

## Portfolio of Writing

Name: Quinn Skinner

Student Number: 2404859

Course title: BA Surface Pattern and Textiles

Module: Ways of Thinking (ADDA4022)

Tutor: Menna Buss

Task 1 - Manifesto - 520 words

Task 2 - Observational Writing - 418 words

Task 3 - Practice-based Writing - 424 words

### Art Design Manifesto

1. The concept of gender isn't real, merely social.
2. Fashion and textiles are pollutive, and for that reason I push to minimize my carbon impact by using cuts and unwanted garments to create my work.
3. The comfort of the past is good and evil.
4. Wildlife shouldn't be entertaining for humans.
5. Foxes are victims of stigma and can be used to reflect the way we villainize groups of people.
6. Where does art become appropriation rather than appreciation?
7. Art and creators are taken for granted and undervalued, such as people who work within fast fashion companies.
8. To be raw, bold, and loud brings attention and causes discussion of issues that may get ignored.

When constraints are put on us, we are limited, a fox trapped in a cage. The concept of gender isn't real, merely social yet is a concept that holds us back. I'll first clarify by saying sex and gender aren't the same thing, according to the Cambridge Dictionary, sex is biological while Gender is a social identity. Gender is an outdated ideology rooted in sexism, misogyny to keep people down for centuries. An example of this within the art world, Yayoi Kusama a female artist had her work platinized and uncredited for years by male artist Andy Warhol. Gender as a fundamental constrains us from expressing ourselves freely on all sides, a tool used for control and capitalist benefit. As an artist and as a person I like to fight and challenge the concept, taking inspiration from artists such as Le Fil who challenge the gender norm.

Foxes within literature, fiction, folk law and general presentation are presented as these evil sly beasts such as depictions such as the “Kitsune” but Foxes are victims of stigma and can be used to reflect the way we villainize groups of people. Foxes are just shy yet social creatures, if a little loud and annoying for some people, but they do what they need to survive just like any creature does. They live in constant danger by humans themselves with hunters and people trying to kill or harm them, with a big part of history foxes getting hunted for sports and still do today with “trail hunting”. Yet foxes are seen as the villains for merely trying to live and survive. Foxes are just wild canines, dogs, yet would you talk about the way people talk about foxes but with dogs? Within history different groups of people get villainized such as gay people within the AIDS epidemic like foxes in a sense. Foxes have can be used representation of different groups of people due to the stigma that comes with being openly queer for example, using foxes as a metaphor for people villainized as the villainization of a group of people is something we all can relate to some degree and using foxes spreads awareness but subtly makes you think of them more positively like people have been doing but in the opposite way within fiction.

I’ve learnt within art to be raw, bold and loud as that brings attention and causes discussion of issues that may get ignored. Playing it safe and constraining yourself to keep other people comfortable while tackling an issue doesn’t make as much of an impact within a piece. Art pieces that inspire and interest me personally are “Henry Ford Hospital”, 1932 Frida Kahlo for the raw unfiltered thoughts and emotions of the piece, willing to depict a miscarriage and the grief surrounding that. Furthermore, I am heavily inspired by Leigh Bowery’s work, who was so raw and unfiltered, challenging the normal through performance, sculptor and textiles who influence pop culture today. And without artists who dare to shout so boldly, we wouldn’t have a lot of what we have today within media, art, pop culture and fashion.

### Bibliography

“Sex” English Meaning, Cambridge Dictionary

“Gender” English Meaning

Bulter, Judith (2024), “Who’s Afraid Of Gender?”, Penguin Books, pages 4-8

Jay Serrano, 2021, “That time Andy Warhol plagiarized Yayoi Kusama”, 15<sup>th</sup> March

RSPCA, “Living with foxes”, Accessed 21st December 2025,

League.org, “Trail Hunting”, Accessed 21st December 2025,

Maranda Wabik, 26<sup>th</sup> September 2021, “The Fox in Myth and Folklore”,

Jim Slotek, 29th July 2019, “Killing Patient Zero: An unjustly accused ‘Villain’ of the AIDS epidemic is finally vindicated”

Fridakahlo.org, “Henry Ford Hospital, 1932 by Frida Kahlo”, Accessed 22nd December 2025,

Tate.org, “Liegh Bowery!”, Accessed 14<sup>th</sup> December 2025

Cambridge Dictionary, “Sex” English Meaning, Accessed 1<sup>st</sup> January 2026,

<https://dictionary.cambridge.org/dictionary/english/sex>

Cambridge Dictionary, “Gender” English Meaning, Accessed 1<sup>st</sup> January 2026,

<https://dictionary.cambridge.org/dictionary/english/gender>

Judith Bulter, 2024, “Who’s Afraid Of Gender?”, Penguin Books

Jay Serrano, 15<sup>th</sup> March 2021, “That time Andy Warhol plagiarized Yayoi

Kusama”, <https://cicadacreativemag.com/blog/warhol-kusama>

RSPCA, “Living with foxes”, Accessed 21<sup>st</sup> December 2025,

<https://www.rspca.org.uk/adviceandwelfare/wildlife/foxes/garden>

### Observational Writing



Forest Polder Fox, Florentijn Hofman 2020.

Forest Polder Fox is a 32-foot-tall statue of a forest fox carrying a plastic bag located in the Netherlands, Bospolder-Tussendijken in Rotterdam. Forest Polder Fox is made from a steel frame, sprayed with concrete which was then sanded and painted to give the illusion of a fox coat and the bag was made of flexible plastic coating. The production started in 2019 and finished in July 2020. The artist Florentijn Hofman is known for these large-scale sculptures of animals, a famous work being of rubber ducks.

The piece was created in 2020, to symbolize the relationship between the city and wildlife. The location was chosen due to foxes being common in the area, being home to the species before it was turned into buildings for humans with foxes still roaming at night, as well as the town where the artist grew up. The piece conveys the way humans and nature exist and don't with each other, the way foxes live in these industrialized areas because the plastic bag itself is based around the pollution problem at the time of the piece's creation, with the ban on plastic bags in the area. It forces the viewer to view something man made with the organic. Furthermore, the statue plays on the mind, made to be questioned. "Has that fox stolen that bag? Has it been shopping? What is it doing there? Is it cleaning litter?", it wants us to ask, to have whimsy when we look at the piece, playing on the human curiosity.

I personally think the piece is visually very striking due to its large scale and imagery. I believe the piece can lead to conversations on how we don't but can co-exist with nature and how the waste we produce affects them. In contrast I feel like due to the history of the location chosen, being a forest where the foxes used to live till it got taken down for human structures makes me feel morally questionable about it with it being a place where foxes and other animals did live before it was taken over. The piece for me comes off as the artists and area trying to twist the dark truth, something the public are forced to confront the unavoidable past which makes them feel guilty. The artist is trying to twist it into something positive, sugar coating the truth of humans taking the foxes homes, forcing them out, only to wander the streets during the dark, trying to frame it as a good thing.

### **Bibliography**

Grace Ebert, 16<sup>th</sup> June 2020, "Gripping a Plastic Bag, A Massive Fox by Artist Florentijn Hofman Towers Over Rotterdam",

BKOR, "Florentijn Hofman Forest polder fox (2020)", Accessed 14<sup>th</sup> December 2025

"CoolCrab", 21<sup>st</sup> February 2022, "De Bospoldervos"

### **Reflection**



Image of the piece referenced in the following text.

The piece I will be referring to from a task where we had design and created a quarter design turn for samples. A quarter turn for reference is a square design that can be copied to create a pattern or bigger print like in my opinion a puzzle. When I had gotten the task, I wasn't feeling too inspired, so I decided to motivate myself by incorporating a stitch which I love and hadn't done much of in the course at the time.

I started by sketching out my design on paper with a pencil first, using my previous work as inspiration. I had been devolving a design a fox clown character which I had previously created in a digital workshop and decided to develop them further within this piece trying a giving them more simplistic design which I believe worked for this medium just wouldn't use again due to its simplicity. I cut out a 25 cm by 25cm of cotton square fabric which I then proceeded to draw out lightly on fabric using a pencil so I would be able to see where I was embroidering, then sewing the design onto the fabric using a sewing machine within an embroidery foot and an embroidery hoop. Adding an additional border with the embroidery foot instead of the stitch foot was catching the fabric, mimicking what the zigzag stitch would have done. I used a green cotton thread for the embroidered character and pink for the border within this project.

I personally think the colours of thread complemented each other nicely, fitting with bright bubbly vibe I was going for though I would experiment with different fabrics for the background. I think the stitch illustration fitted my project's self-chosen theme which was "Circus". I personally found this a nice relaxing piece to work on, which I believe is reflected on the main illustration with its simple yet charming imagery, having a cutesy style to it. If I were to remake this piece, I would ask for assistance for why the fabric might have caught or used a machine I had previous work on to get a straighter stitch. I would also add more colour and patterns to the piece, possibly incorporating patchwork within the piece. In the future I wouldn't use a pencil as

it left a visible mark which distracts from the stitching. Despite this I think my piece was successful in what I wanted to do which was create a sample design which I could take and use into my future work.

## Reference List

Cambridge Dictionary, "Sex" English Meaning, Accessed 1<sup>st</sup> January 2026,

<https://dictionary.cambridge.org/dictionary/english/sex>

Cambridge Dictionary, "Gender" English Meaning, Accessed 1<sup>st</sup> January 2026,

<https://dictionary.cambridge.org/dictionary/english/gender>

Bulter, Judith (2024), "Who's Afraid Of Gender?", Penguin Books, pages 4-8

Jay Serrano, 15<sup>th</sup> March 2021, "That time Andy Warhol plagiarized Yayoi

Kusama", <https://cicadacreativemag.com/blog/warhol-kusama>

RSPCA, "Living with foxes", Accessed 21<sup>st</sup> December 2025,

<https://www.rspca.org.uk/adviceandwelfare/wildlife/foxes/garden>

League.org, "Trail Hunting", Accessed 21<sup>st</sup> December 2025,

<https://www.league.org.uk/what-we-do/hunting/trail-hunting/#what>

Maranda Wabik, 26<sup>th</sup> September 2021, "The Fox in Myth and Folklore",

<https://whiteroseofavalon.life/2021/09/26/the-fox-in-myth-and-folklore>

Jim Slotek, 29<sup>th</sup> July 2019, "Killing Patient Zero: An unjustly accused 'Villain' of the AIDS epidemic is

finally vindicated", [https://www.original-cin.ca/posts/2019/7/26/killing-patient-zero-an-unjustly-](https://www.original-cin.ca/posts/2019/7/26/killing-patient-zero-an-unjustly-accused-villain)

[accused-villain](https://www.original-cin.ca/posts/2019/7/26/killing-patient-zero-an-unjustly-accused-villain)

Fridakahlo.org, "Henry Ford Hospital, 1932 by Frida Kahlo", Accessed 22<sup>nd</sup> December 2025,

<https://www.fridakahlo.org/henry-ford-hospital.jsp>

Tate.org, "Liegh Bowery!", Accessed 14<sup>th</sup> December 2025, [https://www.tate.org.uk/whats-on/tate-](https://www.tate.org.uk/whats-on/tate-modern/leigh-bowery)

[modern/leigh-bowery](https://www.tate.org.uk/whats-on/tate-modern/leigh-bowery)

Grace Ebert, 16<sup>th</sup> June 2020, "Gripping a Plastic Bag, A Massive Fox by Artist Florentijn Hofman Towers

Over Rotterdam", <https://www.thisiscolossal.com/2020/06/florentijn-hofman-bospolder-fox>

BKOR, "Florentijn HofmanForest polder fox (2020)", Accessed 14<sup>th</sup> December 2025,

<https://www.bkor.nl/en/beeld/bospoldervos>

"CoolCrab", 21<sup>st</sup> February 2022, "De Bospoldervos", [https://www.atlasobscura.com/places/de-](https://www.atlasobscura.com/places/de-bospoldervos)

[bospoldervos](https://www.atlasobscura.com/places/de-bospoldervos)

Cbkrotterdam.nl, "The Bospoldervos now belongs to the city", Accessed 14<sup>th</sup> December 2025,

<https://www.cbkrotterdam.nl/en/actueel/de-bospoldervos-is-nu-van-de-stad>

