

Ways of Thinking

Student Number: 1902115

Programme of Study: Surface Pattern Design

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Task 1: Manifesto (Julia's Task) = 852

Task 2: Reflective Writing (Jon's Task) = 331

Task 3; Semiotics (Ryan's Task) = 441

Word Count:1,624

Manifesto- Julia's Task

1. I define surface pattern design as colour, texture and pattern
2. **Surround yourself with people who are hard-working**
3. **Expand your knowledge, expand your world**
4. Embrace new materials and methods
5. **Get your work out there, social media is your friend**
6. Take photos whenever you can
7. Set goals you can reach
8. Start making without thinking

Hard-working

1. Surround yourself with people who are hard working

As a creative practitioner, I find it important to surround myself with other like-minded artists who motivate me to push my ideas further. It is common practice for artists to work this way, Andy Warhol is one example 'Warhol had built a community of modern muses and collaborators, who shared his imagination and sensibility' (Gannett,2018), this way of working helps engagement and productivity for artists. When I start to doubt myself or get stuck and discouraged with my work, I can talk to my fellow artists and get their input and new ideas. Having others around who are hardworking will help me have a mindset to develop self-discipline and focus, making me more efficient and productive, these outcomes will give me a real sense of achievement.

In another recent best-selling book, *The Path Made Clear: discovering your life's direction and purpose* (Winfrey,2019), Oprah Winfrey says how you need to "surround yourself with only people who are going to lift you higher" (Winfrey,2019). This quote helps to emphasize the importance of surrounding yourself with hard-working individuals, to help give me the internal motivation to push myself to higher quality and in turn, my increased efforts will benefit others around me. Working in a shared studio environment at University I have gained the confidence to show my work to others and give others advice. 'Collaboration often helps create novelty, complexity, and independent relationships in a studio environment'

(Bacharach, Booth and Fjaerestad, 2016). Working alongside people in my studio helps me get inspiration and generate new ideas because everyone has a different specialism.



Fig:1 (photograph taken from Mary Quant Exhibition,2019)

Expand

2. Expand your knowledge, expand your world

Upon visiting the Mary Quant exhibition at the Victoria & Albert Museum in London (V&A) in 2019, I was able to explore into the fashion revolution of the designer and how she broke away from the constrictive fashion of the time to make it more youthful and accessible for all women. The exhibit gave me an insight into all the different directions she took her own practice and creativity to and how artistry can have no boundaries of possibility. This has inspired me to strive to produce work of the same standard as professional designers, such as Mary Quant. From the book '*Summer of Love*' (Grunnenberg,2005) Mary is quoted saying "The whole point of fashion is to make fashionable clothes available to everyone" (Grunnenberg,2005). This quote inspires me when I'm designing a piece; I push my creative ideas to make something new and exciting.

Having the opportunity at university, with its specialist equipment, resources and facilities enables me to be experimental and creative. From reading, *How to Be an Artist* by Jerry Saltz, (Saltz,2020) I took away two key quotes that held importance to myself. The first of these being "there are so many artists, museums and galleries than ever" (Saltz,2020). This statement helps to hold significance towards the vast range of different styles of art that I have been introduced to and shows how there is also still a large range that I am able to learn.

The second quote from the book is “ideas come from the simple act of looking at art” (Saltz,2020). This quote helps to show one of the main methods that I deploy to gain inspiration and to ensure that what I’m creating is fresh and new.

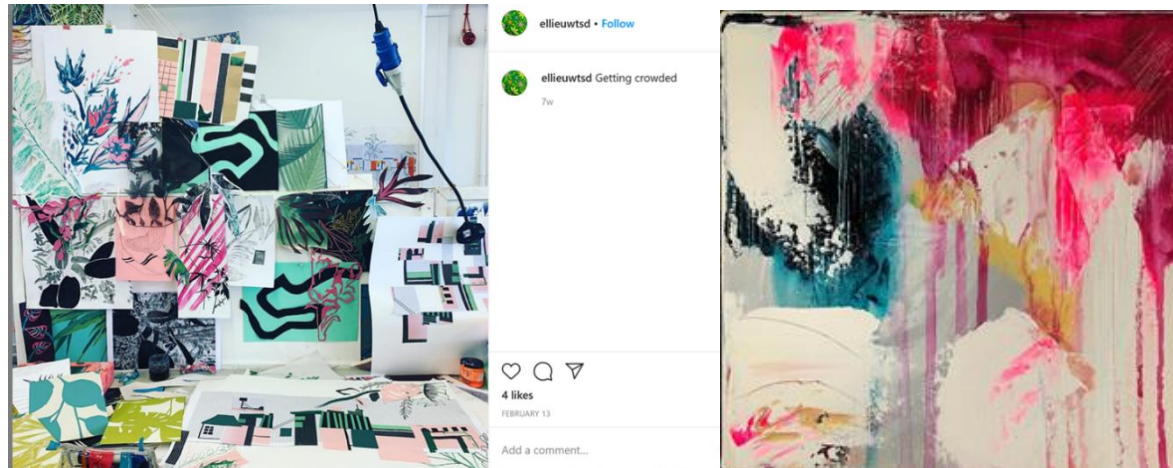


Fig2: (screenshot from my Instagram of my desk)

Fig3: (screenshot from Sue Elizabeth Instagram)

Social Media

3. Get your work out there, social media is your friend

In the modern world of art, the internet is a huge avenue to display ways of expressing one’s art with social media being one of the key ways to showcase my work and allow me to connect, engage and grow. With ‘nearly half of the world’s population now has access to the internet’ (UNESCO, 2018) it’s a great new way to reach a new range of customers. Whilst in college I used a blog instead of a sketchbook to produce my work; this meant my work could be viewed by a wider audience as well as showing the design cycle to show the process of how I got to the final piece. For my final project in college, I used the social media platform Instagram to interview the Australian artist, Sue Elizabeth. By using Instagram, I was able to interview Sue despite her being located on the other side of the world. In the interview, she vocalized that ‘social media is a great platform for getting your work out there’(Elizabeth,2018), she posts ‘as often as I can’ (Elizabeth,2018) to keep her work relevant. Now that I am in university, I have chosen to use an Instagram account with the university name attached to it. By using Instagram, I am now able to find peers and past students, artists for secondary research as well as being able to receive feedback from other artists around the world.

It’s important to get my work out there, “Make art for now, not for the future” (Saltz,2020). I am motivated to keep ensuring that the work I produce now is to the best of my ability and

current. “Don’t worry about making it good- just make it” (Saltz,2020) It’s important to ensure that I am producing creative and new ideas now and keep expanding my knowledge knowing that this will grow my skills and craft.

Reflective Writing- Jon's Task

What was happening to influence the creation of the work when it was made?

After attending a London trip visiting galleries and museums, I gathered lots of primary research from my surroundings which have highlighted my interests in my subject. I wanted to focus on the formal elements such as colour, pattern, repetition and contrast. Growing up I discovered that pattern and geometric shapes interest me and have continued to feel this way. The practical hands-on side of working is where my strengths lie. I wanted to look at other media to apply colour and pattern, further develop my skills within pattern and experiment by using different workshops and use new processes to create patterns.

What was the work and how did it fit in and stand out in its time?

My work was a collection of four hung up images, exhibiting the four different places I conducted research from. These were A3 in size, two at the top and two at the bottom and were evenly spaced apart. The creations were an abstract piece of mono-printing and mark making then a photograph with stencilled out pieces revealing the design underneath. This was then taken into Photoshop and the colour distorted. My work stood out as I incorporated two different media and layered them together producing one finished piece. As well as this I looked into types of drawings to help me create unique patterns. My objective was to take elements of unique brush strokes and experiment/ expand with pattern by learning new processes in workshops.



Fig4: (Seascape 2018, Elinor Harris)

What impact did the work have and does the work have today?

The project allowed me to showcase my photography, explore and get inspired by my surroundings. It gave me the chance to conduct a mass amount of secondary research. I led research into the history of my town, colour, shape, texture, and artist I have taken inspiration from. Today, this led me into focusing on pattern and colour within my work. Looking back over the project what I would have done differently is stick to a colour scheme, so it links all my work together for an audience. For my artistic practice in the future, I want to embrace the design cycle to help me create work.



Fig5: (painting of Captain Thomas Coram, painted by William Hogarth,1740) Semiotics is what an image shows and what it implies, it is the relationship ‘between the signifier and the signified’. (Neumüller,2003). In this oil on canvas painting of Captain Thomas Coram,1740 by the famous British born artist William Hogarth(b:1697,d:1764). (Fig5) there are symbols that suggest key aspects of his status and importance. The full-length portrait was very large, it was “ 239cm x 147.5cm (94in x 58.1in) a size which was usually reserved for royal and heroic subjects” (Uglow, 2011, pg578) this is a deliberate statement, the symbolism of this portrait is designed to show his importance, power and achievement to various audiences. Coram’s success is expressed in the book *William Hogarth: A life and a World* (Uglow,2011) ‘Captain Thomas Coram was a bold, brilliant tribute to an individual, and to British public benevolence’ (Uglow, 2011, pg577).

In the scene, he is surrounded by maps and a globe which communicates to the audience that he is an explorer and perhaps circumnavigates the world and new territories by sea, the ships in the background signifies he is a sailor. 'He'd provide the manpower that was desperately needed to sustain British imperial ambition across the globe' (Berry,2019, pg25) he fought in the Spanish Succession War, for a ship which carries goods and personnel which then gained him the title Commander.

Through understanding semiotics, I discovered he was Captain through his attire. The portrait shows Coram's white curly hair; in the 1700's men wore large wigs to reflect the fashion and social status of the period (Bradley,2013, pg10).The way he is positioned, legs partly opened out on the chair allows him to show off his clothing. "The red colour of the outer clothing was a more sombre costume for men after the revolution" (Bradley,2013pg25). The neckwear he displays, called a 'cravat or neckcloth' (Bradley,2013, pg10) defines what military men wore in the period. The hat placed by his feet known as a tricorne hat; worn as a civilian dress as part of military and naval uniform (Tomshinsky,2013, pg15) This displays he was a Sea captain and connects the globe and sea in the painting to indicate he was a sea captain and shows his source of wealth.

The context of the painting was for it to be hung in public, specifically in Coram's Foundling Hospital in London. Coram established the hospital to help and care for 'abandoned children left to die in the streets' (Roberts,2013,pg3).

The medal that he holds in his left hand symbolizes his involvement within the charity. Furthermore, the loose paper on the floor gives the impression the portrait is caught in time but also suggests that he is intellectual.

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