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Tasks in the order I received them:

Task one: manifesto= 492 words

Task two: semiotic analysis = 522 words

Task three: practice-based writing = 506 words

Task one

Manifesto:

- developing knowledge of shells physically and historically
- Using materials relevant to my research and concept, soft and hard materials as well as colours
- Nature is an important part of many cultures and practices
- Is nature still considered nature when pushed about of natural materials into a conceptual context
- Growth and protection shown in a physical form
- Spirituality and uses explored throughout physical exploration
- Shells have physical attributes I want to bring into a wearable form and try to expand them
- My work symbolizes the connection I have had with shells and how they transfer to the body

developing knowledge of shells physically and historically

Shells physically are a hard protective outer layer for animals to use as well as being used as tools, currency, religious and spiritual practices. For example, in some culture's shells are believed that on the beaches are 'souls that have left the body' they house a number of spiritual meanings and practices. They are a form of security in both aspects, serving people and nature in the same sense. Cowrie shells were used as currency in Africa, Europe, Asia, and the Oceania from the 14th century a power play on the slave trade; The significance shells had during this time was immense much like our currency these days, in east Africa these cowrie shells signified fertility a prized aspect of human nature. Shells are formed with calcium carbonate when the animal grows its

shell grows too creating layers that create the rings on shells these rings are seen throughout nature and a common natural occurrence something within my project I've been following (spirals, circles and nature) The hardness of shells can represent many of things strength, protection, comfort, a home, growth. From my research of shells, they have a long historical and cultural aspect something I want to try and capture through my experiments and heavily in my final piece, I want to embody this powerful context shells have been given throughout history and explore with different mediums to capture this.

My work symbolizes the connection I have had with shells and how they transfer to the body

Throughout my childhood and now whenever I have come across shells, I have always been drawn to them and have my own collection. I personally find joy and Beauty just decorating with them and even using them to create jewellery myself, I find comfort in them. Druids often use natural materials for altars. My great aunt is a Druid elder, and I would often visit her, she would show me her beliefs, and me and my sibling would join among these things would be shells to paint or have placed soon a mantle. Druids will use objects such as these to place on an altar often used as spiritual expression or meditation, but they have many specific purposes for each individual. I was often drawn to these rituals and the objects she collected; they remind me of my own collection and how I use them. This project I want to express my own and factual expressions of shells perhaps and to express my own spiritual embodiment. Druids do not follow one part of text or beliefs it is from the person's own experience of the world, although they do share similar beliefs it is just not set in stone. Transferring these beliefs and research into my work will be important for my practice to maintain a personal relationship with my work. I think adding a softer element related to my relationship with my aunt could really enhance my work, something such as knitting or metal work as it was something we would often do together during my stays with her.

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Task two

Semiotics:

Adverts are a big part of everyday life, many with underlying meanings; semiotics are a way to see the meaning and context of something like an advert or poster, it allows us to pick apart what is being shown to us by visual communication.

This advert is for the popular lucky cigarettes peaking in the 1960s (over 40% of adults) showing the 'benefits' of smoking these cigarettes, mainly aimed towards women and weight loss, as seen with the "avoid that shadow" you can see the real incisal anchor of this poster, a very conventionally attractive woman of that day (glowing red cheeks, styled hair and pink lips) in the back is a prominent dark shadow that contrasts all the colours of the poster showing a manly like face with a double chin, large eyebrows and wrinkles on the forehead, this heavily suggests if you don't use this product you will become larger and older in appearance very unappealing figure especially at this time prompting the audience to purchase this product. At the bottom of this poster, it says that this specific brand of cigarettes will protect your throat from irritation and coughs, compared to nowadays where cigarettes mandatorily have grotesque and harsh imagery printed on them warning you of the dangers of smoking. They suggested smoking instead of snacking between meals, a very unhealthy way of dieting and harmful view to suggest upon people. These claims of health benefits were entirely false and are no different to cigarettes these days being the most common cause of lung cancer. The 'nature never hints in vein' slogan at the top backs up these claims of health benefits. This advert I see as very straight forward in meaning not as polysemic as others, the underlying message to all this is to beat down on women using the heavy sexism around at this time. The name given to these cigarettes 'lucky strike' further backs up the health benefit claims, the "its toasted" makes me think of a food like taste something enjoyable to set this brand apart from others. When society came back from rationing after World War Two luxuries such as 'healthy' cigarettes were a

big hit and sales were at an all-time high. This peach and red orange tone gives off an atmospheric feeling of luxury with the refreshing green with gold lining that could connote the invigorating feeling of smoking lucky cigarettes. As well as these colours being presented as luxurious they are also very warm and welcoming smooth colours that do not intrude too much on the eyes while still being noticeable, this gives off a homely feel. I investigated how some of these homes looked back then and these are common colour schemes people would have, specifically this peachy cream colour. At this time women were expected to go back to being housewives after helping in the war effort while their husbands return to normality in the office, this poster suggests a subtle way to remind women of home and the dominance of men in the working world and to keep up appearances for their husbands and the public.



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Task three

Practice-based writing:

In this project i started by creating a mold of a gin bottle, through experimentation with colours and pouring techniques I started to play with the shape. Leaving it for less time in the mold so it would slump. I tried folding it and using objects to create holes. After some experimenting i wanted to focus on something more natural as clay is a very earthy and natural material to work with. I came across a shells in ceramic website (anon n,d) it showed lots of textures and unique glazes incorporating shells, I knew before this that I wanted to include natural elements due to my other projects being heavily based on shells I wanted to expand this to ceramics. I wanted to use my hands' natural shapes, textures, colours. I started by clenching the still soft mold in my hands creating a crevis, the indentation it made reminded me of rock pools or clam shells. The main interest to me were limpets and oysters. I was looking trough some images in a book and came across an 'east coast marine shells' section. The shapes and patterns on the shells really intrigued me and i think the fact it was in black and white makes the contrasts more prominent. I wanted to transfer those extreme contrast shapes and shadows into my own work. I was also inspired by Amira Gale, who has a series of shell paintings that are very textured, she uses very cohesive colours to the shells and from the environment they are from i decided to add this 'watercolour' look to my ceramic bottle using a sponge and underglaze paint, after letting this dry i used a jagged edged metal spoolie so carve marks similar to what i had seen in my rockpools book and east coats marine shells (handbook for shell collectors) this gave a slightly rough texture. After bisque and glazing I found that the top had snapped, observing this it looked beaten

or eroded something i wanted to build on. After firing the glaze had created a thick bubbly water like texture on the surface like seafoam and bubbles from creatures in rockpools. After looking back through my research (Anon, shells in ceramics) i decided to incorporate a shell to really delve into the sea theme i had been developing towards. My next task was to make this a utensil itself. I came across a clam shell i had the inspired to colours I used. The shape reminded me of a spoon or shallow bowl. The indent i had made was the perfect placement for my shell although it was a struggle to figure out how to attach it i came across epoxy glue, this worked very well. My final object is a abstract spoon imitating old sea rubbish you find onshore much like how barnacles and limpets attach themselves to rocks and objects in the sea. Creatin g this natural shape, colors and textures distract you from the actual object itself being a man-made thing concluding this project.



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