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Programme of Study: Design Crafts

Module: ADAD4018 Ways of Thinking

Tasks in the order I received them:

Task One: Manifesto = 490

Task Two: Semiotic Analysis = 520

Task Three: Practice-based writing = 521

Task 1: Manifesto

My Art is inspired by the natural world.

My Art should be affordable and available to everyone.

My Art can be made from multiple materials.

My Art does not need to be large.

My Art does not need to have a set audience.

My Art can be made out of found objects.

My Art can change and evolve.

My Art does not need to be practical.

My art is inspired by the natural world

My art is a reflection of the natural world that surrounds us. It is a source of great inspiration as the lessons from the natural world can be learnt through observation and appreciation of the environment. My art should reflect that – patterns and textures found in nature are as beautiful to the human eye as they are essential to the functionality of the world. We are interconnected with nature, as Andy Goldsworthy states (2018) "We are nature". To interweave nature within my art and mirror its grace, I return humanity to the natural world from which we emerged, for if "we have lost connection with nature, we have lost connection with ourselves." (Habka, 2018). I believe that art should not only reflect the elegance of nature but also engage with its complexity and fragility.

My Art can be made out of multiple materials

As an artist I do not want to limit myself in any regard when it comes to creativity. Multiple materials allow me to express ideas and emotions within a piece in a unique way that is unbound from choice of mediums and explores the interplay between texture, form and meaning. Art thrives through diversity and its meaning can be interpreted from every aspect of its form, including its composition. As Anni Albers wrote, "material is a means of communication" (Albers, 1982) and can convey just as much of my artistic expression as the form it is in. By combining multiple traditional and non-traditional materials like wood, metal, clay and found objects, I seek to create ambiguity in my work and the modern art world. Multiple materials also enable me to be self-sufficient, an important aspect of my life. Through exploration of every medium, I can rely on my own work for every artistic aspect of my life, from clothing, dishware and decorations, mitigating my reliance on manufactured products.

My Art can be made out of found objects

Found objects are the seemingly mundane and uninterested parts of our world that, when observed more closely are intricate, intimate and naturally beautiful. The use of found objects in my art is my commitment to exploring the inherent attractiveness of the natural world, no matter how uninteresting it may appear before. Each piece carries its own story that, when combined with conventional art and more found objects, creates a narrative on cycles of nature and the passage of time. The path of how every element reached my artwork is the artwork itself, including the formation of sand and clay. The composition and texture of every element conveys as much art as the format in which I

choose to display it. How I choose what found objects to use is a personal affair, seeing which objects stand out to me the way I feel I stand out from society myself. Amy Meissner (2024) too describes a personal relationship, describing how “the found object also shapes the craftsperson” as much as the craftsperson can shape the object. Found objects may appear mundane but add another dimension into my artwork.

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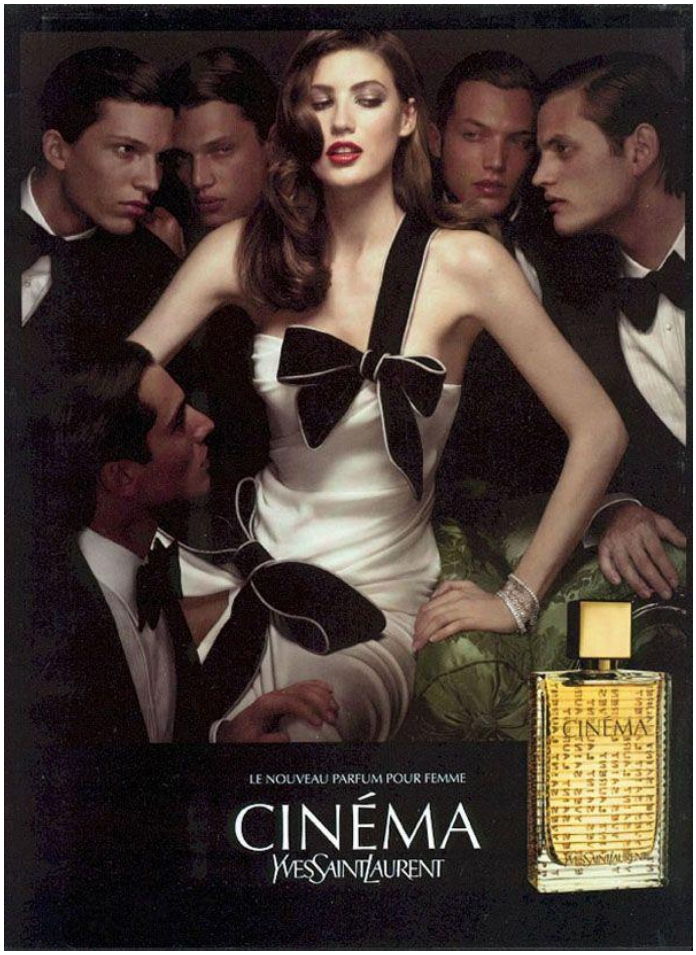
task 2: observational writing

Semiotics involves the creation of meaning through visual cues and signs. Ferdinand De Saussure breaks this down into two categories: signifiers and the signified (Noth, 1990). The signifiers are the shapes and sounds, whilst the signified are the mental concepts of these to an audience. Roland Barthes (1972) expands further, describing the signifiers

as denotative, descriptive, and connotative, the implied. The Yves Saint Laurent advert for the perfume Cinema makes heavy use of semiotics to create subconscious thoughts within viewers and instil notions about the product, of which I will analyse.



The most prominent signifier of the advert is a woman surrounded by men. She is wearing a short white dress, signifying purity (Von Goethe, 1840), with a seam exposing her inner thigh and her shoulders bare. Black decorative ribbons are placed on her sexualised body parts, almost presenting them like gifts to the group of men, staring with intensity and desire. The woman is clearly an object of desire; her hair is long and flowing, she has a seductive expression and her lips, a deep red in a relatively unsaturated image, are slightly parted. The signified is attracting the male gaze, ”Thus the woman, as icon, displayed for the gaze and enjoyment of men.” (Mulvay, 1975), implying the product to be sexy and attractive. The sexualisation of a woman in an advert directed toward women is done to imply that, with this product, the consumer could also achieve the same attention from men (Keller, Walker, Reutner, 2020).

The advertisement also creates a connotation of wealth. Whilst the woman’s dress can be considered sexy, it also comes across as very classy. Combined with the men all wearing tuxedos and being clean shaven with tightly styled hair, a feeling of upper-class is created, associating the product with wealth. The use of colour throughout the advert compounds this further. Whilst the image is largely unsaturated, the perfume is not, which both draws the eye towards it but also makes the gold design of the bottle seem to glow or shine. Although the image is large black, a green couch can be seen behind the bottle, of which the woman is sat upon, which can be associated with money due to the similar green hue of the American Dollar. Through association of the product with wealth, it makes it seem of higher quality and therefore more desirable.

The advert creates a hierarchy of attention. The men are all transfixed on the woman, implying they are of little importance within the advert, similarly conveyed by their

dimmed appearance. The woman is of secondary importance, clearly having the attention of the men and being central within the image. Her role appears to be to draw the eyes toward her, both within the advert but also to the viewers of the advert. Despite this, she also directs attention away from herself toward the bottle of perfume, the brightest part of the advert. The women directs attention toward it through eyes, directed toward the bottle, and her arm, pointing in the same direction. The focus for each model on the screen is directed toward what they want.

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Task 3

Pottery is the use of fired clay, prevalent throughout human history, originally created for storage purposes but quickly saw more advanced designs and ornamentation for decoration. Glazing developed as a way to both protect raw ceramics but also decorative, with new methods being developed over time, having different effects (Craddock, 2009). A pot is a ceramic dish or bowl, usually round, and has seen use in food, gardening and liquid storage (Cambridge, 2024). Lucie Rie was a prominent cosmopolitan potter in the 19th century that became known for her unique decorative styles and skill with glazing (The Holburne Museum, 2023).

Caring, as defined by the Cambridge Dictionary (2024) is the process of protecting something and providing what is needed for someone else. The verb to care can be seen as nurturing, to look after someone else as would a mother and her children. It is an intimate word, associated with love and belonging, and has deep familial ties. Maria Puig de la Bellacasa explores this through the application of caring within a feminist mindset, stating how to care shows attachment for and can bring someone to action and similarly the absence of care can create monsters (de la Bellacasa, 2011).

For a pot to be caring, it would have to fulfil the roles needed exactly for the user's needs. Within the gardening use of pots, a caring pot seems to already exist through the

development of self-watering pots for plants. Yet, it can be argued whether the pot itself is caring, for merely providing water does not make a pot any more caring for its contents, nor the area around it than a conventional pot. Caring pottery could also refer to the artistic side of pottery and glazing. A pot that is harmonious with its surroundings, amplifying the mood of a scene could be seen as caring, yet that could also just be considerate. The best application of a caring pot should not be the product of the pot itself, but rather the process of the creation of the pot, where the needs of its client are fulfilled first before anything else. A pot cannot be expected to be caring itself, but the creator can care for the pot and the client, considering both throughout the creation to ensure that the pot was nurtured, as a mother would with her child, and loved at the end of the process.

The application of a caring pot can be implemented to my own work by utilising the same process that a caring pot should have. When creating my artwork, it should be motivated by my love for the art itself, not for the returns that it may bring. Every product I create should be made with care for both the product but also the client, ensuring that their needs are met through the product. If created for my own enjoyment, I should cherish the process throughout and be happy with the result regardless, if anything, to avoid my work becoming a 'Frankenstein' as de la Bellacasa (2011) mentions. A caring pot is a good mindset to stay motivated and true to my craft.

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