

Student Name: Nia Uzzell

P Number: 2004798

Programme of Study: Illustration

Module: ADAD4018

Ways of Thinking Lecturer's Name: Jonathon Pugh

Task 1: Observational Writing = 521

Task 2: Manifesto Writing = 545 words

Task 3: Practise-based Writing = 480 words

Task 1: Observational Writing



Figure 1. Penny Dreadful Season 3 Trailor (2016)

This image is from the series “Penny Dreadful”. I chose this image as I feel it creates a lot of emotion and intrigue behind it. Sean Hall (2012) in his book titled “This Means This, This Means That Second Edition: A User's Guide to Semiotics” talks about how signs can be communicated in many ways and how they are shown to others. He says, “signs are shaped by the sources and resources that are used to make them” (Sean Hall, 2012, p.8). In this image, the first obvious signifier is how the person in the picture resembles a skull, and how they are hunched over. The signified is the emphasise on how the man is distressed and in pain. These two things make up the sign, which would be the person in this situation. A book by Kyong Liong Kim (1996) called “Caged in Our Own Signs: A Book About Semiotics” he says how “Signification occurs not only when one creates a sign, but also when he or she extracts a meaning out of a sign.” (Kyung Liong Kim, 1996, p.6). In this image, the person resembling a skull and sat on the floor holding his head, creates an atmosphere of despair and agony, which makes up the basis of the sign. In Marcel Danesi (2018) book “Understanding Media Semiotics” he talks about different types of medias and what a natural medium is. “A natural medium is one by which messages are transmitted in some biologically based way.” (Marcel Danesi, 2018, p.11) so for example, the voice, facial expressions, and hand gestures. With this photo I think it is a natural medium as it incorporates all these attributes.

The background of this photo is a dark, black floor with tiling. In an article by Mario Mancuso (October 15th, 2013) he writes about the importance of backgrounds in photography. He says, “What matters is that an element placed in the background also contributes significantly to the balance of the image, interacting with the subject of the photo.” (Mario Mancuso, 2013). Everything in a photo is carefully thought out and used to add to the image rather than take away from the main subject. If there were a light background the photo may be perceived as happier. Saying that, there is a bit of reflection in the photo and highlights in the tiles and person's body. This could suggest there is a happy ending, or the sad feelings are temporary. Mario Mancuso (October 15th, 2013) also says “The

background is of fundamental importance in the composition of the image emphasizing the subject". Maybe the background is also dark and quite simple to not take away from the subject and to make the person be the main eye catcher.

By analysing this image, I feel it has a deeper meaning to me and I can see more details I may have missed. I think this photo has an obvious way of showing the emotions wanted to be portrayed, as it is everything that is typically shown for a sad atmospheric photo. I do like this photo and its simplistic way of showing deep complex emotions.

Bibliography

Sean Hall, (2012) This Means This, This Means That Second Edition: A User's Guide to Semiotics

Kyong Liong Kim (1996) Caged in Our Own Signs: A Book about Semiotics

Mario Mancuso (2013) "The Importance of Choosing Backgrounds for your Shots" – Street Hunters, October 15th available from <https://www.streethunters.net/blog/2013/10/15/the-importance-of-choosing-a-background-for-your-shots/#:~:text=Introduction,is%20on%20the%20main%20subject.&text=The%20background%20is%20of%20fundamental,the%20image%2C%20making%20it%20chaotic.>

Marcel Danesi, (2018) Understanding Media Semiotics

List of Figures:

Figure 1. Penny Dreadful Season 3 Trailer (2016). Accessed from: <https://www.slashfilm.com/pennydreadfulseason-3-trailer-3/> [Accessed on January 2nd, 2021]

Task 2: Manifesto Writing

1. Art can be found everywhere if we look hard enough.
2. Creators are labelled to be categorised more easily but can fluctuate between many.
3. Artists should experiment with various creative outlets to broaden their business.
4. Art is subjective; No one has the same perception of an artistic piece.
5. Social media is the future; Creators need an online presence to help them succeed.
6. Everybody enjoys art in some form.
7. Art can come in many forms, from music to movies
8. All art is good art.

Art can be found everywhere if we look hard enough.



Figure 1. Zebrating [Graffiti] (2013) Germany

When we go by our everyday lives, we can sometimes be entertained with thoughts in our head. In an article by Jessica Stewart (April 24th, 2017) which asks artists “what it takes to make a great piece of art”, Federico Babina says that we should be “looking at the world upside down.” (Jessica Stewart, 2017). I feel this means people see the world through tunnel vision. No one really looks around to see the beauty of places. “In everything, there is a bit of art” (Jessica Stewart, 2017), if you flip your views to see different aspects of the world you may see more interesting perspectives. Federico also says, “It is often hidden, fragmented, disorganized and unassuming.” (Jessica Stewart, 2017). If you really open your mind and want to see art, you will find it in places you never thought. In a book by Ellen Dissanayake (2015) titled “What Is Art For?” she says “the word “art” usually refers to visual art—a group or class of things that can be looked at, things that have been drawn, painted, or sculpted. But not just anything painted, sculpted or viewable is Art”. (2015, p.4).

All art is good art



Figure 2. Robert Delauney (1912-1913) *Le Premier Disque* [oil on canvas]

One way to think of this statement is to flip it, can art be bad? If at least one person enjoyed the experience would not that be considered a success? Gunseli Yalkinkaya (May 12th, 2016) talked about in their article "Is there such a thing as Bad Art?" a London-based Anna Choutova's exhibition called 'Bad Art'. The exhibition was made to celebrate all things "deemed unsuitable in the world of high art" (Gunseli Yalkinkaya, 2016). Even art considered as "bad" has a way to challenge the viewers thoughts and make them think. Amei Wallach (October 12th, 1997) in their article titled "ART; Is It Art? Is It Good? And Who Says So?" shows what different artists think about this question. Robert Storrs says, "What's interesting is when art changes people's minds". Art can be perceived as good if it changes the emotions of the viewer. But for others art needs to portray more than just emotions, for example aesthetics or quirkiness. In a book by Robin George Collingwood (1958) titled "The Principles of Art" he says "The word 'art' means several different things; and we have to decide which of these usages is the one that interests us. Moreover, the other usages must not be simply jettisoned as irrelevant." (1958, p.1). Just because you dismiss something as art, does not mean everyone does.

Artists should experiment with various creative outlets to broaden their business.

One thing I think is vital to progress as an artist is to experiment. This helps you improve artistically as well as creatively and can expand your opportunities dramatically. An article by Kat Crow (June 12th, 2019) on the importance of experimenting say, “The outcome of experimentation is knowledge, and failure is just as valuable as success, because one has expanded one’s awareness of one’s own abilities, one’s deeper ideas, the potential of a media, a process, a genre, an art-form.” You will never know until you try what art forms you enjoy, what could benefit your career or what mediums you thrive in. A book by E. Gombrich (2016) says “artists are very dependent upon a tradition, which they are free to modify, although in no essential way” (2016, p.2).

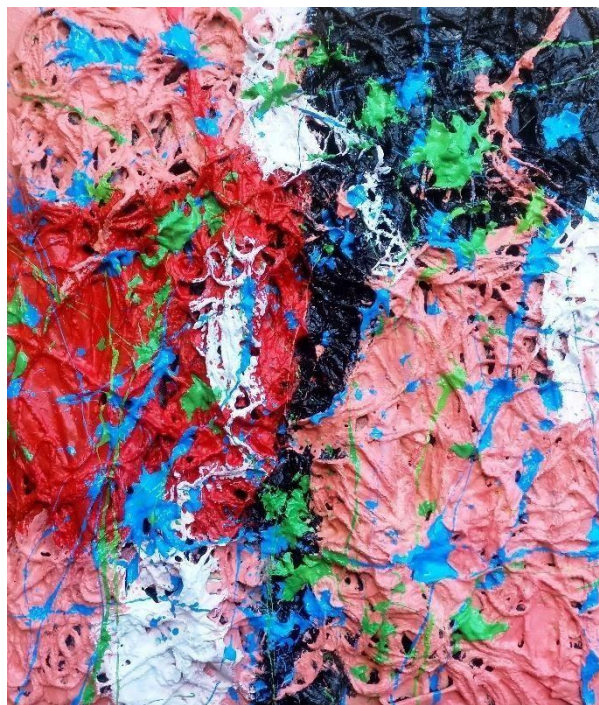


Figure 3. Eghosa Raymond Akenbor (2019) [abstract expressionism, mixed media painting, yarn painting]

Bibliography

Jessica Stewart (2017) "12 Contemporary Artists Tell Us What It Takes to Make a Great Piece of Art" – My Modern Net, April 24th available from <https://mymodernmet.com/what-is-great-art/>

Gunseli Yalkinkaya (2016) "Is There Such a thing as Bad Art?" – Dazed Digital, May 12th available from <https://www.dazeddigital.com/artsandculture/article/31086/1/is-there-such-a-thing-as-bad-art>

Amei Wallach (1997) "ART; Is it Art? Is it Good? And Who Says So?" – The New York Times, October 12th available from <https://www.nytimes.com/1997/10/12/arts/art-is-it-art-is-it-good-and-who-says-so.html>

Kat Crow (2019) " Why Artists Must Experiment" – The Start Up, June 12th available from <https://medium.com/swlh/why-artists-must-experiment-e9107f3abf1e#:~:text=Artists%20must%20experiment%20in%20order,creating%20might%20be%20out%20there>.

Ellen Dissanayake, (2015) What Is Art For?

Robin George Collingwood, (1958) The Principles of Art

E. Gombrich, (2016) Meditations on a Hobby Horse and Other Essays on the Theory of Art

List of Figures:

Figure 1. Zebrating [Graffiti] (2013) Germany accessed from: https://www.boredpanda.com/hiddenrailingstreet-art-zebrating/?utm_source=google&utm_medium=organic&utm_campaign=organic [accessed on January 2nd, 2021]

Figure 2. Robert Delauney (1912-1913) *Le Premier Disque* [oil on canvas] accessed from: https://en.wikipedia.org/wiki/Robert_Delaunay [accessed on January 2nd, 2021]

Figure 3. Eghosa Raymond Akenbor (2019) [abstract expressionism, mixed media painting, yarn painting] accessed from: <https://eghoartculture.com/2019/06/experimental-art-of-yarns-newspapers-acrylic/> [accessed on January 2nd, 2021]

Task 3: Practise-Based Writing

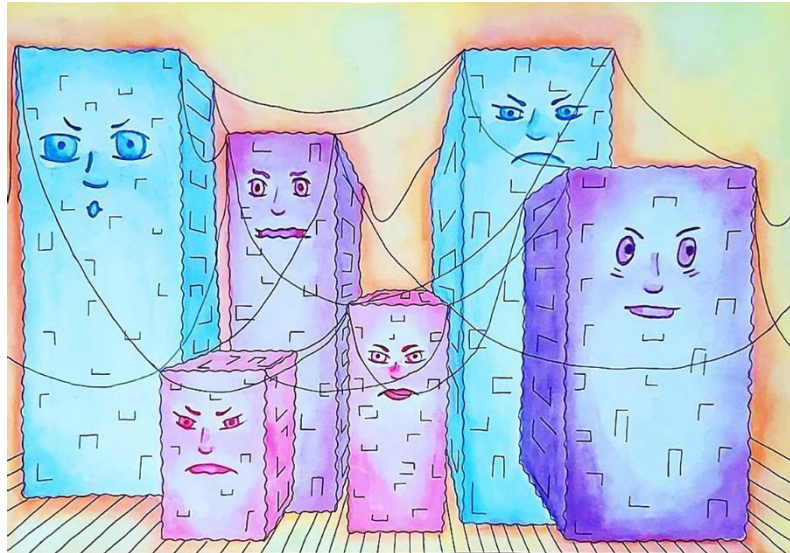


Figure 1. My own work (2020) [watercolour]

This is a piece I created to coincide with an article about fear of heights. To begin my process, I researched the article given and brainstormed ideas I think would work well with it. Jessie Oleson Moore (October 25th, 2015) says this well in her article “Does Your Creative Process Include These 5 Stages?” when she says, “This is one of the most exciting moments in the process of creating art: that beautiful moment when inspiration strikes”. I like this part of the process as it gets my creativity flowing. I will then start to sketch ideas down of what I want to do. This helps me to decide a final idea and to filter out my favourite. After sketching and deciding what I want to do, I will start the preparation. Jessie Oleson Moore (October 25th, 2015) also says “Preparation includes the time spent obtaining and organizing your supplies, plus creating a blueprint for what your piece will be.” I then go onto creating the actual piece. When doing this I think of questions to myself such as is this developing the way I want to? Is it creating the emotions I am striving for? If it is, I will continue, but if not, I will change things throughout the process. An article by Christina (October 6th, 2015) on “Changing Paintings After They Are “Finished”” says, “It’s easy enough to make small changes and completely alter the meaning of a painting.” (Christina, 2015). This is good because if your artwork is going in the opposite direction to what you want, it is easy to tweak parts to fit your vision. The last part of my process is reflection. Reflection is especially important as it can help you know what you like and do not like. “You must manage to establish complicity with whatever you are drawing, until you gain a deep knowledge of it. You do not draw well if you’re telling a lie.” Saul Steinberg (August 15th, 2002). In a book by David Boud, Peter Cressey, Peter Docherty (2006) called “Productive Reflection at Work: Learning for Changing Organizations” it says, “Reflection is a key human mechanism in understanding our experience and drawing experience from it.” (2006, p.3-4)

I believe the process I have created for myself works well and is beneficial to me. Sometimes it is hard to remember all these steps, and when you feel unmotivated or uninspired you do not really want to be analysing everything you do to get to the final product. However, these steps are quite important to make art to the best of my ability. Every time I do these steps, I think my art in the future will improve and it will come more naturally to me. Instead of just sitting down and mindlessly creating, it is better to have a motive and reason, and to reflect on the outcome after.

Bibliography

Jessie Oleson Moore (2015) "Does Your Creative Process Include These 5 Stages?" – Craftsby, October 25th available from <https://www.craftsy.com/post/making-art/>

Christina (2015) "Changing Paintings After They Are "Finished"" – Daydream Tourist, October 6th available from <https://daydreamtourist.com/2015/10/06/changing-paintings/>

Saul Stenberg (2002) "Reflections on Art and Life" – The New York Review, August 15th available from <https://www.nybooks.com/articles/2002/08/15/reflections-on-art-and-life/>

David Boud, Peter Cressey, Peter Docherty, (2006) Productive Reflection at Work: Learning for Changing Organizations

List of Figures:

Figure 1. My own work (2020) [watercolour]