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Task: Semiotic Analysis= WORDS

“Seeing becomes before words” (*Berger, Ways of Seeing, 1972*) Perception, glance and experiences mimic our notion surrounding an image. Visual communication is highly influential to us creatives as we are continually analysing our surroundings, in which we can take fragments of to recreate them. Although personal, to fully engage with an image we can use the “*Structuralist model*” a linguistic ascend refined by Ferdinand de Saussure. His hypothesis highlighting “two oppositional pairings” (Beata Stawarska, 2020) in which he uses the terms “signified” and “signifier” both components that decode the original “sign” a starting image.

Understanding “signs” is crucial, whether “literal, analogical, or metaphorical” (Hall, 2007) as they initiate a sense of direction, they offer communication but also power as we sometimes become fixated on uncovering the “true meaning” (“The Myth”) (Barthes, 1977). Barthes, (1977) declares semiotics as the contemporary, as stated above, his concept of the “Myth” and the portrayal within an image. “Myths” despite their recognized negative connotations, here, Barthes reverses this, using them to discard any formal meaning.



Fig 1, Dream Crazier, Nike Campaign, 2019

An “in action” female, in corresponding surroundings (a gym) with an opposing individual behind her. The empowerment is illustrated throughout the image, a female who is unaided and striving for success in her field. Despite the overall bleak colours within the image, the central figure differentiates with almost an introductory light. The lack of text creates an atmosphere of almost misunderstanding as the roles become reversed, however, this lacking of ability to freely express emotions still remain. Although no message, a physical portrayal of a landscape is evident, (Berger, 1972) “When we “see” a landscape, we situate ourselves in it.” The setting in Fig 1 is proving of this, we are almost in eye-to eye contact of the figure, providing guidance and reassurance to her.

Connotations of belonging, familiarity and confidence as the figure’s central position suggests. Although, it could be noted that her direct facial expression and elevation in terms of body movement could be to acquire guidance from the viewer. Her clothing is dull, questioning this idea of misinterpretation despite her excelling movement.

Gender Stereotypes- Congratulating Women Figure behind her is motionless- looking at himself in the mirror, does this mirror obligated stereotypes, individual spotlight?

Bibliography

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Beata, S (2020) *Saussure's Linguistics, Structuralism and Phenomenology*. New York: Springer International Publishing

Hall, S (2007) *This Means This, This Means That*. London: Quercus Publishing

List of Figures

Figure 1: *Dream Crazier*, Nike Campaign, 2019 Accessed: <https://tubularinsights.com/nike-dream-crazier-ad/amp/>