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Tasks in the order I received them:

Task 1 – Jon Pugh – Reflective Writing: Do you know what you think?

- 556 Words

Task 2 – Ryan Moule – Observational Writing: Identify an image and write a semiotic analysis.

- 498 Words

Task 3 – Julia Lockheart – Manifesto Writing: “What do I believe in?”

- 504 Words

Task 1 – Jon Pugh – Reflective Writing: Do you know what you think?



A reflection on 'Where the Wild Things Are' Written and Illustrated by Maurice Sendak, published on April 9th, 1963.

'Where the Wild Things Are' Is a classic picture book written and illustrated by Maurice Sendak.

The book itself is about a young mischievous boy named Max who wore a wolf suit and caused trouble in the household. Due to this he got sent to bed without supper. Max then takes a vacation from reality and slips into this unknown fantasy world filled with forests and oceans to which he then sailed through "to where the wild things are" (Sendak, 1963). Upon landing he met the 'Wild Things' who were 'terrible' in all sorts of ways. Max however manages to tame them and is then renowned king of the wild things. He then spends days and nights enjoying and playing till he finally feels lonely and could smell "Good things to eat", thus giving up his king position. He quickly leaves and sails back to his room where supper was kindly waiting for him. (Sendak, 1963)

Compared to many others at the time, it was one of a few books that held feelings of anger, anguish and internal struggle that many books prior to Maurice had not addressed (Gottlieb, Eye on Fiction - Where The Wild Things Are, 2009).

This was the reason why it stood out negatively and was banned from various libraries due to how it portrayed these types of feelings. Children's books are often quite joyful and encourage good behaviour, whereas this book relates to those who are a little bit mischievous, but as a child it is only natural and a human thing to do. The book 'Tending the heart of virtue' by Vigen Guroian quotes how a child's journey to becoming a fully functioning and responsible human being is riddled with potholes and constant temptations as "Children are not pure innocents". (Guroian, 1998)

According to Bustle.com, the book had received negative reviews at first and was "challenged by schools and libraries" however still won various book awards which goes to show how popular it was with the children (White, 2014). This could be due to the book relating to their feelings of anguish and inner struggle that was not addressed before in other books that time.

'Where the Wild Things Are' was massively influenced by the writer's youth. Maurice described his childhood as "terrible" due to the family he had lost in the Holocaust. Due to those experiences he doesn't see his early life through "rose-coloured glasses" therefore his characters in 'Where the Wild Things Are' are the same (White, 2014). Furthermore, the beastly caricatures were based off his relatives that would come over every Sunday afternoon with foul breaths, blood stained eyes and yellow teeth which he described as "horrible" and gave way to the wild things in his book.

This book has impacted me personally as I never knew how such a book could make an impact on children and adults alike. This wasn't just about a story being told, it had much more of a significant meaning behind it such as how childhood could be tricky and the coping methods some children may

use to help them through things. Hardships do not come with adulthood alone; they also happen to children and that we should not ignore it.

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Task 2 – Ryan Moule – Observational Writing: Identify an image and write a semiotic analysis

In the pursuit of signs, it's hard to envision someone who for some reason never engaged in exploring the nature of communication and their specific messages or even the "nature of messages in general" (Cobley, 2001). A person like that would have failed to wonder "how children learn to use language" or "how pets and animals indicate their desires" (Cobley, 2001). In short it should be impossible that this person should exist as no doubt humans have taken an interest in signs dating long back to "early nonverbal hominid ancestors" (Cobley, 2001). Semiotics is the analysis of these signs or is the study of the sign systems and its functioning (Jansz, 1999)

In Saussure's version of semiotics, the basic unit of meaning is the 'Sign' and is "anything that makes meaning" (Streeter, 2012). There will always be two aspects to all signs, the signifier which is any material things such as a facial expression or a picture, and the signified is a concept to which the signifier then refers to (Streeter, 2012). An example is the word 'Daisy' which would be the signifier and so the signified would then be the concept of that flower. This relation of signifier and signified is denotation which is the literal meaning. The word 'daisy' literally means a kind of flower (Streeter, 2012). Connotations will involve the signifying signs, signs that will become a second signified. For example, the second signifier for the 'daisy' is happiness. Daisies can often be seen in weddings which

celebrate a happy marriage of a couple. Furthermore, daisies bloom in the summer where it is one the most joyful seasons due to bright warm days suitable to go out and have fun.



Vertumnus (Vertumno) Painted by Giuseppe Arcimboldo

Giuseppe Arcimboldo was an Italian painter known best for creating these portraits made entirely of various fruits, however he has composed these fruits in such a way that we are able to recognise it as a portrait subject (Biography of Giuseppe Arcimboldo). As stated above with the use of semiotics, we can pinpoint that the pear (in the middle of the piece) is the signifier and the signified is that it is meant to look like a nose. The use of a pear is interesting as it resembles the very shape and curves of a nose. For example, the top of the pear is quite narrow which resembles the bridge and the bottom of the pear is bulbous which further resembles tip and wings of the nose.

Another example is the use of pea pods for the eyelids as well as the wheat grass to signify the eyebrows. These are both portrayed slightly curved to fit in with the curve of a normal human face.

This semiotics analysis has allowed me to explore meanings within a piece such as Giuseppe's Vertumnus piece where I am able to find out why he has used specific fruits in order to be successful in creating this visual piece resembling a portrait figure.

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Task 3 – Julia Lockheart – Manifesto Writing: “What do I believe in?”

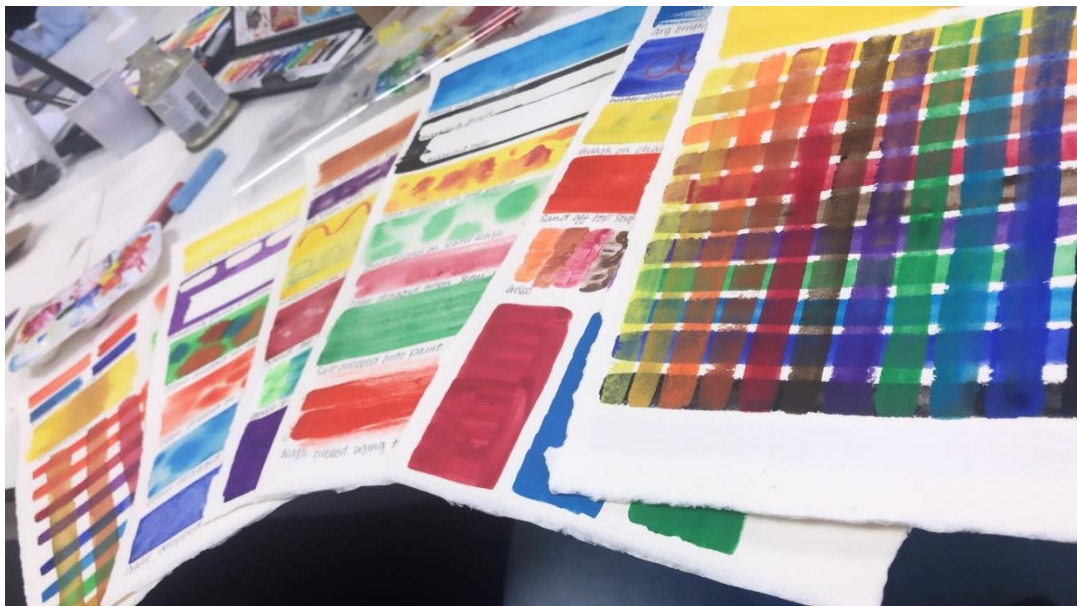
1. I believe in experimenting with every creative medium whether it be 3D, digital or traditional.
You never know what they could lead you to.
2. I believe in starting off with your own ideas with no influence of other artists just yet.
3. I believe in keeping your work a mystery from others till the end.
4. I believe that effort will always reward itself.
5. I believe in staying motivated and practice every day.
6. I believe in development solely for yourself!
7. I believe in a productive environment.
8. I believe in drawing from life.

Keywords & Images

Keywords: Experimenting

1. I believe in experimenting with every creative medium whether it be 3D, digital or traditional.
You never know what they could lead you to.

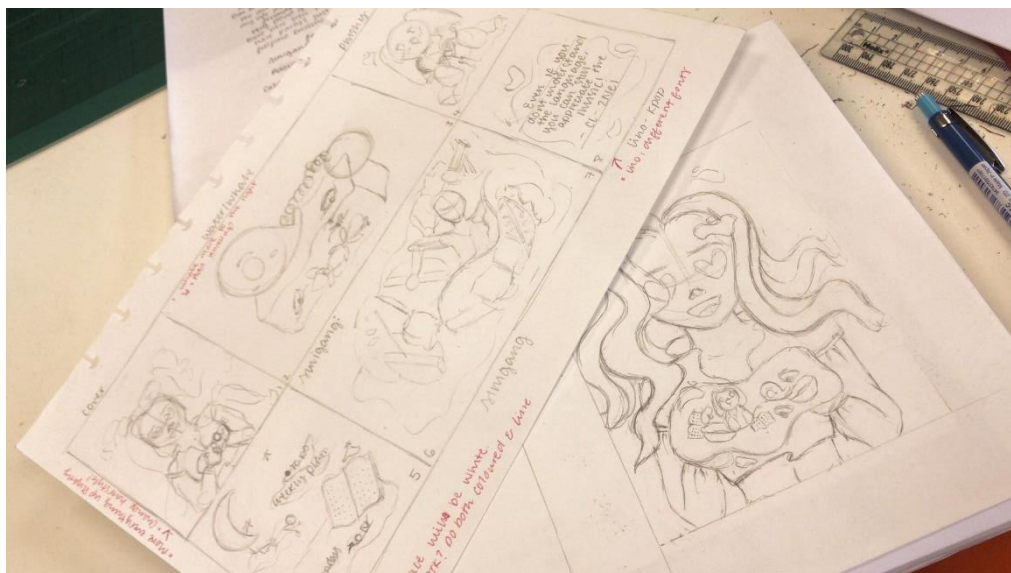
Gouache Experimentation, Marybuen Gaya, 2019



As a budding artist, especially those still in art education, it is important to experiment with various types of mediums and more. According to the article 'Why Artists Must Experiment' By Kat Crow she states that "Recognising an act as an experiment releases it from a lot of seriousness" (Crow, 2019). I completely agree with this statement as when trying out something new, there is a fear of getting things wrong, however the use of calling it an experiment and not worrying too much about its presentation will allow you to benefit more. Experimentations are able to help you develop your media skills, processes within them as well as working with a new genre and art form (Crow, 2019). This allows you to explore your own talents as well as the "wilderness" of your mind (Crow, 2019). By exploring you may also be able to forge more skills within and may even need to sometimes let go and enter into that experimental space, give yourself permission to make mistakes all in order to progress to the next stage (Crow, 2019).

Keywords: Practice Everyday

5. I believe in staying motivated and practice every day.



Zine Sketches, Marybuen Gaya, 2019

Being able to understand what you need to develop and putting in the practice you need is essential especially to a budding artist. According to Julianna Marie Wells, drawing and sketching “is a form of visual thinking” (Wells, 2015) as well as recordings moments and expressions in time. Practicing daily will benefit you in many ways. For example, it benefits your visualisation skills as it can help you comprehend multitudes of thoughts and ideas that could not be understood by words alone. Emotionally, drawing allows one to vent and let those emotions be recorded which could help breakdown those feelings in order to understand as well as be inspired from them (Wells, 2015). Practicing drawing everyday can also benefit the “coordination between your hands, eyes and brain” (Wells, 2015). Practicing allows more exercise between these and your hands can become an “instrument” to help you record the world, your ideas and concepts (Wells, 2015). Understanding is also a huge benefit from drawing every day, conducting studies to better understand subject matters for example the human body. Understanding the curves of lines and where they should go. These studies further your knowledge as an artist (Wells, 2015).

Keywords: Drawing from Life

8. I believe in drawing from life.



Life Drawing, Elysium Bar, Marybuen Gaya, 2019

Observational drawing is an important aspect to developing one's art skills. By doing this, you can focus on the subject in real life and in various angles as well as work out the depth perception and translate that onto your sheet. Whereas if you were to just reference it from the internet it would have already been translated for you. Drawing from life can be seen as your mind asking questions such as how far the legs are apart, and your hand will draw the answers (Hammonds, 2009). Furthermore, by asking such questions it will lead to a more intensive study as you are having to ask various questions and answer them yourself, only you could do that and thus you help yourself understand and learn (Hammonds, 2009).

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