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Surface pattern

Module: ADAD4018

Task in order I received them:

(Word count without reference)

Task one: Manifesto (Julia's task) = 422 words

Task two: Observational writing (Ryan's task) = 505 words

Task three: Reflective writing (John's task) = 513 words

Task one: Manifesto (Julia's task)

- 1) I am for print making
- 2) I am for recycling paper
- 3) I am not for waste within the print making industry
- 4) I am for colourful and joyful patterns
- 5) I am for reusing objects
- 6) I am for surface pattern
- 7) I care for the environment and the people surrounding it
- 8) I am not for people who do not believe in recycling

4) I am for colourful and joyful patterns

I have a love and passion for printmaking, I heavily incorporate it in my work as I'm a student in surface pattern. Pattern is very important with the industry I have now entered. What is pattern? The Oxford English dictionary ("pattern") definition is: "a repeated decorative design". Some say that the paisley patterns were the first to form a pattern, this was dated back 2,200 year ago.

3) I am not for waste within the print making industry

Within the industry of print making I have noticed a tremendous amount of paper being thrown away each day whether that's through screen printing, monoprinting, monotype etc. The key to getting the best clean print is by placing paper either side of your patterned print. Whichever technique of printing you decided by doing that it can protect the print and equipment from having and leakages spilling on them. If there is any ink that does spill out it transfers onto the paper. when the ink transfers you would then have to throw a perfectly usable piece of paper away because if you were to use it again on a new print it could potentially ruin your current print. It angers me how much paper we throw away when there isn't any need to. I wonder how much paper we waste or throw away each year.

2) I am for recycling paper

"because it is in such abundant supply and is so inexpensive, we think nothing of discarding paper once it has been used" (Watson, 10) For our society to move forward we need to be more open about other ideas and ways in which we can recycle. After seeing the statistic, I wondered beside recycling what could we all do as a society to try and resolve the amount of waste we produce each year. The first ever paper making was discovered in china 22-220CE. This technique has been refined over the years. In order to make your own paper you would have to rip paper in strips and put them in a blender using water so it can go into a pulp form. Once turned into pulp pour into a washing up bowl of clean water. Using mesh, place it under the floating pulp and collect it balancing on the mesh and place it onto a dry surface to dry. Once dried that is the outcome and you have your very own piece of paper. By doing this I could reuse the paper that the ink would have transferred onto. I don't know how sustainable this would be for an industry that is fast pace, but it would be through trial and error.

Bibliography:

Oxford English dictionary, "pattern", [online], Available at:
<https://www.lexico.com/en/definition/pattern> (accessed: 05/01/2020)

Watson. D (1991) *Creative handmade paper*

Task two: observational writing (Ryan's task)

what is semiotics? The Oxford English Dictionary ("semiotics") definition is: "The study of signs and symbols and their use or interpretation". It's a way for society to communicate through the medium of different types of art that we see through words, objects, letters, gestures and actions. One artist that communicates with symbols is Damien Hirst. Hirst is commonly known for his large-scale spot canvases. I am drawn to his work as it's big and colourful so for someone who is more of a visual person, I enjoy his work very much. Hirst has many different spot canvases consisting of the same rainbow colours but done in different sequences such as changing the scale of spots, overlapping or done in a perfect orderly way.

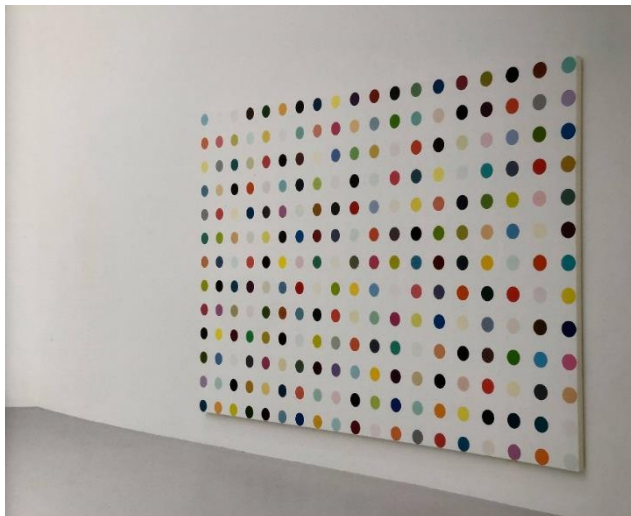


Fig 1: Hirst. D, (2014) Harmol

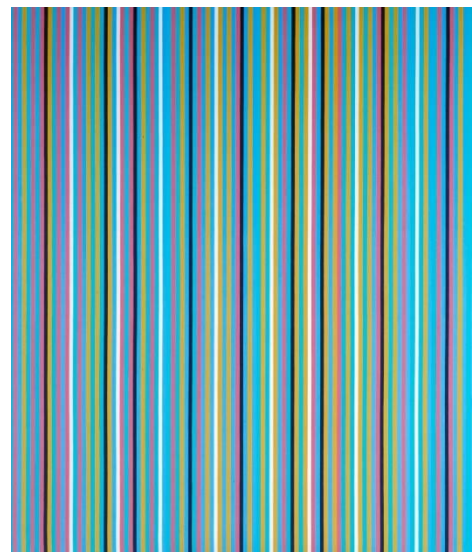


Fig 2: Bridget, R. (1981) *Achaean*

One of many things I have questioned about Hirst is how he became a famous artist over other practitioners doing the same simple generic spot paintings as him. Why is he more special? Why have we as society chosen him to stand out to all the other artist in the world. Another artist that is like Hirst is Bridget Riley. Riley does generic stripe paintings. Why is she so special to all the other generic stripe painters? I visited Riley's exhibition in London and what was so beautiful about her work was she had exposed how she created her paintings. There were framed drawings of all the calculations she had done so the measurements for her stripes were exact. Maybe people fell in love

with Riley as she was vulnerable and showcased how she works so that's why people respect her and is "more special" to the public eye. They are not as simple as we think generic pattern can be whether they are spots or strip, maybe that's why Damien made it as an artist.



Fig 3: Pudsey bear (2019)

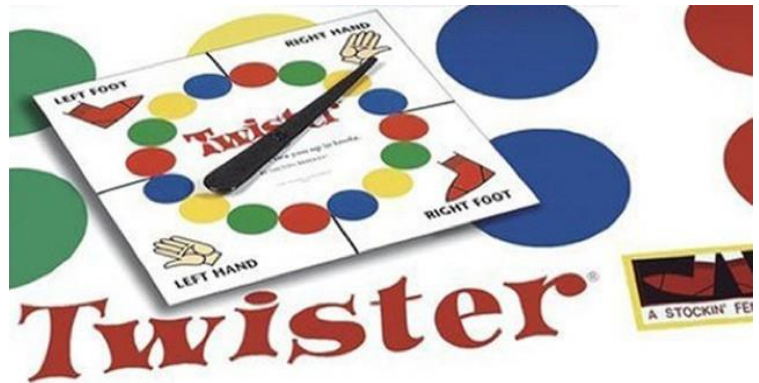


Fig 4: Twister (1866)

When I think of Hirst's work, I immediately associate his spot canvas paintings with a childhood game of Twister and Pudsey bear. Twister was a fun and entertaining game for children in my generation. It was a way to get children to stretch and move using symbols and colours as instruction by doing fitness in a way that didn't seem boring. They both have colourful spots and mainly targeted towards younger children from an advertisement perspective. I believe this because the creator of Pudsey bear states "*it was very important to me that whatever we came up with was something that young children could relate to*". (Lewis. R, 2015) Some people may believe this was done so that younger children could understand real issues that occur all over the world that they could try and help towards raising money for charity. This was done by bake sales, fancy dress costumes, throwing wet sponges at their peers etc. When people think of children in need their first initial thought is the logo which is the face of the charity, Pudsey. We would recognise that colourful spots would be associated with Pudsey's eye patch. From this our society links or finds familiarity because of the symbols or shapes we see being advertised.

Bibliography:

Lewis. R (2015). Available at: <https://metro.co.uk/2015/11/13/children-in-need-seven-things-you-never-knew-about-pudsey-bear-5499385/> (Accessed 06/01/2010)

Oxford English dictionary, "semiotics", [online] available at <https://www.lexico.com/definition/semiotics> , (accessed 04/01/2020)

Figures

Fig 1: Hirst, D. (2014), *Relics Harmol*. Other criteria

Fig 2: Bridget, R. (1981) *Achaean*. Available at: <https://www.tate.org.uk/art/artworks/riley-achan-t03816> (Accessed: 05/01/2020)

Fig 3: (2019), *Pudsey bear*. Available at: <https://www.rivingtonprimaryschool.co.uk/children-in-need/> (Accessed: 05/01/2020)

Fig 4: (1966) *Twister*. Available at: <https://www.thefactsite.com/history-of-twister/>
(Accessed: 05/01/2020)

Task three: Reflective writing (John's task)

Tim Walker collaborated with Kate Phelan and Edward Enninful to do a photography shoot in 2019. Walker states his inspirations were; *"beautiful V&A objects from India, including sixteen-century painting and ivory carving of animals"*. (Walker, 2019, 68) Walker is a well-known photographer that is based in London. He stated, *"I've always wanted to do a shoot where it looks like India, but we're actually in Britain"*. (Walker, 2019, 68) Some may believe he embraces all types of cultures as he says, *"I'm really proud of Britain's multiculturalism's"*. (Walker, 2019, 68)

Enninful became editor-in-chief in 2017. When the opportunity fell into his hands, he was happy to Collab with Walker because for a man of colour he could use his voice for people to aspire to. He trusted walker and Phelan's vision as Enninful goes on to say, *"I love what you and Kate do because you don't just shoot things on the surface, you always go a step further"*. (Walker, 2019, 68) Enninful wanted to represent people who were a big part of London and Britain that had been overshadowed and fell into the background. The shoot was so important as they wanted to covey someone's culture it had to be done in a respectful but tasteful way. For them to have a successful shoot they all agreed that the models that were participating needed to be the right ones as Enninful stated *"it's important to actively involve those people in creating the narrative"*. (Walker, 2019, 68)



Fig 1: Walker.T (2019) Wonderful things

People were touched by the shoot because vogue was happy to make changes and show new races and celebrating Indian, Pakistan and the Bangladeshi community. India is known for their beautiful patterned clothes and I feel it is very important and appropriate for the same people to be modelling in the shoot. This collaboration is a burst of excitement, joy and colour. It screams happiness and acceptance which was the intention of the shoot. I have never seen a photograph to appear so vibrant and bold until I came across Walker's work. It is striking and dynamic, so it balances itself out. Some may say less is more but in this case more is more, and I think that's the charm of this photoshoot. Some may say this as *"his images convey a glittering otherness, visions that haunt the viewers like an unredacted fairy-tale"*. (eye magazine, John L. Walters, 2019) The collaboration between editor-in-chief of vogue and Walker is powerful. Some may say this because Walker is a phenomenal photographer who is modern but odd, that's how he can produce work outside the box. Enniful is equally as talented because he keeps on changing the way we look at clothes and can push fashion beyond its time and keeps on elevating it.

Enniful had a different viewpoint as an editor-in-chief because in his childhood he felt out of place or an outsider. He felt a duty to publish something in vogue so people could relate or speak to them in a way that they felt understood. Because of the emotions he went through growing up he wanted the photoshoot to target everybody covering any race, religion, every gender, straight, gay and all different socio-economic backgrounds etc.

Bibliography:

Eye magazine, John L. Walters, 2019. Available at: <http://www.eyemagazine.com/review/article/walkers-riddles> (Accessed: 05/01/2020)

Walker, T (2019). *Wonderful life*. V&A publishing

Figures:

Fig 1: Walker, T (2019) *wonderful things*. Available at: <https://www.artsandcollections.com/victoria-albert-museum-to-exhibit-tim-walkers-wonderful-things/> (Accessed: 05/01/2020)