Story Number 3

I am exploring the discursive construction of reality through Vogue magazine with a specific interest in what is lurking in the liminal. By using a wide variety of methods of deconstruction – zooming, decaying, offsetting, categorising, extracting, contexts, collage and stenciling – I explored the discursive construction of Vogue magazine and found hidden deep in the text an *other* story of Vogue.

I used print and digital as my material and my medium, as well as scale, wood and decay to deepen these explorations. I used the online Vogue Archive as it is home to 132 years’ worth of American Vogue and the physical Vogue Archive at Central Saint Martins, that is home to around eighty years of American Vogue. The source material is American not British, but I am British, so I will use it to represent the West.

This work is relevant to women who read Vogue, women who did, but no longer do, read magazines; and the editorial design community, specifically editorial designers of women’s magazines. It is also relevant to other students interested in mass ideologies in media and commercial media in an academic setting.

Aridichie – single story – vogue contents

Wolf – capitalist, patriarchal system – vogue commodification/commercialisation over time

Barthes – mythology – contexts – Hall oppositional

Caldwell – editorial design – the way – networks publishing

Aridichie - Second story

McCracken - counter

Familiars – swtich it up

Substance – does this

Vogue – this is what I did

This work is situated within publishing, specifically magazine publishing, companies such as Hearst, Immediate Media, Bauer, Haymarket. Publishing is involved in networks of distribution and circulation. It is situated within the system of capitalism and patriarchy; and the processes of commercialisation and commodification.

I approached this work from the perspective of post-structuralist feminism and deconstructionist ideology. Whilst I do not speak for all feminists, or all women, I am an advocate for women’s rights, I am indebted to the women who came before me that allow me the privileges of today. I come to feminism as a place of equality and non judgement. I come to this project with an aim to make a difference to women’s lives in a small way, as those before me have. In a hope to continue to build on change. Whether that is through better working conditions, seeing things in a new way or being aware of the systems and structures women are constructed within creating an unobtainable and discursive reality. The practical framework of this project is magazines and publishing and the professional conditions are xxxxx

This question challenges the constructions of women’s magazines and the discursive reality created not only by Vogue, but by all women’s magazines on the newsstand. It also challenges the wider systems and structures magazines are created within. Whilst Not Vogue is not a reality, I believe in the ethos and values of this project. When looking for a commercial space that aligns with this I think of Six music. The BBC radio station that offers an eclectic mix of content in an equal and respectful environment where the audience is a credible and large part of the contribution to the shows. I will endeavour to contact someone at Six music after this course and float this under their nose if possible.

Changed the way I approach design, given me more confidence to design from my values, to use capitalist structures to my own advantage and to try and change the industry in a small way for some people.

And I will continue to deconstruct magazines regularly as I can see the value in collections, continuous iteration and constantly shifting projections.