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Tasks in the order I received them:

Task One: Semiotic Analysis (Ryan task) = 556 words

Task Two: Manifesto (Julia Task) = 505 words

Task Three. (Jon Task) = 448 words

Task One: Semiotic Analysis (Ryan's task)

As mentioned in the book *Images: A Reader* by Manghani, Piper and Simons, “semiotics- or the ‘study of signs’- is concerned with meaning and representation in many forms” (2006:103). It is the way in which we apply meaning to things, for example; colour or tones of sound. For years different theories have debated semiotics ‘true’ meaning but all agree that its a form of analysis. Specifically, semiotics aims to separate the denotes - what is- from the connoted - what could be.

Within the first few pages of Lewis Carroll’s *Alice's Adventures in Wonderland*, the reader is introduced to the character of the white rabbit. Alice is daydreaming “when suddenly a white rabbit with pink eyes ran close by her” (Carroll, 2008). The character of the rabbit is interesting as he is coloured white this could be to represent purity. White is seen as clean and pure due to its links to hospitals and wedding dresses.

However, the addition of the pink eye could be to symbolise a corruptness within the rabbit.

Throughout the story Alice learns of a conflict involving The Red Queen, it could be implied that the rabbit having a pink eyes puts him in League with the evil of the story. Yet, the fact that the rabbit’s eyes are not described as red shows the true nature of the character, he walks the line between good and evil- red and white forming the pink.

The title of the first chapter of Lewis Carroll’s book is the origin of the idiom to go “down the rabbit hole” (Carroll, 2008). This phrase usually infers that someone has gone too deep and explored too much. However, it can also be taken in a way that shows that someone has gone into a new experience or found an escape much like how Alice does within the book. Therefore, it could be noted that the symbol of the white rabbit shows the start of an adventure and to ‘go down the rabbit hole’ is defined as escaping or to be free.

Furthermore, the symbol of the rabbit has been used by other authors. An example of this is *Of Mice and Men* by John Steinbeck. Lennie repeatedly asks George to tell him about the rabbits, it becomes apparent that Lennie associates the idea of him and his friend owning rabbits with The American Dream and freedom. Throughout *OMaM* George uses “the rabbits” to manipulate any manipulate

Lennie. Most of the story George tells Lennie how to act and what to say. If George is annoyed with Lennie, he won't allow him to talk about the farm or the rabbits;

"...I remember about the rabbits, George".

"The hell with the rabbits..." (2006: 5)

George knows that Lennie gets excited by the idea of them having rabbits and so denies him talking about them.

This manipulation can also be seen in the final chapter when George uses the idea of the rabbits they will have to distract Lennie.

"...for the rabbits", Lenny shouted.

"For the rabbits", George repeated" (Steinbeck, 2006:119).

George then goes on to shoot his best friend. He knows that the concept of freedom that the rabbits give to Lennie is the happiest idea he can give to him, therefore he brings up this topic as a last act of compassion before saving Lennie, by killing him.

Bibliography

Carroll, L (2008) *Alice in Wonderland*. Ebook. England: The Floating Press.
Manghani, Piper and Simons, (2006) *Images : A Reader*. London: Sage Publications ltd.
Morgan and Welton, (1992) *See What I Mean*. Great Britain: Edward Arnold
Steinbeck, (2006) *Of Mice and Men*. London: Penguin Books Ltd.

Task Two: Manifesto (Julia's Task)

1. I am for art that evokes feeling
2. Mistakes been just as valued as the final outcome
3. Nothing being incorrect
4. Learning taking time
5. Self expression
6. Pencils being important

I believe all creatives should be given time as learning takes time just because a person spends months obsessing over single painting without having touched brush to canvas doesn't mean what they're doing is wrong. Learning takes time and should therefore be given time however long that as there is no need to explain to someone else why it's taking you a year to produce one piece of work creativity is draining and requires a lot of energy it doesn't matter how long you take. There is no timer on a

piece of work. Don't give yourself one.

“Don't hide the screws showing always show the The glue mark let the tape show the dirt that picked up will being handled” (Kessler, 2003) Mistakes and not to be undervalued just because you're learning doesn't mean you're messing up just because you feel out of love with a piece of work does not disregard it's important if you don't like something change it admittedly there are some people who prefer the work to have no screws showing no blue marks no obvious evidence of the process you went through I'll make it but it doesn't mean They're not there it just means that the viewer can't see them your steaks and adaptations and changes to work unless documented or only going to be seen by you but they should be documented and technically they will be even if you don't record the process that we documented in the future works that you make in the development of your practice. Your mistakes will be seen in the way that your next piece will be different. This should be embraced, mistakes are just as important as the outcome and should be shown off just as much as the outcome is don't run away from them. Similar to the Japanese art wabi- sabi referring “to that which is imperfect, impertinence, aged, humble and authentic” (Barton, 2013)

Self expression and opinion or things not to be cast aside when creating work if you have a story to tell if you have interest you want to share don't hesitate to put them out there in an interview Rachel said “[she] realised [she] didn't have to fear the things [she] liked. [She] didn't need permission to like them,” (Smith, 2017) and neither does anyone else. I believe it's not fair to hide your opinions for fear of rejection- especially within your own artwork. You have a voice that has the right to be seen and the right to be heard and you shouldn't have to ask for forgiveness for expressing that. After all, an important thing with art is that it shows who you are and if you're holding back you're only letting yourself down. There are pieces of work that I absolutely hate by the end of the process but maybe that's me reflecting on the story they tell and whether or not I just like that maybe it's me being honest with myself and sharing a little bit of myself.

Bibliography

Barton, S (2013) *Wabi-sabi Art Workshop*. Ohio: North Light Books.
Kessler, J (2003) *Bomb Magazine*. [website interview] <https://bombmagazine.org/articles/tom-sachs/> (Accessed: 17/11/2019)

Smith, L (2017) *Tate*. [website interview] <https://www.tate.org.uk/tate-etc/issue-41-autumn-2017/rebecca-warren-interview-from-the-mess-of-experience> (Accessed: 17/11/2019)

Task Three: Reflexive. (Jon's Task)

“Everyone I Have Ever Slept With 1963-1995 (1995), was a blue dome-shaped tent and camping mattress appliqués with the names and short texts associated with former lovers and partners, platonic friends and family...” (Pooke, 2011)

Everyone I Have Ever Slept With 1963-1995 (1995) is an honest installation. Emin's work is very well known for shocking the viewer with a simple yet 'taboo' topic. I believe her ability to create work that speaks frankly about personal experiences is incredibly influential. As discussed in my manifesto I am for art that evokes feeling and Emin does this rather well. Her installations have encouraged me to branch out in my own work and create interactive pieces that have loosely been based on personal experience. Emin has also inspired me to be more open with my ideas- just because something seems simple doesn't mean it can't become substantial work.

As David Bussell stated Emin's Everyone I Have Ever Slept With... (1995) is 'kind of archaeology of variously intimate relations within the confines of a confessional shelter' (1997). This could be due to the tight space created by the tent, all the names are listed on the inside so the viewer has to crawl into the piece to fully experience it. Another thing I enjoy about Emin's work is that she isn't precious about it in the way that most artists are, allowing the viewer to almost become part of the work in order to appreciate it. Additionally it could be argued that Emin is trying to force the viewer to relate to her more by having them lay on a mattress and relive events attached to the names.

As Emin's work is about a personal event it is very much time specific. Since its creation the tent has been burnt. When asked about re-creating the tent Emin responded "...how could I?... I was just a woman who nobody knew or cared about, making a record of part of her life" (Fortnum, 2007). I really respect this way of looking at creating work. The idea that as you aren't the same person you were at the initial creation and therefore won't be able to get the same result is very relatable and difficult to explain to non-creatives. However, this does make it difficult to understand Emin's thought process in making her work as any comments about its production are made retrospectively.

That said, Emin does state the following about making this work “it nearly killed me doing it, and it was so sweet, the tent, it was about the way I made it in my flat, the moment, the history of it all and now it wouldn’t interest me like that” (Fortnum, 2007).

Bibliography

Bussel, D (1997). *Sensations: Young British Artists From The Saatchi Collection*. London: Thames and Hudson

Emin, T (2005). *Strangeland*. U.K: Hodder and Stoughton.

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Pooke, G (2011). *Contemporary British Art An Introduction*. Oxon: Routledge.