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Programme of Study: Surface Pattern

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Tasks in the order I received them:

Task One: Manifesto (Julia Task) = 492

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Task One: Manifesto (Julia Task

Eight statements

1. Surface pattern transfers different working practices into different mediums.
2. The response that I have to nature.
3. When viewing a piece of artwork, I examine in detail and the structure to gather information about the emotions, the meaning and why the artists or designer create that piece of artwork.
4. The knowledge fashion has impact into galleries and museums.
5. Currently history gives insights into what life was like in the past, and to provide information about today.
6. The understanding of art through culture, emotions, language or logic allows us to see our reflection through art.
7. The uses of colour can show a wide range of meanings and emotions through a piece of artwork.
8. The use of the symbolic shows an understanding of how the symbol is presented within specific cultures.

Keyword: reflection

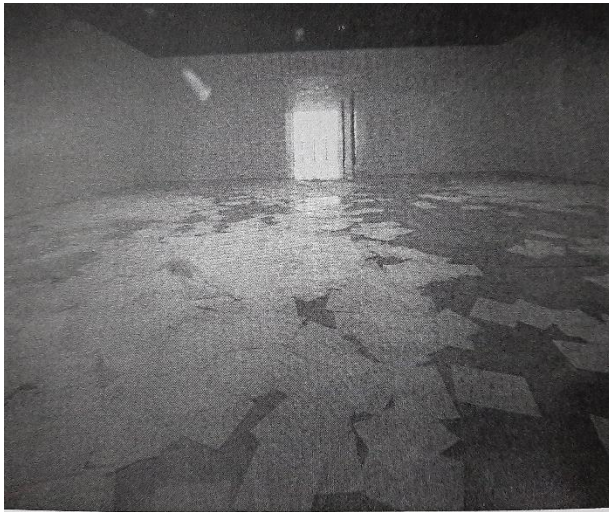


Figure 1: Ann Hamilton, at hand (2001)

The figure is an exhibit piece where the paper has been scattered, during when the paper have been scattered to fall onto the floor there is a voice. I have chosen the figure because I think that the figure is interesting that there is a language behind the work. There is scattered paper all over the floor with bare walls with light that comes into the room (Macleod & Holdridge, 2006). There is a voice when the paper was being scattered.

When the paper was being scattered, it falls with a gentle and plummeting turns while drifting towards the floor. The voices that was heard suggests "the mouth of laughs, a mouth engages, a hand gestures and voice calls" (Macleod & Holdridge, 2006.p150) that there was a certain type of presence that wanted to be heard.

" Upon reflection, the work seemed to suggests that the language is both important and suspect ..." (Macleod & Holdridge 2006, P. 150) this suggests that the artist Ann

Hamilton looked into how her work would reflect into the type of language through the scattered paper onto the floor.

Keyword: Impact into fashion

Fashion has made an impact through history; the level if the impact is shown by the fact it has been displayed in museums and galleries. Displayed artwork gives information to people who currently there or to the next generation. This meaning of displayed work, fashion has shown people how the process of clothing and accessories has made it through history.



Figure 2: Gianni Versace, Metal Applique Halter – Neck Cocktail Top (c. 1990))

The creator of the halter- neck cocktail top was Gianni Versace (1900) created dazzling designs that have a distinctive style “. He was a brilliant colourist who

could mix pattern, textures and fabrics” (Macrhell, 2005, p. 155). The creative thinking of this piece has been inspired by other artists such as Vivienne Westwood, Byzantine and Warhol. To conclude, fashion has made an impact through displaying artist work this has made an influence to have other artists and to the general public.

Keyword: Pattern

Working practises in surface pattern investigate pattern that results in many different outcomes. The outcomes are developed to create an understanding of the working practise by using different textures, techniques onto different types of surfaces. Creating a pattern starts with a form of an object that then can be investigated into different surfaces and techniques for a further development.



Figure 3: collection of all different work, Kiely

According to Kiely her “inspiration always the beginning of the design process” ((Kiely, 2017, P. 319). This is then followed into the research phase to gathering

information and trying ideas into sketches. Kiely also says, “colour is an incredibly powerful elements in design, as in life” (Kiely 2017, P. 199). Colour is a powerful element, linking to an object or an artist work or to living thing. This will connect with our moods or emotions at the time or while creating a piece of work.

References

Kiely, O., 2017. In: Pattern. s.l.: Octopus Publishing Group.

Macleod, K. & Holdridge, L., 2006. In: Thinking through art : reflections on art as research. s.l.:Abingdon : Routledge.

Task Two: (Jon Task) conversational writing

Indonesian Batik is an art making skill that is a process and has a range of different theories. Some of these theories are including the historic ways, a wide range of collections of batik pieces and the wearing of batik pieces.

The process of the batik at the time period was being handmade by the aristocratic ladies in the 17th century (Barakat,2012, p.27). To continue batik was made compulsory to wear within the kraton. The understand meaning of a kraton is of the royal court of Surakarta, Yogyakarta, Cirebon and sumenep (Barakat,2012, p. 17,105).



Figure 4 : Kain Panjang (long hip cloth) 20th century

The figure comes from (Barakat,2012. P 78, 79), that it shows me the outlines of how Indonesian batik is presented to have traditional stages. The traditional stages that is shown from where a child is born and where the child is an infant into their early childhood is that they use batik sling to carry the child until they can walk. This century at the time using batik wearing was a staple to use inside of the home such as using it for children, they are also present into different functions such for a wedding or for the end of life such as for a funeral (Barakat, 2012.p67). The use of Indonesian batik of having the creative garments of the time frame where the garment to be wrapped and draped into the ingenious fashion at the time. When at the timing batik was also being used to collected around the world, where the collectors had a significant role to keep batik alive (Barakat, 2012.p68). This where

the starting point of the time of batik garments came into museums of galleries to help generate interest which it still has impact today about the technique.

The figure stands out to show what kind of batik garment is being used for, the garment is called the long hip cloth (kain panjang). The meaning of the garment is to be used into 'a long, rectangle hip cloth that was also worn at court by both men and women' (Barakat, 2012.p67, 105). This is the understanding of how the batik figure is to be used.

The batik garments were inspired to be created into different types of garments to make an impact into galleries and museums. The process of batik was being notice into the art world and induce an interest to batik (Barakat, 201.p68). It has an impact on myself to learn about the culture and how the detail into the handmade designs.

The Indonesian batik figure has inspired how the garment is beginning used to the culture. It has shown the way the technique has influence to create with batik.

Currently batik is shown into the galleries and museum (Barakat, 201.p69). The technique still changing due to the processes being pasted through history.

References

- Barakat, D. H. N., Ghani, A. A. & Lumpur, R. M. A., 2012. In: Ann Dunham Legacy: A colletion of indonesian batik. s.l.:Islamic Arts Musuem Malaysia.
- Kiely, O., 2017. In: Pattern. s.l.: Octopus Publishing Group.

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Task Three: Semiotic Analysis (Ryan task)

Semiotic definition is that it is a study of signs. "... the late Italian semiotician Umberto Eco (1932-2016), states that the semiotic is concerned with everything can be taken as a sign "(Chandler, 2017. P2). Signs are taken into the form of words, images, sounds, objects, actions and so on. The sign has no intrinsic meaning because the sign only becomes a sign until it is interpreted as a sign (Chandler, 2017.p11).



Figure 5: Two detail from a curtain, second half 17th century.

The subject or the theme toward this figure is nature. Nature can be inspired in many different forms; the figure is created through stitch. The nature of the subject of having the large leaves can be interesting by the texture, the leaf shape or the

pattern onto the surface. In the middle of leaves there is line detail, this could show the texture of the surface. When the maker of the embroidered figure, looked into the detail of the pattern of their primary research and has implied to the middle of the embroidered leaves for inspiration .The embroidery stitching of the leaves, the shaping of the leaves is that the figure shows the movement of the shapes. The feelings towards nature is that I feel calm.

The figure is a large pattern leaf design which is an embroidered piece, the figure is made for a curtain where the material consists of using line or cotton twill. The stitches in the figure having a short and long width of the stitches, the embroidered leaves is to have the bigger leaves then the smaller leaves to be placed. The way how the leaves are the objects in the figure is the objects of the leaves follows to create a connection. The design makes the feeling of wanting into a closer look into how the stitches was made withing the figure.

The colour that is within the imagery is from using a light brown for the background and the foreground that conclude the images is that of the different tones of green that ranges from dark to the light tones of the colour. The other colour tones that was there a pale yellow to offset the shade to mix into the lighter shades of the green. It is known of this book (Snook, 1971.p78) that most of the threads that conduct to dye the threads into vegetable dyes. From what is gather from the use of the dyes is that yellow and green is made of st john wort, alum because that was the only way how

the thread got into these colour that have been layered into each setting to create the detail of the toning.

The colour tones of the figure have drawn towards the cool tones of the colour palette. The darker tones of the leaves make the eye be more drawn towards the darker tones. What also makes into analysing the figure is that it has the detail of the line of the stitches and to have the different tones that overlap of the initial darker tones of the detail of the centre parting of the leave. It also has got some negative space where it doesn't feel too overwhelming to have a bit of small area in between the leaves.

References

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- Lavery, d. k. a. s., 1993. In: the victora & albert museum's textile collection . s.l.:V&A.
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