and draws your eye to the women. The plain white, no-frills underwear symbolises hygiene and purity, reflecting the brand (see Fig 2).



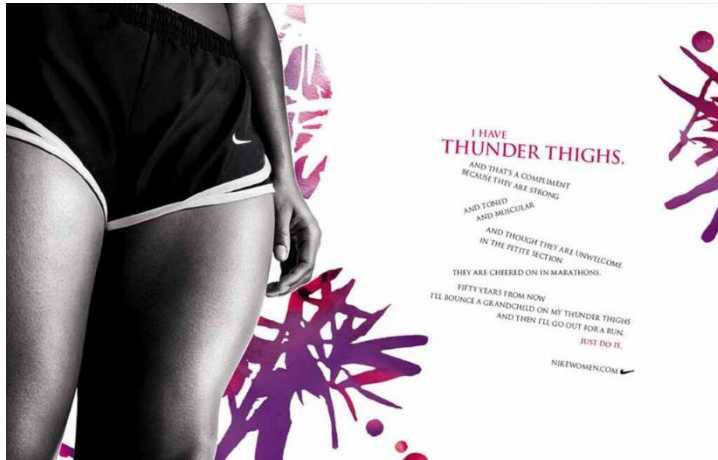
Dove

‘pure & sensitive’ soap (Fig 2).

The text is aligned centrally to the image, written in a natural handwritten font, adding to the sense of familiarity. The prominent punctuated statement clarifies the core message. Coloured blue it echoes the brand name on the product (see Fig 2), semiotically the colour blue is associated with freedom, trust, and loyalty reflecting Doves values which they have held for 60 years and have cemented recently with the ‘Dove Real Beauty Pledge,’ Dove, (2023).

When looking at the brand’s trademark symbol ‘the dove,’ we consider Barthes ‘tri-dimensional pattern: the signifier, the signified and the myth’ (Barthes, (1985) p.114). The myth, ‘constructed from a semiological chain which existed before it’ (Barthes, (1985) p.114), is the firmly established Christian biblical connection between a dove, peace, and purity, where Noah sends a dove out into a flooded world to find dry land, representing new hope and new expectations. We can determine that the ‘signifier’ is the gold dove, with purity, and new hope the ‘signified.’ Here we can view the successful communication of ‘Doves’ vision of a ‘pure’ product and a campaign that is initiating ‘new expectations’ on how the world perceives beauty through Barthes concept.

In conclusion, Doves controversial groundbreaking campaign endorsing body positivity, empowerment, and self-love challenged the preconceived view of beauty in the media and called for change. ‘Publicity exerts an enormous influence’ (Berger, (2008) p.153) and thanks to this, other retailers such as Gap, Nike (Fig 3) and Adidas (Fig 4) have followed suit in their use of ‘real people’ in their advertising campaigns.



Nike 'Real women' campaign, 2005. (Fig. 3)



Adidas sports bra collection, 2022. (Fig. 4)

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Figure 4: *Adidas sports bra collection, 2022*

<https://www.glamourmagazine.co.uk/article/adidas-bare-boobs-sports-bra-ad> (Accessed 22/11/23)

Task Three: Practice-based writing.

‘History always constitutes the relationship between a present and its past’ (Berger, (2008) p.11), this ideology is evident in traditions and customs. One such tradition that has stood the test of time is the festive Christmas tree. Embroiled in myth and controversy as to its exact origin, Martin Luther, a 16th protestant reformer is often credited as the first to bring a ‘Christmas Tree’ into his home. (Miller, (1988) p.12). It is said that during a night-time walk, Luther, in awe of the beauty of the stars glistening through pine trees, was inspired to ‘set up a candle-lit fir tree in his home, to remind his children of the starry heavens from whence their Saviour came.’ (Barnes (2006).



Whilst the origin of the Christmas tree is debatable, one certainty is that it is a timeless worldwide tradition, as seen celebrated by Queen Victoria in Figure 1. However, the custom has evolved, with decorated trees as individual and personal as their owners' homes. The religious significance is now less prevalent, with trees seen as a more decorative feature open to interpretation.

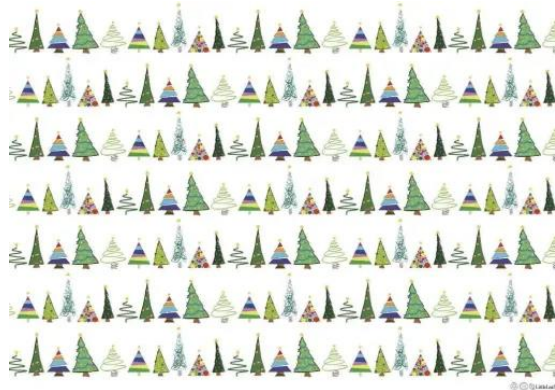
Queen Victoria's Christmas Tree at Windsor Castle. (Fig 1)

Here are just a few examples of trees designed to suit themes and decor.



Decorated Christmas Trees (Personal collection 2023). (Fig 2)

Christmas trees feature heavily in many products during the festive period. Spanning a wide range of designs. From cards to fashion, traditional to contemporary, the design possibilities are endless.



Gift wrap-Little leaf organic (Fig 3)

Christmas card-Nel Whatmore (Fig 4)



Wallpaper: LenTex Wallcoverings (Fig 5)



Moving away from the stereotypical 'Christmas tree,' fir trees feature heavily in botanical and arboreal designs in fashion and interiors. Whether the design uses the whole tree in the design as in this wallpaper (Fig 5) or just a small branch (Fig 6) in my screenprint design. I think it can be

concluded that organic designs inspired by nature, such as these are diverse and timeless.

Screenprint on fabric. (Personal collection 2023) (Fig 6)



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