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Task 1: Observational Writing= 573 words

Task 2: Practice-Based Writing= 570 words

Task 3: Manifesto Writing= 555 words

Task 1: Observational Writing

Semiotic Analysis

To my understanding semiotics is the use of symbols and imagery to portray a universal meaning. Semiotics can come in many forms, as broadly defined by Daniel Chandler (2017, p. 2) "All meaningful phenomena are signs." This implies that there is hidden or interpretive meaning in all imagery and artworks. Chandler also believed that "Studying semiotics can make us less likely to take reality for granted as...independent of imperative systems." (Chandler, 2017, p.8). Here he is confirming the belief that not all of reality is as it seems. Which can be interpreted to mean that the work that we see from others is likely to have alternative meanings, intentional or not, but we accept them through the use of signs that society has conditioned us to understand.

People will always be able to take apart an art form and find the meaning within it. At times, this meaning may be misinterpreted, as everyone's analysis of an image will be different. Semiotic analysis takes many forms from denoted and connoted, the literal and the symbolic meanings between the signifier and the signified.

Understanding semiotics is important due to its huge influence on perspectives and cultures. It plays a key part in day to day life because signs can be found everywhere, it is used quite often in advertisement because of it influencing brands and how they develop. It is also found in more than that, it's found in artwork, on social media, on TV, on the street, its woven its way into everything which is why it is important to know what it is and how it's used and how it can be used.



Fig 1. Faces, Eric Sorenson and Brock Davis, Harley Davidson, 2008



Fig 2. Faces, Eric Sorenson and Brock Davis, Harley Davidson, 2008

This is a “Cannes Lion winning print campaign for Harley Davidson parts and accessories” (Brock Davis, Behance, 2008) these images are portraits made up of deconstructed Harley Davidson parts and the portraits are of people that own Harley Davidson bikes. The images were created by Eric Sorenson and Brock Davis.

The portraits give the impression that the bike makes you who you are so it is trying to entice people by making it seem like when you choose the right bike then it will fulfil you and complete you. At the same time it is suggested that you make the bike what it is and without you the bike won't function, you are made up of the pieces the bike needs to be whole and to reach its full potential. Its emphasising bikes won't work if they don't have people. They have also specifically used people's faces not their body or silhouette which could mean that the pieces don't just make you who you are physically but the bike is your identity, for you use someone's face is what you use to recognise them to know who they are.

The company could also be trying to imply they know you and they know what you need to function. So, they tailor the bike to your needs and what makes the consumer most comfortable. The backgrounds are all kept simple and this gives the impression of being in the workshop as the motorbike is being made. Also suggesting that every piece they put in the bike had you in mind, this tactic could be used to make the consumer feel that their needs have been considered throughout the making process.



Fig 3. Faces, Eric Sorenson and Brock Davis, Harley Davidson, 2008

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Task 2: Practice-Based Writing

I have previously explored the idea of using shadows and photography to tell a story, I looked at different techniques and methods of photography that I could use to accomplish my ideas. I was recommended an art exhibition to research, it's was called '*Shadow Catchers: Camera-less photography*' in the V&A between 13th October 2010 and 20th February 2011. The exhibition was about using the concept of camera-less photography to create an art piece that either captured shadows or resembled the shadow or silhouette of something or someone. Some artists used Chemigrams, some used the method of photograms with photographic paper, others used the photogram method but with cyanotype paper instead. The exhibition featured five photographers Floris Neusüss, Pierre Cordier, Garry Fabian Miller, Susan Derges and Adam Fuss.

I found the work in this exhibition incredibly inspiring and it has become one of my favourites. This is not just because of the art that was exhibited, but because of how some of the artists had chosen to display their work. I am more specifically referring to Floris Neusüss because Neusüss had chosen to capture mainly silhouettes of people and although some of these photos were displayed in picture frames on the wall, one of them was not. It was displayed on the floor of a platform, with a chair in the middle because the photo was of a person's shadow whilst on a chair (Fig. 1, 1984/87). I felt that it was a very clever way of displaying this piece of art because it appeared as though some one was sitting there. I also really liked how Neusüss captured a lattice window on cyanotype paper and put it on the wall of the exhibition space (Fig. 2, 2010). Similarly, to the chair silhouette, it creates the illusion that the window is really there. His whole exhibition space was like an illusion because even the people in the picture frames appeared as though they were trapped within the frames.



Fig 1. Floris Neusüss 'Bin Gleich Zurück, (Be Right Back), (Fotogramminstallation), 1984/87'

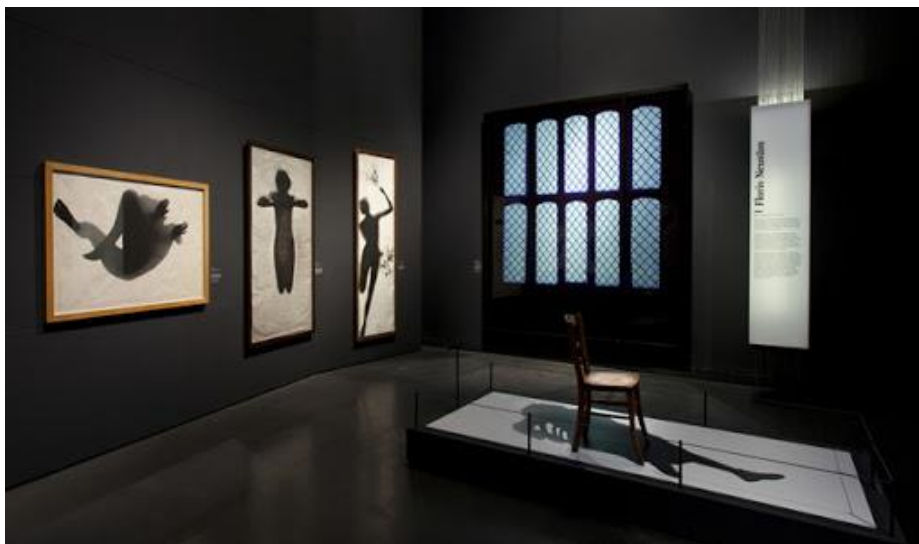


Fig.2 Shadow Catchers: Camera-less Photography at the V&A, 2010

One thing that I found particularly interesting was that the artist Pierre Cordier invented a photography technique called Chemigrams. This is the technique that he used to create his photos displayed in the *Shadow Catcher's* exhibition. I had never heard of the chemigram process before, but Cordier says that it requires you to use a resistant such as varnish, wax or oil on photographic paper, expose it to light and then develop the photographic paper like normal. His first chemigram he made was a birthday card for a girl in 1956, discovering the technique completely by accident. His work is about both photography and painting because he uses the different resistant materials to paint his ideas and then uses the development process of photography to bring it to life. I really like his pieces art and despite not fully understanding how it works I find it inspiring none the less.



Fig 3. Pierre Cordier, Chemigram 8/2/61 I, 8 février, 1961

All the photographers involved in this exhibition have created work using processes and techniques that I am not familiar with or have only recently started trying for myself. The exhibition and the photographers that took part continue to inspire the work that I produce now, as well as the work I hope to produce in the future.

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Task 3: Manifesto Writing

1. **Have patience-** Always take your time completing a task because the work pays off and you're the one that ends up benefiting from it.
2. **Experiment with everything-** No matter how crazy your idea may be just try it, it could be some of your best work
3. **Don't always compare your work to others-** Everyone works differently, your way is just as good as the rest.
4. **Inspiration is everywhere-** You can find inspiration in the most unlikely places just be open to seeing it
5. **Listen to music-** This drowns out distractions and can allow ideas to come to you
6. **Take a break-** Doing something else could also help ideas come to you especially if it is something that you don't have to think about, this can also help you to relax
7. **Try and enjoy-** Cursing every minute you're doing something you do not enjoy does not help or make the process any easier
8. **Incentive-** Rewarding yourself when completing work can be used as incentive or just because you have earned it

3 Focus points

Inspiration is everywhere-You can find inspiration in the most unlikely places just be open to seeing it.

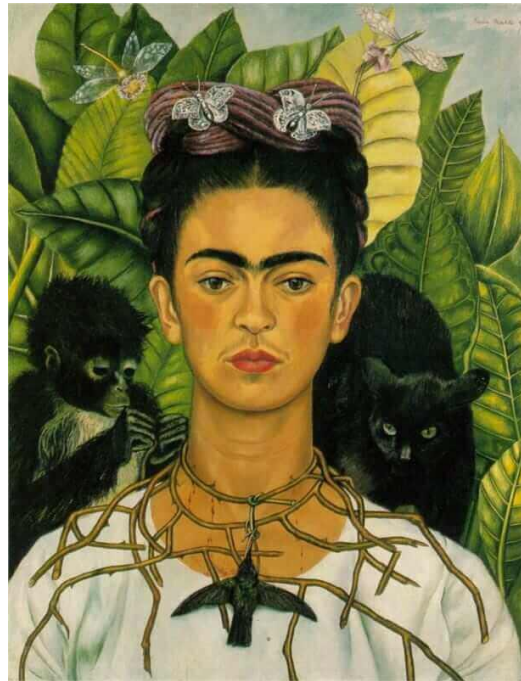


Fig 1. Frida Kahlo, Thorn necklace and Hummingbird, 1940

Many artists produce work based on something that has happened to them or something that they have found inspiring, but most importantly they all were open to the idea.

"Kahlo's life was changed forever by the accident and the portrayal of her body, wracked with pain, is a recurring theme in her paintings." (Tate modern, 2005)

Frida Kahlo went through a traumatic bus accident when she was young, the results of which featured heavily in her works. Whilst she was recovering, she decided to draw her attention to painting, using her pain and experience as her inspiration due to it being all she could feel and think about at the time.

"I paint myself because I am so often alone, because I am the subject I know best." – Frida Kahlo, (Grant.H ,2018, p.9)

Incentive- Rewarding yourself when completing work can be used as incentive or just because you've earned it

Lim quotes Rubin Gretchen's book *Better than Before* (2015), on his blog '*Why it is important to reward yourself for your hard work*'(2019);

"When we give ourselves treats, we feel energized, cared for, and contented, which boosts our self-command — and self-command helps us maintain our healthy habits."

This implies that that rewarding yourself for working hard can benefit your physical and mental health. It allows you to feel fulfilled when you have completed work, especially if you have been under pressure. Rewarding yourself can simply be giving yourself a break for a day or even a few hours, just doing something that makes you feel better or relaxed. Shawn Lim (2019) makes the comparison that when you train a dog or other animal it is done using the incentive of a treat and we aren't much different.

Don't always compare your work to others- Everyone works differently, your way is just as good as the rest.



Fig 3. Matt Wisniewski, Rock Gardens #2, 2020

Social media has become a growing platform for sharing and viewing artforms. Although this can be a positive way to look for inspiration or ideas, it can also lead to comparing your work to others. This does not necessarily have to be a bad thing, unless this leads to you viewing your own work negatively. Trying not to do this is important, as different people will have different levels of experience as well as them trying different techniques. Which can make their work look as though it's been produced to a higher standard, but that should not reduce the value of the work you have produced. Art isn't just about higher skill levels or what process is used; the *Oxford languages* says that art is,

“the expression or application of human creative skill and imagination ... producing works to be appreciated primarily for their beauty or emotional power.” (Oxford Languages, 2021)

This implies that everyone can explore art in their own way. It also means that when one person has expressed their creativity in one way it is not the only way to produce art. This means that whatever way you make your work is not wrong or lesser, because there is no right or wrong when it comes to expressing creativity.

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