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Tasks in the order I received them:

Task 1: Observational Writing = 531 Words

Task 2: Manifesto Writing = 483 Words

Task 3: Practice-based Writing = 495 Words

1509 Words

Task 1: Observational Writing

This text will deconstruct an old advertising campaign, whilst making reference to theories of semiotics and advertising, in an attempt to “to reveal the substratal illusion underlying reality and to search for the reality that may, after all, lurk behind that illusion” (Cobley, P, 2010).

We were introduced to semiotics and understood the relationship between the signifier and the signified from a very young age, without even realising. “From birth, we are taught how to read signs and symbols” (Berger, 1972) such as the most common sign, the traffic light. When we saw the different colours appear on the traffic lights, we associated the colour (connotation) to the actions we needed to take (denotation). There are many different types of signs out there, in many different formats such as smells, tastes, sounds, images, words and feelings. However, ‘nothing is a sign unless it is interpreted as a sign’ (Peirce, C. S, 1931), which is where the art of semiotic code comes in.

The advertisement I have chosen, featuring the dominant red Coca Cola logo, has a “theory of signifiatory processes, communicative and non-communicative” (The Routledge Companion to Semiotics, 2010) which have purposely been incorporated to psychologically attract the public's attention. As learned in Kassia St Clair's book ‘The Secret Lives of Colour’ (St Clair, K. 2018), “Colour is fundamental to our experience of the world around us” and every colour has its own story. Coca Cola's use of the passionate colour red draws you in like no other colour can. It radiates a powerful energy

from within, which prompts us to take the action it's suggesting; "let's have a 'COKE'!".



Figure 1 - Picture Post Ad - Vol 64 No 04 P Back Cover - pub. 24th July 1954.

The colour red leads me onto my next point, as it is also seen on the blushing face of the central person of the image. Her red cheeks suggest she is elated to be in that setting, pushing the audience to copy her actions and pick up a bottle of Coca Cola. This emotion of happiness that is surfacing from the image is also reflected in the joyful scene in the background. The colours, fluffy soft toy, facial expressions and freely hand drawn elements suggest that it's a fun and friendly atmosphere, which backs the text "to return to work (or play) wonderfully refreshed!" located in the top right paragraph.

The multiple uses of the word 'refresh' suggests that the drink revitalises you, which they've tried connoting with having her hair and scarf majestically blowing in the wind hand provoke them into copying her choice of drink. Although there is quite a lot of

encoded text on here for an advertisement poster, most of the information presented is visual which aids a lot of communication, especially when the advertisement needs to be acknowledged from countries all over the world.

Semiotic analysis of images can be applied to any of the forms of signs I previously mentioned. The ability to do this will help the public deconstruct their underlying meaning, as I have done. As said by Pierce in 1955, "The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the ground of representamen".

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"to reveal the substratal illusion underlying reality and to search for the reality that may, after all, lurk behind that illusion"
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- **Peirce, C. S. (1931)** Collected Writings (8 Vols.) in Charles Hartshorne, Paul Weiss & Arthur W Burks [Eds.]. Cambridge, MA: Harvard University Press.
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- **Figure 1:** Advertisement for Coca-Cola showing a young woman holding a stuffed toy at a garden fete. Original Publication: Picture Post Ad - Vol 64 No 04 P Back Cover - pub. 24th July 1954. Accessed from: <https://www.gettyimages.co.uk/detail/news-photo/advertisement-for-coca-cola-showing-a-young-woman-holding-a-news-photo/1160979257?adppopup=true> On 9th December 2020.

Task 2: Manifesto Writing

1. The only way to predict your future is to create it.
2. Don't judge a book by its cover.
3. Dogs aren't just for Christmas.
4. Everyone should take responsibility for climate change.
5. Always think positive because whether you think you can or can't, you're right.
6. Influencers should be forced to declare altered photos on social media.
7. Footballers should not earn more than Doctors or Nurses.
8. In a World where you can be anything, be nice.

3 areas of exploration:

Influencers should be forced to declare altered photos on social media.



Figure 1 – Alex Light on Instagram (September 2020)

Evidence suggests that social media can impact detrimentally on young people's mental health. In an interview with BBC, Dr. Luke Evans MP, a member of the Health and Social Care Committee and GP has said that "Edited photos on social media are fuelling a mental health crisis because they're creating a warped sense of beauty."

(Dr. Luke Evans MP, BBC 2020). This issue isn't new, as discussed in *The Media and Body Image: If Looks Could Kill Book*, "Blaming the media for reproducing and extolling representation of unrealistic bodies that influence women to starve themselves has almost become a popular truism." (Wykes, M. and Gunter, B 2014). Photo editing has been around a long time in traditional media, but it has become mainstream. We all have the right to know whether what we're looking at is real or not and influencers should be forced to declare their altered photos on social media. Similar legislation already exists in France, which proves this isn't a pipe dream.

Everyone should take responsibility for climate change to protect Polar Bears from extinction.

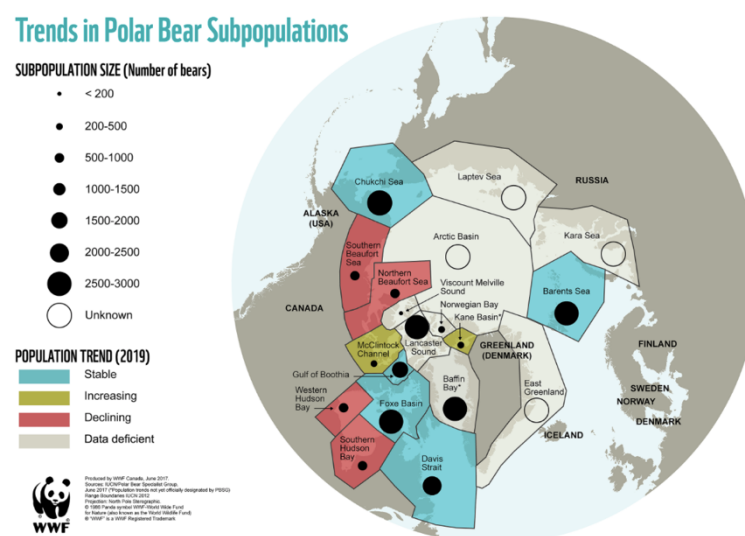


Figure 2 – Trends in Polar Bear Subpopulations

According to the World Wildlife Fund, the arctic is warming about twice as fast as the global average, causing the ice that polar bears depend on to melt away. As the sea ice declines, so, too, will the polar bear. In his book *Polar Tales*, Granath says "We can't overestimate how big the changes we see up north are. Record breaking temperatures are robbing parts of the Arctic. The minimum coverage of ice has fallen

by half. New records are set every year and the warming is accelerating” (Schäfer, M. and Granath, F 2020). Scientists have warned that if greenhouse gas emissions stay on their current trajectory all, but a few polar bears will probably be gone by 2100. As said by Morten Jorgensen, author of Polar Bears on the Edge “There is still time to save polar bears from extinction, but we must act now for time is running out” (Jørgensen, M, 2015).

Don't Judge a Book by its Cover

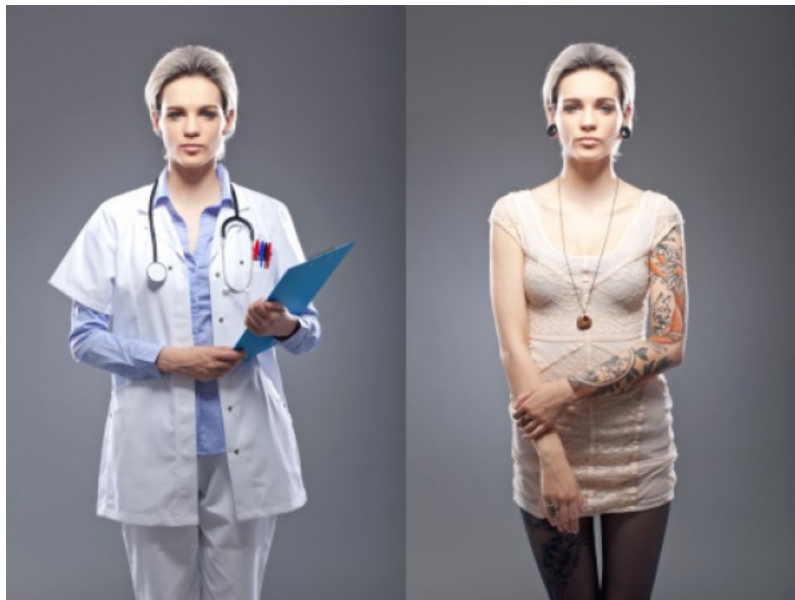


Figure 3 – Tattoos in the Professional Eye (June 2015)

The year 2020 has brought an awareness on prejudices with the black lives matter campaign. However, prejudices on how we look doesn't stop at race and the colour of our skin. Although public perception has evolved over the years, tattooed individuals, particularly women, are another group that are stigmatised in modern society. In his book 'Tattoos - Philosophy for Everyone', Robert Arp recognises that “Tattooed women today still face prejudice to degrees different to men” (Arp, R, 2012). Research indicates that men misperceive tattooed women as more sexually

responsive. The reason that this is even a stereotype is because of the way that society treats women. The female body is highly sexualised in society so by default tattoos on women are also sexualised. When judging the character of individuals with tattoos, it is important to resist the temptation to rely on stereotypes. Only when we know about the incentive behind the ink and desire for design, can we discover the person behind the persona.

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- **Figure 3** <https://tattoosintheprofessionaleyeye.wordpress.com> Tattoos in the Professional Eye (June 2015)

Task 3: Practice-based Writing

I have always found that Pop Art grabs the attention of the viewer and as such was intrigued to learn about the history, creative ideas and techniques associated with the movement so I could apply them to my own work. I decided to undertake my own project of work including detailed analysis on the works of leading pop artists with the intent of producing my own pop art inspired piece.

In the 2014 Guardian article, 'Richard Hamilton: They Called him Daddy Pop' (MacCarthy, F 2014), Fiona MacCarthy states that Hamilton was a "deeply serious artist who loved and respected the great artists of the past". I found that, to this end, his interior collages were a mixture of past, present and future. Similarly, Sir Peter Blake, in his 1956-57 painted collage 'On the Balcony' (Sir Blake, P 1956-57) combines images from mass-circulated magazines along with fine art found in museums and galleries. I realised, at this point, that although pop art is modern, interestingly, the work is still influenced by and includes works of art by the great artists of the past and as such I incorporated iconic pieces, within my design, of the artists who inspired me.

My biggest inspiration was Roy Lichtenstein and I adopted many of his techniques in my designs. A prime example of this being his signature technique which I discovered in Whaam! The Art and Life of Roy Lichtenstein (Rubin, S 2008). The ben-day dots further inspired me to create my own unique patterns to show direction and movement. Another key feature of Lichtenstein's that I learned was the use of black

outlines to give more definition. I applied this technique in my own Pop Art pieces and have since developed and progressed further with this technique, in the digital form, using the stroke tool on Photoshop and Illustrator.

Having read Julia Bigham's Pop Art Book (Bigham, J. and Momen, 2007), I noticed that another common key factor in pop art is the extensive use of primary colours. Blake, Lichtenstein and Andy Warhol use bright vivid colours to create dynamic pieces of art. For me, I have realised that this is what makes pop art connect with the viewer, making it the most powerful media in the modern world. The use of vibrant colours with the Pop Art era has continued to be one of my main artistic influences and allows me to take a fun approach to my practice.



Figure 1 – My Own Work

I believed the pop art movement challenges traditions in fine art, so I was surprised to learn that leading pop artists were influenced by and included works of past artists in their work. It made me realise that an artist, no matter how great, can still develop their knowledge by studying and understanding the works of the great artists of the past

and I will endeavour to further develop my knowledge on a range of artists, past and present, to develop my understanding and improve my overall skill set.

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