

Student Name: Georgia Theochari

P Number: 1909086

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Tasks in the order I received them:

- Task 1 – Ryan Moule-**Observational Writing: Identify an image and write a semiotic analysis**

Words: 505

- Task 2- Julia Lockheart-**Manifesto Writing: “What do I believe in?”**

Words: 516

- Task 3- Jon Pugh-**Reflective Writing: Do you know what you think?**

Words: 502

Task One: Semiotic Analysis (Ryan's task)

Through the linguistic, visual signs and graphics, which are related in a coding system and sometimes in social myths, the term 'media' includes anything which is a channel of communication and is based on connotations and culture's meanings.

A metaphor is a concept used in visual communication and mainly in advertising. Is a dialogue, between the target (something unknown) and the source (something familiar). Both target and source are part of a network in related meanings based on associated cultural values, concepts, attitudes and beliefs. The aim of the metaphor is to gain the attention of the viewer and to make the message of the product clearer and more persuasive. The message can take a verbal or a visual form. Visual metaphors are also called visual argumentation, as they necessitate the syntactic structure of visual persuasion (Messaris, 1997). One type of the pictorial metaphor is the contextual metaphor, according to that a gestalt or a unified object can be understood for being something else due to the visual context. For Forceville (2002), 'The contextual metaphor represents one term, usually the target, in its entirety.' In the same way, Philips & McQuarrie (2004) expound it as replacement. That can be clearer if we analyze the advertisement of the Greenpeace.



Black Friday. For Nature.

Mach deine Umwelt nicht zum Fashion Victim.
Kauf keine Wegwerfmode.

GREENPEACE

In December 2019, the DDB (Doyle Dane Bernbach) one of the world's biggest and most influential companies in the field of marketing and advertising, worked for Austrian Greenpeace with the description 'Make this Friday a Black Friday for Nature and buy responsibly. In our

campaign we compare fast fashion with plastic bags.’ As a normal environmental advertisement we would expect something obvious, like showing the disaster and the catastrophic impact of human over-consumption. Nevertheless, it is a clear contextual metaphor where the target, which is to not use plastic bags while you are shopping and the source is the human need for constant consumption are together in a conversation.

There is not just one meaning, it is a polysemous picture with equivocal meaning; it can be a t-shirt, it can be a summer dress or is just a plastic bag in the sea. The essential part of this advertisement is that it is setting questions; do we really need all that stuff? Shall we stop using plastic bags? How can we stop the ocean and environmental pollution individually? Various queries can be made and that is because of the fact that there are numerous underlying visual senses that can be understood even if we subtract the slogan.

Chouliaraki characterized media texts as performative, she foregrounded ‘the performative capacity of representation: its capacity not only to re-present the world to its audiences, but also to propose to them how to think and feel about the world’ (2008b, 838). Greenpeace’s campaign does not only aim to create environmental consciousness but also to make people rethink the consequences their daily habits have on the environment. However at the end of the day it is our responsibility to choose to be players or just pawns at the game of propaganda.

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Task Two: Manifesto (Julia's Task)

1. Artists should not aim to expose themselves, but to serve the nutrition of human soul, the art itself.
2. Art is given, by its nature, the right and the need to 'offend' its public in order to alarm people.
3. Body is the place where our soul lives. Souls do not have gender.
4. Art does not necessarily need to have a purpose, it is an expression.
5. In a world where everything has a price, art is reminding its nature not to be subjugated.
6. Inspiration is everywhere; an artist just has the charisma to be the observer of it.
7. What do we mean by saying 'work hard'? Discipline is the answer.
8. If the art work is genuine, it will be appreciated sooner or later.

Keywords & Images

Keyword: Offend



2. On the 23rd of November in 2019, a video was posted on Twitter, with these two young people dancing at the barricades of Santiago, Chile.

They are dancing in a real war zone. Any protester that is in the street, any angry citizen, any oppressed human being, anyone who is asking for equality, for change, for freedom can identify himself in this passionate tango. The faces of the artists are hidden because under these circumstances even art should be hidden since these actions of freedom are illegal.

Through their dance are denouncing passivity, cowardice, unfairness and exploitation. Art not only by its nature is given the

right to offend the public, but because art is art, is offending in such a way that it seems gentle and beautiful but at the same time strong and loud.

Keyword: Price Tag



'Wake up' by INO, 2014

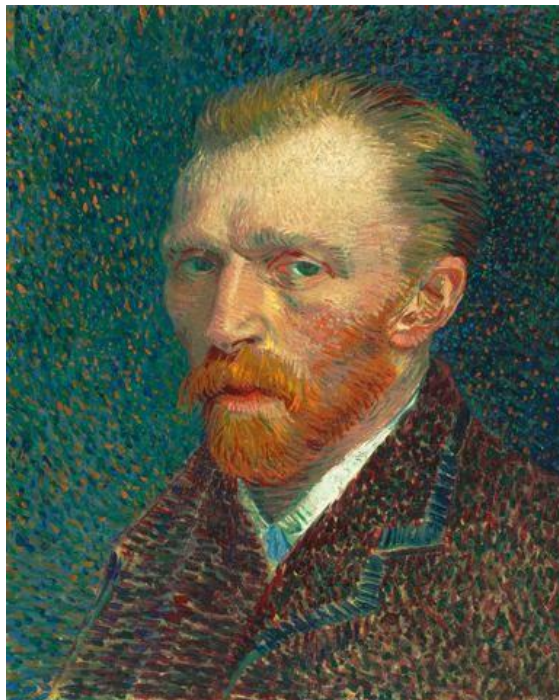
5. In a world of elitism, price tags, quid pro quo, where everything has an expiry date, a number, a label and humanity seems rare; pure art still exists. Not only, in galleries, museums, theatres....

This graffiti is located in Greece specifically at Exarchia, an anarchist neighbourhood of Athens. Two hands almost holding each other are depicted. It is a sign of sympathy and caring for each other; the hands are not holding each other but they seem to try, it is not always the action but the intention itself. We cannot save the world but we can answer the calls for help from people around us. All that 'philosophy' came from street art.

You see, that is the whole point of art: to make us think. It is not necessarily related to the basic options of art that they make us to believe we have to buy the best-seller or to book a ticket to the famous play. Art is everywhere and it cannot be kept in captivity of capitalism's price tag.

Keyword: True

8. During his lifetime he created more than 1,700 paintings and he only sold one.



*Vincent Van Gogh's
self-portrait in 1887.*

Vincent Van Gogh was diagnosed with epilepsy and schizophrenia; these psychotic feelings were reflected on his self-portraits. The year before his birth, his mother had a stillborn child, that fact caused feelings of guilt to Vincent. He had an unsuccessful evangelical mission and at the age of 20 he was called 'peculiar' by his family. This is a very brief story of his life; the thing is that despite his unconditional love for humanity Van Gogh was misjudged many times in his lifetime.

'If you hear a voice within you saying, 'You are not a painter', then by all means paint, boy, and that voice will be silenced. . . . One must undertake with confidence, with a certain assurance that one is doing a reasonable thing'- Vincent Van Gogh.

Despite all the obstacles and hardship Van Gogh became the most popular of modern painters, whose work is reproduced more than those of any other artist. During his life he might not be treated as he deserved as a person and as an artist, even though he stayed true to himself and to his art that is why he was eventually recognized.

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Task Three. (Jon's Task)

Vincent Van Gogh had one of the briefest careers in art history, as he spent only four devoted years on drawing. Almost 1,700 of his paintings survive, however he managed to sell only one during his lifetime. He could not communicate with other people, thus he decided to turn to art as the only way to express himself and to pour out his feelings.

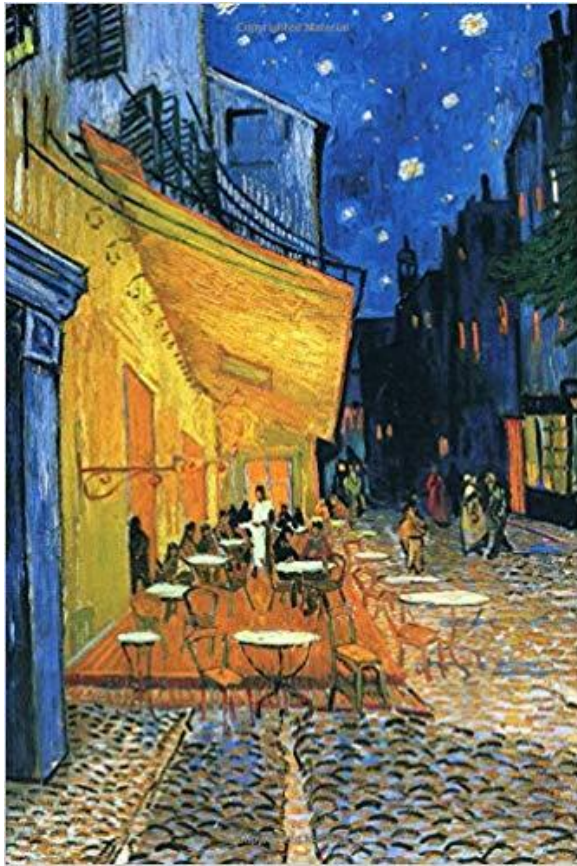
At first, he was disappointed with impressionism and the unrepresented idea of movement. Then Pointillism came and according to Van Gogh 'stippling', as he had the view of enlivening the painting and not just working on an aesthetic system.

'Being a labourer, I feel at home in the labouring class and more and more I will try to live and take root there.' said Van Gogh. Even though he did not know that a capitalist world would rise. After his death some of his drawings were sold, others are exposed at his museum and the famous ones are merchandised; they are placed in many different items from bags to t-shirts. His work also inspires artists all around the world; the subjects that he had chosen, the brushwork and the colours are the main influences.

Kelly McCollam's salt spicy starry night



Café Terrace at Night by Vincent Van Gogh, Arles, 1888



Each place has a specific colour for Van Gogh. Holland is grey, Paris is characterized for its muted colours, but Arles, Arles is different. This café was in the Place du Forum. The lantern of the café glows in a way that everything looks brighter even though it is night time. The townspeople are sipping drinks, chatting and strolling under the royal-blue sky. That painting shows his approach that nights in the South are not dark; that rich blue sky with splashes of yellow maybe symbolizes the hope. The hope, that he was accepted, the hope that his love will find a correspondence, the hope of the good side of people, the hope of existence of God, the hope that every night has its 'café terrace'.

Van Gogh believed that colours and emotions are interrelated. In the same way we separate feelings from logic so do the colours, they have deeper meanings from the superficial. Colours can be something beyond rationality; he is talking about the emotional quality of a colour. I find myself emotionally related with that painting. The bright colours in the night symbolize the hope in every harsh situation. The darkness and the shadows are the obstacles that lead to the lively café; even if we get lost for a while there are people with bright clothes to share their light. The chairs all around prove that there is a place for everyone, we belong somewhere in the starry night where we can find our sparkle.

A function of our emotions is to communicate relational meanings not only between people, but also between people and objects. The relations can be identified when someone gets emotional, but the message is not always clear. Nevertheless, it is originated from emotion-processing brain regions and as Van Gogh said: 'Paintings have their life on their own that derives from the painter's soul'.

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