

Student Name: Niamh Morgan

P Number: 2104184

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Module: ADAD4018 Ways of Thinking

Task One= Manifesto

Task Two= Semiotic Analysis

Task Three= Practice-based writing

Task One: Manifesto

Colour is a dialogue.

1. Eliminate fear surrounding correlating colours, the desire, need for a cohesive, truly balanced piece.
2. We must disclose what others see as “elementary” and “static” recontextualizing it according to how we perceive it. Is it tactile, is it narrating or familiar in some way?
3. Images are harmonious, yet unfinished and open-ended in terms of impression and emotive impact.
4. Immediacy is crucial when influential feelings occur.
5. To recognise the association of Art and Literature, specifically Welsh Folklore and the language that is apparent in each tale.
6. Partially step away from realism and conformity, immersing oneself into abstraction.
7. Present a welcoming atmosphere.
8. Transitioning into radiant and bold circumstances.

Recontextualize



Fig 1, "Light Red over Black" - Mark Rothko (1957)

2. We must disclose what others see as "elementary" and "static" recontextualizing it according to how we perceive it. Is it tactile, is it narrating or familiar in some way?

Interestingly despite their historical position, Rothko's oil paintings remain apparent in our present times. His signature yet, controversial style has destructed realism, he replaces major components with depth of colour, from unintentional groupings of complementary colours such as pink and red, to forceful contrasting marks. As discerned Christian Rothko in, *The Artist's Reality*, (2004) "the typical lack of detail all can give the impression of an artist incapable of producing convincing work" (p. 25) "Over" a preposition (Oxford: Oxford

University Press, 2021) almost dictates our perception of the piece in terms of composition, when, admittedly once evaluated the “black” is the foreground. The above piece is flattened which solely constructs a strenuous image, the interchangeable colour palette evokes a restrained approach, although, “*he had no interest in making a likeness*” The Artist’s Reality, (p.26) Rothko is almost removing himself from the appearance of the world and all the senses which connect humans. As Fig 1 is discreet in terms of composition it is easily omitted as it cannot be evaluated, however, within this framework the position of colour communicates the stance of the image. Green and red are seen within the image, complimentary colours as imposed by Newton’s wheel, colour pairings supplied order and strength due to their “dramatic impacts ” The Secret lives of Colour, Kassia St Clair (2016).

Fantasy Association



Fig 2, “Penumbra”- Megan Burns (2019)

5. To recognise the association of Art and Literature, specifically Welsh Folklore and the language that is apparent in each tale.

Language whether taught or raised, is continually communicated through Artwork. As a Welsh emerging Artist, I am consistently speculating the glossary of terms and their translation, providing connections within both languages. Megan Burns regulates almost geometric structures that sector breadth of colour. Ideology and the significance of figures eradicates here as we analyse the literary context in terms of shape- geometry shapes often associated with landscapes of which captivate the Cultural Value of Wales. This intersection exhibits profoundly in Megan's work, horizontal and vertical perspectives complicate the images as we question the foreground and background, in correlation to a traditional literary tale. Megan's work replicates an abstraction of industrial landscapes, surrounding unconventional font in means of colour and shape.

Harmonious



Fig 3, "Composition, VII"- Wassily Kandinsky (1913)

3. Images are harmonious, yet unfinished and open-ended in terms of impression and emotive impact.

Challenging musical presence, Kandinsky freely disperses colour often in blurred motions or in statutory positions. In Fig 3, it could be argued that there is a central figure as it is singular and of a darker colour, the background trials a vocal impression with higher and lower volumes of colour that mimic chords. Both literary and musically inclined, Wassily spontaneously devises pieces using the same strategy as composing a musical piece as all senses are used, "Kandinsky sought to achieve the same immediate effect of music in his abstract painting" *Delphi Collected Works of Wassily Kandinsky* (2015). Perception of an image is key, although can be substituted as the artwork continues. As titled musical "*Composition(s)*", Wassily immediately creates an ambience of differentiation as each individual reacts uniquely with music, known as; Chromesthesia " the perception of colours when listening to music" <https://synesthesia.com/blog/sound-synesthesia/>.

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Fig 1 - "Light over Black", Mark Rothko (1957)
<https://www.tate.org.uk/art/artworks/rothko-light-red-over-black-t00275>

Fig 2- " "Penumbra", Megan Burns (2019)
[overview](#)

Fig 3- " "Composition, VII"- Wassily Kandinsky
<https://www.artsy.net/article/artsy-editorial-artist-kandinsky>

Task Two: Semiotic Analysis

Understanding "Signs" is crucial, whether "literal, analytical, or metaphorical" (Hall, 2007) as they initiate a sense of direction, offering communication but also immediacy as we sometimes become fixated on uncovering "the true meaning" (Barthes, 1977). To fully disclose an image "The Structuralist Model" can be used, a linguistic ascend refined by Ferdinand de Saussure. Saussure devised a radical theory of linguistics that examined language as a structured system known as "Literary Structuralism" or "Semiology" *Course in General Linguistics* (1916)

Semiotics or Semiology is the study of signs, specifically, how they vocalize messages through imagery. An image may have multiple layers of meanings, which we should continually consider when questioning what the image is telling us, rather than focussing on our original perceptions. To obtain greater knowledge of the properties within an image, we can dissect the image using "Connotations, Denotation and the Iconic Sign", Denotation is the literary meaning, Connotation is the referenced meaning from correlation of colour or significance and the Iconic Sign, the emblem of the image "the material object" as stated in *Decoding Advertisements* (1978).



Fig 1, Dream Crazier, Nike Campaign, 2019

The above fitness advert at a denotative level reveals a young woman who is situated in a gym amongst equipment, with her back facing a male figure. An ambience of intensity and empowerment is conveyed within the image, in addition, excitement, as an unaided female is striving for success in a field usually dominated by male athletes, thus initiating the role of the Iconic Sign.

Despite the overall bleak colours within the image, the central figure differentiates with an introductory light. The lack of text creates an atmosphere of almost misunderstanding as the roles within the image have become reversed, although no message, a physical portrayal of a landscape is evident, (Berger, 1972) "When we "see" a landscape, we situate ourselves in it."

The setting in Fig 1 is proving of this, we are in eye-to eye contact of the figure, initiating guidance and reassurance to her, whilst witnessing her determination to succeed.

Examining connotations, the impression given within the image is equivalent to familiarity and confidence as the figure's central position suggests. Although, it could be noted that her direct facial expression and elevation in terms of body movement could be to acquire

guidance from the viewer. Her clothing is dull and non-descript, to direct the attention away from her gender and towards her excelling movement.

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Figure 1: *Dream Crazier*, Nike Campaign, 2019 Accessed: <https://tubularinsights.com/nike-dream-crazier-ad/amp/>

Task Three: Practice Based Writing



Functional properties compose everyday objects such as the wine glass, whether traditional in its appearance such as the Cabernet; one of the tallest of its kind (Westbrook, 2017) or rounded congruent to the gin glass. In 2017, the BMJ conducted a survey in which reviewed sizes of wine glasses and their effect on the consumer; does the measure of the glass provide greater satisfaction when it's larger? As stated in a podcast following from the survey, (BMJ, 2017) the average wine glass in the UK today can hold almost $\frac{1}{2}$ a litre. Portion sizes and consumption mimic the advancement in affordable wines throughout the UK, the availability of wine and its clientele now necessarily not prosperous as primarily a glass of wine was seen as a privilege.

In my pairing of two keywords, I wanted to question functionality ideally on an object of its kind. Although similarities, I wanted to examine a wine glass, fundamentally made to drink out of, I researched an Architect who eliminates this concept completely. Her pieces are known as "The uncomfortable" (Shepherd, H 2017) as avant-garde, this idea of revisiting and repurposing objects that have been adapted for pleasure and use. Her collection considers cutlery and mugs all of which contain replaced fragments or connecting features of which cause disturbance to the consumer.

Functionality is never considered in the perspective of the buyer as they are almost “second nature”. Architect Katerina Kamprani in retrospect comprises a whole new object, whether overexaggerating or underexaggerating such as the objects original operative segment, an example being wellington boots that are missing their pointy intersection that keeps your feet dry. Placing both functional and glass as a comparison proved interesting as although not an opposition, the object chosen has been constructed to be of function, however, observing it from a design perspective, the Artist has chosen an intolerable appearance situating it in the gothic genre. Glass can also as a property be non-function when situated in a gothic interior as it could be surrounded by dark colours such as black that remove its reflective properties.

In concern of functionality, does an object need to appropriately meet the intention. Could a “broken” object be repurposed into something that isn’t fundamentally of purpose but be displayed in a design concept to initiate growth in shape or colour for aesthetics.

Bibliography

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