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Program of Study: Design Crafts

Module: Ways of Thinking (ADAD4018)

Tutors: Julia and Gwen

Tasks in the order I received them:

Task one: Julia Lockheart-Manifesto Writing = 450 words

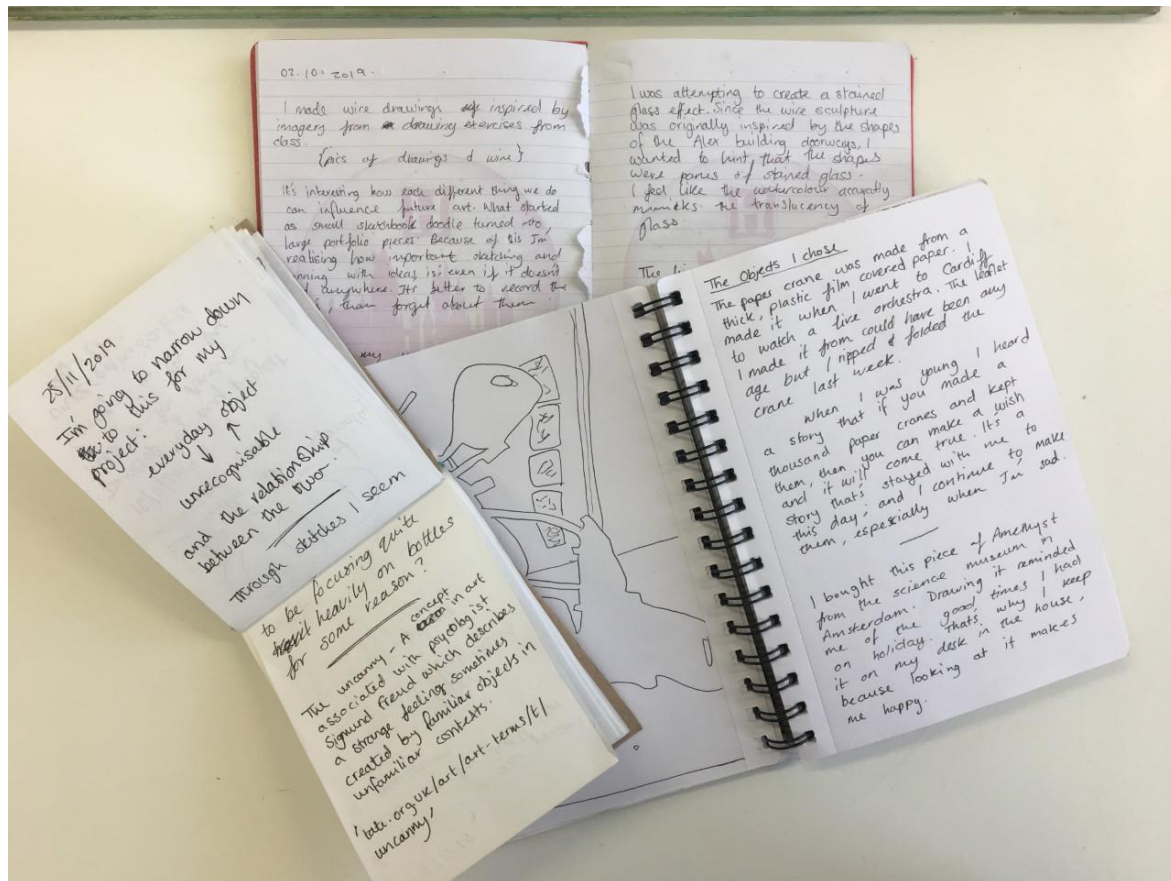
Task two: Jon Pugh-Reflective Writing = 471 words

Task three: Ryan Moule-Observational Writing = 475 words

Task one: Julia Lockheart-Manifesto Writing



1. I will keep a **journal**
2. I will try my best
3. I will always be kind
4. I will forgive
5. I will create
6. I will be aware of my **resource** consumption
7. I will explore
8. I will fill each **sketchbook** cover to cover



1. I will keep a **journal**

I have chosen to make this statement as part of my manifesto because reflecting on my life and work is a practice that I find very useful, but I do not do enough of. I feel like I have a lot of room for improvement in how I write and keeping a journal has helped me have regular practice with writing and reflecting. Keeping a journal encourages the development of articulating well through my writing and developing my skills of contextualisation (Francis, 2009, p.38). Contextualisation helps give meaning to my work and lets me develop the skills of explaining my work properly.

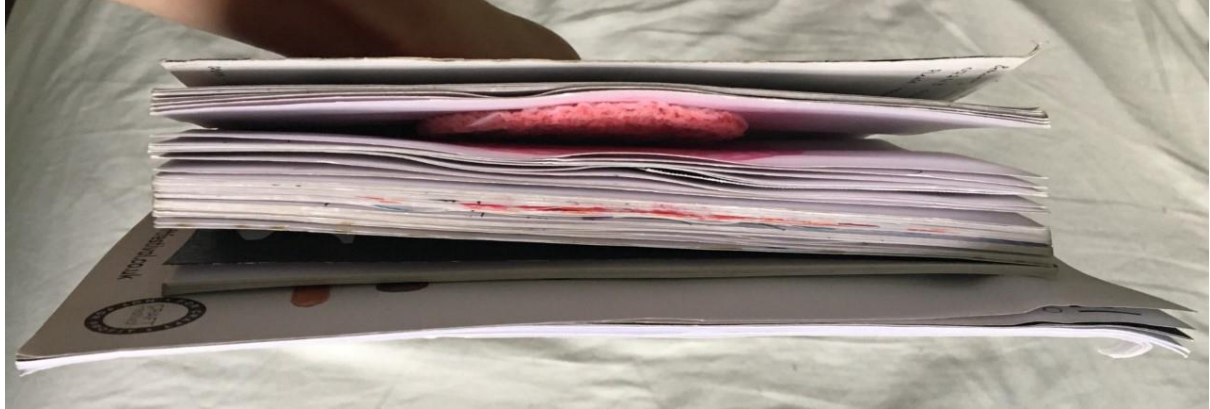


(Last, 2011)

6. I will be aware of my **resource** consumption

It is becoming increasingly important that we become more aware of our ecological impact on the Earth. Earth overshoot day is the day where people use more of the Earth's resources than the Earth can regenerate in one year (Earth Overshoot Day, 2006). This year, Earth's overshoot day was the 29th of July (Earth Overshoot Day, 2019), the earliest overshoot day ever recorded. As an artist, it is important that I recognise my contribution to the consumption of the Earth's resources and do my best to limit my consumption. And as said in *Beyond Green: The Arts as a Catalyst for Sustainability* (Sidford and Frasz, 2016, p. 5), artists are becoming an increasingly large player in raising awareness for being aware of our resource consumption and of climate change. This is why, when I am working on my art, I will

consider what the ecological impact of that work is. Recycling and reusing wherever possible.



8. I will fill each **sketchbook** cover to cover

To me, my sketchbooks are a deeply personal thing. It's where I record thoughts and ideas, whether they are for artworks or just for general life. Whereas with drawing and painting on a larger scale, I feel like there's less pressure with a sketchbook because there are a lot more pages for me to play with.

The reason it's important to me to fill each sketchbook cover to cover is because it helps with the development of ideas. Because there are so many pages it makes it easy to run from one idea to the next, and in the future when I look back in the sketchbook, I can see how I got to the final outcome. As Chad Kourie says in *A Peek into the Inspiring Sketchbooks of 44 Fine Artists, Illustrators, Graphic Designers and Cartoonists* "I would say 99 percent of my ideas come from sketchbooks" (Rothman, 2011, p. 91). Another reason why this is important to me and is also related to one of my manifesto statements 'I will be aware of my resource consumption', is that filling a whole sketchbook is better for the environment than half filling two.

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Task Two: Jon Pugh-Reflective Writing



(Rauschenberg, 1951)

In 1951 Robert Rauschenberg released a series of works consisting of a different number of canvases painted white; there are one, two, three, four and seven panel versions. These paintings were meant to be a screen, or screens, where the shadows of the visitors would be projected (*Rauschenberg*, 1987, p. 2). Robert Rauschenberg was quoted about the series saying “it is completely irrelevant that I am making them. 'Today' is their creator” (Moszynska, 1990, p. 199). The white paintings weren't completed works; they were always being created by the environment they were in.

Because Rauschenberg wanted the paintings to always be pristine, the paintings have been re-painted white at times. And some of the canvases from the series were used in other works, so some had to be refabricated (Roberts, 2016). These

paintings were made on the tail end of the modernist era, which was from the late nineteenth century to the mid twentieth century (Britannica, 2019). Modernism consisted of gestural abstraction art, it depended on the viewer being convinced of the art pieces authenticity (Wood, 2002, p. 17), and as a movement it was at its most popular after the first World War up to the 1960's (Tate, 2017). Robert Rauschenberg was different in the way that he made his art; he almost always made doubles or multiples of his work. This was because his art was entirely about the concept and not the emotion. Pieces from the same series of work needed to be shown together for the viewer to attempt to understand the meaning he was trying to convey.

I first saw Rauschenberg's white painting [three panels] at an exhibition of his life's works at Tate Modern in 2017 when I went on an art trip to London with school. Until that point, we hadn't received any tuition about different art movements, we were taught to just find artists we liked and copy their art style. Rauschenberg's white paintings introduced me to the concept of minimalism and conceptualism, which were art movements that I had never previously been introduced to. When showing Rauschenberg's white paintings series to people, I often saw the reaction of 'what's the point' or 'anyone could have done that'. For me, that's why these paintings are still relevant; I feel like people either can't be bothered to learn, or don't want to learn, what the concept of these pieces of art are about. That's what makes concept art interesting to me, you need to be willing to put in a fraction of the effort that it took to make the art into trying to understand what the artist wanted you to. Even if you never understand exactly what the artist wanted you to think when looking at their

work, then you'll always have your own interpretation, and to me, that is just as important.

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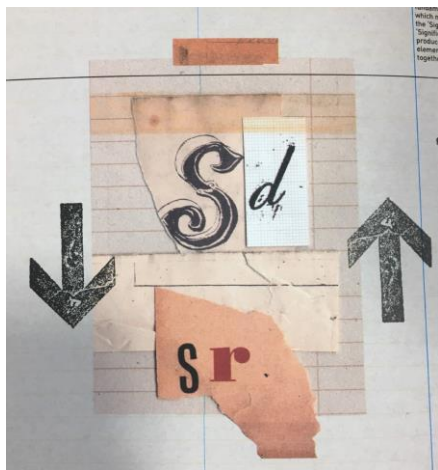
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Task Three: Ryan Moule-Observational Writing

Semiotics is the language of signs, and a sign is the relationship between the signifier and the signified. “There are three main areas which form what we understand as semiotics; the signs themselves, the way they are organised and the context in which they appear” (Crow, 2003, p.17). It was Saussure that theorised that a sign had two components, the signifier and the signified. The signifier is “the vehicle that expresses the sign” (Bignell, 1997, p.11) and the signified is defined by the Merriam-Webster dictionary as “a concept or meaning as distinguished from the sign through which it is communicated” (Merriam – Webster, 2019). A sign is produced when these two elements are brought together, which is what Saussure’s model below is demonstrating (Crow, 2003, p.16).



As Chandler (2017) discusses, the context of the signs and the way they're organised are important in shaping the meaning. So, for example, where and when someone was raised would affect their understanding of a sign because it may mean something else to them. For instance, here in the United Kingdom someone giving the okay sign, with thumb and index finger touching and the other fingers spread out, is a positive gesture. According to Medhat (2015), in Turkey and in some other Middle Eastern countries it can be taken as an insult because it can indicate the evil

eye. So it is important that we are aware that the messages we see everyday are comprised of coded signs because their meaning isn't magically transmitted to us; "we actively create it according to a complex interplay of codes or conventions of which we are not normally aware" (Chandler, 2007, p. 11).



The image that I am going to be analysing is this men's fragrance advert from Jimmy Choo. In the advert, the main colours are the light pink of the woman's skin and the man's hand on her ankle, and the dark blue of the rest of the image. These colours

are displaced compulsory colours (Armstrong, 1991, p. 18) and it draws the viewers attention to the woman's legs and chest. The camera angle is straight-on the man, which makes the man the centre of the shot, with the woman's face cut out of the shot. So, the signifier of the image is that there is a man and woman together, but what is signified in the image is that the man is strong and powerful, and 'has' an attractive woman at his side. I would say that the advert is aimed at young men, and what seems to be denoted in the advert is that if you use this fragrance then attractive women will be attracted to you. I say this because of the lighting of the advert, and that the picture of the fragrance bottle is visually small, the main selling point of this image is the attractive lady.

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