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Title Chosen: Question 5. From the series of Thinking Making research strand lectures, choose a theme, movement, or selection of artists or designers that relate to your practice or interests. Critically assess primary themes, key writers, and relevant practitioners.

Surface pattern and design and the experience of a skilfully hidden universal yet cultural narrative is interlinked closely in the many realms of art. Where there is an element of trickery as well as a movement from realms through pattern, motif and technology accompanied with this is a hidden esoteric meaning to be found within these symbolically decorated universes of pattern design. Moon (1972, P.41) claims Jung 'feels that a trickster does mark a beginning of true consciousness' meaning that trickery as a theme in design allows our perception to be engaged in a progressive way, unfolding our personal perspective to join in a universal spiritual experience of design. Jackson (2018, p.8) defines a pattern as 'an arrangement of visual elements on a surface', this definition though broad, allows for a sense of wonder at the concept of what can be defined as a surface, giving a sense of freedom towards the design arrangement of the motifs displayed across the surface and the choice of the materiality of the surface itself. However, it excludes the notion that the surface, as well as the element of design can have an employed secretive element of emotional or narrational quality for the designer or the audience. As Barthes (1956 p.109) claims that the 'meaning is not defined by the object of the message but the way in which it utters the message', In this way the surface and the pattern design do not come to a joint conclusion of being an independent object or motif in a separate, compartmentalised world. Instead, the surface pattern displays elegantly an invitation to discover a disguised narrative as well as the constant notion that surface pattern design can take on the roles of trickery, gifting not only the artist, but the spectator of design an experience of a shared and connected personal narrative, unique interconnection as well as esoteric emergence of consciousness.

Across cultures and time there is a sense of shared pattern, technique and motif which demonstrate not only the history of pattern making across surfaces, but the history of shared human consciousness in design laced into and expressed within material dimensions of surface pattern design. An early form of design on a surface created by prehistoric humanity would be humanities experience with drawing on natural surfaces such as rock. For example, the cave paintings at Altamira said to be created 1400BC are the earliest examples of cave art to be discovered. The Supremacists believe (1916 p.108) 'primitive depictions cannot be considered creative work, the distortion of reality in his depictions is weak technique' this naturalistic and rural organisation of motifs is not considered in high regards for the Supremacists. However, there is an alternative viewpoint in terms of process that this form of surface pattern design represents imagination as well as cultural narrative and exploration of reality. On the process of creating these paintings. Clair

(2016 p.274) states 'Many were painted using pigment most readily available at the time through the charred stick, remnants of their fire' there is a sense of resourcefulness of materiality seen through this process of pattern design as humanity picked from the embers of fire, a pure source of light to create shadow motifs by connecting with the surface, which display in hidden chambers of the earth. As Gatens and Lloyd (1999, p.188) claim 'imagination involves awareness of other bodies at the same time as our own', rather than judge the initial form of the motif and technique as the Supremacists have done, there should be a consideration of the hidden narrative and meaning behind the imaginative visual arrangement of the earth pigment across the surface of the cave walls. For example, the theme of trickery and awareness in design shows an explanation for this style of art with an interesting form of narrative passed down like beads on generational threads through the icon of coyote a trickster who fulfilled our states of emergence through the ages. Cavendish (1980, p.238) tells of the 'Paiute myth' where before humans roamed, our realm was filled with consciousness in the 'age of animals'. The animals at that point in time were acting with a sense of discord, as Cavendish (1980, p.238) claims they were 'like humans they began fighting and stealing, Coyote observed their behaviour and became angry' to punish these characters, coyote tricked the disobedient animals, turning them into the coloured stone animals you see scattered across the canyon walls today. In this way the theme of treachery and trickery is evident in the early emergences of design process as a story is shared to explore the hidden meaning behind the symbolism of motif and surface as well as creating that sense of awareness previously mentioned in this style of design.



Figure 1: Artwork and model Loretta Roome, Photography by Tracey Eller (N. D, p.vi)

Following on from the notion that generations have stories and surface patterns which are enshrouded in a sense of mystery and trickery, which plays on our experience of consciousness in design is the exploration of motifs in Henna art which creates a healing stain across the skin of a person who seeks a spiritual connection in the world. Donald states (1999, p.151) 'we experience our social world as simple the way things are as objective presence' meaning we tend to take in our experiences on a surface level rather than try to uncover the wisdom and gifts of knowledge behind the messages we view and the way the design narrates these messages. For Berger (1972, p.32) 'the visual arts have always existed within a certain preserve, originally this preserve was magical or sacred. But it was also physical. The experience of art was the experience of ritual' The practice of henna surface art has been a long-lasting form of ritualistic ceremony to adorn the surface of the body with motifs that have this hidden knowledge infused into design. Massey (2005) links imagination to the experience of connection stating 'to open up space to imagination means thinking of time and space as mutually imbricated products of interrelations' Although the practice is commonly taught through oral traditions, the individual artist can create a space of ceremony to infuse the ancient motifs with personal narratives and imagination creating a space for the canvas of the design and the painter to have an intimate connection through the pasting of design.

Furthermore, the ritual of adornment in the community of Henna art is an aesthetic and spiritual art of ceremony most practised by women of the culture, Roome (1998, p.6) explains 'mehndi marks a *samskara*, or rite of passage, in a woman's life, the essence of this ritual is transformation, the girl who becomes a bride stands at the threshold of another existence' the emergence of new consciousness in society is dealt with in a way that serves of a constant reminder through the sufficient staining of motif in visible as well as hidden parts of the recipient's body. The hidden unconscious and conscious experience that can be had when interacting with henna designs can be explored through Normans exploration of great design through emotions. Norman (2004, p.3) outlines three components; 'visceral design, behavioural design and reflective design' which fuse together aiming to enhance the persons experience of the art form this can be seen through the infinite representation of pattern codes in henna design which relate to specific traditional ceremonies within the social and geographical location of the community in that time. Oppi (n.d,p.7) states 'by adorning the visible, material body, they also seek to satisfy a universal longing for the embellishment of its intangible counterpart: the human spirit.' the act of drawing across the body with a healing staining plant, is a form of communication, the patterns create a language for the community as well as the individual to have a dialogue with the metaphysical parts of consciousness which also enhance the experience of the temporary conditions of human life as the designs fade away. Roome (1998, p.9) validates this by explaining how the meaning behind the word for the process of henna painting 'mehndi originally meant religious guide' in this way the practice guides a form of meditation through absorbing the hidden meaning of the motif. The patterns chosen by the artist and human canvas are explored through a language of universal yet personal communicative symbols, as with figure 1 at the centre of the design is a lock suggesting a secret kept being unlocked and explored in the realm of symbolic languages. For example, Moroccan geometric pattern designs of henna art have flourished throughout time as Roome (1998, p.29) claims this interpretation of design is 'derived from ancient customs where the art of concealment became an extremely important part of the use of symbols forbidden by Islam' design motifs for henna vocabulary for this community were abstracted and adapted to hide their true meaning tricking the viewer by presenting one form of visceral image, affecting the behaviours of the viewer when the reflective

aspect of the design may have a different symbolic value associated within the realms of the practice. For example, A rural motif explained in henna paste on the hand which may be configured in geometric style, truly hides the artisan's history with culture, Roome (1998, p.35) explains a linear motif which is expressed in a way that tricks the engager of design, the symbol of a species 'Lizards, the sun seeking creatures once revered by the ancient tribes symbolise the souls search for enlightenment.' In this way sociological changes can affect our reflective views of motifs as there is a sense that the esoteric knowledge of the ancient symbols changing and fluctuate disrupting the way in which creative practices are used to communicate in an emerging conscious way. Society may change as Reinisch and Stanzer (n.d,p.29) outline 'in this modern age values have changed, and designs have been reduced to decorative elements, but they were once created by people who believed in phenomena outside rational thinking and attempted to master the unreal part of their existence with such symbols' The process of trickery and concealment of symbolic meaning in this ritual was to reflect the engagement with a part of human experience that looks beyond customs and restrictions in order to engage with the esoteric knowledge provided within the realms of pattern making practices.

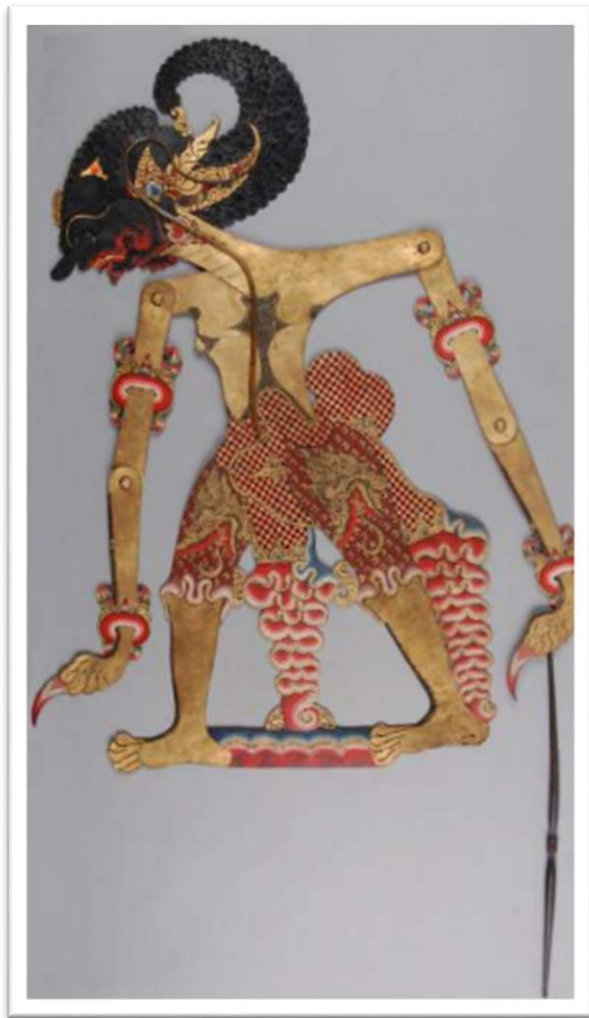


Figure 2: Shadow Puppet, Bima (1700s-1816) Artist unknown

In speaking of the trickster as an archetype which bears a purpose within our emergence of consciousness as a theme in design can be explained through Moon (1972, p.41) who describes how'

trickster may fall into the unconscious level and may thus become a shadow figure lurking behind the achieved consciousness'. In relation to this another practice of surface pattern which involves trickery in design as a form of unveiling a sense of human consciousness is shadow puppetry practices which deal with a lucid representation of sacred doctrines through aesthetics of light. As Turner (1818, p.12) describes 'light is therefore colour and shadow the privation of it' shadow play in design displays a sense of simulating a private realm across a surface which deals with the hidden aspects of the human spirit by playing on the absence and presence of light, leading to the unique creation of a shadow pattern to tell a narrative. Through this communicative form of design there is an atmosphere created for a showcasing of values and messages to be uttered under the tricks of a softly illuminated night. Ji Xiang, & Qiu Lei. (2015, p.72) speak of how 'there are concrete bodies and abstract bodies, the concrete bodies are variations of natural things, whilst abstract bodies show the concise organic properties of nature and create a rich emotional experience' the shadow puppet presented in *figure 2 and figure 3* portrays an abstract body of a character the surface is set up to engage the materials used to create a shadow puppet as not only an aesthetically unique form but as a character of myth key to the culture it has derived from. St Clair (2016, p.14) claims how 'there is a metaphysical debate on whether colours really exist or are only internal manifestations' shadow plays use the sense of trickery of form and colour that exist in a space to create a visual perception of a conspiracy of ego as either an internal or external manifestation. Komlosy (2010) speaks on the nature of shadow 'They are tools or instruments; part of a technology that enables communication and interaction with the worlds of spirits' the tradition merges our sense of light and form by creating an illusionistic double of human spirit which plays a darkly patterned narrative across a surface diffusing a veil between a physical and ghostly realm. Dodgshon (1999, p.151) talks on the notion of experiencing a moment of time 'the false synchronicity of the moment in being is deceptive' The qualities of shadow puppetry can be described as this form of deception as the audience is led to believe they are viewing something within the physical however the process is a collaboration of omnipresent qualities within an earthly place using materials that create a sense of ambiguity as the story in pattern can only be revealed through temporal frames, depending on factors of light and control by an outer source, once these factors are removed the symbolic forms on the surface disappear along with the message it utters.

Figure 3: Shadow puppet, Kerala, India, late nineteenth–early twentieth century

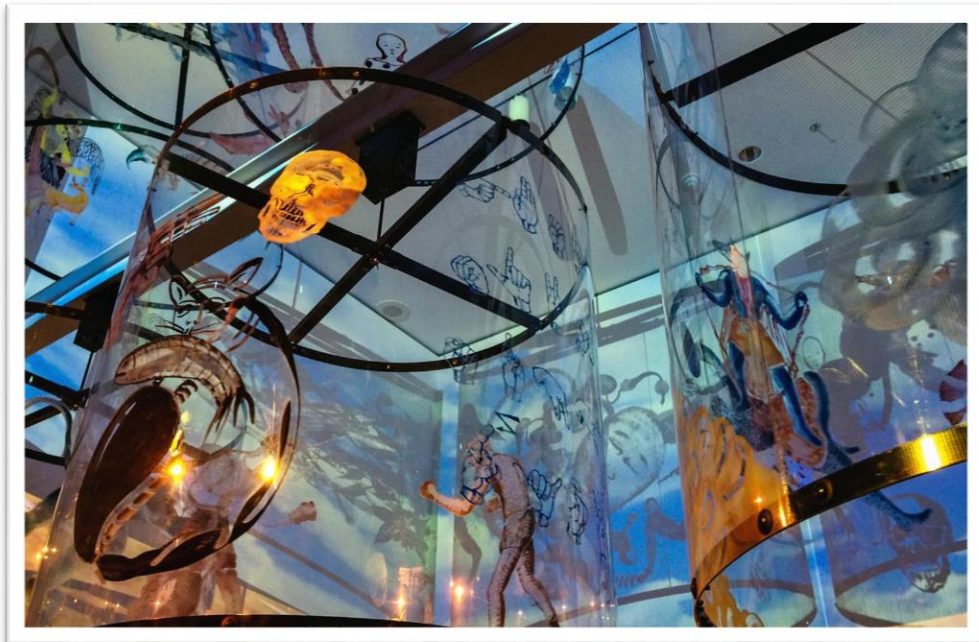
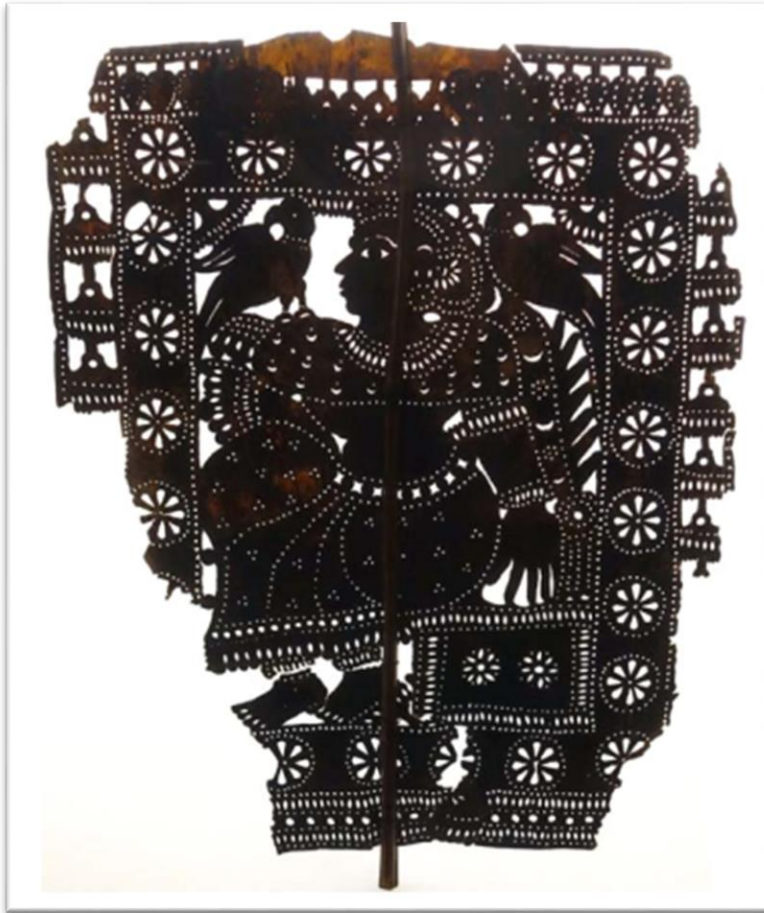


Figure 4: Installation view: Game pieces by Nalini Malani, 2015, MoMa, New York

Developing on from the practice of symbols and archetypes Lopes (2016, p.170) claims 'the shadow is the archetype of the physical substance of heavenly bodies as the body is a pervasion of the immortal essence of life, Jung sees the shadow as a manifestation of a body projected beyond the realm of the self' A modern artist who plays with projections of the self, influenced by the foreshadowing of her past experiences, in the form of innovative technology to access a different form of surface narrative is Nalini Malani. The artist deals with metaphysical indigenous narratives blending these back into our realm through innovative technology such as video installation and projection across considered surfaces. Much like the shadow puppetry, these installations rely on external factors of light in a digital cyber infused space which enhance our perspective of the narrative, artificial light. Surfaces and electrical energy are manipulated to trick the viewer creating and immersive art form equalling into a sense of the societal flux we experience and an unconscious collective.

Haraway (2016, p.86) claims 'design requires inventive sympoietic collaborations that bring together such things as computer platforms, indigenous story tellers, visual artists, carvers, puppet makers and digital artist's'. The natural progression of consciousness in design has been gradually created through trickery in the engagement of natural surfaces such as the rock and body, through to metaphysical shadow and cyber realms. Collaborations of the outlined collective makings of pattern across multimedia surface allow for a sense of appreciation of creative deceptions, as trickery is recontextualised as a positive experience. To be tricked through creative narrative and practice is to be engaged in the changing diversity and complexity of human experience uncovering a collective wisdom in the messages uttered across a surface.

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