

Manifesto - Alice Patterson

1. I reject modern graphic design and refuse to make my work more minimalistic
2. I believe artists should not compromise their message and should not have to change their work to make it more marketable
3. I wish to change the idea that creating art is only for the wealthy and educated and believe everyone should have access to art materials
4. I reject the idea that art should be hyper realistic and instead believe that anyone should have the opportunity to create their own style with the more creative ones being the most celebrated
5. I believe that art should be taught in all schools and that all children should have access to art materials
6. Art should not be a competitive practice and should instead be based around the idea of coexistence and respect for other artists
7. Art should not be separated by historical and modern art and should instead be viewed on a level playing field
8. Art should not be strictly feminine or masculine and should be accessible by all regardless of gender identity

Keyword: Compromise

2. I believe artists should not compromise their message and should not have to change their work to make it more marketable



Kandinsky, W. (1925) *In the Blue*

I believe that design should represent the artist and that no creator should ever have to compromise their style or taste to appease corporations, as all artists should be viewed as individuals with their own unique approach to art and design. In my research I found that Wassily

Kandinsky (Baker, H. 2015) had similar beliefs such as understanding that all elements of art have purpose and that even the simplest of shapes such as yellow circle all have different spiritual values. He believed that combinations of colours and shapes could cause an “inner resonance” on the viewer leaving an impression. Personally, I agree with Kandinsky that all elements of art have weight and meaning. However, I think that the more that personal the art is to the creator the more the viewer will be impacted when seeing the piece.

Keyword: Gender Identity

8. Art should not be strictly feminine or masculine and should be accessible by all regardless of gender identity.



People per Hour, *You do the Girl Boss thing* advertisement BBC News (2020) banned for *reinforcing harmful gender stereotypes*.

I believe that the gender roles pushed on art and design represent old fashioned ideology that certain colours and settings are gendered. Advertisers for example are still pushing the idea that certain colours are female, and male. These ideas are deeply ingrained into our society, for example a study of gender roles in advertising (Matthes, J., Prieler, M. & Adam, K. 2016) found that in adverts women were 3.5 times more likely to be depicted at home rather than at work than men. Two people in the art world who share similar critiques are curators, Kelsey, and Rémy Bennett (Frank, P. 2016) their 2016 show ‘LIFEFORCE’ features an almost all-female roster, as they want to empower women in a male dominated art world. They believe that to make the most positive impact on society we need to move into a more gender-neutral future and they want the artists they feature to share similar ideas. Personally, I share the same beliefs that the best way to modernize the art and design world is to move towards a more gender-neutral approach, therefore I will be trying to make my own work accessible to all regardless of gender identity.

Keyword: Wealthy

3. I wish to change the idea that creating art is only for the wealthy and educated and believe everyone should have access to art materials.

The idea that art is something only to be created and enjoyed by people who are wealthy and educated is an idea that as an artist, disgusts me. I think that this ideology contradicts the fact that art can be enjoyed every day regardless of background or status through mediums of graffiti and advertising. Artist and gallery owner Swarez (Swarez, E. 2019) believes that the enjoyment and appreciation of art is not just for the wealthy as it tells stories using a visual language that ascends the boundaries of class. I strongly believe in this message and agree that because the definition of art is so broad it can be appreciated and created by anyone in the world regardless of background or culture.

Reference List:

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Matthes, J., Prieler, M. & Adam, K. (2016) *Gender-Role Portrayals in Television Advertising Across the Globe. Sex Roles* 75, 314-327

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Isabella by John Everett Millais



Millias, J. (1848-1849) '*Isabella*'

'*Isabella*' (Millias, J. 1848-49) depicts a scene from Giovanni Boccaccio's novel '*Lisabetta e il testo di basilico*' (1349 - 1353) which was later turned into the poem '*Isabella: or The Pot of Basil*' (1818) by 19th Century poet John Keats whose work was (Marsh, J. 1987, pg. 46) a popular source of inspiration for many of the Pre-Raphaelite Brotherhood. '*Isabella: or The Pot of Basil*' (Keats, J. 1818) tells the story of a wealthy merchant's daughter; Isabella, falling in love with one of her brothers' employees, Lorenzo. The tale ends gruesomely with her brothers murdering Lorenzo and Isabella decapitating her lovers head and keeping (Keats, J. 1818) 'the head in an urn, planted with basil and watered with her tears'.

'*Isabella*' (1948-49) is a painting filled with many symbols which link to the outcome of the poem, to study these symbols one would use semiotics, which is considered by many (Chandler, D 1994) the 'science of signs'. The signs being the elements of the painting, when decoding these signs, one would look at the signifier of the sign and what the sign signifies. For example, in '*Isabella*' (1848-49) a sign would be the urn in the background, the signifier would be the

appearance of the urn; a brown curved object with plants in it, and the signified would be that (Marsh, 1987, pg. 47) the urn represents the one which Isabella keeps Lorenzo's head it indicates that Lorenzo's death is predestined.

More references to Lorenzo's fate are scattered throughout the painting, in '*Sir John Everett Millais' use of Tractarian Symbolism 1848-1852*' (Stiebeling, D. 1984) Stiebeling notices that Lorenzo offers Isabella a blood orange 'which can be recognized as an emblem for his imminent death' (Stiebeling, D. 1984, pg. 27). Stiebeling also suggests that (Stiebeling, 1984, pg. 27) Millais used iconography such as the passionflower seen in the right column to suggest Lorenzo's fated death, as the passionflower is used as an emblem of Christ's passion with the 10-pointed petals indicating 'the spear that opened His (Jesus') side' and 'the ten faithful apostles, excluding Judas and Peter, who denied Christ'.

Religious themes are seen in many of Millais' works, with '*Isabella*' (1848-49) being no exception. Stiebeling mentions (Stiebeling, 1984, pg. 29) that as dogs are commonly seen as symbols of faith, and therefore the abuse of the dogs by the brother in the foreground suggests 'that he is abusing faith'. Millais uses that sign to signify the brother's aggressive and possibly sexual nature, (Marsh, J. 1987, pg.48) Marsh describes his actions as an 'attack on her (Isabella's) innocence' with his kick being observed as a 'phallic thrust' towards Isabella's womb. The sexual themes of the painting are further explored in '*Sugar, Salt and Curdled Milk*' (Jacobi, C. 2012) which goes into depth about how the spilled salt when 'bringing it together with shadow and groin' suggests ejaculation. However, Stiebeling views (Stiebeling, D. 1984) the spilling of the salt as a 'bad omen' relating it to Leonardo di Vinci's '*Last Supper*' in which Judas is seen knocking over a salt- cellar.

Reference List

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[https://en.wikipedia.org/wiki/Isabella_\(Millais_painting\)#/media/File:John_Everett_Millais_-_Isabella.jpg](https://en.wikipedia.org/wiki/Isabella_(Millais_painting)#/media/File:John_Everett_Millais_-_Isabella.jpg)

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Marsh, J. (1987) '*Pre-Raphaelite Women*'

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Practice Based Writing



'Spoiled' Patterson, A. (2021)

The work of mine that I chose to explore is piece *'Spoiled'* (2021) which was created to be an example for my understanding of perspective. In *'Spoiled'* (2021) I wanted to include many elements that would make the viewer question the piece, the best way to analyse these signs is to use semiotics: (Chandler, D 1994) the 'science of signs'. Semiotics help the viewer to decode any piece of media by using the idea that each sign signifies something deeper than the surface level viewing. For example, when looking at *'Spoiled'* (2021) the signifier of the broken windows can signify that a violent event has taken place such as a riot or fight, this idea is furthered by signs such as the broken shop front and dirty streets.



Cole, T. *'The Course of Empire: Desolation'* (1836)

19th Century landscape artist Thomas Cole's *'The Course of Empire: Desolation'* (1836) depicts a similar scene to that of *'Spoiled'* (2021). Both paintings create a

feeling of loneliness in the viewer as they feature desolate landscapes devoid of humanity but leave signs to show that it was a place where people once thrived. In '*The Course of Empire*' (Cole, T. 1833-36) series Cole weaves a great story of an empire's building and destruction as (Parry III, E.C, 1970) 'the once superb capital returns to the wildness and solitude of nature', this compares to the decimated streets in '*Spoiled*' (2021). Another similarity is how both pieces use large foreground objects which draws the viewers' attention towards signs that are important to the narrative. In '*Spoiled*' (2021) telephone poles represent the themes of a growing reliance on remote communication which contrast with the grand column in '*The Course of Empire: Desolation*' (1836) (fig. 1 - I don't know how to reference a gallery label with no clear author) 'that once supported a palace or temple with herons nesting on the top' reminding the viewer that 'all works of man will eventually be reclaimed by nature'.

'*Spoiled*' (2021) is a piece that can portray several varying narratives, one of which is that of a post-apocalyptic world in which the telephone lines are the only shown form of communication. There are many signs to signify this such as the fact that the telephone lines are placed centre to the piece signifying importance and relevancy to why the town looks how it does. The lack of humans but large amounts of evidence to show that people were once there can bring up many thoughts, including the idea of human responsibility to the planet. When looking at '*Spoiled*' (2021) through an environmental lens it can be viewed as a warning for how the world could end up if climate change continues to worsen. This links the piece to the theory of Virtue Ethics which people (Plumwood, V. 1993 pg. 183) make judgements based off the idea of good virtues such as care, respect and gratitude. The piece aligns with the Virtue theory as it illustrates a world in which there is a lack of good virtues which is something that is needed (Statman, D. 1997 pg. 8) for humans to flourish.

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Available at:

https://en.wikipedia.org/wiki/File:Cole_Thomas_The_Course_of_Empire_Desolation_1836.jpg

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Parry III, E.C (1970) '*Thomas Cole's 'The Course of Empire' A Study in Serial Imagery*' Dissertation, Yale University

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Fig 1, Gallery Label, '*The Course of Empire: Desolation*'

Available at: <https://www.nyhistory.org/exhibit/course-empire-desolation-0>

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