

# Luke Sutton

1,075 words (with  
references)

945 words (without  
references)

**[QUALIFIED]**

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Look at work such as Hans Hofmann's 'The Gate' (1960's) and Albert Gleizes' 'Woman with Animals' (1910's) and immediately you will have a great sense of pride, passion and personality thrust upon you. Every stroke embodies the time and effort applied to the work and you can undeniably appreciate that. But in more recent work, unfortunately, I don't feel that same love as much as I would like to. Tracey Emin, for example, exhibited 'My Bed' in 1998 and it is quite literally her bed littered with junk and dirt. Today, work like this, evidently, propels young artists into the limelight and why? I wanted to understand Emin and the angle artists of the 1990's took, so I looked at other work with a forcibly broadened mind. 'Everyone I Have Ever Slept With 1963-1995' (1995) is certainly deeply personal but if *personal* is what constitutes as art I would expect to be a household name by this time next year for exhibiting a photo of my precariously placed birth mark!

Are we to go back to old methods to really touch people on the emotional level we were 100 years ago? Are we truly unable to get the depth and power, once found in art, today? I look at the great movements (Dadaism, Futurism etc.) and I feel the artists making impressions on me but now such movements as the YBA seem almost ghostly.

I cannot look at Lucie Bennett's 'Orange Blossom' and know her.

I cannot look at Rob Carter's 'Travelling Still Tulip Fields' series and feel his soul!

Are we really in a commercial age? Perhaps commercialism is a movement in its own right.

"Computers are to design as microwaves are to cooking." Brainy Quote.com, 2011.

*Milton Glaser Quotes*. [online] Available at:

[http://www.brainyquote.com/quotes/authors/m/milton\\_glaser.html](http://www.brainyquote.com/quotes/authors/m/milton_glaser.html) [Accessed 24 October 2011].

I disagree with Glaser; we are not required to be second nature with the likes of the Adobe Suite to produce masterpieces. Pablo Picasso and Vincent Van Gogh will be forever immortalised for doing the exact contradiction of what Glaser states.

That isn't to say, however, that I do not realize the convenience or the speed computers bring to design. I know that, if used properly and to their full potential, a computer can be just as good a tool as a paintbrush. I'm sure if Picasso could use an Apple Mac he would have favoured it to his brush.

After all it is the year 2011; the world is a fast paced and aggressive place to be in. Speed is everything (quality sometimes compromises in prominence of that) and if you have an education, an understanding and are familiar with computers you automatically stand a much better chance of making it through this dog-eat-dog world.

Neither Gleizes nor Hofmann had degrees, let alone education in Art, but Emin studied printing, poetry, fashion and even got an ME in painting. If a qualification produces "*artists*" that, in my eyes, lack the essential ecstasy to muster the public's ability to acknowledge the form, what am I doing paying over £10,000 for that qualification? Is that the price now-a-days to be socially recognised as able to do the job?

In *Water for Elephants*, Christopher Waltz's character, August, states "the world is run on tricks. Everyone plays, but its having a true talent, a gift born within, something no degree can give you. You have such a talent...to talent and illusion."

*Water for Elephants*. 2011. [film] Francis Lawrence. USA: 20<sup>th</sup> Century Fox. This struck me and ignited raw emotion of anger and confusion. Why am I just looked at as incapable of doing a job without a degree?

A quote by Leslie Chan taken from a reference book states "A splendid design can't

come out of others' minds." (Fiell & Fiell, 2007, p. 92)

To me, Chan is saying that naked talent cannot be taught. Obviously the basics are required, it would be naive of me to deny that, but it boils down to the person. You either have the eye or you do not. Do I have blinkers on for saying such a comment? I think not, Chan's comment directly backs up my previous remark about Gleizes and Hofmann not having the education Emin had.

Today, jobs are hard to attain and I understand that between an applicant with qualifications and an applicant with none, it is obvious who the job will go to, but why? Because they demonstrate persistence? An ability to use industry standard programs? The capacity to apply techniques valued highly in the field? I was not aware that University was the only place to learn such skills. With the internet being so specialist in so many areas, I would bet that you can be just as accomplished as a graduate without ever setting foot into a lecture (If you were passionate about your area).

This manifesto comes with no misguided intentions of changing the way the world works (after all I am not yet a graduate), rather a solemn acceptance of competition, prejudices and social rank. This text is to state my aims. My aim is to become a Graphic Designer and, whether rightly or wrongly, the industry predetermines my path, not my destination. So, what does determine my destination?

"Fate! It's just the result of your reluctance & laziness towards your future. It is the only available occurring option in your life when you refuse to define your life...

Nobody said life will be fair. Nobody promised, life will be easy. All you have to do is to make an effort." (Patrick, 2010)

Hard work. I cannot simply flick an 'autopilot' switch and get to where I want to be. I

must attend three hard years of university and get the qualifications required to even have the slightest chance of getting my foot in the industrial door.

I refuse to follow in the footsteps of the likes of Tracey Emin. What does it say about my abilities as a creative if I must resort to shocking my audience to get noticed? No, I'd rather be a mere blade of grass in a field if it meant the work I'd be producing is pure. Even if I was to touch just one person on a level of raw emotion I'll consider myself a success. We may well be in a commercial age but, at the risk of sounding like an environmental activist, I pledge myself, out of unwavering respect for past greats, not to conform.

## **Bibliography**

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